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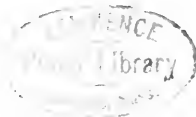
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THE SUMMER SHOW.

This is the time when the question of summer entertainment, or diversion, or occupation, becomes insistent, and many are the answers that are offered to more or less willing ears. A few fortunate people have quite definite answers of their own, and need no counsel; the great majority, we imagine, are in different case, and approach their vacation time with very hazy notions concerning its most profitable use. They are chiefly impressed by the fact that it means a vacation from the irksomeness of the year's routine, and they do not greatly care if it remain vacant of any kind of real content. The craving for mere rest becomes so strong as the solstice approaches that even the making of plans becomes a burden, and relaxation alone seems a satisfaction wholly sufficient for the needs of both body and mind. But since we have taken the word "vacation" in its literal meaning, we may perhaps with equal propriety take the word "recreation" in the same way, and ask if there be not some better means of renewing the springs of energy and of restoring the lost vitality than are offered by sheer idleness. The wholesome work of re-creation goes on in idleness, no doubt, as it does in sleep; but possibly its pace may be quickened and its benefits enhanced by taking a little thought and exercising some degree of foresight.

One aspect of the question is suggested by the thought of summer reading. Following a somewhat conventional tradition, this journal every year supplies its readers with lists of new books in the domains of popular fiction, country life, the study of nature, and the world brought to our ears by travellers' report. It is well to emphasize these classes of literature in the summer time, and to forbear overmuch stress upon history and science, to say nothing of such uninviting themes as sociology and pedagogy and politics. Juiceless reading is what no one wants in summer, however strange the tastes that may have been acquired at and for other seasons of the year. But because the reading suitable for summer excludes whole categories of books there is no reason why it should select, from the categories of which it approves, only

books of frivolous type, which make no demand upon the intelligence. It is to be presumed that a healthful stimulus to thought and feeling is as necessary for our weeks of play as for our months of work. This does not mean that we want the same kind of reading for all seasons, but it does mean that all our reading should be worth while. And there is one kind of reading, apt to be neglected in more strenuous times, which pre-eminently belongs to summer, and that is the reading of poetry. We hasten to add, lest the thought prove too alarming, that we do not mean all kinds of poetry, even of good poetry, for all kinds of readers. We should hesitate to urge "Paradise Lost" upon the reluctant idler, but would like to recommend the "Faëry Queene" to his consideration; we would not be hard-hearted enough to advise that he wrestle with "The Ring and the Book," but we feel assured of his gratitude if he will follow our advice and make acquaintance with "The Earthly Paradise."

What we started out to do, however, was to talk about summer shows, and not about summer books. Summer itself is one of the greatest of all shows (as Richard Jefferies knew); but the word is now used in its more limited sense. As warm weather approaches, a curious phenomenon is noticeable in the theatres of all our large cities. As by common consent, the purveyors of dramatic entertainment for the multitude withdraw from the boards every "attraction" that has any claim to be called legitimate drama, and substitute a species of show that is not even fit, as someone remarked to us the other day, to be offered for the attention of convalescent lunatics. The vaudeville crazy-quilt and the incoherent inanity of what is styled musical comedy (although it is neither musical nor comic) constitute the only sort of fare we are likely to get in our summer theatres. Anything resembling a play will be sought for in vain. Now it is our fixed belief that only misguided persons will resort to the theatre at all on a hot summer evening, and those who are thus aberrant of judgment or lacking in a sense of the fitness of things probably get no severer punishment than they deserve; but if play-houses are to be kept open, and people are willing to enter them, it does seem a pity that some of them at least should not be doing the sort of work for which the play-house primarily exists. We would not exactly urge the desirability of summer productions of "Othello" and "Hamlet," or of the plays of Ibsen, but we would make a plea for some sort of genuinely

dramatic offering, the premise once granted that the boards are to be occupied at all.

Since the only proper place to spend a warm summer evening is out of doors, it follows that the ideal summer show should have the sky for its roof, the greensward for its stage floor, and interlacing trees for its proscenium arch. This is a combination not easily to be worked in connection with the drama, although such instances as the Shakespearian performances of Mr. Ben Greet, and the recent production of "Comus" upon the campus of the Northwestern University, will at once occur to the mind. Here at least is the right idea, and it has many possibilities as yet undeveloped. It represents the good extreme, as contrasted with the bad extreme offered by the sensational spectacle that may be witnessed in the average amusement park. We should imagine that English literature would provide many works suitable for open-air performance besides the few that have already become somewhat hackneyed by use, and that new authors might find a promising opportunity in the composition of works expressly designed for this kind of presentation. In all such efforts, music should play as large a part as possible, for those who have witnessed sylvan performances of "A Midsummer Night's Dream" and "The Tempest" know that it is the musical accompaniment that sets the crowning touch of charm upon those hours of outdoor delight. And music, at least, we may always have on summer evenings; for that needs no theatrical accessories. Perhaps it is ungracious to ask for more than that, for the great tone-poets have outdone all the dramatic word-mongers in portraying thought and feeling, in setting problems and solving them, in penetrating to the very heart of life and revealing the secret springs of its inspiration.

KEEPING IN TOUCH WITH GOOD LITERATURE, says one of the thousands of commencement orators who have of late been offering good advice to graduating classes, is the surest way to keep happy. Let us quote the speaker's words more exactly and more fully, and then proceed to write them upon the table of our heart. "I think," he says, "it would be an excellent idea to reverse the old proverb and say, 'Be happy and you'll be good.' And the surest way to keep happy is to be in touch with good literature. Always have some standard book near you. By devoting ten minutes each night to reading, I got through fourteen volumes of Parkman's history last year; and I can't tell you how much benefit I derived from it." Rapid reading that must have been, surely; but even the slow reader, like the tortoise, can reach the goal and sometimes win the prize.

CASUAL COMMENT.

THE BACON-SHAKE-SPEARE CRYPTOGRAMANIA long ago reached such a pitch of frenzy that its later manifestations have ceased to surprise. But a new absurdity in this kind, that has appeared in a London newspaper from the pen of Mr. John Benson, merits a passing smile. That it is nothing but a clever burlesque is more than likely; yet one can imagine many an honest Baconian as taking the little skit for gospel truth — and small blame to him either, the whole controversy from beginning to end having so much the hue and complexion of an elaborate piece of solemn fooling. Mr. Benson professes to find, in the recent suggestion of Portland Place as the site of the proposed Shakespeare monument, a startling significance that has escaped general notice. "It is common knowledge," says he, "that the lifelong desire of many eminent men has been to occupy a residence in Portland Place. Such a desire has been frankly avowed in published autobiographies. Without any direct evidence such as I shall, with your permission, show to exist, we might surely suppose that Shakespeare was no exception to the rule, and that he also looked forward to a day when his fortune would allow him to rent an eligible mansion." Now for some of Mr. Benson's "direct evidence." "Let any one possessing a knowledge of simple cryptogram take down his first folio of 'Hamlet' — if he is so unfortunate as not to possess one, he may repair to the nearest free library — and, with a strong magnifying glass, examine the lettering of the first thirty lines of the soliloquy, 'To be or not to be.' He will assuredly notice, as I, to my amazement, noticed even without a magnifier, that certain letters vary, very slightly, in form from the remainder. And in the lines in question he will discover that the peculiar letters, arranged consecutively, make up the striking line: 'I would that I might live in Portland Place.' Thus we find in a passage which every man and woman of the least education has learned to lisp at the mother's knee the chief ambition of the dramatist's life." Confirmatory passages, not in cipher, are found in the same play; as in Act i., Scene 4: "The very place puts toys of desperation, without more motive, into every brain;" and, in Act iv., Scene 1: "Bestow this place on us a little while." This excellent fooling has elicited from Professor Rolfe a pleasant rejoinder, declaring his inability to distinguish with certainty seriousness from mockery in the many astonishing "discoveries" made by the cryptogram-hunters, but closing with the pertinent observation that Portland Place was, of course, unknown because non-existent in Shakespeare's day, this whole district of modern London being then far outside the city limits and almost uninhabited.

THE PURITY OF AMERICAN SPEECH has again received high praise from an eminent authority. Professor Alois Brandl, second to none in Germany on the subject of English literature and the English language, condemns the cockney accent that offends his ear in John Bull's island, and rates our American speech as no whit inferior (although he denies that he ever said it was superior) to the English of our cousins across the water. He even encourages us to hope that the dreadful Yankee "twang" will ere long be a memory and nothing more; he thinks it is disappearing, overcome and corrected by our system of public education. This German philologist has conversed with both English and American students in German universities, and has visited this country and

listened to thirty-five of our public speakers, the most un-English of whom in pronunciation he found to be Mr. Andrew Carnegie, who is by birth neither American nor English, but Scotch. Dr. Brandl was consulted by the Prussian minister of education with reference to the proposed exchange of German and American college instructors; and though the purity of American English was called in question by the consultant, the other's advice prevailed, and young Prussians are now to drink unstinted draughts from American wells of English undefiled. Another high authority, and an Englishman too, is said to agree with the German professor on this disputed question. We refer to Professor Skeat, the occupant of the chair of Anglo-Saxon at Cambridge, who is quoted as commending the instruction given in this country in English literature and language, subjects that he finds too often neglected in the schools and universities of his own land. But all of this is subject for interminable and seldom very profitable debate.

ON READING IN BED many eulogies have been spoken and written, and also many wise and salutary and less eulogistic observations have been made. Robert Louis Stevenson and Edward FitzGerald and other men not so famous have enjoyed the reading of a good book in a good bed at a scandalously late hour of the night (or morning), and to all such partakers in this lazy luxury the words of a current medical journal will be welcome: "Certain people find that their worries accumulate in their brains after bedtime; their nerves are at high tension and their minds are actively at work trying to solve problems that should have been left behind in the city. Going to bed with the brain in such a state means that with nothing to distract the thoughts, hearing nothing and seeing nothing in the darkness, imagination has full sway, and hours of wakefulness may be the result. Such a man, we think, will find half an hour's reading in bed a great help. With careful attention paid to the quality and position of the light, so that without flickering it shines over the shoulder and directly on to the page, the much maligned habit of reading in bed has sometimes a very beneficial effect on a tired and overwakeful brain." So far so good; but your true bed-reader, your impassioned *lector in lectulo*, will never consent to close his book at the end of half an hour; he has just got well started and begun thoroughly to enjoy himself, the world forgetting, by the world forgot, in that brief space of time.

DUPLICATE FICTION FOR HIRE, in public libraries, to meet the excessive demand for the very latest novels, was recently referred to by us, in terms of too little accuracy, as being still in its tentative stage. Librarian Lummis, of Los Angeles, in his latest annual report, speaks of this rental department as having originated at St. Louis "more than a decade ago," and he gives some interesting results of his own ten months' trial of the same system. The Los Angeles charge is five cents a week, with a five-cent fine for each day of detention afterward. "This collection," he writes, "started with 467 volumes under 74 titles. It now has 480 volumes under 100 titles. The system has been largely self-regulating as to the number of volumes of a popular novel to be bought. It has given for the first time adequate service to that considerable class of the public who desire to keep posted on current fiction. It has done this without working any injustice whatsoever to the other patrons of the library. In the ten and a half months since its installation, this duplicate list has cir-

culated over 20,000 issues and has received in cash \$179.20 in fines and \$831.80 in dues. Its net cost has been \$598.09. Roughly speaking, it has paid for itself twice over." A further result, cheering or depressing according to the point of view, is duly recorded: the circulation of fiction, under the new system, has been increased by more than ten per cent in less than a year.

THE MUSEUM AS AN ADJUNCT TO THE LIBRARY is of recent development, but its uses and possibilities are too manifold to need any demonstration on our part. Among other examples, we remember the public library at Methuen, Mass., as a most happy commingling of books and some of the things they tell about. The current issue of the "Wisconsin Library Bulletin," published by the Wisconsin Free Library Commission, contains among other articles of interest a contribution from Dr. Reuben Gold Thwaites, of the State Historical Society, on "Local Public Museums in Wisconsin." A picture of a New England kitchen in the State Historical Museum serves as an ocular proof of the value of right arrangement and grouping in the display of curiosities. We learn from Dr. Thwaites's article that "existing Wisconsin library laws make no specific provision for a museum in connection with the municipal library, as is the case in Great Britain. Nevertheless, at Oshkosh the public library has established within its building a most creditable museum, and there are small collections displayed in several other of the city libraries in the State." All honor to Oshkosh as a leader in this movement! Following Dr. Thwaites's article are condensed reports from representative local museums in connection with Wisconsin public libraries.

THE DECADENCE OF THE OLD-TIME "LEADER" has been noted and regretted in London journalism. The scholarly, deliberately-written, authoritative editorial is giving place to the flashy, sensational, truth-distorting and prejudice-breeding news article, headed, *more Americano*, with gigantic capitals and printed with a "display" of anything but reticence and modesty. Writers of the first rank, men of wide information and mature judgment, are now seldom engaged as leaders for the London dailies, but all available resources go to increase the prominence and the popular influence and attractiveness of the heavily-headlined first page. Must we, lamenting this change, accept it as inevitable and sadly admit that the stately grace and the literary charm of a journalism that is dead will never come back to us?

THE MINOR MORALS OF MEN OF LETTERS — that is, their manners in social intercourse — are by common consent regarded as less polished and urbane than might be desired. We seem to have here a curious meeting of extremes, the literate and illiterate displaying a certain boorishness in common, in some instances at least. Mr. Oscar Fay Adams, whose acquaintance with literary persons qualifies him to speak with some authority, has brought together in a newspaper article a few amusing examples of defective courtesies on the part of authors. A great writer and one less great were once thrown in company at a social function, when it occurred to the lesser celebrity that, as he had never been introduced to his more famous fellow-author, there could be no harm in introducing himself. "I believe, Mr. M —," said he, "that we have never met before." "No," was the frigid rejoinder, "we never have, and if I can have my wish in the matter we shall never meet

again. Good morning, sir." With which the interview came to an abrupt close. At a meeting of antiquaries and other learned men it fell to the lot of Froude, as chairman, to present his implacable foe, Freeman, to the audience; which he thus did in ominously honeyed tones: "It now gives me great pleasure to introduce to you one who, in his own presence, so well illustrates the savage customs of our remote ancestors." One can hardly believe this of the long-suffering and high-minded Froude; but the provocation was certainly great. In general, though surely not in the last example, is it not more often shyness than ill-nature that makes bookworms and dreamers less courteous of manner than society folk? And in cases of positive rudeness, is it not often the fault of the literary person's nimbleness of wit, which makes the temptation to be cutting and sarcastic too strong to be resisted? It is a subject for study and discussion, and Mr. Adams has by no means exhausted it.

SONGS OF THE OPENING SUMMER have been much in evidence of late in the newspapers of the northern hemisphere. Has any reader of them, or any scornful skipper of them, stopped to think how minute a fraction of all the spring poetry written and submitted for publication these sufficiently numerous lays of the season constitute? A notion of the excess of supply over demand might have been gained by the readers of a recent Sunday supplement to a Cleveland paper, which generously published an entire page of this volunteer verse, which we doubt not the proud authors were glad enough to see in print at no larger remuneration than \$0.00 per nonpareil line. A contemporary takes occasion to hail with joy this editorial indulgence of budding poetic genius, and to remark that nothing has given it more solid satisfaction since the days of Georgia's premier poet, the late lamented J. Gordon Coogler, who gave to the world the matchless couplet:

"The books in the South are growing fewer —
She never was much on literature."

CHAUCER THE MAN has made himself loved by many readers because he so simply and naturally reveals his human nature in his writings. A chance passage from Coleridge, reprinted in Mr. J. W. Mackail's newly-issued volume on "Coleridge's Literary Criticism," is suggestive: "I take unceasing delight in Chaucer. His manly cheerfulness is especially delicious to me in my old age. How exquisitely tender he is, and yet how perfectly free from the least touch of sickly melancholy or morbid drooping! The sympathy of the poet with the subjects of his poetry is particularly remarkable in Shakespeare and Chaucer; but what the first effects by a strong act of imagination and mental metamorphosis, the last does without any effort, merely by the inborn kindly joyousness of his nature. How well we seem to know Chaucer! How absolutely nothing do we know of Shakespeare!" Most of us would have put the last clause far less strongly, but the distinction is worth noting.

COPPÉE'S FELICITOUS CHOICE OF WORDS and his dexterity in weaving them into a beautiful pattern constituted not the least of his merits as a literary artist. Now that he is taken from us, many will recall, even though they may have read but few of his writings, the grace and charm of his style, and the air of simple truth that hangs about his imaginative creations. "Unlike others," says a fellow-countryman of his in appraising

his work, "he was not led by pride or error to cut the bridges between himself and the multitude. Faithful to his antecedents, faithful to himself, he remained faithful to the crowd whom like memories and analogous circumstances had shaped as they had shaped him. His genius did not separate him from the men of his time and his country; he sang their songs so well that they listened with an unfeigned sympathy. . . . Little clerks, little shopkeepers, little earners of little incomes, with only an occasional Sunday for pleasure, — these were the simple heroes of his epics. He knew them through and through; he had an affectionate admiration for their patience, a sort of compassion for their predestined mediocrity." This is better praise than any commendation of his literary style, admirable though that style is recognized, even by the foreign reader, to have been.

"THE CORROSIVE PRESS" is a stronger and more vividly descriptive term than "yellow journalism" — partly because it is newer. If it is taken up and used, it will before long lose its biting quality; but for the present let us give due credit to a London preacher, the Rev. Dr. Horton, who has so aptly used it in deploring the vicious tendencies of the present-day newspaper. Of course he, as well as we, would not forget the honorable exceptions. At a public meeting called together by him in his church at Hampstead, and unanimous in condemning "the corrosive press," Dr. Horton read an astounding proposal addressed by a certain newspaper editor to a distinguished minister of religion, inviting the latter to assist in commercially exploiting a young girl preacher of extraordinary "drawing" qualities, and offering him half the gate-money. Doubtless these bald terms were not used by the diplomatic editor, but the substance of the letter was, to put it mildly, an affront to the ministerial cloth.

POSTHUMOUS FAME IN LITERATURE butters no parsnips in the matter-of-fact present. This prosaic truth seems to have been recognized by a novelist still living and writing, in his ready reply to a talkative lady sitting next to him at dinner and boring him, we may imagine, with her prattle on the immortality of certain books whose authors have long been dead. The novelist was Mr. F. Marion Crawford, and when the lady at last asked him whether he had written anything that would live after he had gone, he made answer: "Madam, what I am trying to do is to write something that will enable me to live while I am here." Were not almost all the books that have achieved immortality written under an impulse astonishingly similar to that acknowledged by the author of "Mr. Isaacs"?

THE FINEST LINE OF POETRY, like the ten or the hundred best books, cannot be the same to all persons. In some recent newspaper discussion of the matter, the Wordsworthian line, "The light that never was on sea or land," has been cited as especially pleasing, and certainly the frequency with which it is quoted proves it to be a favorite. For the perfect expression of the poet's thought, some of Gray's well-polished lines are excellent. Who can wake in these early summer mornings without finding himself listening to "the breezy call of incense-breathing morn"? Or who, in his evening walks (this is written in the full of the June moon), can fail to recall Shakespeare's wonderful line, "How sweet the moonlight sleeps upon this bank"? In moments of unfulfilled longing, of sad-sweet melan-

choly, how often there comes to mind that other wonderful line, "Absent thee from felicity awhile." And when the irony of life and the inexorableness of fate overcome us, what line better fits the mood than Emerson's mystic utterance, "When me they fly, I am the wings"? Lowell's praise of this for its pregnancy of meaning is well known. There is no one finest line, and never can be; so let us rejoice in the many finest lines quoted for our approval by the champions of the various great poets of all ages and all countries.

SEAFARING LIBRARIES may not be so many in number or so expertly selected and managed as the land-traveling kind that go thither and yon by rail and stagecoach, under the favoring auspices of the A. L. A. But the book-chests that sail the briny deep, stowed in the foc'sle by some kind agent or patron of the Seamen's Friend Society, and beguiling the tedium of many an off-watch for the roving Jack Tar, number into the thousands; indeed, it is claimed that the records of the above-named society show that 25,742 such collections of books for sea service have been sent out since 1859, that 618,400 volumes have been read by 442,230 sailors, while the United States navy has record of 39,415 books read by 129,315 men in its pay and manning its ships. It is curious that with one exception — "Two Years Before the Mast" — the sea story of the bookstall and the public library is severely let alone by those whose life is on the ocean wave. Tales of land adventure and books of history and biography are studiously thumbed, as are also the novels of Dickens and the poems of Whittier.

AN EDITIO PRINCEPS OF MRS. EDDY'S BOOK, "Science and Health," was one of the items in the late auction sale, at New York, of the library of Mr. Edward H. Lowe, of London; and it brought the astonishing price of one hundred and fourteen dollars. At the same sale the first collected edition of Beaumont and Fletcher went for one hundred and two dollars. Mrs. Eddy's *magnum opus* was published, in its first edition, in 1875; Beaumont and Fletcher's collected writings, edited by James Shirley, were printed in London in 1647. For at least two centuries and a quarter the English-speaking world read and enjoyed Beaumont and Fletcher without the faintest premonition of the marvels to be revealed in "Science and Health, with a Key to the Scriptures." And now, even thus heavily handicapped, the latter work wins with a good lead as an auction-room record-maker.

THE PUBLIC LIBRARY AND MUNICIPAL REFORM are not necessarily suggestive of each other to most minds; but that the library can intelligently serve the cause of reform in city government has occurred to at least one librarian — Mr. Purd B. Wright, of the St. Joseph (Mo.) Public Library. In his Eighteenth Annual Report he says, among other interesting things: "Not a little attention has been given the collection of city charters in an effort to make the library of assistance in the matter of municipal legislation now before the people, and the collection includes the laws governing the progressive cities of the country." Bureaus of legislative reference are coming into being in various parts of the country, the excellent one at Baltimore, which was noticed in some detail by us not long ago, being one of the foremost; and the establishment of such bureaus seems to fall well within the legitimate activities of our larger public libraries.

The New Books.

THE NEW LIFE OF HERBERT SPENCER.*

With the publication of the voluminous and exceedingly frank Autobiography of Herbert Spencer it might have been held that all the particulars concerning him which were of importance to posterity had been abundantly furnished. A smaller and more objective treatment of Spencer's life and works was subsequently written by Professor J. A. Thomson — a work of value from every point of view, and certain to be read by multitudes who have neither the time nor the courage to attack the Autobiography. The announcement of a new "Life and Letters," in two rather large volumes, naturally raised the question whether really valuable new material could be found, to use up so much printer's ink. The answer to this question will no doubt differ according to the bias of the reader; but there will be many, in addition to the present reviewer, who are able to spend many hours over the book with equal pleasure and profit. Spencer himself desired that the Autobiography should not be the sole authoritative source of information concerning his life, and inserted in his will a paragraph requesting Dr. David Duncan to prepare a biography "in one volume of moderate size." Dr. Duncan had been his secretary and assistant, and was in every way well qualified for the undertaking, which so grew under his hand as to far exceed the moderate limits indicated by his instructions. The Autobiography covers only sixty-two years of Herbert Spencer's life, so that the new work really constitutes the only authoritative record of the remaining twenty-one years. The matter relating to the earlier periods is designed to duplicate the Autobiography as little as possible, and by means of numerous original documents it supplements, and in some cases even corrects, the statements given in the earlier work.

At the end of the second volume are two appendices, written by Spencer himself, but not previously published. The first is called "Physical Traits and Some Sequences"; the second, much longer and more important, "The Filiation of Ideas." The latter essay consists of a history and analysis of Spencer's intellectual development; and, as he says in a prefatory note, may also "serve as a sketch plan of the

Synthetic Philosophy." It may be permissible to quote a number of illustrative sentences.

"The events of childhood and boyhood, narrated elsewhere, indicate to how small an extent authority swayed me. The disobedience, so perpetually complained of, was the correlative of irreverence for governing agencies. This natural trait operated throughout life, tending to make me pay little attention to the established opinion on any matter which came up for judgment, and tending to leave me perfectly free to inquire without restraint. . . . Another trait, not thus far named, and which I inherited from my father, was a dominant idealism, showing itself in a love of perfection. In him this love was so strong that it became a hindrance. He could not let a thing alone as being finished. With me the desire to make work better, though pronounced, has not gone to that excess. . . . A general result of these natural traits and this kind of culture was an attitude of detachment. . . . But I must not forget another trait of nature, — a relative liking for thought in contrast with a relative aversion to action. . . . [In 'Social Statics'] there is no invoking of authorities. A few references, mostly dissentient, are made to ethical and political writers whose well-known doctrines I had gathered in the course of miscellaneous reading — not from their books; for I never could read books the cardinal principles of which I rejected. The course pursued in this case as in others was to go back to the facts as presented in human conduct and society, and draw inferences direct from them. . . . [From 1852] onwards the evolutionary interpretation of things in general became habitual, and manifested itself in curious ways. One would not have expected to find it in an essay on 'The Philosophy of Style'; but at the close of that essay, written in 1852, the truth that progress in style is from uniformity to multiformity — from a more homogeneous to a more heterogeneous form — finds expression. . . . Up to [the time of reading Mill's *Logic*], thinking with me had been mainly concrete in character, but now it assumed an abstract character; and thereafter the abstract and the concrete went hand in hand, as the inductive and the deductive were already doing. . . . During a walk one fine Sunday morning (or perhaps it may have been New Year's Day) in the Christmas of 1857-8, I happened to stand by the side of a pool along which a gentle breeze was bringing small waves to the shore at my feet. While watching these undulations I was led to think of other undulations — other rhythms; and probably, as my manner was, remembered extreme cases — the undulations of the ether, and the rises and falls in the prices of money, shares, and commodities. In the course of the walk arose the inquiry — Is not the rhythm of motion universal? and the answer soon reached was — Yes."

The incident of the pool illustrates a trait of Spencer's which has been misunderstood in some quarters. Because he made very few original observations in science, and was not in the ordinary sense a scientific investigator, there has been a tendency to class him with the compilers rather than with the researchers. This tendency is likely to increase, for the reason that all can perceive his immense accumulation of evidence, while few are willing and able to follow the operations of his mind. Many of

* LIFE AND LETTERS OF HERBERT SPENCER. By David Duncan. In two volumes. New York: D. Appleton & Co.

his conclusions are now so generally diffused as to have become commonplace, leading to criticism resembling that of the man who complained that Shakespeare's plays were so largely made up of familiar quotations. On the other hand, his mistakes stand out as more uniquely his, while his failings become material for gossip, the net result being an appreciable injustice. In any attempt to estimate Spencer's position in the history of thought, it must be remembered that in the nineteenth century there existed an opportunity which was in many ways unique. The hold of ancient dogma was loosing, and the idea of evolution was slowly coming to the front. Academic philosophers (as even to this day) were bound to ancient traditions and were unable to frame a scheme of things in harmony with the results of modern science. Scientific men were too busy with their own special researches to engage in anything which might be termed philosophy. Clearly, there was needed a man of great ability and industry, who should regard all known phenomena as materials for building up a modern and harmonious system of thought. Such a man, however, must have also great independence; he must treat his materials in a strictly scientific manner, exactly as the ordinary investigator does, or tries to do, with the smaller details within his scope. Herbert Spencer had all these qualifications, and hence was able to render an extraordinary service. On the other hand, every part of his work necessarily reflects the state of knowledge existing in his day, and in consequence the portions which will have permanent value, other than historic, are no doubt comparatively few.

In Spencer's earlier days higher education was not nearly so general as it now is, and no doubt a considerable measure of his peculiar efficiency might have been destroyed by a regular academic course. A world full of men as independent as Spencer would probably be a difficult place to live in; but it is certainly true that from time to time there is urgent need for just such men. It is a somewhat alarming thought, that the Universities may eventually succeed (as the Church did in former ages) in enlisting practically all the best budding intellect of the times, and depriving it of the highest measure of originality by processes which may be perhaps wholly advantageous to the average individual. Danger of this sort is inherent in all extensive forms of organization, and while recognizing the advantages of the great institutions we should not lose sight of the

fact that a price is paid for the gain — just as William Morris used to say about machine-made goods.

The modern drift toward collectivism is welcomed by the present writer. Science itself shows that a system of world-wide coöperation, without irksome tyranny, is perfectly possible. Nevertheless, Herbert Spencer's stand for individualism, softened and modified by the haze of later experiences, will always possess a high value as representing at least one important aspect of things.

"Spencer, indeed, in his late years sadly took note of movements apparently in contradiction to the leading principles of his doctrines; and here I may recall a conversation within a week of his death between him and a friend* who had once been wholly with him, but had latterly leant to Collectivist action. 'We have been separated,' said Spencer, 'but if we have been moving along different lines, I know we have both been moving to the same end.' 'Yes,' she replied — it was a woman who showed that divergence of opinion could not detach her from offices of tenderness and of love — and it may be that in time some other method of attacking the great problem will be adopted, which will be neither wholly yours nor wholly ours.' 'Yes, it may be,' said Spencer, thus revealing in the last week of his life a mind open to receive new suggestions and to accept new proposals of change." (Vol. 2, p. 233.)

T. D. A. COCKERELL.

* We suspect that the friend was Mrs. Sydney Webb.

A STUDY OF A GREAT LITERARY PERIOD.*

The great thought of an age may be absorbed into the thought of the ages that follow; a great form can never be so absorbed. You may come upon the thought again and again, in new shapes and applications; to appreciate the great form, you must go back to its period and take it practically as it was given to the world. Aristotle, for instance, appears and reappears in philosophy for two thousand years; while Æschylus, broadly speaking, is to be had only in Greek drama. If the form is worth studying and enjoying — and every great form is — it must be taken in relation to the time that produces it.

Our own noblest literary heritage, the drama of the age of Elizabeth, is coming back into significance again, and the race from which came the greatest concerted utterance of all literature seems almost ready to give that utterance a true second hearing. It is going to be

* ELIZABETHAN DRAMA: 1558-1642. A History of the Drama in England from the Accession of Queen Elizabeth to the Closing of the Theatres. To which is prefixed a *Résumé* of the Earlier Drama from its Beginnings. By Felix E. Schelling, Professor in the University of Pennsylvania. In two volumes. Boston: Houghton, Mifflin & Co.

eminently worth our while to listen, for the epoch provides an almost inexhaustible store of wholesome enjoyment, and a knowledge of its form will be of very great benefit to a time — our own — that is about to witness a revival of drama that will be literary, not in the sense of being bookish, but in the sense of being artistic and real. Whatever serves, then, to bring us closer to Elizabethan drama is welcome, and doubly welcome, if it is comprehensive and illuminating, showing the subject in many clear lights. Doubly welcome, therefore, is Professor Schelling's *magnum opus* in this field.

The book is the result of long, careful, and sympathetic study. Marked literary feeling, catholicity of taste, and, best of all, a true sense of perspective (whose absence is the first infirmity of scholarly minds), are among the author's endowments. There are limitations in the work, some obvious, some not immediately apparent; but no work covering so large a field can be without its limitations, and no work that essays to cover this particular field has so few. In view of much painstaking yet often near-sighted German investigation of this period, it is in no small degree provocative of national pride to realize that we have here a well-proportioned American book that may rightly rank with Mr. Chambers's "Mediæval Stage," and serve as a continuation of that admirable achievement. Professor Schelling's book is written to stand the test of scholarship; and although many of the special opinions expressed in the twelve hundred pages will doubtless receive correction in the future, the book will bear the general test.

Professor Schelling very clearly marks out the boundaries of his task. This is a history of Elizabethan drama, — a wider subject than Elizabethan dramatic literature, and a much wider one than Elizabethan dramatic poetry, the author rightly holding that a study of masterpieces only is bound to break down as an explanation of a great period. This great period, roughly denominated Elizabethan, includes, in the author's usage, more than the precise years of Elizabeth's reign, and, beginning nominally with her accession in 1558 (in reality we are given also a fairly complete sketch of the development of the miracles, moralities, and interludes), continues to the suppression of the theatres two score of years after the great queen's death. Whatever objections there may be to the name Elizabethan for the period, there can be no objection to the inclusion of practically a century as the proper historical epoch to deal with. On the other hand, having stated as his theme

the history of the whole dramatic production of the given time, the author excludes from his work purely æsthetic and technical considerations of dramatic form, the tracing of sources, specifically theatrical history, and biographical matter, save when these various things are involved in the general theme.

The properly elaborate table of contents shows the character of the book. It is made up of chapters on subjects like these: Early Dramas of School and Court, the New Romantic Drama, National Historical Drama, Domestic Drama, Romantic Comedy, Comedy of Humors, Romantic Tragedy, Classical Myth and Story, the Masque, the Pastoral, Decadent Romance. In other words, the entire subject is parcelled out into its natural divisions, and each one of these divisions is fully treated by itself, each species being carried from its beginning to its conclusion. Inasmuch as the work is primarily a study of a great type, and but secondarily a study of authors, the authors themselves are not treated separately. They do not lose by it; on the contrary, their actual merits are more apparent when seen comparatively. So, too, of course, are their defects; but a period is before us where the men are large enough to risk having their defects brought into the field, providing their virtues are made equally obvious.

It may make some readers open their eyes not to find a single chapter devoted to Shakespeare, and yet this book will give its readers a better notion of Shakespeare than almost any volume that can be named. For if the master playwright does not preëempt a single chapter, he enters into many chapters, and we see his work not as an isolated phenomenon but as an organic part of a great whole. As each phase of the whole epoch is discussed, the relation of each individual playwright to that phase is made clear, and thus varied activity and special pre-eminence receive their actual due, other dramatists as well as Shakespeare standing out from the rank and file of the average, save that Shakespeare is thus demonstrably more versatile, obviously more outstanding.

There is no feature of the book that is better than this admirable planning; for while treating the whole of a given author at one time undeniably gives us a more unified notion of that author as an individual, the present way gives much the best idea of period and workman in their actual relationship. Imagine the history of a great political movement told by a series of outlines of the complete work of each statesman who was a factor, and then in contrast imagine

the same movement treated as an organic development, stage by stage, with each participant's share clearly indicated in its proper place. The difference between the wrong way and the right way, historically, is no greater than the difference between the old way and our present author's way. As is the case with many another valid plan, one of the wonders is that no one should have hit on it before.

The author's style is direct and simple; his criticism is definite instead of metaphorical. The latter virtue is worthy of special praise, for the Elizabethan writers seem particularly to tempt their sympathetic critics to more or less vivid figures of speech in lieu of accurate statement. There is a place, of course, for such figurative criticism; but the place, broadly speaking, is in volumes of poetry. Swinburne's striking sonnets on Elizabethan dramatists, for instance, successfully say nearly all that is needed in that kind. The absence of superfluous metaphor in Professor Schelling's prose will not mean to a discerning reader absence of liveliness; there is much quiet humor, unobtrusively put, — as when the all-sufficient comment is made on John Stockwood that in 1578 he inveighed against certain theatres, "thus giving us an early mention of those playhouses." Further, if our author eschews sentimentality, he does not feel in scholarship bound to repress real feeling. The underlying temper of his criticism appears in a remark on Shakespeare's dominant interest in character rather than in structure:

"How trivial seem our paltry labelings: *Cymbeline*, 1609, a belated specimen of the chronicle history in which a romantic story of Italian origin usurps an undue share of a plot otherwise of English pseudo-historical original! Wholly negligible seem these little pickings of small scholarship in view of the single, wholesome, dominating influence of that exquisite picture of truest and sweetest womanhood, *Imogen*."

Note, however, that this is said by a man who has mastered details; not by one who has scorned the little pickings without being acquainted with them. Yet it must be freely admitted that much indulgence even in real sentiment would be dangerous; for instance, the author has certainly left safe ground when he speaks of transubstantiation as "a dramatic motive of the utmost tragic efficacy"; when in an utterly different field he appraises Jonson's comedy by a too narrowly æsthetic standard; and when in an *obiter dictum* he speaks of modern drama as losing itself "in the thirsty realistic sands of Ibsen."

The necessary limits of a general review preclude reference to more than a few of the

several score of passages marked for favorable comment, and the dozen or so noted for sharp objection. It is good to find Professor Schelling frankly accepting the term "miracle" instead of "mystery" (a pedantry in English), rejecting definitely the "alternation theory" of Elizabethan staging, and refusing to be led into the intricacies of attempted solution of collaboration in dramatic authorship. For objections, one will serve: in commenting on Webster's "Duchess of Malfy," Professor Schelling notes that the discovery, by a recent American scholar, of a reference to Concini, 1617, dates the play "once for all" (a term, by the way, that is used too frequently and too hastily in the book). The supposed allusion was pointed out twelve years ago by an English scholar, Mr. C. Vaughan. But even if correct, a single reference, which might easily have been interpolated at a revival of the play, cannot possibly date a whole play whose tone otherwise indicates a date prior to Concini's death.

Of unusual value are the splendidly copious Bibliographical Essay, and the practically exhaustive list of plays written, acted, or published between 1558 and 1642. This list, however, could be made more useful by having a page cross-reference to the bibliography, which is arranged by species and calls for a thumbing over of a number of pages before the play within the species is found. The book is an important one, — a notable contribution to American scholarship. But it is a book for the intelligent layman as well as for the scholar, and its reader will be spurred on to wider reading in one of the most fascinating fields of literature.

MARTIN W. SAMPSON.

THE PSYCHOLOGY OF GOVERNMENT.*

Mr. Bentley, the author of this "Study in Social Pressures" which he calls "The Process of Government," explains in the first part of his book that it is intended as a protest against attempts to explain social phenomena by treating them as the results of prevalent "feelings" or "ideas," so as to imply a "soul-stuff" as the underlying cause. This part of the book is practically devoted to the contention that by falling victims to this "soul-stuff" error a large number of most eminent writers have reduced portions of their work to absurdity.

Mr. Bentley is right in saying, as sociologists

*THE PROCESS OF GOVERNMENT. A Study in Social Pressures. By Arthur F. Bentley. The University of Chicago Press.

have said before, that prevalent "feelings" and "ideas" are not entities apart from the social reality, causing it to be what it is, but are the very essence of that reality. Yet he is wrong whenever he denies that particular prevalent feelings and ideas have causal significance in explaining the social reality, for that is to deny that social activities condition each other. We must indeed see that every given "feeling" is an activity in which there is more or less idea, and every prevalent "idea" an activity in which there is more or less feeling. It is by a kind of metonymy that we call any prevalent activity a "feeling" or an "idea," naming it by its most prominent feature. It is true that no single phase or feature of social activity should be made the mother of the social realities. The biologically derived capacities of men, and the enviroing physical nature and human activities, are all causal conditions, and terms in social explanation. Interest or attention is a name for the fact of fruitful union between capacity and environment. There is good ground for protest against the common resort to interests and motives as the "social forces." Such a protest was earlier made by the present reviewer, who has insisted that the sociologist has no more need for any "social force," in addition to the *observable* factors in causation, than the biologist has for a vital force. Mr. Bentley is right in saying that scientific explanation should not rest on any implication of a causal "soul-stuff" assumed to underlie the activities observed. By his revulsion against the "soul-stuff" assumption he is made to go too far toward identifying social activity with overt muscle-motion, while slighting activity as it is inferred to exist for consciousness; and the condemnation which he heaps upon other writers is based upon quotations, at least a part of which had for their authors, and naturally convey to their readers, a meaning to which his objections do not apply.

The second part of the book is more extensive, more readable, and more useful than the introductory criticisms. In making the transition to the second part, Mr. Bentley says that our political science is description which does not reach the stage of explanation; that attempts at political philosophy have been speculative rather than scientific; and that scientific explanation, when it comes, will have to be worked out in terms of the conflicting interests of manifold relatively small groups. He quotes a German work on political science which says that such explanation is a problem of Sociology, and he evidently holds that Politics as a special

social science must avail itself of the principles and methods of general sociology. The "interest-group" interpretation of political activity is common property among Sociologists. Yet while Mr. Bentley disclaims originality, his discussion and illustration of the doctrine is not devoid of that enviable quality.

He is as willing to depart from a merely common-sense view as those who first argued that the earth is round; and it may be that some of the useful modes of thought which he advocates will be slow in gaining acceptance for reasons not wholly unlike those that delayed acceptance of the doctrine of the earth's rotundity. The second portion of his book should not be ignored by those who wish to keep abreast of modern thought on politics and government. Its main teaching is, roughly stated, that government is an activity of society as a whole, in which every practical interest that is shared by a number of people who are able in any way whatever to make their will effective upon their fellows is, according to the measure of this effect, a governing agency; and that the process of government can be understood, not by study of constitutions, platforms, and other professedly political documents and activities, but only by analyzing the great complex whole, and then recombining it, in thought, as a synthesis of these group pressures.

EDWARD C. HAYES.

A BRITISH DIPLOMAT'S RECOLLECTIONS.*

In his septuagenarian retirement from public service, Sir Henry Drummond Wolff has indulged the inclination natural to his time of life to review the past and live over again in anecdotic reminiscence the experiences of his more active years. In two volumes of "Rambling Recollections," as they are entitled, and which, he informs his readers at the outset, are "not an autobiography, nor even a continuous narrative," and which are "founded on no diary or record," the ex-diplomat puts down, just as they come unbidden to his memory — and it proves to be a remarkably tenacious one — stories of persons and places and events that he has had to do with in his more than half a century of service as a government official. To tell what noted persons of his day he has not met and has not brought into his book would be much

* RAMBLING RECOLLECTIONS. By the Right Honourable Sir Henry Drummond Wolff. In two volumes. Illustrated. New York: The Macmillan Co.

easier and shorter than to enumerate the celebrities he has thus become acquainted with and helped his readers to know more intimately. Fifty-four pages of index, mostly of personal names, follow the narrative and indicate in a striking way its anecdotic, even gossipy, nature.

"I consider nothing in my recollection irrelevant," writes the author in recording one of his hundreds of anecdotes of persons; and he rambles on (to use the verb of his own choice) much as one might in familiar conversation after dinner. In fact, not a little of his matter will to many seem too trivial for print; but it entertains, and it also excites wonder at the writer's readiness in recalling so many and so varied occurrences after such a lapse of time. The division of the book into chapters, seventy in number, serves as a convenient chopping into attractive bits what might otherwise discourage the hardest reader to undertake. Simply as a collection of miscellaneous anecdotes, the matter logically falls into no such sections, although it does try to follow some chronological order.

Leaving Rugby to enter the Foreign Office at sixteen years of age, Sir Henry was in the diplomatic service at many posts,—in Florence, the Ionian Islands, Bulgaria, Turkey, Egypt, Persia, Roumania, and finally as British Ambassador at Madrid, whence he returned to private life eight years ago. The stories and jokes that enliven Sir Henry's pages are strung together on so slender a thread that it will be permissible to quote a few of them here with no more system than is observed in their compilation. An amusing hit at the English tuft-hunter is innocently administered in the following anecdote:

"At a time when I was frequenting the Athenæum a good deal, a Cingalese gentleman, who had come to England to read for the bar, was recommended by Sir Roderick Murchison to all his acquaintances. One day, finding him dining alone, Mr. Hayward and I invited him to our table. Mr. Hayward wished to instruct him as to the constitution of English society, and said, 'You will find in England that men of distinction, who belong neither to the aristocracy nor to the richer classes, but have made a mark, either in literature or by their conversational powers, are always received in great houses on a footing of perfect equality. You never go to a great house but you will see some distinguished literary man received as one of the most highly honoured guests.' The Cingalese said, very naively, 'But are these not called sycophants?' There was complete silence."

A reminiscence of John Delane, of "The Times," with an incidental witticism from the alert Mr. Lowe, catches the eye not inopportunately.

"During the time I was in the Foreign Office, I naturally made a great many acquaintances, many of whom I have already mentioned; but there were some who

became my friends as I went on in experience, and whom I shall always recollect. Mr. John Delane, the editor of the *Times*, was exceedingly kind to me. I was introduced to him by Sir John Burgoyne. He had a homelike, old-fashioned, panelled house—16 Serjeants' Inn. Here he used to give most agreeable dinners, and there came Mr. Bernal Osborne, Mr. Lowe, and the most amusing people in London. On one occasion we were talking of a member of the Government supposed to be a great failure. Some one said, 'They want to make him a peer.' Mr. Lowe retorted, 'No, they want to make him disappear.'"

The change and expansion that the Foreign Office has undergone since the author's entrance there as "additional clerk" in 1846 is significant. In his day, he tells us, there was on the ordinary staff one permanent Under-Secretary of State, and also one political, whereas now there are three assistant Under-Secretaries in addition to these. Two Legal Advisers are now appointed to the Foreign Office; in Sir Henry's time there was none. Twenty-eight clerks in the diplomatic establishment, of whom seven were Heads of Departments, have increased to forty-four, eight of whom are Heads of Departments. The Financial Department has been correspondingly enlarged, also the Librarian's Department, and, in short, "the force of the Foreign Office has been augmented to an enormous extent." That the earlier and far smaller force of clerks was at times sadly overworked appears from the narrative.

It must not be inferred that the book is wholly devoted to personal anecdotes. Political topics are discussed, but as the discussions often concern dead issues, or matters of interest chiefly to English statesmen, the present review will not concern itself with them. As the author, in addition to his diplomatic service abroad, was also in Parliament for some years (from 1874 to 1880, and again from 1880 to 1885), parliamentary questions as well as parliamentarians furnish matter for his pages. He remarks on the almost invariable absence of personal animosity between the bitterest political foes. "One of the greatest examples of this," he continues, "was the late Lord Lansdowne, who, though a strong politician, never allowed party feeling to actuate private actions. I recollect hearing him say to one of his guests that he was very anxious about Lord Derby, who was ill, as he was one of his oldest friends." Of the ever-delightful Labouchère he says that he was the wittiest man in the House of Commons, and that, though at times he was politically unpopular, all who knew him felt a strong friendship for him. His wit, clever but sometimes over-elaborate, was always good-natured.

From the time of the Berlin Congress there comes down an excellent Bismarck anecdote. The Chancellor had one day received Lord Odo Russell, the English Ambassador, and was chatting with him familiarly and at some length, when the visitor took occasion to ask his host whether he was not often annoyed by having his callers prolong their interviews unduly. Bismarck replied that he had a private arrangement with his wife whereby she took care to send for him on some pretext whenever it appeared that his hospitality was being abused. Just then a servant entered and told the Prince, from the Princess, that it was time for him to take his medicine.

As the author was in Spain, in the capacity of British Ambassador, at the time of the Spanish-American War, it is interesting to note his comment on that event.

"The difficulties caused by the disagreement with America were incalculable. The United States declared — and their subsequent conduct verified their declaration — that they did not seek to annex Cuba, which an American gentleman described to me as 'the richest slice of earth,' nor to establish a Protectorate over the island. The first alternative, they considered, would disturb the voting balance of the United States, and the latter would entail endless care and responsibility. The Americans were desirous that Spain should settle the war in a manner just and honourable to herself, while securing to Cuba peace and prosperity. . . .

"In Spain, unfortunately, the acceptance of party office often paralyses Ministerial energy, and even with an army of 130,000 men, and an expenditure of a million a month, but little progress was made in crushing out the insurrection by force. These difficulties were enhanced by financial straits and by the interference of the United States Legislature. The obvious solution of the difficulty was the concession of liberties sufficient to satisfy the Cuban people. This, as has been said, was the aim of the United States Government; but the Spanish Government dreaded any spontaneous action. . . .

"Spain's difficulties were great. The fact that, notwithstanding the loss of her colonies, the present dynasty remains unshaken is entirely due to the Queen Regent, who struggled almost unaided at this trying crisis. When we left Spain, the feeling of loyalty towards her Majesty was very much on the increase. That loyalty has been extended to her son. Perhaps Spain may prosper, as England prospered notwithstanding the loss of America."

The author's friendly feeling for America becomes again apparent in his preface, which we take to be his closing word to the reader. He says of his book: "There are many points omitted. I have not even alluded to the great change in English society caused by the influx of American notables. I believe that this peculiar feature of recent years is likely to bring great improvement and advantage to both countries." He then names some still-living

Americans whose acquaintance has brought him especial pleasure.

The mechanical execution of these two ample volumes, with their large print in Scotch-face type, and their interesting portraits and other illustrations, is all that could be desired. Errors of typography or of proof-reading are welcomely absent, although one of the author's stories — concerning the remarkable detection of an assassin by means of his handwriting — is marred by the misspelling of the French term *graphologie*, which appears as *graphiologie*. Whatever criticism the author may have subjected himself to — and he frankly says, "I am prepared to accept criticism without remonstrance" — he will not be censured as having taxed his readers' attention in a manner unfitting this season of rest and recreation.

PERCY F. BICKNELL.

BRIEFS ON NEW BOOKS.

English by the standards of use and wont. Let those linguistic pessimists who, while they mournfully hope the English language will last out their time, predict for it an increasingly speedy decline thereafter, take courage from Professor Lounsbury's collected essays on "The Standard of Usage in English" (Harper), and especially from the second chapter, entitled "Is English Becoming Corrupt?" It will be found from the author's researches that the lament over an imagined depravity of disposition displayed by current speech is almost as old as speech itself, and that the really alarming symptom would be a halt in this alleged downward course of language; for that would mean that the language was dead, or rather that its users were dead, intellectually at least. The whole book emphasizes the truth — which not even the pedant and the purist would dispute in so many words, but which it is well to have brought freshly home to us now and then — that language was made for man, not man for language. Usage, and not grammar or logic or reason, is the authority to which all, even the crabbedest of grammarians, consciously or unconsciously bow. But it is the usage of the best writers and speakers, and to some extent it is present rather than past usage. While the author makes all this clear, he says not a word on the interesting question that must occur to many readers, What rule is there for deciding who are the best writers and speakers, especially among the living? The assaults, vigorous and effective, made by Professor Lounsbury on many pet prejudices — as, for instance, on the prejudice against the split infinitive, and that against "none" as a plural pronoun — may scandalize the purists; but with the history of the language at his command the assailant

is a doughty foeman to repulse. A careful reading of the book ought to instil into even the most pragmatic and dogmatic of self-appointed language-menders a shyness in venturing upon verbal criticism. After learning that the unprepossessing form "illy" is found in such respectable writers as Fielding, Southey, and Washington Irving, one becomes reticent of even deliberate censure, far more of "snap" judgments. A little disappointing is the author's unconcern as to the ultimate fate of "shall" and "will," "should" and "would." Let usage determine; he remains a calm looker-on. Of course usage will determine; and that means that what was once a clearly defined and useful distinction will soon be obliterated, and the language will be so much the poorer. Again, one is a little surprised to find so careful a writer using "individuals" in the sense of "persons," where no contradistinction from collective humanity is intended. A dash of humor, with occasionally a bite of sarcasm, gives flavor and relish to Professor Lounsbury's pages. The book is excellent reading as well as sound doctrine. Considerable additions have been made to the several chapters since their original appearance in "Harper's Magazine."

The relations of medicine and religion.

A volume bearing the impress of the official book of the "Emmanuel movement" at once has a definite purpose and appeal. In the background of the historical consciousness is the feeling that originally the priest and physician were one; and the query has been newly raised, Which one? In kinship with this feeling, or belief, is the renewed conviction that the Church must be practical, and be all things to all men. The modern interpretation of this doctrine finds a specific embodiment in the several new faiths that bring into the focus of their creed the practice of healing. The "Emmanuel movement" is the expression of a desire to be helpful to human frailty without incurring an adherence to extreme theories and a complete abandonment of religious affiliation. On the theoretical side, each person interested is likely to adjust his faith and his science in accordance with his predilections. On the practical side, the movement is significant because it is rational. Dr. Worcester and his associates accept no cases without the diagnosis of a competent specialist, and suggest no treatment except as approved by such medical authority. They indulge in no self-deceptive "demonstrations" that the obvious does not exist. They recognize that science alone can determine disease and give the rational basis for its treatment. But equally they recognize that there is usually, and in nervous diseases always, a large psychical factor, and that this psychical factor is amenable to the modes of ministrations that the Church is ready to assume. Men, after all, are more largely regulated by their emotions than by their intellect; the emotions concerned are accessible only to appeal through human sympathy and moral support of a type that the

worthy and helpful minister frequently can offer. That certain churchmen will have legitimate doubts as to whether or not this is the proper work for the Church, and certain physicians will have as strong doubts as to whether the whole of the treatment should not be left to their own body, is inevitable. For the present, the experience is such as to suggest a distinctly successful field for these endeavors. The volume on "Religion and Medicine" by Dr. Worcester and Dr. McComb from the religious side, and by Dr. Coriat from the medical side, serves in some measure as a declaration of principles. The several contributors do not really agree, nor can the exposition be said to be particularly helpful to those acquainted with the current views as to psychic treatment. Dr. Worcester's insistence upon an independent and mystic subconscious mind is unfortunate, and does not strengthen the practical side of the volume. But it will serve a timely and useful purpose, and for that it should be welcomed. (Moffat, Yard & Co.)

The Oriental tale and its influence in England.

With the present predominance of fiction in literature, it is not surprising that the scholastic and academic mind should have been unable to resist the attraction. Perhaps it may seem to the uninitiated much more easy and pleasant to read a novel by way of work than to delve in crabbed treatises, dreary old histories, or interminable epics. People who think so may well try the experiment. However this may be, there are now a number of dissertations, treatises, and books on topics under the head of Fiction, and among them is Dr. Martha P. Conant's "The Oriental Tale in England in the Eighteenth Century" (Columbia University Press). The students of fiction have a good deal of interest in the eighteenth-century tale as a predecessor of the short story so prevalent in the nineteenth century. Dr. Conant, however, though she does touch the question of form, is in this monograph chiefly concerned with the subject-matter. She traces the growing interest in Eastern stories in Western Europe, touching even on the earliest times, but making her real beginning with the first English version of the "Arabian Nights." It is certainly a curious story. The possibilities and impossibilities of the East had their charm for a moralist like Johnson, an essayist like Addison, a man of the world like Beckford, or even for a poet like Collins. "Arabian Nights," Persian Tales, Turkish, Chinese, Mogul Tales, — all kinds of tales, if from the East, — became popular. Dr. Conant's book gives an account of the material under the four heads of Imaginative, Moralistic, Philosophic, and Satiric Tales; and there is a final chapter which summarizes the matter and brings them into connection with other ideas and currents of opinion. There are added some notes, a list of about a hundred important Oriental tales, a list of the literature of the subject, and an Index which, as far as we have experimented with it, is quite correct. We will note but two questions concerning Dr. Conant's conclu-

sions: Is the "Arabian Nights" the "godmother of the modern novel"? (p. 243). We do not think so; it may suggest the story but hardly the plot. Is the Oriental tale *per se* of Romantic interest (p. 246), and if so what is its romanticism? Here we think Dr. Conant makes a better point. But to discuss even these questions would take an extended article: we ask them now only to arouse the interest of those (and they are many) who will like to read the book.

The reader who nears the end of Mr. Richard H. P. Curle's "Aspects of George Meredith" (Dutton) with the feeling that for want of a vigorous central idea the work lacks force, comes upon a confession which takes the wind from his critical sails. For Mr. Curle unpretentiously says in his last chapter that it is indeed probable that he has not even understood much of what Mr. Meredith teaches, and that he has tried to do no more than write about some of those features which have struck him as of exceptional interest. These various "aspects" of Mr. Meredith are here considered; he is described as a poet and a "novelist of types," steering the middle course between idealism and realism; his characteristics are discussed from the view-points of his personality, his attitude toward nature, his conceptions of social problems, his handling of character and diverse phases of humanity, his sense of comedy, his wit and humor, and his eloquence. This method of classification, somewhat necessary in critical writing, when carried to excess becomes artificial; and Mr. Curle's careful nuances of definition at times weary the reader without pleasurably enlightening him. His interpretation of Mr. Meredith in general, however, is appreciative and illuminating, conscious as he is of the great writer's "true and consistent outlook," his "sense of poetry and poetic fitness," his self-consciousness, the very source of his eloquence. Especially pertinent is Mr. Curle's exposition of Mr. Meredith's philosophical and lyrical view of nature, of his treatment of women, of his sense of comedy. It is somewhat startling to come upon the assertion that Mr. Meredith is too intellectual to have absolute sympathy with humanity, and in this quality alone, according to Mr. Curle, he fails to reach the most profound and exact idea of character. His heart and soul, however, are filled with the great and permanent thoughts; and for this reason he will come through the ordeal of criticism into the light of true recognition.

Egyptian civilization down to date.

A recent importation of Messrs. Scribner is "Bonaparte in Egypt and the Egyptians of Today," by Haji A. Browne, an Englishman who, it seems, has assimilated the oriental civilization. The author declares that during the last twelve hundred years six great events have influenced Egyptian history: the Arab conquest, the Turkish conquest, the French invasion, the rise of Mahomet Ali, the English occupation, and the evacuation of Fachoda by the

French. Of this book, the larger part is devoted to the French invasion, with some attention to the later history of Egypt. The author's purpose is to interpret the Egyptian character, and in so doing to make clear how the French and English have blundered when trying to rule this people. It is his thesis that while for scores of hundreds of years foreign rulers have governed the land, none of them has made any effort to understand the people and secure their coöperation. This was especially true, it is asserted, of the French, who were untactful and impatient in their attempts to force revolutionary reforms upon an alien race. Unfortunately, the author has chosen not to indicate the authorities upon whom he bases his account, though it is clear that almost the whole of the part about the French invasion and its results is taken from the native historian Gabarty, or Jibarty. He is very reckless in dealing with the facts of European history, and his generalizations are sweeping and frequently contradictory. He makes it clear that under French and English rule the Egyptians had the best government in their history, and yet he spends pages denouncing European methods. One result of his delineation of the character of Egyptians is to make them appear a peculiarly worthless lot — something certainly not intended. In spite of its numerous faults, the book has distinct value. It describes the various elements of the Egyptian population and their relation each to the others, it makes somewhat intelligible the relation of the subject people to their rulers during their long history, it shows how evil has resulted from the attempt to force European standards upon an Oriental people, and finally it explains the various healthy and unhealthy influences operating to-day in the land of the Pharaohs.

A scientist and his camera in Indian Mexico.

Professor Frederick Starr, the indefatigable anthropologist of the University of Chicago, has made a succession of journeys through Southern Mexico, visiting the states of Mexico, Puebla, Vera Cruz, Chiapas, Oaxaca, Hidalgo, Tlaxcala, Tamaulipas, and Yucatan, in search of anthropological material among the Aztecs, Chontals, Chinantecs, Chocho, Chols, Cuicatecs, Huastecs, Juaves, Mayas, Mazatecs, Mixes, Mixtecs, Otomis, Tarascans, Tlaxcalans, Triquis, Tzendals, Tzotzils, Zapotecs, and Zoques tribes of Indians. The pursuit of his investigations included the measurement of a hundred men and twenty-five women in each population (fourteen measurements being taken upon each subject), the making of plaster casts of the heads and busts of five individuals in each tribe, and the taking of photographs illustrating the scenery, occupations, character of buildings, costumes, and habits of life, encountered on the way. In a population ignorant, timid, and suspicious, such a plan was necessarily fraught with difficulty and personal danger, even after the interest of the political and ecclesiastical authorities had been procured. The scientific results of these journeys have been published in a

considerable number of books and papers. In a large octavo of more than four hundred pages with the title "In Indian Mexico" (Forbes & Company, Chicago) Professor Starr gives to the general public a narrative of travel in a part of Mexico that has heretofore escaped the notice of the traveller and writer, with only incidental references to the scientific phases of his journeys. That the journeys were filled with experiences ranging from the comic to the tragic, may be taken for granted. That the narrative has literary faults, cannot be denied. Many of the author's experiences were repeated, with but slight variations, in several places, and did not require the explicit repetition which they receive. And the meagre accounts of some tragic experiences serve to pique the reader's curiosity without gratifying it. But these faults are largely atoned for by the general interest of the narrative, and especially by the hundred and sixty half-tone illustrations from the author's photographs.

Cool breezes for
summer days.

By publishing his "Winter Days in Iowa" at the beginning of summer, Mr. Lazell makes it possible for us to learn how much relief from heat can be had from reading about cold. It is refreshing to the senses and stimulating to the imagination to read on a day when the mercury in the thermometer is much too high for comfort, that "the snow is piling high under the hazelbrush and the sumac," or that there is "a continuous sound of grinding ice from the river." Mr. Lazell has little that is new to say about Nature, but his book is opportune in this comfort of suggested contrast, and farther enjoyable for its delicate sense of the beauty of winter woods and meadows. Moreover, there is often a new grace in the manner of saying things, as in this appreciation of March wind in the tree-tops: "The coarse, angular, unyielding twigs of the oaks give deep tones like the vibrations of the thick strings on the big double-bass. The opposite widespreading twigs of the ash sing like the 'cello, and the tones of the alternating sprays of the lindens are finer, like the viola. The still smaller opposite twigs of the maples murmur like the tender tones of the altos and the fine yielding spray of the birches. The feathery elm and the hackberry make music pure and sweet as the wailing of the first violins." (The Torch Press, Cedar Rapids, Iowa.)

The philosopher
of hyperbole
and paradox.

"There is no escaping Nietzsche. You may hold him a hissing and a mockery and lift your virtuous skirts as you pass him by, but his roar is in your ears and his blasphemies sink into your mind. He has coloured the thought and literature, the speculation and theorizing, the politics and superstition of the time. He reigns as king in the German universities — where, since Luther's day, all the world's most painful thinking has been done — and his echoes tinkle, harshly or faintly, from Chicago to Mesopotamia." The fervid, vigorous style and the hyper-

bolic impressiveness of Mr. Henry F. Mencken's book are well illustrated in this passage from his Introduction to an exposition of Nietzsche's philosophy. Despite his seemingly dispassionate attitude toward the doctrine of his subject, Mr. Mencken reveals himself as so ardent and so expert an advocate that one is tempted to reach over his head to administer a few thumps to the prophet himself. But that would require a separate chapter. Mr. Mencken has produced a very readable book and a better presentation of Nietzsche to the English reader than is elsewhere available. Critically speaking, it has one serious fault, — that the reader is often left in doubt as to where the author is speaking his own views and where he is merely presenting those of Nietzsche. This is no problem to one already familiar with the German-Polish prophet, but the book is evidently intended for those to whom he is a stranger. Quotation, condensed abstract and comment are often merged so gradually and smoothly that only an adept can recognize the limits of the last element. This is unfortunate in the exposition of a philosopher so full of hyperbole and paradox as Nietzsche. On the other hand, Mr. Mencken has so steeped himself in the style and spirit of Nietzsche that his book has almost the unity of a first-hand production. Like the original, it can be trusted to reveal to the reader the one-sided, unsound, and often illogical nature of the thought of this strange, and it is to be hoped transient, phenomenon in German philosophy. (Luce & Company.)

John Sherman,
financier and
statesman.

John Sherman played an important part in the history of this country during its second half-century, and it was his desire that this part should be fully known to his countrymen and to the world. During his lifetime he published two large volumes of reminiscences, giving his own version of the history of his time and of his part in that history; and in his will he provided for a formal biography. This biography has now appeared in two large volumes written by a fellow-townsmen, Mr. Winfield S. Kerr, and published by Messrs. Sherman, French, & Company. The book contains a vast amount of information about our history and politics during the period of Sherman's public life, and every step in his career is minutely set forth in its relations to current affairs; it may be useful as a storehouse of facts, generally fairly given, though these may usually be obtained more easily from books of reference and formal histories. It is a biography of the old-fashioned type, written by a man who has been active in politics but without much training in literary work. The actions of the hero are not always allowed to speak for themselves, and superlatives are freely used in the effort to make the reader appreciate his virtues. Students of financial affairs especially will find here much to interest them, for John Sherman was certainly one of the great practical financiers of our history.

NOTES.

"Health and Happiness; or, Religious Therapeutics and Right Living" is the title of a practical treatise by Bishop Fallows of Chicago, which Messrs. McClurg & Co. will publish in September.

A new edition of Madison's "Journal," with facsimile illustrations, edited and extensively annotated by Mr. Gaillard Hunt, occupies two dignified volumes now published by Messrs. G. P. Putnam's Sons.

The "Elements of Physical Geography" which Professor Thomas C. Hopkins has prepared for Messrs. H. Sanborn & Co. is a new and abundantly illustrated text-book, based upon many years of practical teaching.

A new novel by Miss Theodora Peck, author of "Hester of the Grants," is announced for August issue. It will be called "The Sword of Dundee," and contains many of the famous characters of the days of "Bonnie Prince Charlie."

A college text-book of "General Physics," by Professor Henry Crew, is published by the Macmillan Co. It is described as an elementary work, to be used by first-year students. We should imagine the average freshman would find its five hundred pages a fairly stiff dose.

M. René Bazin's novel "The Nun" has aroused such interest in this country that the Messrs. Scribner will publish another of this author's novels, "The Growing Grain," a translation of "Le Blé qui Lève," which has already passed a sale of one hundred thousand copies in France.

"A Bibliography of Ralph Waldo Emerson," compiled by Mr. George Willis Cooke, has just been added by Messrs. Houghton, Mifflin & Co. to their beautifully printed series of bibliographies of famous American authors. A portrait of Emerson as he looked in 1859 serves as the frontispiece of the volume.

Mr. Brooks Adams, who has been at work for two or three years upon a biography of his grandfather, John Quincy Adams, will soon furnish the manuscript to Messrs. George W. Jacobs & Co., who have engaged to publish it in their "American Crisis Biographies." The work is made up largely from new material in possession of the family.

With the publication of a third volume, "The Oxford Treasury of English Literature," edited by Messrs. G. E. Hadow and W. H. Hadow, is now complete. The plan of the work is continued as before — brief biographical and critical notices, followed by lengthy illustrative examples. The present volume reaches all the way from Milton to Tennyson.

Professor Vernon L. Kellogg of Stanford University, author of "American Insects," "Darwinism To-day," etc., has in press with Messrs. Henry Holt Co., to be issued in their American Nature Series, a volume entitled "Insect Stories." These "strange, true stories of insect life" are primarily for young folks, but will also appeal to grown-up nature-lovers.

In connection with the very general and keen interest in the revival of arts and crafts in America it is interesting to look into the past, particularly to those centuries known as the Middle Ages, in which the handicrafts flourished in special perfection, and to see how these crafts were pursued, and exactly what these arts really were. An interesting work on this subject by Julia

deW. Addison will be published shortly by Messrs. L. C. Page & Co. under the title "The Arts and Crafts of the Middle Ages."

Miss Grace Norton's series of books about Montaigne has been enlarged by two new volumes. One of them is a collection of passages concerning "his personal relations to some of his contemporaries and his literary relations to some later writers"; the other, called "The Spirit of Montaigne," is an anthology of passages reproducing something of the thought and expression of the famous "Essays." The volumes are published by Messrs. Houghton, Mifflin & Co.

The Concordance Society reports progress in a circular which states that a concordance to Gray is soon to be published, and that concordances to Spenser, Herbert, Wordsworth, Marlowe, Tennyson, and Keats are in various stages of preparation. This is good news, but such publications have to be subsidized, and the Society needs more members and more funds. Professor A. H. Tolman, of the University of Chicago, represents the Society in the West.

TOPICS IN LEADING PERIODICALS.

July, 1908.

Actress, a Popular, Chapters from the Life of — I. Pearson.
 Air of the City, The. Hollis Godfrey. *Atlantic*.
 Aleramo, Sibilla: New Italian Novelist. Putnam.
 America in the Orient. D. A. Willey. Putnam.
 America, What is the Matter with? *Everybody's*.
 American Art, from Outside. Robert W. Chambers. Appleton.
 American Athletes who Set the Marks. A. Ruhl. *Outing*.
 American Impressions. Ellen Terry. *McClure*.
 American Peerage Plan, An. C. E. Russell. *Broadway*.
 Animals and Automobiles. Octave Mirbeau. *American*.
 Assessment Life Insurance. *World's Work*.
 Art Student, — Should He Think? P. C. Smith. *Craftsman*.
 Bank Deposits, Guaranty of. J. L. Laughlin. *Scribner*.
 Barrow, The Village of. Thomas A. Janvier. *Harper*.
 Bass and Trout Flies, Metal-Bodied. Louis Rhead. *Outing*.
 Baths and Bathers. Woods Hutchinson. *Cosmopolitan*.
 Beecher and Christian Science. Margaret White. *Cosmopolitan*.
 Billboard, Fight against the. C. R. Woodruff. *World Today*.
 Bird that Skated, A. Hattie Washburn. *Outing*.
 Black Man, Silent Power of the. R. S. Baker. *American*.
 Blasfield's Mural Painting in College of New York. *Scribner*.
 Books Every One Should Own. Harry T. Peck. *Munsey*.
 British Embassy at Washington, Ill-Luck of the. *Munsey*.
 Bryan, The New. Willis J. Abbot. *Review of Reviews*.
 Builders, The. George L. Knapp. *Lippincott*.
 Bungalow Furnishings, Home-made. *Craftsman*.
 Burro, The \$12,000,000. F. G. Moorhead. *Outing*.
 Business, The Most Troublesome Item in. *World's Work*.
 Cape Horn, 'Round. F. H. Shaw. *Atlantic*.
 Carnegie Institution of Washington. H. T. Wade. *Rev. of Revs*.
 Carnegie's Career, Turning Point of. D. H. Bates. *Century*.
 Caviar Fisheries, Our New. C. R. Stockard. *Century*.
 Cheerful, The Will to be. Luther H. Gulick. *World's Work*.
 Chorus Girl, Rise of the. H. M. Lyon. *Broadway*.
 Churchill, Lady Randolph, Reminiscences of — VIII. *Century*.
 Clouds. Arthur W. Clayden. *Harper*.
 College, The, and Athletics. Clarence A. Waldo. *World Today*.
 Colonies, Defense of Our. R. P. Hobson. *World Today*.
 Coney Island. E. B. Harris. *Everybody's*.
 Country, Get into the. Eben E. Rexford. *Outing*.
 Criminology, New Gospel in. McKenzie Cleland. *McClure*.
 Democratic Party, Mr. Dooley on the. F. P. Dunne. *American*.
 Dyestuffs, Artificial. C. E. Pellew. *Craftsman*.
 Earth, Origin of the. Rollin D. Salisbury. *World Today*.
 Education, New Work in. *World's Work*.
 Egypt, Riding Down to. Norman Duncan. *Harper*.
 Empire-Building. Montgomery Schuyler. Putnam.
 Engineering, Modern, Triumph of. C. E. Edwards. *World Today*.
 English as a World-Language. Brander Matthews. *Century*.
 Fallières: Ideal French President. Adolphe Cohn. *Rev. of Revs*.
 Farm Mortgages and Public-Utility Bonds. *World's Work*.
 Farming for the Inexperienced City Man? *Craftsman*.
 Ferries, Passing of the. Jackson Cross. *Metropolitan*.

Fifteenth Amendment, Repeal of. T. B. Edgington. *No. Amer.*
 Fishing vs. Shooting as Remedy for Brainfag. *Outing.*
 Foreign Tour at Home—V. Henry Holt. *Putnam.*
 Friendships, A Chronicle of—II. W. H. Low. *Scribner.*
 Fun, Predigested. J. B. C. Lippincott.
 Georgia, With a Prosperity Train in. *World's Work.*
 Gold, The Call of. Herbert N. Casson. *Munsey.*
 Gourd, In the Days of the. *Craftsman.*
 Government, The, as a Spender. E. G. Walker. *Rev. of Revs.*
 Governors' Conference, The. *World's Work.*
 Governors' Conference, The. Caspar Whitney. *Outing.*
 Grant's Last Days—Conclusion. G. F. Shrady. *Century.*
 House Dignified, The—X. Lillie H. French. *Putnam.*
 Howells's Way of Saying Things. Edith M. Thomas. *Putnam.*
 Hygiene in Schools. E. L. Stevens. *World's Work.*
 Hypnotism and Freedom. Hugo Münsterberg. *Metropolitan.*
 Indians Past and Present, Some. A. W. Dimock. *Outing.*
 Inland Empire, Our. D. A. Willey. *Lippincott.*
 Ireland, The New—V. Sydney Brooks. *North American.*
 Ivory Hunter, Story of an. Berkeley Hutton. *Everybody's.*
 January, William: Valjean of To-Day. B. Millard. *Cosmopolitan.*
 Japan's Business Morals. G. T. Ladd. *Century.*
 Jew, The, and the Currents of his Age. A. S. Isaacs. *Atlantic.*
 Jingoism, Rational. *World Today.*
 Johnson's Policy, The Repudiation of. Carl Schurz. *McClure.*
 Justice in England, Swiftmess of. F. M. Burdick. *No. Amer.*
 Keller, Arthur I.: Painter. G. F. Purdum. *Broadway.*
 La Grivola, Fresh Snow on. W. S. Jackson. *Atlantic.*
 Lakes, Great. Romance of—IV. James O. Curwood. *Putnam.*
 Land Laws, Our. S. K. Humphrey. *Atlantic.*
 Lecturer, Popular, Experiences of. J. A. Riis. *World's Work.*
 Life Insurance, Romance of—II. W. J. Graham. *World Today.*
 Lincoln and Darwin, Centennial of. W. R. Thayer. *No. Amer.*
 Maine: National Breathing Spot. D. A. Willey. *Outing.*
 Malays, One Way of Governing. Elizabeth Wright. *No. Amer.*
 Medicine, Recent Discoveries in. M. A. Starr. *Harper.*
 Methodist Bishops, New. F. C. Iglehart. *Review of Reviews.*
 Metropolitan Mink, The. Charles L. Bull. *Metropolitan.*
 Millet's Peasant Life as a Boy. Charlotte Eaton. *Craftsman.*
 Montana Bad-Lands, Hunting in the. W. T. Hornaday. *Scribner.*
 Morgan, J. Pierpont. Alfred Henry Lewis. *Cosmopolitan.*
 Motor Boat, Across Europe by—III. H. C. Rowland. *Appleton.*
 Motor Car, American, Ascendancy of. S. Krausz. *World Today.*
 Mucha, Alfons-Marie. Lillian I. Harris. *World Today.*
 Napoleon's Return from St. Helena. K. P. Wormely. *Putnam.*
 National Assets, Our. C. H. Forbes-Lindsey. *Craftsman.*
 Nature against Nurture. E. T. Brewster. *Atlantic.*
 Negro Coöperative Society, An. R. L. Smith. *World's Work.*
 Nervous System and Blood. W. H. Thomson. *Everybody's.*
 New Author, Deciding about a. G. S. Lee. *Putnam.*
 New Japan, Literature and Society of. K. Asakawa. *Atlantic.*
 New York: City of Crowds. S. Gould. *Broadway.*
 Occult Phenomena—IV. Hamlin Garland. *Everybody's.*
 Olympic Games in London. Edward G. Hawke. *Rev. of Revs.*
 Oriental Unity, The Ideal of. Paul S. Reinsch. *Atlantic.*
 Other Side, On the. Truman A. De Weese. *Review of Reviews.*
 Palisades, The New York. P. V. Mighels. *Harper.*
 Pinchot, Gifford: Forester. H. K. Smith. *World's Work.*
 Pinchot, Gifford: Forester. Will C. Barnes. *McClure.*
 Pinero's Women, Some of. W. H. Rideing. *North American.*
 Plaster Houses in the Southwest. U. N. Hopkins. *Craftsman.*
 Polish Mountain Village, Life in a. W. T. Benda. *Century.*
 Presidential Campaigns, Books on. *World's Work.*
 Prince, Training a. W. C. Dreher. *World's Work.*
 Professional Woman, Failure of the. Mary O. Newell. *Appleton.*
 Prohibition: Does it Pay?—I. *Appleton.*
 Psychical Gymnasium, The. *Lippincott.*
 Public Health, Guardians of. Samuel H. Adams. *McClure.*
 Quebec and her Heroes. Louis A. Holman. *World Today.*
 Quebec, Tercentenary of. Louis E. Van Norman. *Rev. of Revs.*
 Quebec and the U.S. H. Addington Bruce. *North American.*
 Race Horse, A Milk-fed. A. C. Robinson. *Outing.*
 Race Suicide. G. Stanley Hall. *American.*
 Race-Track Incidents, Curious. J. Vila. *Munsey.*
 Railroad Signalman's Confessions—VI. J. O. Fagan. *Atlantic.*
 Railway Accidents, Public's Responsibility for. *Appleton.*
 Railway Lawyer, Need of a. H. N. Casson. *Broadway.*
 Ratcatchers, King of the. Frederic Lees. *World Today.*
 Republican Aristocracy. Thomas W. Higginson. *Harper.*
 Roosevelt and his Official Family. A. D. Albert. *Munsey.*
 "Roosevelt, Seeing." George Fitch. *American.*
 Rural Home of To-Morrow. Walter Williams. *World Today.*
 Rural Settlement, The. C. H. Forbes-Lindsay. *Craftsman.*
 Saloon, The South and the. W. G. Brown. *Century.*
 School Hygiene. W. H. Allen. *North American.*
 Smoke Prevention, Campaign for. G. H. Cushing. *Rev. of Revs.*
 Socialist Movement in America. James Creelman. *Pearson.*

Solferino, The Battle of. R. Shackleton. *Harper.*
 Southern Race Question, Outcome of. A. B. Hart. *No. Amer.*
 Stevens, Durham White. Baron Takahira. *North American.*
 Success, Too Much. Edward S. Martin. *North American.*
 Summer Community, Organizing the. R. Hitchcock. *Outing.*
 Sydney, Australia. W. D. White. *Munsey.*
 Thames: The Royal River. Vance Thompson. *Outing.*
 Theology, The Restatement of. George Hodges. *Atlantic.*
 Thoroughfares, Prehistoric. Robert F. Gilder. *World Today.*
 Tobacco War, The. D. A. Willey. *Metropolitan.*
 Tolstoy at Eighty. Lyndon Orr. *Munsey.*
 Treasury, The, and Money Markets. J. H. Gannon, Jr. *Pearson.*
 Trinity Church Tenements. Edward E. Russell. *Everybody's.*
 Tropics, Conquest of the. O. Wilson. *World's Work.*
 Unemployed, Employment for the. E. Kelly. *Century.*
 Vacation. John T. McCutcheon. *Appleton.*
 Vanderbilt (George W.) Estate, The. D. A. Willey. *Broadway.*
 Victoria, Letters of Queen. James Bryce. *North American.*
 Vikings, Daughters of the—III. Agnes C. Laut. *Outing.*
 Virchow Hospital, The New. William Mayner. *World Today.*
 Wagner, Alleged Passing of. Lawrence Gilman. *No. Amer.*
 Waiting Room of the Four Hundred, The. E. Saltus. *Broadway.*
 Wall Street under the Continental Congress. F. T. Hill. *Harper.*
 Waterloo To-day. Robert H. Russell. *Metropolitan.*
 Western Spirit of Restlessness. R. S. Baker. *Century.*
 Whaling Town, An Old, Tales of. R. P. Getty. *World Today.*
 White Birch, The. Candace Wheeler. *Atlantic.*
 Window Boxes, How the Poor Cultivate. E. A. Irwin. *Craftsman.*
 Woman Suffrage in America. Annie R. Ramsey. *Lippincott.*
 Woman's Battle for the Ballot. Rheta C. Dorr. *Broadway.*
 Woman, The World's Littlest. Arthur Brisbane. *Cosmopolitan.*
 Women Playwrights. Lucy F. Pierce. *World Today.*
 Wood Carving, Art of. Karl von Rydingavard. *Craftsman.*
 Wyoming Summer Fishing. Ralph E. Clark. *Outing.*
 Year, The Top of the. E. P. Powell. *Outing.*
 Y. M. C. A. Around the World. E. A. Forbes. *World's Work.*

LIST OF NEW BOOKS.

[The following list, containing 80 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

The Life of Sir Halliday Macartney, K.C.M.G. By Demetrius C. Boulger; with a Foreword by Sir James Crichton-Browne, M.D. Illus., large 8vo, gilt top, uncut, pp. 515. John Lane Co. \$6. net.
Bonaparte and the Consulate. By A. C. Thibaudau; trans. and edited by G. K. Fortescue. Illus., 8vo, pp. 317. Macmillan Co. \$3.25 net.
Cardinal Newman and his Influence on Religious Life and Thought. By Charles Sarolea. 12mo, pp. 174. "World's Epoch-Makers." Charles Scribner's Sons. \$1.25.
Vanished Arizona: Recollections of My Army Life. By Martha Summerhayes. Illus., 12mo, gilt top, pp. 270. J. B. Lippincott Co.

HISTORY.

The Witchcraft Delusion in Colonial Connecticut, 1647-1697. By John M. Taylor. 12mo, gilt top, pp. 172. "Grafton Historical Series." New York: Grafton Press. \$1.50 net.
South America on the Eve of Emancipation. By Bernard Moses. 12mo, pp. 356. G. P. Putnam's Sons. \$1.50 net.
A History of the Ancient Egyptians. By James Henry Breasted. With maps and plans, 12mo, pp. 469. Charles Scribner's Sons. \$1.25 net.
Ohio before 1850: A Study of the Early Influence of Pennsylvania and Southern Populations in Ohio. By Robert E. Chaddock. Large 8vo, uncut, pp. 155. Longmans, Green, & Co. Paper.
The Elizabethan Parish in its Ecclesiastical and Financial Aspects. By Sedley L. Ware. Large 8vo, uncut, pp. 95. Baltimore: Johns Hopkins Press. Paper.

GENERAL LITERATURE.

The Shakespeare Problem Restated. By G. G. Greenwood. With photogravure frontispiece, large 8vo, gilt top, pp. 557. John Lane Co. \$5.
The Peacock's Pleasance. By "E. V. B." Illus., 12mo, gilt top, pp. 258. John Lane Co. \$1.50.
Francesca di Rimini in Legend and in History. Adapted from the French of Charles Yriarte by Arnold H. Mathew. 16mo, uncut, pp. 95. London: David Nutt.
The Training of the Imagination. By James Rhoades. 24mo, gilt top, uncut, pp. 48. John Lane Co. 50 cts. net.

Work and Habits. By Albert J. Beveridge. 16mo, pp. 96. Philadelphia: Henry Altemus Co. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

The Shakespeare Apocrypha: Being a Collection of Fourteen Plays Which Have Been Ascribed to Shakespeare. Edited, with Introduction, Notes, and Bibliography, by C. F. Tucker Brooke. 8vo, gilt top, pp. 456. Oxford University Press.

My Memoirs. By Alexandre Dumas; trans. by E. M. Waller, with Introduction by Andrew Lang. Vol. IV., with photographic portrait, 12mo, pp. 514. Macmillan Co. \$1.75 net.

Longmans' Pocket Library. New vols.: Poems by Jean Ingelow, selected and arranged by Andrew Lang; University Teaching, considered in nine discourses, by John Henry Cardinal Newman; The Church of the Fathers, by John Henry Cardinal Newman. 16mo. Longmans, Green, & Co. Per vol., 75 cts. net.

The Comedies of Terence. Edited, with Introduction and Notes, by Sidney G. Ashmore. 12mo, pp. 340. Oxford University Press.

FICTION.

The Shoulders of Atlas. By Mary E. Wilkins Freeman. With frontispiece, 12mo, pp. 294. Harper & Brothers. \$1.50.

Sir Richard Escombe: By Max Pemberton. With frontispiece, 12mo, pp. 351. Harper & Brothers. \$1.50.

The Girl and the Game, and Other College Stories. By Jesse Lynch Williams. Illus., 12mo, gilt top, pp. 343. Charles Scribner's Sons. \$1.50.

Anne of Green Gables. By L. M. Montgomery. Illus., 12mo, pp. 429. L. C. Page & Co. \$1.50.

Diana of Dobson's. By Cecily Hamilton. With frontispiece, 12mo, pp. 362. Century Co. \$1.50.

Paid in Full. By Eugene Walter; novelized from the play by John W. Harding. Illus., 12mo, pp. 333. G. W. Dillingham Co. \$1.50.

The Island Pharisees. By John Galsworthy. Revised edition; 12mo, pp. 317. G. P. Putnam's Sons. \$1.50.

The Woman Pays. By Frederic P. Ladd. Illus., 12mo, pp. 278. Mitchell Kennerley. \$1.50.

The Profligate. By Arthur Hornblow. Illus., 12mo, pp. 383. G. W. Dillingham Co. \$1.50.

The Voice of the City: Further Stories of the Four Million. By O. Henry. 12mo, pp. 243. McClure Co. \$1.

That Man from Wall Street: A Story of the Studios. By Ruth Everett. With frontispiece, 12mo, pp. 360. New York: George T. Long.

The Confessions of a Princess. 12mo, pp. 269. New York: C. H. Doscher & Co.

The Searchers. By Stephen K. Szymanowski. Illus., 12mo, pp. 300. Los Angeles: Southern California Printing Co. \$2.

The Ridgefield Tavern: A Romance of Sarah Bishop during the American Revolution. By Maurice Enright. With frontispiece, 12mo, pp. 229. Brooklyn: Eagle Book and Job Printing Department.

TRAVEL AND DESCRIPTION.

Motor Days in England. By John M. Dillon. Illus. in photogravure, etc., 8vo, gilt top, pp. 282. G. P. Putnam's Sons. \$3. net.

African Nature Notes and Reminiscences. By Frederick Courtenay Selous; with a "Foreword" by President Roosevelt. Illus., 8vo, gilt top, pp. 356. Macmillan Co. \$3. net.

The Passer By in London. By W. S. Campbell. Illus. in photogravure, etc., 12mo, pp. 142. Charles Scribner's Sons. \$1.75 net.

Home Life in Germany. By Mrs. Alfred Sidgwick. Illus., 12mo, pp. 325. Macmillan Co. \$1.75 net.

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JONAS LIE.

The great names of Ibsen and Björnson have so overshadowed the names of their fellow-workers in the field of letters that to the world at large they have appeared to comprise the sum total of contemporary Norwegian literature. Norway is so small a country that it has seemed something of a concession on the part of the outside public to recognize the significance of even its two foremost spokesmen to mankind, and nothing short of compelling genius would have been able to force such a tribute. Nevertheless, Norway has been for the past century a nation in spirit (now being one in fact also), and from the days when Wergeland sounded his trumpet call of emancipation all the way down to our own its proud people have claimed the attributes of other and larger peoples, and among those attributes the possession of a distinctive national literature. That literature, as the investigator speedily discovers, is surprisingly rich when we consider all the circumstances of its development, and is adorned by many names besides those of its Dioscuri of world-wide fame. Among those names that of Jonas Lie, who died at Christiania on the fifth of this month, in his seventy-fifth year, takes a high place—perhaps the place of third importance in the Norwegian literature of the past forty years.

Less than a year the junior of Björnson, and only five years the junior of Ibsen, Jonas Lauritz Idemil Lie was born November 6, 1833, the son of a lawyer father and a Finnish mother. The late Professor Boyesen found in him a sort of dual personality, and sought to account for it by the mingling of strains that gave him birth. From his mother he "inherited the fantastic strain in his blood, the strange superstitious terrors, and the luxuriant wealth of color which he lavished upon his poems and his first novel." From his father he "derived his good sense, his intense appreciation of detail, and his strong grip on reality. His career represents at its two poles a progression from the adventurous romanticism of his maternal heritage to the severe wide-awake realism of the paternal—the emancipation of the Norseman from the Finn." It was the Finn in him that first developed and found expression in his writings,

for his boyhood was spent in Nordland, where nature is fantastic and superstition is in the air. Afterwards, when he became a lawyer, and contracted one of the most lastingly happy of marriages, the Norseman got the upper hand, and he became hard-headed and practical.

As a boy, his first ambition was to be a gunsmith, his next to go to sea. He was actually an applicant for naval training, but was rejected on account of myopia. After this rebuff, there was nothing for it but the regular educational grind, so he went to Christiania, and passed through the preparatory school to the University. Björnson and Ibsen were both among his associates at this time, and then began his life-long friendship with the former, to whose early influence he often acknowledged a deep indebtedness. His parents wanted to make him a parson, but he preferred to become a lawyer, and was presently at work in the practice of his profession in the rich lumber town of Kongsvinger. He regarded the calling he had chosen as a choice of evils, but he prospered in it — giving it variety by dabbings in politics and journalism — and in the early thirties found himself a fairly well-to-do man and an important personage. Then came the financial crash of 1867–8, which swept away every dollar he had, besides leaving him technically responsible for many more — the consequence of an easy-going habit of endorsing commercial paper for his friends. This catastrophe marked the turning-point in Lie's life. He decided to abandon the law and become a man of letters. He even determined, manfully, and perhaps quixotically, to follow Scott's example, and earn by novel-writing the wherewithal to meet the heavy obligations which weighed him down, and from which he might easily enough have obtained legal release.

From the time of his early twenties, Lie had been a scribbler of verse, but his song was more rugged than pleasing, and its cacophonies more frequent than its harmonies. Nevertheless, the volume of his "Poems," dated 1867, and re-issued, with additions, more than a score of years later, has to be reckoned with. It includes ringing songs of the sea and studies in fantastic romance that betoken a genuine gift. But it was as a novelist that Lie was to gain his real fame, and when he started life over again in Christiania, it was to the writing of fiction that he gave his best energies. For the first years, life was hard. He had a wife and four children, and it was not easy to support them. He eked out some sort of a living by school-teaching

and political journalism, until, in 1870, he achieved a brilliant success with "The Visionary," his first novel. It was a revelation of the Finnish side of his personality, and was filled with the memories of his youth under the Arctic circle. Besides bringing him a financial reward, this novel also brought him governmental recognition, which at first took the form of a travelling stipend for several years, and then made him, like Björnson and Ibsen, the recipient of the annual "poet's salary" with which the enlightened Norwegian nation encourages literary talent. The amount is not large, but the honor is great, and is apt to stimulate to heightened endeavor. He went to Rome, that Mecca of Scandinavian men of letters, and devoted himself to the double task of broadening his culture and writing further novels. The succeeding years produced a long series of books, of which we may mention the following: "The Barque Future" (1872), "The Pilot and His Wife" (1874), "Thomas Ross" (1878), "Adam Schrader" (1879), "Rutland" (1881), "Press On" (1882), "The Life Prisoner" (1883), "The Family at Gilje" (1883), "A Maelstrom" (1884), "Married Life" (1887), "Maise Jons" (1888), "The Commodore's Daughters" (1890), "Powers of Evil" (1890), "Niobe" (1893), and "When the Curtain Falls" (1901). This list is far from complete, but it includes the most important titles. The book last-named, like Ibsen's "When We Dead Awake," is a sort of epilogue to the work of his life. A contemporary critic, Dr. Poul Levin, calls it Lie's deepest and most comprehensive work. "It has a sort of finality, because it comprises all of Lie's other books, and may hardly be understood without taking them for granted."

Besides the books above named, Lie was the author of many sketches and short stories, and of a few works in dramatic form, the most noticeable of which, "Grabow's Cat," enjoyed a moderate theatrical success. We must say a special word of "Troll," a collection of fantastic tales published in 1892. In this work the incurable romanticism of his nature once more found expression, and the realist seemed to have disappeared. Boyesen says of this work: "It was as if a volcano, with writhing torrents of flame and smoke, had burst forth from under a sidewalk in Broadway." When we consider the totality of his work, in connection with the fact that his first novel was not written until he had reached middle life, we must wonder at a literary activity so surprising. For his work, voluminous as it is, was always conscientiously done, and

everywhere exhibits a fineness of texture that betokens the artist.

In the course of his development, Lie essayed several styles and themes. His earlier successes seemed to mark him as the novelist of sea-faring folk, and to set him beside his Danish contemporary Drachmann. Later, he plunged into realism, and "The Life Prisoner" brought him into comparison with Zola and Dostoevsky. The special problems of business life had a fascination for him; he knew them well from his own experience, and worked them into some of his novels. In the delineation of his heroines, and the presentation of the feminine point of view, he exhibited an insight and a delicate sympathy that made him comparable with Ibsen. Lastly, he was the novelist of the home, with its tender intimacies and its strong influence upon the development of character. It is perhaps in this last aspect, as illustrated by "The Family at Gilje" and "Married Life," that he is most cherished by his fellow-countrymen.

From the time of his first visit to Rome, Lie's life was that of a cosmopolitan. Paris was his favorite residence, and, in fact, his home for a large part of every year. He felt, no less strongly than Björnson and Ibsen, that the chief need of Scandinavians was to be kept in contact with the fresh currents of the intellectual life of Europe. He spoke particularly of the "eruptive" character of German, French, and Russian literature, and of the way in which they "were showering the kindling sparks of new ideas and glowing aspirations upon the farthest corners of the earth." But his interpretation of modern modes of thought always made for soberness and sanity, and he was never tempted to join the band of those modern writers who seem to think that genius, to prove its title, must be erratic. His work now ended, he has joined the wife whose companionship was the chief factor in his happiness, and whose death, not long ago, was such a grief as he had never before known. State honors were bestowed upon his obsequies.

THE westward movement of the American Library Association, in its change of headquarters from Boston to Chicago, as decreed by the librarians lately in session at Minnetonka, is a natural and a desirable action. The centre of the American library world is no longer in New England, energetic and progressive though that section of the country has always been in all that relates to the diffusion of learning. As already observed by us, Chicago is becoming more and more nearly the centre of our library-using population, and it will be a good many years before that central point, or central meridian, will be found to have shifted still further toward the west.

THE SOLIDARITY OF LITERATURE.

If a stranger to our planet, unacquainted with its natural laws, were to go down to the margin of the sea, at the lowest ebb of the tide, he would find the ocean stretching motionless before him, apparently fixed within set bounds. But presently little tongues of wave would begin to run up unto his feet; if he stood still they would encircle him and cut him off from dry land; then the billows would come rolling in, each higher than the last; he would look about him in despair; it would seem to him that that quiet thing, the sea, had become alive, and was preparing to swallow the earth and the monuments thereof. But our stranger need only to wait; the earth would still lift its head above the waters; little by little these would recede, and everything would be as it was before.

The movements and momentary fads of literature are much like the tides. They are necessary to keep the ocean of life from stagnating, the world of humanity alive; but they are recurrent, periodical, and do not change anything very much.

The banners under which artists and writers fight — the watchwords, shibboleths, party cries which they go forward sounding, — are fine things to inspire them, to keep them together, to nerve them for the struggle. Men are always more willing to go out and be killed if they are dressed up in uniform and have a standard advancing before them. And the waving of flags, the flourishing of trumpets, the agitations of battle, are good to impress and draw the attention of the public. Mankind would probably sit down content with its old art, if every now and then someone did not start up to tell it that the work of the past was faded and false and foolish, and that he had a recipe for a new literature, a new music, a new painting, which would rejuvenate the world. And, being curious, mankind very often does trade the old lamps for the new ones and gives away a talisman which can command the genii for a tin vessel.

There are, and always have been, two great armies encamped over against each other in literature — the idealists and the realists: those who paint man as he is, and those who paint him as he should be; those who draw from the idea, and those who copy from experience. All the skirmishes, forays, onsets, retreats and changing fortunes of literature are part of this great war. Yet the combatants are always changing sides or setting up separate standards of their own, and in the last analysis there is so little difference between them that the mellay seems to be carried on for fun rather than for principle.

In one of the first and finest pieces of literary criticism we have, "The Frogs" of Aristophanes, the struggle I have indicated is shown as on in full force. The great comic poet adored Æschylus, respected Sophocles, and detested Euripides as a newcomer and a leveller. Undoubtedly there are differences in the poetic gifts of the three men —

between the heroic sublimity of Æschylus, the serene steady art of Sophocles, and the sentimental and pathetic naturalness of Euripides. But they all painted life, they all projected wonderful and remarkable figures, and the work of one could very easily be mistaken for that of another. Æschylus might have been proud to claim the Bacchanals, and Euripides might easily have signed the Philoctetes. To-day all their pieces are alike classic and supposed to be separated by a wide gulf of demarcation from modern work. I say supposed; for the Greek plays have the one and only quality which really counts in literature — vitality. Even as stage plays, given a fair chance, they could probably hold their own against anything new.

The terms "classic" and "romantic" came into use in Germany perhaps a hundred and fifty years ago as the shibboleths of two opposing factions. Classic was supposed to indicate a view of life, an attitude of mind, sane, noble, healthy; romantic, a diseased and morbid condition of thought which drove one to deal in horrors of any kind — death-heads, charnel vaults, religious mania, sexual aberrations, the supernatural. Goethe, by precept and example, pointing to Greek literature, enforced this distinction. I confess I am unable to see anything eminently sane and wholesome in the horrible stories of Agamemnon or Ædipus, in the murderous frenzies of Achilles. And the supernatural in the *Odyssey*, the Persians, the Golden Ass of Apuleius, is very much like the supernatural in the *Divine Comedy*, *Hamlet*, or the folk-lore stories. It must be remembered that we have very little of Greek literature. If we could browse through the Alexandrian library we could probably find a parallel and analogue for every modern book or mode of thought.

After the classicists and romanticists had fought out their fight, the realists came upon the scene and buried their predecessors, dead and living alike, — and, indeed, buried the whole past, as savoring of decay. Nothing was worth while except brand-new documents of life. Everything had to be painted or photographed from the model; and as the easiest models to come at were of the low or middle classes, literature sunk at once to the mediocre in intelligence and form. Prose superseded verse — the novel, the drama. The return to nature which was preached meant a descent to the commonplace. Writers went about by the score with their notebooks open to take down the most meaningless chatter or to mark the most insignificant acts of mankind. Any old bore of a farmer or sailor or fisherman could become the hero; any empty-headed, goose-necked girl, the heroine of a book. But as the poorest writer in the world inevitably craves for something strong in character or plot or situation, realism broke into two branches — one, naturalism, dealing with the horrible details of poverty and vice, and finally setting up a school of its own, the decadents, who glorified these things; and the other, satire, which healthfully reacted upon its material with humor — poured salt in the wounds

of life to heal them. It is hardly necessary to say that none of the doctrines of realism were new — none of its works without previous example. The new comedy of Athens must have precisely anticipated, and in a more brilliant fashion, all that our realists have done. The young poet who was advised to study the people, and replied that he had just bought a copy of Terence and Plautus, was not so far wrong. Lucian and Petronius could give points to Zola or Maupassant. Indeed, there is a Hindoo play — "The Little Clay Cart" of King Shudraka — which, sixteen hundred years old, is fresher and truer in its realistic painting of life than almost any modern play or novel. And, strange to say, from this primitive Asiatic comedy emerge two of Shakespeare's most wonderful figures, Cloten and Imogen.

The latest organized movement in literature seems to be that of Symbolism. Symbolism, I suppose, is largely the thing that used to be called allegory — and allegory is as old as the world. Whole epochs have been dominated by it — as, for example, the thirteenth century, when the two authors of the *Roman de la Rose* produced a pivotal work which influenced Dante on the one hand and Spenser on the other. Mankind has about made up its mind, however, that these poets are great in spite of, rather than because of, their allegory. As Hazlitt said, if you let the allegory in their works alone it won't bite you. Literature finally threw off the symbolical and produced Shakespeare with his direct rendering of life. Whatever we may think of the allegorical, the symbolical, the mystical qualities in literature, it is certain that they are nothing new, and it is doubtful whether they can again do anything which will equal their elaborate exercise in the past.

Form in literature, no less than matter, has its street-cries to attract buyers. Style is lauded as though it were something separable from thought or art. Euphuism and preciosity have their day. Such tags of criticism as "the inevitable phrase," "the *juste mot*," "distinction," "*nuance*," and a dozen more, all perfectly proper in their proper places, are worked to death, forced into an importance they do not possess. People make a creed out of a claw of Jove's eagle. Some authors go about proclaiming that prose is a finer form of expression than verse. Others are wildly sure that the overloaded and intricate prose of De Quincey or Pater is our final and perfected speech, the large utterance of our future gods. Others are all for the unconventional, for the verse run mad of Blake or Whitman. None of these methods or mannerisms of expression are original — are discoveries of those who preach them. All of them have been tried again and again in the progress of literature.

What are the new ideas that are floating in our air and fated to influence literary creation? One is the idea of the new power of women. We talk as if the woman spirit had been confined, like the genie in the brass bottle, for all past ages, and was

now released, and, towering above man who had delivered it, was threatening to destroy him. The fable of woman's imprisonment in the past will hardly bear examination. In all times she has had greater leisure, and probably a greater average cultivation in the pleasing arts, than man. And a long line of poets, prophets, leaders, from Deborah and Sappho and Hypatia down, star the annals of every race and every age in proportion probably as numerous as to-day. Taking woman's work as a whole, I do not see that it has added any distinct or special quality to literature or art.

Another large and vague idea trying to impose itself on literature is that of democracy. What is democracy? I am inclined to think there is no such thing. I catch myself writing of middle and lower classes, — which is silly in an American, for we are all of the middle or lower classes. Where there is no rank fixed by law or custom there can be no upper class. Such transitory things as wealth or power will not make one. But there may be superiors and inferiors, and our whole social system is based upon superiority and inferiority. Go where you will, you will find people ordering and people obeying — people looked up to and people looked down upon. Every little hamlet, unmarked upon the map, has its king and his circle of courtiers. If democracy merely means the free opportunity to rise or fall, then perhaps we have realized it in America. But this halcyon state is not likely to hold. We have evolved tremendous powers which, unless human nature has changed from of old, will sooner or later try to perpetuate themselves.

Optimism is a habit of mind rather than an idea. I do not know whether Americans have more hope and sunny expectations than other races, but we talk and preach them more. I think this rose-colored outlook, whatever effect it may have on life itself, is detrimental to literature. It banishes tragedy and all great and serious thought. It makes our art of all kinds thin and flat and savorless. How are we going to make bricks without straw? — how produce great effects without great means? — how project rounded figures without shadow? Our optimism and lack of depth are largely due to our material success, and to the fact that we have never known, as a nation, defeat, despair, and crushing grief. In a literary way, it has been taught us by Emerson. The New England prophet is a delightful "friend of the spirit," but the attempt to build either great lives or great books out of his preachments would be like carrying out smoke in a hand-basket.

Is there, then, ever anything new in literature? or do the same old waves rise and recede as the moon guides its retinue around the earth? There is this: the individual spirit and gift of each new writer. In Goethe's "Italian Journey" he describes how he was once taken at night, with a party of artists, to the Vatican, to see the statues by torchlight. He describes the wonderful effects of the flashing torches upon the marble figures — altering,

contorting, making them alive. The great statues of humanity, the circling background of nature, always exist the same. But each one of us has a uniquely burning, differently colored torch, which we flash upon these permanent forms. As we choose, we can concentrate its light upon some noble head with serene brow and solemn eyes; or we can direct it upon the laboring limbs, or animal portions of the figure. We can let one statue stand out, while all the rest are swathed in darkness; or we can move our light rapidly about and set the whole company in confused motion. We can reveal the central group of humanity, or we can illuminate the background of nature.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

THE "ATLANTIC'S" CHANGE OF OWNERSHIP is almost as startling, not to say disconcerting, as would be a shifting of the sun's place of rising to some other part of the horizon. However, it is not probable that the motions of the heavenly bodies will be affected by the disappearance of the familiar Houghton and Mifflin imprint from the title-page of the magazine so long issued by that firm and by its predecessors; and this can be predicted the more confidently because the place of publication — No. 4 Park Street, Boston — will remain unchanged. While Park Street Church and the "Atlantic" office withstand the ravages of time and progress, all is not lost. The new publishers, as we have already announced, are incorporated under the name of The Atlantic Monthly Company, with Mr. Ellery Sedgwick as president, Mr. Waldo Emerson Forbes as vice-president, and Mr. MacGregor Jenkins as treasurer. There we have at least five good New England names as a sort of guaranty that the "Atlantic" quality is not to suffer detriment. Further to reassure us, we are told that Mr. Bliss Perry will retain the editorship. It is also promised by the publishers that the magazine "will steadily broaden its scope and purposes" — words of doubtful omen, one might fear, with a dread suggestion of "special features," illustrations (perhaps in color!) and who knows what besides! But all such alarm is groundless, no doubt, and "the American Blackwood" will continue its decorous course, we may hope, to the edification and uplifting of generations yet unborn.

CLEVELAND AS A PHRASE-MAKER, as the author of certain terse and unforgettable expressions, will enjoy a fame distinct from, and perhaps as lasting as, his renown as a statesman. "A public office is a public trust" we owe to him. "Innocuous desuetude" has long since passed into popular speech, as also "It is a condition which confronts us — not a theory." It was Cleveland who considered "the pension list of the republic a roll of honor," and declared that "party honesty is party expediency." Only four years ago, in his characterization of Judge Parker, then candidate for the presidency, as "safe, sane, and undramatic," he hit on a happy collocation of adjectives that ran so trippingly upon the tongue as to delight his hearers. In the utterance of his opinion on the eligibility of a president for reelection, he spoke severely of the "horde of office-holders, with a zeal born of benefits received and

fostered by the hope of favors yet to come"; and he elsewhere referred to the gratitude of politicians as derived from "a lively expectation of favors to come." Perhaps he had been reading Walpole as quoted by Hazlitt in his "Wit and Humour," — "The gratitude of place-expectants is a lively sense of future favors." And doubtless, also, he was familiar with Rochefoucauld's often-repeated maxim, "The gratitude of most men is but a secret desire of receiving greater benefits." But truisms did not suffer in his phrasing. Like Lincoln, he had a faculty of making "home-truths seem more true," and of putting a fundamental truth into apt words that linger in the memory.

THE STARTING OF AN EPOCH-MAKING NEWSPAPER was fitly commemorated a few days ago by the placing of a bronze memorial tablet on the office building that has recently arisen at the northeast corner of Congress and Water Streets, Boston. The tablet is thus inscribed:

On this spot
WILLIAM LLOYD GARRISON
began the publication of
"The Liberator"
January 1, 1831.

In a small chamber, friendless and unseen,
Toiled o'er his types one poor, unlearned young man;
The place was dark, unfurnished and mean,
Yet there the freedom of a race began.

Begun without capital or subscribers, and printed from borrowed or hired type, the venturesome journal was kept going by the night labors of its editor and founder, and of his devoted partner in the desperate enterprise, Isaac Knapp. The tablet, bearing as it does the opening stanza of Lowell's fine poem "To W. L. Garrison," serves well to supplement the earlier memorial on Commonwealth Avenue, which is in the form of a statue of Garrison, its pedestal inscribed with the motto of his paper, "My Country is the World; my Countrymen are all Mankind," and also with his declaration, as printed in the first number: "I am in earnest; I will not equivocate; I will not excuse; I will not retreat a single inch, and I will be heard."

MANUSCRIPT REPRODUCTION BY ROTOGRAPH, the technical details of which hardly come within our province, appears to be a not unsatisfactory solution of an old problem,—namely, how to make widely available the manuscript treasures of those European and other libraries and historical museums that are the fortunate possessors of these precious relics. From Western Reserve University word reaches us that the library there has recently acquired a rotograph facsimile of a Worcester Cathedral manuscript, and that the script, standing out boldly in white on a black ground, is in many places, where the original has suffered injury, even more legible, more sharply defined, than the manuscript itself. Rotography is said now to be satisfactorily executed by the Clarendon Press, and the facsimiles thus produced are not thought any more trying to the eyes than are the originals. American students unable to visit European libraries and archives, but desiring access to mediæval manuscripts, are likely to profit greatly by the new process of reproduction, especially since the Modern Language Association has concerted measures for coöperative work among public libraries of this country whereby rotographs of all the most important manuscripts consulted by scholars will in time, it is hoped, be available to American students who are within reach of any of the coöperating libraries.

THE PASSING OF "UNCLE REMUS" brings sadness to his thousands of readers and admirers. Our "American Æsop" was a most lovable character, with none of the biting, sardonic quality of his Greek prototype. His negro dialect stories, rich in folklore but delightfully free from the dreary dryness of much that is published under that name, are full of laughter and sunshine and light-heartedness. The irresponsible, happy-go-lucky son of Africa has been with us, in abundance, for generations; but he waited for a Joel Chandler Harris to catch and reproduce his peculiar charms and graces. There have been many imitators, but the creator of "Uncle Remus" remains *facile princeps*. To the Atlantá "Constitution," or rather to Evan Howell, long its able editor, is due the credit of discerning and encouraging Harris's native genius. It was in the columns of that newspaper that the earlier plantation stories appeared, side by side with editorial matter of a more serious nature which the versatile young journalist could so acceptably produce. And now he is cut off in the flower of his manhood, in his sixtieth year, and with him is silenced not only Uncle Remus, but we fear also "Uncle Remus's Magazine."

THE PSYCHOLOGY OF READING has been discussed of late, chiefly apropos of a learned work setting forth the results of extended investigation in this department of intellectual activity. Rapid readers, it is now alleged, are likely to be also quick at figures, and *vice versa*,—which is not surprising. A literary worker, having need of a reader to digest a vast amount of printed matter for him, chose, after examining a number of candidates, the one who was readiest at solving arithmetical problems. One queries whether that quick-witted person, with all his capacity for rapid assimilation of others' writings, had any literary talent of his own. How many great authors there have been who were self-confessedly deficient in mathematical ability, some of them being apparently floored by the simplest problem in pounds, shillings, and pence, especially where their own exchequer was concerned. The lover of good literature who professes to have gone through fourteen volumes of Parkman in one year, by reading him but ten minutes a day, is either an unusually rapid reader or an inaccurate counter of minutes; for the time spent on each volume, at ten minutes a day, figures itself out to be four hours and twenty minutes, and the necessity of fixing the attention and getting up speed for only so short a period at a time greatly increases the difficulty of the alleged achievement. But this reader may have extraordinary powers of mental concentration. Parkman's works, fascinating as they are, do not exactly fall within the class of light reading.

BOOK-BACKS AS EDUCATORS are not held in high esteem by Librarian Willcox of the Peoria Public Library. In a paper read at Minnetonka at the recent gathering of the American Library Association he declares himself strongly opposed to allowing the public to roam at large through the library stack-room, gazing, for the most part in idle curiosity, at the backs of books, or handling the volumes so ungently as to arouse apprehensions lest before long the whole library will be "thumbed out of existence," as Mr. John Thomson of Philadelphia has expressed it. Figures showing the ruinous expense from theft incurred by various large open-shelf libraries are quoted by Mr. Willcox; and his own Peoria system of restricted access, but unlimited

aid and advice from intelligent and nimble assistants, is attractively presented. It is probable that this vexed question of how far the public should be trusted by the custodians of books will be discussed as long as librarians continue to convene and to read papers; and it is also not improbable that the discussions will take their tone largely from the age and temperament of the participants, those saddened and made wiser by years of experience being generally opposed to the removal of locks and bars, and the young and sanguine and youthfully optimistic lifting their voices in favor of a more magnanimous and generous and unsuspecting policy. Mr. Willeox, with all his energy and progressiveness, is, in point of years, one of our older librarians.

A WARNING TO VIOLATORS OF LIBRARY RULES may be read in the issue of the late Harvard-Yale boat-race. The very powers above that rule over the destinies of nations and the fortunes of inter-collegiate sports have declared themselves on the side of the vigilant librarian and the inexorably-just president of Harvard, one of whom caught two members of the crew in the act of removing from the library precincts, without due permission, a book that they desired to peruse in privacy, while the other official punished this infraction of the rules by suspending the offenders and (as a consequence of the suspension) incapacitating them for taking part in the great aquatic contest of the season. Protests and prayers, beating of breasts and shedding of tears, with dire forebodings of ignominious defeat at New London, followed upon this punitive edict, and a green and yellow melancholy settled over Cambridge — and over the White House at Washington. But lo! when the fateful day arrived, the boat thus deprived at the last moment of its stoutest oarsmen, but purged of its sin of book-misappropriation, swept proudly to the goal far in the lead of its rival. How pleased must then have been that librarian and that president, who could not love their college so much loved they not honor more!

BOOKS BY MULTIMILLIONAIRES are not yet so numerous that the appearance of a new one can pass unnoted. Mr. John D. Rockefeller's forthcoming autobiography is sure to be read for many reasons that will in no way relate to its literary excellence. It is announced that the October number of "The World's Work" will contain the first instalment of this life of the greatest of money-makers; and the appearance in book form of the completed work, after it has run its course in the magazine, is a foregone conclusion. A query that may suggest itself to some is this: What honorarium that will not look too insignificant for acceptance will the magazine publishers offer to this man of uncounted millions? That he will receive a check for some amount is to be assumed, little though he needs it. Why would it not be a good plan for him and his millionaire associates in authorship—Messrs. Carnegie, Lawson, and William Waldorf Astor—to devote the earnings of their pens to the establishment of a fund for the relief or encouragement of impecunious writers?

REVISION OF COPYRIGHT LAWS is asked for by the International Congress of Publishers lately in session at Madrid. A resolution was adopted that the conference to be held next October in Berlin to revise the Berne Convention should be asked to consider the following proposed reforms: (1) The abolition of all formalities for the guarantee of literary, artistic, and

musical copyright. (2) The full and complete assimilation of the right of translation to the right of reproduction. (3) The unification of the duration of authors' rights, which is to be fixed at fifty years from the death of the author. (4) The full and complete protection of authors and composers against the reproduction of their works by means of mechanical instruments of all kinds. The delegates from Germany favored, in the third clause, a period of thirty instead of fifty years. But why thirty, or fifty, or any other fixed number of years? Shall the products of the intellect, the things that are unseen and eternal, be treated with less respect, safeguarded less jealously, than the things that are seen and temporal?

A SUMMER ABODE OF GENIUS is that known as "The Cornish Colony" of authors and artists, which has gradually, almost stealthily, come into being on the rock-ribbed hills of New Hampshire, just across the Connecticut River from Windsor, Vermont, and in the sunset shadow of Mt. Ascutney. Here are gathered a notable group of cultured men and women, including in their roster such names as Percy Mackaye, Louis Shipman, Langdon Mitchell, Maxfield and Stephen Parrish, W. W. Hyde, H. O. Walker, Kenyon and Louisa Cox, Augustus St. Gaudens (now living only in his works), Herbert Adams, Ann Lazarus, Winston Churchill, Norman Hapgood, and Peter F. Dunne. Though the colonists are far from wishing to be "written up," and shun interviews (of the journalistic kind) as they would the pest, they cannot object to our thinking of them in their quiet retreat from the noisy world.

AN AID IN BOOK-SELECTION might be rendered by fitting up in every public library (that could afford it) a sort of model or standard library of the best literature, properly safeguarded by vigilant attendants and duplicated in the book-stack for purposes of loan. The Providence Public Library, under its able head, Mr. William E. Foster, appears from its current annual report to maintain some such department as we have in mind. Miss Marguerite Reid reports concerning this "Standard Library" that "the recorded attendance has been 4,921" — not so large as might have been wished — and that there has been "an increasing number of instances in which a reader who has become interested in some book in this collection does not leave the building until he has had a copy of it (frequently some volume by Dickens or Thackeray) charged to him for home use." There are other libraries that have this useful and educative department besides the Providence institution.

THE DEATH OF AN ACCOMPLISHED JOURNALIST is recorded in the recent decease of Murat Halstead, whose name associates itself in most minds with the Cincinnati "Commercial." His first newspaper work was for a literary weekly, and the product of his fertile pen was throughout of more than usual literary merit. Joining the staff of the "Commercial" at the age of twenty-four, he became twelve years later its controlling influence. The Brooklyn "Standard-Union" came subsequently under his editorship, and he has also published many books, biographical and politico-historical. His style was clear and fluent, and he was widely informed on matters of current interest. With the late Samuel Bowles and the still-living Colonel Henry Watterson, Murat Halstead attained distinction in the early seventies by standing sturdily for independent journalism.

The New Books.

WILLIAM BLAKE—POET, ARTIST, AND MAN.*

In his day, William Blake had a few ardent admirers; by the middle of the nineteenth century he was to the world at large little more than a vaguely remembered name. William Allingham recorded in his diary, in August, 1849: "British Museum Library. Mr. Patmore. He helps me look up Blake, but without success; they seem to have nothing of his." Ten years earlier, Dr. James Garth Wilkinson had republished "Songs of Innocence and Experience." With the exception of his early "Poetical Sketches," this was the only one of Blake's books that had then been printed from type. The others had been struck off from the plates engraved by him, and had always been scarce. Occasionally at this period copies of them found their way into the second-hand bookshops; and Mr. Evans, a printseller in Great Queen Street, acquired a large collection of Blake's drawings, which Allingham and Rossetti went to see in the summer of 1857.

Rescued from this semi-oblivion by the publication of Gilchrist's biography in 1863, followed five years later by Swinburne's appreciative work, Blake has become the subject of a cult which has steadily grown and has yielded an abundant crop of critical essays, new editions of his poems, and interpretations of his "Prophetic Books." With bland assurance born of towering egotism, Blake always claimed to be a genius. That the world now accepts him at his own estimate is shown, we are told, by the high prices his drawings, engravings, and the books of poetry illuminated by his hand, or that of his wife, now fetch in the market.

Such, at least, is the statement made by Mr. Edwin J. Ellis in "The Real Blake." This book, styled by its author "a portrait biography," and intended as a tribute to the memory of Blake and an explanation of the meanings hidden in his poems, is an extraordinary performance. From one end to the other it is crammed with facts, real or alleged, animadversions upon other writers and other editors of Blake's poems, comments, quotations, and theories, all piled together in bewildering confusion. Perusal of its pages is like groping one's way through a

dense forest thickly crowded with underbrush. Plainly, the author has fallen a victim to his own enthusiasm. No one else, he thinks, knows Blake's writings as he does, or understands him so well, or has so fully penetrated all the subtleties of his philosophy. Neither Mr. Swinburne nor Dr. Garnett nor Mr. Gilchrist may be trusted; and as for Mr. Sampson, why, in his edition of "Blake's Poetical Works" he "gave his whole attention to verbal accuracy," and the volume, in the opinion of Mr. Ellis, is "empty of interpretation or intelligent poetic study."

If Mr. Ellis had himself paid more attention to verbal accuracy in printing excerpts from Blake's writings, the value of his book would have been considerably enhanced. Instead, the text of the "Descriptive Catalogue" is given with Gilchrist's emendations; the "Public Address" and the descriptions of the picture of "The Last Judgment" follow the Quaritch edition, and repeat its errors; and the marginal notes to Swedenborg, Lavater, and Reynolds (nowhere else given so fully) are also marred by misprints. As for interpretation, it can hardly be said that Mr. Ellis has done much to penetrate the obscurity of Blake's mystic utterances. Of speculation there is a superabundance, and it is put forth with an air of certainty that waves aside all differences of opinion as not well grounded. To round out the picture of "the real Blake" as conceived by Mr. Ellis, there is even the recital of minute details of Blake's life which could only have been discovered through the exercise of "second sight" more wonderful than Blake's prophetic vision.

So deeply has Mr. Ellis delved (in imagination) into Blake's mental processes, that he makes him incapable of revising his own work. "There were two Blakes," he tells us, "and they could not edit one another." Yet this very statement is prefaced by an elaborate exposition of the lines from "Vala":

"Saying, O that I had never drunk the wine nor eat the bread
Of dark mortality, nor cast my eyes into futurity, nor turned
My back, darkening the present, clouding with a cloud."

The second line, originally written

"Of dark mortality, nor cast my eyes into the west, nor turned,"

was changed by Blake to

"Of dark mortality, nor cast my eyes into the futurity, nor turned,"

as Mr. Ellis points out; whereupon he goes on to say "it should obviously read"

"Of dark mortality, cast eyes into futurity,"

and the next line should be changed to

"Nor turned my back dark'ning the present, clouding with a cloud,"

*THE REAL BLAKE: A Portrait Biography. By Edwin J. Ellis. New York: McClure, Phillips & Co.

WILLIAM BLAKE. By Arthur Symons. New York: E. P. Dutton & Co.

THE ART OF WILLIAM BLAKE. By Elisabeth Luther Cary. New York: Moffat, Yard & Co.

and he laments that these lines were not so printed in the Quaritch edition of Blake's poetical works which he edited in collaboration with Mr. W. B. Yeats. Evidently "the real Blake" is visible only through the fog of an Ellis modification! The presentation would have more reality were not Blake's work as an artist virtually ignored. In spite of its shortcomings, however, Mr. Ellis's book has distinct value for those who care to make an exhaustive study of Blake's poems; but to separate the wheat from the chaff calls for the expenditure of much time and patience.

From this involved and laborious effort, it is a pleasure to turn to Mr. Arthur Symons's compact, lucid, and orderly volume. Here we get at least a comprehensive view of Blake as poet, artist, and man, and something like intelligent appreciation and criticism. The task Mr. Symons set himself, of giving his "own narrative, containing, as briefly as possible, every fact of importance of what I took to be Blake's achievements and intentions," has been excellently performed, and has been supplemented by the reprint of every personal account of Blake printed during his lifetime, and, what is of real value, the complete text of every reference to Blake in Crabb Robinson's Diary.

Working in true scholarly spirit, Mr. Symons has not been content to take his facts at second-hand; and after considerable research, and examination of parish registers and other sources of information, the theory put forth by Dr. Carter Blake, and accepted by Messrs. Ellis and Yeats, that Blake's grandfather was an Irishman named John O'Neil, who changed his name on marrying Ellen Blake, is dismissed as unsupported by a particle of documentary evidence. With dry details of this sort, however, Mr. Symons is not overmuch concerned. They cannot be ignored, nor yet taken for granted; but they occupy little space in his book.

Except in one respect, and that a most important one, Mr. Symons's analysis of Blake's character and of his art leaves nothing to be desired. The finer shades are set forth with sympathy and understanding, which is perhaps the more subtly penetrating because of the flaw in his own philosophy that prevents him from reaching conclusions that are quite irrefragible. Overcome by the potency of Blake's thought, deeply impressed by his mental vigor, his absolute freedom from the trammels of conventional ideas of any sort, and his overwhelming imagination, Mr. Symons is led to place an exaggerated estimate upon the value of Blake's work con-

sidered as art. "It is," he asserts, "by his energy and nobility of creation that Blake takes rank among great artists." But in art it is not what is done, but how it is done, that makes the difference; and measured by that infallible test, Blake's art falls somewhat short of greatness.

Disturbed by some glimmering of this truth, Mr. Symons endeavors to get around it by a clever bit of special pleading:

"There can hardly be a poet who is not conscious of how little his own highest powers are under his own control. The creation of beauty is the end of art, but the artist should rarely admit to himself that such is his purpose. A poem is not written by the man who says: I will sit down and write a poem; but rather by the man who, captured by rather than capturing an impulse, hears a tune which he does not recognize, or sees a sight which he does not remember, in some 'close corner of his brain,' and exerts the only energy at his disposal in recording it faithfully, in the medium of his particular art. And so in every creation of beauty, some obscure desire stirred in the soul, not realized by the mind for what it was, and, aiming at most other things in the world than pure beauty, produced it. Now, to the critic this is not more important to remember than it is for him to remember that the result, the end, must be judged, not by the impulse which brought it into being, nor by the purpose which it sought to serve, but by its success or failure in one thing: the creation of beauty."

Unfortunately, Mr. Symons does not always remember. He sees clearly that what Blake gives us in his pictures "is not a picture after a mental idea; it is the literal delineation of an imaginative vision," and that what is unsatisfying in them is attributable to "his dependence on a technique not as flexible as his imagination." What he does not perceive is that such beauty as may be found in Blake's designs is almost solely beauty of idea; that they fail lamentably in the fundamental qualities of composition of line and mass which inevitably characterize all graphic art that may properly be labelled "great." But to the consideration of Blake as a poet he brings an unclouded vision, and it would be difficult indeed to express the truth more admirably than in such words as these:

"Just as, in the designs which his hand drew as best it could, according to his limited and partly false knowledge, from the visions which his imagination saw with perfect clearness, he was often unable to translate that vision into its real equivalent in design, so in his attempts to put these other mental visions into words he was hampered by an equally false method, and often by reminiscences of what passed for 'picturesque' writing in the work of his contemporaries. He was, after all, of his time, though he was above it, and just as he only knew Michelangelo through bad reproductions, and could never get his own design wholly free, malleable, and virgin to his 'shaping spirit of imagination,' so, in spite of all his marvellous lyrical discoveries, made when his mind was less burdened by the weight of a controlling

message, he found himself, when he attempted to make an intelligible system out of the 'improvisations of the spirit,' and to express that system with literal accuracy, the half-helpless captive of formal words, conventional rhythms, a language not drawn direct from its source. Thus we find, in the Prophetic Books, neither achieved poems nor an achieved philosophy."

No other writer has, on the whole, given a better picture of this strange genius, often childish, and yet so advanced in his ideas that his contemporaries thought him mad. In an interesting comparison between Blake and Nietzsche, the salient fact is brought out that it is not so much as an artist, nor as a poet, but as a thinker, that Blake was truly great. Altogether Mr. Symons has given us a book that we could not well spare, even though we may not be able to accept all his contentions.

Miss Cary's "The Art of William Blake" is chiefly valuable for the reproductions it contains of more than fifty of his designs, a number of which, from his manuscript sketch-book, are now published for the first time. The essay by which these are prefaced is a bit of unrestrained eulogy. The claim made for Blake that "No one has more clearly understood the relation between a decorative design and the space it has to fill" is so preposterous as to destroy confidence in the author's dicta about other phases of his art. Miss Cary's book about Mr. Whistler's art was so sane that it is surprising to find her departing from the firm ground upon which she stood in writing that work and falling into the error of judging art by the content rather than the form. Were "the flaming inner soul of invention" the one vital thing in art, then Blake's crude drawings would deserve the most lavish encomiums. But their appeal is to the intellect, leaving the æsthetic sense unmoved; and thus they furnish an object-lesson for which it would be difficult to find a parallel.

FREDERICK W. GOOKIN.

TWO MODERN MORALITY PLAYS.*

The summer is perhaps not the time when one demands of the theatres the highest efforts of dramatic genius: the steps of those who still cleave to the attractions of the town are apt to turn to roof-gardens and wonderlands. "One whole evening was passed in the rural pleasures of Coney Island," says a contemporary letter-writer. "I had intended to see 'The Servant

in the House,' but vulgarity triumphed over piety." Many will appreciate, perhaps sympathize with, the action, though few may refer it to the same source. But though people do not go much to the theatre in the summer, they are not averse to talking about the plays they have seen during the season. I have, therefore, little hesitation in taking an opportunity that offered itself some time ago, of writing something about two plays that are now subject for literary criticism, if only by virtue of having appeared in paper and print.

One of these is "The Servant in the House," mentioned by the letter-writer just quoted. This play has been widely and favorably advertised by the best kind of advertising — namely, the admiring word of those who have seen it; so that many who have had no chance to see it will have an interest in reading it. Whether they will conceive of it (with our friend above quoted) as a pious performance, I cannot guess; I rather think that the implication of piety is apt to distract the mind from other matters of more dramatic import. "Ben Hur," for instance, "The Christian," and whatever may have been the next to the last play which inspired delighted clergymen to prophesy concerning the service of the stage to religion, these have not made great contributions to the literature of our tongue, however much they may have added to our piety.

"The Servant in the House" has one thing that a great play should have — namely, a noble aim, that of presenting in a form that will impress the heart and mind of our generation the spirit of Jesus Christ as it may appear in modern life. This is a thing that some people disapprove of and call hard names; but I see no necessity for feeling in any such way. It is an aim that has appeared several times in recent art with very interesting results; the pictures of Fritz von Uhde, for instance, which seem to me very touching and beautiful, as well as those of various Frenchmen whose names I do not remember. The writers of fiction, however, whether in the novel or the drama, have not often dealt with the subject, at least not in the same way. There have been examples on the modern stage, however, and one of them has just appeared — a translation of Hauptmann's play, "Hannele's Himmelfahrt."

This play of Hauptmann's I used to think his masterpiece. Not having read his work for some years, I am not sure but that he may not of late have written something better: he is an erratic genius, and often produces fine things

* HANNELE. By Gerhardt Hauptmann. Translated by C. H. Meltzer. New York: Doubleday, Page & Co.

THE SERVANT IN THE HOUSE. By Charles Rann Kennedy. New York: Harper & Brothers.

almost, it would seem, by accident. But whether the best of his plays or not, "Hannele" is a very beautiful piece, and Mr. Meltzer has done well to translate it. The version was made fourteen years ago, when "Hannele" was given (for a few nights, I believe, perhaps only one) in New York, in the presence of its author. I have not heard of its being given in English since, although the acting rights in America belong to Mr. Fiske. Aside from such matters, however, it is well to have a translation of the play: in the original there is more or less dialect, as often in Hauptmann, and some other difficulties, and many will get a good idea of the play who would either find it hard in German or else might miss something. Mr. Meltzer's work in this case, as well as in "The Sunken Bell," is good. One misses the poet's touch here and there, but that is inevitable except in translations of the highest order.

"Hannele" is to be mentioned at the same time with "The Servant in the House," only because each play presents the spirit of Christ in modern life, in the person of Christ himself. In "Hannele" he appears in a vision, although as the play is developed vision and reality so blend into each other that one hardly distinguishes between them. In "The Servant in the House" he appears as a real person. The motive is worked out in two very different ways, yet each gives a chance to contrast the spirit of Christ and the spirit of the world, and each gives a chance to see the effect that Jesus himself might have on the light of the world, were he once more to take human form.

The great danger, I believe, in all such attempts is that one will substitute conventional sentiment for reality of emotion. This danger is one that we may suppose Hauptmann had clearly in mind; for he was in his earlier days most noteworthy as a realist. The means by which he avoids the difficulty in "Hannele" is by presenting the actual facts with absolute realism. The almshouse and the paupers, the poor sick child and her low father, the school-master and the deaconess, — these are actual persons, no different from anyone else. The appearance of Jesus, of the angels, of the mother, though it mingles entirely with the reality, yet preserves its own sincerity by having its rise in the fevered fancies of the dying child. This is a most ingenious means, for as one reads the play one accepts readily conventional sentiment, even childish fancy, knowing that such are the forms in which the spirit of Christ often manifests itself to-day. Mr. Kennedy deals with the

problem in a different way: he appears to present Jesus as having taken the form of a servant and mingling as a man with the actual life of a family at a very critical time. This is a much more difficult matter than that of Hauptmann: in "Hannele" we need never rise beyond man's idealizations of Christ; in "The Servant in the House" the author should present to us Christ himself.

That the greater master should accomplish better an easier task, goes without saying. "Hannele" has already been given by good judges a very high place in the modern drama. I believe that a great number who have seen "The Servant in the House" will judge that Mr. Kennedy has succeeded equally well; there can be but little doubt that as the play appears on the stage the impression is strong, powerful, very much what the author desired. As one reads the play, however, such is by no means the case: it will possibly be no concern to the author that this should be so; he wrote for the stage and he has succeeded on the stage. Still he has also printed his play, and we may therefore consider it as it comes to us. My own view of it may be summarized in a very few words, namely, that though intention and idea and means are alike fine and well conceived, the worked-out result is conventional, sentimental, and unreal. That is to say, we have hardly an approximation to what Jesus Christ would be were he a servant in a modern family, and we have no real presentation of the spirit of Christ in modern life.

An English vicar and his wife expect a new butler recommended by a friend in India. When he appears he brings a new and potent element into the life of the vicarage. He detects the page in stealing jam; he vivifies the imagination and thoughts of a little girl; he condemns a simoniac prince of the church; he arouses to a feeling for the higher socialism a low and wretched laboring man; he restores to his better self the vicar who has long been living a life he knew was not right; he even inspires a worldly religious woman. Why is not all of this well? Some of it certainly is. Manson's dealing with the page-boy and the little girl is excellent; even with the wealthy bishop he is good. But I cannot see why in arranging the play it was necessary to have all the melodrama of a brother who had wronged a brother, a worldly woman using religion for her own purposes, a church built over a charnel-house, a socialist drain-cleaner who should arouse the unfaithful vicar to a hectic self-sacrifice. I cannot believe

that Jesus would manifest himself most characteristically in any such surrounding. In fact, such a surrounding is most unreal and conventional: the high-pitched actions of such people are merely sentimental fancies. When the vicar resolves to put away the superficial religion that has made him celebrate the Holy Communion in an empty church every morning, and join the drain-man in clearing out an old charnel-house under the church in spite of the curious danger of typhoid that lurks there, when that happens in the book (however it be on the stage) one is not moved except to vexation at one's disappointment. Jesus did not manifest himself, so far as we know, in any such piece of melodrama. His acts were impressive, but not spectacular. He made his striking impressions (if we omit cases of disease and possession) on rather ordinary occasions — on a woman at a well, on a woman who had been tried for adultery, on a man who wished to talk over theological matters with him, or on a man who felt his own crooked dealing condemned by Jesus's integrity. And these people he impressed, not by righting family wrongs or by unveiling official corruptions, but by contrasting the selfish personalities in them with the wonderful spirituality that was in him. Of course Jesus wished the world to be good rather than bad, but his mission did not consist merely in telling people to be good: it consisted chiefly in showing how to be good, and making it possible. Doubtless Jesus to-day would rebuke the simonist as harshly as he did the pharisee; he would condemn a hard-hearted brother or sister now as sternly as he did in his days on earth. But the true spirit of Christ does not manifest itself most characteristically in these ways.

The whole thing in a nutshell lies, perhaps, in the fact that Manson is not really a servant in the house, but a bishop. In fact, the play is, or might be, a bit of a masquerade: the Bishop of Benares disguises himself as an Indian butler, and straightens out the crookednesses of an English family. There is no reason for personifying Christ: any bishop as clever as the Bishop of Benares could certainly have done about as well. Nor is Manson a personification of Christ, for he has no more resemblance to him than many good men in the world, and not nearly so much as some.

All this will not lead one to think that Mr. Kennedy's play is without interest. It is a fine failure, as many other things worth reading have been. There is much ingenious and striking use of the dramatic means chosen — as in the

excellent dramatic irony, for instance; in fact, there is quite enough to render the reading of the play interesting and amusing. The little girl, the rich bishop, are good figures. The whole play is impressive on the stage; at least, so everybody says. One may perhaps be satisfied with that: certainly many plays are not even so much. Still, when a man really aims high, one is naturally anxious that he shall hit the mark. Very fine things are rare enough in the art of our day; perhaps Mr. Kennedy will accomplish one when he writes another play.

EDWARD E. HALE, JR.

THE VERSATILITY OF PSYCHOLOGY.*

The chance that assembles upon the reviewer's table a trio of volumes with such distinctive titles as "The Animal Mind," "Mind in the Making," and "On the Witness Stand" may profitably serve to point the moral and adorn the tale of the modern psychology of the laboratory. Professor Münsterberg, the writer of the last-mentioned book, finds it pertinent to inform the public in regard to the very significant strides which Psychology — at once the oldest and the youngest of the sciences — has taken under the incentive of the modern spirit. "There are about fifty psychological laboratories in the United States alone. The average educated man has hitherto not noticed this. If he chanced to hear of such places, he fancies that they serve for mental healing, or telepathic mysteries, or spiritistic performances." It is indeed important that the public should maintain an intelligent and sympathetic understanding of what psychologists are and do and purpose. The popular misconception of the trend as of the inspiration of such endeavors, that associates it with mystery and an aggressive attack upon the supernatural, is nothing short of a calamity; and it is so not mainly because it imposes upon the psychologist the discipline of suffering fools gladly, but because it deprives him of a ready and comprehensive communion with his professional colleagues and the wider collegueship of earnest and sturdy students. It will no longer do for psychology to plead its infancy and hide behind a pinafore. George Eliot has with psychological mastery portrayed the dangers of a

*ON THE WITNESS STAND. By Hugo Münsterberg. New York: The McClure Co.

THE ANIMAL MIND. A Text-book of Comparative Psychology. By Margaret F. Washburn. New York: The Macmillan Co.

MIND IN THE MAKING. A Study in Mental Development. By Edgar James Swift. New York: Charles Scribner's Sons.

career that earns the epithet of "so young." No more effective method of coming to its own can be prescribed for psychology than on the one hand to assume fearlessly the reconstruction of the domain that it rightly commands, and again to assert its practical bearing upon the issues that engage thoughtful men. It is not only strange, as Professor Münsterberg remarks, it is equally unfortunate, "that this whole wonderful development should have gone on in complete detachment from the problems of practical life."

The task of the theorist and the practitioner must be re-stated, to meet the needs of each progressive generation. The comment is an old one, that Providence did not first fashion man as he was and then leave it to Aristotle to make him logical. Mankind has ever held and will ever hold all sorts and conditions of opinions in regard to the ways of mind; and the psychologist's instructions must be content to shape the susceptible habits of the cultivated, and that too in modest measure. It truly has not been left for the psychologist to make man psychological. He is so because the whole realm of the mind touches deeply his natural interests. It is the privilege and the duty of psychology to guide these interests wisely, to free them of superstitions and misleading accretions, to inform them with the sterling issues of sound evidence, to enlighten practice with a reverent hesitation and yet not enfeeble it with the pale cast of helpless erudition.

The attitude of man toward the mental qualities of the animal world offers a suggestive criterion of his status as a psychologist when thrown upon his impulses and chastened by the logic of experience. It was a natural apperception of the animal mind to make it the vehicle of the moral fable. The primitive man feels his kinship with the other denizens of creation, and envies each for a distinctive quality. We still use animal epithets as the most effective appraisals and disparagements of strength and frailty alike. The difficulty arises when the scientific conscience is born, and fact and fable must be held wide apart. It makes all sorts of trouble when the modern *Æsop* sends his narrative to the Society for Comparative Psychology, and the crime of nature-faking is recognized in the revised decalogue. The constant and irresistible temptation remains to read into animal behavior the motives and mental equipment that accompany our own actions. To give a critically objective account of what a favorite domestic pet really did is an exercise not to be

lightly prescribed; and the psychologist has slowly but determinedly learned to look aside from the "anecdotalage" of animal sagacity for his data. The laboratory dominates the spirit of inquiry, and after a score of years of patient research founded upon discerning and expert analyses makes possible such a survey as Miss Washburn of Vassar College presents in her volume on "The Animal Mind." It is indeed the first compilation dominated by this perspective, and renders accessible to student as well as to the studious layman the kind of data, the critical interpretation of results, and the source of the guiding principles, that in the modern view are likely to bring some systematic understanding of animal psychology.

Mental life implies some form of responsiveness to the forces resident in the environment, which in turn is evidenced by a change of behavior; while, concomitantly, we know that there goes on in ourselves some reflective process and we assume a more or less distant analogical counterpart thereof in the lowlier organisms according to their nearness of kin. The technique necessary to establish the varieties of sensory experience from *amœba* to chimpanzee is quite impressive, the interpretations in even the lowly creatures quite perplexing. The complex behavior of wasps invites the most individualistic interpretation; and yet, while any old-fashioned reference to instinct is ruled out of court, the psychologist retains the conviction of an underlying consistency of stages of behavior, if only the clue thereto could be discovered. The proper mode of facilitating this discovery is to subject normal animals to definite situations and see what they do, and how they fail, and what is presumably implied in their actions. Yet Nature is not to be ignored, and the reactions must at once proceed upon the basis of a real desire, and involve in their solution activities of a kind provided by the animal equipment. Susceptibility to training is not the sole criterion of intelligence. The naturalist still puts forth the startling diversities of behavior that come from observation, and freshly challenges the experimentalist to offer an interpretation. The whole situation is an admirable example of the value of logic; and in this arena, and with such weapons, must the conflict be waged. It is a notable triumph of the experimental psychologist to have carried the issue to these terms and to have made his own a territory imperfectly occupied by the naturalist. In the course of this procedure he has clarified the significance of mental functions

when reduced to their lowest terms, — a result that generations of less definitely guided research would have sought for in vain.

Such, really, is mind in the making. Yet each has an individual mind to shape to adult efficiency; and once more psychology steps in with another type of equipment to lure unwilling data from their hidden source. The psychology of the human animal in its maturing stages is a sore temptation to the easy-going theorist; he often exhibits a remarkable digestion for half-baked hypotheses that would stagger a devotee of sterner sciences more accustomed to the regulated diet of a reflective, even a ruminating, constitution. Experimental pedagogues have somewhat mistaken the character of the advice to prove all things. In no realm is the experimental path more thickly set with snares for the unwary; out of the mouths of ambitious doctors' theses has emerged wisdom that deduces the curriculum, banishes superstition, squares the circle of our perplexities, and proclaims formulæ for the salvation of the future. In spite of exaggeration and misunderstanding, pedagogical practice has a vital connection with the psychology of the laboratory; and Professor Swift's book on "Mind in the Making" may be cited as an example of rationally interpreted experience through which such lessons achieve a worthy status. The psychology of learning is a procedure to be illuminated by varieties of tests and is in turn a common factor of the animal and the human mind. The close dependence of mental deficiencies upon nervous impairment is again to be determined in the spirit of the clinician. The wayward instincts of boys — in their exaggeration the beginnings of crime — are to be interpreted in the light of evolutionary status. The nature of ability, as concretely tested in this or that type of acquisition, illuminates the central issue of general versus special talent. And so, one by one, the more concrete and the more comprehensive questions of the applying psychologist are reviewed in this collection of essays; and each brings a tangible addition to the insight that can assimilate data while it yet directs their accumulation and dominates their interpretation. By some such slow and measured accretion will psychology infuse into pedagogical inquiry the caution and the spirit of its own advances.

But the schoolroom is not life. Has psychology anything to say to the active practitioner? No severer test of the issues could be set than to bring them to court. This Professor Mün-

sterberg does in his volume entitled "On the Witness Stand"; and he does it with a boldness that invites admiration not unmixed with concern. We are all seekers of truth, and the measure of success of our search is ever pronounced upon by judges, — the criticism of our peers, the approval of the many. The bench and the collective acumen of twelve jurymen stand as the machinery for bringing to light the legal truth. Here enters the psychology of deception: what if the witness lies, and the defendant denies his guilt! Upon this issue of credibility, psychology has an authoritative voice; and how little or how much one may sympathise with Professor Münsterberg's methods and conclusions, one may unhesitatingly approve his emphasis of attention to the problem as a psychological one. If once we look at the matter apart from tradition, there is really nothing fore-ordained or inspired in the accidental assemblage of twelve citizens that gives to their verdict any unusual status, especially upon this ever-recurring issue of credibility.

The pertinent data begin with the establishment of the treacherous character of memory and the liability to malobservation under the most sincere desire to judge rightly. These are distinct issues presenting conditions of laboratory study. The great variability of testimony, when the objective circumstances are carefully noted by one specifically detailed for such purpose, is indeed striking. Experimental criminology has gone so far as to precipitate into an academic scene a sudden brawl, with the flash of a pistol, and the consequent command of the professor that all shall prepare for use at the trial a careful statement of what had occurred. At the next session of the seminary it is revealed that the whole situation was prearranged, that such are the facts, and lo! the deviating reports. So much for the unintentional swerving from truth. Next comes the psychology of prejudice, of expectation, of desire, of interest. These are not neglected in the popular appraisal of testimony; and upon these issues definite experiment if judiciously conducted has an illuminating value. But the psychology of deception forms the keystone of many a legal arch. The tell-tale of the emotions; the hesitations of a conscience; the entanglements of fabrication, — will these reveal their secret? Assuredly not always; though credibility is constantly judged in terms of just these revelations. It is at this stage that Professor Münsterberg offers a distinct test that shall circumvent the deceit of the witness and reveal guilt. Instead of an ordeal of mediæval

stupidity or brutality, a refined and insinuating method is introduced by which the defendant goes through a series of associations to set words, the time needed to call up the first suitable response being noted. Most of the words are innocent; but here and there are introduced words that have a bearing upon the crime. The result shows delays, irregularities, hesitations at these points. This is but one type of psychological record; but it may stand as a fair sample. What importance shall the court lay upon such findings?

While approving the pertinence of raising this issue, psychologists and jurists alike will exhibit considerable hesitation in attaching to the method the high practical availability that is here supported. Indeed, some will openly say that this is a crude application of a hasty generalization, itself open to error and influenced by accidental vagaries; that it smacks of the astrologer, the phrenologist, and the palmist, all of whom had ready formulæ for reading character and discovering human faculty. It is to be regretted that the mode of stating the case gives more plausibility to these protests than they intrinsically merit. But while it cannot be said that psychology is altogether ready to solve the problems concerned as they concretely arise, and that it is very desirable to avoid sensationalism and the too confident heralding of panaceas, yet above all the message of Professor Münsterberg's book is that psychology really has and should have something to say on these topics; and that message, however much we may object to the words in which it is couched, is worthy of consideration.

A specific question remains: whether psychology does not furnish a means of so altering the mental status as to induce a condition in which deceit and perjury are impossible. Why not hypnotise the suspect to get the whole truth and nothing but the truth? And once more, may not the crime have been committed while the defendant was in condition of hypnotic irresponsibility? And again, assume that a confession has been secured: is it beyond question that the confession is genuine, not induced through suggestion? These are all very real and very perplexing situations to which a categorical *yes* or *no* cannot be hastily rendered. Professor Münsterberg discusses them with much insight; and they, along with the other situations, indicate that sooner or later the proceedings of court must take into account some of the knowledge that is emerging from the psychological laboratory.

The versatility of psychology is equally its danger. Sciences should present determinable though not invariable contours, — should have loyalties of allegiance and constitutions under which their policies and measures are formulated. The science of the mind participates in the descriptive insight that makes the good observer, and finds its material in the wide, wide world. It must also be normative, for lives must be regulated; and the perplexities of motives, impulses, and ideals that go to the regulation of our far from simple life will furnish incentive for the further pursuit of this comprehensive discipline, allied by traditions with the oldest of the humanities, by precept and example with the historical unfoldment of civilization, by its modern reconstruction with the logic of science and the ingenuity of experimental device.

JOSEPH JASTROW.

THE STUARTS IN EXILE.*

Of all the unfortunate dynasties of modern times, none has suffered adversity in greater measure than the family of the Stuarts. From the terrible rout at Solway Moss, in 1542, to the merciless slaughter at Culloden Moor in 1746, its history is a record of almost continuous disaster: the lonely death of broken-hearted James V.; the long journey to the scaffold of his daughter, Mary Stuart; the ignominious death of her grandson Charles I. and the exile of his wife and children; the second exile of James II.; the long pathetic "reign" of the landless James III.; the wasted life of the "Young Pretender"; and the final extinction of the male line with the death of the Cardinal of York, — these events, with their attendant circumstances, form a series of tragedies that probably have no parallel in history.

No doubt it is this tragic element in the career of the Stuart dynasty that appeals so powerfully to a certain class of historical students; perhaps, also, the fact that the hostility which always rose where a Stuart ruled has continued after them. Historians have not always dealt fairly with these kings: Macaulay's treatment may serve as an illustration. But whatever the reason, interest in Stuart history still continues and shows no sign of abatement. Among the new books in this field are two notable studies in the closing act of the Stuart drama — the

* JAMES FRANCIS EDWARD, *The Old Chevalier*. By Martin Haile. New York: E. P. Dutton & Co.
THE KING OVER THE WATER. By A. Shield and Andrew Lang. New York: Longmans, Green, & Co.

exile of James II. and his family, and the vain efforts of the "Pretenders" to regain the British crowns. A few years ago Mr. Martin Haile developed a natural interest in "The Old Chevalier" while preparing a biography of Queen Mary of Modena, the Chevalier's mother. Mr. Andrew Lang, on the other hand, discovered the possibilities of such a study while tracing the career of the Chevalier's son, Prince Charles Edward Stuart. However, "The King over the Water" seems to be mainly the work of Miss Alice Shield, Mr. Lang's part being limited, as he tells us, to supervision and condensation.

When authors write on the same theme, and draw to a large extent from the same sources, their work will naturally show many points of similarity. In the present instance this is strikingly true: in both biographies we have the same favorable picture of the Old Pretender, — they reveal to us the gentle, pious, sympathetic prince, the very antithesis to the coarse profligate that Thackeray describes in Henry Esmond; but they also prove that James was a man of considerable ability and undoubted personal courage, facts that earlier historians, relying on the statements of an anonymous opponent, have been disposed to deny. Both writers have shown clearly the importance of the Stuart pretensions as a factor in eighteenth-century diplomacy. Almost every court in continental Europe seems to have joined, at some time or other, in treaties or plots that aimed at a Stuart restoration; and the biographers have both tried to tell the story of these intrigues with considerable fulness — too much so, perhaps, to ensure a sustained interest on the reader's part.

But there are also notable differences in the books. Miss Shield is interested in the human side of her subject, and gives us a delightful picture of every-day life at Saint Germain and Urbino; her work is primarily a biography. Mr. Haile, on the other hand, deals more with James as pretender to the English crown, with diplomatic intrigues and Jacobite plots. On these points his researches seem to have been thorough and complete; but on many other matters he appears to have contented himself with *a priori* deductions — as, for instance, when he tells us that James III. was proclaimed at the palace gates of Saint Germain "under the title of King of England, Scotland, and Ireland, the title of King of France being for obvious reasons omitted." The reasons do seem obvious enough; but Miss Shield, who seems to have investigated the matter, asserts positively

that the Stuarts, even after they had been reduced to financial dependence on Louis XIV., refused to renounce the French title, and that James was proclaimed king of France as well as of Britain.

The authors have also found it necessary to discuss a number of historical problems of general interest, and on some of these most interesting conclusions have been reached. Historians have always suspected that William of Orange was closely connected with the movements preliminary to the Revolution of 1688; but perhaps none has seen the revolution as Mr. Haile views it — a vast conspiracy, conceived, planned, and engineered by the Prince himself. Mr. Haile is also sure that James II. was absolutely honest, and had nothing but the cause of religious toleration at heart, when he issued the Declaration of Indulgence. Louis XIV. is shown to have been not entirely unselfish in his efforts to restore James; he was willing that he should rule again in Scotland and Ireland, but not in England. Even as early as 1694, the Jacobite party, Mr. Haile believes, "was many times more numerous than had been the Orange faction in 1688." The failure of James he attributes to the lack of adequate resources. The biographers both emphasize Queen Anne's aversion for the House of Hanover; and Mr. Haile, with his usual easy positiveness, states his belief that in 1712 the Queen was actually taking steps toward a restoration of her nephew to the British thrones. The story that James proved such a disappointment to the Scots in 1715 is discredited; perhaps he was the one who was most disappointed. At the same time it seems evident that a heart-sick and ague-stricken Parisian youth was hardly the person to accomplish anything heroic in the winter-locked Highlands. It is interesting to learn that in 1718 representatives of such hostile monarchs as Charles XII. and Peter the Great met in secret conference to discuss joint action in favor of a Stuart restoration, "and their negotiations continued until broken off by the death of Charles XII." The unfortunate quarrel between James and his consort, Queen Clementina, which alienated so much Jacobite support in England (1725), is attributed by Mr. Haile, on what seems reliable evidence, to the influence of Walpole's gold, Cardinal Alberoni acting as agent. The same influence is seen in the negotiations preliminary to the rising in "Forty-five," with the same decisive results.

Except in the case of the "Young Pretender," the attitude toward the members of the exiled

family is in both instances one of sympathy. Miss Shield's estimates are, however, the more critical and satisfactory; she is able to see that Mary of Modena, though an excellent woman, was a poor politician, and that James III. would probably not have made a great ruler. The reader is therefore hardly prepared for the poetic eulogy that follows the account of James's funeral and forms the closing paragraph of the work.

"All was over that was mortal. The old song was sung; the last drama of the awful Stuart cycle was played out. The cause and its glory remained a banquet-hall deserted, whose lights were fled, whose garlands dead, and all but a little few and a mournful memory departed. But that few—and that memory! Green as the unfading pines of the Highland glens, that memory lives forever. And for that few!—We fools esteemed their life madness and their end to be utter destruction, but they are numbered among the heroes of all time. They stood with great constancy against those that afflicted them, and made no account of their sufferings, and they shone as sparks among the stubble of their sordid, self-seeking age. As gold in the furnace were they proved, and in time there has come respect to them."

No doubt many of the Jacobites did suffer and suffered heroically; but general praise like the above is not merited. In the story of the movements for Stuart restoration, self-interest figures to an amazing extent. The Stuart cause was too often used as a handy weapon with which to strike down an opponent. And though the use of this weapon often brought the wielder to poverty and exile, and even to the scaffold, his career is on that account not necessarily heroic. The Stuart partisans strove against the overpowering forces of history, and these are as merciless as they are mighty.

LAURENCE M. LARSON.

BRIEFS ON NEW BOOKS.

Tactics and strategy of the Gettysburg campaign.

To defend the military reputation of "Jeb" Stuart, the Confederate cavalry general, Colonel John T. Mosby, the famous partisan leader, has written a book entitled "Stuart's Cavalry in the Gettysburg Campaign" (Moffat, Yard & Co.). Colonel Mosby objects to the assertion of Lee's biographers, and other writers, that Lee's objective when he left Frederick City was Gettysburg, and that he planned to fight there a decisive battle; that there was a race between the two opposing armies for the possession of Gettysburg, and that Lee lost because Stuart with his cavalry was careering about the country out of touch with the army and not furnishing the commander-in-chief with information about the movements of the Federals. Mosby maintains that

Lee, by invading Pennsylvania, meant merely to draw Hooker out of Virginia, and thereby to derange for the year the Federal plan of campaign, and perhaps also to relieve the pressure in the Southwest by causing the withdrawal of troops to the North; that Stuart did not neglect the duty of supplying information, but was doing what Lee had ordered him to do; that there was no race to reach Gettysburg, for Lee had not intended to go there; that he had planned to fight at Cashtown Pass, if at all; and that his plans were frustrated by Heth and Hill, who blundered into a fight at Gettysburg when ordered to make only a reconnoissance. The author thinks that Lee had set a trap into which Hooker was about to fall; that Lee wanted him to come out of Virginia, and either get so far into Pennsylvania that the Confederate army might turn and make a forced march on Washington, or if he should divide his army Lee would then endeavor to destroy it in detail. Meade's succession to the command of the Federal army upset some of Lee's calculations, for Meade was not so easily handled as Hooker had been. Of the battle of Gettysburg, there is no account in this book. It cannot be said that Colonel Mosby proves all his points; but he does prove some of them, and throws new light on others. Only slight literary skill is displayed, and the arrangement of the matter is anything but commendable. The entire book of 220 pages has only two chapters, and the arrangement of foot-notes is execrable—in many places it is difficult to tell whether a quotation belongs in a foot-note or in the text; sometimes a passage begins as a note and ends as a part of the text, producing a most confusing effect. The author's style is over-argumentative, and too often he says disrespectful things of Lee's staff officers who are responsible for the generally accepted views as to Lee's intentions. There is much repetition of argument, some mistakes of memory as to names, and too profuse quotation from the Official Records. The work shows, however, that the author has made a thorough study of military science as bearing on his subject.

The book of a lover of Italy.

It is but natural for lovers to be talking about their beloved, and the amiable trait is particularly prominent in lovers of Italy. Even when they grow a bit tiresome, a subtle glow of sympathy softens our impatience or makes gentle our smile. But some of her countless devotees have really interesting things to tell us and have earned the right to be heard. To this fortunate number belongs Mr. William Roscoe Thayer. In his latest volume of studies in Italian life and letters ("Italica," Houghton, Mifflin & Co.) Mr. Thayer has brought together fourteen essays which have appeared in various periodicals since 1893. The papers have been written with special limits in view, and meet their respective purposes admirably. Naturally, there are inequalities of interest; nor is there any unity save in the most general sense. This latter

defect, however, may not be felt very strongly, inasmuch as the American who is interested in "Dante as a Lyric Poet" is often glad to hear about "Thirty Years of Italian Progress." While the reviewer may have enjoyed most the chapters on Cardinal Hohenlohe and "Italy in 1907," many of his readers might easily prefer "Venetian Legends and Pageants," or some of the literary essays. When Mr. Thayer is dealing with contemporary conditions in the Italian peninsula, we find ourselves in hearty accord with his views. Despite the agrarian problems in the South, the nation has every right to be optimistic as it surveys the progress of the last thirty years: in an entirely new sense, the way of hope lies open. When Mr. Thayer deals with questions touching the Papacy and Clericalism, he is laudably outspoken; and here again we are thoroughly in sympathy with his attitude. In the literary essays we could find points that are open to respectful criticism. For instance, in his readable chapter on Carducci there is a tone of complaint that this great author has been unduly neglected outside of Italy. In an important sense, this is hardly true; for the very merits of that really eminent lyric poet bind him more or less closely to his own nation, and his message might have been fraught with less meaning for Italy if it had been more general. On the whole, however, the reflections and verdicts recorded in the volume are such as we should expect from a student and critic of Mr. Thayer's standing.

New light on the problems of stellar evolution. A long expected work on Stellar Evolution, by Dr. George E. Hale, Director of the Mount Wilson Solar Observatory in California, has finally been issued by the University of Chicago Press. It is not a treatise on the general subject of stellar evolution, but rather chiefly a popular description of certain phases of astrophysical research—illustrated largely by investigations and experiments made by Dr. Hale and his assistants—which bear upon the problem of the development of the starry universe. The book contains twenty-five chapters, of about ten pages apiece; a third of them consist of descriptions and discussions of instruments. Some of these instruments have been in use at the Yerkes Observatory, of which the author was formerly Director, and others are being built for service at Mount Wilson. The reader gets a new idea of the refinements of modern astronomical research, when he is told that a great reflecting telescope, the mirror of which is sixty inches in diameter, is to be maintained at an even temperature throughout the day by the use of suitable refrigerating machinery; the building in which this optical giant is to be sheltered will be shielded from the direct rays of the sun, and so constructed that no outside air can enter during the day. The necessity for such precautions becomes apparent as one learns that when the mirror was being ground to the true paraboloidal figure tests were made which would reveal irregularities of figure as large as one five hundred thousandth of

an inch. It is impossible in a short notice to give an adequate idea of the contents of a book which discusses subjects ranging from "The Nebular Hypothesis" down to "Opportunities for Amateur Observers." Of the nebular hypothesis the author concludes that "Laplace's idea of the development of the solar system must be reconstructed or abandoned." To the planetesimal hypothesis of the evolution of our system, which has recently been formulated by Chamberlin and Moulton, an entire chapter has been given. At the end of Dr. Hale's interesting and valuable work are upward of a hundred full-page plates, among which are some fine representations of solar phenomena and of notable nebulae; the majority of them are, however, of novel instruments. The volume is an excellent example of fine workmanship in the art of bookmaking.

Scandinavian texts, annotated in English. Modern-language texts for college students have multiplied of late years at such a rate that a large part of the best continental literature has been made available in this annotated form. Hitherto, material of this sort has been confined to the four chief culture languages—German, French, Italian, and Spanish. Scandinavian texts, hitherto unrepresented, are now beginning to take their place with those of the other languages, and the John Anderson Publishing Co., Chicago, is doing useful pioneer work in this direction. Three years ago, this house issued a text of Björnson's "Synnöve Solbakken," admirably edited by Professor George T. Flom; and now we have from the same source no less a work than Ibsen's "Brand," no less admirably edited by Professor Julius E. Olson. In this case, the editor is a pioneer also; for he has been the first scholar in any country to undertake the difficult and perplexing task of supplying "Brand" with annotations, and they are almost as much needed by Norwegian as by American students. We are very grateful for this edition. In the first place, it supplies us with an accurate text, and corrects many errors that have crept even into the *Minde Udgave* of Ibsen's works. In the second place, it offers a very valuable explanatory introduction, based upon a comprehensive survey of all the sources of information making particular use of the material offered by Jæger, Brandes, Herford, and the Ibsen letters, and presenting what seems to us a saner and more balanced view of the work than has elsewhere been published. In the third place, it gives us about seventy pages of notes that clear away many difficulties, and provide the reader with an indispensable help to the study of the poem. Besides all this, it prints as an appendix Ibsen's verses "Till de Medskyldige," which preface the "Brand-Fragment" of nearly two hundred stanzas, recently unearthed, and published only a few months ago. A few sentences from Professor Olson's Introduction may be quoted to illustrate his appreciation of the work which he has edited with so much painstaking. "'Brand' is the great central fact of Ibsen's life and authorship. . . . The accidental

theme in hand related to the moral status of his countrymen in an international situation. But the fundamental idea of the drama was plucked from his own heart. It was written in a spirit of sheer necessity to clarify his own thoughts,—to cleanse his own soul. . . . It was written at a time when Ibsen's mind was in a strange ferment,—a time of terrific storm and stress. . . . In this state of mind, he sought and found refuge in literary production—in taking under stern literary chastisement a character like himself and allowing him to follow the bent of his intense soul to the limits. . . . It is a prime artistic virtue of 'Brand' that it inspires the reader with a kindred heroic spirit."

*The familiar
problem of
Rousseau.*

The problem of Rousseau's life and opinions is always fascinating—for one reason, because it is impossible to solve. It is obscured by inconsistencies and contradictions, by the apparent yet doubtful frankness of amazing confessions, and by the delusions of a disordered mind. There is, too, so much in the life of Rousseau that is likely to bias the investigator, both for and against, that he is liable to become either a special pleader or a criminal prosecutor. In M. Jules Lemaitre's book on Rousseau (McClure) we have the interesting phenomenon of a converted anti-Rousseauite treating the object of his new faith. Yet he has not the blind devotion of the proselyte. He retains enough of the old disbelief to give sanity to his judgment and gains enough love and insight to expound his subject with enthusiasm. His method consists in bringing out by liberal quotation the principles which Rousseau developed in his works, and in showing from the events of his life of what diverse elements this curious genius was compounded. The lectures which form the substance of the volume do not pretend to be a philosophical treatise, but they give a good idea of what Rousseau thought and did. They are written in a free-and-easy style, and are rather familiar talks than formal addresses. The translation by Mme. Charles Bigot (Jeanne Mairot) has some un-English words and constructions, but is on the whole pleasing and is never obscure.

*Confessions of
a reformed
journalist.*

"Every newspaper office," declares Mr. William Salisbury in his "Career of a Journalist" (B. W. Dodge & Co.), "is a school of cynicism"; and his pages breathe, throughout, a spirit of cynical contempt for his former calling and for himself for having engaged in it. Signed statements, he tells us, were the rage with Mr. Hearst's newspapers, on one of which he was for a short time employed as reporter, and more than one such statement he freely acknowledges himself to have fabricated, the ostensible author seeing it for the first time in print, with his own name under it. These statements, it is further explained, owed their inspiration to no higher source than a city directory, a near-by resort where certain liquids were sold, and a vivid and fertile imagination. For so young a person—he speaks of himself as nineteen

in 1895—this ex-journalist has had an astonishing experience of disillusionment, of sobering disenchantment, and sad realization that behind the glitter and glamour of much that dazzles the eyes of youth there lies nothing more substantial than the shadow of a foolish dream. With a really enviable command of fluent and forcible English, he tells us in his concluding chapter: "I have seen joy and sorrow hold the stage in high life and low life. I have seen many glorious pageants in the world's greatest cities, and I have reported more funerals than I can remember. . . . I have watched victims of tragedies give their dying gasps, and heard the wails of newly made widows and orphans." And so on, at some length. A style subdued to what it so long has worked in contributes no little to the surface charm of Mr. Salisbury's rattling tale—or "story," as it must, in a journalistic sense, be called. The sort of journalism in which he was engaged was certainly, according to his account, an ignoble pursuit; and his book may serve a useful purpose as a warning and example—while not necessarily discouraging to those having the qualifications and ambition for legitimate and honorable newspaper work.

*A racy account
of border-life
sixty years ago.*

"With the Border Ruffians" (Dutton) is an interesting book, whether regarded as a mere story, as autobiography, or as a description of bygone social conditions. The author, Mr. R. H. Williams, was a roving Englishman, who came to the United States in 1852 in search of fortune and adventure. He spent two years in the mountains of what is now the southern border of West Virginia, four years in Kansas territory during the border troubles, and eight years on the Texas frontier during and after the Civil War. In 1868 he returned to England, settled down to a quiet life, and eventually became a justice of the peace. He wrote out his American journal in 1902, but its publication has been deferred until now. The style of the book is colloquial and without pretense of literary finish, but is lively enough to hold the attention of the most listless reader. Historical allusions are somewhat careless and inaccurate, but the description of social conditions at the three points upon the margin of civilization, where the writer lived, is unsurpassed. The title is misleading in that it gives the impression that the book deals chiefly with the Kansas conflict. Only a small part relates to that subject, but this part is interesting as a reflection of pro-slavery prejudices and point of view. More than two-thirds of the whole deals with the Texas period, and gives vivid pictures of ranch life, Indian raids, and bushwhacking, during the Civil War. Especially important is the light the book throws upon the cruelty and corruption of the Confederate service upon the frontier. There is no apparent good reason why the author should have felt so strong a call to defend Southern rights, but like many young men at the outbreak of the war he mistook a love of excitement for patriotism.

BRIEFER MENTION.

A volume of "Aphorisms and Reflections," selected from the writings of T. H. Huxley by his widow, is published by The Macmillan Co. Huxley was one of the meatiest of writers, and bears well this somewhat searching test of the quality of his thought. An elaborate index makes this little book a veritable boon to the literary worker in need of apt illustrative quotations. Huxley's range was so wide that no seeker is likely to close the book quite empty-handed.

"The Appreciation of Music," by Messrs. Thomas Whitney Surette and Daniel Gregory Mason, is published by the Baker & Taylor Co. in a series which already includes volumes upon the appreciation of literature and other forms of art. It presents "in clear and untechnical language an account of the evolution of musical art from the primitive folk-song up to the symphony of Beethoven," illustrating the stages of this development by musical examples, and providing detailed analyses of many typical compositions. The volume has several portrait illustrations.

Messrs. E. P. Dutton & Co. are the publishers of a series of small books collectively entitled "The Wisdom of the East." The general editorship of these books (ten in number) is in the hands of Mr. L. Cranmer-Byug and Dr. S. A. Kapadia. The special editing is also in competent hands, for we note such names as those of Professor L. D. Barnett, Mr. Lionel Giles, and others. Three of the volumes are given to Confucius, one to the Chinese mystic Chuang Tzu, two to the Persians, two to the Arabs, one to the Vedanta philosophy, and one to the teachings of Buddha. They appear to be excellent little books, combining text and commentary in a useful way, and well calculated to popularize the religious philosophies of the Asiatic world.

The book-lover (in all senses of the term) will find his account in a volume upon Horace, which comes to us in a limited edition from the Elm Tree Press, Woodstock, Vermont, and is edited by Messrs. Charles Loomis Dana and John Cotton Dana. It is essentially a volume of illustrative examples of the Roman poet, given in English translations selected from the bewildering variety of versions that are at hand for choice. The translations range all the way from Cowley and Dryden to Mr. Austin Dobson and Mr. Roswell Field, and are classified according to subject. Besides these, the volume contains a group of interesting essays upon Horatian themes, such as the friends, the loves, the education, and the religion of the poet. Last of all, there are about thirty judiciously-chosen illustrations. The volume is delightful to view and to handle, and there can be no doubt concerning the warmth of the welcome it will get from all true Horatians.

NOTES.

A new school edition of the first six books of the "Æneid" comes to us from Messrs. B. H. Sanborn & Co. It is the work of Messrs. H. R. Fairclough and Seldon L. Brown, and is equipped for student use with a very comprehensive modern apparatus.

Two posthumous papers by "Ouida," dealing with matters of especial interest to women, are to be published, so saith report, in "Lippincott's Magazine" with the fall of the leaf. The Lippincott vaults have held

the manuscripts for several years, agreement having been made that these late products of the romancer's pen should see the light only after her death. It is expected that they will create something of a sensation.

"The Witchcraft Delusion in Colonial Connecticut," by Mr. John M. Taylor, is an interesting addition to the Grafton Historical Series, published at the Grafton Press. The work is prepared directly from the sources, and constitutes an authoritative addition to our colonial history.

With its July number, "The Forum" reverts from the quarterly method of publication to its original plan of monthly issue. Fiction will hereafter be admitted, the opening chapters of Mr. Joseph Conrad's new serial, "The Point of Honor," being published in the July number.

The Messrs. Scribner import for the American market a volume of selected poems by Carducci, translated and appreciatively prefaced by Miss Maud Holland. The Italian text faces the pages of translation, which gives the book an additional interest. We wish only that there were more of it.

From the Columbia University Press we have a study, by Mrs. Juliana Haskell, of "Bayard Taylor's Translation of Goethe's Faust." The writer is mainly concerned to inquire whether the translation may be considered an English poem, and her conclusion is a decided negative. In this we think she is right, however much we may admire the scholarship and the painstaking fidelity of Taylor's version.

Mr. Stanley Paul, for the past six years manager of the publishing house of Messrs. Hutehinson & Co., London, has recently embarked in business on his own account, with offices in Clifford's Inn, Fleet Street. It is Mr. Paul's intention to devote particular attention to the exploitation of American books in the British and Colonial markets, and he is desirous of making arrangements with American authors and publishers toward that end.

Legal protection for correspondence against unauthorized publication has long been felt to be a desideratum. The recent Publishers' Congress at Madrid expressed the wish that each country there represented should by formal legislation declare all letters to be literary property and protected by the laws relating to literary property in general, and therefore not legally publishable without the consent of both parties to the correspondence, their heirs or assigns.

Professor J. E. Spingarn has edited, and the Oxford Clarendon Press has published, two volumes of "Critical Essays of the Seventeenth Century." Dryden alone does not appear, since his critical writings may be had in the admirable edition of Professor Ker. On the other hand, Professor Gregory Smith's "Elizabethan Critical Essays" prepares the way for the present work. Twenty-five authors are represented, including Bacon, Jonson, Chapman, Milton, Davenant, Hobbes, and Cowley.

A new life of Sydney Dobell is one of the literary enterprises soon to be taken in hand by that industrious book-compiler and book dealer, Mr. Bertram Dobell. He writes to the London "Athenæum" asking all holders of the poet's letters to lend them to him for use in the proposed biography. A very full life in two large volumes was published in 1878, but Mr. Dobell thinks there is need of a shorter and more critical account of this charming but too little read poet.

LIST OF NEW BOOKS.

[The following list, containing 40 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY.

- King Edward VI.:** An Appreciation. By Sir Clements R. Markham. With portraits. 8vo, gilt top, pp. 256. E. P. Dutton & Co. \$3. net.
- Colonel Saunderson, M.P.:** A Memoir. By Reginald Lucas. Illus. in photogravure, etc., 8vo, gilt top, pp. 395. E. P. Dutton & Co. \$4. net.

GENERAL LITERATURE.

- Critical Miscellanies.** By John Morley. Vol. IV., 12mo, uncut, pp. 340. Macmillan Co. \$1.50 net.
- The Works of Charles William Pearson.** In 3 vols., each 12mo, gilt top. Boston: Sherman, French & Co. Per set, \$3. net; per vol., \$1.25 net.
- The Works of James Buchanan:** Comprising his Speeches, State Papers, and Private Correspondence. Collected and edited by John Bassett Moore. Vol. III., 1836-1838. Large 8vo, gilt top, pp. 525. J. B. Lippincott Co. \$5. net.
- Argumentation and Debating.** By William T. Foster. 12mo, pp. 486. Houghton Mifflin Co. \$1.25 net.
- Stories New and Old:** Typical American and English Tales. Selected, with introductions, by Hamilton Wright Mable. With portraits, 12mo, pp. 451. Macmillan Co. \$1.50.
- Good Citizenship.** By Grover Cleveland. 16mo, pp. 78. Philadelphia: Henry Altemus Co. 50 cts.

NEW EDITIONS OF STANDARD LITERATURE.

- The Works of William Ernest Henley.** Complete edition, in 7 vols. Vols. I. and II., Poems; Vols. III. and IV., Essays. With photogravure portrait, 12mo, gilt tops. London: David Nutt.
- The Defence of Poesis,** A Letter to Q. Elizabeth, and a Defence of Leicester. By Sir Philip Sidney; edited by George E. Woodberry. Limited edition; 8vo, uncut, pp. 127. "Humanists' Library." Boston: The Merrymount Press. \$6.
- Molière.** Trans. into English Verse by Curtis Hidden Page; with Introduction by Brander Matthews. In 2 vols., with photogravure portrait, 8vo, gilt tops. "French Classics for English Readers." G. P. Putnam's Sons. \$5. net.
- The Knights of the Burning Pestle.** By Beaumont and Fletcher; edited, with Introduction, by Herbert S. Murch. 8vo, pp. 309. Henry Holt & Co. Paper.

FICTION.

- Halfway House.** By Maurice Hewlett. 12mo, gilt top, pp. 424. Charles Scribner's Sons. \$1.50.
- The Wayfarers.** By Mary Stuart Cutting. Illus., 12mo, pp. 374. McClure Co. \$1.50.
- The Post-Girl.** By Edward C. Booth. With frontispiece in tint, 12mo, pp. 469. Century Co. \$1.50.
- The Open Window:** Tales of the Month. By the author of "The Garden of a Commuter's Wife." With frontispiece, 12mo, pp. 381. Macmillan Co. \$1.50.
- Fate's a Fiddler.** By Edwin George Pinkham. Illus. in tint, etc., 12mo, pp. 417. Small, Maynard & Co. \$1.50.
- Julie's Diary:** A Personal Record. 12mo, uncut, pp. 301. John W. Luce & Co.
- Vigorous Daunt:** Billionaire. By Ambrose Pratt. Illus., 12mo, pp. 279. R. F. Fenno & Co. \$1.50.
- The New "East Lynne."** By Clara Morris. With frontispiece, 12mo, pp. 326. New York: C. H. Doscher & Co. \$1. net.
- The Mystery of Monastery Farm.** By H. R. Naylor. 12mo, pp. 135. Eaton & Mains. 75 cts.

POLITICS.—SOCIOLOGY.—ECONOMICS.

- Present-day Problems:** A Collection of Addresses Delivered on Various Occasions. By William H. Taft. With portrait, 12mo, gilt top, pp. 355. Dodd, Mead & Co. \$1.50 net.
- The Kingdom of Canada,** Imperial Federation, and Other Essays. By John S. Ewart. Large 8vo, pp. 370. Toronto: Morang & Co.
- The 20th Century American.** By H. Perry Robinson. 8vo, pp. 463. G. P. Putnam's Sons. \$1.75 net.
- Social Psychology:** An Outline and Source Book. By Edward Alsworth Ross. 12mo, pp. 872. Macmillan Co. \$1.50 net.
- The King's Customs.** By Henry Atton and Henry H. Holland; with Preface by F. S. Parry. With frontispiece, 8vo, gilt top, pp. 489. E. P. Dutton & Co. \$3.50 net.

Value, Price, and Profit. By Karl Marx; edited by Eleanor Marx Aveling. 16mo, pp. 128. Chicago: Charles H. Kerr & Co.

Changes in the Theory and Tactics of the (German) Social Democracy. By Paul Kampffmeyer; trans. by Winfield R. Gaylord. 16mo, pp. 164. Chicago: Charles H. Kerr & Co.

TRAVEL AND DESCRIPTION.

- Granada, Present and Bygone.** By Albert F. Calvert. Illus. in color, etc., 8vo, gilt top, uncut, pp. 343. E. P. Dutton & Co. \$2.50 net.
- In the Track of R. L. Stevenson and Elsewhere in Old France.** By J. A. Hamerton. Illus., 12mo, pp. 255. E. P. Dutton & Co. \$1.50 net.
- New Zealand at Home.** By R. A. Loughnan. Illus., 12mo, gilt top, pp. 225. Charles Scribner's Sons. \$1.75 net.
- Notes sur Les États-Unis.** By André Tardieu. 12mo, pp. 381. Paris: Calmann-Lévy. Paper.

NATURE AND OUTDOOR LIFE.

- Gardens, Old and New:** The Country House and its Garden Environment. Edited by H. Avray Tipping. Illus., 4to, gilt edges, pp. 146. Charles Scribner's Sons. \$12. net.
- American Insects.** By Vernon L. Kellogg; illus. in color, etc., by Mary Wellman. Second edition, revised; 4to, gilt top, pp. 694. "American Nature Series." Henry Holt & Co. \$5. net.
- Our Bird Friends.** By George F. Burba. Illus. in color, etc., 8vo, pp. 152. Outing Publishing Co. \$1.

ART.

- Jewellery.** By H. Clifford Smith. Illus. in color, etc., large 8vo, pp. 410. "Connoisseur's Library." G. P. Putnam's Sons. \$7.50 net.
- A History of Art.** By Dr. G. Caroti. Vol. I., Ancient Art, revised by Mrs. Arthur Strong. Illus., 12mo, gilt top, pp. 420. E. P. Dutton & Co. \$1.50 net.

EDUCATION.

- Elementary Experiments in Psychology.** By Carl E. Seashore. 12mo, pp. 218. Henry Holt & Co. \$1. net.
- Der Schwiegersohn.** By Rudolf Baumbach; edited by Otto Heller. 16mo, pp. 235. Henry Holt & Co. 40 cts. net.

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THE ASCENT OF PARNASSUS.

There are two ways of climbing, respectively illustrated by the great Pyramid and by the Campanile at Venice. The climber may toil painfully from one huge step to another pushed and pulled by perspiring guides urged to activity by thoughts of backsheesh; or he may loiter along a gentle gradient and attain altitude without seeming effort. The end is the same in both cases when at last the wide prospect gladdens the eye; but the ease or difficulty with which it has been achieved may have a notable influence upon the degree of its enjoyment. Turning to literature for a metaphorical application of our example, we are reminded of the contrast between the difficulties which once beset the upward path of the struggling student and the enticements which our humaner modern methods provide to make the way alluring. Humanity may be overdone, as a famous outburst of Ibsen's Brand attests; but on the whole we may rejoice that a great deal of merely obstructive rubbish — syntactical and rhetorical — has been swept out of the learner's path. Surely the old-time student, clambering toward latinity up his *Gradus ad Parnassum*, must have thought the stairway ironically named, and must have reached his goal (if he persevered) in a somewhat embittered frame of mind. If thus alone were Parnassus to be reached (he may well have reflected) there was much to be said for a life of Bœotian sluggishness and comfort. In fact, he could hardly have failed to doubt if Parnassus were what it was cracked up to be.

A doubt of this sort is pretty likely to intrude upon the mind of the aspirant toward the appreciation of literature, whether in school or out, if he follow the instructions of the professional educator. For literature is a fine art, and the natural man (still more the natural boy) does not take to it. He is willing to give it a try, because the sharps who ought to know say that there is something in it; but his skepticism is well-rooted, and doubt may harden into conviction if injudiciously dealt with. Supply him with counsels of perfection, instead of giving him the practical guidance which he needs, and he will chuck the whole business in disgust. Tell him that he must read (and enjoy) Bacon's Essays

and "The Rape of the Lock" and "Paradise Lost" when he is in the "Arabian Nights" and "Treasure Island" stage of development, and all his healthy young instincts will revolt. He will not only reject the advice with scorn and contumely, but he will put the adviser down as a hypocrite; for nothing will convince him that a person who pretends to enjoy such books really means what he says. This state of mind is perfectly honest, and must be treated with gingerly care if we expect to transform it into a state of mind which shall come to accept the world's literary judgments as its own.

A German publisher named August Scherl, who has come to look at the subject of literary culture from this point of view, has recently prepared a library of fifty volumes, selected and arranged for the express purpose of attracting readers whose literary sense is comparatively crude, and of leading them onward and upward by easy steps. We have been much interested in the examination of Herr Scherl's list, which begins with a story of mystery by Xavier de Montépin and ends with Freytag's "Soll und Haben." Possibly the forty-eight intervening books would be inadequate to bridge the cultural chasm delimited by these two landmarks; but the principle involved is pedagogically sound, and by some such method as this the faculty for enjoying good literature is most likely to be developed. In the first half of the list we find such books as "Monte Cristo," Jokai's "Black Diamonds," tales of adventure by Gerstäcker, and novels by writers as diverse as M. Georges Ohnet, Mrs. Braddon, Mr. Julian Hawthorne, Mrs. F. H. Burnett, Dr. Conan Doyle, and Bulwer. These are the names that come nearest to having relations with literature; the others stand upon a distinctly lower level. When we get into the second half of the list, we are conscious of being in distinctly better society. Sensational titles become less frequent, and names that mean something occur in numbers. Thus we soon come upon Hugo's "Notre Dame de Paris," Collins's "The Moonstone," and novels by Messrs. Ernst von Wolzogen and Georg von Ompteda. Finally, we reach such books as "Ivanhoe," "Froment Jeune et Risler Ainé," and "Bleak House," and such authors as Hauff, Hoffman, Herr Detlev von Liliencron, Frau Marie von Ebner-Eschenbach, Herr Fontane, and Herr Spielhagen.

It will be seen that this list of books is made up entirely of fiction, and that it is cosmopolitan in its composition. The æsthete and the pedant will sniff at four-fifths of the books included,

and sermonize about the deplorable influence of such rubbish upon the growing mind. But to our thinking, the very fact that the sort of mind aimed at is growing, with maturity nowhere in sight, affords ample justification for the inclusion of the least significant and the most sensational of the books above mentioned. A similar list prepared for a public of English readers should be based upon the same leading principles, although most of the titles would be different. Such a list would doubtless include, and should include, titles by Messrs. Hall Caine and S. R. Crockett and Marion Crawford, as well as titles by Scott and Dickens and George Eliot. The method is beautifully simple. First, allay the young reader's suspicion that he is being practised upon, and gain his confidence by giving him what he really wants. Then cautiously and persuasively contrive to get into his hands something a little better than he has had before. Some of our more progressive librarians have practised this method for many years. An excellent device, that has been found to work successfully, is to insert in every copy of a trashy book issued a slip giving the names and library numbers of a few other books likely to interest the reader, but books which are a little better in their representation of life and character.

Herr Julius Hart, discussing the Scherl Library in "Das Literarische Echo," commends the enterprise in terms of unqualified praise.

"Is it in school that we learn to read? No! All school methods are so contrived that they make books an object of hatred and a cause of misery. We learn to read from books of the 'Monte Cristo' sort: fairy-books and tales of adventure give us our first real joy in reading. For the imagination, that faculty for which the school has no room, and which pedagogy most atrociously maltreats, from its shackles and dungeons clamors for freedom. Our truly vital sense and knowledge of the superiority of a Goethe over a Montépin is not born within us, not bestowed upon us by nature, but is attained by our own individual effort. When, acting after the fashion of the schoolmaster, I snatch a novel from the hand of the uncultivated reader and force him to read a masterpiece instead, I am plucking up by the roots his genuine feeling for art, I am destroying his natural enjoyment. I am depriving him of the very book that provides for him the highest artistic revelation that is possible for him, I am robbing him of of the greatest of artistic blessings. He becomes a parrot, and learns only as a bare fact that Goethe is the greatest of poets. Also our theoretical instruction in criticism is of secondary value only. And it is sheer stupidity to take a reader, plunged by some popular fiction into an ecstasy of delight, and prove to him from Lessing and Aristotle that his satisfaction springs from the wrong sources."

Perhaps this language is a trifle over-emphatic,

but to destroy the walls of pedagogical prescription a trumpet blast rather than the piping of a penny whistle is needed.

We should very much like to see the Scherl experiment tried in English. To outward seeming the product would be merely another library of reprints. But if the selection were skilfully made, by someone having a genuine psychological insight into the workings of the immature mind, the series would be unlike any that now exists. It would move steadily, although probably in a spiral path, from comparatively crude examples of fiction to works of refined art. Each book in the series would be carefully chosen with special reference to the one that came before and the one that was to follow. And many a reader, working not painfully but delightedly through the series, would at the end of his upward progress find himself, not perhaps upon the very summit of Parnassus, but at least well above the level of its lower slopes.

CASUAL COMMENT.

THE INGENIOUS MR. DE MORGAN can invent other things besides plots for novels. In an illustrated booklet, "William De Morgan," issued for free distribution by Messrs. Henry Holt & Co., we read that this versatile son of the noted mathematician and logician, Augustus De Morgan (author of the well-known "Budget of Paradoxes") not only manufactures tiles of so peculiar a lustre and finish that they are in demand for the best English houses, but he also claims to have devised the best duplex bicycle (whatever that may be) and the most effective sieve in existence, as well as a smoke-consuming fire-grate. Two snap-shot photographs of Mr. De Morgan taking his ease in sunny Florence reveal him as a very likable, thoroughly sincere sort of man, and a reproduction of a portrait of him painted by his artist wife gives another rather different but not unfavorable impression. When he is not in Florence he lives at Chelsea, in a rambling house called "The Vale," to which Mrs. De Morgan's studio is attached. In a recent magazine article the novelist thus described his way of working: "I make no scenario, I just go on finding, as one often does, such inspiration as is necessary from my pen. I find that the mere holding of a pen makes me think. The pen even seems to have some consciousness of its own. It can certainly begin the work. Then I forget all about it and go on where-soever thought or the characters lead me. I think I work best in Florence, where it is always quiet and where there is something stimulating in the air. I work there all the winter through."

SHAKESPEARE AS A "REFORMED" SPELLER, though he lived three hundred years too early to be conscious of his reformation, is instructively referred to by Professor Lounsbury in a paper read at the second annual meeting of the Simplified Spelling Board and printed for distribution by the Board. Whether we are language-menders or not, radicals or conservatives in our spelling,

it is of interest to know that in matters of orthography extremes may meet and the most radical measures may prove to be the most conservative in a certain sense. Many of the simplified spellings are quite largely recognized to be returns to ancient forms. In the Shakespeare folio of 1623, for example, as Professor Lounsbury points out, the ending *-er* (where we now more commonly write *-re*) is far from unusual. *Meter* appears twice in that volume; *metre* not at all. *Scepter* is found thirty-six times; *sceptre* not once. *Center* is never spelled with *-re*. *Sepulcher* occurs eleven times, *sepulchre* twice. *Theater* is preferred to *theatre* five times out of six. *Honor* is met with in both spellings, but twice as often with *-or* as with *-our*. The man for whom Shakespeare's spelling was "good enough" was unfortunate in his choice of a model, however praiseworthy for his spirit of conservatism. One minor point presents itself for comment in Mr. Lounsbury's carefully-prepared paper. In the very act of urging that any changes made should be consistent — or, as he says, in regard to vowel-sounds, "a decision ought to be reached as to the precise form by which these sounds are to be indicated universally" — he uses (or the reformed printer does it for him) in two successive sentences the forms *fonetic* and *orthography*. We also find *alfabet*, not *alphabet*, in his paper. If the Greek letter *phi* must abdicate in one or in several instances, why not in all?

THE SIZE OF EX-PRESIDENTS' ROYALTIES, when ex-presidents of this country have been the recipients of royalties on literary productions, has been large. The current queries as to how much Mr. Roosevelt will probably receive from the Messrs. Scribner for his African hunting-book might perhaps receive some sort of approximate answer from the instance of General Grant's "Personal Memoirs." A sum varying from four hundred thousand to half a million dollars is commonly given as Mrs. Grant's receipts from this book. Before it was published, the author had received what were then considered very large payments for the serial issue of certain portions in "The Century Magazine"; and the annual returns on the work even now must be considerable. The first check sent to Mrs. Grant by the publishers is said (who knows on what authority?) to have been for two hundred thousand dollars, and the next for three-quarters of that sum, — figures that might fill with envy even the writers of latter-day "best sellers." Mr. Cleveland, it is reported, received handsome remuneration for what he wrote; and no president before Mr. Roosevelt has written so much and on so great a variety of subjects. The editing and publishing of the late ex-president's unpublished writings will be a literary event of interest in the near future — all but eclipsed, of course, by the hunting adventures of a living ex-president.

THE REVIVAL OF AN OLD IDEA OF FRANKLIN'S is seen in the bill recently before Parliament for inducing the British public to make more use of daylight and less use of lamplight during the summer months. In the spring of 1679 Franklin, then in Paris, wrote a playful article (entitled in his collected works "An Economical Project") professing his surprise, on being accidentally awakened one morning at six, at beholding the sun rising and flooding his room with light. The astonishing discovery that Paris was illuminated by the sun long before people of fashion thought of rising, he hastened to communicate to the public, and then added his calculations on the amount of wax and tallow burned every summer

for lighting purposes by the citizens of the French capital. Between the 20th of March and the 20th of September, according to his estimate, there were sixty-four million pounds of these illuminants needlessly consumed, at a cost of ninety-six million francs. He proposed a plan of ringing morning bells, firing cannon, and so forth, to compel all sleepers to open their eyes to the light of day and recognize the propriety of using it. The present English project is less obstreperous: it advocates the quiet putting forward of clocks twenty minutes each Sunday in April, with a reverse proceeding each Sunday in September, thus gradually making the summer working day begin one hour and twenty minutes earlier than at present, and applying a practical test to the truth of an old adage hateful to sluggards. In no account of or reference to this curious patriarchal (not to say mediæval) bit of proposed legislation have we seen any acknowledgment to Franklin as the original inventor of the scheme. But he was never so popular in London as in Paris, and perhaps the oversight is not wholly accidental.

THE LIBRARY OF THE "LAUGHING HALL," as described by Mr. J. N. Farquhar in that excellent Indian monthly, "The Hindustan Review" (edited by Sachchidananda Sinha and published at Allahabad) is a separate building connected with most of the larger Buddhist temples in Japan — perhaps elsewhere too, though this is not made clear — and is usually prettily carved and brightly painted, and seldom open to visitors. But admission is not difficult to obtain, and when the doors are flung apart the first object to meet the view is the wooden statue of Fu Daishi, or "the Great Buddhist Teacher," with his two sons beside him, one at the right, the other at the left, and both laughing heartily; hence the name of the hall. But the chief feature of the library of the Laughing Hall ("Warai-do") is a mammoth octagonal revolving bookcase which nearly fills the building, but is so nicely mounted on its pivot as to turn under a gentle pressure of the hand. The case is supposed to contain a printed copy of the Chinese Buddhist canon, but this is seldom found to be complete. Fu Daishi, a wise Chinese teacher, realizing that the canon was too big to be studied and understood in its entirety, invented the revolving bookcase — a sort of sacred *carrousel* one might call it — and caused it to be proclaimed that whoever made the novel construction spin round thrice on its axis would thereby acquire the same merit as if he had mastered the whole body of religious literature it held. The two boys, one may imagine, are laughing in filial glee at their father's cleverness. But, after all, this is only another form of the familiar praying-wheel, so that we see not why the lads should split their sides over it.

WAYS OF DENOTING EMPHASIS in print are more numerous and varied than one might at first suppose. Punctuation is one recognized method: separating a word or phrase by commas from the rest of the sentence often gives it a mild but unmistakable emphasis of its own. The little arcs of circles that are used for parentheses may also call special attention to what they profess to make merely subordinate to the context. The exclamation point, too, either alone or in connection with the marks of parenthesis, is an effective emphaziser. Dashes, in pairs or singly, are often impressive to the eye. Italics, of course, afford the readiest and commonest means of arresting attention; but many printing offices dislike these warped and unsightly characters, and the compositor's unwillingness to be troubled with an addi-

tional and little-used font of type is only natural. Readers of German must have noted with approval the common mode of marking emphasis in that language, — the spacing of the letters of the emphasized word. To reader and compositor alike this device commends itself and might well be adopted universally. Mr. George Bernard Shaw, let it be counted to his credit, is doing his best to naturalize this typographical Teutonism in his own country. The innovation has much in its favor. The spaced letters represent to the eye what the slower, more impressive pronunciation of the stressed word is to the ear. Of course the manuscript indication of emphasis by underlining would remain unchanged, but for typewriters spacing would be a welcome substitute for the present usage.

THE PUZZLING PRONUNCIATION OF PROPER NAMES is a constant source of fret and vexation; and this waste of nervous energy is a thing to be avoided when the mercury stands at ninety and over in the shade. The pungent pen of the public librarian at Los Angeles has been making merry, in a semi-satirical manner, over the twelve native mispronunciations of the name of his city. Especially does he deprecate the "jabber *g*" almost universally heard in the utterance of the name, whereas the true sound is not unlike that of German *ch*, or, if one cannot achieve the aspirated guttural, our own hard *g* will serve fairly well in rapid pronunciation. "Quite as bad," continues Mr. Lummis, "are those who give the two *e*'s the 'day' sound (which *e* in Spanish has only when accented) and call the last word 'ANN-Hay-Lace.' This is indeed a commonplace of the two-bit 'Spanish-in-twenty-four-lessons' vocabularies; but is as offensive to the critic as the jabber *g*. Despite notable geographic differences, the *e*-sounds are identical in 'heaven' 'hell' and 'Los Angeles.'" To sum up the whole case in convenient mnemonic form, Mr. Lummis appends "the following local jingle":

"The lady would remind you, please,
Her name is not
Lost Angie Lees,
Nor Angie anything whatever.
She hopes her friends will be so clever
To share her fit historic pride
The *G* shall not be jellified.
O long, *G* hard, and rhyme with 'yes,'
And all about
Loce Ang-el-ess."

A COPPÉE ANECDOTE, at once enjoyable and pointing a wholesome moral, has been wafted across the Atlantic. The deceased novelist and poet was in early life introduced to Catulle Mendès, who received him cordially and welcomed him to his salon in the Rue de Douai, where a little circle of poets recited their poems to one another. One day Mendès received an unsigned copy of verses written in a beautiful hand; and the same evening he read them — they bore the title "Les Fleurs Mortelles" — to his assembled company. They evoked praise to the point of enthusiasm; and when their author (Coppée, of course) acknowledged them as his, and confessed to "six thousand others," his kind host bade him bring them also, bring them all! The young man complied, and, after Mendès had finished reading them, asked his opinion of their merit. "To be frank with you," was the critic's blunt rejoinder, "they are all execrable. You are admirably gifted, but you don't know the first word of your trade." "Teach it to me, then," returned Coppée, and without finching he threw his precious verses, the whole six thousand, into the fire and resolutely set about learning how to do better.

THE WEARY WANDERINGS OF "MADEMOISELLE IXE," before she (or it) found hospitable reception at the hands of Mr. Fisher Unwin, the London publisher, contain matter for the encouragement of unrecognized genius. For five years the graceful little tale, which only wanted publication to leap into immediate popular favor, went the round of the publishers before its final sponsor ended its travels. Its author, Miss Mary Elizabeth Hawker, better known by her pseudonym "Lanoe Falconer," has recently died, leaving to her credit at least two other successful novels, "The Hôtel d'Angleterre" and "Cecilia de Noël," besides a collection of pleasant sketches entitled "Old Hampshire Vignettes." Another woman novelist whose first work likewise had many unappreciative professional readings before it was given to the kinder public, and who quickly thereafter attained fame (with her own widening circle of readers) and fortune (wherewith she built herself a castle in Wales), has also lately died. "Allen Raine" — which, prosaically rendered, means Mrs. Beynon Puddicombe — issued her first book, "A Welsh Singer," in 1897, and since then her publishers have sold almost two million copies of her popular stories. The six publishers who are said to have rejected "A Welsh Singer" before it found favor with Messrs. Hutchinson must have shed many subsequent tears of mortification and repentance.

SONG-STRAINS FROM A NEW REPUBLIC are wafted to us from Cuba in two recent publications, *Amor de Ensueño y de Romanticismo*, by Federico Uhrbach, and *La Visión del Aguila*, by José Manuel Carbonell. There seems to be, indeed, a remarkable intellectual ferment throughout all Latin America. In Cuba alone, such names as Ricardo del Monte, Conde Kostia, Enrique José Varona, Alfredo Martín Morales, and Arturo R. de Carricarte, though little known to us, count for a good deal. All these writers, all the Spanish-American writers, look to France for leadership and models, and it would probably be impossible to shake this allegiance and get them to accept our ideals and art. But now that the United States is making an effort to know and be known to the other peoples of our Western World, it would not only be a courteous but a politic thing to give some attention to their literature. There is nothing that any country appreciates more than consideration paid to its intellectual performances. Why does not one of our enterprising magazines secure from a competent authority an article or set of articles giving some account of Cuban and Mexican and South American writers?

THE HUMORS OF GENEALOGY-HUNTERS, as they display themselves to weary and long-suffering library attendants, reveal very clearly the fact that however varied and unaccountable may be the humors of these delvers into forgotten lore, their sense of humor, in the singular number, is conspicuously absent. From the Peabody Library in Baltimore comes the story of a pedigree-chaser who, with the customary vagueness of conception as to what line of inquiry to pursue and what books to ask for, placidly shifted the burden of the whole affair on to the shoulders of the uncomplaining attendant. In due time a small mountain of books likely to prove helpful was brought to the visitor, who, after surveying them in surprise, pleaded weakness of eyesight and asked the panting servitor to do the necessary reading and dig for the desired information. But this was more than that accommodating person could undertake, regular duties forbidding. "Well," said

the other, with a last look at the laboriously gathered volumes, "I'll read them some other time. Good day, and thank you ever so much!" It may be interesting to note that the visitor was a woman.

A QUEBEC PAGEANT IN A LIBRARY is what the fine display of Americana at the John Carter Brown Library might be called. While the conquest of Canada has just been presented in mimic form to the citizens of Quebec and their visiting friends, the people of Providence and vicinity have had exposed to their view a rich collection of priceless manuscripts, maps, and early printed works, relating to the early history of our northern neighbor. Most important of all is the autograph manuscript of Champlain's account of his first voyage to this continent and of his explorations as far southward as the West Indies and the City of Mexico. This manuscript, after remaining in the hands of Champlain's descendants for three hundred years, was purchased by John Nicholas Brown in 1884, and eventually became a part of the memorial library named after his father, John Carter Brown, and now administered by the trustees of Brown University. This library, because of its unrivalled collection of early Americana, is able to make a unique display of illustrative matter bearing on the great events celebrated at Quebec.

OUR FAR-WESTERN NEIGHBOR, JAPAN, is regarded by Professor George Trumbull Ladd as rather occidental than oriental in type. In a late issue of the "International Conciliation" bi-monthly pamphlets, Dr. Ladd treats of the relations of America and Japan, and of the desirability of a firm friendship between the two. He takes occasion to say that "Japan has never been, and is not now, *Oriental*, as are India, China, and Korea. Its two hundred and fifty years of exclusiveness and of isolated feudal development, as well as certain racial characteristics, prevented the more purely *Oriental* type of civilization from gaining supremacy there." And, what is more, he believes that "the citizen of the United States or of Western Europe, who is prepared to get below certain superficial differences and reach down to the more fundamental likeness, may feel more at home in Japan than in certain parts of Europe itself; and much more than in Turkey in Asia or, indeed, any portion of the Near East." Thus do extremes meet, and what we had thought to be the Farthest East proves to be instead the Farthest West.

A "BIBLIOGRAPHY OF MUNICIPAL BETTERMENT" has been issued by the Kansas City Public Library, the classified titles filling the greater part of the April number of "The Public Library Quarterly." The bibliography appears to embrace only material in the library itself, but is of very respectable proportions nevertheless. First comes a list of books, under various subclasses such as, — Baths, Charities, Child Labor, Cities, Citizenship, Elections, Food and Food Adulteration, Housing Problem; and so on through the alphabet. Then follows a 47-page list of periodical articles, under appropriate headings. A short preface on "The Betterment Movement" precedes the bibliography and calls attention to the importance of concerted action on the part of all citizens interested in municipal improvement. "The ideal city of our century," the preface concludes, "must have civic beauty as well as civic safety, and the responsibility rests on every individual, as a part of a unit, to accomplish this end."

The New Books.

A FORGER OF THUNDERBOLTS.*

Like Magna Charta and the Bill of Rights and the Bank of England, the London "Times" has always been taken seriously; and so long as it resists the increasingly demoralizing tendencies of the press, it will maintain its claim on our serious consideration. Some late controversies and other events, widely chronicled and discussed, have brought "The Times" into unusual public notice, so that the appearance just now of a life of its greatest editor, John Thadeus Delane, is peculiarly seasonable; for an account of Delane during his thirty-six years' editorial conduct of "The Times" is an account of the paper itself during that period. It was in those years, from 1841 to 1877, that this newspaper, already a prominent and authoritative journal under Thomas Barnes's editorship, attained a position of unexampled influence and dignity, and made even princes and potentates tremble when it chose to frown.

How closely John Delane identified himself with "The Times" is indicated by the fact that he became its editor at twenty-three years of age and continued in the editorial chair until two years before his death at sixty-two, taking few and short vacations, cherishing no absorbing outside interests, and never even allowing himself the sweet distraction of a wife. Though he wrote comparatively little himself, there passed under his editorial eye and corrective pen probably no fewer than forty thousand articles which were printed as editorial utterances and for which he was virtually and legally responsible. Much that appeared under the head of leading articles, says his biographer, "was so amended by his pen that it was in reality Delane's handiwork, and his ablest writers, instead of feeling impatient at his alterations and corrections, were free to confess that he had much improved their composition."

So early in his young manhood did this great editor take up the work to which he was to devote the rest of his life that little of interest remains to be said of his history apart from his journalistic labors and those activities in society and in occasional travel that he made contributory to his influence and equipment as head of "The Times." He was born in London, Oct. 11, 1817, of Protestant Irish ancestry, the family

being settled in England as early as the seventeenth century. Why John Thadeus, or his parents, chose to misspell his middle name, is not explained. Graduated from Magdalen College, Oxford, in 1840, he immediately joined the staff of "The Times," of which his father was business manager and John Walter chief proprietor. Young Delane had already dipped his maiden pen in journalistic ink, though what and how much he had written cannot now be determined; but his ability received prompt recognition of so cordial a nature that when Barnes died in the following year the new recruit was called upon to fill his chair. A few years later Delane's college friend and subsequent brother-in-law, George Webbe Dasent, now known to the world chiefly for his studies in Norse mythology, was summoned to assist him in the editorship, and for a quarter of a century the two labored in a common cause with mutual profit and satisfaction. This professional and personal intimacy left Dasent, on his friend's death, peculiarly fitted to become his biographer; and a biography was contemplated, though contemplation had not passed into action when the surviving friend was himself overtaken by death, leaving to his son, Mr. Arthur Irwin Dasent (who, by the way, also took a wife from the Delane family), the task not merely of completing, but of beginning as well as ending, the tardy history of Delane's brilliant achievements in journalism. Letters in abundance, to and from Delane, and especially from him to his friend Dasent, were at hand for aid in this work, and they have been copiously drawn upon in the book.

To give, in the author's own words, a conception of the power exerted by "The Times" under Delane's editorship, we will quote a few sentences.

"As compared with the present state of the Press, now so largely dominated by sensation and advertisement, the influence of *The Times* under Delane can hardly be conceived; and we may say without exaggeration or partiality that, as conducted by him for a period of thirty-six years, the literary reputation of the paper reached its zenith. Instead of blindly following public opinion, he rose to such a position of supremacy in his profession that he was able to create it; and on more than one memorable occasion, if the Government of the day in formulating its policy minted the coin, it was *The Times* which uttered it and saw that it rang true."

A three-page list of the journal's principal contributors and staff-members under Delane is appended, and the names of parliamentary leaders and other statesmen and celebrities who corresponded and consulted with the great editor and potent moulder of public opinion would

* JOHN THADEUS DELANE, Editor of "The Times." His Life and Correspondence. By Arthur Irwin Dasent. In two volumes. Illustrated. New York: Charles Scribner's Sons.

make a much longer catalogue. Of some of these noted men who were from time to time enlisted in Delane's service the author says :

"Robert Lowe, like another of Delane's trusted writers who still lives — a journalist before he became a politician, — the epigrammatic and cynical Abraham Hayward, Thomas Mozley (Newman's brother-in-law), the brilliant if erratic Laurence Oliphant, George Stovin Venables, Kinglake, Chenery, Henry Wace, now dean of Canterbury, William Stebbing, the editor's right-hand man in his later years in Printing House Square, and last, but by no means least, Sir William Howard Russell, the first of war correspondents — all these and many more were brought into the service of the paper by Delane."

There is still another famous character that must not be passed over in this connection. He has a paragraph to himself in the account of those who helped to build up "The Times."

"But to the catalogue of clever brains who, at the bidding of a master mind, devoted the best years of their lives to building up the prosperity and power of *The Times* must be added the name of yet another, prominent alike in the world of politics and letters, with whom, from the very earliest days of his editorship, Delane was in close touch. This was Charles Greville, that thorough man of the world, who, under a cynical exterior, successfully concealed a nature which contained the elements of kindness and generosity. What Pepys was to the seventeenth and Horace Walpole to the eighteenth century, the sardonic 'Gruncher' was to the nineteenth, and his *Memoirs*, the very salt of political and social autobiography, must ever remain a mine of information to those who desire to study at first hand the inner history of governments in England from the reign of George IV. to the mid-Victorian era."

Delane's occasional foreign travels took him as far east as the Crimea, in 1854, and as far west as Niagara Falls, in 1856; and from his American letters to Dasent the following, written at Albany, comes near to being an epistolary curiosity.

"I really ought not to write you anything, for I am very tired, and unless I were to write a volume I could give you no real idea of the impression this country makes on me. It seems a mass of contradictions. Everything is so familiar in one respect, and yet so unlike what one has ever seen before. People are extremely brusque and yet extravagantly civil. The servants are most obliging friends, strangers accost you after the old [a word illegible] form, and, having broken the ice, themselves 'guess' you would like to know their friends, who are accordingly introduced, shake hands and talk Election. Then, leaving Boston this morning, we have passed through fifty miles at least of primeval forest with very few 'clearings,' and even in these the stumps sticking up in every square yard, while whole groves of 'girdled' trees in the distance look like as many skeletons. On Saturday a banker 'concluded' I was from Europe and talked an hour about what I had best see while a crowd of customers were waiting. The hotels are capital; beyond all praise for their cleanliness, order, good attendance and liberality. . . . The English are very

popular and I have heard it said a dozen times that America felt humbled when we declined to take offence at the dismissal of Crampton. At church yesterday the preacher — Theodore Parker, a great gun here — spoke of England as 'that country which we all love so dearly,' and on Friday all Boston went mad at a dinner given to Peabody as a reward for his supposed exertions to keep the peace."

After all that, it is with regret that we recall the attitude taken by "The Times" toward this hospitable and liberal Northern section of our country when it found itself plunged in civil strife and acutely sensitive to the friendly or hostile air worn by on-looking nations across the water. With Palmerston in the government and Delane in his great newspaper expressing sympathy for the South, how different might have been the course of nineteenth-century history but for a combination of lucky accidents — one of them being the break-down of the Atlantic cable, which at a critical juncture caused delay in trans-oceanic communication and made for calmer counsels and cooler second thoughts.

In summing up Delane's qualities in the concluding chapter of the book, the author has this to say among other things — he refers especially to the famous editor's sturdy independence :

"Taking this view of his position, he was at no time what could be called a party man, yet his instincts were essentially Liberal, as the columns of the paper sufficiently show. Hewn out of the very ore of liberty and progress, they will ever remain the best monument to his memory. It was his pride to administer the editorship justly, fearlessly, and generously, and while some may say that he was proud, harsh, and even a remorseless taskmaster, our testimony must be that he was a true, sincere, and kind-hearted man, animated by a lofty sense of duty, incapable of an unjust or dishonorable act."

This excellent biography of Delane the editor, but somewhat meagre description of Delane the man and member of society, is written in a style that comes so near to being good as almost to tantalize the reader. A very little more care would have polished many a roughness, smoothed out many a wrinkle. We must bestow a word of praise upon the excellent index and occasional footnotes, and the two clear portraits of Delane. There are but four other illustrations, which may be counted a relief in these days of cheap and abundant process prints.

PERCY F. BICKNELL.

THE late Willard Fiske, besides leaving to Cornell University his collection of Icelandic books, left also a fund of five thousand dollars, the income of which was to be devoted to publications of Icelandic interest. The result is an annual called "Islandica," the first volume of which, now issued, is a "Bibliography of the Icelandic Sagas and Minor Tales," prepared by Mr. Halldor Hermannsson.

THE UNREST OF THE ORIENT.*

That the political and economic equilibrium of the Orient has rarely been less stable than it is to-day, is the all but universal testimony of observers of Far Eastern affairs. We are assured on every hand that the restless ambition and aggressiveness of Japan presages expansion, exploitation, bitter rivalries, and stubborn conflict; that Russia is but temporarily checked, not in any real sense defeated, in her great purpose of dominance toward the Pacific; that China is certain to remain a disturbing factor of prime importance, whether as an awakened and regenerated power or as the tool and victim of predatory nations; that, in brief, the future historian of the Orient will look back upon the late Russo-Japanese war as merely an episode — at the most, a sort of prologue — in the perennial combat of Far Eastern forces.

The most recent presentation of this line of argument by one who may fairly be termed an expert is to be found in Mr. B. L. Putnam Weale's "The Coming Struggle in Eastern Asia." This volume is announced as the conclusion of a series whose publication was begun five years ago. In "Manchu and Muscovite" (1903) the point of view was distinctly unfavorable to Russia, and the author did not hesitate to shower praise upon the Japanese as the ablest rivals of the Muscovite and as the sole vigorous champions of the higher civilization in the Orient. At the close of the war (during which Mr. Weale was a careful personal observer of Far Eastern affairs) appeared a more ambitious work under the title "The Re-shaping of the Far East." In this book the status of China, Japan, Korea, and Manchuria, and of the Occidental powers represented in the Orient, was described at great length; but the author felt obliged to recall much of his earlier laudation of Japan and to substitute for it an attitude of moderate censure, particularly when Korean affairs were under consideration. In 1907 the third book in the series was published, "The Truce in the East and its Aftermath." In it the author advanced to a more pronounced arraignment of Japan, maintaining that Japanese aims and ideals had developed in a direction absolutely different from that which had been expected, and that they had become plainly subversive of the best interests of the Orient and of the world at large.

The volume now under review, "The Coming

Struggle in Eastern Asia," is hardly the ablest and most convincing of the series, but it contains much that is worth while, and in relation to Mr. Weale's personal views it marks a full and unreserved conversion from the pro-Japanese of five years ago to the strongly anti-Japanese of to-day. The book is presented by its author as "a careful revaluation of the old forces in the Far Eastern situation, as they displayed themselves during the first half of this year (1907)." It falls into three parts, the first dealing with "Russia Beyond Lake Baikal," the second with "The New Problem of Eastern Asia," and the third with "The Struggle Round China."

The first part comprises a very detailed description of conditions in easternmost Russia as the author found them during an observation trip in the autumn of 1906. The starting-point is Vladivostock, which, it is pointed out, has become once more "the outlook post, the advanced entrenched position of great White Russia." After an interesting exposition of the commercial and military strength of this point, the author goes on to tell of the Ussuri railway, Khabarovsk and the Amur province, and the present status of Manchuria. The fundamental fact, in Mr. Weale's judgment, in the whole problem of the future of Eastern Asia is the steady, irresistible, inevitable advance of Russia — of *European* Russia — toward the Pacific. "The Siberia of the story-books," he declares, "has already disappeared never to return. Siberia must now be looked upon as the exact Russian equivalent of the American Far West or the new Canadian Northwest. Railways, a great movement of virile men and women, agricultural machinery, houses of brick, wood, and stone, and all the inventions of a marvellously inventive age, — in a very short interval these can make an unconquered country, which is inhabited by inferior races and is gifted with a wholesome soil and climate, a new piece of Europe, as European as the countries of the old world, as white as the whitest." It is Mr. Weale's conviction that they not only *can* do this, but that they are already rapidly doing it in Asiatic Russia.

The second part of the book is taken up with a consideration of the present state of Japan, with reference to government, industry, commerce, finance, military and naval strength, colonies, emigration, and international relations. Despite the strong anti-Japanese slant already mentioned, the treatment is candid and illuminating. Not the least valuable chapter for the

* THE COMING STRUGGLE IN EASTERN ASIA. By B. L. Putnam Weale. Illustrated. New York: The Macmillan Co.

general reader is one describing very clearly the actual workings of the Japanese imperial government, accompanied by the complete text of the much misunderstood Japanese constitution of 1889. This is followed, in the third part, by a similar interpretation of present-day China. Although one may not glean from it a great deal that is really new, one cannot put his hands upon a more sane, compact, and readable discussion of the subject in English.

FREDERIC AUSTIN OGG.

THE LARGER PROBLEMS OF HEREDITY.*

We learn from the Preface to this book that it "is intended as an introduction to the study of heredity, which everyone admits to be a subject of fascinating interest and of great practical importance. . . . Simple the exposition cannot be, if one has any ambition for thoroughness; but it is probably simple enough for those who have got beyond the pottering, platitudinarian stage, which deals in heredity with a capital H." This quotation may be supplemented by the remark that the book has the usual qualities of Professor Thomson's writings; that is to say, it is intelligible, pleasant to read, and distinguished by a broad outlook. If it does not contribute any important original facts, it is at least sufficiently original in the matter of treatment, while at the same time impartial enough to furnish an adequate exposition of all the more noteworthy points of view. At the present time, when there is a growing sense of the immense practical importance of the subject, following close on the heels of numerous remarkable discoveries, the value of a work which is at once up to date and capable of being understood by any ordinarily intelligent person can scarcely be exaggerated. It is not too much to say, that no one is fitted to deal with the problems which are now looming large on the horizon of human affairs, who has not paid attention to such matters as are discussed in Professor Thomson's book. We are not exactly prepared to insist that the perusal of the work should be a *sine qua non* for all who propose to exercise the rights of suffrage or of parenthood; but it can scarcely be doubted that if it were possible to enforce such a ruling, great benefits would result.

Professor Thomson is not one of those who would reduce sociology to a mere branch of zoölogy. Himself a keen sociologist, he recog-

nizes fully that human society contains many elements which cannot be interpreted — at any rate at present — by purely biological reasoning. To treat human consciousness and its consequences in a purely biological way is as misleading as the reduction of biological phenomena to mere chemistry and mechanics. Whatever one may believe as to ultimate possibilities, whatever monism may be one's philosophical creed, humanity spells words which, whether or not composed of mere letters of the biological alphabet, mean something very different from those letters themselves, singly or collectively. All of this is fully and frankly recognized; and because of this, the reader will accept with a better heart the weighty advice of biology to sociology — advice no more to be brushed aside than that of the physical sciences to biology itself.

"By the education of conscience on a scientific basis there is already arising a wholesome prejudice against the marriage and especially the intermarriage of subjects in whom there is a strong hereditary bias to certain diseases — such as epilepsy and diabetes, to take two very different instances. Is it Utopian to hope that this will extend with increasing knowledge, and that the ethical consciousness of the average man will come more and more to include in its varied content 'a feeling of responsibility for the healthfulness of succeeding generations?' . . .

"The argument always used against deliberate preferential mating on a eugenic basis is that our ignorance is immense. And this must be frankly admitted. Yet there are some things that we do know. . . .

"That the best general constitutions should be mated, is the first rule of good breeding. That a markedly good constitution should not be paired with a markedly bad one, is a second rule, — a disregard of which means wanton wastage. A third rule is that a person exhibiting a bias towards a specific disease should not marry another with the same bias. . . . In other words, every possible care should be taken of a relatively sound stock. The careless tainting of a good stock is a social crime" (pp. 305-306).

All this will have to contend with a wall of ancient prejudice; nevertheless, —

"The basis of preferential mating is not unalterable; in fact, we know that it sways hither and thither from age to age. Possible marriages are every day prohibited or refrained from for the absurdest of reasons; there is no reason why they should not be prohibited or refrained from for the best of reasons — the welfare of our race. For the average man, instinctive 'falling in love' will probably remain a safer guide than any scientific eugenic counsels, but there is no reason to doubt that eugenic considerations will in the course of time enter subconsciously into the prolegomena of that mysterious process."

On the other hand, the process of selection cannot be left to unaided "nature."

"It has often been said that modern hygiene, in tending to eliminate our eliminators — the microbes — is

* HEREDITY. By J. Arthur Thomson. New York: G. P. Putnam's Sons.

destroying a most valuable selective agency which has helped to make our race what it is. This seems a little like saying that the destruction of venomous snakes in India is eliminating a most valuable selective agency which has helped to evolve the Wisdom of the East.

"It is difficult to find justification for the enthusiastic confidence which some seem to have in the value of microbes as eliminators. Which microbe? Surely not that of plague, which strikes indifferently, and is no more discriminately selective than an earthquake. Surely not that of typhus, which used to kill weak and strong alike. Surely not that of typhoid, which may strike anyone, and does not confer more than a passing immunity. And so on through a long list."

In other words, these microbes merely spare those resistant to themselves, a form of selection which produces results quite disconnected with higher human values, and only of importance from any standpoint *in the presence of the diseases*. In the competition of race with race, where some have undergone this kind of evolution while others have not, the outcome has a terrible significance — the tax which in the one case has been exacted through the centuries, being in the other levied all at once, as it were; but for intraracial ends, especially in the light of modern science, the microbes may well be dispensed with. So says Professor Thomson.

"At present we can only indicate that the future of our race depends on *Eugenics* (in some form or other), combined with the simultaneous evolution of *Eutechnics* and *Eutopias*. 'Brave words,' of course; but surely not 'Utopian'!" (p. 308).

It must not be supposed that the book consists principally of propagandist argument; it is full of recitals of the most interesting and important facts, which we make no attempt to summarize. It is for these that it should be read, because they supply the materials from which everyone may draw his own conclusions. In the attempt to be perfectly clear, the author has practically repeated himself a good deal in different places; but this no doubt has an adequate pedagogical justification, assuming that the reader is not a specialist. Although the work may fairly be described as up to date, the progress of the subject is such that in the mere processes of printing and publishing any treatment gets belated. Thus it happens that the recent important results of Tower and MacDougal throwing light on the causes of variation have either not been considered or have reached the author so recently that it was impracticable to make use of them. That Tower's work was not unknown to Professor Thomson is evident from the fact that he cites it in the bibliography and copies some of the figures from it.

T. D. A. COCKERELL.

RECENT POETRY.*

When Mr. Swinburne told the tragic story of the Lombard queen, some years ago, it seemed as if he had carried to its utmost extreme the reaction from the exuberant and verbose manner of his earlier dramatic period. But "The Duke of Gandia" shows that a further extreme was still possible, for nothing is more marvellous about this new work than its compression, its bareness of ornament, and its success in making suggestion a substitute for speech. For these reasons it does not lend itself readily to quotation. One fine passage of considerable length may, however, be given, with the explanation that it is spoken by Cæsar Borgia, after he has done to death his brother Francesco, to the grief-stricken Alexander, their father.

"What they say and what thou sayest I hold
False. Tho' thou has wept as woman, howled as wolf,
Above our dead, thou art hale and whole. And now
Behoves thee rise again as Christ our God,
Vicarious Christ, and cast as flesh away
This grief from off thy godhead. I and thou,
One, will set hard as never God hath set
To the empire and the steerage of the world.
Do thou forget but him who is dead, and was
Nought, and bethink thee what a world to wield
The eternal God hath given into thine hands
Which daily mould him out of bread, and give
His kneaded flesh to feed on. Thou and I
Will make this rent and ruinous Italy
One. Ours it shall be, body and soul, and great
Above all power and glory given of God
To them that died to set thee where thou art —
Throned on the dust of Cæsar and of Christ,
Imperial. Earth shall quail again, and rise
Again the higher because she trembled. Rome
So bade it be: it was, and shall be."

What is probably the most striking evidence of the restraint under which the poet has placed himself in the composition of this grim tragedy is the fact that only a single lyric — and that of four lines only — occurs in the entire work. These are the lovely words of the song, the last upon the lips of the doomed Francesco.

"Love and night are life and light;
Sleep and wine and song
Speed and slay the halting day
Ere it live too long."

*THE DUKE OF GANDIA. By Algernon Charles Swinburne. New York: Harper & Brothers.

THE GOLDEN HYNDE, and Other Poems. By Alfred Noyes. New York: The Macmillan Co.

THE DARK AGES, and Other Poems. By "L." New York: Longmans, Green, & Co.

THE DEAD FRIENDSHIP, and Other Poems. By Litchfield Woods. Glasgow: Frederick W. Wilson & Co.

SONGS OF LIFE AND LOVE. By May Aldington. London: David Nutt.

WILD HONEY FROM VARIOUS THYME. By Michael Field. New York: The A. Wessels Co.

POEMS. By Robert Underwood Johnson. New York: The Century Co.

LYRICS AND LANDSCAPES. By Harrison S. Morris. New York: The Century Co.

VOICES AND VISIONS. By Clinton Scollard. Boston: Sherman, French, & Co.

FROM QUIET VALLEYS. By Thomas S. Jones, Jr. Clinton, N. Y.: George William Browning.

GYPSY VERSES. By Helen Hay Whitney. New York: Duffield & Co.

A SCALLOP SHELL OF QUIET. By Caroline Hazard. Boston: Houghton, Mifflin & Co.

"That shalt not thou," says the assassin, and the dagger is plunged into Francesco's breast. One old trick of Mr. Swinburne's diction has become a mannerism in the present poem. We refer to the *enjambement* which carries a thought over to the first syllable of the next line. Four examples of this may be found in the passage above quoted, and innumerable others elsewhere in the work. Artistically, the effect of this device is admirable; it heightens our sense of the verbal economy at which the poet has so evidently aimed throughout. This marvellous work, which no other poet now living could dream of equalling, is of small dimensions, consisting of but four hundred verses, divided into four brief scenes. But it bears all the burden of a full-grown tragedy.

These remarks about Mr. Swinburne's tragedy may fittingly be followed by an account of the volume in which Mr. Alfred Noyes pays reverent homage to his master. It is another case of

"The youngest to the oldest singer
That England bore,"

for Mr. Noyes is the latest comer to the ranks of those to whom poetry is a high and sacred mission, and his tribute was evoked by the occasion of Mr. Swinburne's seventieth birthday. We have space only for the last two of the four stanzas.

"For he, the last of that immortal race
Whose music like a robe of living light
Re-clothed each new-born age and made it bright
As with the glory of Love's transfiguring face,
Reddened earth's roses, kindled the deep blue
Of England's radiant ever-singing sea,
Recalled the white Thalassian from the foam,
Woke the dim stars anew,
And triumphed in the triumph of Liberty,
We claim him; but he hath not here his home.

"Not here! Round him to-day the clouds divide.
We know what faces thro' that rose-flushed air
Now bend above him — Shelley's face is there,
And Hugo's lit with more than kingly pride;
Replenished there with splendour the blind eyes
Of Milton bend from heaven to meet his own;
Sappho is there crowned with those queenlier flowers
Whose graft outgrew our skies,
His gift: Shakespeare leans earthward from his throne
With hands outstretched. He needs no crown of ours."

We particularly welcome in Mr. Noyes the recurrence of that note of deep and lofty patriotism which is the glory, not only of Mr. Swinburne, but also of Milton and Shelley, of Wordsworth and Tennyson, the note which has been conspicuously missing from the blatant mouthings of the latter-day singers of imperialism. We find it in "The Empire-Builders," which thus begins and thus ends:

"Who are the Empire-builders? They
Whose desperate arrogance demands
A self-reflecting power to sway
A hundred little selfless lands?
Lord God of battles, ere we bow
To these and to their soulless lust,
Let fall thy thunders on us now
And strike us equal to the dust.

"For hearts that to their home are true
Where'er the tides of power may flow,
Have built a kingdom great and new
Which Time nor Fate shall overthrow;
These are the Empire-builders, these
Annex where none shall say them nay,
Beyond the world's uncharted seas,
Realms that can never pass away."

We find the same note in the fervent stanzas "In Time of War."

"And here to us the eternal charge is given
To rise and make our low world touch God's high:
To hasten God's own Kingdom, Man's own heaven,
And teach Love's grander army how to die.

"No kingdom then, no long-continuing city
Shall e'er again be established by the sword;
No blood-bought throne defy the powers of pity,
No despot's crown outweigh one helot's word.

"Imperial England, breathe thy marching orders:
The great host waits; the end, the end is close,
When earth shall know thy peace in all her borders,
And all her deserts blossom with thy Rose."

The classical poems in this volume constitute an important group. Even such worn themes as Orpheus and Phaëthon and Perseus receive a touch of fresh grace in this poet's handling. "The Last of the Titans," for example, tells of the Atlas myth, and of how the slayer of Medusa turned the giant to stone. Here is a fine passage descriptive of the Titan's solitude.

"Beneath him, like a tawny panther-skin,
The great Sahara slept: beyond it lay,
Parcelled and plotted out like tiny fields,
The princedoms and the kingdoms of this earth,
Mountains like frozen wrinkles on a sea,
And seas like rain-pools in a rutted road
Dwindling beneath his loneliness. Above
The chariots of ten thousand thousand suns
Conspired to make him lonelier, and rolled
Their flaming wheels remote, so that they seemed,
E'en Alioth and Fomalhaut, no more
Than dust of diamonds in the abysmal gloom.
So from a huger loneliness he gazed
Over the world where, faint as morning mists
Drifting thro' shadowy battles on the hills,
Drifting thro' many a pageant touched with red,
Cities of men and nations passed away."

Mr. Noyes is singularly happy in his lyrical measures, and his song has the spontaneity of a bird's carolling.

"When that I loved a maiden
My heaven was in her eyes,
And when they bent above me
I knew no deeper skies;
But when her heart forsook me,
My spirit broke its bars,
For grief beyond the sunset
And love beyond the stars."

It is a true poet that we have represented by the above extracts, a poet of such rare quality as to mark him as the peer of the best among the younger generation. He is certainly of the rank of Mr. Phillips and Mr. Watson, and he surpasses the former in freshness of vision, the latter in facility of utterance.

A cultivated and reflective mind, dwelling upon themes of art, religion, history, and the legendary

past, finding for its thoughts and fancies a striking form of individual expression — this is the substance of what is offered us by "L." in "The Dark Ages and Other Poems." If not always poetical, the author has a vigorous form of speech that reaches its mark, as in this section of his titular poem.

"Men call you 'dark.' Was Chaucer's speech a muddy stream,
The language born of Norman sun and Saxon snow?
Was Langland's verse or Wyclif's prose mere glow-worm's gleam?"

And the tales
Of Arthur's sword and of the Holy Grail,
And Avalon, the isle where no storms blow:
From such romance did no light glance?
Have we not heard a tongue
Whose word the Saxon thralls
Would scorn to speak above their muck-rake and their fork,
The speech of barrack-rooms and music-halls,
Where every fool has flung
The rotten refuse of Calcutta and New York?"

Here is a writer who knows what he thinks, and is not chary about saying it. Other pieces reveal a charm that is lacking in the above quotation, and of these "The Bells of Venice" may be taken as an example.

"Ring out again that faltering strain,
Cease not so soon,
Sweet peal that brought to me the thought
Of some deep shadowed English lane
Across the blue lagoon.

"The water street where oarsmen meet
And shout ahead,
The glowing quay, all noise and glee,
Seemed hallowed as when angels' feet
Touched Jacob's stony bed.

"On pearly dome and princely home
Day's glory dies:
Once more the bells' low murmur tells
That faith is not a line of foam
Nor life a bridge of sighs."

The religious note here sounded is the one most characteristic of the author's mood, and is echoed in a majority of the pieces that make up his volume.

A sort of vivid subjectivity, which makes it fairly clear that the verses are something more than fabrications — are in some degree the distillation of experience — is characteristic of "The Dead Friendship, and Other Poems," by Mr. Litchfield Woods. We may illustrate this statement by quoting the deeply-felt stanzas entitled "This My Heart."

"In this my heart I find a mimic world
Of love and hate, and happiness and tears.
The joys and sorrows of the earth lie furled
Within its subtle deeps. With hopes and fears
Its wide domain I conquer and explore,
Of sin and goodness finding more and more
In this my heart.

"In this my heart I stand upon the height
Where God his state in love and beauty keeps;
In this my heart I dwell in unstarred night
Of sin and horror. Sinking to the deeps
Of blackest Hell I find my spirit's kin.
There lies all beauty, love and hate and sin
In this my heart.

"In this my heart are gardens of delight,
And caverns vile of ruin and decay.
With this my heart I plumb the darkest night,
And span the brightness of a fairer day.
There dwells enshrined a blessing and a curse,
The beauty and horror of the universe,
In this my heart."

A strain of melancholy, and a tendency to brood over the darker aspects of life, lead us to suspect that Mr. Woods is still a comparatively young poet. Whether he has realized, or only anticipates, the evanescence of the flush of joy that comes with early years we are not prepared to say, but it is certain that "Youth's Farewell" expresses the mood of this critical transition in terms of singular beauty. The poem is too long to reproduce, save for its closing stanzas.

"Ah! on her eyes in fondness dwell,
Beyond those orbs is fairyland;
Ah! look and take a long farewell,
Upon the fragile hand
Breathe out thy yearning in a trembling kiss,
Breathe out youth's soul and so youth's dreams dismiss.

"One long last kiss, one long last look
Into those heart-compelling eyes,
And youth is but a closed book,
Life's morning splendour dies;
Ne'er will return its rapture and its zest,
Though oft desired in memory's unrest.

"Ah! youth, thy moments fly too soon,
Though pure and bright, yet brief the trance,
Come turn thy face towards the noon,
Bid farewell to romance;
The daylight grows, life's morning rapture dies,
Whilst others throng to feed upon those eyes."

Of the sonnets in this volume we must quote one example, "The Unattainable."

"With heart insurgent 'neath my clasped hands,
With weary eyes on far horizons fed;
My spirit wanders in enchanted lands
Where pale rose dawns and amber sunsets shed
Eternal loveliness; where all my dreams
Walk with glad eyes the shining courts of gold;
And where my hopes, transfigured in the beams
Of purest light, arise and cry, 'Behold,
We give thee all the dreams of thy desire,
Release thy spirit from its prison bars,
Thou canst outsoar the sunset's amber fire,
Reap for thy soul the heavens' wealth of stars;
And gaze forever with unwearied eyes
On far horizons where new realms arise."

This is one of some score of sonnets, all in the Shakespearian form, and all of unusual distinction.

Miss May Aldington's verses are called "Songs of Life and Love," the two terms being taken as coextensive, as far as this little volume reports. "Love Watches" is the name given to the following pair of stanzas.

"I watch the blue veins in your hands,
With ever wondering longing;
I watch the red blood in your lips,
And feel my pulses throbbing.

"I watch the sea, the earth, the sun,
God's wonders in the making;
But for the love-light in your eyes,
I watch with heart that's breaking."

To this lyrist, an assonance seems quite as good as a rhyme, and she freely uses it as a substitute.

The two ladies who merge their separate individualities into the imagined character of "Michael Field" have earned for that name the sincere applause of all lovers of poetry. For a quarter of a century volumes thus ascribed have made their appearance in a continuing series, and the latest of them, "Wild Honey from Various Thyme," is no whit inferior to its predecessors. Here are nearly two hundred lyrics and sonnets, packed with thought, and arresting in their originality of expression. Let us take, to begin with, this truly Emersonian crystallization of an idea.

"But if our love be dying let it die
As the rose shedding secretly,
Or as a noble music's pause:
Let it move rhythmic as the laws
Of the sea's ebb, or the sun's ritual
When sovereignly he dies:
Then let a mourner rise and three times call
Upon our love, and the long echoes fall."

Classical myths, sometimes set forth by bare descriptive process and sometimes moralized, are the subjects of a large number of these poems. We select "Mintha" for our illustration.

"Dusk Mintha, purple-eyed, I love thy story —
Where was the grove,
Beneath what alder-strand, or poplar hoary
Did silent Hades look to thee of love?
Mute wert thou, ever mute, nor did'st thou start
Affrighted from thy doom, but in thy heart
Did'st bury deep thy god. Persephone
Passed thee by slowly on her way to hell;
And seeing Death so sore beloved of thee
She sighed, and not in anger wrought the spell
Fixed thee a plant
Of low, close blossom, of supprest perfume,
And leaves that pant
Urgent as if from spices of a tomb."

The following sonnet is called "Constancy," and the idea has rarely found as striking an expression.

"I love her with the seasons, with the winds,
As the stars worship, as anemones
Shudder in secret for the sun, as bees
Buzz round an open flower: in all kinds
My love is perfect, and in each she finds
Herself the goal: then why, intent to tease
And rob her delicate spirit of its ease,
Hastes she to range me with inconstant minds?
If she should die, if I were left at large
On earth without her — I, on earth, the same
Quick mortal with a thousand cries, her spell
She fears would break. And I confront the charge
As sorrowing, and as careless of my fame
As Christ intact before the infidel."

One more sonnet, this time a pure interpretation of nature, shall end our extracts from this significant collection. It has "Inept" for a title.

"What is the burthen of this gold sunshine
That burns across the wideness of decay,
Or stamps its splendour on the forest pine,
Or lifts — a token torch — one sweet-fern spray?
Why would it brand so deep? The meadows spread
Untarnishable in their pomp of dew,
Or frost, or clear meridian: overhead

Droppeth the night; but one must creep into
The brake to hide one from the harvest moon,
So wide she stares. Great stars that shed no boon
Flame through the orchard apples laid in heaps.
Why this profusion of September fire
Poured where the thistle in the tith grows higher,
Laid over the broad fields where no man reaps?"

Such work as this produces the gratifying effect of dry champagne upon a palate cloyed by the excessive sweetness of most ordinary verse.

At discreet intervals during the last score of years Mr. Robert Underwood Johnson has put forth modest volumes of verse which have charmed thoughtful readers by their grace and sincerity. Now that we have the contents of these volumes (with a few additional pieces) brought within a single pair of covers, we realize with some surprise how great a quantity of good work the author has done, and how considerable a poet he is. This is clearly a case in which the effect of the whole is greater than the sum of the effects produced by the several parts. For one thing, the collective volume shows us the surprising breadth of the poet's range. There are lyrics of nature and life, sage moralizings, and poems of personal and occasional character in great number and variety. Then there is the important group of poems inspired by patriotic and historical themes. And then, best of all to our liking, there are the many pieces which reveal the writer as a whole-hearted lover of Italy. We are going to quote "Love in Italy" as an exquisite example, although the lyric is now many years old, and is perhaps as familiar as anything Mr. Johnson has ever written.

"They halted at the terrace wall;
Below, the towered city lay;
The valley in the moonlight's thrall
Was silent in a swoon of May.
As hand to hand spoke one soft word
Beneath the friendly ilex-tree,
They knew not, of the flame that stirred,
What part was Love, what Italy."

"They knew what makes the moon more bright
Where Beatrice and Juliet, —
The sweeter perfume in the night,
The lovelier starlight in the star;
And more that glowing hour did prove,
Beneath the sheltering ilex-tree, —
That Italy transfigures Love,
As Love transfigures Italy."

And now let us associate with this song the closing stanzas of a poem only a few weeks old — a poem in which the praise of Italy is conjoined with a tender tribute to a dead friend, "To One Who Never Got to Rome," to Edmund Clarence Stedman.

"The path to Adonais' bed,
That pilgrims ever smoother wear,
Who could than you more fitly tread? —
Or with more right from Ariel dead
The dark acanthus bear?"

"Alas! your footsteps could not keep
Your fond hope's rendezvous, brave soul!
Yet, if our last thoughts ere we sleep
Be couriers across the deep
To greet us at the goal,

"Who knows but now, aloof from ills,
The heavenly vision that you see —
The towers on the sapphire hills,
The song, the golden light — fulfils
Your dream of Italy!"

One of Mr. Johnson's sonnets, "Waters of Song," may be reproduced as an illustration of the refinement and balanced grace of his work in general.

"Time was when Avon's unrenowned stream,
Save for its beauty, unregarded flowed;
Once Arno even as other rivers glowed,
For then it had not mirrored Dante's dream.
How vague the gray Levantine sea did seem
Ere Homer charted all the stormy road!
The Psalmist who by Babylon abode
Forever linked with grief the willow's gleam.

"Think you there are no other waters fit
To be rechristened with a poet's name?
Is Nature bankrupt? — man's last beacon lit?
Believe it never! Unborn bards such fame
On undiscovered rivers may bestow
As shall to fable banish Nile and Po."

The "Lyrics and Landscapes" of Mr. Harrison S. Morris are neat and decorous compositions, not exactly inspired, but mildly pleasing. These verses on "Beach Peas" may be quoted.

"Here, where the sand and the sea
Caress, and forever embrace,
You have bloomed, as a child that may be
The fruit of their race.

"You were born to the drench of the salt,
To the murmur of waves in the night,
To the scream of gulls through the vault,
And to foam that falls white.

"For the purple you wear in your hood,
And the lace of your leaves, are a sign
You are sprung of imperial blood —
Tho' of lowlier line."

Mr. Morris strikes his deepest note in "Destiny," a Phi Beta Kappa poem, although we regret to find in these dignified verses a veiled apology for our latter-day American imperialism.

Mr. Clinton Scollard is by way of becoming the most voluminous of our poets (with Mr. Madison Cawein for a close competitor), if we reckon by the number of his volumes. The latest of the long series is called "Voices and Visions." We reproduce this lyric of the springtide.

"There's necromancy still!
The rathe marsh-marigold
An Ophir makes of yonder oozy mold;
Slim branches erewhile stark and dark and chill, —
The wild wayfaring-tree, —
(Oh, wondrous wizardry!)
Offer a fragrant Hybla where the bee
May drink his greedy fill!
Care must attend whatever path you tread,
Lest your foot crush some fair and fragile head,
Shatter white innocence, leave budding hope
Bruised on the dewy slope.
But yester night
All the wide earth lay barren of delight
That now is splendid-bright before the sight.
And so, my masters, say whatso you will,
There's necromancy still!"

Of such pretty futilities as this is the book made up — songs of nature and love, and new echoes of the author's Oriental sojournings.

Is Mr. Scollard to be the founder of a Clinton school of poets? For here is another volume from that vicinage, bearing the title "From Happy Valleys," and written by Mr. Thomas S. Jones, Jr. This "Nocturne" exemplifies the author's quiet and graceful manner.

"Sleep after love is done — afar the west
Smiles softly, though the sun has sunk to rest —
Ah, this were best;
The flaming noon-hour we shall never know,
No more, the glow.

"Sleep after love is done and peace at last,
Beyond, the wind-swept sea, the stormy blast,
All, all is past;
The harbor calm, the ships home from the deep,
And we, asleep!"

Mr. Jones is a poet of nature, and has felt the soothing ministries of woods and fields and skies. His verse, moreover, is freighted with enough of imagination to be truly significant of the life of the spirit.

We have had occasion to speak words of praise concerning the two earlier volumes of verse by Mrs. Helen Hay Whitney, and her new book of "Gypsy Verses" shows that delicate sensibility and subtle emotion are still at her command. The following exquisite little poem is called "Ghosts."

"The long lost lights of love I know,
They thrill from ultimate space, they blow
Like small bewildered stars, tossed high
On some unknown and passionate sky.

"I know them for the loved lost lights
That made the glamour of my nights
Long, long ago, and now I fear
Their coming, and the garb they wear.

"For they are very white and cold,
They are not coloured as of old,
In trailing radiance, rose and red,
For these are ghosts, and they are dead."

There is imaginative distinction in these verses, and in many of the others that keep them company.

Raleigh's devotional stanzas on "His Pilgrimage" supply Miss Caroline Hazard with the title, "A Scallop Shell of Quiet," which she has given to her own volume of devotional verse. Most of the pieces are sonnets, and "Seed-Time" may be taken to represent them.

"A living green has touched the swelling hills,
And tiny birds chirp in the leafless trees;
Up from the ocean comes a vernal breeze
That brings the showers to feed the mountain rills.
In dark red soil the steady ploughman drills
The long deep furrows, sinking to his knees
In spongy earth; it is no time of ease, —
With signs of birth and promise Nature thrills.
Drive Thou Thy plough, O Lord, deep in my heart,
Hardened beneath a load of petty cares;
Break up its guilty crust, and freely start
The showers of Thy grace, then sow some seed
Whose ripened harvest Thou wilt deign to heed,
And husband it with gracious heavenly airs."

These lines are typical of the feeling which characterizes Miss Hazard's verse, lending it the grace of a deep sincerity. WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

*New studies of
Blake, Keats,
Scott, Shelley.*

There are certain authors whose stability and discrimination in judgment are always assured; we recognize their distinct merits and limitations, and are seldom disappointed in their products. Sometimes such evenness, especially in a critical essayist, suggests a craftsman rather than a scholar; but a tone of earnest appreciation quite counteracts any such mechanical effects. Mr. Stopford Brooke has achieved the skill of the craftsman, without losing his individual traits as a critic with a keen perception of literary art. His earlier studies of Browning and Tennyson have been followed by other volumes in uniform style, covering a wider range of subjects. His new "Studies in Poetry" (Putnam) include essays on Blake, Keats, Scott, and three on Shelley. The studies of Shelley impress the reader as the most vital, and they seem to furnish the special reason for the book. If the tone of the "Inaugural Address to the Shelley Society" is occasionally open to censure for petulance in recalling the comparisons which have been made between Shelley and Byron, the later pages of the essay are sound in balanced criticism on both poets. Mr. Brooke emphasizes his admiration for Shelley's lyrics in this inaugural address, and expands the hints there stated into a worthy essay on the same subject. He justly calls attention to Shelley's absorbing impulses of thought and emotions which left their impress not only on the shorter lyrics but also in lyrical outbursts in many of the dramas, notably "Prometheus," "Hellas," and "Epipsychidion." A separate essay is devoted to the last-mentioned personal poem. There are some new interpretative thoughts and fitting rephrasing of recognized qualities of mind and soul in the detailed analyses of "The Cloud" and "Ode to the West Wind." Two distinctive traits of Shelley are summarized as "the power of making fresh myths out of nature, and that of describing nature imaginatively and yet with scientific truth." Keats and Shelley suggest to most critics both resemblance and divergence. The author has here traced the mental isolation of Keats from the political and material struggles of his age, his reversion to ideals and symbols of classic and mediæval beauty, and his childlike sensibility to nature. With almost ecstatic praise he commends his best odes as "above criticism, pure gold of poetry — virgin gold." The publication of the complete poems of William Blake in a new edition two years ago re-awakened interest in this painter-poet who was both visionary and radical and whose recognition has come so slowly. Mr. Brooke has studied Blake's lyrical poetry in relation to the development of English literature; he has also emphasized his spiritual love of nature, which made him a true precursor of Wordsworth. Blake's poetic passion informed and beautified many of his meditations on the political, social, and religious problems of his day. The quotations which reveal the poet's childlike yet progressive nature are

well chosen from "Poetical Sketches," "Songs of Innocence," and "Songs of Experience." Many a reader in middle life will echo the sentence in the essay on Sir Walter Scott, "I am sorry for the children who are not brought up on the poetry of Scott." With just appreciation, this poetry is extolled for its power of kindling romantic feelings and imaginative delights over past scenes, and for awakening fervor to learn more of historic scenes, heroic characters, and knightly ideals.

The second instalment (Volume III.) of Professor James MacKinnon's *History of Modern Liberty* (Longmans, Green, & Co.), the first two volumes of which were reviewed in THE DIAL a year ago, deals with the struggle with the Stuarts in England and Scotland in the seventeenth century, and is a continuation of an ambitious task already well advanced; namely, the tracing of the historical development of liberty in modern times. The first volume, it may be repeated, was of an introductory character, being limited to a review of the origin and results of the movements for political and social emancipation in the middle ages. The second volume dealt primarily with the intellectual and religious movements as exemplified in the Renaissance and Reformation and their results upon the political and social life of the time. The present volume is to be followed by five others, concluding with the revolutionary and emancipation movements in the nineteenth century. The scene of the struggle described in the earlier volumes was mainly on the continent; after that it was shifted to England and Scotland, where the new impulse received its most powerful expression. There the contest began with the opposition of parliament to the arbitrary rule of James I., was continued during the reign of Charles II., included the opposition to the "military despotism" of Cromwell, and ended with the abdication of James II. The struggle was marked by such incidents as Milton's plea for intellectual freedom, the efforts of Roger Williams, William Penn, John Locke, and others, in behalf of toleration, and the demand of certain obscure sects for social as well as religious emancipation. In Great Britain the struggle produced important results; it gave her the first place among the full countries of Europe, transformed her into a land of refuge for the exiles of other nations, and helped to foster "those larger aspirations which resulted in the widening of political rights, the broadening of intellectual and religious liberty, and contributed to engender that free self-consciousness, that spirit of daring enterprise, which led to the expansion of British power and the establishment of free commonwealth beyond the British shores." The same criticism which was directed against the earlier volumes may be made of the present one; namely, that much of the story deals only in a remote degree with liberty, and that the author's failure to cite his authorities detracts from the value of the work to serious students of history.

The puzzling tale of Chatterton's life and work. Fourteen years ago Mr. Charles Edward Russell undertook the study of Chatterton's strangely puzzling life and literary work. Bristol, the boy-poet's home, the British Museum, the Bodleian Library, and all other sources of possible information about his subject, have been visited by the biographer, and all extant documentary evidence has been examined; and as a result we now have a handsomely printed and illustrated volume entitled "Thomas Chatterton, the Marvelous Boy" (Moffat, Yard & Co.). In his very preface Mr. Russell damages his case by claiming too much. Not only does he roundly deny that Chatterton was guilty of literary forgery, but he pronounces his writings "works of the first order of genius, works ever since the marvel of all persons that have considered them, works profoundly affecting the body and the development of English poetry." With a lurking fear, however, that he may not have succeeded in proving his client's innocence and in shifting all the blame on to the antiquary-surgeon Barrett and the hard-hearted Horace Walpole, he amusingly adds that *if* the wonderful boy was a literary forger he had temptation enough and excuse enough, and we ought now to forgive him and remember only his lovable qualities and his undisputed literary genius. The lovable qualities we can admire without being told, on what authority does not appear, that whenever he passed the throng of beggars in front of Colston's school, on his way to get a book from the circulating library, "he emptied his pockets among them," and so denied himself the book for which his soul was thirsting, and so also found himself compelled to carry more parchments, genuine or forged, to Surgeon Barrett. "On a calm survey," says the author, as if forgetting that he is washing Chatterton as white as snow, "the only real amazement will be that this boy did nothing worse than palm off his counterfeit antiques upon two foolish men." The advocate protests too much; he lacks the calmness of conviction, and so fails to convince the reader. The interest, too, of his story — and Chatterton's life can never fail to be interesting — suffers from its disputatious tone; it is told with an emphasis that seems to leave no reserve forces behind. Masson's short and pathetic account, which Mr. Russell makes no mention of in his references to previous biographers, is more effective than this later, more elaborate, and undoubtedly better-informed work, although the thoroughness with which the author prepared himself for it is worthy of high praise.

A new brief biography of Poe.

"As we are human," writes Mr. John Macy in beginning his life of Edgar Allan Poe, in the "Beacon Biographies" series (Small, Maynard & Co.), "we crave to know when Shakespeare was married, and on what occasions Poe befuddled his fine brain; but the Poe that lives is the dreamer of dreams imaged in the pensive head that adorns the University of

Virginia." Sympathy with poets, the writer further declares, should transcend defense of their private morals. Perhaps so; but even with the best of endeavors to maintain the cool literary temper, a warmer human interest will make the reader regret Byron's irregularities, Shelley's untenderness to his first wife, and Poe's lack of manly self-control. This very natural interest of ours in a poet as a human being Mr. Macy recognizes so far as to touch on the main facts of Poe's troubled life; and of the weakness that chiefly caused it to be troubled he says an illuminating word. Correcting those who call Poe's infirmity alcoholism or dipsomania, he says: "Alcoholism is disease resulting from excessive drinking: anyone may develop it with perseverance. Dipsomania is an uncontrollable thirst for alcohol: it exists as a disease, even if the thirst is not gratified. There is yet a third condition which can exist without excessive or continuous indulgence and without an initial morbid craving. Under this condition the 'patient' is affected by alcohol and other drugs as if he were a cold-blooded animal. There is immediate unbalance, hysteria, insanity, a poisoned condition. Such, according to the evidence, was the effect of liquor on Poe." Mr. Macy's essay — for it is, of necessity, hardly more — dwells rather on Poe the short-story writer than on Poe the poet. The short story, moreover, he unhesitatingly pronounces "the only type of literature to which America has made a considerable contribution of distinguished quality." Has anyone noted the curious parallelism between Poe and Whistler in their whimsical fibbing over birth-place and birth-year? Each falsely claimed Baltimore as birthplace, and both were shy about giving their age. Both, too, were for a brief space students at West Point, if history is to be believed. This last is noted by Mr. Macy. His little book sustains the general excellence of the series to which it belongs.

A half-century of mountain-climbing.

"To learn to know the Alps well is little short of a liberal education." Of this, one is more than half persuaded after reading Mr. Frederic Harrison's book, "My Alpine Jubilee" (Smith, Elder & Co.), which is made up of ten short articles and letters, most of them reprinted from the "Cornhill Magazine," the "Westminster Review," and "The Times." The volume opens with six letters written home last autumn from Lake Lemman, fifty-six years after the writer's first visit to the Alps in his student days. It is cheering to find Mr. Harrison still as keen as ever for a tramp (if not too arduous) in the mountains, and far more appreciative of their charms than in his youth, rich in adventure and ever fresh delights though those early days of summit-scaling are acknowledged to have been. The middle altitudes must now content him, but what they have to offer was largely missed in those former mad scrambles to reach the topmost peaks. But even in that far-off time of half a century ago Mr. Harrison was no unobservant mountain-climber. Two articles written

in the sixties and reprinted at the end of the little book show him to have had a quick eye and a reflective mind for all that the Alps had to offer. Of course the volume does not close without due mention of and tribute to the late Leslie Stephen, his fellow-member in the Alpine Club. Besides dedicating the book to his memory, Mr. Harrison republishes his "Cornhill" article written on the occasion of Stephen's death. "The Playground of Europe," we are glad to notice, is praised as its author's most characteristic and fascinating work. One sentence from Mr. Harrison's final chapter may be quoted as striking the keynote of the book: "We need sometimes that poetry should be not droned into our ears, but flashed into our senses."

The creed of a citizen of the world.

Like Thomas Paine, who said, "My country is the world, and my religion is to do good," Professor Charles Zueblin allows himself to be fettered by no prejudices of race or creed — so far as freedom from prejudice is possible. His little book, "The Religion of a Democrat" (Huebsch), is the most untheological treatise imaginable: the religion it treats of is extra-ecclesiastical, if not anti-theological, and appears to be contained in some form of socialism. Positivism, says the author, "has had its day; ethical culture still illumines the way, but the future seems to belong to some form of socialism. If the democratic state is at all to realize the dreams of sober collectivists, and to avoid the dangers pointed out by the honest critics of socialism, it will be by the organization of its ethical forces, in harmony with its other elements." The truly religious person of this ideal democracy is not to cherish hopes of a future state of celestial bliss, but to be sustained and strengthened by a belief in "impersonal immortality," which means "the perpetuation of oneself through the individuals, the institutions, and the ideals, of the years to come." Furthermore, "the people are to redeem themselves. Our ashes fertilize the soil from which life springs, but souls also kindle souls. I do not know when my Redeemer will live, or whose Redeemer I may be, except in the sense in which every man is our Redeemer and we are his Redeemer. . . . The redemption of the people will be by means of impersonal immortality, — the crux of democratic religion." Although the scheme of salvation by legislation must seem a little hard and mechanical, the atmosphere of the book is fresh and free and bracing, and the author's forcible presentation of the imperishability of personal influence will doubtless inspire others with a wish to "join the choir invisible."

The choice of a college for the young.

Mr. John Corbin's book, "Which College for the Boy?" (Houghton) is made up of articles contributed to the "Saturday Evening Post" and widely read and commented on at the time of their appearance. The universities and colleges discussed and compared are Princeton, Harvard (the author's *alma mater*),

Michigan, Cornell, Chicago, Wisconsin, Beloit, and Knox — the two latter being briefly treated in a single chapter entitled "The Small College versus the University." As six out of these eight institutions are co-educational, the book may serve in a measure to answer also the question, "Which college for the girl?" But no one, the author probably least of all, would claim that the little volume gives a final answer to either of these important questions. The social and athletic sides of college life receive from him more attention than the academic, and there is rather greater emphasis placed on the defects than on the excellences of the several institutions he has selected. The chapters are highly readable, and the style in which they are written is sufficiently enlivened with student wit and college slang. The author's year of residence at Oxford, and his visits at a large number of American universities and colleges, qualify him to speak with authority on certain aspects of college life; and if the careful parent wishes to learn something about the peculiar temptations his son will be exposed to at any of the universities in Mr. Corbin's list, the social advantages he will enjoy, the athletic sports most in vogue, and (in a general way) the departments of learning most successfully cultivated, he will do well to read this attractive, well-illustrated book.

BRIEFER MENTION.

M. André Tardieu is the latest of our European critics. His "Notes sur les Etats-Unis" (Paris: Calmann-Lévy) are neither extensive nor profound, but, coming from the pen of a literary Frenchman, they make a readable book. M. Tardieu seems to have had the usual experience of the visiting foreigner who comes armed with letters to public functionaries and social leaders. He was shown the obvious sights, and makes the obvious comments upon them. His special themes are society, politics, and diplomacy, and his observations are confined mainly to New York, Boston, and Washington. The book exhibits a good deal of timeliness, dealing at length, as it does, with such recent matters as the Japanese imbroglio (which is taken far too seriously), the panic of last Autumn, and the earlier stages of the now pending presidential campaign.

We believe that Mr. Morley is henceforth to be called Viscount Morley of Blackburn, and we expect hereafter to give him his proper title, but there seems to be no need of our doing so in mentioning the fourth volume of his "Miscellanies" (Macmillan) which still prints plain "John Morley" upon the title-page. We presume this is done to secure uniformity with the earlier volumes. The present book is a collection of papers reprinted from various sources, and the author's friends doubtless know them already, although they are doubtless also glad to have them in this permanent shape. Machiavelli, Guicciardini, Mill, and Lecky are the subjects of four of the essays. These, with three others, make up an "Eversley" volume like the old ones, only the paper seems less soft and flexible.

NOTES.

A new and complete edition of Mr. Madison Cawein's poetry, in five volumes, with an introduction by Mr. Edmund Gosse, is announced by the Bobbs-Merrill Company.

With the title, "Good Citizenship," the Henry Altemus Co. publish a small volume containing the two Chicago addresses made in 1903 and 1907 by the late Grover Cleveland.

Miss Elizabeth Robins, author of "Come and Find Me" and "The Magnetic North," has completed a new novel to appear during the Fall under the title, "The Mills of the Gods."

"The Appreciation of the Drama," by Mr. Charles H. Caffin, will soon be added to the Baker & Taylor Co.'s excellent "Appreciation" series, which already includes volumes on music and art.

An English book which should prove of unusual interest to Americans is "George III., as Man, Monarch, and Statesman," by Mr. Beckles Willson, to which Messrs. Jacobs & Co. have obtained the rights for this country.

Two small volumes of Newman reprints, published by Messrs. Longmans, Green, & Co., give us "The Church of the Fathers" and "University Teaching," the latter volume being the first part of Newman's "The Idea of a University."

Professor Sidney G. Ashmore has edited "The Comedies of Terence" for college students, and the volume is published at the Oxford University Press. Professor Tyrrell's text is followed, and both introduction and notes are elaborate.

"A Guide to the Paintings in the Churches and Minor Museums of Florence," by Miss Maud Cruttwell, is an illustrated handbook that the art student will do well to take with him on his Italian pilgrimage. Messrs. E. P. Dutton & Co. are the publishers.

"A History of the Ancient Egyptians," by Professor James H. Breasted, now published by the Messrs. Scribner, is a condensation of the author's longer work, and, as such, provides a brief and authoritative account of the subject in the light of the most advanced scholarship.

Mr. Charles Lane Hanson's "English Composition," published by Messrs. Ginn & Co., is the latest of the long series of books prepared for the use of high school beginners. It supplies the usual blend of rhetoric with English grammar, and is plentifully provided with exercises.

Mr. Edward Augustus George is the author of a volume of essays on "Seventeenth Century Men of Latitude," meaning such forerunners of the liberalized modern theology as Chillingworth, Taylor, Browne, and Baxter. The book is published by Messrs. Charles Scribner's Sons.

The Letters of Edward Lear, the famous author of "The Book of Nonsense," will appear next Fall with the imprint of Messrs. Duffield & Co. The volume is to be edited by Lady Strachey, and will contain Lear's letters descriptive of his journeys as a painter to Corfu, Mount Athos, and Albania.

Besides the new special edition of "Little Women" lately issued, Messrs. Little, Brown & Co. have in preparation for early Fall publication a new illustrated edition of Miss Alcott's "Spinning Wheel Series," which

includes the four volumes entitled "Spinning Wheel Stories," "Silver Pitchers," "Proverb Stories," and "A Garland for Girls." These four books are all to be printed from new plates, and will have new and attractive illustrations and cover designs.

One of the most important of forthcoming biographies will be Mr. Ferris Greenslet's Life of Thomas Bailey Aldrich, a large octavo volume which promises to be very rich in letters. The illustrations will be portraits, pictures of the author's home at various periods of his life, and other views.

A volume on "How to Appreciate Prints," by Mr. Frank Weiterkamp, Curator of the Print Department of the New York Public Library, is announced by Messrs. Moffat, Yard & Co. They will also publish an elaborately illustrated book by Miss Elisabeth Lather Cary entitled "Artists Past and Present."

A leading place among the coming season's publications will undoubtedly be taken by the authorized biography of James McNeill Whistler, which Miss Elizabeth Robins and Mr. Joseph Pennell have long been working upon. The J. B. Lippincott Co. will publish the work in two large and elaborately-illustrated volumes.

Very little has hitherto been written about that interesting and quaint people, the Servians. Messrs. Page & Co. will publish shortly a work entitled "Servia and the Servians," by M. Shedjo Mijatovich, which is said to give a very vivid account of the religious and social life, the institutions and the traditions of the Servian folk.

Marx's "Value, Price, and Profit," edited by Mrs. Aveling, and Herr Paul Kampffmeyer's "Changes in the Theory and Tactics of the (German) Social-Democracy," translated by Mr. W. R. Gaylord, are two small volumes for the furthering of the socialist propaganda, recently published by Messrs. Charles H. Kerr & Co.

Fletcher's "The Knight of the Burning Pestle," edited and very copiously annotated by Dr. Herbert S. Murch, is a new volume of the "Yale Studies in English," published by Messrs. Henry Holt & Co. This volume is similar in form to those which have given us, in the same series, critical editions of a number of Jonson's comedies.

Miss Anne Bush Maclear's monograph on "Early New England Towns" will be found useful by teachers and students of American history. The special subjects discussed are courts, finances, public lands, schools, the church, and the government. This work is published by Messrs. Longmans, Green, & Co. for Columbia University.

New books of essays by Dr. Samuel M. Crothers, Miss Agnes Repplier, and Professor Bliss Perry are promised for publication during the coming season by Messrs. Houghton, Mifflin Company. They will also publish important new books by President Charles W. Eliot, Professor George H. Palmer, Dr. Lyman Abbott, and Professor Paul H. Hanns.

The Providence Club for Colonial Reprints has reproduced, in an edition limited to one hundred copies, the "Invitation Serieuse aux Habitants des Illinois," by "Un Habitant des Kaskaskias," as first published at Philadelphia in 1772. The reprint is a facsimile, and the work has been edited by Messrs. Clarence Walworth Alvord and Clarence Edwin Carter.

By special arrangement with the English publishers, the H. M. Caldwell Co. will issue in September "The Century Shakespeare," complete in forty volumes, with

an exhaustive introduction to each volume by Dr. F. J. Furnivall. Each volume will also include a full and comprehensive glossary and a complete series of notes. An important feature of the "Century Shakespeare" will be an up-to-date and popular account of Shakespeare's life and work by Dr. Furnivall and Mr. John Munro.

The Macmillan Co. publish for the University of Michigan a monograph, by Miss Orma Fitch Butler, entitled "Studies in the Life of Heliogabalus." This Roman unworthy might, we should imagine, make the subject of an interesting book: we may hardly thus describe Miss Butler's production, which is a typical example of unreadable seminar-literature.

"Government by the People," by Mr. Robert H. Fuller, is a small book published by the Macmillan Co. It gives an account of the laws and customs regulating the election system and the formation and control of political parties in the United States. It is a book that every first voter, to say nothing of hardened practitioners in politics, should read and seriously ponder over.

"Ohio before 1850," being a study of the early influence of Pennsylvania and southern populations in Ohio, written by Dr. Robert E. Chaddock, is a recent Columbia University monograph published by Messrs. Longmans, Green, & Co. Other publications in the same series are "Factory Legislation in Maine," by Mr. E. Stagg Whiting; "Consanguineous Marriages in the American Population," by Dr. George B. Louis Arner; and "Adolphe Quetelet as Statistician," by Dr. Frank H. Hankins.

A Balzac Museum has begun to take form and substance at Passy, the Parisian suburb where the novelist lived during his most productive period, from 1842 to 1847. There, at 47 Rue Raynouard, the little house that Balzac hired for six hundred francs a year has been purchased by a group of his admirers and is to be turned into a public museum after the pattern of the Victor Hugo Museum in the Place des Vosges. It is proposed to furnish the house in the style of Louis Philippe's time, and to fill it with all sorts of Balzac relics. Balzac's former landlady is said to be still living at Passy and to be entertainingly communicative concerning her famous tenant.

The untimely death of Professor Louis Dyer, following a surgical operation in London, about the middle of July, will be greatly deplored by the large circle of his friends and admirers in England and America. Though he had lived at Oxford for many years, and was a lecturer at Balliol College, Professor Dyer had retained his connection with America by correspondence, by occasional visits and lecture tours, and by his published letters. He was not one of Mr. Bernard Shaw's Greek scholars who know little Greek and nothing else. Before entering Harvard College he had studied in Europe. He graduated with final honors in modern languages as well as in classics, and he has always been honorably distinguished among American classicists for the breadth and range of his culture. He was for some years assistant professor of Greek at Harvard. His published works include an esteemed edition of Plato's "Apology" and "Crito," a volume of studies in Greek religion and antiquities entitled "The Gods in Greece" (reviewed in THE DIAL for October, 1891), and a recent work on Machiavelli. In its earlier years, he was a valued contributor to THE DIAL. Professor Dyer was fifty-seven years of age.

TOPICS IN LEADING PERIODICALS.

August, 1908.

Actress, a Popular, Chapters from the Life of—II. Pearson.
Adirondack Camps, Luxurious. Alice M. Kellogg. *Broadway*.
Agricultural College on Wheels. James F. Dorrance. Pearson.
Album on the Center-Table. The. Eugene Wood. *Everybody's*.
Aldrich Letters, A Group of. Ferris Greenslet. *Century*.
Aldrich-Vreeland Bill, The. Theodore Gilman. *No. American*.
American Art Scores a Triumph. Giles Edgerton. *Craftsman*.
American Farmer Feeding the World. *World's Work*.
American Horse, The. C. B. Whitford. *World To-day*.
American Trading around the World. *World's Work*.
Andes, Skyland in the. Marrion Wilcox. *Putnam*.
Arctic Color. Sterling Heilig. *McClure*.
Art Effort, Value of. Frank Fowler. *Scribner*.
Atlantic City, Boardwalkers of. F. W. O'Malley. *Everybody's*.
Atlantic Liners' Longshoremen and Dockers. *Everybody's*.
Bancroft, George. William M. Sloane. *Atlantic*.
Baseball: The National Game. Rollin L. Hartt. *Atlantic*.
Baths and Bathers. Woods Hutchinson. *Cosmopolitan*.
Beecher and Christian Science. M. B. White. *Cosmopolitan*.
Bigelow, John: Elder Son of Democracy. J. Creelman. *Pearson*.
Bismarck, Talks with. Carl Schurz. *McClure*.
Black Hand Power and Mystery. Alfred H. Lewis. *Broadway*.
Boys, The Awkward Age of. G. Stanley Hall. *Appleton*.
"Boz" and Boulogne. Deshler Welch. *Harper*.
Bryan's Convention. Samuel E. Moffett. *Review of Reviews*.
Bully the Ox, Story of. Charles D. Stewart. *Atlantic*.
Bunk-House, A, and Some Bunk-House Men. *McClure*.
Business Career, A Commonplace. F. Crissey. *World To-day*.
Chautauqua, The. Trumbull White. *Appleton*.
Chemical Fertilization. Alfred Gradenwitz. *World To-day*.
Children's Carnival, The. Harold E. Denegar. *World To-day*.
Children, What our Cities are Doing for. G. F. Walsh. *Craftsman*.
Christian Science Cures, One Hundred. R. C. Cabot. *McClure*.
Christianity, The Salvation of—I. Charles F. Aked. *Appleton*.
Churchill, Lady Randolph, Reminiscences of—IX. *Century*.
Clam-Bake, The. Henry J. Peck. *Century*.
Cleveland, Grover. Henry L. Nelson. *North American*.
Cleveland as a Public Man. St. Clair McKelway. *Rev. of Revs.*
Cleveland at Princeton. Henry Van Dyke. *Rev. of Reviews*.
Commercial Education in Germany. *World To-day*.
Commercial Greatness, Our Era of. O. S. Straus. *World's Work*.
Congressman, The First Speech of a. V. Murdock. *American*.
Currency Law, The New. J. H. Gannon, Jr. *Pearson*.
Drought, Saving Three Counties from. H. H. Dunn. *World Today*.
Egypt, The Spell of—IV. Robert Hichens. *Century*.
Egyptian Art, Ideal of. Sir Martin Conway. *No. American*.
Elizabethan Pageant, Reviving the. Paul P. Foster. *World To-day*.
Endowments: Their Relation to Insurance. *World's Work*.
Enfranchised Woman, What it Means to Be an. *Atlantic*.
England and America, Political Campaigning in. *Atlantic*.
English Thatched Roofs. Herbert M. Lome. *Craftsman*.
Esperanto in Germany. Otto Simon. *North American*.
Export Success, A Story of. E. J. Bliss. *World's Work*.
Export Trade, Pioneers of. U. D. Eddy. *World's Work*.
Face Factory, The. Eugene Wood. *Broadway*.
Fiction in Lighter Vein. Charlotte Harwood. *Putnam*.
Foreign Investors, The Ways of. *World's Work*.
Foreign Parasites and their American Prey. *Broadway*.
Foreign Tour at Home—VI. Henry Holt. *Putnam*.
Foreign Trade, Technique of. E. N. Vose. *World's Work*.
Formosa, The Japanese in. W. C. Gregg. *Review of Reviews*.
Freighters of the Seas, The. Edgar A. Forbes. *World's Work*.
French Finance in 1907. Stoddard Dewey. *Atlantic*.
Gasolene Prairie Schooner, The. Walter E. Peck. *Scribner*.
Gibbons, Cardinal, Forty Years Ago. Day A. Willey. *Putnam*.
Gloucester Days, Old. Elinor Macartney Lane. *Appleton*.
Good Government. C. J. Bonaparte. *World To-day*.
Grant and the Facts of History, "Mr. Dooley" on. *American*.
Great Actor, —Must He Be a Genius? B. Matthews. *Munsey*.
Guatemala's Transcontinental Route. M. A. Hays. *Rev. of Revs.*
Gyroscope, The. Arthur Gordon Webster. *Review of Reviews*.
Gyroscope, Applications of. J. F. Springer. *Rev. of Revs.*
Half-Disabled Folk. J. Madison Taylor. *Lippincott*.
Halstead, Murat: Great American Journalist. *Rev. of Reviews*.
Hate, A Story of. Gertrude Hall. *McClure*.
Henry, Edward L.: Painter of Good Old Times. *Broadway*.
Herd, A Tenderfoot's First. Edgar B. Bronson. *Pearson*.
Heroine, the Modern, Morals of. Elizabeth Bisland. *No. Amer.*
Hospital Methods, Improvement in. E. K. Tompkins. *Craftsman*.
Ibsen Harvest, The. Archibald Henderson. *Atlantic*.
Indian Compound, Life in an. Mary A. Chamberlain. *Atlantic*.
Inland Seas, Romance and Tragedy of. J. O. Curwood. *Putnam*.
Ireland, The New—VI. Sydney Brooks. *North American*.

Irrigating an Empire. Herbert Vanderhoof. *World To-day*.
 Irving, Henry, Last Years with. Ellen Terry. *McClure*.
 January, William; Valjean of To-day. B. Millard. *Cosmopolitan*.
 Kern, John Worth. Frederic A. Ogg. *Review of Reviews*.
 Kittens, My. Carmen Sylva. *Century*.
 Labor Disputes, Injunctions in. Francis M. Burdick. *No. Amer.*
 Latin America. John Barrett. *World's Work*.
 Life Insurance, Romance of—III. W. J. Graham. *World To-day*.
 Literary Criticism, Honest. Charles M. Thompson. *Atlantic*.
 Magazine Illustrators. Gustavus C. Widney. *World To-day*.
 Maine after Forty-seven Years of Prohibition. *Appleton*.
 Man Bird, The, and his Flight. G. G. Bain. *Broadway*.
 Mississippi, The Silent. Hamlin Garland. *Appleton*.
 Morgan, J. Pierpont. Alfred H. Lewis. *Cosmopolitan*.
 Motor Boat, Across Europe by—IV. H. C. Rowland. *Appleton*.
 Motoring, Romance of. Henry C. Greene. *Atlantic*.
 Navy, Great Task of our. John R. Winchell. *Metropolitan*.
 Negro, Voodoo and the. Marvin Dana. *Metropolitan*.
 Negroes, Agricultural Extension among the. *World To-day*.
 Newport: City of Luxury. Jonathan T. Lincoln. *Atlantic*.
 Northern Question, The. Britannicus. *North American*.
 Occult Phenomena—V. Hamlin Garland. *Everybody's*.
 Oregon: Home of Direct Legislation. *World To-day*.
 Paris by Night. Marie Van Vorst. *Harper*.
 Patch Quilts and Philosophy. Elizabeth Daingerfield. *Craftsman*.
 Philippine Assembly, The. James A. LeRoy. *World To-day*.
 Population, Diminishing Increase of. W. S. Rossiter. *Atlantic*.
 Postal Savings-banks. George v. L. Meyer. *North American*.
 Presidential Portraits in White House. H. C. Hambidge. *Munsey*.
 Problem Novels, Some. Elisabeth Luther Cary. *Putnam*.
 Prohibition and Social Psychology. H. Münsterberg. *McClure*.
 Prohibition, Liquor's Fight against. C. A. Phelps. *Broadway*.
 Psychical Research. Sir Oliver Lodge. *Harper*.
 Railway Coaches, Germs in. E. C. Hall. *World To-day*.
 Remediable Nuisances. René Bache. *Lippincott*.
 Rocky Mountain Endurance Race, The. M. Muir. *World To-day*.
 Rome, Ancient, The Heart of. Arthur S. Riggs. *Munsey*.
 St. Gaudens, Augustus. George B. McClellan. *Putnam*.
 Scott, Thomas A.: Master Diver. F. H. Smith. *Everybody's*.
 Shenandoah, Scars of War in the. J. D. Wells. *Metropolitan*.
 Sherman, James S. William E. Weed. *Review of Reviews*.
 Small Farms Yielding Large Returns. *Craftsman*.
 Socialism and International Arbitration. J. Jaures. *No. Amer.*
 Soil, A Plea for the, in Literature. Sarah D. Upham. *Lippincott*.
 Southern Statesmanship, The New. Ray S. Baker. *American*.
 Southwest, Evolution of the. Charles M. Harvey. *Metropolitan*.
 Standard Oil Company, The. C. M. Keys. *World's Work*.
 Suggestions, Some Unpalatable. W. D. Howells. *No. Amer.*
 Summer Show, The. Alan Dale. *Cosmopolitan*.
 Taft, Lorado, Notes on. Henry B. Fuller. *Century*.
 Thoreau's "Maine Woods." Fanny H. Eckstorm. *Atlantic*.
 Thousand-Year Pine, Life of a. Enos A. Mills. *World's Work*.
 Tibet, My Discoveries in. Dr. Sven Hedin. *Harper*.
 Tramps, When We Were. Frances W. Huard. *Century*.
 Treasury, Watch-Dogs of the. P. E. Stevenson. *World's Work*.
 Tuna: Leaper of the Kuroshio. C. F. Holder. *Metropolitan*.
 Typhoid Pest at our Gates. P. Bigelow. *Broadway*.
 "Uncle Remus," The Author of. *Review of Reviews*.
 Voices. Lucy Scarborough Conant. *Atlantic*.
 Wall Street as the Centre of Fashion. F. T. Hill. *Harper*.
 Water Powers, Use of our. C. H. Forbes-Lindsay. *Craftsman*.
 Whitney, Mrs. Harry P.: Sculptor. S. M. Hirsch. *Munsey*.
 Winans, Walter, and his Horses. Marcus Woodward. *Munsey*.
 Woman, The World's Littlest. Arthur Brisbane. *Cosmopolitan*.

LIST OF NEW BOOKS.

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

BIOGRAPHY AND HISTORY.

- The Daughter of Louis XVI.**, Marie Thérèse Charlotte de France, Duchesse D'Angoulême. By G. Lenotre; trans. by J. Lewis May. Illus., 8vo, gilt top, pp. 343. John Lane Co. \$4. net.
- Lord Kelvin: An Account of his Scientific Life and Work.** By Andrew Gray. Illus. in photogravure, etc., 12mo, gilt top, pp. 316. "English Men of Science." E. P. Dutton & Co. \$1. net.
- The Roman Empire**, B. C. 29—A. D. 476. By H. Stuart Jones, M.A. Illus., 12mo, pp. 476. "Story of the Nations." G. P. Putnam's Sons. \$1.50.

- From Libau to Tsushima: A Narrative of the Voyage of Admiral Rojdestvensky's Fleet to Eastern Seas, including an Account of the Dogger Bank Incident.** By Eugène S. Politovsky; trans. by F. R. Godfrey. 12mo, pp. 307. E. P. Dutton & Co. \$1.50 net.
- The Tragedy of Korea.** By F. A. McKenzie. Illus., 12mo, pp. 310. E. P. Dutton & Co. \$2. net.

GENERAL LITERATURE.

- Essays Political and Biographical.** By Sir Spencer Walpole; edited by Francis Holland. With photogravure portrait, 8vo, gilt top, pp. 317. E. P. Dutton & Co. \$3. net.
- Views and Reviews.** By Henry James; with Introduction by Le Roy Phillips. 12mo, gilt top, uncut, pp. 241. Boston: Ball Publishing Co. \$1.50 net.
- The Writings of Samuel Adams.** Collected and edited by Harry Alonzo Cushing. Vol. IV., 1778-1802. Large 8vo, gilt top, pp. 431. G. P. Putnam's Sons. \$5. net.

DRAMA AND VERSE.

- Omar Repentant.** By Richard Le Gallienne. Oblong 16mo, gilt top. New York: Mitchell Kennerley. 75 cts. net.
- Everyman: A Morality Play.** Edited, with Introduction and Bibliography, by Montrose J. Moses. Illus., 12mo, pp. 161. New York: Mitchell Kennerley. \$1. net.
- The Lilies.** By Henry P. Spencer. 12mo, pp. 31. Boston: The Gorham Press. \$1.
- The Banners of the Coast.** By Archibald Rutledge. 8vo, pp. 47. Columbia, S. C.: State Company. \$1.
- From the Footlights of Song.** By Charlotte M. Packard. 12mo, uncut, gilt top, pp. 60. Boston: The Gorham Press. \$1.
- The Soul of the Singer, and Other Verses.** By H. Graham Du Bois. 12mo, pp. 44. Boston: The Gorham Press.
- Jephtha Sacrificing, and Dinah: Two Dramatic Poems.** By Edwin Thomas Whiffen. 12mo, gilt top, pp. 89. Boston: The Grafton Press. \$1. net.
- Golden Rod and Lilies.** By R. W. Gilbert. 12mo, gilt top, pp. 188. Boston: The Gorham Press.

FICTION.

- Together.** By Robert Herrick. 12mo, pp. 595. Macmillan Co. \$1.50.
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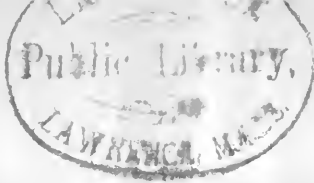


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THE GRANDISONIAN MANNER.

In a paper from the pen of Lady Grove, published recently in the London "Chronicle," comment is made on the withdrawal of certain gentlemen from the "mixed" clubs ("cock and hen" clubs is the current slang term) to which they had belonged, and which they had joined while the clubs were still exclusively for men, but which they had left in high dudgeon at the subsequent admission of women—an innovation that they held to be destructive of the very *raison d'être* of club life. That is, these gentlemen, one might argue, had joined their clubs in order to escape the amenities of polite society, and felt themselves aggrieved when called upon to observe those amenities. An acquaintance of ours who has no home ties and no fixed habitation of her own deplors her lot because she finds it irksome, as perpetual boarder or guest in other people's houses, to wear always her "company manners."

This hatred of formality, this ever-present tendency to revert to primitive unconventionality (and primitive savagery), is neither wholly bad nor wholly good; but in this rapidly-moving twentieth century of ours, when we fancy we have hardly time to be polite, the obvious danger is that too little attention will be paid to the cultivation of the minor morals, of the suave and gracious manners that bespeak a cultured leisure. What better corrective to the rude haste, the selfish scramble, of a money-making age could be devised than a deliberate reading, or re-reading, of "Sir Charles Grandison"? From one who "taught the passions to move at the command of virtue," as Johnson said of Richardson, the reader may take a lesson in the ordering of his daily walk and conversation. Nothing is too trivial to be treated with dignity and gravity by the excellent printer-author. "In these small instances," he makes one of his minor personages say, "are the characters of the heart displayed far more than in greater." To the men and women of Richardson's novels the little things of life are abundantly worth while. They hurry over nothing, they slight nothing. An old lady of Sir Walter Scott's acquaintance always chose "Sir Charles Grandison" to be read to her as she sat in her elbow

chair, because she knew that were she to fall asleep in the course of the reading she should lose nothing of the story, but should find the party where she left them, — conversing in “the cedar parlour.” In the important things of life, as in courtship and marriage, the stately deliberation is marvellous to behold. In paying his addresses to Harriet Byron, Sir Charles makes his advances by parallels, beginning with the estimable grandmother and redoubling his caution as he approaches the citadel itself. His delicacy causes him to doubt whether Miss Byron will pardon, or should be permitted to pardon, an earlier passion cherished by him for the unfortunate Clementina della Porretta. But he takes Miss Byron’s hand, and is bowing over it at page 65 of the sixth volume; at page 81 the actual offer of marriage begins, and it extends to page 89, the suitor talking almost uninterruptedly the while and (it is needless to add) expressing himself in admirable English.

The priggishness of our paragon of a hero is of course undeniable, if one chooses to dwell on that aspect of his character. His delicacy amounts, to some readers, almost to effeminacy; and hence he has been maliciously styled one of the author’s principal female characters. Even the heroine finds fault with his faultlessness. “A most intolerable superiority!” she exclaims; “I wish he would do something wrong, something cruel.” That is only uttered, however, under an overpowering sense of her own inferiority, or imagined inferiority. It is significant that Richardson at first intended to call his book “The Good Man.”

That it purifies the heart and refines the manners to commune with the virtuous characters depicted by the author of “Pamela” has been often enough asserted by his admirers. Diderot even found in Richardson’s novels an intellectual stimulus of a high order. “I have observed,” he declares, “that in a company where the works of Richardson are being read, either privately or aloud, the conversation at once becomes more interesting and animating.” Diderot’s seventeen pages of glowing eulogy in the *Journal Etranger* — a panegyric inspired by the recent death of the novelist — can no longer be taken seriously; yet there is something rather pleasing in finding this keen-witted Frenchman so overcome with admiration for the worthy Englishman that he vows he will part with other portions of his library if he must, but Richardson he will keep — on the same shelf with Moses, Homer, Euripides, and Sophocles; and he will read them by turns.

There is an old-world charm in the very formality with which Richardson’s characters address one another. Even to his sisters Grandison is always “Sir Charles,” and they are not accosted by him as plain Charlotte or Caroline, but as “sister Charlotte,” or “my dear Caroline.” Charlotte, on her part, habitually calls her elder sister “Lady L——,” and her brother-in-law is either “Lord L——” or “my lord.” All the more amusing, as well as surprising, is it to catch Miss Grandison, in a moment of excessive familiarity and self-forgetfulness, exclaiming, “Such another word, Harriet, and I’ll blow you up!” Again we detect her using the slang expression, “I’ll be hanged if —,” an unseemliness for which the exemplary Miss Harriet fails not to call her to account in a gentle way.

But by far the most edifying passages in the book are found in the conversations that Sir Charles carries on with the various characters of the story. Upon his father’s death what could be more praiseworthy than the judicious resolve, concerning both parents, thus expressed to his cousin Everard: “I will have an elegant but not sumptuous monument erected to the memory of both, with a modest inscription that shall rather be matter of instruction to the living than a panegyric on the departed. The funeral shall be decent, but not ostentatious.” And the following, from a young man in his twenties, is unexceptionable (Sir Charles is addressing his two sisters and Miss Harriet Byron): “Our passions may be made subservient to excellent purposes. Don’t think you have a supercilious brother. A susceptibility of the passion called *love*, I condemn not as a fault; but the contrary. Your *brother*, ladies, (looking upon all three,) is no Stoic.” In the end, of course, he gracefully yields to his “susceptibility of the passion called *love*,” and succeeds, with one entire volume to do it in, in getting married to the admirable Harriet; but lest even then he should have left on the reader’s mind some impression of unseemly haste, he takes still another volume to make his exit from the stage in a leisurely and graceful and dignified manner.

That he would never suffer his horses’ tails to be docked is one, and a not insignificant, claim to our approval of Sir Charles. No smallest occasion to show his humanity was neglected by him; and he found ways, some of them rather extraordinary, to do good and to smooth the path of life for others. For a profligate uncle he finds an excellent and suitable wife, having before that preached so moving and improving a ser-

mon to his errant kinsman on the wickedness of his conduct that the sinner gives vent to his feeling of remorse in the following somewhat surprising manner :

“ ‘By my soul,’ said he, and clapped his two lifted-up hands together, ‘I hate your father : I never heartily loved him; but now I hate him more than ever I did in my life.’

“ ‘My lord !’

“ ‘Don’t be surprised. I hate him for keeping so long abroad a son who would have converted us both. . . . O my sister, how have you blessed me in your son.’ ”

A most striking illustration of Sir Charles’s unflinching graciousness of demeanor even in very trying situations is furnished by a letter that he wrote to his spendthrift father, just after that dissipated gentleman had applied to his son for consent to raise money (to pay a gambling debt) by mortgaging a part of the family estate. The son most magnanimously and respectfully replies:

“ ‘Why, sir, did you condescend to write to me on the occasion, as if for my consent? Why did you not send me the deeds ready to sign? Let me beg of you, ever dear and ever honored sir, that you will not suffer any difficulties, that I can join to remove, to oppress your heart with doubts for one moment. . . . Permit me, sir, to add, that, be my income ever so small, I am resolved to live within it. And let me beseech you to remit me but one half of your present bounty.’ ”

Let it be admitted without dispute that Grandison is to us a highly unreal, impossible, and even ridiculous character, endowed as he is with every virtue, every grace, and every worldly advantage, that a fairy godmother could have bethought her to bestow upon him at birth, and exhibiting his perfections with an elaborate mock-modesty through seven closely-printed volumes. Nevertheless, if the reader of a less naïvely sentimental age will but take up the book in a spirit of indulgence and not let his sense of humor get the better of his good-humor, he may possibly find himself not wholly unbenefitted by a leisurely perusal of the story in all its pitiless length. A month of one’s spare hours might be passed in far worse company than that of the *dramatis personæ* so amusingly enumerated at the beginning of the work under the headings, “Men,” “Women,” and “Italians.”

AN unknown work by Ibsen has recently been discovered, and will probably be included in an edition of his unpublished pieces which is now in preparation. The title of the new discovery is “Song at Akershus,” Akershus being the name of a fortress in Christiania. It dates from Ibsen’s early years, and is in form a romantic tale. A plan for transforming Ibsen’s house into an Ibsen museum has been put forward of late, and is said to have met with support.

CASUAL COMMENT.

THE RAPTUROUS QUALITY IN LITERATURE is what all readers hunger for as they take up each successive “book of the year” or phenomenal “best seller,” but the rapture does not always follow. The older and sadder and wiser we grow, the less easily are we ravished by current sensational fiction, however great and however increasing may be our calm delight in our favorite old authors. It is with some interest and pleasure, therefore, that we hear from London an instance of undoubted ravishment. “The Blue Lagoon,” by Mr. A. De Vere Stacpoole — a book regarded by Mr. Jacob Tonson as emphatically “the book of the season” — was taken up one night by a literary woman of good taste and judgment as she was combing her hair before going to bed. She began to read, and when, an hour and a half later, she came to herself and laid the book down, she found herself still seated before her dressing table, comb in hand, having scarcely moved in all that interval of rapt delight. This involuntary tribute the teller of the story pronounces to be one “which could not perhaps be surpassed in all the history of criticism.” But it is surpassed by at least one other instance. Sir Joshua Reynolds was once travelling in the country when, at an inn where he chanced to stop for the night, he hit upon a copy of Johnson’s “Life of Savage,” then just published; and he began to read it without so much as sitting down, but stood by the fire with the book in one hand and his arm resting on the mantelpiece. When he at last finished his reading and returned to the world about him, he found his arm quite stiffened and benumbed by its long continuance in one position.

THE CONSCIENCE OF THE BOOK-BORROWER is well known to be as easy as an old shoe in the matter of returning borrowed books; and the return of public library books — if it were not for the necessity of returning them in order to get others, and if it were not also for the prick of the two-cents-a-day fine on over-due volumes — might well become the exception rather than the rule with many a thoughtless user of the free library. It is not, however, the ordinary little-reflective reader-for-pleasure who alone inclines to sin in the thoughtless retention of books over-time; librarians themselves, as Mr. Andrews of the John Crerar Library remarked at the library meeting at Minnetonka, are not noted for promptness in returning borrowed books. Conspicuously dilatory, too, are the privileged patrons of college and university libraries. We have had personal experience of faculty members retaining library books for six months, and even a year, without so much as a blush of shame when requested to consider the rights of others. One amusing, and it is to be hoped wholesomely instructive, incident comes to mind. One of these unpunctual borrowers came to the library in hot quest of a much-needed volume, and was thrown into a fever of vexation and impatience on being told that

it was out. Nothing would do but that the record of the book should be looked up at once and the book itself called in as soon as possible under the rules. Search was accordingly made, and the volume was found charged (under an ancient date) to the applicant himself.

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THE LATE DEAN OF AMERICAN DRAMATISTS, Bronson Howard, who has just died in his sixty-sixth year, was the prolific author of unusually popular and successful plays. Probably his "Shenandoah" has been witnessed by more play-goers throughout the country than any other drama now on the stage, with the exception of "Uncle Tom's Cabin," which still travels the backwoods circuit to the unflinching delight of rural audiences. That Mr. Howard was capable of even better work than he furnished so abundantly and acceptably at the call of theatre-managers and star-actors, has been thought by more than one observer of his rise from inconspicuous journalism to international fame as a playwright. Other noted plays of his, besides "Shenandoah," that readily come to mind are "The Henrietta," "Diamonds," "The Banker's Daughter," "Aristocracy," and (among his later dramas) "Peter Stuyvesant," which he wrote in collaboration with Professor Brander Matthews, and "Kate," written only two years ago. That the American stage should, in quick succession, have suffered the loss of its most gifted and scholarly actor, Richard Mansfield, and of its most experienced and successful playwright, Bronson Howard, is cause for deep regret.

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OLD-TIME LITERARY NEW ENGLAND loses another link in the chain connecting it with the present, in the death of Mrs. Louise Chandler Moulton, at her home in Boston, on the 10th of the present month. Born in Connecticut in 1835, Mrs. Moulton's literary activities began almost with the beginning of the half-century and continued until near the time of her death. She was a prolific writer of stories and poems for the magazines, and of literary criticisms for various publications; while her published volumes in prose and verse number some twenty titles. Her work as editor was also notable, including a collection of the poems of Philip Bourke Marston, to which she prefixed a touching and appreciative memoir; and she rendered a similar service for Arthur O'Shaughnessy, the Irish poet. Mrs. Moulton's own poems are marked by sincerity and artistic skill, and in all she did she showed herself a cultivated and conscientious literary worker. Few indeed are now left of the group of New England writers to which Mrs. Moulton belonged.

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THE PUBLIC LIBRARY AND THE CHILDREN are, between them, producing a lively centre of literary activity at Cleveland, Ohio, where, under the competent direction of Librarian Brett, the intellectual needs of young readers are being administered to in

a variety of novel and effective ways. An attractive, instructive, well-illustrated, and thoroughly interesting pamphlet or "hand-book" was prepared by the Library Board, primarily for the information of the attendants at the late annual convention of the National Educational Association in Cleveland, and also for the citizens interested in the library work going on among their children; and this hand-book, entitled "The Work of the Cleveland Public Library with the Children," is now, through Librarian Brett's kindness, offered to such of our subscribers as choose to ask for it. "The work as outlined in this hand-book," writes Mr. Brett in a personal letter, "represents various phases of its development here, but in many instances it is not peculiar to our library." Enough, however, is peculiar and original to make the pamphlet a notable contribution to the literature of public library administration. The chapter on "Home Libraries," of which there were thirty-two in operation last year, reveals some especially novel features.

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THE DEATH OF KATHARINE PRESCOTT WORMELEY occurred at her summer home in Jackson, N. H., August 4, at the age of seventy-eight. Miss Wormeley was much more than the translator of the standard English version of Balzac and the first to popularize the great French novelist in America. Finer and nobler than her work as translator and biographer was her service in the cause of charity and of girls' education. Though she was born in England, she warmly espoused the cause of her adopted country during our Civil War, and was a leader in the work of the United States Sanitary Commission. A history of that Commission and its work, and a later book called "The Other Side of War," are relics of this period of her life. The Girls' Industrial School at Newport, founded by her and maintained at her own risk for three years, after which it was incorporated with the city's public school system, is another monument to her philanthropic zeal. Perhaps Miss Wormeley's distinguishing characteristic was sympathy and appreciation: the ability to enter heartily into the spirit actuating other workers helped to make her the sympathetic and faithful translator she so abundantly proved herself to be. She had the true artist's delight in her work, and her very recent magazine paper giving her reminiscences of the second funeral of Napoleon shows her to have been far more than a hack writer or literary drudge.

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THE ADVENTURES OF PEDRO SERRANO, a Spanish castaway who may have given Defoe the idea for his "Robinson Crusoe," might perhaps with some profit be brought out, by an enterprising modern publisher, in a form suitable for young people's reading. Garcilaso de la Vega's "Comentarios Reales" give the story on the authority of a person who knew Serrano and had often heard him relate his strange experiences. The island on which he was wrecked was but a patch of sandy reef in the Caribbean Sea,

and the seven years' sufferings of Serrano give by comparison an air of ease and luxury to Robinson Crusoe's life on his wooded and fertile Juan Fernandez. This Caribbean episode dates back probably to the early sixteenth century. An English translation of the "Comentarios" appeared in 1688; and as Defoe's "Robinson Crusoe" was not published till 1719, he may well have read Garcilaso's narrative before writing his own. These facts about Serrano and his extraordinary history, as told by Mr. John D. Leckie in "Chambers's Journal," suggest the possibility that Serrano rather than Selkirk may have served as Defoe's model in framing his immortal story. Or was it more probably a combination of the two ? . . .

THE NEW EDITOR OF "UNCLE REMUS'S MAGAZINE" is, appropriately enough, the late Joel Chandler Harris's son, Mr. Julian Harris, who had been associated with his father in literary work, had secured the necessary financial backing for the magazine, had acted as its assistant editor, and had taken an active part in its business management. He is reputed an able writer, and indeed has collaborated with his father in two books not yet published. From an announcement that appears in the August number of the magazine we learn that the late editor desired no monument, but chose to be remembered by a brief line informing the readers of his periodical that it was "founded by Joel Chandler Harris." To his son and successor his impressive injunction was: "Keep the magazine clean, wholesome, and fresh with the best and simplest in life. Never let it become just a money-making machine." The promised continuance of the publication in the spirit of its founder is subject for congratulation. . . .

THE RUDIMENTARY QUALITY OF ILLUSTRATION IN COLOR, as at present produced, with such pride of achievement, in some of our leading monthly magazines, must have impressed itself on many readers of those magazines. Undoubtedly the time will come when the colored picture of our day will look as laughably crude and childish as does now to us the old woodcut of our grandparents' spelling-book. A writer on book-illustration in the July "Book Monthly" informs his readers that "the first English printed book to be illustrated was Caxton's 'Myrroure of the Worlde,' printed in 1481. The blocks were quite elementary in character, thus resembling indeed all the woodcuts of English books for a long time." And he adds, "Is it not a far cry from those days to the present colour-book done in the three-colour process?" By no means; there is, instead, a certain sort of similarity of crudeness in the two. . . .

THE NEWEST SHAKESPEARE GOSPEL is preached by Dr. Peter Alvor, who, in a book just published at Hanover and entitled "Das Neue Shakespeare-Evangelium," endeavors to persuade the world that

all the so-called Shakespeare tragedies were written by the Earl of Southampton, and all the comedies by the Earl of Rutland; but that, in order to escape political persecution, these noble authors induced a second-rate actor, William Shakespeare by name, to assume responsibility for the plays, and paid him well for this use of his name. Rutland's claims to the authorship not only of the comedies, but of all the plays, have already been defended by another German Shakespeare scholar, Professor Karl Bleibtreu, who ridicules this notion of a divided authorship. "All for Rutland" is his motto; nothing for Southampton, nothing for Shakespeare, nothing for Bacon even, does he allow.

A NONAGENARIAN OPTIMIST, Professor William Matthews, author of "Getting on in the World" (which is said to have sold to the extent of 70,000 copies in this country and to have been translated into Norwegian, Swedish, and Hungarian), had his recent birthday brightened by the visits of admiring friends. At present he is confined as a patient in the Emerson Hospital in Boston, having met with an accident that makes him temporarily unable to walk. The life of this somewhat copious author of books helpful to young men and not hurtful even to older persons is a fine comment on the products of his pen. The veteran author is still writing, even in bed, and hopes soon to leave the hospital and prosecute his literary work with renewed vigor.

AGREEMENT ON A SHAKESPEARE MEMORIAL of some kind will doubtless result from the action taken by the recent joint meeting of the Shakespeare Memorial Committee and the National Theatre Shakespeare Memorial Committee at London. The meeting was held at the Mansion House, there was a large attendance, and the Lord Mayor presided. As most of those who have been prominent in urging that the memorial take the form of a theatre rather than a huge statue in Portland Place are named as members of the new joint executive committee, there is good ground to hope that the much-discussed National Theatre will one day rise in memory of the world's greatest dramatist. . . .

LITERATURE IN THE LAUNDRY, even in the Chinese laundry, is not necessarily smothered and suffocated by the steam from the washtub. In a street-car in the suburbs of Boston—Boston, of course—there was recently to be seen the rather unusual spectacle of a Chinese laundryman intently reading a book; and, what is more, the book was discovered to be Dr. Lambourne's work on "The Fundamental Fact in Mythology." Does not such an incident make the Yellow Peril seem considerably less imminent? If the Celestial Kingdom is to furnish us scholars and philosophers to keep our linen white, it were ingratitude and folly to clamor for exclusion laws.

The New Books.

NORWAY TO ALASKA IN A HERRING BOAT.*

To write well, one must first have something to say. Captain Roald Amundsen, commander of the first successful Northwest-Passage expedition, has something of prime importance to relate, and his straightforward narrative makes not only one of the best books of Arctic exploration but one of the best books of adventure of any sort that have ever been written. Of course the existence of a continuous passage through the northern seas, from the Atlantic to the Pacific, had been well enough known for half a century or more, thanks to the devoted labors of Parry, Franklin, Collinson, Rae, and other British explorers; but no vessel had as yet succeeded in threading the difficult and dangerous route continuously from ocean to ocean. Captain Amundsen's undertaking to accomplish this in a little herring boat of forty-seven tons was by many regarded as foolhardy, but it was plain that no vessel of deep draught or great breadth of beam could hope to navigate the shallows and pick its way through the floating ice of those far-northern waters.

Roald Amundsen, according to his much too brief account of his early youth and his boyhood ambitions, was a born explorer and Arctic voyager. Nothing could still within his breast the call of the North-Polar seas, and he early began to fit himself for what he felt to be his life work. Seal-hunting in the far north was followed by an Antarctic voyage in the capacity of mate to the Belgian Antarctic Expedition under Adrien de Gerlache, 1897-1899. "It was during this voyage," says the author, "that my plan matured: I proposed to combine the dream of my boyhood as to North West Passage with an aim, in itself of far greater scientific importance, that of locating the present situation of the *Magnetic North Pole*." On returning home the enthusiastic young explorer made his way to the Meteorological Institute of his own country, and thence to Hamburg to submit his project to the greatest living authority on terrestrial magnetism, Professor G. von Neumayer, Director of the German Marine Observatory. The ardent Norwegian was hospitably received by the German savant, who even went so far

as to furnish his visitor with instruction at the Observatory in the details of magnetic observations and the use of magnetic instruments. Advice and encouragement were also sought from the greatest living Scandinavian explorer, Dr. Fridtjof Nansen; then followed some years of wearisome endeavor to raise funds for the proposed expedition, an endeavor too persistent to fail; and at last, in the early summer of 1903, ship, crew, and cargo were all in readiness, and the adventurous party of seven sailed from Christiania.

The long voyage lasted, if we may credit the title-page of "The Northwest Passage," from 1903 to 1907; but Cape Nome, which was practically the end of the all-important "passage," was reached in the late summer of 1906, nor does the narrative pursue further the fortunes of either ship or crew, though one may infer that the "Gjøa's" voyage was continued at least to San Francisco. What thereafter became of the sturdy craft the reader would much like to know — a curiosity that is not in the smallest degree gratified by the author.

Captain Amundsen does well not to preface his narrative with an exhaustive history of Northwest-Passage exploration before his time. The books are numerous enough on this subject, and we are just now eagerly interested in the "Gjøa" and the seven young Norwegians who man her, and who convey the impression of being rather a party of rollicking schoolboys escaped from their books than a serious band of discoverers, carrying their lives in their hands and intent on great ends. Such preliminary and interspersed account as is given of what had already been effected by Franklin and others in their search for the long-desired passage is too brief and hasty to be altogether trustworthy. That, however, need not destroy one's confidence in the author's record of his own and his companions' achievements. What they did and saw and suffered is set down with the simplicity, restraint, and directness characteristic of the true hero's account of his deeds. Difficult navigation, sledge excursions that were not exactly summer picnics, meteorological and magnetic observations under trying conditions, the exaction of some degree of respect and decorum from the swarming Esquimaux that beset them in their winter quarters, and the continual problem of food, fuel, and shelter in the cruel cold of those latitudes—that, in brief, indicates the work that was cut out for Captain Amundsen and his little crew. No doctor accompanied the expedition, and, although the commander essayed the

* THE NORTHWEST PASSAGE. The Record of a Voyage of Exploration of the Ship "Gjøa," 1903-1907. By Roald Amundsen. With a supplement by First Lieutenant Hansen, Vice-Commander of the expedition. With illustrations and maps. In two volumes. New York: E. P. Dutton & Co.

part of physician when occasion demanded, one life was lost before the voyage was completed; and one life out of seven was more than a decimation of the entire force. Two men, however,—one a Norwegian, the other an American—were found to repair as far as possible the sad loss.

Among many perils more or less exciting, even in the author's quiet narration, one especially deserves mention. The vessel had grounded in the shallows of Franklin Strait, the north wind blew a gale accompanied by sleet, and the spray was dashing over deck and rigging. After consulting with his comrades the captain decided to try to get the ship off with the sails. With much exertion they were set. The narrator continues:

"Then we commenced a method of sailing not one of us is ever likely to forget even should he attain the age of Methuseleh. The mighty press of sail and the high choppy sea, combined, had the effect of lifting the vessel up and pitching her forward again among the rocks, so that we expected every moment to see her planks scattered on the sea. The false keel was splintered and floated up. All we could do was to watch the course of events and calmly await the issue. As a matter of fact, I cannot say I did feel calm as I stood in the rigging and followed the dance from one rock to another. I stood there with the bitterest self-reproach. If I had set a watch in the crow's nest, this would never have happened, because he would have observed the reef a long way off and reported it. Was my carelessness to wreck our whole undertaking, which had begun so auspiciously? Should we, who had got so much further than anyone before us—we who had so fortunately cleared parts of the passage universally regarded as the most difficult—should we now be compelled to stop and turn back crestfallen?"

By throwing overboard the deck cargo and thus enabling the ship to rise a little higher under wind and wave, she finally and with many terrific bumps got off the reef and into comparatively navigable waters.

Another and an earlier narrow escape from destruction is worth noting. A furious fire one day broke out in the engine-room, right among the tanks holding two thousand gallons of petroleum, and was only extinguished after the most daring and energetic exertions from all hands. The Fates on the whole were kind to these bold adventurers, but few readers will be tempted to try a yachting cruise along the northern coast of our continent, rich in incident though such a voyage might be.

The pages devoted to the Esquimaux and their ways are fresh and interesting. Unversed in the native dialects, these Norwegians yet contrived to talk, with some degree of volubility, with the round-faced men of the icy North; and the intimate studies made of a few more strik-

ing or more intelligent individuals among them are, in a human way, worth all the geographical and scientific information in the entire two volumes. Here is a picture of Talurnaktu, a Nechilli Esquimau, who was taken into the camp on King William Land:

"His toilet was grand. Next to his skin he wore a blue woollen guernsey, over this a hunting shirt, and outside an under-coat (anorak). His understandings were clothed in a pair of moleskin trousers. All these were worn-out old clothes discarded by Lindström. 'I shall darn them during the winter,' he said; but meantime he left the rags as they were. On his head he had an old cycling cap, to which he had attached a dirty collar by way of ornament. Take him all round he was really a regular 'Arry,' and always cheerful. He smoked and chewed tobacco, and he did all he could to conduct himself like a white man. He took great pride in about six hairs, half an inch long, growing on his upper lip. He spoke with the utmost scorn of men who had no moustache. He was as strong as a bear, and, as he was so willing, he was a splendid fellow to have as help."

Sad but not surprising is the white man's influence on these natives of the hyperborean ice-fields as noted by the author.

"During the voyage of the 'Gjøa' we came into contact with ten different Eskimo tribes in all, and we had good opportunities of observing the influence of civilisation on them, as we were able to compare those Eskimo who had come into contact with civilisation with those who had not. And I must state it as my firm conviction that the latter, the Eskimo living absolutely isolated from civilisation of any kind, are undoubtedly the happiest, healthiest, most honorable and most contented among them. It must, therefore, be the bounden duty of civilised nations who come into contact with the Eskimo, to safeguard them against contaminating influences, and by laws and stringent regulations protect them against the many perils and evils of so-called civilisation."

A supplementary chapter narrates interestingly the events of Lieutenant Hansen's surveying expedition to the east coast of Victoria Land, which he christened "King Haakon VII. Coast." This account is from the lieutenant's pen. The scientific observations conducted by Captain Amundsen and his assistants, with various instruments brought for the purpose, must be counted the most valuable fruits of the voyage; but, although the subject is not entered upon in detail, it appears that several years must elapse before the necessary calculations are completed to render these observations of actual service to mankind. The determination of the magnetic north pole is no holiday pastime. As to the Northwest Passage itself, it is obviously of no commercial or other use now that it is found; and in fact the only really fresh achievement to be credited to the "Gjøa" is the accomplishment of the hitherto short un navigated section of the passage in the neigh-

borhood of Cape Colborne. Nevertheless, the very fact that there was no business profit in this arduous undertaking makes us admire the high-spirited explorers who risked their lives and endured a three-years' banishment from the civilized world for the sake of an idea.

The narrative is not free from bewildering inconsistencies, which sometimes amount to positive inaccuracies. For instance, an early chapter has one passage that makes the "Gjöa" sail through Bellot Strait, between North Somerset and Boothia Felix, while the context, as well as the indicated route on the map, shows plainly that the vessel passed through Barrow Strait, north of North Somerset, and down through Franklin Strait to King William Land. The illustrations are abundant and, being chiefly from photographs, trustworthy and helpful. The maps are also useful, but are not drawn on a scale large enough to display every movement of vessel and sledge. The English translator's name is withheld, though he has no reason to be ashamed of his work, so far as one can see. It is worth noting as a sign of the book's apparent popularity that there are published simultaneously versions in Swedish, Finnish, Russian, German, and Italian, besides the original Norwegian edition.

PERCY F. BICKNELL.

OLD ESSAYS AND A NEW PLAY BY
"VERNON LEE."*

The talented woman whose name in real life is Violet Paget, although she writes over the more prosaic and non-committal signature of "Vernon Lee," has given us a new edition of "Limbo, and Other Essays," with the addition of a drama entitled "Ariadne in Mantua." The author's first book appeared when she was only twenty-four years old, a rather youthful age to publish such a work as "Studies in the Eighteenth Century in Italy." During the three subsequent decades she has been writing attractive essays, stories, dialogues, and so forth, and has gradually won well-deserved recognition. She is master of an easy, at times almost conversational style, that makes the reader feel he is being treated *en intime*; and it is naturally delightful to enter into such relations with an unusually clever woman. But "Vernon Lee" is decidedly more than clever — she is clairvoyant and sympathetic. Her eyes have looked into life and have bidden her judgment be merciful.

* LIMBO, AND OTHER ESSAYS. With a new drama, "Ariadne in Mantua." By Vernon Lee. New York: John Lane Co.

In literature her studies have been comprehensive and thorough, although the results thereof are never obtruded pedantically. While an intimate topographical knowledge of most of Western Europe is implied by her writings, her years have been spent largely in Italy, which she knows as few descendants of the Goths and Vandals have ever known the winsome land beyond the Alps. For her, Italy is the nearest point of approach to the land east of the sun and west of the moon; and with this feeling the reviewer assuredly cannot quarrel as he faces a flood of memories. Perhaps, too, there is a little of the personal equation in the feeling that our author is most attractive when dealing with Italian themes; but there can be no doubt that, in general, her most successful essays are of the "travel-and-place" type. In the present volume, for instance, "Ravenna and her Ghosts" is incomparably better than the eponymous chapter. Indeed, "Limbo" is so far from deserving the place of honor that it is decidedly the least attractive section of the book. On the whole it may be said that "Vernon Lee" can hardly appeal to readers who have not had a little of her good fortune in the way of leisure and travel, or have not at least caught sight of the spirit of leisure in the flux of things and learned to send the spirit journeying whither the body cannot fare. Within this circle, however, she will be keenly enjoyed.

"Ariadne in Mantua" seems to us an exceptionally charming closet drama. The action takes place in the palace of Mantua during the reign of Prospero I. of Milan. The young duke is under the spell of a benumbing melancholia. One Diego, a famous singer, has been summoned from Venice to gain access to his Highness's confidence and to aid in relieving the strange obsession. It soon transpires that Diego is the courtesan Magdalen, who had been the Duke's genuinely beloved mistress when he was serving abroad. The invalid is restored to health without discovering the identity of his lost love and the healing singer. In the last act he marries his cousin; and at the festival Diego presents a masque treating of Ariadne's desertion by Theseus and her refusal to be comforted by Bacchus. The ending must be left for those of our readers who care to peruse the play. Throughout the drama the characters are well limned. But perhaps the most remarkable is the Duchess Dowager; for here a woman writer has convincingly depicted a virtuous woman of noble birth as being infinitely merciful and tender to an erring sister who sprang

from the gutter. The language is consistent with the respective *personæ*, and worthy of the theme, occasionally rising to a lofty level. The parallel between the myth and the events in the play is never allowed to become too prominent; nor do the players ever lose their human interest from being representatives of a problem. The playwright frankly avows her feeling that "these personages had an importance greater than that of their life and adventures, a meaning, if I may say so, a little *sub specie æternitatis*. For besides the real figures, there appeared to me vague shadows cast by them, as it were, on the vast spaces of life, and magnified far beyond those little puppets that I twitched." This modestly voiced hope seems to us thoroughly justified, and we are glad to recommend the play to any reader who is willing to ponder a little on the relation between "mere impulse, unreasoning and violent, but absolutely true to its aim," and "the moderating, the weighing, and restraining influences of civilization." Tradition, Discipline, Discretion, — in the presence of these necessary and victorious factors of progress what shall become of untutored love and the eternal cry of the human heart?

F. B. R. HELLEMS.

THE LIBERATOR SAINT OF ITALY.*

The story of the great Mystics makes an interesting and remarkable chapter in the progress and development of mankind. Side by side with the religions and philosophies that have been the profound and influential teachers of the race has moved the procession of specially illumined men and women who have emphasized the deepening message of the ages from a standpoint and comprehension more or less individual, and furnishing a witness of the unfolding truth cogent and alluring. The Mystics have labored diligently within the field of the established faiths, but often with distinct antagonisms to popular ruling doctrines and institutions. Indeed, they have usually occupied the place of reformers and liberators; they have made vehement attacks upon privilege and prerogative, the sources of manifold and tyrannizing evils; they have been voices in the wilderness, crying out against manifest and powerful wrong; they have brought healing and regeneration from direct contact with essential life and thought.

* SAINT CATHERINE OF SIENA. A Study in the Religion, Literature, and History of the Fourteenth Century in Italy. By Edmund G. Gardner, M.A. New York: E. P. Dutton & Co.

The Mystics have appeared in all nations and times. The mind of Japan was singularly susceptible to the revelations which make the substance of the Mystic's report and narrative; even in prosaic and moralistic China there were reactions against the prevalent Confucianism that lifted the veil from before the sanctuary; in India the *Gita-Govinda* rivals the Song of Songs in its impassioned disclosures of relations that are to be found discussed at length in Mystic literature everywhere; and the *Bhagavat-Gita* presents a dialogue which has found its echoes again and again in books. Persia was a luxuriant soil for the growth of poems that indicate and illustrate experiences not belonging to the ordinary light of the common day; even the skeptical Omar has in some interpretations been made the bearer of a transcendent intelligence. The Song of Solomon aroused the middle-age thinkers to a long line of kindred and supramundane revelations. Plato, Philo, Plotinus deal with realms to which the thought of man is not unaccustomed, but which require an unwearyed wing and an unusual exercise of energy. The Mystic, however, found a most congenial home and a responsive audience during the Middle Ages. The ardent subjectivity of mankind awoke to a wonderful consciousness of itself, and began to discover regions hardly known before. Bonaventura, Bernard of Clairvaux, Nicholas of Cusa, Saint Catherine of Siena, — these belong to a cloud of witnesses who have an extraordinary message to deliver, and who present it with singular nobility and marked unanimity. The Mystic tradition has come down to modern times in France, in England, in America; the transcendentalist has had his tale to tell, and has told it with inspiration and charm.

It may be an easy exercise of the skeptical understanding to sweep all this long and continuous history into the limbo of the abnormal and the hysterical; it may certainly be said that there are sane and reasoned philosophies whose content differs in no wise from that of the genuine mystical literatures. With the complete discrediting of the mystical, we shall also be obliged to discredit these. It may be that Plato and Hegel and Emerson have dwelt in a vague and hazy dreamland, and that modern culture and life can have in them, after all, only an historical interest; but with the disappearance of these from a real part in the experiences of to-day, shall we also get rid of Dante and Goethe and sundry other poets and men of letters? The question can only be raised here, without any attempt at discussion.

Catherine of Siena, mystic as she was, had her doubts; but she found a way of meeting them. We quote from her:

"I will teach thee [said the Voice in her heart] how to distinguish My visions from the visions of the enemy. My vision begins with terror, but always, as it grows, gives greater confidence; it begins with some bitterness, but always groweth more sweet. In the vision of the enemy, the contrary happens; for in the beginning it seems to bring some gladness, confidence, or sweetness, but, as it proceeds, fear and bitterness grow continuously in the soul of whose beholds it. . . . But I will give thee another sign more infallible and more certain. Be assured that, since I am Truth, there ever results from My visions a greater knowledge of truth in the soul; and, because the knowledge of truth is most necessary to her about Me and about herself, that is, that she should know Me and know herself, from which knowledge it ever follows that she despises herself and honors Me, which is the proper office of humility, it is inevitable that from My visions the soul becomes more humble, knowing herself, and knowing Me better."

This is, of course, the mediæval method of stating the fact; but even at the present time the easy and pleasurable way of the physiological analysis, with its complicated experimental stations, is not an unquestionable one of reaching the truth. Moreover, the speculative results of the visionaries have often found fruitful demonstrations in the realms of history and reality.

The Mystics have been of all grades and varieties — illiterate and cultured, peasant and nobleman, pauper and prince; they have occupied every station in life and performed every sort of labor; they have ploughed the seas and discovered new continents like Columbus; they have disposed of refractory Parliaments like Cromwell; they have crowned monarchs against seemingly overwhelming odds like Jeanne d'Arc; they have transformed a whole world like Martin Luther. They have bled on the field of battle, they have been burned in the fires of martyrdom, they have died on the cross, for the Truth's sake. They can, however, be properly divided into three classes — the Quietists, whose lives are given to contemplation; the Voluntarists, who rush into the mad whirl of the world and pluck victory from the jaws of the impossible; and the Intellectualists, who give an account of themselves and develop a psychology of the Mystic consciousness. It seems likely that they will continue to appear in the future as they have done in the past.

The subject of the exhaustive and captivating study immediately before us, Saint Catherine of Siena, was the comparatively uneducated daughter of Jacomo and Lapa di Benincasa, simple and earnest people who did all in their power for the large family with which they were

blessed. She was born on the 25th of March, 1347, the feast of the Annunciation, which according to Sienese reckoning was the first day of the new year. Saint Francis of Assisi had died a hundred and twenty years before, and Dante had passed from exile a quarter of a century earlier. Petrarch was then forty-three years old; Boccaccio had not yet written the *Decameron*; Chaucer was probably a boy of seven; Charles King of Bohemia had been elected Emperor; and Pope Clement VI. ruled at Avignon. Italy was still the "hostelry of sorrow" and not yet the "lady of provinces." The cities were in the hands of remorseless tyrants, or, if they pretended to govern themselves, were subject to internal conflicts and hostile attacks from their neighbors. Hordes of mercenary soldiers held allegiance now under this one and now under that, and gave misrule additional horrors. The moral condition of ruler and citizen was no better than the political; pestilence and disease came with resistless strength and malignity.

Catherine of Siena was to pass into this scene and this atmosphere with words of admonition and hands of healing. Her power was shown early; visions floated before her, and her vocation was soon determined. She met with the usual opposition from home and friends, but she went forth undeterred to the fulfilment of her work. She joined the Sisters of Penance of St. Dominic, called in Siena the *Mantellate*, — not nuns, strictly speaking, but devoted to the service of religion while remaining in their homes. Her life became painfully rigid and austere; her soul was evidently set apart for special labors and duties.

Gradually a body of faithful disciples and adherents gathered about her, members of the *Mantellate*, women of culture and noble birth; then priests, who recognized her right of leadership, and later men and women from every walk in life. Chief among her followers were the Fra Raimondo du Capua, later Master of the Dominicans, who wrote her story, the authentic source of information about her, and Stefano Maconi, the Carthusian, a man of the same mould as herself. The fellowship found ample toil waiting for it. Catherine was a leader and commander, —

"A wonderfully endowed woman with an intuition so swift and infallible that men deemed it miraculous, the magic of a personality so winning and irresistible that neither man nor woman could hold out against it, a simple untaught wisdom that confounded the arts and subtleties of the world; and with these a speech so golden, so full of mystical eloquence, that her words,

whether written or spoken, made all hearts burn within them when her message came. In ecstatic contemplation she passes into regions beyond sense and above reason, voyaging alone in unexplored and untrodden realms of the spirit; but when the sounds of the earth break in upon her trance, a homely common sense and simple humor are hers, no less than the knowledge acquired in these communings with an unseen world."

Catherine soon entered upon her great tasks. The fellowship at different times occupied different abodes; they grew into a significant power in Siena. Catherine was a preacher of winning charm and singular allurements; she persuaded many into an abandonment of lives that brought forth unwholesome fruits. Siena was torn by feuds and hostile factions, and Catherine was recognized as a mediator in their internecine quarrels. Nor was Siena alone aware that a new spiritual force had arisen in Italy. She was to play a part in the settlement of political disturbances in Milan and Pisa and Lucca and Florence. She now began the series of letters which continued during the remainder of her days. They contain her hopes and dreams, they exhort priests and potentates to bring about that reformation of Church and State which will give peace and unity to Italy; they voice again the aspirations which make up the political creed of her predecessor Dante, and which burst forth with renewed vigor in the impassioned demands of her successor Savonarola.

Into the details of this struggle, and this mingled defeat and victory, we cannot enter here. She threw herself with unrestrained ardor into three large projects — a mistaken zeal for another crusade, urged by the Pope; the reformation and regeneration of the prelacy; the return of the Pope to Rome from his exile in Avignon. This last had already been fiercely brought to the attention of Gregory XI., by the Swedish Mystic and Prophetess, Birgitta, then residing in Rome. "Unless the Pope," was the message of Birgitta, "comes to Italy in the time and in the year appointed, the lands of the Church, which are now united under his sway and obedience, will be divided in the hands of his enemies."

The difficulties of the time had brought on the bitter war between Florence and the Pope; the cities vacillated between the two; Bernabo Visconti, the sinister tyrant of Milan, gave gloomy counsel and fomented discord; Giovanna, the pleasure-loving and mysterious Queen of Naples, intervened and increased the bitterness of the conflict; Catherine with her fellowship was called to Florence, and from there sent to Avignon. This was the crowning labor of her life. The Florentines behaved with wily and

astute treachery; the counsellors about the Pope built up every sort of obstacle, palpable and tenuous, between her and the Holy Father; she maintained her spiritual supremacy, held him firm to the purpose, and after incredible tribulations, natural and apparently supernatural, restored the Pope to the Imperial city.

Her great work was done. In the year following, and at the coming of the schism, when several Popes claimed the legitimacy of their election, Catherine espoused the cause of Urban VI. She came to Rome at his invitation, and there, after enduring prolonged and violent suffering, induced perhaps by the austerity of her life, she made the great transition, surrounded by her unflinching friends, on April 29, 1380.

Toward the close of her life, Catherine took thought for the written word she was leaving behind her. In the early autumn of 1378 she completed her remarkable book, the *Dialogo* or *Libro della Divina Dottrina*. The volume is a series of Dialogues, in which the mystical doctrines of the Saint are unfolded at length, and in which the views presented in Catherine's letters are more fully expounded. The letters number nearly four hundred. These are written to kings and mendicants, saints and sinners, priests and popes. They are done with authority as of one who had the right to speak and give counsel and admonition. When the names of the patriotic lovers of Italy are spoken, no one should forget the name of Catherine of Siena.

For the work of Mr. Edmund G. Gardner, exhaustive and scholarly, one can only have that admiration which mastery of a subject inevitably invites and receives. Mr. Gardner knows Italy, its life, its history, its religion, its ideals, as few men know any country, even their own. It is superfluous to say that the original sources of information have been at the author's command, and the libraries of Italy have been laid under contribution. The subject is treated at length, and with perhaps extreme detail; but the picture of the fourteenth century in Italy is significant and convincing. The author is in full sympathy with the noble woman who makes the centre of his portrayal, and not blind to the difficulties which surround so arcane a subject. There is sometimes to be found the scholar's besetting sin, a too impressive display of erudition, and a too close adherence to authorities, with a consequent lack of finish; but happily, since Pater wrote, the critic's office has been merged in that of the interpreter's. The work is a superb one, worthy of the fine setting which the publishers have given it, — in illustrations

and binding and printing a book which delights the eye as its contents delight the mind.

The orderly arrangement of the work is particularly noteworthy; notwithstanding the wealth of detail, clearness is never sacrificed, and the picture becomes more effective with every added stroke; indeed, as in every history worthy of the name, the interest accumulates with the progress of the narrative. The book must take its place with the important ones on its subject. It contains also a well-selected Bibliography and a copious Index.

LOUIS JAMES BLOCK.

A NEW VOLUME OF GROVE'S DICTIONARY OF MUSIC.*

The fourth volume of the revised "Grove's Dictionary of Music and Musicians" extends over the space represented by Q, R, and S. These three letters have necessitated an entire volume, but as "Song," "Sonata," "Suite," and "Symphony," the exhaustive biographies of Schumann and Schubert, and sketches of prominent musicians and composers such as Rossini, Rubinstein, Spontini, Spohr, Smetana, Strauss (Richard), Saint-Saens, Svendsen, Sullivan, and such technical articles as "Scale" and "Singing," have presented themselves for consideration, it is difficult to see how the aggregate of matter from these letters could have been treated in any less space. "Sonata," "Suite," and "Symphony" remain substantially as they appear in the first issue of the Dictionary. "Song," however, has been greatly extended (now occupying eighty-one pages), as well as enriched and supplied with numerous illustrations by the scholarly research and skilled knowledge of Mrs. Edmond Wodehouse.

The biographical sketches are not always satisfactory. Some of the old ones, whose subjects are becoming antiquated, might well have been shortened to make room for more extended sketches of contemporary composers. This exception, however, cannot be taken to the sketch of Richard Strauss, prepared by Mr. Maitland, the editor of the Dictionary. It is not a sentence too long, considering its merit, and if it had been shortened we might have missed the well-deserved strictures of Mr. Maitland upon this newly-risen genius who seeks to surprise "by independence and impertinence." Those who are not blown about by every "new wind of

doctrine" that spreads abroad from Germany will agree with Mr. Maitland's conclusion:

"It is of course too soon to guess what Strauss's position among the musicians of the world may ultimately be; while he is still young enough to admit that his main object is to shock and startle, he is not too old to change his convictions."

Let us hope he will do so, and eventually produce some work which does not require an elucidatory programme to render it intelligible.

The article on "Symphony Concerts" is interesting from its local point of view, as it contains the history of eight American symphony orchestras, viz., the Boston Symphony, Brooklyn Philharmonic, Theodore Thomas Orchestra, Cincinnati Symphony (recently disbanded), Philharmonic Society of New York, New York Symphony, and the Philadelphia and Pittsburg orchestras. The historical facts in the life of our own Chicago orchestra are correctly given except in one regard. The writer, a New York musical critic, says that at the end of the first period of the contract the guarantors were discouraged by the losses entailed by the concerts and by "certain unpleasant experiences in which Mr. Thomas had become involved as Musical Director of the World's Fair in 1893." It would have been historically correct to say that they were "disappointed," not "discouraged," by the losses, and that Mr. Thomas's World's Fair experiences had no more to do with the orchestra's affairs or the guarantors' feelings than the rising of the sun. But New York will never be exactly just to Chicago. Its angle of western vision has always been distorted.

Upon the whole, this volume is a worthy companion to its three predecessors, notwithstanding some faults of omission. But why should such a dignified and important musical work of reference be disfigured with such a hodge-podge of mediocre and poorly-executed illustrations in these days of pictorial excellence? There is no excuse for it.

GEORGE P. UPTON.

THE FIRST CONSUL AS A COUNCILLOR SAW HIM.*

Dr. Fortescue has brought Thibaudeau's memoirs of Bonaparte out from the scholarly seclusion where for two or three generations they have remained practically inaccessible to the general reader, who may take his novels in a foreign tongue but must have his history in the

* GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. Edited by J. A. Fuller Maitland, M.A. Volume IV. Illustrated. New York: The Macmillan Co.

* BONAPARTE AND THE CONSULATE. By A. C. Thibaudeau. Translated and edited by G. K. Fortescue, LL.D. New York: The Macmillan Co.

vernacular. It is well that their value should be emphasized by the fact of translation. The frequency with which one meets quotations from them in the better books on the period shows the estimate which scholars long ago placed upon them. They certainly rank with the *Memoirs of Miot or Mollien*, and the *Recollections of Chaptal*.

Thibaudeau's wide political experience, as well as his confidential relations with Napoleon and Josephine, enhance the value of his observations. He had first come up to Paris with his father, who had been chosen a member of the States General. He was himself a member of the Convention and of the Council of Five Hundred. In the Convention he acted with the Mountain party, though in no slavish spirit, for he refused to join the Paris Jacobin club on the ground that this might interfere with the independence of his decisions as a legislator. When the Consulate was organized, he was appointed a member of the Council of State. If the conversations of the Councillor are, as we have every reason to suppose, the conversations of Thibaudeau, he enjoyed the confidence of General Bonaparte to such a degree that he could frankly express his disapproval of the transformation of the Consular government in 1802. Bonaparte merely remarked that it was time he got rid of his dreams. Josephine also trusted him, for she told him of the difficulties and anxieties growing out of the intrigues of Napoleon's brothers, who were urging the establishment of an hereditary *régime* in order that their own position might be magnified.

The memoirs were written in 1827, when Thibaudeau, as one of the regicides who had adhered to the government of the Hundred Days, was an exile in Brussels. He had already published two volumes of his autobiography, touching the periods of the Convention and the Directory. They seem to have excited the anger of the Bourbon authorities, and, through diplomatic intervention, he barely escaped expulsion from the Netherlands. This accounts for the fact that in the new volume he abandons the autobiographical form and presents anonymous recollections, leaving himself quite in the background. The lapse of time between the Consulate and the later years of the Restoration would ordinarily impair our confidence in the accuracy of Thibaudeau's testimony. There is more than one indication, however, that his statements do not rest upon memory alone, but upon notes carefully made at the time. There is a passage in the chapter on "Discussions on the

Civil Code" which gives an important indication in this matter. Thibaudeau is criticizing Loaré's official report of the discussions in the Council, because Loaré had "reduced all the speeches to a cold, measured, uniform style . . . which, far from having flattered the First Consul by making him speak like the rest . . . detract immensely from the freedom, vigour, and originality of Bonaparte's own words." In order to support his criticism, Thibaudeau placed in parallel columns the official version of Bonaparte's words "and his actual words as they were carefully taken down by another hand." Dr. Fortescue suggests that this other hand was Thibaudeau's, and that he had either an unusual verbal memory or a system of short-hand. At all events, he ascribes to him special skill in reporting debates and conversations, not only for this period but also for the periods that preceded. He does not throw much light on the reasons for his confidence, save that he believes that a comparison of Thibaudeau's reports with others will carry conviction of the superiority of his versions. From the point of view of the historical method, this leaves something to be desired.

These memoirs cover nearly every phase of the Consulate, the organization of the administration, the principal problems of the government, and even the manœuvres by which the Consulate ceased to be a republican and became a monarchical government. Perhaps the most important chapter is the one already mentioned, the "Discussions on the Civil Code." These discussions illustrate Bonaparte's share in the making of the code. The tone of his remarks must always be a surprise to one familiar mainly with the Napoleon of diplomacy and war. They are not a series of judgments, given with an air of finality, but the opinions expressed wear the garb of reasonableness. Certain of his remarks, recorded in a subsequent chapter where the question of taxation is raised, are still more surprising. He is made to say:

"There is neither liberty nor property in a country in which the amount of taxation to be levied from each individual varies from year to year. . . . Why is public spirit so wanting in France? because every proprietor is obliged to pay his court to the powers that be. If he falls into bad odour he may find himself a ruined man. . . . In no other country are the people so servile to the Government as in France, because here all property is dependent on its good will. . . . Nothing has been done in France on behalf of property. The man who would devise a good law on the cadastre would deserve a statue."

There is much information of the lighter sort also in the memoirs. Especially interesting is the gradual evolution of a court etiquette, the stages of which Thibaudeau seems to have

indicated with the minute particularity of a convinced but somewhat disillusioned republican. The reader is amused at the experimental changes in official costume, and at the tribulations of the persons who were obliged to use in state processions public cabs, simply covering the numbers with paper. Among the minor though not unimportant features of this record are Napoleon's conversations with Josephine, who, Thibaudeau says, though most of a lady of all at the new court, detested the theatrical effects which were sought, and sighed for greater privacy and freedom from false constraint.

Dr. Fortescue has done his work as editor well, though the volume has an unnecessary number of misprints or slight errors. It is to be hoped that he will carry out the intention he announces of presenting a translation of Thibaudeau's "Mémoires sur la Convention et le Directoire." These would not have the advantage of Napoleon's magical name, an important consideration from the publisher's point of view, but they make up one of the most informing descriptions of the later periods of the Revolution.

HENRY E. BOURNE.

RECENT FICTION.*

His real name is Maurice Ethelbert Wynne, but he is called "the Spawer" in the dialect of the seacoast vicinage which he has sought out in the hope of being able to accomplish something in his chosen work of musical composition. A concerto is struggling toward creation in his brain, and he needs a restful and inspiring environment. He secludes himself in a farmhouse, cultivates no acquaintance save that of the local parson, and proceeds to "invite his

* THE POST-GIRL. By Edward C. Booth. New York: The Century Co.

DELLAH OF THE SNOWS. By Harold Bindloss. New York: Frederick A. Stokes Co.

THE MAN WHO WAS THURSDAY. A Nightmare. By G. K. Chesterton. New York: Dodd, Mead & Co.

LORD OF THE WORLD. By Robert Hugh Benson. New York: Dodd, Mead & Co.

THE VIGIL. By Harold Begbie. New York: Dodd, Mead & Co.

RETZ. By Van Zo Post. New York: The McClure Co.

THE PRINCESS DEHRA. By John Reed Scott. Philadelphia: The J. B. Lippincott Co.

YOUNG LORD STRANLEIGH. By Robert Barr. New York: D. Appleton & Co.

HANDICAPPED. By Emery Pottle. New York: John Lane Co.

PURPLE AND HOMESPUN. By Samuel M. Gardenhire. New York: Harper & Brothers.

PRIEST AND PAGAN. By Herbert M. Hopkins. Boston: Houghton, Mifflin & Co.

THE CALL OF THE SOUTH. By Robert Lee Durham. Boston: L. C. Page & Co.

THE GOLDEN LADDER. By Margaret Potter. New York: Harper & Brothers.

THE BOND. By Neith Boyce. New York: Duffield & Co.

soul" to self-expression. But one night when he has been seated at the piano he is startled by hearing a sob just outside his window. Rushing out, he contrives to capture the agitated girl who has been listening to his music; and in this manner we make the acquaintance of one of the most winsome and altogether adorable of the heroines of recent fiction. Her name is Pamela, but everyone calls her Pam, and her daily task is to carry the post. Thus the story which concerns her gets its name, "The Post Girl." As the story goes on, the Spawer's thoughts become in ever-increasing measure detached from his professional work, and in corresponding measure attached to his new acquaintance. Not to labor the point overmuch, he falls in love with her, and she is generously responsive, albeit her bearing is only such as befits the purest and most instinctively refined of maidens. But it so happens that the hero's troth is already plighted elsewhere, and he has a conscience. He resolves to leave Pam, although it will be like plucking out his heart-strings, and the separation is about to be effected when an opportune letter (whereby hangs still another tale which we have not space to include) sets him free. Then there is a stirring scene of mutual rescue from the rocks and waves, then there is the discovery of Pam's gentle birth and worldly expectations, and then there is the close of it all, with unlimited happiness in prospect. The scenario of Mr. Booth's story is thus of the simplest, but he has invested his situations and his characterizations with a charm so great that his every chapter maintains the reader in a condition of alternate suspense and satisfaction, both of which are delightful. Two other characters are portrayed for us with extraordinary vividness—those of the loquacious parson and of the sullen schoolmaster who also loves Pam and almost forces her to his will. Besides telling a fascinating story, the author puts a good deal of himself into the book, and his many reflective and descriptive pages give us a happy blend of shrewd wisdom and sly humor, to say nothing of their verbal beauty. He has a manner almost Meredithian in its richness, but without the Meredithian asperity. He has given us what is probably the best novel of the summer, because it is the most human and the most appealing.

Mr. Harold Bindloss has found a fetching title for his latest novel, but "Delilah of the Snows" is something of a misnomer, for it applies only to a rather unimportant episode of the book. The story is little more than a replica of the author's previous productions, telling us again of the struggle for fortune and love of the English settler in Canada. This time the hero is a gold miner, and the scene of his activity is among the mountains of British Columbia. The narrative is vigorous and straightforward, without nicety of style, but wholesome in tone, and moderately interesting. Although his work no longer has the freshness of interest it possessed when we first made its acquaintance, Mr. Bindloss may still be counted upon to tell a readable story.

Among our audacious latter-day sophists, who so neatly make the worse appear the better reason, Mr. Chesterton is gaining a high place. Indeed, he may almost dispute the honors of leadership with the priest-in-chief of the cult of paradox, Mr. G. Bernard Shaw. His latest "budget of paradoxes" takes the form of a novel — or, rather, of a fantastic invention, which has to be described as fiction because it bears no conceivable relation to reality. Even the author balks at his own imaginings, and passes off the whole invention as a dream when he comes to the last chapter. It is called "The Man Who Was Thursday," and has to do with the conflict between anarchy and order. A central council of anarchists, seven in number, bear the names of the days of the week (which accounts for our title), and, under the leadership of an awe-inspiring Sunday, develop their programme of treasons, stratagems, and spoils. The gigantic humor of the conception is that these seven men are really Scotland Yard detectives, spying upon each other; for each of them thinks that all the others are genuine anarchists. The amount of fun that Mr. Chesterton gets out of this situation may readily be imagined, as well as the opportunity it affords him for the exercise of his talent for paradox. Like most dreams, the story grows more wildly impossible as the awakening is neared. It is a highly entertaining yarn, and exhibits the author in the light in which he ought always to be viewed — the light of a man not for a moment to be taken seriously upon any subject, but simply to be admired for a combination of nimble wit with diabolical cleverness.

"This is a terribly sensational book," writes Father Benson in introducing his "Lord of the World" to his readers. Since his story leads up to, and ends with, the day of judgment, the preliminary warning would appear to be justified. "Then this world passed, and the glory of it," is the closing sentence of a book as daring in conception as Mr. Moody's "Masque of Judgment." The period of the story is some centuries ahead of the present time. Air-ships and other mechanical inventions are commonplaces, and the problem which confronts mankind is the impending conflict between East and West. This menace is finally removed through the efforts of a mysterious personage named Felsenburgh, an American who has the gift of tongues and an irresistibly persuasive individuality. He is hailed as the deliverer of mankind, and the great powers of the world unite in making him their supreme arbiter. But his triumph is the triumph of a godless materialism, and will not be complete until the Church, the last bulwark of effete superstition, is wiped out of existence. Consequently, the Church is attacked in its central citadel; Rome is annihilated by a fleet of dynamiting airships, and the entire hierarchy is believed to be destroyed. The triumph of Antichrist (as incarnated in Felsenburgh) seems to be definitive, but a remnant of the upholders of the faith has been miraculously spared, and has found refuge in Palestine. There it renews

its organization in a manner suggestive of the times of primitive Christianity, and there it awaits the last onslaught of the powers of evil. The last day dawns upon the field of Armageddon, and the portentous approach of doom is impressively pictured. But the author's imagination balks at the final cataclysm, and puts it all into the simple sentence quoted above. A sort of repressed intensity, the product of spiritual fanaticism, is the distinguishing mark of this extraordinary invention.

Matters of private and sentimental interest are woven into the narrative just described, but only in a perfunctory way; in the case of "The Vigil," by Mr. Harold Begbie, the element of human interest is much more considerable, and yet religious discussion occupies so large a part of the book as to make extensive tracts of it unreadable. The discussion, moreover, does not involve the momentous issues that appeal to the imagination in Father Benson's story, but deals with such trifling matters as the celibacy of the English clergy and the merits of rival methods of inculcating Christian doctrine. Fortunately, these arid passages are to a certain extent segregated, and the author's genuine talent, which lies in an altogether different direction, may be enjoyed by itself. That talent takes the form of an insight into the types of character to be found in an English village — a community of miners and fisher-folk — that is really remarkable. A combination of the shrewd observation and humor of Dickens and George Eliot is noticeable in many places, and makes the book worth while, despite its heavy load of theological verbiage.

"Retz" is a historical romance vaguely placed in the fifteenth century, when the French monarchy was still struggling with Burgundy for supremacy. The hero, a scion of an ancient German house, appears upon the scene in Flanders at the age of twenty, and proceeds to carve for himself a career. He is at once a doughty warrior, a consummate strategist, and a Prince Charming; and he juggles with kings and dukes and bishops in right masterful fashion, until he has settled the affairs of Europe to his own taste. The book fairly reeks with romance, and bears about as much relation to reality as an Arabian Nights' Entertainment. Structurally, it is incoherent, but its episodes are exciting enough to make us condone the fault of amorphous plan. Who Mr. Van Zo Post, the author, may be, we do not know; but we cheerfully allow his dedicatory claim that he has ever followed the torch of the spirit of adventure.

We learned to know the Princess Dehra from "The Colonel of the Red Huzzars," one of the best of recent "Zenda" romances. We now resume her charming acquaintance in a book which bears her name as a title, for her inventor, Mr. John Reed Scott, has ingeniously contrived to make her the heroine of a sequel to his earlier romance. The device is very simple. The sudden death of the old king leaves the court at sixes and sevens, for the decree which named Armand his successor has mysteriously disappeared, and the wicked Ferdinand is

thereby enabled to scheme anew for the defeat of his rival. So the old days of adventure and intrigue are merrily renewed, and the excitement is sustained for the length of another volume, and until the lost decree turns up, which means the final discomfiture of the villain (it *seems* to be final) and the union of Armand with his Princess.

Mr. Robert Barr is a very uneven writer, being capable of producing as puerile a book as "The Measure of the Rule" and as fine a specimen of historical romance as "Tekla." This unevenness of quality seems to result from an attempt to be more versatile than nature permits. "Young Lord Stranleigh" is one of Mr. Barr's better books — perhaps one of his best. Primarily, it is a tale of adventure, dealing with the discovery of a rich gold-bearing reef near the west coast of Africa, and with the attempt of an unscrupulous syndicate to filch the treasure from its rightful claimant. As far as plot goes, the narrative is commonplace; but the character of Lord Stranleigh gives it the mark of distinction. This example of the British aristocracy is to outward seeming an indolent and lackadaisical creature, whose chief interests are his fad and his apparel. But when he is once enlisted in the effort to thwart the wicked syndicate, his affectation of simplicity and helplessness turns out to be no more than the mask of a highly intelligent and resourceful personality. The gold is brought safely to London, and eventually saves the Bank of England from bankruptcy, which is a sufficiently exciting climax to the story. It amounts to some two hundred million pounds sterling, which shows the writer to be possessed of a generous imagination.

A rather insignificant novel entitled "Handicapped" is the work of Mr. Emery Pottle. The title is suggestive of the race-track, and the story has a distinctly "horsey" flavor. The scene is near New York, and the interest centres about the rivalry for a maiden's hand of two men — an estimable country gentleman and a wild Irish youth who is a cub by nature and a jockey by profession. The maiden yields to the Irishman's tempestuous wooing, but is saved from the consequences of her perverse judgment by a timely accident (in Madison Square Garden) which eliminates him from the situation. The story is natural enough, and exhibits some skill in characterization and dialogue, but does not at any point gain much hold upon the reader's attention.

"Purple and Homespun," by Mr. Samuel M. Gardenhire, lives up to its title by introducing us to social types as widely separated as the English aristocracy and the denizens of the East Side. Mr. Gardenhire's noble lords and labor agitators are depicted with equal verisimilitude. The book also provides an agreeable mixture of politics and socialism and financial scheming and human interest. Its central figure is a young man of thirty-six who has become a millionaire and a United States Senator by force of native ability. His birth is of the humblest, and the secret knowledge that his father is a drunken

old reprobate makes him hesitate a long while before declaring his love for the daughter of the British ambassador; but he ventures it at last, with a full confession, and is rewarded. In this respect the story turns out in the anticipated way, but in some others it yields surprises. We hardly expect (from a novelist) that a long-drawn-out struggle between capital and labor will end in anything less exciting than a riot, but in this case it leads only to amicable adjustment with the best of feeling on both sides. Nor do we expect, when a young woman has been wronged in her youth by a scion of the British aristocracy, that she will do other than spurn him when she reappears as a beautiful and attractive heiress; but in this case she forgives and forgets, even to the extent of marrying her betrayer. At first thought, these surprising conclusions suggest a departure from truth to life; but second thought rather suggests that they are only a departure from truth to the novelist's convention, and perhaps for that very reason truer to life than most novelistic conclusions. Mr. Gardenhire's style is stodgy, but he has packed a good deal of experience into his pages, and thereby made them quite readable.

Mr. Herbert M. Hopkins, in his "Priest and Pagan," has given us a neatly-contrived novel of somewhat colorless type. The opening smacks of romance, for it tells of the reappearance in New York of a man supposed to have been drowned in the Adriatic a year before; and when we are apprised of his intention to keep his escape a secret, and start life over again under a new name, we anticipate interesting complications. But they do not occur, and the sequel is tame, although it does lead to the hero's suicide. He is the "pagan" of the title; the "priest" is the rector of a parish in the Bronx, and the heroine, for whom these two contend, is a nice girl who seeks relief from her monotonous suburban existence by doing a vaudeville "turn" in a variety theatre. Mr. Hopkins has more style than invention, and it is a pity that so carefully wrought a story should not prove more effective.

The negro question, as viewed by the excitable Southern imagination, is the theme of Mr. Robert Lee Durham's novel entitled "The Call of the South." Mr. Durham has created a disagreeable situation, and made the most of it. Hayward Graham is a young man of engaging qualities descended from a line of soldiers, a Harvard student and famous athlete, but cursed with a strain of negro blood. He enlists for the war with Germany which has been brought on by Venezuelan complications, gives distinguished service to his country, and incidentally saves the life of his commanding officer. That officer afterwards becomes President, and Graham becomes a footman in his household employment, having concealed his identity by a change of name. The motive for this extraordinary course of action is supplied by his secret admiration for the younger daughter of the President. A romantic entanglement follows between the servant and his young mistress, and leads to a clandestine marriage.

When the secret is known, the consequences are disastrous. The President loses his second election, and dies from the shock of disappointment combined with the sense of family disgrace. The daughter gives birth to a child who is abhorrent to her sight, and her mind gives way. Her husband reënlists as a private in the Philippine service, and the story abruptly ends. The purpose of the book is plainly to enforce by a horrible example the argument that any attempt to give social recognition to the negro must needs result in a mingling of the races. To our mind, this is a far-fetched conclusion; but Mr. Durham represents the view so widely prevalent in the South and so incomprehensible to the Northern mind. The difficulty is a serious one, no doubt; but there is such a thing as losing one's head in attempting to deal with it.

Miss Margaret Potter, after various romantic excursions into foreign parts and remote periods, has returned, in "The Golden Ladder," to the region of reality. It is a very sordid reality which she describes, beginning with life in a Chicago boarding-house and ending among the financial monarchs of Wall Street. Her hero is a sturdy and ambitious youth from the country, who comes to Chicago to set his foot upon the golden ladder which most unimaginative Americans are trying to climb, and reaches the topmost rung in New York, to which metropolis the scene is after a while transferred. The heroine (we call her that in default of a more exact designation) is a daughter of the woman who keeps the Chicago boarding-house, a girl of physical charms and depraved instincts. She tempts the youth to sin, and then, not foreseeing his successful future, forsakes him for the garish allurements of the stage. When the scene shifts to New York, she is far down the road of degradation, while her former lover wins high rank among the manipulators of markets and the promoters of enterprises. Gilded wretchedness, although of different kinds, appears to be the final lot of both. Miss Potter's novel is inspired by a fierce indignation, aroused at sight of the mammon-worship which is bringing our civilization near to shipwreck, and she pours unsparing scorn upon American life as she sees it. The motive is fine, but the thing is overdone, and misses its proper effect through vehemence of expression. Charles Dudley Warner might have shown her how to do the same thing in a more quiet and artistic manner. Miss Potter has also to learn the value of reticence, for some of her bits of description and dialogue are calculated to bring a blush not to maiden cheeks alone. On the whole, we are inclined to think that "The Golden Ladder" has done a thing well worth doing after a fashion in which it distinctly ought not to be done.

We are getting a little tired of the neurotic young woman who makes unreasonable demands upon life, and is unhappy because it turns out to be less exciting than she would like to find it. A typical example of this sort of woman, who worries over her own emotions until her whole moral fibre is weakened, is

found in the heroine of "The Bond," by "Neith Boyce." The marriage bond is what is meant, of course, and it is treated throughout the book as something against which to chafe rather than as an accepted and sacred safeguard. The young woman in this particular case has health, a devoted husband, and an artistic gift of her own as a refuge from vagrant thoughts. She is, in fact, so happy when first introduced to us that she is quite sure that it cannot last, and deliberately sets out to make herself miserable by brooding over an imaginary future of misery. This morbid type of character occurs, of course, as a by-product of the life which we moderns lead at such high pressure, and the novelist has a right to describe it; but she can hardly expect it to appeal to the sympathy of sane and balanced minds. The heroine's destiny is worked out, after a fashion, without external disaster, and she comes to a sort of broken-spirited acceptance of life as it is. We could wish that the author's delicate talent had been employed upon a worthier theme, or a theme bearing a closer relation to normal existence.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

It would be difficult to specify a book that more completely fulfils its purpose than Professor G. Baldwin Brown's volume on Rembrandt (Scribner). To condense into a modest volume of 327 pages a comprehensive study of the life and art of the distinguished Hollander was a task that could be performed in a satisfactory manner only by one having not merely intimate acquaintance with the works of the master, but clearly defined views and aptitude for methodical statement. These qualifications Professor Brown has in a marked degree, and they are reflected in the well-ordered plan of his book. Instead of combining the biographical, the historical, and the critical aspects of his subject in a continuous narrative, he has treated them in separate divisions; and in considering Rembrandt's output as an artist there is a further division into chapters dealing with his drawings, his etched work, and his paintings. In this arrangement there is both advantage and disadvantage. The reader is spared the confusion of passing backward and forward between statements of fact and higher artistic criticism, but at the cost of a view in which the artist's works in the different media necessarily seem somewhat unrelated, and the steady progression of his development can be kept in mind only by conscious effort on the part of the reader. On the other hand, there is gain in convenience for reference, and in compactness. Indeed, it is extremely doubtful whether such a mass of information as Professor Brown gives could be presented in the same amount of space in any other way. In the discussion of controverted points, Professor Brown is careful to present all sides, and his

conclusions may be accepted as fairly representing the consensus of opinion of the best authorities. Seldom in a popular monograph does one meet with such scholarly treatment, combined with breadth of vision and catholicity of judgment. There is perhaps a trifle too much insistence upon subjective qualities, such as the profundity of Rembrandt's insight into character; and not quite enough stress is laid upon the purely æsthetic side of Rembrandt's art. In the main, however, the author has kept closely to the view which he states with such admirable clearness: "The general conception of a piece from the point of view of its subject, and its envisagement as a composition in form and colour, are, in the theory of modern painting, a single act. It is not the case of a thought consciously and deliberately clothed in an artistic dress, but of a thought that would have no existence save in so far as it is expressible in art." Without illustrations, a book of this kind would be shorn of much of its utility as well as attractiveness. Excellent half-tone reproductions of forty-eight of Rembrandt's works are given, the list including a number of those not commonly seen, as well as many of his recognized masterpieces. Ample indexes are included; and we miss only, what would have been a desirable addition, a bibliography of the more important among the very large number of books of which the great Dutch master is the subject. Taking it all in all, Professor Brown has given us the best book on Rembrandt's life and work that has been prepared for the general reader.

*Four poets of a
"troubled day."*

Without comprehending the principle of relationship which led Dr. Stopford A. Brooke to group together four such diverse men and poets as Matthew Arnold, A. H. Clough, Dante Rossetti, and William Morris in one volume with the title "Four Victorian Poets" (Putnam), we can still appreciate the insight and illumination of his treatment of them. A review of the history of English poetry from 1822 to 1852 forms an introductory chapter, wherein stress is placed upon the reaction from the democratic ideas of Shelley and Byron, the interval of lethargy, and the revival of political, artistic, and religious freedom. "Into the midst of this whirlpool of thoughts and hopes and passions, political, social, ideal, democratic, but chiefly religious and theological, Clough and Arnold were cast." These two men are associated in our memories both as friends and fellow-sufferers from the disturbed intellectual and theological conditions which tended to foster doubts and a "stoic sadness" in the earlier manhood of both poets. "Our troubled day" is what Arnold called it. Dr. Brooke has said truly that "nearly all of Arnold's best poetry has an elegiac note." Clough's mental and spiritual conflicts are traced from his Oxford days to the last years of a life which seemed to end prematurely, "as he passed from the speculative to the constructive phase of thought." Rossetti and Morris are naturally joined in several characterizations; they both

rebelled against the sordid life and speculative criticism of their age, and both, like Keats, turned to the past for inspiration. Although Morris in later life, urged into contact with the darker phases of existence by his "passionate humanity," became enlisted in the cause of socialism, yet as a young man he was more detached from his age than Rossetti was. The latter's quality of "unwearied symbolism," in both painting and poetry, is emphasized, as well as the fusion of Italian and English influences in his work. Morris, like Arnold, was felicitous in his recital of great stories of the past, his range of subjects including legends and hero-tales of Greek, mediæval, and Norse history. Whether remembered as a poet, socialist, or artistic craftsman, his dominant trait will be found in idealism, in hope and faith of a better future, poetized in such diverse visions as "News from Nowhere" and "The Message of the March Wind."

*A summer
meeting of the
Continental
Congress, 1783.*

The Continental Congress, which met at Philadelphia in the autumn of 1774 and assumed control of national affairs until the assembling of the Congress under the Constitution was assured in 1789, sat in no less than six different places, being the victim of the vicissitudes of war. All general histories describe the wanderings of this body of legislative-executives; but it has remained for Mr. Varnum Lansing Collins in "The Continental Congress at Princeton" (University Library) to make a special study of the coming of the Congress to Princeton, New Jersey, after the revolt of the Pennsylvania troops drove its members from Philadelphia. Sessions were opened in the classic village (probably in the residence of Colonel Morgan) June 30, 1783, and continued until November following, when adjournment was made to Annapolis. The period was that really following the Revolutionary War, and might be considered uninteresting save for the fact that here began to be manifest that general apathy in public life which eventually well-nigh ruined the experiment of the republic before matters were righted by the Philadelphia Convention. Mr. Collins's work is published, appropriately, by the University Library of Princeton, and the author has given a Princeton setting to the whole. His chapter on Princeton in 1783, that on the reception given the Congressional visitors, and on the presence of the members of Congress at the annual Commencement exercises of the College, present a true picture of the accustomed quiet of the Jersey village, broken by this momentous incursion. Monotony of narrative is prevented by the descriptions of the visit of General Washington to Congress, of the arrival of the Dutch minister, and of the theft from the village postoffice of a mail-bag which contained the official correspondence of the members of Congress. The author has collected his material from original and authentic sources, and has fashioned it into a readable narrative. The volume is one that will appeal to the general reading public, and is yet of value to the student.

British Colonial Administration in the Far East.

Since the publication, two years ago, of Mr. Alleyne Ireland's important work on the "Far Eastern Tropics," the appearance of his larger and more important work on "Colonial Administration in the Far East" has been awaited with interest. The first two volumes are now issued, with the imprint of Messrs. Houghton, Mifflin & Co. They are given entirely to Burma, and excite admiration by their thoroughness and compactness, and wonder at the immense amount of labor and preparation which they imply. With untiring industry the author has gathered and tabulated a vast amount of information on every branch of the colonial administration in Burma and on every interest in the Province, which has hitherto been available only by reference to a multitude of scattered reports, issued by many departments, dealing often with only a limited period of time, available only by journeyings to the offices and chanceries concerned, and known there frequently only to those attached to that particular branch of the service. Mr. Ireland expressly says in his preface that "no attempt has been made to make the report attractive to the general reader; no effort has been expended in giving the work an appearance of originality, which, whilst it might perhaps add something to the literary reputation of the reporter, would detract from the utility of the work." The work is therefore a book of reference only, but it is one of distinct and unique value. According to the plan which Mr. Ireland has imposed upon himself, his own criticisms and conclusions will follow the completion of the Report proper, and will be contained in a final volume. All the other colonial administrations, British and foreign, are to be similarly treated, presumably with equal thoroughness and accuracy. It is to be hoped that this important and meritorious enterprise will appeal not in vain for public appreciation and support, especially for that of reference libraries where it must become a useful and indispensable handbook in its field.

A pleasant mixture of guide-book and romance.

In these days of almost universal going to and fro about the earth, books of travel vie with fiction in popularity as light literature, and the clever author has learned to combine the two *genres* into a diverting mixture of guidebook and romance. Anne Warner's "Seeing England with Uncle John" (Century Co.) is an unusually entertaining example of this type. Uncle John is a truly comic character, as good in his way as the inimitable Susan Clegg; and in spite of the pitfalls of the sequel, he is just as funny in England as he was in France — which means that his creator has an excellent understanding of both the satiric method and the foibles of the elderly American gentleman who goes travelling, apparently, just to get it over with. Baggage, fires, and Baedeker supply Uncle John with standing causes for dissatisfaction, while each place he rushes through adds its special grievance to his long list of such. His monologues to his long-suffering companion, Dilly, and to

his niece Yvonne and her husband, supply the humor; and Yvonne's letters to her mother, recounting the various stages in her vain pursuit of Uncle John through Scotland and England, describe the things that Uncle John might have seen, but did n't, owing to his haste and the misadventures that dog his erratic course. Yvonne is as typical as Uncle John, and almost as funny. Dilly and some of the minor characters are a little overdone, — and so, we think, is Yvonne's ceaseless flow of information, which lacks the strongly personal note needed to give it interest. As information, however, it seems to be thoroughly reliable; and an index — the preparation of which, the author declares, was a much longer task than the writing of the book — makes reference to particular facts easy.

Essays, critical and biographical.

Mr. Paul Elmer More's fifth series of "Shelburne Essays" (Putnam) have, with two exceptions, the familiar footnote which shows them to be, in form at least, reviews of current publications; and one of these exceptions ("The Praise of Dickens") is inspired by the fine "National Edition" of the perennially popular novelist and by current appreciations of his work, while the other ("The Centenary of Longfellow") has necessarily much of the character of a critical review. The chapters, eleven in number, are already familiar to readers of "The Nation"; the Longfellow essay, however, appeared in "The Washington University Bulletin." In the pages of so accomplished a literary artist as Mr. More one looks for, and finds, many an apt phrase that lingers in the mind. "The jumping staccato of Mr. Chesterton" and "Mr. Chesterton's ebullition of doubtful epigrams" refresh us more, probably, than they will Mr. Chesterton.

NOTES.

A volume of "Musical Memories" by Mr. George P. Upton, embodying his recollections of famous musical artists of the last half-century, is a welcome announcement by Messrs. A. C. McClurg & Co.

"The Winter's Tale" is the latest volume of "The Lamb Shakespeare for the Young," published by Messrs. Duffield & Co. in what is not the least pleasing section of their "Shakespeare Library."

In a literary way, doubtless the most important publication of the forthcoming season will be Mr. Swinburne's study of "The Age of Shakespeare," which the author regards as his most notable prose work. Messrs. Harper & Brothers will publish the book in this country.

New novels by Frederick Palmer, Eden Phillpotts, Elizabeth Robins, Edward Peple, Cyrus Townsend Brady, John Luther Long, and Tyler de Saix are contained in the Fall announcement list of Messrs. Moffat, Yard & Co.

Those who have become interested in the world movement to provide industrial insurance and old age pensions for wage earners will find a new and suggestive treatment in the recent book of Dr. Alfred Manes on "Die Arbeiterversicherung in Australien und Neu-Seeland,"

being volume eighteen of the series of Dr. Zacher, "Die Arbeiter-Versicherung in Auslande." The experience in Australasia is thus far very full of promise.

Mr. Austin Dobson's essays about books are always pleasant reading, and many book-lovers will be interested to hear that he is preparing a new collection, which, under the title "De Libris," will be published in this country by The Macmillan Company.

"With the Battle Fleet," by Mr. Franklin Matthews, to be published in the early Fall by Mr. B. W. Huebsch, will embody a record of the recent voyage of the Atlantic Fleet from Hampton Roads to San Francisco, including accounts of the ships' visits to various South American ports.

It is rumored that there exists an unpublished novel by Mr. George Meredith, which, according to present arrangements, will not be issued for some years after the author's death. It is a coincidence that Count Tolstoy has lately finished a novel, to which he has attached the same condition of posthumous publication.

As an English novelist, Mr. John Galsworthy has now "arrived," and the republication of his earlier books is in order. Messrs. G. P. Putnam's Sons have just issued new editions of "Villa Ruben" and "The Island Pharisees" for the new public created by the author's later successes.

A volume on Canada in Sir C. P. Lucas's "Historical Geography of the British Colonies" will be published shortly by the Oxford University Press. The author, Professor H. E. Egerton, confines himself to history, starting with British Rule to the Quebec Act, and ending with the Dominion of to-day; and the volume contains several appendices, ten maps, and an index.

A notable educational book on Houghton Mifflin Company's Fall list will be a volume of essays and addresses entitled "The Teacher," by Professor George H. Palmer and Alice Freeman Palmer. It will have a special interest for those who have read the recently-published Life of Alice Freeman Palmer, as it will contain the only papers by her which are to be published.

An edition of the works of Jane Austen, in ten volumes, each with a reproduction after water colors by A. Wallis Mills, is announced by Messrs. Duffield & Co. The text of the novels has been revised for this edition by Mr. R. Brimley Johnson, who furnishes also bibliographical and biographical notes. The water color drawings, by one of the artists of "Punch," are an attempt to reproduce faithfully the details of the period of which Jane Austen wrote.

There is much bibliographical activity in the United States at the present time. Mr. Paul Brockett, of the Smithsonian Institution, is preparing a bibliography of aeronautics; Mr. George F. Black's bibliography of gipsies is on the eve of publication, and comprises about 1800 titles; an elaborate work of the same nature on music is being prepared by Mr. L. M. Hooper, of the Brookline Public Library; and proposals for the publication of a Canadian bibliography, to contain about 16,000 titles, have been issued by Mr. A. H. O'Brien, a lawyer, and Mr. L. J. Burpee, Librarian of the Carnegie Library, Ottawa. We note also that a bibliography of Virginia has been undertaken by the Virginia State Library; it will relate entirely to the Colonial period, and will be prepared by Mr. William Clayton-Torrence.

The death of Mr. W. S. Smyth, at South Haven, Mich., on the 4th of this month, deprived the publishing trade of one of its oldest and most esteemed members.

Mr. Smyth had been for over a quarter of a century prominently identified with the publication of school-books, at first with the house of Ginn & Co., Boston, and later with that of D. C. Heath & Co., of which firm he became vice-president, with especial charge of the Chicago branch of the business. The earlier part of his active life was spent in educational work; graduating at Wesleyan University in 1863, he became principal of Wyoming Seminary in Pennsylvania, afterwards of Casenovia Seminary in New York, and later dean at Syracuse University. He was a man of breadth and culture, and of high ideals in personal and business life.

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THE WORLD OF WONDER.

The scene is in Iceland, and the year is 1220. There has been a day of battle between the Bishop and the opposing chieftains.

"Arnor said to Sighvat, 'It has been a hard bout, kinsman!'

"'Aye, hard indeed!' says he.

"Arnor said: 'I have been poorly all the summer; but when word came to me from Reekdale that they wanted help, all my aches left me, so that now I am as fresh as ever I was in my life.'

"That is what you might call a miracle,' said Sighvat.

"Arnor answers: 'It is what I would call an occurrence, and not a miracle.'"

This anecdote from the sagas is given us by Professor Ker in an address made to the Viking Club. It has an obvious moral for any age, possibly more for our own than for most others, and may be particularly recommended to the attention of those who waste their energies in the pursuit of the will-o-the-wisps of certain forms of pseudo-philosophy which are much in vogue at the present day, and which are the despair of the rational intelligence. The conception of an ordered and law-bound universe, which is the chief conquest of science, and which the advancing years steadily solidify, falls dishearteningly short of general acceptance. The heredity of the race at large predisposes most men to prefer imagination to observation, and to welcome what is irrational because it satisfies the instinctive craving for wonder.

Now this craving for wonder is too essential an attribute of the human spirit to be ignored by science, or to be contemptuously ruled out of court in the great cause of man versus nature. Imagination has a claim upon the mind no less legitimate than fact, and the dry light of reason is naturally less attractive than the iridescent coloring of fancy. But the two are not hopelessly at odds, as a superficial view would seem to set them, and the real world of science affords abundant scope for the exercise of the faculty of wonder. As science extends its boundaries, new Alps on Alps arise before its broadening view, and the mysteries which satisfy the childish imagination are replaced by mysteries of more unfathomable depth. The function of knowledge is indeed to regulate the imagination, but at the same time to afford it a vaster scope than ever before. Truly "on her forehead sits

a fire" potent to reveal hitherto unapprehended realms of wonder to the clarified vision. But just as the truest freedom of human action lies within the limits of submission to social law (as Goethe knew), so the genuine freedom of the imagination is to be achieved, not by flouting science, but by accepting its restraining intellectual guidance.

The quarrel of science, then, is not with the imagination as such, but with its superstitious vagaries and its perversities of flight. It clings to the toys of childhood when it might instead rejoice in the use of the instruments of exploration which science so freely offers. The cheap imposture of "spiritualism" still numbers by thousands its willingly deluded victims, and its superstitious taint may be detected, although disguised by refined verbiage, in some of our highest-sounding philosophies. There is no essential difference between the "messages" delivered, through knockings or otherwise, by the vulgarest of charlatans, and the drivel of such familiars as "Mr. Phinuit" as reported by our gravest adepts in psychical research. That crude manifestations of either sort should be taken seriously as attesting the existence of a spirit-world affords a melancholy illustration of the depths to which credulity may descend. It takes Thoreau's vigorous language to characterize adequately the state of mind which is moved by such evidence.

"Most people here [in Concord] believe in a spiritual world which no respectable junk bottle, which had not met with a slip, would condescend to contain even a portion of for a moment, — whose atmosphere would extinguish a candle let down into it, like a well that wants airing; in spirits which the very bullfrogs in our meadows would blackball."

Mr. Watts-Dunton has dwelt at much length upon the fact that the literature of the nineteenth century, in its reaction from the didactic materialism of the eighteenth, is chiefly characterized by a revival of the sense of wonder. Man is governed by two great impulses, "the impulse to take unchallenged and for granted all the phenomena of the outer world as they are, and the impulse to confront these phenomena with eyes of inquiry and wonder." Yet the very century which is thus marked is also the one in which positive knowledge has made more gigantic strides than in any century preceding. So far from deadening the sense of wonder, this increasing rationalization of the world for human consciousness has made it ever more strange in its underlying meaning, and more pregnant in its spiritual possibilities. This appears to be a paradox, but it is the expression

of a highly significant truth. Science admits it in such words as these of Huxley: "Anyone who is practically acquainted with scientific work is aware that those who refuse to go beyond fact, rarely get as far as fact." "Natural knowledge, seeking to satisfy natural wants, has found the ideas which can alone still spiritual cravings." But, as we have already urged, while science opens new vistas of legitimate wonder, there is always the danger for undisciplined minds, that they will find in its teachings, imperfectly apprehended, only a new warrant for straying into the bog of superstition in pursuit of some will-o'-the-wisp of the unregulated imagination.

So deep-seated is the irrational instinct in our imperfectly developed nature, so prone are the most intelligent of men to abdicate at times the throne of thought and mingle incognito with the superstitious populace, that one now and then almost despairs of the human mind, and is tempted to give up the strenuous search for ultimate truth and take refuge in that comfortable philosophy which teaches that truth is whatever men wish to believe and think is good for them. This sugar-coated gospel of intellectual despair, this specious plea for opportunism in the management of the intellectual processes, is just now very much in fashion, but its evasion of all the difficulties at issue does not exactly commend it to the entirely serious thinker. It is discouraging, indeed, to make a list of some of the men who have most deeply influenced our modern age, a list including such men as Carlyle and Ruskin and Arnold and Renan and Tolstoy, men whose nobility of temper commands our respect and even our veneration, and then ask, with a recent English critic: "Is there any one of them who has not tried at times to storm our judgment instead of convincing it, or has not bewildered our mind by some perversity or extravagance?"

The critic just quoted is writing about Lord Morley, who stands in contrast with such men as have above been named because "he never leaves us in doubt about his meaning, motive, or method." And then follows this striking sentence: "The chief reason why he is a standard writer is that he is a standard mind, and at a time when standard minds are rare." Now the standard mind does not waver before the gusts of doctrine, because it is convinced of a fundamental order in the universal structure. But its abiding belief in such an order serves only to heighten its sense of wonder as it studies the workings of the cosmic process. Such a

conviction does not desiccate the mind, but swells it with the sap of luxuriant growth. It is Lord Morley who, in the very cause of warfare upon superstition, pays tribute to the "moods of holiness, awe, reverence, and silent worship of an unseen not made with hands" which are among the unalienable riches of the human spirit. The mind that has truly reconciled itself with universal law does not chafe under the salutary restraint, and the wonders which it has discarded as childish figments give place to others, sublimer far, as the imagination rises to loftier planes. In the new world of wonder thus revealed there is abundant room for romance, even if ghosts are banished, and for a religious faith that needs no miracles as crutches to support its tottering footsteps, but that stands erect in its own strength, with shining eyes directed toward the unseen.

CASUAL COMMENT.

THE INIQUITIES OF BOOK-PUBLISHERS form a theme apparently of perennial charm. Just why this particular class of business men should be singled out for wholesale reprobation in the public prints would be harder to understand were we not to take into account the nature of their business and the usual source of the attacks. The production and sale of books, while essentially a commercial function, is in a sense a semi-literary one also, and this makes its doings and methods matters of interest in the literary world. Then it is an old, old story, that the relation of publisher and author is one that it is not always possible to manage sweetly; and when disagreements come and antagonisms arise, what more natural than that the author with a grievance, imaginary or real, should find his handiest and most effective weapon in his pen? He is, in fact, too handy in its use; he is often hasty, sometimes angry, and liable to write not wisely but too well. Such a Boanerges of the pen has lately appeared in the columns of the once decorous "Academy" of London, in an article bearing the ingratiating heading, "The Insolent Publisher." Of course after such a happy beginning we know at once that all will go affably and well. And we are not disappointed; the gentleman certainly has a full pen, and writes up to his heading. To him, the Publisher (generically speaking; he does n't bother with him individually) is not only "insolent" wherever his dealings with authors are concerned, — he is "a huckster in intellect," "ignorant and puffed up," "impudent, greedy, vain," as lacking in courtesy and manners as he is "pusillanimous" and imbecile in his business methods. He has various other undesirable qualities, but the chief and most unendurable one is his insuperable insolence. He has "an insolent view of the public, an insolent and contempt-

uous view of the serious author, and an insolent and contemptuous view of the whole business of letters"; with the crowning culpability of being "a waddling mass of insolence." With which unflattering picture of the lordly British publisher, we leave him to the mercies of his countrymen and his reckoning with the Society of Authors. Coming back to our own land, we find a recent article, very different in substance as well as in regard for the amenities of civilization, not to say of literature, but containing some pretty strenuous criticism of book-publishers, in the pages of "The Atlantic Monthly." This article is on "Honest Literary Criticism"—something which it says does not exist in America. This is rightly regarded as a grave defect; and the charge against the publishers is a serious one when the author declares that the fault is primarily theirs. This charge, repeated in many forms, runs through the dozen pages of the article. This author too has his boggy, which he tirelessly pursues. Not the publisher in his capacity of Insolent One, but in that of the Silent Bargainer, is the object of his attack. "The Silent Bargain"—something weird and mysterious, like Lawson's furious one-sided combat with "The System" or Faust's compact with the Devil—is the device by which American publishers have accomplished the wholesale debauchery of American literary criticism. This sinister "Silent Bargain" is made by the book-publisher with the publisher of book reviews, and consists simply in the use of advertisements as bribes for favorable notices of books. It is a quiet affair, but business-like and effective: nothing need really be said, — the understanding is, "No favorable notices, no advts," and that is all there is about it. This is the spirit and the practice, according to this writer, dominating literary criticism in this country. The statements are made in a large generic sense — like saying that all men are liars, which even in our *blasé* day is thought too sweeping, and likely to do injustice to the few possible exceptions when a comparatively truthful man is found here and there in the byways and corners of the land. It may be that the rash Scriptural generalizer's preliminary utterance — "I said in my haste" — could be meditated with profit by this froward critic of criticism in America.

THE LIFE OF A BUSY AND USEFUL BOOKMAN was that of Mr. A. R. Spofford, which came to an end last month, after more than fourscore years. Mr. Spofford began active life, before he was twenty years old, as a bookseller and publisher in Cincinnati; he then spent several years in journalism, in the same city. His life-work, however, was in the Congressional Library at Washington, where, as librarian or assistant, he was in continuous service for nearly half a century. Mr. Spofford's interest in books did not concern merely their care and custody; his knowledge of their contents was prodigious, and covered all subjects and many languages. If a visitor to the library wished material for a

speech, an article, a sermon, or a book, Mr. Spofford's ready hand, guided by his inexhaustible memory, found at once the desired volume, — if not on the crowded shelves of the old Congressional Library, then with equal readiness it was plucked from the pile upon the floor, the desk, the chair, the table, wherever it temporarily reposed in a disorder that was hopeless to others but never seemed to trouble him. Sometimes when a book was not in his own library he would tell at once in what library it could be found, and even its location — in what particular stack or alcove, on what shelf, and even what position on the shelf; and he was seldom at fault, either in locating the book or in its proving to be the right one for the case. But with all his wonderful knowledge of books, there was one kind that he could not or did not care to understand — account books; and this defect at one time came very near involving him in a serious difficulty with the Government. Mr. Spofford as librarian had charge of fees received from copyrights entered in his office as required by law; and when his accounts were audited, in 1895, it was found that he was \$22,000 short. This was an astounding disclosure — probably to no one more so than to Mr. Spofford. He had no idea what had become of the money, and as no one suspected him of dishonesty his friends made good the shortage and the Government accepted the settlement. When, a little later, the library was removed to its new building, the astonishing discovery was made that the drawers in Mr. Spofford's desk contained large amounts of money — bills, money orders, checks — stuffed away among dusty papers accumulating during a period of a quarter of a century. He was allowed to keep the money, which he had already replaced, but was wisely relieved of further responsibilities of a financial nature. The position of assistant librarian, which he held for the last ten years of his life, pleased him better, as it enabled him to give all his time and energies to the kind of books he really understood — which, as has been said, included all kinds but account books.

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THE ADVANTAGES OF THE SMALLER COLLEGES is a matter much discussed of late, particularly in connection with Mr. John Corbin's book, "Which College for the Boy?" lately reviewed in our pages. The interest of the subject may justify a quotation from a thoughtful and sensible letter that has come to our notice in a New York journal. "Why these complaints," asks the writer, "from discouraged mothers and others about popular education in the East, when there are a dozen or more colleges whose doors are open at trifling expense to the ambitious and industrious student, institutions which offer as good courses in the classics, modern literature, mathematics, history and philosophy, as the large university?" Then follows some not extravagant praise of the writer's own college, Middlebury, in Vermont, where his "fees to the college during the entire four years' course amounted to less than

\$50. . . . The great universities have their advantages, and they are open to those who can afford them. By many, however, the advantages of the small college, for undergraduate work, are considered superior, irrespective of expense. Be that as it may, the small New England college offers to those of slender purses four years of wholesome, glad life in the country, and a college education the worth of which is dependent upon the character of the student himself." It is the after life in the great world that tests the worth of the preparatory training, and many useful lives and noble characters owe much of their foundation to the smaller but by no means inferior colleges, in the West as in the East. The "still air of delightful studies" so dear to Milton is not exactly the prevalent air at our monster universities, with their students numbering into the thousands, and their activities and interests counted by the score or by the hundred. . . .

FREE LIBRARIES IN THE DARK CONTINENT are shooting their radiant beams in an ever-widening circle. Not that public libraries are yet very plentiful in the Desert of Sahara or in the rubber forests of the Congo; but in South Africa, within the jurisdiction of Dr. Muir, Superintendent General of Education in Cape Colony, there has been a rapid growth of these institutions within the last fifteen years. The schoolhouse serves as the natural depository for these collections of books; the separate library building will come later. The remarkable growth in this department of public education is thus reported by the Superintendent: "In 1892 there were only twenty-two school libraries in circulation; five years later there were 123; the following five years saw the number doubled, and the total of 1902 (247) was trebled by 1907 (733). But the past twelve months have witnessed the most remarkable headway of all, for in May, 1908, there were no fewer than 1548 libraries scattered throughout the schools of the colony. These libraries are somewhat unevenly distributed among the different school board areas, and in size they range from the modest bookcase, with its couple of dozen books, in many a private farm-school, to the well-stocked shelves of some of our colleges, where a couple of thousand volumes are available. The Cape division is in the proud position of having a library for every school, and the combined collections, if we mistake not, contain some 30,000 books." . . .

THE STERILITY OF OPTIMISM, so far as the production of soul-stirring works of literature is concerned, is touched upon by the London "Nation" almost at the same time (curiously enough) with Mr. Charles Leonard Moore's treatment of the theme in the course of his recent DIAL article on "The Solidarity of Literature." Mr. Moore made our optimism and lack of depth "largely due to our material success, and to the fact that we have never known, as a nation, defeat, despair, and crushing grief." A remarkable similarity of thought is to be

noted in the English writer's article. "What weighs on our novelists," he declares, "with even greater pressure [than insincerity in dealing with sex problems] is the optimistic idealism which has the greatest aversion for any picture of life that is sombre, tragic, or even uncompromising. This mental temper . . . makes directly for lack of depth in our novelists. . . . Should our national prosperity have to meet the rude shock of a European war, or grave peril to any part of the empire, we should immediately see arrive a far more serious school of writers to interpret for us the handwriting on our walls." Illustrations of the quickening influence of national adversity upon a nation's literature are spread before us in the history of Italy, of Poland, of Hungary, — and, prosaically prosperous though we are, of our own country in its internecine conflict over slavery. Yet, though we do not deny the soul of goodness in things evil, and the office of suffering in revealing life's deeper meanings, it is hard to believe that misery and anguish and even the darkness of deadly sin constitute the only soil whence springs the literature of power. "L'Allegro" has its potent charm no less than "Il Penseroso."

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THE KINDLINESS OF AUTHORS has been less written about than their irritability and bad temper. Walter Savage Landor's tempestuous outbursts of passion are more striking than Louise Chandler Moulton's little unremembered acts of kindness and of love. The throwing of a dinner service — china, silverware, viands, tablecloth and all — out of the window into the garden, is more theatrical than listening on a bed of pain to a would-be novelist's reading of his own crude attempts at story-writing; nevertheless one is glad to preserve the memory of such unobtrusive services to struggling authors, — and Mrs. Moulton's life was full of them. As a sympathetic notice of her death puts it, "she did not seek requital; she did not demand gratitude; she asked only opportunity to confer benefits. Her reward was to be beloved to a degree known to very few women." She seems to have had no enemies, impossible though it is often asserted to be to make warm friends without at the same time creating enmity in other quarters. Even envy and malice from her own sex shrank ashamed from attacking one so eager to turn her own success to the profit of others.

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OPEN OR CLOSED SHELVES FOR PUBLIC LIBRARIES is a matter in which a judicious compromise seems the better plan. Sufficient freedom for practical and sensible purposes can be given without turning the public loose in the book-stack, while special permission for unrestricted freedom can be accorded in special cases. This plan, already noted by us as in operation at Peoria, is favored by Mr. Ranek, the Grand Rapids librarian, whose methods and aims have occasionally in the past furnished matter for approving comment in these columns. In his recent Annual Report he says: "The need of a larger place

in which to keep a well-selected collection of twelve or fifteen thousand volumes is being felt more and more every year. A collection of this number of volumes would answer the needs of perhaps 80 or 90 per cent of the adults who use the Circulation Department; and to have a relatively small, well-selected collection of this kind would be of greater service than to have free access to the whole collection of the Library's books." The whole collection, it may be added, is about ninety-three thousand volumes.

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HOW TO ENJOY BOOKS, THOUGH A LIBRARIAN, is not an insoluble problem, any more than is "how to be happy, though married." For the third time in its more than thirty years' history, the American Library Association at its late convention devoted its attention to books rather than to methods of handling and housing and circulating books. Such papers as that by Mr. Henry E. Legler, of the Wisconsin Public Library Commission, on "The Dear and Dumpy Twelves," and the one by Dr. Thwaites on "How to Get Parkman Read" — followed by bright, snappy, two-minute talks on various noteworthy books — helped to remind the assembled librarians that literature may serve other uses besides cataloguing and classifying and shelving and gum-labelling. Those who (often to their sorrow) have so much to do with the mere outsides and perishable materialities of books like now and then to have it newly impressed upon them that worth makes the book, the want of it the tiresome imitation, and the rest is all but leather (or more often cloth) and laminated wood-pulp.

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THE VOGUE OF DEVOTIONAL HYMNS, when the hymns really appeal to the people, is something passing belief. That the collection of "Gospel Hymns" bearing the name of Ira D. Sankey, who has recently died, was a popular book, must have been patent to anyone at all curious in the matter. The occasion of the hymn-writer's death has brought to public notice the fact that this work and the same author's, or more properly compiler's, "Sacred Songs," "Gospel Choir," and "Christian Endeavor Hymn Book" have circulated to the extent of more than fifty million copies. And yet there are those who assert that the English and the Americans are not music-lovers. Perhaps they would even cite the foregoing in confirmation of their assertion.

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BASE USES OF FAMOUS HOUSES might furnish a theme for a long chapter in literary history. The same wind that wafts to our shores reports of the saving of Coleridge's house at Nether Stowey, of Johnson's father's house at Lichfield, of Balzac's house in the suburbs of Paris, and of other historic dwellings, brings news of the conversion of Ruskin's Denmark Hill house at Camberwell, where he wrote parts of "Modern Painters," into "a boarding-house for gentlemen." Surely, the irony of fate could no farther go.

COMMUNICATIONS.

MILTON'S "COMUS" IN WESTERN WOODS.

(To the Editor of THE DIAL.)

The writer thinks it but a simple act of justice, as well as a matter of interest to your readers, to make some mention in your columns of a literary event of such merit and distinction as the recent open-air performances of Milton's "Comus" by the Donald Robertson Company at Ravinia Park. It is not often that those who care for the greatest poetry are offered such an opportunity of high enjoyment. It must be admitted, first of all, that there were serious flaws in at least the rendering seen by the present writer. The worst of these were a number of most regrettable lapses of memory, by most of the actors, in the delivery of the lines, every syllable of which is sacred to the lover of poetry. Then, the parts of the two Brothers were very inadequately conceived, and distinctly below the level of the other acting. Again, one could have dispensed with some part of the uproar, especially that of the dancing village swains, which too closely recalled that of Comus's crew, but lately subsided.

But one is glad to have done with these obvious criticisms, and go on to the grateful task of trying to express something of the delight which the masque awakened. Turf and trees and moonlight contributed their gentle influences; but the charm, the real poetic atmosphere, emanated from the actors who so fully entered into the power and beauty of the verse. Of course the recitation of lines so complex, with inversions and word-uses so remote from the familiar, is one of the difficulties of the piece, increased by the conditions of delivery in the open air. Another is the great length of the speeches; while of course not all minds can be moved by the lofty thoughts which inspired Milton in the composition. But these obstacles seemed, for the most part, to lend wings to the imaginations of Mr. Robertson and his chief players. Miss Marion Redlich as the Attendant Spirit, and Thyrsis, Miss John as the Lady, and Mr. Robertson as Comus, were more than satisfying; they really inspired. They delivered the great verse with a fitting sense of its meaning and beauty; they succeeded in creating a genuine poetic illusion; they brought out to the full the deep spiritual force of the piece. Miss Redlich brought to the part of the Spirit a high sweetness and earnestness which made the shepherd disguise ever transparent, and opened and closed the action with a worthy music. Mr. Robertson's Comus well expressed Milton's conception,—a being rooted in sensual evil, yet intellectual enough to play the philosopher and to find the best part of the game in the enslavement of others; high enough, also, to feel the moral beauty of the Lady, and to quail and suffer before its light. The beautiful imaginative poetry of the lines received from Mr. Robertson a treatment truly sympathetic.

Of Miss Alice John as the Lady one hardly knows how to speak without seeming extravagance. The nobility of her conception of the part was assisted by her personal graces, her nobility of head and form and bearing. Simplicity was rightly the key-note of all. Milton's own Lady was a gentlewoman, acting a heightened and transfigured version of an experience of her own, made lastingly beautiful by the utmost art of a great poet. As such a gentlewoman, under such conditions, appeared

Miss John. Nothing there was of the cheap or meretricious, nothing of the trivial twang of the stage. At her first appearance, lost in the benighted wood, a girl's fright and weakness were expressed as simply but convincingly as Madame Modjeska used, on her first entrance in "Twelfth Night," to put before us the sufferings and weariness of the shipwrecked Viola. But her womanly strength shines out when, in her perplexity, she resolves to have faith, to trust the promised protection of Comus; and its clear unquenchable light beams still but radiant throughout the temptation scene. Miss John's work is too quiet, with the quietness of strength, fine and true, to catch the applause of those whom only contortion and violence can move; but all who care for the deep beauty of this scene must find satisfying food for thought in her rendering of it,—her calm reliance, amid the obvious bewilderment of sense, on an inward strength; her expression of profound, still passion of the soul, which leaves the mind all clear to refute the wily sophistry of the false god.

The delicious song and dancing of the nymph Sabrina (Georgie Kennicott) in her rush-and-lily adorned dress, with water-sprites attending, delightfully closed the main action of the piece, whose incidental music, it must be added, is as charming as Milton's praises would lead us to fancy.

Milton's genius was not dramatic, and a masque is not a play. The interplay of action and emotions on individuals is not the interest to seek in such a composition, which is to the full drama somewhat as early Tuscan bas-relief to sculpture in the round. The Comus indeed "masks" in the guise of persons high thoughts and the passion of Milton's philosophic youth. To succeed, as these actors have done, in making poetry so lofty and so exquisite live and take shape, is a high achievement.

MARIAN MEAD.

Chicago, August 17, 1908.

A CORRECTION FROM CAPTAIN AMUNDSEN.

(To the Editor of THE DIAL.)

In connection with your review of Captain Amundsen's book, "The North-West Passage," in THE DIAL of August 16, we note in the last paragraph that your reviewer points out some inaccuracies in the text, namely, first of all that the "Gjøa" is made to sail through Bellot, while the context and map show that it passed by it. We have the following letter from Captain Amundsen on this matter — and it seems only fair to him that some acknowledgement should be made, as the error seems to be due entirely to the translator.

"The editor of The Athenæum sends me this morning his journal of the 11th July with a notice concerning my book, in which he tells me that I have been wrong in some names when I say that I passed 'through Bellot Strait.' I have now been looking to this, and find that there has been an error in the translation of my book, which please state as follows. In the original text, p. 44, I say, in speaking about the Bellot Strait: 'Kl. 8 om morgenen passerte vi saa straedet,' which has been translated by you: 'At 8 A. M. we passed through the strait;' but ought to have been, 'At 8 A. M. we passed the strait,' not *through*. It is a very bad mistake, which ought to be rectified as the difference is a very great one to everybody who studies the geography of the book."

In justice to Captain Amundsen, we hope you will give space to this letter. E. P. DUTTON & Co.

New York, August 25, 1908.

The New Books.

AN EXPERIMENT IN ART EDUCATION.*

That Professor Sir Hubert von Herkomer, eminent artist and art teacher, and for nine years Slade Professor of the Fine Arts at Oxford, occupying there the chair recently left vacant by Ruskin, should have pronounced and original views on the subject of art education, is only what one would expect and desire. His book, "My School and My Gospel," describing his twenty-one years' experiment in art education at Bushey, is a sort of *apologia pro arte sua*, and, as such, is not wanting in that personal and distinctive element that seldom fails to impart interest and reality to the narrative in which it is present.

It was in 1883 that the Bushey school, destined to become rather famous in the world of art, opened its doors to some twenty-five pupils of both sexes, the only requirement for entrance being "a head from life, drawn in charcoal," and the tuition fees being nothing whatever. The enterprise was purely a labor of love. Its author had "made his career," as he expresses it, and he wished to put to a practical test certain pet theories of his own in art education. Under such conditions, the school was Professor Herkomer, and Professor Herkomer was the school. Of the first beginnings he writes:

"We were making a school under conditions never perhaps before attempted — a school of art in a village. It was all an experiment, and no master in the world could have made it a success without the full-hearted and enthusiastic co-operation of the students. It was my good fortune to have the right material at the beginning, which was all-important for such a novel undertaking. An art atmosphere had to be created, and nobody, who has not tried to make a special atmosphere of this kind, can know what the task entails."

The effect of the school on the sleepy little village was interesting: the atmosphere created by master and pupils seems to have pervaded the primitive hamlet, to some extent, and to have caused a desire in those breathing it for some of the refinements and luxuries of modern life which they had hardly given a thought to before. A few words now on the peculiar doctrine taught at Bushey. The author tells an anecdote of a famous painter who, every day, before putting brush to canvas, knelt down and prayed fervently to be protected from his model. In much the same way the Bushey art students seem to have been taught to pray for protection

from their master. The personality of each pupil, his idiosyncrasy even, the distinctive quality of his work, was what the teacher tried to reach and develop.

"The result of this method of teaching has been that the world cannot recognise my pupils in their works, and it will probably be said that I left no 'school' behind me. But I never could understand the advantage of squeezing the supple mind of a young painter into a master's manner, from which he may never wholly extricate himself. It was the word 'quality' that most puzzled and baffled the students; the weaker thought it was something *I* wanted, and did not realize that it was an essential part of good art. The word was on every lip; it was heard in the street of sleepy Bushey; it was heard in the social gatherings of the students; it was the last thought of the student when he went to bed, and the first when he got up. This question of quality certainly was the most difficult thing to get them to understand. How thankful I was when at last I could point to a particular part in a study that *had* attained the desired quality; and how bitterly disappointed I felt when I saw it slip away again, sometimes to return no more."

Elsewhere in the book he says: "I made the very foundation of my teaching 'the awakening in the student of the sensitiveness to painter-like qualities,' and the discovery of individual bent. By this method it was interesting to note how every successful student produced a different kind of quality and brushwork, clearly proving that the insistence on that phase in the technique in no way interfered with the development of his own personal idiosyncrasy." In this teacher's system, care was taken that theory should follow and not precede practice. "The student must 'build up,' as it were, on himself first; he must make some edifice in which to house the wider and immovable principles that underlie all monumental art. No master can be the builder of that edifice." It was another marked feature of Professor Herkomer's system to give personal advice and assistance to his pupils after they left his school and launched out for themselves. Their emancipation, wisely or not, was made gradual. They took studios in the village, under the master's eye, and were encouraged to consult him freely. Thus the abruptness of passage from the life class to the painting of portraits professionally, or the execution of other independent work, was modified for them, greatly to their advantage if we may credit their teacher.

The discontinuance of Professor Herkomer's teaching, after twenty-one years of signal success, and the closing of the Bushey school probably forever, were due to something like an accident—some legal difficulty concerning buildings and grounds. On such slight events do the destinies of empires and of art schools depend. But those were crowded years of glorious life for

* MY SCHOOL AND MY GOSPEL. By Professor Sir Hubert von Herkomer, C.V.O., R.A., D.C.L., etc. Illustrated. New York: Doubleday, Page & Co.

the founder and head of the school. What he tells us incidentally of the by-products of his own and his pupils' industry — the mezzotint engraving, the music-composing, the play-writing and play-acting and scene-painting, the school-magazine writing and editing, and other pursuits congenial to artists — makes it plain that a full and busy and sanely enjoyable life was lived at Bushey in those days. Considerable space and a number of illustrations are devoted to the highly successful and somewhat famous dramatic performances given in the master's private theatre at Bushey and attended by celebrities from the great world outside — all, of course, untainted by the slightest suggestion of commercialism or professionalism or of anything but the pure love of art. An excellent story is told of an outsider's attempt to turn to personal profit a charity performance of the Herkomer company by buying up all the tickets in advance and advertising them for sale at double the price paid. But the artist theatre-manager turned the tables on the speculator by immediately advertising two additional charity performances of the same play, with tickets at the old price. The mortifying and pecuniarily disastrous result to the speculator can be imagined.

Of this portion of his life, when manifold interests and occupations were crowding every waking hour and not a few that should have been given to sleep, the author, who confesses himself to have been ever a glutton for work, says :

"This was the period of my life when the work I imposed upon myself was so excessive that even greed could ask for no more. I worked at my portraits and subject-pictures, and I did etching as usual, considering these to be my first duty. But to this all-sufficient labour must be added the designing of details for my house, which was in course of erection; the preparation of lectures for Oxford, where I held the Slade Professorship; the uninterrupted attendance at my school; the building-up of a stage-picture for the play; the writing of music for the same; the irritating work of correcting the copied parts for the orchestra; and, finally, the most severe strain of all on the nerves — the rehearsing of a new play. I leave it to the reader to judge if this was a normal state of things. Yet during these months of excitement I was in good health, and retired to bed long after midnight without any feeling of fatigue. I had no assistance from stimulants, as I was a water-drinker and a non-smoker. But it was the result of the domination of mind over body for the time being — a condition, however, that could not last. Nor did it; for I have since paid the price for that pleasure-period in long years of bad health."

In the course of his narrative the author takes occasion to illustrate his theory of personality in art by an apt quotation from Mark Twain.

"But methods of work are as various as are the temperaments of human beings. The mystery of tem-

perament — or call it a 'person's nature' — is interpreted by that master, Mark Twain, thus: 'Through all this steady drift of evolution the essential detail, the commanding detail, the master detail of the make-up remains as it was in the beginning, suffers no change and can suffer none; the *basis* of the character, the temperament, the disposition, that indestructible iron framework upon which the character is built, and whose shape it must take, and keep throughout life. We call it a person's *nature*.'

The rich and varied experience of the author, who was, with his other tastes and gifts, something of a psychologist, gives meaning and value to the following reflection :

"In my readings of psycho-physiological works, I have not yet found an explanation of that mysterious cerebral condition, when a man suddenly feels he is ripe for a certain mental action. A stray word from another person may effect the ignition in the brain, and cause all the faculties required for that mental action to spring into life. It was ever so with me. A word from a colleague started my etching period; a word pointed to, and set me on to, enamelling; a word (and that from my eldest son, when he was only a Harrow boy) proclaimed the moment for the theatrical venture; even this book is the outcome of a word from a literary friend."

And the "literary friend" deserves our thanks. The story is told in a clear, rapid style, enlivened by frequent touches of humor, and, with all its fine and high idealism, exhibiting a keen, practical common sense and a knowledge of the world and its human inhabitants that not all devotees of art are noted for possessing. There is something, too, of the sixteenth-century Italian craftsman's resource and versatility in Sir Hubert von Herkomer. Born in Florence three centuries earlier, he might have been a second Benvenuto Cellini. He has certainly proved his ability to write an autobiographic narrative not less interesting in its way than Cellini's. The illustrations, mostly by the author or his pupils, are many and full of character. The volume is handsome, even luxurious, in its style.

PERCY F. BICKNELL.

THE RE-WRITING OF AMERICAN HISTORY.*

It sometimes happens that a historical writer lives to find that his efforts have influenced the general view of the period or person about whom he writes; but not so frequently does an author announce his intention of reconstructing public opinion about a period of history so hackneyed as is the American Revolution. Mr. Sidney George Fisher, a member of the Philadelphia bar, who has hitherto set several lances against

* THE STRUGGLE FOR AMERICAN INDEPENDENCE. In two volumes. By Sidney George Fisher. Philadelphia: J. B. Lippincott Co.

accepted opinions in his various "true" contributions to American history, now devotes himself to the task of amending all existing histories of the Revolution, which are "able theatrical efforts, enlarged Fourth of July orations, or pleasing literary essays on selected phases of the contest."

Assuming that "no complete history of it [the struggle for Independence] has ever been written upon the plan of dealing frankly with all the contemporary evidence and withholding nothing of importance that is found in the original records," and that some of the most important factors in the struggle "have always been left to persons who were unable or unwilling to reveal them," the author proceeds to lift the veil upon the hitherto obscure position of the Loyalists and their conflict with the Patriots, the war made by the latter upon the former, the controversy caused by Howe's manner of carrying out his instructions, and the Clinton-Cornwallis controversy.

He also finds no intelligent history of the various Navigation acts, the Smuggling acts, and the Writs of Assistance, — whether the writs ceased after American resistance, or were continued in the other colonies. The effect of the revolt on British colonial policy he finds inadequately treated, as also the lessons learned by the mother country. The Tory party has hitherto been pictured as an angel of darkness, and the Whig as an angel of light. No historian has described the twelve or thirteen acts which the colonists wished repealed, the conciliatory measures advanced by Britain, and her "gentle and mild efforts" to persuade the Americans to remain in the empire. While "Bancroft's laborious pages and Hildreth's colorless chronicle" are illuminated by "a very few citations, and these rather unimportant," Fiske's "beautifully written" books are devoid of these aids to the reader in weighing the evidence submitted. Arraigning existing histories of the Revolution as "written for profit, ignoring the sources, withholding evidence," and ignoring the fact that the revolt was the result of a "long uncertain struggle between the two opposing forces of colonial empire and separate independence" still existent, the author defines his "true" historical series, of which this volume is to be a part, as an effort to lead the reader back to the documentary evidence which constitutes the truth, so that the rising generation may learn to admire truth more than popular and clever generalizations.

Agreeable to these claims and this announcement, the reader naturally looks in Mr. Fisher's

pages for much new evidence, and expects to see many new sources there revealed. In this, however, he is likely to be disappointed. A glance through the footnotes shows constant repetition of use of the American Archives, the Annual Register, and the Journal of the Continental Congress; of the works of Hutchinson, Niles, Stedman, Elliot, Jones, Drake, and the plagiaristic Gordon; and also the writings of Washington, the Adamases, Reed, and others — sources used by every writer upon the period. Apparently the novelty of sources must lie in the contemporary pamphlets, which have been freely consulted and often with excellent effect. Notwithstanding the avowed intention of the author to revise accepted history, the reader finds that in but few instances is there a departure from accepted opinions. Even the variations are statements of the view of the author rather than the discovery of some hitherto unused authority. To illustrate: instead of treating the Boston Tea Party as a spontaneous outbreak of some turbulent young-bloods of the lower social class, or a desperate effort on the part of the patriot leaders to prevent the tea being landed and confiscated at the expiration of twenty days, the author pronounces it a deliberate attempt of the radicals of Boston, incited by messages from Philadelphia (!), to precipitate "an outbreak which would commit the party all over the country to a more violent and radical position."

The narrative opens with a description of the Navigation acts, prefaced by a chapter on the growth of free thought and movement after the Reformation, and closes with the disbanding of the American forces after the Revolutionary War. An added chapter discusses one of the points claimed to have been omitted by prior writers. In it the author finds that England retrieved commercially the loss of the thirteen American colonies by the conquest of rich India, but that she has not in the further extension of her colonial system ameliorated the conditions which caused the American colonies to revolt. All her colonists are still "political slaves."

Descriptions of campaigns fill most of the two volumes, discovering little in novelty of statement or setting, but giving more than the accustomed space to incidents of the by-wars of England with France, Spain, and Holland. Balance and proportion are well preserved, except where local interest is permitted to predominate, as in giving an entire chapter to the mediæval tourney held by the British officers in

Philadelphia as a farewell to Lord Howe. The verdict of the public will probably be that the author has scarcely met the standard of novelty announced in his preface: that his "true" history of the American Revolution does not differ in large degree from those heretofore written; but that he has produced two interesting volumes on the subject which will be found attractive by the growing constituency of American historical readers.

EDWIN ERLE SPARKS.

TWO FAMOUS FLEMISH PAINTERS.*

Mr. Weale's sumptuous volume on the two famous Flemish painters, the brothers Van Eyck, is remarkable chiefly for its artistic rather than its literary features. The author, indeed, makes no pretension to literary skill; he does claim, however, that he has had access to all existing sources of information, and has been able to obtain reproductions of nearly all the paintings of the Flemish brothers, some of which are here published for the first time.

Upon its artistic side the book is a notable contribution to the art works of recent years. The illustrations are mostly photogravures that are rarely beautiful examples of this art, and are of great interest and value both to the student and the lover of pictures. They are so accurate as to bring the true spirit of the painters' work before one, and it almost seems at times as if they even suggested the brilliant color for which the Van Eycks were so justly celebrated. It is rare indeed to find a work of art so profusely and conscientiously illustrated, and in such a thoroughly artistic way. The reproduction of the central part of the Adoration of the Lamb is quite a marvel of photographic work, and the same may be said of many others of the illustrations, especially the portraits. Some of these are wonderful in conveying the intense vitality and strength which pervade the portrait work of Jan Van Eyck.

The author is known as an authority on the art of the Netherlands, and his work embodies the results of long and patient research. It contains practically all that is known of the lives and works of these famous Flemish artists. This is not so very much, with all his painstaking; and the biographical part of the book is necessarily brief. Of the life of Hubert, the elder brother, nothing is known of the earlier

years, and as to his later years there is but scant information. The last nineteen years of Jan's life can be fairly well traced, although in outline chiefly.

These two men have undoubtedly had a very great influence upon the art of oil painting; indeed many people still believe that they were the originators of this branch of art. It is true that the works of the Van Eycks were of very early date, for Hubert is supposed to have been born about 1365, and Jan about 1385; but oil painting had been known long before that time. What they really did invent was a new method of using oil in painting. They superimposed wet color upon wet color, which had not been done before, and thus achieved a brilliancy and luminousness so remarkable that it is not strange people thought their way of painting an entirely new thing in the world of art. This wonderful luminous brilliance remains in their pictures to-day, a most eloquent testimony to their consummate skill in using this artistic medium, the real power of which had been perceived by them for the first time in the history of painting.

Some of the greatest painters of that early time must have been much influenced by the work of the Van Eycks. Leonardo da Vinci was born in 1452, just eleven years after the death of Jan Van Eyck. Holbein was born in 1497, more than fifty years after Jan's death. There can be no question that Holbein's work was greatly stimulated by that of the Van Eycks, for many of his portraits are almost exactly in their manner. In the work of Leonardo this influence is not so strongly to be felt, but there are traces of it even with him. In fact, it may truly be said that there is no painter in oil who does not owe something to these wonderful men.

Of this branch of his subject, Mr. Weale, strangely enough, has nothing to say. He does not deal with art criticism or art history to any great extent; but he does refer one to the books where these matters may be found. More important still, he gives a series of reproductions, most admirably done and most carefully and minutely described, whereby it is made possible to judge for oneself of the power and value of the artists' works. By these reproductions, and the author's very remarkable descriptions of them, one is put in touch with the real spirit and method of the Flemish brothers. Their masterpiece is the "Adoration of the Lamb," which was painted for the Cathedral of Ghent, having been given to that church by Judoc Vyt and Elizabeth Borluit his wife, whose portraits ap-

* HUBERT AND JAN VAN EYCK: *Their Life and Work*. By W. E. James Weale. Illustrated in photogravure, etc. New York: John Lane Co.

pear in two of the panels. It is not known how much of this picture was painted by Hubert and how much by Jan, but it is certain that the two brothers were quite alike in their spirit and in their method in painting it. The spirit was that of true piety; the method embodied an art in painting higher than had ever been known before. Brilliance of color, minuteness in detail, and skill in perspective far beyond previous knowledge, characterize this work so far as the technical part of it is concerned. There are grievous faults in drawing, and even in perspective; but in color it is a wonder and delight. The picture is somewhat panoramic in character, as it attempts the representation of many saints and groups of holy people quite impossible to be really united in one composition; but there is one clear point of unity, and that is the pure religious spirit that pervades the work. There are processions of warriors and saints and hermits and angels, and there are many scenes from the Bible story from Genesis to Revelation. As a background for all these things are marvellously painted landscapes, with walled towns and towers, rivers, bridges, trees, and meadows, painted with utmost fidelity, though almost in miniature, yet a lovely background nevertheless, and in themselves quite exquisite. The picture is almost a history of religion, and it certainly is one of the earliest and truest revelations of the art of oil painting.

There are other religious pictures of great value and beauty, especially some of the Madonna and Child. It is in these, and in the portraits, that the influence of the Van Eycks upon Holbein can be easily traced. The drawing of the child in the Holbein Madonna at Dresden is almost identical with Jan Van Eyck's representation of the Christ in His Mother's arms. There is, however, a beautiful story about Holbein's Madonna, telling that she is not holding the Christ Child in her arms, but a sick child brought to her for healing, while the Christ Child stands at her feet. This is probably the truth about Holbein's wonderful Madonna; but it is nevertheless true that the drawing of the child in the Madonna's arms might almost have been copied from one of Jan Van Eyck's pictures.

In the portraits of Jan Van Eyck the resemblance to Holbein is still more evident. Really, both masters adopted the same method. There is an amount of minute detail so marvellously wrought out by both these painters that it seems almost impossible that a broad and strong effect should be produced. Yet it is produced,

and the portraits stand out with a vividness that tells not only of the man's character but throws light upon the history of his time. Such telling of history in portraiture means genius. It was this that Velasquez and Rembrandt did; nor has anyone ever surpassed their work. But Holbein and Jan Van Eyck are not far behind in portraiture, though they worked so many years before the other great masters who followed in their footsteps, at least to a certain extent.

It seems that the elder of the Van Eyck brothers dealt little with portrait painting. It was Jan who painted the great portraits, and his fame must rest upon these even more than upon the religious pictures, because of their wonderful fidelity and truth to nature, which the subject itself often forbids in pictures of Madonnas and Saints. There is a richness of color and a tenderness of thought in these old Flemish painters that lingers about their works like a sweet fragrance as of rose-leaves in an ancient vase. This peculiar quality is quite distinctive of the Van Eycks, and will remain their own so long as pictures exist.

WALTER CRANSTON LARNED.

TWO RECENT BOOKS ON SPAIN.*

Perhaps no country of Europe has suffered so much as Spain from the delineations of travellers who have returned to write and print their more or less hysterical impressions of the land of the guitar and the castanet. It is the more refreshing, therefore, to find two serious and sympathetic studies of that country and its people, by writers, both Englishmen, who have been familiar with their ground for a quarter of a century. Both, it is true, are re-working old material, although they now present it in new and ampler form. Both hesitate, as well they may, to recommend Spain to the ordinary tourist. One of them, Mr. Havelock Ellis, writes in the preface to his book on "The Soul of Spain":

"Spain is not an easy land to comprehend, even for intelligent visitors; and taken as a whole, it is by no means a land for those who attach primary importance to comfort and facile enjoyment. . . . She is interesting and instructive, in the highest degree fascinating for those who can learn to comprehend her, but these must always, I think, be comparatively few. For these few, however, the fascination is permanent and irresistible. It is a fascination not hard to justify."

*THE SOUL OF SPAIN. By Havelock Ellis. Boston: Houghton Mifflin Co.

IN SPAIN. By John Lomas. New York: The Macmillan Co.

Mr. Ellis's book is an attempt to interpret the genius of the Spanish people, as it is revealed in history, in religion, in literature, and in daily life. There is no descriptive writing, no record of personal experience, no discussion of political, industrial, or commercial conditions, but a thoughtful analysis of the "essential Spain," which, he says, —

"Represents the supreme manifestation of a certain primitive and eternal attitude of the human spirit, an attitude of heroic energy, of spiritual exaltation, directed not chiefly toward comfort or gain, but toward the more fundamental facts of human existence."

There is perhaps little that is new in the book, yet the discussion, being philosophical and suggestive, forms interesting reading. The following sentence illustrates the general content as well as the style of composition.

"The people of Spain — still sound at the core, and with a vigour of spirit which has enabled them to win strength even out of defeat — showed at one period at least in their history, from the conquest of Toledo to the conquest of Seville, an incomparable strength, freedom, and vitality; even later, Spain still had the energy to find and to colonise the other hemisphere of the globe; and later still, to bring spiritual achievements of immortal value to the treasure-house of humanity; while the forceful and plastic genius of Spain has moulded one of the strongest and most beautiful forms of human speech and one of the most widely diffused."

Throughout his study of Spanish traits and temperament, Mr. Ellis finds much African influence. He sees everywhere the underlying characteristics of the primitive savage — the word to be used in its larger sense. Thus, the simplicity, intensity of feeling, and love of idleness of the Spaniard, coupled with his aptitude for violent action, his austerity, his stoicism, his indifference to pain, as well as his delight in form and ceremony, are all manifestations of the aboriginal spirit. A general survey of Spanish life to-day and in the past shows that the ideals of valor and of heroism, the point of honor, the pride of the beggar, ceremonialism, militarism, the Inquisition, the bull-fight, the Dominican order, the Cid, Loyola, Cervantes, — indeed, nearly every characteristic usually supposed to be Spanish, as well as the principal institutions and personages of Spain, have their fountain-head in the elemental aborigine. Whether this is our old friend Probably Arboreal, or not, is unstated.

The Spanish woman receives kindly treatment in Mr. Ellis's hands. He studies her anatomically and otherwise with painstaking care. Full consideration is given to the pigmentation of her eye, the texture of her skin, her hair, hands, feet, bust, and hips, without omitting the

length of her skull or the peculiar curve of her spine. Her dash of eastern blood is responsible for the calm steadiness of her eye, as well as for the muscular control of her face which renders it a living shield. And this explains what has always been a mystery to us of northern race, her seeming composure under the blazing *mirada* or "long gaze" of the courteous Spaniard. The Spanish woman has reached high eminence in literature, in war, in movements for social reform, and even in the bull-ring. She may be unable, it is true, to read or to write.

"But there is perhaps no European country where one realizes so clearly how little this really means. A Spanish woman of the people, who finds it a laborious task to write her own name, may yet show the finest tact and knowledge in all the essential matters of living."

Mr. Ellis finds the women of present-day Spain superior to the men, both physically and intellectually. Far be it from the reviewer to take issue with this conclusion, yet he cannot quite follow the author's reasoning when he accounts for this phenomenon by the sad depletion of Spanish manhood through wars, the Inquisition, and emigration to the New World. "We might explain the fine qualities of Spanish women to-day by supposing that, while the stocks that especially tend to produce fine men have been largely killed out, the stocks that tend to produce fine women have not been subjected to this process."

Just what kind of stock it is that produces fine women while leaving their brothers weak, the author does not say.

Looking at the country as a whole, Mr. Ellis notes remarkable progress in cities and towns during the last two decades. Spain even stands ahead of most European states in the application of electricity. Discontent with the old order and zeal for the new have resulted, however, in the loss of many picturesque features which heretofore have constituted Spain's charm for the foreign visitor. There is no complaint at the betterment of hotels, the improvements in sanitation, or the increased facilities for travel; but there is genuine regret at seeing fine old churches used as convenient attachments for electric wires, and the talking-machine, or cinematograph, replacing the guitar and the *malagueña*.

That there is also a certain moral awakening in Spain is shown by the recent movement to eliminate the most objectionable features of the bull-fight. This has been approved by prominent *espadas* — Mr. Ellis calls them "toreadors."

It may surprise Americans to read that our war with Spain and her consequent disburden-

ment of Cuba and the Philippines are the cause of much of her later development. In the author's words :

"The war has been beneficial [to Spain] in at least two different ways. It has had a healthy economical influence, because, besides directing the manhood of Spain into sober industrial channels, it has led to the removal of artificial restrictions in the path of commercial activity. It has been advantageous morally, because it has forced even the most narrow and ignorant Spaniard to face the actual facts of the modern world."

The Introduction to "The Soul of Spain," together with the chapters on "The Spanish People," "The Women of Spain," and "Spanish Ideals of To-day," contain all the matter that properly falls under the title of the book. The chapters treating of Seville, Don Quixote, Valera, Ramon Lull, and other disconnected subjects, are evident padding. Much of the matter has appeared previously in reviews and magazines.

While Mr. Ellis's book is useful for the library, Mr. Lomas's, as its title "In Spain" might imply, is serviceable on the spot. With true English assurance, the author expresses the belief that the traveller "may take it in his hand as his sole guide and counsellor, and find in it all the information, other than that of local and ever-varying character, which he will need in his journeyings." The work is, indeed, a revised, re-written, and enlarged edition of the author's "Sketches in Spain," published in 1884. It is a fine book mechanically, containing a good folding map and fifty excellent mostly new full-page photographs. The showy red cover is stamped with the arms of Spain in Spanish yellow.

The style of writing is uninspired, to say the least; while the great mass of detailed information, the result of careful observation and conscientious record, produces a guide-book effect which is not attractive to the general reader. It is really a guide-book—a sort of Baedeker, with light clothes covering the dry bones of that prosaic but useful work. Mr. Lomas tells us the proper train to take, where to obtain the best view, what to visit, and when. He names the pictures, describes the chapels, altars, pulpits, and tombs, and points out which window to study. To many there will seem to be an overweight of ecclesiastical architecture; for if the churches were omitted, the book would probably be reduced a third in size. Although the principal Spanish paintings are designated, the criticism of them is too general and too fragmentary to be valuable or satisfying.

The chapters are arranged in the form of an

itinerary, beginning at Irun, proceeding southward by way of Burgos, Valladolid, and Salamanca, to Madrid, thence through the cities of Andalusia to Gibraltar, and back by Granada and the Mediterranean coast to Barcelona. Northern Spain is then crossed, visiting the principal towns to Vigo, where the trip ends. This tour occupies about six months, starting at the close of October, wandering through the south in the winter months, taking the Mediterranean in early spring, and sailing away before hot weather begins. It is a long trip, yet not a leisurely one. Let no man imagine, if he goes with Mr. Lomas, that he is to sit at little *café* tables and watch the life drift lazily by. Every day is a busy day, although perhaps not a hard one. The traditional hardships of Spanish travel are thus dismissed:

"Every needful comfort, and, indeed, not a little luxury and up-to-date fruits of science, will be met with; and if, here and there, something be lacking, there will be shown such an amount of goodwill and helpfulness, such honesty and laborious striving to make up for defects, that the want will call only for a laugh."

Like most writers on Spain, Mr. Lomas has not been able to refrain from depicting a bullfight, although he is mercifully brief, remembering possibly that we have heard it all many times before. We find nothing new in his account except the novel statements that *chulos* carry "red flags," and that the matador uses a "short Toledo blade."

In common with Mr. Ellis, the author perceives a great advancement in Spain during the last twenty-five years. He says:

"It has become possible to pass and to uphold laws ensuring security of life and property. The almost unrivalled natural resources of the country are being rapidly developed; liberal institutions are being set on foot; the national indebtedness has shrunk into manageable proportions, and the foreign creditor is content. Notable efforts are being made to free the land from the tyranny of priestcraft."

Both of these volumes are substantial additions to our rapidly growing stock of books descriptive of this interesting country. "The Soul of Spain" will be enjoyed at home by the man who is interested in the history and psychology of nations, even though he may not subscribe to the savage or superiority-of-woman theories. "In Spain" will be most helpful to the traveller, and more especially to the antiquarian or the ecclesiologist. Neither book has any special message for the idle or purposeless traveller. Not much consideration can be shown the "nimble tourist" by men who devote a week to Toledo. GEORGE GRIFFIN BROWNELL.

THE DEVELOPMENT OF ENGLISH
TRAGEDY.*

In tracing the course and development of English tragedy, Professor Thorndike first explains the meaning and scope of the term, and of the two principal ideas — the Senecan and the Mediæval — which enter into it. He then shows how these two elements fused in early English tragedy, and how the resultant English form developed and reached its height in the hands of Marlowe and Shakespeare; how the evolution proceeded, under the less wholesome conditions of English life in the times of James I. and Charles I., in the work of the later Elizabethans and especially Beaumont and Fletcher; how this somewhat hectic and unwholesome English literary tradition, as it existed at the closing of the theatres in 1642, was carried on at the Restoration; how French pseudo-classic influence steadily worked upon this English tradition for a century, — the conflict between pure English tragical tradition and the pseudo-classic being shown in the work of Dryden, Lee, and others, — until out of the two was established a highly conventionalized stereotyped form which was the recognized legitimate tragedy of the eighteenth century, and extended over into the nineteenth. He points out the elements of revolt from this conventionalized type in Lillo's "George Barnwell" and in the practise of the writers of the romantic movement so far as they turned to tragedy. But these elements of revolt came to naught, and this history of the tragic type comes to an end with the retirement of Macready from the management of Drury Lane in 1843.

Professor Thorndike is quite right in attributing to the theatrical conditions of the time much of the responsibility for the failure of the great poetical romantic movement of 1790-1832 to produce tragedy. The two patent theatres which alone had the right to produce tragedies were overstocked with older plays, and in general were moribund. Opportunity and incentive for the great poets to learn the needs of the theatre, and to adapt their conceptions to the requirements of actual performance, were lacking. The poets wrote dramas which, however brilliant in composition, were not actable, and thus arose a closet drama of great literary merit. To the lover of true drama, these closet dramas are a sad memorial of what might have been.

* TRAGEDY. By Ashley H. Thorndike, Professor of English in Columbia University. Boston: Houghton Mifflin Co.

One cannot but think that some of these men could have met both demands — could have written plays which were good for the stage and good as literature; and thus the long continued separation between literature and the stage might have been avoided.

Professor Thorndike's book is the third to appear in Professor Neilson's series of histories of English literature by types, following "The Popular Ballad" by Prof. F. B. Gummere and "The Literature of Roguery" by Mr. F. W. Chandler. One may have some doubts as to the practicability of treating all English literature on this plan, but Professor Thorndike has demonstrated that tragedy may be so treated to advantage. He has traced the development of tragedy skilfully, and has held firmly to the idea of its evolution as a species. Except, perhaps, for the chapter of fifteen pages on Shakespeare, he has not deviated from his purpose. The species is his interest, not the individual; and, with the single exception noted above, individuals are treated as stages of the developing species, not in a series of individual essays as in Ward's "English Dramatic Literature."

The interest of the book consists in its handling of familiar matter from this unifying point of view, rather than in its contribution of new facts to scholarship; although it is but fair to say that Professor Thorndike has had to work almost from the ground up in the eighteenth and nineteenth centuries, and that his book is distinctly a contribution to our knowledge of this period. On the whole, he is to be congratulated on the accomplishment of a piece of sound scholarly work.

C. M. HATHAWAY, JR.

A GUIDE TO THE STUDY OF THE
PHILIPPINES.*

The volume of "Bibliography of the Philippine Islands" is issued as a part of the extended series on "The Philippine Islands, 1493-1898," and a small edition of it is also issued as a separate publication. The text proper of the series — *i. e.*, its historical documents — ended with Volume 52, and the two remaining volumes of the fifty-five are to be given to an analytical index.

The series as a whole is a monument to the untiring devotion of the editors, Mr. James A.

* BIBLIOGRAPHY OF THE PHILIPPINE ISLANDS, PRINTED AND MANUSCRIPT. By James Alexander Robertson. Cleveland: The Arthur H. Clark Co.

Robertson and Miss Emma Helen Blair. They have accomplished their task amid many untoward circumstances. Not long after the first volumes of the series had appeared, in 1903, it became apparent that there was not yet sufficient interest in the past of the Philippines to furnish the financial support necessary for a work of this magnitude. But the publishers, facing the loss, stood by the editors in the determination to carry out their undertaking. And the latter have kept at the task while for five years their only hope of reward lay in the recognition of work well done. Forced to a strict economy in the prosecution of their enterprise, they have at the same time been obliged to enlarge their personal activities as editors and producers of material, while also burdened with the drudgery of the merely clerical labors which such a work involves. Scholarly fidelity of this sort deserves mention; and this is the excuse for a digression at the very beginning of this review. The series of which this Bibliography forms a part is not without its defective features, failures of omission chiefly; it is doubtless not as good as its own editors could have made it with better support and more substantial encouragement. But it is nevertheless a work of great significance and value — the most important achievement in its field, and indispensable in any Philippine library or collection.

This Bibliography is one more proof of the care and conscientiousness that have gone into the editing of the work as a whole; and likewise it gives evidence of the knowledge accumulated during the preparation of the preceding volumes. Passing over, for the moment, the discussion of its scope, it may be said that, within the limits which he outlined for himself, Mr. Robertson's work is both thorough and accurate. Down to the special index of names which closes the volume, painstaking attention to detail is everywhere apparent.

After stating the purposes and limitations of the volume, Mr. Robertson gives some fifty pages of usefully condensed information regarding the chief public and private collections of Philippine manuscripts and printed works in the world; also regarding Philippine linguistics, maps and cartography, photographs and views, museum collections, etc. The collections of manuscripts in Spain occupy, of course, preferential importance of space; and owing to the special value of the Seville archives for Philippine history, a dozen pages are taken up with the indexes of Philippine documents there preserved. Only

lately, Professor H. E. Bolton, investigating the national archives in Mexico City, turned up a lot of suspected but hitherto unlisted material on the Philippines; and the scope of that material is here indicated. The information as to the chief collections of Philippina in the United States is of direct practical value to any American student who may take up serious work in this hitherto neglected field.

Only a fourth of the bibliographical text proper is devoted to printed works. First comes a list of the major Philippine bibliographies, with some very practical and pertinent commentaries thereon, — the list also including various minor works in Philippine bibliography and special bibliographical lists, even also notes of rectification in periodicals as well as pamphlets and books. There follows a list of other bibliographies mostly general in their nature, under which the Philippines or some phase of them are treated; also catalogues of public and private libraries and sales catalogues listing Philippina. This list, and the one following it, covering books and pamphlets on the Philippines which append bibliographies or contain bibliographical data scattered through their text, possess a reference value quite unique, as the information is nowhere else available. The last and largest list of printed titles is the only one that falls under the head of General Bibliography. It is comprised almost entirely of printed books, pamphlets, etc., which have been published in whole or in part in the preceding fifty-two volumes of "The Philippine Islands, 1493-1898," with the addition of some few very rare works which have not been drawn upon directly for that work. The special value of this list lies in the descriptions, location of copies so far as known, and other data regarding the rarer works on the Philippines.

The bulk of the volume is devoted to manuscripts. Here the first hundred pages are occupied with a chronological list of the manuscripts published in whole or in part in the series of which this Bibliography is a part. Very complete descriptions, especially of the more important of these manuscripts, are also afforded. In the second and larger list of manuscripts, those not published in the series, descriptions are sometimes appended, and sometimes not. Some of these manuscripts have been cited from other Philippine bibliographers and authors, who have not always described or located them. The memoranda made in various archives for this work in many cases give only

the dates and a general idea of the character of the manuscripts that have not been transcribed. Moreover, the work was originally planned to cover Philippine history only up to 1800, which is one reason for there being relatively fewer manuscripts of the nineteenth century. However, the Ayer Collection in Chicago and the manuscripts in the Library of Congress, these latter relating mainly to Guam, have helped in part to fill the hiatus here; and full descriptions are also given of manuscripts in these two libraries. Of course, one volume could not begin to hold a complete list of manuscripts about the Philippines; nor has the time come when anyone could make such a catalogue. Even the better-known collections of such manuscripts in the archives of Spain have not yet been thoroughly overhauled; while the archives of Manila and those at Mexico City—to mention two highly important sources for the future study of Philippine history—remain as yet uncatalogued, and the latter scarcely examined. But this volume presents, as stated in the introduction, “more manuscript Philippine titles than all other bibliographies together”—many more, in fact. Moreover, “manuscripts are cited for almost each year of the Spanish *régime*; and thus the manuscript division forms in itself almost an epitome of Philippine history.”

Mr. Robertson, then, has not undertaken to prepare a full comprehensive bibliography of the Philippines. Such a work could not be comprised in any one octavo volume. This opening still exists, for none of the Philippine bibliographies previously published has fully covered the field, even of printed titles. Retana's recent *Aparato bibliográfico* lists more titles than any other, and is useful in many ways; but the most practical working bibliography, especially for the American student, is that formed of the two lists of Mr. A. P. C. Griffin (Library of Congress) and Mr. T. H. Pardo de Tavera, both published in one volume by the Bureau of Insular Affairs of the War Department at Washington. This work being readily available, Mr. Robertson's purpose has been, as regards printed Philippina, to point out the sources for a complete study of Philippine bibliography, while also setting forth the main data regarding rare works in this field; and to list manuscripts in a way hitherto unattempted. This task, well performed, makes a work *sui generis* and indispensable for every library pretending to cover this field at all and for every special student therein.

JAMES A. LEROY.

BRIEFS ON NEW BOOKS.

Why are we righthanded or lefthanded?

The root of all evil, in Dr. George M. Gould's philosophy, is eye-strain. Or, to put it less epigrammatically and more truthfully, the eye and its diseases are of more far-reaching significance than is commonly suspected. In Dr. Gould's book on “Righthandedness and Lefthandedness” (Lippincott) the eminent oculist clearly, and for the first time so far as we know, shows the part played by the eye in determining which shall be the dominant hand and foot. Historically, righthandedness begins with the choice of that hand to hold and throw the spear, and of the left to carry the shield and protect the vital organs, the position of the heart dictating this division of duties. Then, the right being the operating hand, the right eye is naturally called upon more than the left to watch and guide its motions, until, by the hereditary transmission of acquired peculiarities (in which the author declares himself a believer), the right eye, and with it the right hand and foot and ear, acquire an almost invariable superiority over their mates. In the vaguely groping and sprawling infant it is the hereditarily dominant eye, says our oculist-author, that decides which hand and foot shall have the preference in action; and with this instinctive choice comes also the beginning of that differentiation in the cerebral hemispheres which makes the sinistral “the correlated centre for speech-phonation” and also for speech-writing. The exceptions, the left-handed—some six per cent of mankind—are accounted for by the occasional enforced development of sinistro-expertness because of accident or disease; and this peculiarity, though not commonly traceable from father to son, reappears sporadically in the race. Grievous is the wrong done to a left-handed child in trying to make him over into a right-handed one. The speech-centre has become located, the left eye has established its superiority, and nothing but confusion and eye-strain and all sorts of misery can result. The book's eight chapters, two of which are reprinted from “Biographic Clinics,” and the others collected from medical and scientific journals, treat chiefly of writing and the writing-posture in relation to the eyes and to spinal curvature, with useful advice and information in other kindred matters. The author's preliminary list of previous theories as to the origin of righthandedness omits the shield-and-spear explanation, as if it were here advanced for the first time, which of course it is not. The eye's leading part in the fixing of righthandedness or lefthandedness is proved, in some sort at least, by embryology.

Plays which Shakespeare did not write.

It is a curious point—upon which only Doctor Johnson could make the adequate gibe—that not only is a Shakespearean editor required to determine what plays may rightfully be attributed to the master, but in collecting the plays wrongfully attributed to Shakespeare the apocryphal editor must exercise a

similar care and shut out of his volume those plays that have not often enough been wrongly attributed! Some two-score plays have had the dangerous honor of being assigned to Shakespeare; but fourteen of these, in the editor's opinion, may legitimately find place in "The Shakespeare Apocrypha," a volume carefully put together by Mr. C. F. Tucker Brooke, a Rhodes Scholar who is at present Senior Demy of Magdalen College, and which is issued from the Oxford Press. Mr. Brooke's collection meets a definite need. Many a student of Elizabethan drama, not to speak of many a reader of Shakespeare, has often wished to have ready access to the pseudo-Shakespearean dramas, only a few of which, like the "Two Noble Kinsmen," have been conveniently at hand. To have now in one volume not merely the often reprinted plays, but also (in seven instances) the first really careful modern reprint, and in one instance ("Sir John Oldcastle") the only reprint of the only right version, is a real boon. To name the contents is to give a sufficient comment on Mr. Brooke's volume: Arden of Feversham, Loerine, Edward III., Mucedorus, Sir John Oldcastle, Thomas Lord Cromwell, The London Prodigal, The Puritan, A Yorkshire Tragedy, The Merry Devil of Edmonton, Fair Em, Two Noble Kinsmen, The Birth of Merlin, Sir Thomas More. Of these plays Mr. Brooke gives us a careful text in the old spelling, and adds a well-written fifty-page introduction and some notes. It is unfortunate that the notes are so scanty: herein the volume fails of being definitive. It is to be hoped that in a future edition the editor will add copiously to his annotations, and thus make his book indispensable. When so much has been well done, it is a pity not to do the needful rest and make the work completely satisfying. Regarding the plays rejected, there is no need to quarrel with the editor's taste: as in an anthology, both rejection and inclusion are extremely provocative of dissent in some quarter or another. Mr. Brooke has, at the very least, made a good choice of plays.

The "psychic researches" of an astronomer.

Anyone who has perused M. Flammarion's writings upon procedures seemingly at variance with the recognized laws of nature will anticipate that there is nothing notable to be found in the more extended work lately appearing in English with the title "Mysterious Psychic Forces" (Small, Maynard & Co.). The book is, indeed, a compilation, with recent additions, of a long record of *séances* with "mediums" of all sorts and conditions, whose chief occupation is that of moving tables and "materializing" theatrical properties in a more or less baffling manner. Upon such narratives a rather extreme "spiritualistic" interpretation is elaborated. To one convinced of the soundness of this position, or one inclined to such belief, the collected data must be tremendously portentous. To one who expects that investigations emanating from a man with astronomical training would be marked by the qualities we should naturally look for from such a source —

exactness of conditions, laborious accumulation of evidence, expertness in detecting sources of error, and caution in conclusions — the record will be equally disappointing. The author assumes at the outset of his studies a definiteness of attitude and confidence of elimination of sources of error which he would not assume at the close of a long astronomical research. M. Flammarion is, indeed, the conspicuous example of a man of science utterly confused, even dazed, by the overpowering dominance of "facts"; quite unmindful that the type of "fact" that thus staggers his reason but reflects the manner of his predilections. Had he really described facts, the record would have been brief: "In the presence of such and such a medium, I have apparently observed such and such behavior of inanimate objects. I did not succeed in discovering how the effect was produced." Just what the interest or the interpretation of the alleged phenomena may prove to be, when their *modus operandi* is frankly confessed, is still left to uncertainty.

Informal talks to schoolmasters. With no apologies or acknowledgments to old Roger Ascham, Mr.

Arthur Christopher Benson has entitled his latest book "The Schoolmaster" (Putnam). However, he has scarcely anything to say on the subject of classical education, his pleasantly informal chapters having to do with the general relations between masters and pupils and between the master and his colleagues, with brief dissertations on such subjects as holidays, sociability, religion, moralities, intellect, originality, praise, discipline, devotion, and a few more of like sort; and so it need not be feared that he has stolen any of the excellent Ascham's thunder. The book is announced as a companion volume to the author's "Upton Letters," and it serves as an acceptable sequel and complement to that thoughtful and stimulating work. It has also something more of definiteness and reality and terseness than that series of imaginary letters, admirable and "convincing" though those letters are. As a sample of the later book's quality, let us quote a few lines that might well be pondered, not only by schoolmasters, but also by others, perhaps by book-reviewers. "One form of affectation has, I believe, very bad results. It is the custom of many teachers to speak as if all the authors whom they were expounding were equally valuable. I do not think that anything destroys the critical and appreciative faculties in boys so quickly as this. I believe myself that it is good for a teacher to have strong prejudices, just as Dr. Arnold's feeling for Livy partook, as his pupils said, of an almost personal animosity." The writer takes occasion to deplore the present excessive devotion to athletics in school and university, a protest rendered the more effective from his own record as a football-player. Like many who write much and easily, Mr. Benson has his mannerisms, among which one cannot but note his fondness for the word "apt" to denote customary action, a usage of questionable correctness, but pardonable if not carried to excess.

About peacocks, flowers, gardens, and other things. In the middle ages, and long before, the peacock was regarded as a symbol of eternity, of immortality. Thus we are informed in the preface to "The Peacock's Pleasaunce" (Lane) — a collection of graceful, almost poetical, essays on themes chiefly rural, and having to do largely with birds and gardens and flowers, and also weeds, while two addresses on art education complete the volume. The book is by "E. V. B." (in quotation marks), who is apparently a woman, and one of fine sensibilities, mystical in her moods and given to symbolism in their literary expression. In the semi-suggestions of the supernatural that sprinkle her pages, as well as in the veil of mysticism thrown over all, there is something almost Hawthornesque — a nameless charm that makes one forgive the "fine writing" in which the author is prone to indulge. Let us quote one short passage which, with many others, falls on the ear with more than a faint reminder of Hawthorne. The Professor's daughter has seen a startlingly strange insect, and the Professor says: "'Call me should the thing reënter the house. I will immediately come, and will straightway bottle him; or I will constrain him weightily between the leaves, within the covers of one of my biggest books.' Having thus spoken, the Professor retreated into his study, shutting out the whole of the outside world, immersed, as was his wont, for hours in the old, strange world of books — for him more familiar, more illimitable than the other." Seven photo-prints of handsome peacocks, and a fanciful frontispiece also containing peacocks, appropriately illustrate the book.

The story of a famous Irish beauty.

Mr. Horace Bleackley's "Story of a Beautiful Duchess" (Dutton) proves to be a biography of Elizabeth Gunning, a famous Irish beauty who became successively Duchess of Hamilton and of Argyll, served as one of Queen Charlotte's ladies of the bedchamber, and was otherwise a person of much social distinction. The book presents a very attractive appearance; the binding, presswork, and illustrations do ample justice to the elegance of the theme. The story is entertaining and easily read; it might be objected that the author has included a needless amount of petty scandal, but it is hard to give a truthful picture of English society in the eighteenth century without including a certain amount of such material. Still, after completing the book the reader is likely to ask if the author's efforts have really been worth while. No doubt the Duchess was as good and womanly as she was beautiful, but she scarcely requires a biography of nearly four hundred pages, which, while it adds much to our knowledge of the Duchess, adds little to that of her country and age. Aside from a tendency to idealize his subject, the author appears to possess the qualities of a good historian, which might have shown to better advantage in a larger field. Some charming portraits of the Duchess, and of other notables of her day, add materially to the attractiveness of the volume.

NOTES.

Mr. Mitchell Kennerley publishes a new edition of "Everyman," for which Mr. Montrose J. Moses has prepared notes, a bibliography, and an elaborate introduction.

The Oxford edition of Keats, as edited by Mr. H. Buxton Forman, is now reissued by Mr. Henry Frowde in inexpensive form, with clear type, thin paper, and bright red covers.

A manual of "Elementary Algebra" is one of the "Twentieth Century Text-Books" of the Messrs. Appleton. It is the joint work of Professor J. W. A. Young and Lambert L. Jackson.

Two new volumes in "Lippincott's Educational Series" are the following: "The Educational Process," by Mr. Arthur Cary Freshman, and "The Study of Nature," by Dr. Samuel Christian Schmucker.

The John Lane Co. publish an illustrated edition of the play "Beau Brummel," as written for the late Richard Mansfield by Mr. Clyde Fitch. A portrait of the actor and several other illustrations adorn the volume.

"A Dictionary of English Literature," by Mr. M. McCroben, is published by the Messrs. Routledge (New York: Dutton) in their "Miniature Reference Library." It is a dictionary of English authors only, with lists of their works.

"A History of Art," by Dr. G. Carotti, revised by Mrs. Arthur Strong, is published by Messrs. E. P. Dutton & Co. It is a compact volume with many miniature illustrations, and is devoted to ancient art alone. Presumably one or more volumes upon modern art will follow.

The Macmillan Co. send us a new edition (the forty-first), entirely revised and greatly enlarged, of William James's "Dictionary of the English and German Languages." Both vocabularies are included in a single volume of over eleven hundred pages. It makes a compact and inexpensive work, and, as such, is to be highly commended.

A collection of "The Peasant Songs of Great Russia," collected and transcribed from phonograms by Miss Eugenie Lineff, is published by the Imperial Academy of Science at St. Petersburg. The text is in both Russian and English. Mr. David Nutt is the agent in England and America for this publication, the present issue being the first of a series.

Mr. George P. Upton's "The Standard Concert Guide" (McClurg) is a condensation of the three volumes devoted respectively to oratorios, cantatas, and symphonies, that have long been in favor with concert-goers. Enough new matter has been added to bring the work down to date, and some sixty portraits of composers embellish the volume.

We are glad to note, as a sign of returning prosperity in the book trade, that the New York branch of the old established house of Cassell & Co., which of late years has existed chiefly as an agency of the London house, intends to enter actively into the business of book publishing again. Mr. W. B. Hadley is to be the manager of the New York business, which makes a creditable showing in its list of books for Fall publication.

German texts published by Messrs. Henry Holt & Co. are as follows: Rudolf Baumbach's "Der Schwieger- sohn," edited by Dr. Otto Heller, and Herr Otto Ernst's "Ueberwunden," edited by Dr. James Taft Hatfield. From Messrs. D. C. Heath & Co. we have "Ratsnadel-

geschichten," by Fräulein Helene Bohlau, edited by Miss Emma Haevernick. From the Charles E. Merrill Co. we have Goethe's "Hermann und Dorothea," edited by Mr. Richard Alexander von Minckwitz.

Messrs. Walter S. Hinchman and Francis B. Gum- mere have joined forces to produce a volume of succinct "Lives of Great English Writers from Chaucer to Browning" (Houghton). These biographies, over thirty in number, are each from ten to twenty pages in length, and give only essential facts, with little or no attempt at literary characterization. It is difficult to account for some of the omissions, but the work as we have it is well done, and students of English literature will find it useful.

L. Mylius Erichsen, the Danish explorer, who met his death in a snowstorm while travelling over the ice on the northeastern coast of Greenland, as told in a cablegram from Copenhagen a few days ago, was better known to his countrymen as an author and poet than as an explorer. His best known works are "Tatere" (Gypsies), a play; "Vestjyder" (West-Jutlanders), a book of short stories; "Strandingshistorier" (Stories of Shipwrecks), another book of short stories; "Isglint" (Ice Gleams), a book of poems; "Den jyske Hede" (The Jutlandish Heath), a most thorough description of that part of Denmark; "Greenland," a record of his former explorations in that frozen country. Mr. Erichsen also had the distinction of being the first Danish poet to make a serious and intelligent effort to describe the actual conditions of the neglected fishermen on the west coast of Jutland, and to point out a practical way of bettering their condition. Mr. Erichsen was only in his thirty-sixth year at the time of his death.

TOPICS IN LEADING PERIODICALS.

September, 1908.

- Airship, The Modern—I. Frederick Todd. *World's Work*.
 Alexander, John W., Art of. Christian Brinton. *Munsey*.
 Amateur Athletics as a Business. *World To-day*.
 American Aristocrat, Making an. W. A. Johnston. *Broadway*.
 American Drama, Self-expression and the. P. Mackaye. *No. Am.*
 Amusing the Million. Frederic Thompson. *Everybody's*.
 Appomattox Court-House To-day. T. D. Pendleton. *Munsey*.
 Barrett, John: American Citizen. R. A. Wilson. *World To-day*.
 Better Building, Need for. *World's Work*.
 Birney, William V.: Painter of Cheerful Yesterdays. *Broadway*.
 Black Hand, The. Lindsay Denison. *Everybody's*.
 Boston, England, A Trip to. W. D. Howells. *Harper*.
 Bret Harte's Heroines. Henry C. Merwin. *Atlantic*.
 Building of Arts at Bar Harbor, The. O. Johnson. *Century*.
 Building, Unbuilding a. Winthrop Packard. *Atlantic*.
 Burma, Province of. James M. Hubbard. *Atlantic*.
 California's Inland Waterways. C. E. Edwards. *World To-day*.
 Camera, Wonders of the. C. H. Claudy. *World To-day*.
 Campaign Contribution, The. Alfred H. Lewis. *Broadway*.
 Campaign, Labor Unions and the. Henry White. *No. Amer.*
 Campaign Orator, The. John T. McCutcheon. *Appleton*.
 Canadian Poet-Laureate, The. Alberta Wolhaupter. *Putnam*.
 Cape Breton, The French Shore of. H. J. Smith. *Atlantic*.
 Carnegie and his Home in Scotland. *Munsey*.
 Castro: Tyrant or Liberator? *Everybody's*.
 Cattle Kings, Last of the. French Strother. *World's Work*.
 Celluloid Drama, The. Harris M. Lyon. *Broadway*.
 Christianity, Salvation of—II. Charles F. Aked. *Appleton*.
 Churchill, Lady Randolph, Reminiscences of—X. *Century*.
 Circus, Other Side of the. Hugh C. Weir. *World To-day*.
 Cleveland, Grover. Herbert N. Casson. *Broadway*.
 Coasts, Our Helpless. Rupert Hughes. *Broadway*.
 College Bred Women, The Modern. G. Stanley Hall. *Appleton*.
 Comparisons, As to Certain. Thomas R. Lounsbury. *Harper*.
 Country Clubs and Club Life. John G. Speed. *Broadway*.
 Country School, A New Kind of. O. J. Kern. *World's Work*.
 Czarina, The, and her Daughters. T. Schwarz. *Munsey*.
 Delirium, In the Wonderland of. Charles Roman. *American*.
 Egypt, The Spell of—V. Robert Hichens. *Century*.
 Electioneering on the Wrong Side. H. M. Brett. *Century*.
 Emperor William, A Private Portrait of. O. Mirbeau. *American*.
 English Notabilities, Reminiscences of. Ellen Terry. *McClure*.
 English Working-woman and the Franchise, The. *Atlantic*.
 Eyes and Vision from Worm to Man. A. Ayers. *Harper*.
 Federalism, The New. Henry W. Rogers. *North American*.
 Fireless Locomotive, A New. C. A. Sidman. *World To-day*.
 Foreign Criminals in New York. T. A. Bingham. *No. Amer.*
 Foreign Tour at Home—VII. Henry Holt. *Putnam*.
 Fresh Woods and Pastures New. A. I. du P. Coleman. *Putnam*.
 Fulton, Robert, Early Life of. Alice C. Sutcliffe. *Century*.
 Godkin, Edwin Lawrence. James F. Rhodes. *Atlantic*.
 Gold. F. W. Fitzpatrick. *Metropolitan*.
 Great Lakes, The—VI. James O. Curwood. *Putnam*.
 High School, — Where it Fails. W. McAndrew. *World's Work*.
 Hongkong, American Consulate at. A. P. Wilder. *World To-day*.
 Illinois: The Heart of the U. S. J. P. Munroe. *Atlantic*.
 Immigration Problem, Common-Sense View of the. *No. Amer.*
 Ireland, The New—VII. Sydney Brooks. *North American*.
 Italy and the Triple Alliance, Salvatore Cortesi. *No. American*.
 Jackson, General, "Peggy" O'Neal and. *Putnam*.
 Johnson, Andrew, in the White House—I. *Century*.
 Kendall, Sargeant, Art of. Charles H. Caffin. *Harper*.
 Killed or Wounded Employees, The Law of. *Everybody's*.
 Labor and the Tariff. Lucius F. C. Garvin. *North American*.
 Life Insurance, Romance of—IV. W. J. Graham. *World To-day*.
 Life's Handicaps. Luther H. Gulick. *American*.
 Manley, Thomas R.: American Landscape Painter. *McClure*.
 Men, The Moulding of. Herman Scheffauer. *Lippincott*.
 Meredith, George. Archibald Henderson. *North American*.
 Mindanao and Sulu, Our Constabulary in. *World To-day*.
 Mississippi, Moods of the. Raymond S. Spears. *Atlantic*.
 Modern Magazine, Literary Spirit in the. *Lippincott*.
 Mortgages as Investments. J. L. Houghteling. *World To-day*.
 Motor Boat, Across Europe by—V. H. C. Rowland. *Appleton*.
 My Story—I. Hall Caine. *Appleton*.
 Natural Gas, — What it has done for Indiana. *World To-day*.
 Naval Warfare of the Future. Hudson Maxim. *Metropolitan*.
 Negro, What to Do about the. R. S. Baker. *American*.
 Newport, the Maligned. Gouverneur Morris. *Everybody's*.
 New Yorker, an Old, Reminiscences of. P. Gassner. *Metropolitan*.
 Nicknames of Famous Americans. Lyndon Orr. *Munsey*.
 Occult Phenomena—conclusion. H. Garland. *Everybody's*.
 Olympic Games, Americans Win the. H. Ware. *World To-day*.
 Orchards, Protecting, from Frost Damage. *World To-day*.
 Osteopathy—I. E. M. Downing. *Metropolitan*.
 Ottoman Empire, The Regenerated. Mundji Bey. *No. American*.
 Parents, Tyranny of. Jane Belfield. *Lippincott*.
 Parnassus, On the Slopes of. Agnes Repplier. *Atlantic*.
 Philippine Islands, — Can we Americanize the? *World To-day*.
 Plays, An American Censorship of. L. F. Pierce. *World To-day*.
 Playwright and Playgoers. Brander Matthews. *Atlantic*.
 Presidential Campaigns, Financing. F. A. Ogg. *World To-day*.
 Prohibition, — Does it Pay?—III. Trumbull White. *Appleton*.
 Promoters' Victims. *World's Work*.
 Public Schools, Inefficiency of. C. W. Larned. *North American*.
 Railroad Competition, Enforced. Ray Morris. *Atlantic*.
 Rattlesnakes, Photographing. Dane Coolidge. *Metropolitan*.
 Research, The Paradox of. John G. Hibben. *North American*.
 Rockefeller, John D. F. N. Doubleday. *World's Work*.
 Roosevelt the Athlete. Allen Day. *Putnam*.
 Roosevelt, The New. *American*.
 Russo-Japanese War, Secret Causes of—I. Kuropatkin. *McClure*.
 Senate, My Election to the. Carl Schurz. *McClure*.
 Sight and Sound Magic in the Wireless Age. *Broadway*.
 Sioux Falls' Divorce Industry. George Fitch. *American*.
 Skunks, Scarcity of. Dallas L. Sharp. *Atlantic*.
 Social Reconstruction To-day John Martin. *Atlantic*.
 Socialism, Harnessing. Ernest Poole. *American*.
 Socialistic Activities of our Government. *World's Work*.
 Socrates. Jennie Brooks. *Lippincott*.
 Southern California Gardens. Kate G. Locke. *Century*.
 Spanish Drama of To-day. Elizabeth Wallace. *Atlantic*.
 Stage Traditions, Old-time, Passing of. Clara Morris. *Munsey*.
 Standard Oil Company's Business Methods. *World's Work*.
 Steerage, Judgment of the. Lewis E. Macbrayne. *Harper*.
 Stock Exchange, Regulation of the. C. A. Conant. *Atlantic*.
 Taft and Labor. George W. Alger. *McClure*.
 Taft, — If He is Elected to the Presidency. *Munsey*.
 Tibet, My Discoveries in. Dr. Sven Hedin. *Harper*.
 Wall Street, Story of—VI. Frederick T. Hill. *Harper*.
 Warwickshire, Zephine in. Anne H. Wharton. *Lippincott*.
 Wheat Supply, Future of our. Edward C. Parker. *Century*.
 White Race in the Tropics, The. S. P. Verner. *World's Work*.
 Whitman, Walt, Two Portraits of. Annie N. Meyer. *Putnam*.
 Women To-day and Yesterday. *Appleton*.
 Wright Brothers' Aeroplane. O. and W. Wright. *Century*.

LIST OF NEW BOOKS.

[The following list, containing 60 titles, includes books received by THE DIAL since its issue of August 1.]

BIOGRAPHY AND HISTORY.

- The Diary of a Lady-in-Waiting.** By Lady Charlotte Bury; edited, with Introduction, by A. Francis Steuart. In 2 vols., with portraits in photogravure, etc., 8vo, gilt tops. John Lane Co. \$7.50 net.
- The Constitutional History of England: A Course of Lectures.** By F. W. Maitland. 8vo, pp. 547. G. P. Putnam's Sons. \$3.50 net.
- The "Londons" of the British Fleet.** By Edward Fraser. Illus. in color, etc., 12mo, gilt top, pp. 252. John Lane Co. \$1.50 net.
- The Justice of the Mexican War.** By Charles H. Owen. 12mo, pp. 291. G. P. Putnam's Sons. \$1.25 net.
- Mr. Gladstone at Oxford, 1890.** By C. R. L. F. Illus., 12mo, gilt top, pp. 103. E. P. Dutton & Co. \$1. net.
- Sir William Temple: The Stanhope Essay, 1908.** By Edward S. Lyttel. 12mo, uncut, pp. 87. Oxford: B. H. Blackwell.

DRAMA AND VERSE.

- The Poetic Old-World: A Little Book for Tourists.** Compiled by Lucy H. Humphrey. 16mo, gilt edges, pp. 513. Henry Holt & Co. \$1.50 net.
- Poems for Travelers.** Compiled by Mary R. J. Du Bois. 16mo, gilt edges, pp. 496. Henry Holt & Co. \$1.50 net.
- Beau Brummel: A Play in Four Acts.** Written for Richard Mansfield by Clyde Fitch. Illus., 12mo, pp. 142. John Lane Co. \$1.50 net.
- Gallo!** The Prize Poem on a Sacred Subject, 1908. By St. John Lucas. 12mo, uncut, pp. 15. Oxford: B. H. Blackwell. Paper.
- Andrea, and other Poems.** By Gascoigne Mackie. 16mo, uncut, pp. 63. Oxford: B. H. Blackwell.
- The Death of Gracchus: A Tragedy.** By Edwin Sauter. Private edition; 16mo, gilt top, uncut, pp. 75. Saint Louis: Privately printed by the author.
- Booklet of Sonnets.** By Charles Leonard Stone. 16mo. Privately printed by the author. Paper, 25 cts.

NEW EDITIONS OF STANDARD LITERATURE.

- The Garden of Epicurus.** By Anatole France; edited by Frederic Chapman, trans. by Alfred Allinson. Limited edition; 8vo, gilt top, uncut, pp. 240. John Lane Co. \$2.
- Departmental Ditties and Ballads and Barrack Room Ballads.** By Rudyard Kipling. Pocket edition; 12mo, gilt top, pp. 217. Doubleday, Page & Co. Leather, \$1.50 net.
- The Book-Hunter.** By John Hill Burton; edited by J. Herbert Slater. With portrait, 12mo, gilt top, pp. 259. E. P. Dutton & Co. \$1. net.
- Poetical Works of Keats.** Edited, with Introduction and Textual Notes, by H. Buxton Forman. Oxford edition; with portrait, 12mo, pp. 491. Oxford University Press. 75 cts.

FICTION.

- The Firing Line.** By Robert W. Chambers. Illus., 12mo, pp. 499. D. Appleton & Co. \$1.50.
- The Last Voyage of the Donna Isabel: A Romance of the Sea.** By Randall Parrish. Illus. in color, 12mo, pp. 367. A. C. McClurg & Co. \$1.50.
- Aunt Maud.** By Ernest Oldmeadow. With frontispiece in tint, 12mo, pp. 373. McClure Co. \$1.50.
- The Circular Staircase.** By Mary Roberts Rinehart. Illus. in tint, 12mo, pp. 362. Bobbs-Merrill Co. \$1.50.
- The Blotting-Book.** By E. F. Benson. 12mo, pp. 255. Doubleday, Page & Co. \$1.
- Thou Fool!** By J. J. Bell. Illus., 12mo, pp. 374. Baker & Taylor Co. \$1.50.
- Weeping Cross: An Unworldly Story.** By Henry Longan Stuart. 12mo, gilt top, pp. 496. Doubleday, Page & Co. \$1.40 net.
- The Car and the Lady.** By Percy F. Megargel and Grace S. Mason. 12mo, pp. 276. Baker & Taylor Co. \$1.50.
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- The Cradle of the Deep: An Account of a Voyage to the West Indies.** By Sir Frederick Treves. Illus. in color, etc., large 8vo, gilt top, pp. 378. E. P. Dutton & Co. \$4. net.
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- A Dictionary of English Literature.** By M. McCroben. 32mo, pp. 214. "Miniature Reference Library." E. P. Dutton & Co. Leather, 50 cts.
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- Classified Catalogue of the Carnegie Library of Pittsburgh, 1902-1906.** Part V., 8vo. Pittsburgh: Carnegie Library. Paper.

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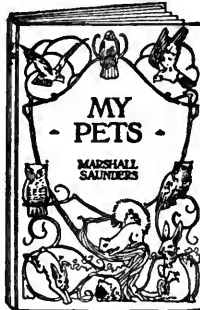
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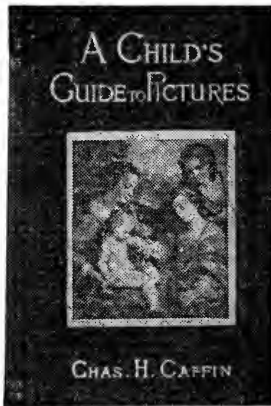
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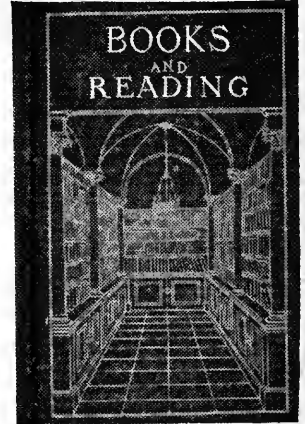
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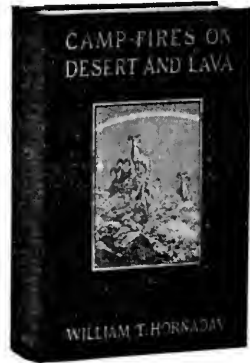
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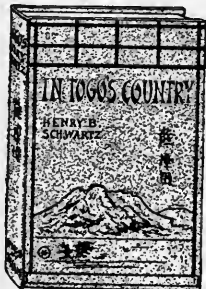
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BOOKS OF THE COMING YEAR.

The classified list of publishers' announcements, which occupies many pages of our present issue, is of rich and varied interest. It seems to us to include an unusually large number of attractive titles — titles of the sort that whet the literary appetite with the foretaste of happy hours in the easy-chair. In accordance with our custom, we select for note in the present article a few such announcements as seem to promise particular enjoyment. Only the categories of biography, history, and general literature are here touched upon, which means, of course, that those readers who find their chief account in the literature of travel, or of philosophy, or of education, or of science or art, are referred to the list itself for *their* special delectation. The list as a whole assuredly gives evidence that our publishers look forward to a prosperous season, and that the commercial depression of last year is becoming to them an old, unhappy, far-off thing.

The category of biography is the richest in this year's list. Perhaps the book of first importance is the life of George William Curtis, to which Henry Loomis Nelson gave the best energies of the last years of his life. This book offers an ideal relation between author and subject. Mr. Nelson was not only Curtis's successor in the editorial chair, but he was also a man inspired by the same lofty ideals of political life and the duty of the citizen. From such a writer we may expect a life of Curtis that shall be characterized by both sympathy and distinction. Mr. H. W. Whitney is the author of a new life of Lincoln which is to be a work of considerable dimensions. Many other biographies of American public men are promised, but we must leave them unmentioned. In literary biography, Mr. Ferris Greenslet is to give us the official life of Thomas Bailey Aldrich, based largely upon the letters of the poet. No definite promise is thus far given us of a biography of our other lost poet, Edmund Clarence Stedman, but his literary executors are hard at work upon it, and it may possibly be looked for next year. "The Family Letters of Christina Rossetti," edited by her brother, are promised; and a volume on William Morris, to be pre-

pared by a brother poet, Mr. Alfred Noyes, for the "English Men of Letters" series.

A group of biographical works of extraordinary interest relates to the world of art, music, and the drama. The authorized biography of Whistler is to be the work of Mr. and Mrs. Pennell, prepared upon lines laid down by Whistler himself, and richly illustrated. Mr. Will H. Low, in "A Chronicle of Friendships," is to give us his personal reminiscences of such men as Millet and Stevenson. The "Musical Memories" of Mr. George P. Upton, that veteran critic and friend of musicians, will cover a full half-century of intimate relations with musicians of the past, from Adelina Patti to Theodore Thomas. It is sure to be replete with interest of the deepest kind. We are also to have a translation of Angelo Neumann's "Reminiscences of Richard Wagner," one of the most important of recent contributions to the life-history of the great composer. The two great actors who have recently died are to be the subjects of official memoirs. Mr. Austin Brereton is the biographer of Henry Irving, and Mr. Paul Wilstach of Richard Mansfield. Both are to be large and handsomely-illustrated works. Miss Ellen Terry (who is happily not among the dead) has written her artistic autobiography in the form of a volume of "Recollections and Reflections." Finally, our veteran critic of the drama, Mr. William Winter, whom we all love and respect even if he is crotchety on the subject of most modern developments, is to give us in "Other Days" his memories of the vanished past of American stage-land. This is a book which will parallel in interest Mr. Upton's "Musical Memories."

The historical announcements for this year offer rather less than the usual number of books of wide general interest. We suppose this is because of the prevailing specialization of the younger generation of historians. Under this head we find little to note save a group of works concerned with the history of Canada, a subject which is naturally of prime interest in this tercentennial year. Mr. Frank B. Tracy is the author of "The Tercentenary History of Canada," and Mr. A. G. Bradley of "The Making of Canada." Mr. Charles W. Colby is to give us a volume on "Canadian Types of the Old Regime," and Mr. Lawrence J. Burpee a history of "The Search for the Western Sea." These four announcements seem to us the most interesting in the department of history, but we may add a few others, such as the late Jeremiah Curtin's "The Mongols in Russia," Mr. Rupert

S. Holland's "The Builders of United Italy," the late F. W. Maitland's lectures on "The Constitutional History of England," and a posthumous volume of "Historical and Political Essays" by W. E. H. Lecky. Many important historical works now in progress are being carried on, and new volumes are being added to the various series.

In the field of literary criticism, Mr. Swinburne's long-awaited volume on "The Age of Shakespeare" occupies the place of first importance. We presume that this will turn out to be in large measure a revision of the author's long series of studies of individual Elizabethan dramatists, contributed during a term of many years to the English monthlies. The publication of these studies in book form has long been desired by students of English literature. In literary history, as in political history, most of the work is now done by specialists, and takes the form of text-books, or additions to series, or contributions to such coöperative enterprises as the great "Cambridge History of English Literature," the third volume of which is soon to appear.

Books that are themselves literature, instead of being about literature, are apt to be unheralded, unless they come from authors of established fame. We note the promise of collections of essays by Mr. S. M. Crothers, Mr. Henry van Dyke, Mr. G. K. Chesterton, Mr. A. C. Benson, and Mr. Bliss Perry. We note a new imaginary conversation, the subject being "Justice and Liberty," by that singularly polished and thoughtful writer, Mr. G. Lowes Dickinson. We note in the drama, "The Winter Feast," by Mr. Charles Rann Kennedy, "The House of Rimmon," by Mr. Henry van Dyke, "Getting Married, and Other Plays," by Mr. G. B. Shaw, and the new stage-arrangement of "Faust," by Mr. Stephen Phillips. In the way of poetry, nothing noticeable is promised, but that is the case nearly every year, although when the year is ended, we can usually reckon up a fairly respectable output.

Novelists this year are as numerous as ever. Almost at a venture, although not wholly without selective judgment, we will close this summary by naming a score of books of fiction — about equally divided between the two countries — which may confidently be expected to provide us with entertainment, and something more in most of the cases. Our list is as follows: "Helianthus," by "Ouida"; "The Testing of Diana Mallory," by Mrs. Humphry Ward; "Wroth," by Mr. and Mrs. Castle; "The War

in the Air," by Mr. H. G. Wells; "The Great Miss Driver," by "Anthony Hope"; "Simple Septimus," by Mr. W. J. Locke; "The Point of Honor," by Mr. Joseph Conrad; "The Wild Geese," by Mr. Stanley Weyman; "A Spirit in Prison," by Mr. Robert Hichens; "The Immortal Moment," by Miss May Sinclair; "An Immortal Soul," by Mr. W. H. Mallock; "The Diva's Ruby," by Mr. F. Marion Crawford; "Angel, Esquire," by Mr. Edgar Wallace; "The Mills of the Gods," by Miss Elizabeth Robins; "The Fair Mississippian," by "Charles Egbert Craddock"; "Lewis Rand," by Miss Mary Johnston; "The Trail of the Lonesome Pine," by Mr. John Fox, Jr.; "Peter," by Mr. F. Hopkinson Smith; "Kincaid's Battery," by Mr. George W. Cable; and "The Red City," by Dr. S. Weir Mitchell. With this score of books by well-known writers to rely upon, to say nothing of hundreds of others for supplementary reading, the devotee of the novel should find no lack of occupation during the coming year.

ARNOLD AND LOWELL.

Hail to the English-speaking Dioscuri of our past age! Chief critics of their time, they really, though separated by the seas, fought side by side in the fight for the humanities against materialism. Their activities were parallel. One roused the quarry up, and the other killed it. One lifted up his torch and lit the recesses of the jungle, and the other sent his arrows in fierce flight amid the herds of its hoofed and tusked denizens.

The literature and art of any generation are the surplusage of its life, — what is left over after its debts and expenses have been paid. They are the fund which is handed on to posterity; and the great critics are the executors, the guardians, the distributors of this fund. It is the business of criticism to keep clear and distinct the intellectual and spiritual triumphs of the past, and to spur new minds on to emulation of such achievements. But for criticism, the masterpieces of literature and art would be like the buried cities of Yucatan — shapeless mounds overgrown with inextricable forest.

The instincts of both Arnold and Lowell were to be builders of temples and cities of their own rather than clearers of the rubbish of the past or pathfinders and guides to their generation. Possibly their most permanent work is in pure art — the expression of emotion, or greatness, or beauty; but the world found them so useful as critics that it kept them at that less congenial business. They had the blood of kings in them, but their contemporaries insisted on placing them in the seats of judges.

In criticism, Lowell is more the preserver of the

Past; Arnold, more the originator, the innovator, in the Present. Lowell's essays were a little old-fashioned even when they were born; but, like many old-fashioned things, they have a richness and simplicity that will outlast novelties. His papers have a fulness, an extracted blend of thinking, which makes us recur to them again and again. Scattered over them are passages whose diction is of weightier metal than anything in Arnold. Arnold is alert, striking, even startling. He has a new analysis. His ideas open up vistas where before was gloom. His phrases are the keenest and handiest of critical weapons. Perhaps they were so deft and easy of use that their edges have become a little dulled. Often, too, they had an air of finality about them — and finalities are always half-truths at best.

Both critics have their days of languor, their list of failures. Lowell's cleverness often became smartness, and Arnold's fastidiousness frequently landed him in strange company. Lowell was too uncertain in his judgments, and Arnold too oracular. Lowell was of two minds about Dryden, and a dozen about Pope; and his essay on Keats is as unsatisfactory as that of Arnold on Shelley. Both men, however, illustrated the truth that the best criticism is by the way — is to be found in side-flashes of light on single subjects, rather than in a determinate attempt to get the whole body of literature judged in lump.

It may be against the permanence of Arnold's criticism, that it was too effective, — that it was caught up and absorbed in the thinking of the day. Once read, Arnold cannot be forgotten — which may be an argument against reading him anew; whereas Lowell's leisurely performances, more deeply infused with personality, more artistically fashioned, leave only a faint memory in our minds, which still lures us to read them again and again.

When it comes to the poetry of the two men, the exact reverse of all this is the case. Lowell's poetry impresses us tremendously on a first reading, — carries us off our feet. But we do not want, — at least, I do not want, — to recur to it again. Arnold's verse, on the other hand, seems a little cold and difficult at first, but it fascinates, and we find ourselves going back and back to it and carrying it always in our memory. The reason is that Lowell in verse is primarily a moralist, a preacher; while Arnold is above all things an artist. Lowell started in poetry with as good a sensuous equipment as Arnold; but his New England conscience labored mightily within him, and killed off the images of beauty and grandeur. The Sensuous presented her undraped figure to him, but Didacticism plucked him back. He saw flowers blossoming beyond him, but he was tied to his New England rocks. All that noble emotion and high enthusiasm and Drydenic eloquence could do he accomplished in the "Commemoration Ode," "The Cathedral," and many other pieces. They convince, but they do not charm. The soul of poetry is trying to get into a body in order to reach us. And once, in the opening lines

of "The Vision of Sir Launfal" it attains its desire. How different is it with Arnold! He too is laden with Didacticism, with the passion of thought; but he rarely allows these to overweight the form. The great ideas of the "Obermann" pieces are embodied in images which we can see and feel. The blank verse of "Empedocles" is as real as the mountain meadows and thickets themselves; and the enchanting lyrics of that piece gleam like mountain nymphs rising from their bath. The thoughts and words and cadences of "The Scholar Gypsy" and "Thyrsis" are like one rich draught distilled from a thousand simples. There can be little question which is the greater poet.

Perhaps Lowell's most unique claim to remembrance is his creative humor. Here and there in his essays are little sketches of character which are as good as Goldsmith's work in that kind. "The Courtin'" is a perfect idyl of humor and tenderness. But it is the "Biglow Papers" which prove him to be, not certainly our greatest humorist, but our best — if that distinction can be understood. He did for New England, in a minor way, what Scott or Burns did for Scotland — set his community on its legs, gave it a separate existence in literature, bodied forth the provincialities and oddities which differentiated it from the rest of the world. The vein of humor was in Arnold also, but it only cropped out in one little book, "Friendship's Garland." This handful of scenes, however, is so replete with wit and humor and creative genius that one is willing to believe in Arnold's ability to project character to any extent had he desired. The balance of good work in this kind is largely in Lowell's favor. In satire he is without competition from his rival. The "Fable for Critics," while too good-natured and too entirely of the day to be of great value, has not been surpassed in America, and, indeed, it is difficult to see that there is anything better in English literature since Byron.

Letter-writing is hardly yet ranked with the accepted forms of literature, but I think it will come more and more to be received as a delightful kind of art. Now Lowell's letters are the best we have yet had from an American writer; indeed, they are the only ones which can vie with the best in English literature. Poe's letters are the poorest products of his pen. Lanier's have much charm, but he was so critically wrong-headed about so many things that his affectionateness and enthusiasm lose their effect. Arnold's letters, so far as they have been given to the public, are dull beyond anything one would deem possible. They are the epistles of an overworked and weary Inspector of Schools, and it would require a divining-rod to discover any fount of charm in them.

Lowell and Arnold were both in a large degree public men. They were not mere cloistered students, bellettristic triflers — as one of them ironically dubbed himself; they were men who mingled in the affairs of the world, and whose opinions and acts helped to mould great events. The apparent weight

of influence is on Lowell's side. He was in the thick of the fight from the first. His Abolition poems, the "Biglow Papers," his many political essays before and during the Civil War, undoubtedly made him one of the leaders who guided our Republic during trying years. And afterwards, his Ambassadorships and his addresses in England fairly won him his place as our First Citizen. He defended Democracy; but while he loved homely humanity, it is difficult to believe that he had much faith in the wisdom of the masses. Like every poet, he admired extraordinary men and women, and he thought that Democracy was the best soil to bring them forth. In comparison with these activities, Arnold's public efforts seem modest ones. Yet if we count his work in school reform, the solvent character of the ideas and phrases about social life which he put into circulation, and the effect of his keen and just criticism of Irish affairs, we may find that his influence was at least equal to that of his more eminent contemporary.

There was one field into which Arnold adventured where Lowell did not follow him. He gave up some of his best years to a revision of Christianity — to the formulation of a working faith for the modern man. He put the ideas of the German and French rationalists into attractive guise, gave them the stamp of his own nature. But his efforts can hardly be counted more than a pleasing futility. His idea of a religion with the supernatural, the miraculous, left out, is no more like a real religion than a domestic Tabby purring by the fireside is like the Lion of the Desert, the lordly dreamer whose roar dominates the jungle. He was neither a great enough poet nor a deep enough philosopher to understand how Superstition — "mother of form and fear" — is enthroned in the stoutest and noblest breasts. Man knows that he is composed of and surrounded by miracles and mysteries. A few more or less do not matter to him; rather, he craves them as explaining the ones he feels. In the Roman Empire there were writers and teachers of philosophy and ethics in plenty — Academics, Stoics, Epicureans. They formulated maxims and systems of morality as good as any the world has known; but the world about them cared little for their labors. When the Latin race found its own first simple mythologies fading away, it opened its doors to the gorgeous and mystical worship of the East. The Magna Mater, Isis, Osiris, and Anubis, entered in turn the gates of Rome. Men marshalled themselves to follow Cybele; they placed themselves under a platform and bathed in the blood of a bull slaughtered above — so to receive purification. And when Christianity dawned upon the Western World it was not accepted and believed because of the personal charm of its founder, because of his sweet reasonableness or wit or wisdom. No; it was received because he was thought to be incarnate God — immaculate of birth, a sacrifice for man. A halo of all the mysteries and wonders of the world was about him, and men's spirits rose and stood on tiptoe in rapture and fear. So it ever was, and so it always will be. A religion which does not explain

the mazes of our present life, which does not carry with it the awful sanctions of the future, cannot live or be of use in the world.

Arnold and Lowell covered more ground than almost any of their compeers. Yet probably neither of them did the supreme work he dreamed of doing—the one thing worth while. Of all their varied work, perhaps Arnold's poetry will come to stand highest in the estimation of mankind.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

"LIGHT THROUGH WORK" is the encouraging motto of the young and active New York Association for the Blind, whose "First Report," well illustrated and packed with interesting matter, has recently appeared. The city of New York has more than 2300 blind persons, and there the first intelligent and energetic move on a considerable scale has been made toward rendering the lot of the blind less hard by an education (in their own homes and elsewhere) that shall render them self-supporting and self-respecting citizens. Historically, the education of the blind may be dated from the hour when the sightless boy Leseur, the first pupil of Valentin Haüy, who in 1784 founded the National Institution for the Blind, in Paris, ran to his master with a piece of paper on which the letter O had been accidentally embossed. "Sir," he cried, "I can feel it; it is the letter O." To Miss Winifred Holt, secretary of the New York Association, and her sister Miss Edith Holt, the recording secretary, is due the credit of taking the first steps that led to the formation of the Association. The whole story is interestingly told in the Report. The devotion of Miss Winifred Holt to her chosen work deserves especial praise. Amid many other proofs of her zeal, this passage from her pen is significant: "I learned in a short time with bound eyes to read both Braille and New York Point and to write them; thus any conclusions which I may have reached have been drawn from the blind man's standpoint." Illustrations from photographs give variety and interest to this readable document, and also serve to show how far from helpless the blind may become under proper training. A blind barber at his work is the subject of one of these pictures. Words from Mark Twain and Miss Helen Keller, officers of the Association, find appropriate place in its Report.

THE LEADEN-FOOTED LIBRARY PAGE (of course he is not found in any of those well-ordered libraries to which THE DIAL makes its way) has been made the subject of some facetious paragraphs from the pen of "The Librarian" of the "Boston Evening Transcript." It is pleasant to learn that the long-cherished scheme of Mr. Oscar Gustafsen (formerly librarian of the Ezra Beesley Free Library of the town of Baxter, and now instructor in bibliography

at Philander University) for establishing a training-school for library pages has been in a measure carried to execution by his successor at Baxter, Miss Letitia Van Remsen, in the course of training offered by her to would-be pages, under the auspices of the Beesley Free Library. While we doubt whether Mr. Gustafsen's fond ideal has been entirely realized by Miss Van Remsen, yet the entrance examination papers set by her give promise of a thorough and rigorous training to the successful candidates for admission. What could be more admirable than her test questions on "General Information and Experience"? After a number of distorted book-titles to be put right—a most useful exercise for those who have to run for vaguely or wrongly designated books—the examination paper proceeds: "(2) How do you tell a library trustee from one of the ordinary public? (3) Do you smoke cigarettes? (Note: An affirmative answer will be fatal to your chances of passing; a negative one will cast suspicions on your truthfulness.) (4) What answer would you give to a person who asked, 'Is all the friction in the library in this room?' (5) Write a description (with diagrams) of about 500 words, telling what, in your opinion, should be done with (a) the person who says, 'I suppose you have read all the books in the library!' (b) the person who says, 'It must be nice to work in a library and read all the time!' (c) the one who remarks, 'Library work must be lovely—it's such clean work!'" Ability to pass the entrance examination will abundantly prove the candidate's aptitude for library work.

THE EVOLUTION OF "JOSHUA WHITCOMB" is a study of some interest and timeliness at this season, when "Joshua" himself is beginning his annual tour of the large cities. Well on in his seventies now, and known to most of us as the slow-moving, good-humored, warm-hearted "Uncle Josh," Mr. Denman Thompson was in his younger days more celebrated on the stage for his nimbleness of foot than for his homely, realistic charm as an impersonator of Yankee character. An attack of rheumatism worked the transformation from vaudeville dancer to star actor and universal favorite with the great theatre-going public. But the change did not come all at once. The initial idea of a quaint, honest, uncaricatured Yankee, new to the stage, led first to the creation of a twenty-minute sketch of the variety-show pattern. It was given for two weeks at Pittsburg in 1875, and thence proceeded to make the rounds of the West, winning unusual success. From that to the "Joshua Whitcomb" of the New York Academy of Music and the Boston Theatre was a development of some years. Theatre-managers and theatrical critics predicted the flat failure of the amorphous production, and did their best to kill it; but the public knew what it liked, and both this play and its successor, "The Old Homestead," have poured into the pockets of skeptical theatre-managers more dollars than could be denoted by fewer than seven figures. They have the "one touch of nature"

which goes so much further than art in the long run. It is said by those who know Mr. Thompson that "Josh" and "Den" are one and the same. The only difference between the actor and the man is that the latter is even more delightfully real and witty, hearty and human, than the former.

HAMLET AS AN UNDERGRADUATE is far less known to the world than Hamlet the melancholy Dane and Hamlet the madman (genuine or feigned). But an anonymous writer in a current periodical ingeniously accounts for the unhappy prince's failure to grapple promptly and successfully with the situation confronting him by ascribing his ineffectiveness to an over-addiction to academic pursuits. "The simple truth of the matter," declares this writer, "is that Hamlet had been too long at the university. We find him at thirty still a student at Wittenberg, prolonging his college life nearly ten years beyond the legitimate time, whether from difficulty with the curriculum, or from desire to participate longer in college amusements, or from sheer lust for scholarship, we do not know. Most of the problems that have puzzled the critics can be explained in the light of this simple fact, and the evidence in favor of this supposition is overwhelming when the text is examined. First of all, when the terrible revelation of a father's murder, a mother's shame, an uncle's guilt, is made to Hamlet by the ghost, what does he do? He hunts for his notebook.

"My tablets! Meet it is I set it down

That one may smile and smile and be a villain."

The undergraduate habit of mind! That which should have burned itself into the memory forever written down to save the trouble of remembering it; moreover, the damning concrete fact turned into a generalization! Here two phases of the training of the schools are clearly set forth by Shakespeare." After this, who shall say that there is nothing new under the sun, or that half the possible books about Shakespeare and his plays have yet been written?

LIBRARY ACTIVITY IN INDIANA is encouragingly brisk. This is attested in various ways by the latest issue of "Library Occurrent," published by the Indiana Public Library Commission. A hopeful sign is the bi-state library convention to be held at Louisville, Kentucky, this autumn, when representatives from both the Blue Grass and the Hoosier states will meet, exchange ideas, and incidentally admire Louisville's new library building and its branches. Much attention is paid to children's wants in this number of the "Occurrent." A writer of "Some Notes on Children's Books" says, among many other things: "Animal stories come next to fairy tales as dealing with things most familiar to children. Some striking examples of good animal stories are: Beautiful Joe, Black Beauty, The Jungle Books, and Jack the Fire-Dog. When an author has produced one good book, always watch for the next one, as it may not be up to the standard. Marshall Saunders's Beau-

tiful Joe's Paradise is a monstrosity and a failure." Miss Florence L. Jones, of the Indianapolis Public Library, writes on "Reference Work with Schools in the Indianapolis Public Library." One short paragraph that will strike a responsive chord in many a library worker's breast runs (in a style that invites correction) as follows: "Probably the most difficult question that an attendant has to find is material for a debate. If a teacher knew how the attendant's heart sinks when she hears that word 'Resolved,' she would let the library know [sometime in advance] that such a debate was to take place." The debater is indeed only one degree less patience-trying to librarians than the genealogy-hunter.

THE GRUB STREET AUTHOR OF AFFLUENCE has displaced the Grub Street starveling, if we may believe Mr. Gilson Willetts, who writes in "The American Magazine" of the comparative ease and certainty with which a very comfortable income can be earned by a literary worker of industry and enterprise. Of his own experience, which certainly seems unromantic enough to be true, he says: "I have been writing, nothing but writing, for eighteen years without a single interruption of any kind, always as a free lance. I have produced 7,200,000 words for which I received \$72,000. My articles and stories have appeared in ninety different magazines and weeklies and in forty newspapers, besides syndicate articles in 500 newspapers. I have written nine books, including two novels, works of reference, and books of the 'premium' class. Combined sale of these books, 750,000. I have written more than 1500 different magazine articles, and over 100 short stories, and heaven knows how many pamphlets and advertisements. My 'stuff' has appeared over 100 different names. . . . My workshop is a word factory; capacity, 3000 words a day." There is cheer and comfort in all this. If the building trades decline so that one can no longer be a brick-maker, with a capability of three thousand or five thousand bricks a day, one can very easily turn writer and open a literary workshop, "capacity, 3000 words a day." Mr. Willetts reminds us of that anonymous author of certain confessions of a hack-writer that appeared some years ago in "The Forum." Possibly he is that anonymous writer, reappearing in one of his "one hundred different names" or literary disguises.

ARCHITECTURAL EFFECT IN THE LIBRARY BUILDING is probably far more important than most users of public libraries suspect. In the mere mounting of the marble steps leading to a nobly conceived and finely executed structure for the storage and distribution of books, one's tone is unconsciously elevated so that it becomes next to impossible to approach the delivery desk and ask, with entire self-respect, for a "shilling shocker" instead of a book of real worth. An interesting investigation, if one had time and patience to make it, would be a careful comparison of the grade and character of the reading matter cir-

culated by libraries poorly or meanly housed, and by libraries enjoying the dignity of handsome and imposing quarters; or a comparison of a library's circulation, in its character and tone, before and after removal from shabby surroundings to a more suitable and worthy environment. The "Ninth Annual Report" of the Carnegie Library of Atlanta contains a frontispiece view of the library's new building — new, that is, with the opening of the century. The imposing front, with its stately Ionic columns, is very pleasing to the eye. Some such architectural effect we can imagine Madame de Staël to have had in mind when she wrote, in her "Corinne": "La vue d'un tel monument est comme une musique continuelle et fixée." It is not surprising to be assured by Miss Anne Wallace, whose enviable lot it is to occupy the post of librarian at Atlanta, that "the Library, more than any other department of the City government, shows the growth of the City," and that new settlers in Atlanta show a gratifying inclination to enjoy the privileges of its fine library.

A MARVEL OF MINUTE RESEARCH appears in the shape of a volume entitled "A Study of Splashes." Mr. Andrew Lang writes from London in real or pretended perplexity as to the meaning and mission of such a book; "but the title awakens curiosity," he adds, "and the volume is by a professor of physics at a royal naval engineering college." The author, it appears from other and fuller sources of information, is Professor Worthington of the Royal Naval Engineering College at Davenport, England; and he is said to have spent seven patient years spilling drops of various liquids from various heights on a smooth surface, and studying the resultant splashes, thereby (presumably) adding to the sum of human knowledge on the laws of impact and the behavior of liquid molecules when suddenly arrested in full career. Some day — for even the most unpromising and, humanly speaking, uninteresting facts do sometimes have a way of revealing their significance to the right man and on the right occasion — these splashes may revolutionize some department of art or science. Galileo, counting the oscillations of the hanging lamp in the cathedral at Pisa, was probably thought by more than one worshipper to be indulging a foolish as well as a profane curiosity; but time (as measured by the clock) has abundantly vindicated the young man. And so the more than German zeal and patience of the liquid-dropping English professor may, in time or eternity, be rewarded, and minute research will again have justified its ways to men.

AN ALGONQUIN COLLEGE PROFESSORSHIP would strike most people as a novelty in the educational world, but a plea for the establishment of one in some college of New England where the language was once spoken is made by Dr. Edward Everett Hale in "The Christian Register." Dr. Hale asserts that "the Algonquin languages were and are spoken over

a wider range of country than the Latin language had in the day of the widest range of the Roman Empire. At this hour Algonquin dialects are used in daily conversation as far as Newfoundland on the east and to the neighborhood of Alaska on the west." All this is apropos of a recently published history of the First Church in Roxbury, which naturally revives memories of John Eliot and his missionary labors among the Indians, notably his translation of the Bible. Dr. Hale thinks that if the book were not so exceedingly rare, or if some publisher would reprint one of the Gospels as a commercial venture, there would be a good many persons interested in making some acquaintance with the work. He notes with approval the existence of an Indian-language professorship at the University of Pennsylvania, and thinks that "some one would like to endow a scholarship in Harvard or Smith or Amherst or Wellesley which shall provide for the education of some young person who would agree to study the Algonquin language side by side with Greek and German and Latin and French and English." May the suggestion bear fruit! But aside from a curious interest to the comparative philologist, the Algonquin dialects have woefully little to lure the literary student, "side by side with Greek and German and Latin and French and English."

A SUCCESSFUL NOVELIST'S SELF-RESTRAINT in production is a manifestation of not exactly daily occurrence. Hence our readiness to chronicle, with mingled admiration and regret, Mr. Stanley J. Weyman's announcement that no more novels are to come from his pen. All who have read and enjoyed his "Gentleman of France" and "House of the Wolf" — pioneers in their kind, being written before the historical romance of word-play and hairbreadth escape was done to death — will be sorry and at the same time glad that Mr. Weyman has dropped his novel-reading public before the latter showed signs of dropping him. His latest (and last) piece of fiction, "The Wild Geese," was issued in a first edition of more than 20,000 copies for England alone — an indication of expected if not yet fully realized success. Possibly the twenty-thousand edition did not go off with all the desired speed. At any rate, it is unusual to see a popular novelist deliberately and voluntarily lay down his pen at only a little past fifty years of age. We wonder whether perhaps Mr. Weyman has been reading "The Altar Fire" and has taken fright at the dismal picture there painted of the written-out story-teller. His own explanation of his course is as follows: "I consider I have been very fortunate; critics, publishers, the public, have all treated me well. I am not going to presume upon it. I am 53; I have had a long run and would far sooner quit the stage now, while I am still playing to a full house, than go on and tire the audience and ring the curtain down at last on half empty benches."

The New Books.

POET AND HERRING MERCHANT.*

Those who have read FitzGerald's letters, and thus become interested in his very unusual personality, will welcome Mr. Blyth's book, which tells the story of FitzGerald's remarkable friendship for Joseph Fletcher, a sturdy, over self-reliant, rather obstinate, and somewhat unappreciative Lowestoft fisherman, and of their partnership as owners of a lugger engaged in the herring fisheries, a partnership that endured for nearly eight years.

In giving the story of this most remarkable friendship, Mr. Blyth introduces effectively a series of hitherto unpublished letters from FitzGerald to Fletcher, and also several illustrations, including portraits of "Posh" (FitzGerald's familiar name for Fletcher), and views of the places about which the interest of the narrative centres.

The translator, we might almost say the creator, of the Rubaiyat of Omar Khayyam so far as its English readers are concerned, was fifty-six years old when he first met "Posh," who was twenty-seven. His admiration and affection seem to have been almost immediately engaged; but not even the infinite pains Mr. Blyth has taken to portray the big fisherman can explain the place he gained in FitzGerald's heart. The poet and recluse does not simply extol his herring-fisher as great of his kind, but as great in the abstract. He invests him with honor, truth, integrity, nobility, even with high-born qualities of soul. Mr. Blyth looked eagerly for these; it seems as if he really expected to find them, or would distrust his own discernment if he failed. Yet his minute record is barren of the hoped-for results. Even the face of the young man, as seen in his portrait, is not alive with an alert intelligence. It is well featured, but ordinary and vacant. There is no quotation from his conversation or letters which uncovers wit, humor, candor, appreciation, pathos, integrity, affection, or fidelity.

The letters of the senior member of this strange partnership seem struggling to impress upon the other such commonplaces of courtesy as acknowledging a communication or confidence, the common honesty of debt-paying, the common importance of a written account in a partnership business, the common decency of sobriety, —

all of which seems to have been received with stolid indifference, toleration of the eccentricities of gentlemen, or unconcealed resentment. Yet for many years FitzGerald identified his fortunes with those of "Posh," shut the door of one side of his mind, apparently, upon his stored oriental imagery, and only let the light in upon his views concerning herring and mackerel, and the game of "All-fours," — the business, the health, the diversion, and the safety of "Posh" Fletcher. He even sent the picture of "Posh" to his friend Thomas Carlyle, in 1870, with a letter in which he describes the original as "endowed with all the qualities of soul and body to make him leader"; and adds: "I know no one of sounder sense and grander manners in whatever company." This, of the man who dodged and avoided Mr. Blyth, and broke all appointments, with the excuse, when finally cornered, that one man had made off with his letters "and never gave me a farden for what he larnt off o' me"; while others had been guilty of "pickin' my brains, and never givin' me so much as a sixpence." A financial guarantee finally brought "Posh" to close quarters, and gave Mr. Blyth a chance to search for the basis of FitzGerald's infatuation for the man who had "torn up sackfuls" of his letters, though the few remaining ones were sold for his benefit; and it is to the Omar Khayyam Club and other FitzGerald connections that the "Posh" of 1907 owes the fact of a roof over his head. He was still unable to understand that reminiscences of FitzGerald are of greater public interest than any recollection of "Posh," and insisted on having the dimensions of the herring-lugger stated in the book, because he designed it himself!

Mr. Blyth believes that the new personality of the youth of twenty-seven magnetized the poet of fifty-six. The reader feels like changing the expression to *hypnotized*. Mr. Blyth says that FitzGerald "saw his friend through a glamor which set up a mirage of things which were not, and it was like him to attribute excellences to his friend which only existed in his own imagination." Surely some such strange reason must be discovered why a poet who, confessedly, did not know the stem from the stern of a ship, should go into the herring business at sixty years of age! He often found himself obliged to remind his ideal Captain of such sordid things as the importance of debt-paying, — although it does not appear that his anxiety was to avoid pecuniary loss to himself, — and to admonish him to sobriety, both of which were done to sustain his faith in his "man of

* EDWARD FITZGERALD AND "POSH" — "Herring Merchants." Including a number of Letters from Edward FitzGerald to Joseph Fletcher, or "Posh," not hitherto published. By James Blyth. London: John Long.

a royal nature," of whom he said, "If he should turn out knave, I shall have done with all faith in my own judgment; and if he should go to the bottom of the sea in the lugger, I shan't cry for the lugger." Even in the gayeties of London, his imagination brought the fisherman, in whose moral excellences he believed, to bear him better company, and to "make a face" at the environment.

It was through the two faults which the silent partner would hardly admit as faults, that the partnership in the "Meum and Tuum," as FitzGerald said, "turned out all Tuum and no Meum," and after many broken promises was finally dissolved; although the disappointed senior had declared: "If he is but what I think him, I would rather lose money with him than gain it with others." To Professor Cowell he wrote: "You can't think what a grand, tender soul he is!" And to Mr. Spalding: "It makes me feel ashamed very much to play the judge on one who stands immeasurably above me in the scale, whose faults are better than so many virtues."

The bitterness of FitzGerald's dawning discovery that his estimate of his protege's character was too exalted, with his growing loss of confidence and respect, constituted a sore experience; but his love and solicitude for "Posh" survived even the latter's stupid ingratitude. Mr. Blyth well says:

"No one has a greater admiration than I for this magnificent claim of a MAN to be MAN'S equal. But with FitzGerald, who never asserted the claims of his station in life before an inferior, the obtrusive display of this spirit of independence was as unnecessary as it was cruel. And I think Posh understands this now. . . . But in 1869, Posh thought that he was a very fine fellow indeed, and was not going to be put upon by any 'gunvor,' no matter how kind the 'gunvor' had been to him. He would assert himself. He did."

It was as late as 1870 that FitzGerald asked Laurence to paint a portrait of "Posh," and said: "The man's soul is every way as well proportioned, missing in nothing that may become a man. . . . I should like a large oil sketch, to hang up with Thackeray and Tennyson, with whom he shares a certain grandeur of soul and body." And again: "You will see a little of his simplicity of soul; but not the Justice of Thought, Tenderness of Nature, and all other good gifts which make him a Gentleman of Nature's grandest type." Later still, he writes to Laurence: "I am sure the man is fit to be king of a kingdom. I declare you and I have seen A Man! Have we not? Made in the mould of what Humanity should be, Body and Soul, a poor Fisherman."

Even in 1874, he writes: "There is greatness about the Man. . . . Your Cromwells, Cæsars, and Napoleons have not been more scrupulous."

The break came, "Posh" admits, by his own motion. The conclusion of FitzGerald had been, "The Man is so beyond others, as I think, that I have come to feel that I must not condemn him by general rule." He had written and sealed a document which would secure to "Posh" immunity from indebtedness to his estate if he should die; but he had exacted a promise of sobriety, which was promptly broken. "Posh" still upholds his independence in the matter, especially as to the restriction that he should be a teetotaler.

In 1874 the "Mum Tum" was sold at auction; and long afterward, when she was broken up, her name-board was presented to the Omar Khayyam Club. FitzGerald had been dimly disillusioned,—and he was old. "He was a good gentleman, was Old Fitz," say the remnant of East Anglian fishermen; who, unaware of the poet, well remember the faithful friend of "Posh" Fletcher.

Mr. Blyth ends his record thus:

"The last time he was with me I read him—

"The moving Finger writes, and having writ,
Moves on: nor all your Piety and Wit
Shall lure it back to cancel half a line,
Nor all your Tears wash out a Word of it."

"Well, tha'ss a rum un!" said Posh."

MUNSON ALDRICH HAVENS.

PHASES OF MODERN SOCIALISM.*

Mr. H. G. Wells, as he himself explains, "calls himself a Socialist, but he is by no means a fanatical or uncritical adherent. To him, Socialism presents itself as a very noble but a very human and fallible system of ideas. He does in all sincerity regard its spirit, its intimate substance, as the most hopeful thing in human affairs at the present time, but he does also find it shares with all mundane concerns the qualities of inadequacy and error."

The book which Mr. Wells has written from this standpoint, entitled "New Worlds for Old," forms a very good introduction to Socialism. It will attract and interest those who are not of that faith, and correct those who are. The socialist propaganda in America has been successful in gaining a constantly increasing num-

* NEW WORLDS FOR OLD. By H. G. Wells. New York: The Macmillan Co.

CHRISTIANITY AND THE SOCIAL ORDER. By R. J. Campbell. New York: The Macmillan Co.

ber of adherents, but it must be confessed that the most obvious common bond among the "comrades" is that of discontent with existing conditions, rather than any constructive plan. Herein, no doubt, the movement has followed the line of the least resistance, it being taken for granted that if the ship could fairly get under way she would have no difficulty in reaching her port of destination. This attitude is not peculiar to socialists; it is very conspicuous among various religious societies; but it has been especially fostered by those almost fatalistic notions of political economy which have been handed down from earlier times. Mr. Wells graphically describes a meeting of the Social-Democratic Federation in London, at which Mr. Hyndman lectured on the coming revolution. At the end, questions were handed in on small slips of paper, one of them being, "Why trouble to agitate or work if the trusts are going to do it all for us?"

"The veteran leader of the Social-Democratic Federation paused only for a moment. 'Well, we've got to get ready for it, you know,' he said, rustling briskly with the folds of the question to follow; and with these words, it seemed to me, that fatalistic Marxism crumbled down to dust.

"We have got to get ready for it. Indeed, we have to make it, by education and intention and set resolve" (p. 236).

The last sentence contains the burden of our author's message to the socialists themselves. He would not wait for the automatic fruition of inevitable tendencies; but would recognize, in the fullest possible manner, that if anything good is to come of it all, it will need the active coöperation of mind and muscle in constructive ways. It is perhaps only too possible that a nation, like an individual, might become saturated with discontent, only to recognize its inability to remove the cause.

The same idea emerges in a quite different manner in the discussion of Fabian Socialism, which is so practical that it often goes too far, in Mr. Wells's opinion, in attempting to utilize existing agencies.

"In all these matters the real question at issue is one between the emergency and the implement. One may illustrate by a simple comparison. Suppose there is a need to dig a hole and that there is no spade available, a Fabian with Mr. Webb's gifts becomes invaluable. He seizes upon a broken old cricket bat, let us say, uses it with admirable wit and skill, and presto! there is the hole made and the moral taught that one need not always wait for spades before digging holes. It is a lesson that Socialism stood in need of, and which henceforth it will always bear in mind. But suppose we want to dig a dozen holes, it may be worth while to spend a little time in going to beg, borrow, or buy a spade. If

we have to dig holes indefinitely, day after day, it will be sheer foolishness sticking to the bat. It will be worth while then not simply to get a spade, but to get just the right sort of spade in size and form that the soil requires, to get the proper means of sharpening and repairing the spade, to insure a proper supply. Or to point the comparison, the reconstruction of our legislative and local government machinery is a necessary preliminary to Socialization in many directions. Mr. Webb has very effectually admitted that, in fact himself leading us away from that by taking up the study of local government as his principal occupation, but the typical 'Webbite' of the Fabian Society, who is very much to Webb what the Marxist is to Marx, entranced by his leader's skill, still clings to the earlier Fabian ideal. He dreams of the most foxy and wonderful digging by means of box-lids, tablespoons, dishcovers — anything but spades designed and made for the job in hand — just as he dreams of an extensive expropriation of landlords by legislation that includes the House of Lords" (pp. 254-255).

The Rev. R. J. Campbell, Minister of the City Temple, London, is a very well known and eloquent preacher, who has recently declared himself a Socialist, to the distress of many of his brother nonconformists. In his book on "Christianity and the Social Order" he undertakes to describe Christianity, as he understands it, and then to show how it harmonizes with Socialism. His account of the origin and nature of the Christian faith would be repudiated by the so-called orthodox churches, but it is honest and in accord with the historical facts, so far as the author was able to ascertain them. I do not know where a better general discussion of the subject may be found; it is wholly sympathetic, yet not at the expense of truth, and might well carry conviction to those who would not be moved by a colder and more purely scientific treatment.

Mr. Campbell does not find in the teaching of Jesus anything resembling modern Socialism, except in purpose and in spirit; but these are the fundamental things.

"He had no economic theories; no interest in industrialism; and laid down no directions for the administration of the ideal State, or the guidance of the individual in his social relationships; His idea was supernatural revolution, not social evolution. But the one undeniable and all-important fact about the preaching of this greatest of the sons of men is that it was inspired by a profound belief in the coming of a better day and an ideal human society on earth. He never says a word about going to heaven, for the plain and simple reason that all His hopes were bound up with the realization of heaven here. His illusions were those of the period in which, and the people among whom, He did His work; His ideal is for all time, and is the inspiration of all that is best and noblest in human aspiration and effort to-day" (p. 16).

The sociological part of the book does not appear to me to be so good — partly, perhaps, because

the author has not so long been familiar with the matters discussed.

To the reader who has no sympathy with socialistic theories, it will doubtless seem that the two books I have attempted to describe have been altogether overpraised. To such readers I would merely say this: that, after all, the dynamic conception of society holds; what we see and have our part in is not merely a phenomenon, but a process, and in the long run humanity will need all the guidance it can get. It is not probable that the dreams of now living Socialists will ever come true in any literal sense; but they will nevertheless be woven into the fabric of things, and will stand out as real contributions to an edifice the form of which was beyond their imagining. Two things, however, are certain: one, that there will be change, and the other that goodwill is indispensable for the well-being of mankind. The Socialists, like Jesus, at least forsee the one and possess the other, — the latter, in spite of occasional appearances to the contrary.

T. D. A. COCKERELL.

THE JUGGLERS AND THE RAILROADS.*

The strenuous conduct of the chief executive officer of our nation, in his effort to enforce the recent legislation concerning corporations, has turned the attention of the public with much intensity upon every phase of the railroad industry. But the public gaze, though intent, has not been discerning, as is evidenced by the storm of disapprobation that has greeted the recent decision of the Federal Court of Appeals at Chicago in the Standard Oil case. To a thoughtful observer, it is amazing to note how intelligent and educated men fail, in discussing this case, to distinguish between the substance and the method of court procedure. One is fain to believe that the distinction between executive and legislative and judicial functions, imbedded as it is in our Constitution, has never really taken hold on the American mind, although it is a commonplace of every elementary text-book on our government. The outcry against the decision read by Judge Grosseup suggests unpleasantly that the canon of conduct so long opprobriously assigned to the Jesuits as their peculiar property — that "the end justifies the means" — has been assimilated by many secular minds as well as Jesuitical ones. However that

may be, the decision calls a halt in the indiscriminate condemnation of corporations, and will doubtless do much to restore heart and faith to that not unimportant portion of the community which, through the investment of its savings, furnishes the means of carrying on business.

The literature of railroad problems, which has been coming so abundantly from the press in the last two years, is undoubtedly forming as well as expressing an intelligent opinion that must control in the end. Among books of this class, Mr. Daggett's work on "Railroad Reorganization" is doing an inestimable service in discussing one of the most recondite as well as most important phases of railway management — and mismanagement. The public are already sufficiently acquainted with the salient features of railway operation to be able to understand the evils of rebating and undercutting as they have affected the user of transportation; but little that is intelligible has been written concerning the sins committed in the fields of constructive financiering. Mr. Daggett has given us a careful and elaborate account of the reorganization of eight great systems — reorganization necessitated, in the majority of cases, by excessive capitalization in the interest of reckless extensions going hand in hand with unfair concessions. In the case of two of the roads presented in this treatise — the Rock Island and the Alton — the reorganization was influenced by great prosperity. In the words of Mr. Daggett, "It was desired to reap a profit by the sale of new securities, as well as to lessen the investment required for control." The causes and methods of reorganization are thus admirably summarized:

"A railroad is a complex financial as well as a complex operating machine. Especially when it has been built up by the union of numerous small properties, each of which has been allowed to retain a certain individuality of its own, are the relations between the different parts intricate and involved. The obligations which have been incurred in the course of its career, and the kinds of paper which represent these obligations, disclose a variety which the debts of an individual seldom or never present. This complexity in railroad capitalization inevitably leads to clashes in interest between different classes of security-holders. . . . If classes of securities exist upon which payment of interest is optional, it is to the advantage of the junior issues to prevent payment of interest or dividends upon others until earnings are such that payment may be made upon all. If common stockholders can reinvest in the property sums which normally would be paid in dividends on the preferred stock, they advance the day upon which they can secure dividends for themselves at the expense of their seniors. . . . Or, again, it may be to the advantage of speculative stockholders to pay dividends to themselves by means of the accumu-

* RAILROAD REORGANIZATION. By Stuart Daggett, Ph.D., Instructor in Economics in Harvard University. Boston: Houghton Mifflin Co.

lation of a floating debt, and to sell out at top quotations, being the floating debt to take precedence even of mortgage bonds. Both this and the preceding operation are facilitated by the control which the least valuable portion of the capital, the common stock, usually has over the policy of the entire company. But it is when a reorganization becomes necessary that these conflicts in interest become most apparent, and it is as a compromise between contending forces that a reorganization plan must take its shape."

Just at the present time, when the railroads are making a combined demand for increased rates in order that they may avoid the other alternatives of decreased wages or reduced dividends, it is of value to have emphasized, as is here done, the facts of reorganization as affecting security-holders. In Erie, Philadelphia & Reading, Southern, Santa Fé, Rock Island, and Union and Northern Pacifics, it has been necessary again and again to sacrifice the equitable rights of stockholders, so as to "squeeze out water" and allow of the road being put on a basis of restored vitality. What has been done frequently, may still be done; and the choice so made, as between the equally innocent investors and consumers, is in favor of the latter. In such a choice, the equitable defense is made by emphasizing the involuntary nature of the relation of the shipper to the transport systems, while that of the investor is optional. Not until Mr. Taft's suggestion is embodied in law, and all future issue of bonds or stocks are placed under the supervision of some government board of control, can the investor find protection from his own ignorance or his own folly, as they play into the hands of reckless and unscrupulous promoters of the Wall Street type.

JOHN J. HALSEY.

A PIONEER AMERICAN SCHOOLMASTER.*

The first American writer upon education and the author of the first American treatise upon conduct was Christopher Dock, a native of Germany, who taught school among the Pennsylvania Germans of Southeastern Pennsylvania between the years 1718 and 1771. About a quarter of a century ago, Governor Pennypacker of Pennsylvania translated into English Dock's description of his method of teaching, together with several of his hymns; and now Dr. Brumbaugh, formerly Commissioner of

Education in Porto Rico, at present Superintendent of the Philadelphia Public Schools, has brought together all of the known writings of the Pennsylvania German schoolmaster, giving the German text, an English translation, and a sketch of the teacher's life. Among Dock's pupils was Christopher Saur, who succeeded his father at the head of the Germantown printing-house which printed three editions of the Bible in German before an English edition appeared in America.

Christopher Dock's method of arousing the ambition of his pupils and of putting the slothful to shame, differing widely from the educational methods then in vogue, won the admiration of the elder Saur, who with much difficulty persuaded Dock to write a treatise describing his plan of organizing and conducting a school. The manuscript was completed in 1750, and after a number of vicissitudes was published by Saur in 1770. An indication of Dock's method is given in his description of the way a new pupil was received.

"The child is first given a welcome by the other children who extend their hands to him. Then I ask him if he will be diligent and obedient. If he promises this, he is told how to behave, and when he can say his A, B, C's, and point out each letter with his index finger, he is put into the Ab. When he reaches this class his father owes him a penny, and his mother must fry him two eggs for his diligence, and the same reward is due him with each advance, for instance, when he enters the word class. But when he enters the reading class, I owe him a present, if he reaches the class in the required time and has been diligent, and the first day this child comes to school he receives a note stating, 'Diligent. One pence.' This means that he has been admitted to the school, but it is also explained to him that if he is lazy or disobedient his note is taken from him. Continued disinclination to learn and stubbornness causes the pupil to be proclaimed lazy and inefficient before the whole class, and he is told that he belongs in a school of incorrigibles. Then I ask the child again if he will be diligent and obedient. Answering yes, he is shown his place. If it is a boy, I ask the other boys, if a girl, I ask the girls, who among them will take care of this new child and teach it. According to the extent to which the child is known, or its pleasant or unpleasant appearance, more or less children express the willingness. If none apply, I ask who will teach this child for a certain time for a bird or a writing-copy. Then it is seldom difficult to get a response."

In similar detail Dock described the pupils' progress through his school. Of one stage he said:

"Those who know their lesson receive an O on the hand, traced with crayon. This is a mark of excellence. Those who fail more than three times are sent back to study their lesson again. When all the little ones have recited these are asked again, and any one having failed in more than three trials a second time is called 'Lazy' by the entire class, and his name is written down.

* THE LIFE AND WORKS OF CHRISTOPHER DOCK, America's Pioneer Writer on Education. With a Translation of his Works into the English Language, by Martin G. Brumbaugh, Ph.D., LL.D., and an Introduction by Hon. Samuel W. Pennypacker, LL.D., Ex-Governor of Pennsylvania. Philadelphia: J. B. Lippincott Co.

Whether such a child fear the rod or not, I know from experience that this denunciation of the children hurts more than if I were constantly to wield and flourish the rod. If the pupil's name has not been erased before dismissal the pupils are at liberty to write down the names of those who have been lazy, and take them along home. But if the child learns his lesson well in the future, his name is again presented to the other pupils and they are told that he knew his lesson well and failed in no respect. Then all the pupils call 'Diligent' to him. When this has taken place his name is erased from the slate of lazy pupils, and the former transgression is forgiven."

Dock required his older pupils to carry on a weekly correspondence with pupils of like ability in another school, and of this plan, the pious, loving schoolmaster said: "I doubt not, if two schoolmasters loving one another and desiring their pupils to love one another, were to do this in the love of God, it would bear fruit." With the unruly, the covetous, the vain, the over-ambitious, the dishonest, the untruthful, for each he had a different method. Experience had taught him, he said, that a timid child is harmed rather than benefitted by harsh words and a stupid child made worse. One driver, he continued, does not employ half the shouting, spurring, and whipping with his horses that another does, and yet takes a heavier burden over hill and dale. His minute rules of conduct also had their foundation in good judgment and also possess the interest derived from a portrayal of the customs of the colonial period. It was Dock's daily habit to place the roll of his pupils before him and in private say a brief prayer for each one. One evening in the autumn of 1771 he was found dead upon his knees in his schoolroom. His was a singularly sweet and unselfish character. His intelligence was of a rare degree of fineness. His writings possess a special interest for all who are engaged in educational work, and they are, moreover, one of the foundation-stones of American culture.

ISAAC R. PENNYPACKER.

THE FIRST COURT OF THE BOURBONS.*

If Henry Fourth's marriage to Marie de Médicis was mainly an expedient to lessen his debts to her Grand Ducal uncle and to obtain ready money besides, he risked gaining a reputation for meanness in order that her extravagances might not deprive him of the profits of

the operation. In only one year from 1601 to 1610, says M. Louis Batiffol in his volume entitled "Marie de Médicis and the French Court," did she live on her income, although it was larger than that provided for former queens. She had a weakness for precious stones, and especially for diamonds; and whenever one of her jewelers discovered a rare stone the Queen ordered its purchase immediately, even if her pin-money account, of 36,000 livres, had long been overdrawn. When her debts became pressing, she applied to the King; and he, in order to put an effective brake on such expenditure, did not give her the money outright, but assigned some source of revenue which would bring the whole matter within the province of that shrewd and stubborn economist, Sully. M. Batiffol does not appear to think that in this attempt to protect the treasury from the inroads of Queen Marie's demands the King was moved altogether by reasons of state, for he caustically remarks that Henry preferred to save his ready money for his mistresses.

Although Marie de Médicis is the principal subject of M. Batiffol's volume, the author makes no attempt to give a complete view of her character, for his descriptions of her court do not go beyond 1617, the year of her loss of political power. He intimates that adversity developed the less agreeable elements of her character, as her sudden elevation to authority in 1610 had brought out qualities of application to affairs of state which none had discovered during the life of Henry IV. Her character, as it is revealed gradually in successive chapters on the "Queen's Day," the "Queen's Household," "Palace Life," etc., is not attractive. Interest in her is aroused by the account of the tedious marriage negotiations which left her uncertain of her fate until she was twenty-seven years old. This sympathy is weakened by a process of attrition, as in the course of the narrative several qualities appear, one after another, which are obviously unamiable. According to the author, she possessed "a nature meagrely endowed with heart or brains." She was so obstinate that the King, being angered one day by the Dauphin's willfulness, said to Marie, "Knowing your disposition, and foreseeing what like will be that of your son — yours, Madame, obstinate, not to say stubborn, and his opinionated — I am assured there shall be trouble between you," — a prophecy, M. Batiffol adds, only too well fulfilled. Her other qualities M. Batiffol sums up in the remark, "The impression to be derived

* MARIE DE MÉDICIS AND THE FRENCH COURT IN THE XVIIITH CENTURY. Translated from the French of Louis Batiffol, by Mary King. Edited by H. W. Carless Davis. New York: Charles Scribner's Sons.

from considering the words and actions of Marie de Médecis during the ten years of her residence in France is that of a woman not sure of herself, unstable, agitated, incapable of reasoning consecutively and firmly — frankly a character both mediocre and vacillating." But it would have required a person of remarkable self-control to put up with the affronts she endured, beginning with the King's leaving her a few days after their marriage to hurry to the château of Henriette d'Entraigues, and including as an incident the birth of a Duc de Verneuil within a short time of the birth of the Dauphin.

There is some curious information in the chapter on "The Queen's Purse," showing how minutely the expenditure within her power was supervised. What the author says about the regulation of the royal expenditure in general might mislead the reader to suppose that there was a budget with something like the modern system of assignment of appropriations. Among the minor characters described in the volume is the Queen's friend, Léonora Galigai, with her peculiarities, her love of money, and her nervous ailments. Perhaps the most attractive chapter in the book describes the relations of the Queen and her children. Even if she may be accused of lack of self-control in other respects, in this she never was betrayed into inordinate sentiment. M. Batiffol is, however, not quite consistent with himself in describing her characteristics as a mother. Her scheme of discipline was one of rewards and punishments, toys and whippings. She ordered Louis XIII. whipped even after he mounted the throne. When, immediately after this punishment, he entered her apartments and she rose as etiquette demanded, he made the pointed remark, child though he was, "I would be better pleased with less obeisance and less whipping."

The author's aim in writing this book was not so much to produce diverting descriptions and tell interesting tales as to contribute a study of a phase of French society. He has achieved his purpose within the somewhat narrow limits of the subject, although the study will be read perhaps more for its lighter interest than for its historical value. One of his judgments is certainly open to criticism. This questions the integrity of Sully, Henry's great minister of finance. The tendency of accredited opinion seems to be the other way, for investigation has shown that Sully owed his fortune chiefly to the gifts of a grateful monarch.

HENRY E. BOURNE.

BRIEFS ON NEW BOOKS.

Popular account of the peoples of the earth. Dr. A. H. Keane is already well known to all who are interested in the study of the races of man through two of his earlier works — "Ethnology" and "Man, Past and Present." Both books are now standard works of reference, and must be at the hand of every student in their field. While many opinions expressed in them fail to gain assent, and the dogmatic style of the author arouses a feeling of belligerency on the part of a well-informed reader, they have proved most stimulating, and by their copious reference to original authorities have done much to foster a true spirit of research. In his more recent work on "The World's Peoples" (Putnam), Dr. Keane aims to present his material in a more popular form, and, omitting all references and footnotes, to make a work which shall appeal to a wider circle of readers. "The World's Peoples" is, he says, "a popular account of their bodily and mental characters, beliefs, traditions, political and social institutions." The book will no doubt prove useful, although in the nature of things it is less satisfactory to the student than the others mentioned. It necessarily repeats the material contained in them, but is diluted and "written down" to the popular mind. There is no new matter except a little drawn from works published since his earlier works were printed. Much that was in them is here omitted, as being "debatable questions." The author says: "This book therefore deals, not with faint probabilities, but with established facts." After this statement one must be somewhat surprised at some of the assertions. Why can we locate the human cradle "with some certainty in the Eastern Archipelago and more particularly in the island of Java"? Surely, Dubois's discovery at Trinil is not warrant for such location: it would not be, even if *Pithecanthropus erectus* were as ancient as was at first claimed. We make no polygenistic argument, but surely Dr. Keane's presentation against it, on his opening page, is absurd and unfair in that it constructs a man of straw and fails absolutely to present the views of any competent polygenist. What does Dr. Keane mean by saying that there are no terms for numerals beyond 2 or 3 in Australia? Conant presents such. What does Dr. Keane mean by saying that Philippine negritos "neither keep slaves themselves nor endure the yoke of servitude"? Neither part of the statement is true. These may seem small matters, but they must be noticed when they occur in a book which claims to present only established facts. Unfortunately, such mis-statements are extremely common. There are some points in method, too, that demand mention. We regret that Dr. Keane here adopts the ill-advised term *Amerind*. There are no new reasons in favor of its use, and it is surely not gaining ground in America. The only apparent reason why he uses it is that he has read Dellenbaugh recently. So, too; it is a little late to

emphasize Powell's termination *-an* for linguistic family names, and to extend its use. American students were for a time subservient in the matter, but Dr. Keane must know that present tendency is away from the Powellian rule. As for the term *Puebloan*, so far as we know original in scientific writing with Dr. Keane, we deplore it. In spite of its defects, the book is readable, well illustrated, and in some respects a convenient manual. Such a work is needed, and is particularly difficult to produce. Most recent efforts in this direction have not been particularly happy. The last *great* book of the kind was Peschel's: would that someone in this generation would give us one as good!

Newspaper articles worth reprinting.

Editorials written for the daily press are commonly so ephemeral in character, so partisan in tone, or so local and restricted in interest, that they would not well stand the test of republication in book form. Many of the editorials reprinted in Mr. Fabian Franklin's "People and Problems" (Holt) treat of issues no longer living; but there is enough of present interest in the book to give it life as a whole, while every page is marked by a style so little "journalistic" as to make the entire volume attractive. Four papers of a more weighty character precede these brief editorials: they are three public addresses ("Newspapers and Exact Thinking," "James Joseph Sylvester," and "A Defect of Public Discussion in America"), and an article on "The Intellectual Powers of Women" contributed to "The North American Review." The author shows himself to have read with approval Colonel Higginson on the woman question, and he takes occasion to make an apt quotation from him. Mr. Franklin's early devotion to mathematics, of which he was at one time professor at the Johns Hopkins University, has left its good results in the exactness and restraint of his literary style. Let us quote a sentence from his opening chapter. "The fact is," he declares, "when it comes to our desires and prejudices, it goes against the grain to say we don't know; and if we are unwilling to say that, we are not in the attitude of the scientific man, and we are not likely to do exact thinking." The editorials, it may be well to state, are republished from "The Baltimore News," of which Mr. Franklin assumed the editorship in 1895, leaving the Johns Hopkins mathematical professorship to enter on this other work, so vastly different in character.

The Iliad of the East, in English.

The oriental and the occidental temper are so widely different, notwithstanding all assertions and arguments to the contrary, that the literature of India will probably never be thoroughly popular with us. Gems from the Sanskrit poets are now and again imported from Asia, provided with a European setting, and offered for sale in the Western market; but still the demand for these wares remains comparatively small. Miss Frederika Macdonald has done everything possible to make attractive her selections from

the "Ramayana" in a volume which she entitles "The Iliad of the East" (Lane), and which Mr. J. Lockwood Kipling has illustrated in his well-known manner. The book is essentially a reprint, as the introduction explains. It was thirty-eight years ago that Miss Macdonald first published these selected episodes from Valmiki's great poem. "The book represents," she writes, "no scholarly effort to reproduce the original Sanskrit text literally, but only a nose-gay of stories gathered in the course of my own explorations of the 'immense flowering forest of Valmiki' as it was thrown open to an unlearned reader like myself in the admirable French translation of Hippolyte Fauche." Miss Macdonald calls her book, somewhat surprisingly, "the only attempt ever made to invite English readers with no exclusive knowledge of Indian literature [are there any English readers with such exclusive knowledge?] to acquaint themselves with the peculiar charm and perfume, and with the sentimental temper so akin to their own, which pervade this old story-land." The Brahman compilers and editors of the poem have commended it in terms that, if taken literally, leave no doubt of its merits. The attentive reader of it "shall be delivered from sin. . . . He shall have sons if he desire sons; he shall have riches if he long for riches. . . . The young girl who desires a husband shall obtain this husband to delight her soul. . . . Those who in the world listen to this poem, composed by Valmiki himself, shall acquire every gift, the object of their desire, just as they may have wished." Mr. Kipling's bas-reliefs, photographically reproduced, are curiously and skilfully wrought; but, to paraphrase Dr. Johnson, the wonder is, not that the book-illustrator has done his work so well, but rather that he should be able, with the limitations and restrictions he has imposed upon himself, to do it at all.

On the track of Stevenson in Old France.

Mr. J. A. Hammerton, the enamoured Stevensonian and compiler of "Stevensoniana," has been moved by his love for "R. L. S." to go forth in search of material for another somewhat similar volume, which he entitles "In the Track of R. L. Stevenson, and Elsewhere in Old France" (Dutton). Those diverting and original travel sketches, "An Inland Voyage" and "Travels with a Donkey," dear to every Stevenson lover, however unenthusiastic over narratives in general of that class, gave Mr. Hammerton his itinerary, ready-made; and with zeal and manifest delight he has traced his hero's course from village to village and from one humble wayside inn to another. Writing of the Trappist monastery of Our Lady of the Snows, which Stevenson confesses that he approached with "unaffected terror," his faithful follower has this interesting passage: "The library, which occupies a spacious room on the upper story of the north wing, is stocked with some twenty thousand volumes, chiefly in Latin and French, but including an excellent collection of works in Greek,

religion and history being naturally the chief subjects represented. When we remember that many of the monks are men of no great intellectual gifts and of small learning, being drawn largely from the peasant class and the military, we may doubt if the treasures of the library are in great request. The librarian, at least, must be a man of bookish tastes, since the collection is arranged in perfect order. Our guide assured us that the monastery possesses a copy of *Travels with a Donkey*, but he did not discover it for us." Only think of the quiet, preserved without police intervention, in a Trappist library! Surely, the conditions for reading and study there are unsurpassed, — but the readers and students are wanting. Chapters on the country of the Camisards, the town of the immortal "Tartarin" (Tarascon), "Round about a French Fair," and other agreeable topics, supplement the Stevensonian travels. The hillside village of Pradelles has suggested to the author a new word, "slanternness," expressive but not strictly needed. Ninety-two clear illustrations from photographs help one to follow the author in his devious but interesting course.

*Evolution of
the printed book.*

The history of the printed book, from the obscure beginnings of rock-marking and tally-stick notching, up through the parchment roll to the neat and serviceable and inexpensive product of our great modern book-making establishments, has been compendiously and at the same time interestingly traced by the master-hand of Mr. Cyril Davenport in a handy volume entitled "The Book: Its History and Development" (Van Nostrand). Illustrations, many in number and sometimes curious in character, help to tell the story of the book's gradual evolution. Minute details of paper-making, binding, engraving, decorating, and other subsidiary and ancillary arts, are not wanting, all set forth with a fulness of knowledge and a diligence of research that are most praiseworthy. The bibliography ("Books to Consult") appended to each chapter enables the student to pursue considerably further any branch of the general subject that may especially interest him; and it incidentally reminds the reader that Mr. Davenport is a somewhat prolific author in this his chosen field. Let us cull one item of information, probably new to ninety-nine readers out of a hundred. How can we account for the great length (sixteen and seventeen feet, and even more) of ancient vellum rolls in one continuous strip? Not even the longest-necked giraffe would furnish such a stretch of skin all in one piece. Mr. Davenport tells us that he "consulted a clever leather worker and gave him a skin measuring about 3 feet by 2, suggesting certain ways of cutting it. He produced eventually, by wetting, pulling, and pinning, a beautiful roll of nearly 4 inches in breadth and 16 feet 9 inches in length." On an early page the writer says, rather unaccountably, that "the modern engraving of inscriptions on metal has mainly found refuge in monumental brasses, and in this case the

letterings are usually run in with some pigment" — as if inscriptions on silver, gold, bronze, copper, steel, and brass too, were not common enough, without any pigment filling.

*A doubtful
Hero of the
Nations.*

It is difficult to see how Miss Ruth Putnam's biography of Charles the Bold came to have a place in the "Heroes of the Nations" series (Putnam). The rash Duke was scarcely a hero, and, as the author correctly informs us, "he never had any nation, great or small, at his back. Personally he was a man without a country." The explanation in the preface, that the admission of Charles to this group "is justified by his relation to events," scarcely meets this objection. But this is, after all, a minor matter. The important thing is that Miss Putnam has given us an interesting account of a most interesting career. The biography contains little that is new: we are still in the dark as to why Charles failed to get the royal crown at the meeting with the Emperor at Treves; and there are other questions relating to the policies and diplomacy of the time that still remain unanswered. But the story is told with a freshness that suggests a close study of primary sources and a mastery of available historic materials. The personalities of Philip the Good, Charles the Bold, and Louis XI. stand out clearly and prominently; the complexities of the international situation in the second half of the fifteenth century are carefully traced; and the difficulties that the Burgundian dukes had to contend with in their effort to unify their numerous and diverse possessions are brought out in a very satisfactory manner. The four closing chapters are devoted to the trouble with the Swiss and with Lorraine, a difficulty which the author traces to a financial transaction of 1469, in which Sigismund of Austria mortgaged certain Alsatian possessions to Charles; the manner in which these were administered, rather than Charles's ambitions with respect to the Alpine region, brought on the war with the mountaineers. The work is provided with numerous illustrations, all well executed and of true historic character. In addition it contains a fairly complete bibliography and a good map.

NOTES.

A new edition of John Hill Burton's "The Book-Hunter," edited by Mr. J. Herbert Slater, is now published by Messrs. E. P. Dutton & Co.

Two volumes of "Latin Prose Composition," one based upon Cæsar and the other upon Cicero, are the work of Mr. Henry Carr Pearson, and are now published by the American Book Co.

Volume IV. of "My Memoirs," by Alexandre Dumas, in Mr. E. M. Waller's translation, is now published by the Macmillan Co. Two more volumes will complete the English version of this vastly entertaining and animated autobiography.

Three volumes of essays on ethical subjects, from well-known writers, are announced by Messrs. Crowell

& Co. for publication this month. They are: "Counsels by the Way," by Dr. Henry van Dyke; "On the Open Road," by Mr. Ralph Waldo Trine; and "The Free Life," by President Woodrow Wilson.

A volume of occasional addresses by Dr. William Osler, the Regius Professor of Medicine at Oxford, entitled "An Alabama Student and other Biographical Essays," will soon be published by the Oxford University Press.

The "Physical Geography" of the late M. F. Maury, revised and largely re-written by Dr. Frederic W. Simonds, is published as a school text-book by the American Book Co. The text has been richly illustrated and brought thoroughly up to date.

A work on "Argumentation and Debating," by Professor William Trufant Foster, is published by Messrs. Houghton, Mifflin & Co. It is scientific in method, helpful in suggestion to the student, and furnished with illustrative exercises and examples.

The recent ter-centennial celebration at Quebec gives special point to the publication of a History of Canada which the Macmillans are to bring out shortly. It will be a substantial work in three volumes, by Mr. Frank Basil Tracy, fully illustrated and well supplied with maps, etc.

The Bibliography of Henry D. Thoreau, which will appear this Fall in Houghton Mifflin Co.'s series of bibliographies of standard authors, will contain a hitherto unpublished portrait of Thoreau, being a photogravure reproduction of a daguerreotype by R. D. Maxham of Worcester, taken in June, 1856.

"Yolanda of Cyprus," a romantic drama by Mr. Cale Young Rice, is published by the McClure Co. Mr. Rice is one of the young writers who are giving new hope to students of American dramatic literature. Mr. Donald Robertson produced one of his plays last year, and promises another during the coming season.

Dr. James D. Bruner's "Studies in Victor Hugo's Dramatic Characters," with an introduction by Dr. R. G. Moulton, makes a volume of deeply interesting literary criticism. The author calls his method one of "sympathetic induction," which is a fairly descriptive phrase. "Hernani," "Ruy Blas," and "Lucrezia Borgia" are the dramas which are the subjects of these studies. The book is published by Messrs. Ginn & Co.

"A Study of the Topography and Municipal History of Præneste," by Mr. Ralph Van Deman Magaffin, is a recent addition to the Johns Hopkins studies in history and politics. To the Columbia series in philosophy and psychology has been added a treatise on "Time in English Verse Rhythm," by Dr. Warner Brown. A new number of the "Bulletin of the University of Texas" is devoted to "The Beginnings of Texas, 1684-1718," and is a doctoral dissertation by Mr. Robert Carlton Clark.

A literary companion for the traveller in Greece is provided by Mr. William Amory Gardner's "In Greece with the Classics," published by Messrs. Little, Brown, & Co. It is a volume of selections from the Greek poets and historians, topographically classified, reproduced in new translations, and, in the case of the poetical passages, given also in the original text. Travellers will also find their account in two very companionable little books of poetry just published by Messrs. Henry Holt & Co. "The Poetic Old-World" is compiled by Miss Lucy H. Humphrey, and "Poems for Travellers"

by Miss Mary R. J. DuBois. In Miss Humphrey's volume, the poems from foreign languages are given both in translation and in the original. This is a delightful book.

Messrs. Frederick Warne & Co. will publish for the holidays a clever collection of colored pictures with accompanying Limericks, designed by Mr. Edmund Dulac. They have also in press a new children's book written and illustrated by Miss Beatrix Potter, author of the "Peter Rabbit" series, called "The Roly-Poly-Pudding," with full-page illustrations in color. The new volume for this year in the "Peter Rabbit" series for little children is entitled "The Tale of Jemima Puddle-Duck."

It is announced that the authorized biography of Grover Cleveland is to be written by his friend, John Finley, President of the College of the City of New York. Mr. Finley asks that persons having letters or other memorials of Mr. Cleveland will kindly loan them to him for the purpose of the Biography. All manuscripts will be promptly copied and the originals returned to the owner. Communications should be addressed: President John Finley, College of the City of New York, St. Nicholas Terrace, New York City.

For many years people living in less favored communities than San Francisco have heard rumors of strange and picturesque doings, called "Jinks," on the part of the Bohemian Club of that Western city. These affairs now have a historian (authorized by the Club) in the person of Mr. Porter Garnett, whose book is entitled "The Bohemian Jinks," and may be had from Mr. A. M. Robertson as its publisher. The book makes very interesting reading, and its charm is enhanced by the inclusion of a number of revealing photographs.

A volume of "Views and Reviews by Henry James" has been collected by Mr. LeRoy Phillips (to whom we owe the James bibliography), and is sent us by the Ball Publishing Co., Boston. Most of the contents are taken from early files of "The Nation," to which Mr. James was a frequent contributor. Among the subjects of these papers are George Eliot, Browning, Morris, Arnold, Dickens, Tennyson, and Mr. Swinburne. The closing paper, on "Mr. Kipling's Early Stories," provides a sort of connecting link between the present literary generation and the last. Mr. James himself, of course, is one of the strongest of those links, and this unexpected addition to his available works gives us distinct cause for satisfaction.

"The Humanists' Library," edited by Mr. Lewis Einstein and published by Mr. D. B. Updike of Boston, has reached its fourth volume, which contains Sir Philip Sidney's "Defence of Poesie." In an eloquent introduction, Professor George E. Woodberry characterizes Sidney's tract as "the first classic—first both in time and in rank—of English criticism. . . . In England humanism has no other monument so shining; neither has it any example so pure." The text of Dr. Ewald Flügel's scholarly edition is used in this reprint, which has had the additional advantage of Dr. Flügel's corrections in the proof. Besides the "Defence," we are given also Sidney's "Letter to Queen Elizabeth, persuading Her not to Marry with the Duke of Anjou" (1580), and the "Discourse in Defence of the Earle of Leicester" (1584). A choicer offering to the lover of literature and beautiful book-making than this volume has not appeared in a long time.

ANNOUNCEMENT LIST OF FALL BOOKS.

The classified list given below as the prospective output for the coming Fall and Winter season contains nearly 1450 titles, representing about fifty American publishing houses. These announcement lists, carefully prepared from the earliest and most authentic sources especially for our pages, have for many years been a special feature of THE DIAL; and their usefulness and interest, both to the book trade and the book public, have long been recognized. They not only show at a glance what books are coming out in any department of literature, but form a complete summary of the principal publishing activities of the year. All the books entered are new books—new editions not being included unless having new form or matter. Some of the more interesting features among these announcements are commented upon in the leading editorial in this issue of THE DIAL.

BIOGRAPHY AND REMINISCENCES.

- Richard Mansfield: The Man and the Actor, by Paul Wilstach, illus., \$3.50 net.—A Chronicle of Friendships, by Will H. Low, illus. by the author and from his collections, \$3 net.—The Brontës' Life and Letters, being an attempt to present a full and final record of the lives of the three sisters, Charlotte, Emily, and Anne Brontë, from the biographies of Mrs. Gaskell and others, and from numerous hitherto unpublished MS. and Letters, by Clement Shorter, 2 vols., illus. in photogravure, \$6 net.—Rousseau and the Women He Loved, by Francis Gribble, \$3.75 net.—The Tragedies of the Medici, by G. Edgcumbe Staley, illus. in color, etc., \$3.50 net.—Robert E. Lee: The Southerner, by Thomas Nelson Page, with photogravure portrait, \$1.25 net.—Foot-steps in a Parish, an appreciation of Maltbie D. Babcock as a pastor, by John Timothy Stone, illus., 75 cts. net. (Charles Scribner's Sons.)
- Recollections and Reflections, by Ellen Terry, illus., \$3.50 net.—Reminiscences of Carl Schurz, Vol. III., completing the work, illus., \$3 net; per set, \$9 net.—Life of Mary Baker G. Eddy and the History of Christian Science, by Georgine Milmine, illus., \$5 net.—The Boyhood of Lincoln, by Eleanor Atkinson, 50 cts. net.—The Death of Lincoln, by Clara E. Laughlin, \$1.50 net.—The Reminiscences of a Ranchman, by Edgar Beecher Bronson, illus., \$1.50. (McClure Co.)
- Life of James McNeill Whistler, by Elizabeth Robins Pennell and Joseph Pennell, 2 vols., illus. in photogravure, etc., \$10 net.—Beau Brummell and his Times, by Roger Boutet De Monvel, with a chapter on Dress and the Dandies, by Mary Craven, illus., \$2.50 net. (J. B. Lippincott Co.)
- Reminiscences of Lady Randolph Churchill, illus., \$3.50 net.—Whistler in Venice, by Otto H. Bacher, with twenty-six Whistler etchings, many never heretofore reproduced, three lithographs, and five Whistler letters, also with etchings and photographs by Mr. Bacher, \$4 net.—The World I Live In, by Helen Keller, illus., \$1.20 net. (Century Co.)
- Life of Henry Irving, by Austin Brereton, 2 vols., illus.—Impressions of Henry Irving, gathered in public and private, by Walter H. Pollock, with a preface by H. B. Irving, \$1 net.—The Journal of Elizabeth Lady Holland, 1770-1845, edited by the Earl of Ilchester, 2 vols., illus.—Henry Stuart, Cardinal of York, and his Times, by Alice Shield, with preface by Andrew Lang, with portraits.—Sir George Mackenzie, the King's Advocate, 1636-1691, by Andrew Lang, with portraits.—Historical Letters and Memoirs of Scottish Catholics, 1625-1793, by Rev. W. Forbes-Leith, 2 vols., illus.—Thomas Ken and Izaak Walton, a sketch of their lives and family connection, by E. Marston, illus.—Old and Odd Memories, by Lionel Tollemache, with portraits, \$3.50 net.—Chronicles of Service Life in Malta, by Mrs. Arthur Stuart, illus., \$2.—Madame Elizabeth De France, 1764-1793, a memoir, by Hon. Mrs. Maxwell Scott, with photogravure portraits, \$3.50 net. (Longmans, Green & Co.)
- Life of Thomas Bailey Aldrich, by Ferris Greenslet, illus., \$3 net.—John Keats, by Albert E. Hancock, illus., \$2 net.—Lincoln: Master of Men, by Alonzo Rothschild, anniversary edition, with photogravure portrait, \$1.50 net. (Houghton Mifflin Co.)
- Reminiscences of Richard Wagner, by Angelo Neumann, trans. from the fourth German edition, with portraits and one of Wagner's letters in facsimile, \$2.50 net.—Canadian Types of the Old Régime, by Charles W. Colby, illus., \$3 net.—The Builders of United Italy, by Rupert Sargent Holland, with portraits, \$2 net. (Henry Holt & Co.)
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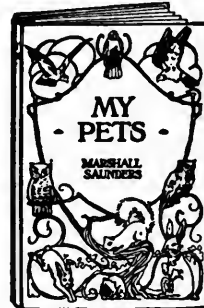
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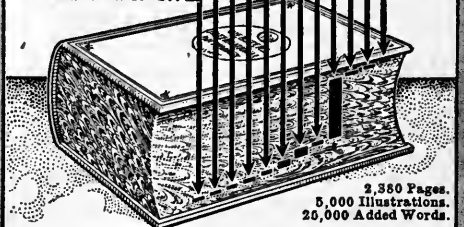
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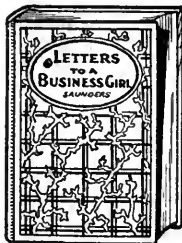
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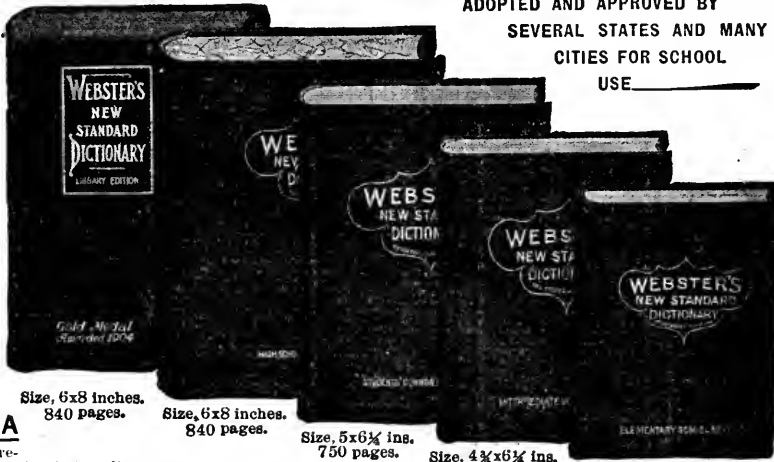
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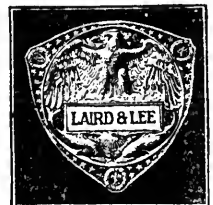
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A PISGAH-SIGHT.

In the last of his public addresses, Mr. Bronson Howard, the late dean of our American guild of dramatic craftsmen, spoke of a visit he had recently made to Egypt, and his memories of deserts and temples provided him with a metaphor, which he shaped into a prophecy, concerning the future of the art to which he had given the best efforts of his long life. He spoke, in part, in the following words:

"This future temple of the drama also arises in a desert—a dreary desert of English literature that covers the entire English-speaking world and stretches back more than half a century; a desert of letters which has its own deceptions and optical illusions, making small men appear big and magnifying our great men beyond their real greatness. It is a broad, flat desert of literary sage brush and scrub oak, with here and there a solitary mountain and a group of grand trees. But while there is in verity a temple arising in a place of desolation, I will venture on a cheerful prophecy. And mind you, even the weather reports are looked upon as prophecies. The brilliant indications shown by our younger writers for the stage who are now crowding to the front, eager, earnest, and persistent, with their eyes on the future and not the past, coming from every walk of life, from universities and all other sources of active thought, are the basis of my prophecy. It is this: In all human probability the next great revival of literature in the English language will be in the theatre. The English-speaking world has been gasping for literary breath, and now we begin to feel a coming breeze. I may not live to fully enjoy it, but every man of my own age breathes the air more freely already. Let us hope that the drama of this century will yet redeem our desert of general literature. The waters of our Nile are rising."

That this view of the promised land is something more than the vision of a dreamer, we feel reasonably assured. The signs are multiplying in many quarters that the long drought is nearly over, and that the desert region of our literature is about to be redeemed. To believe that it would ever remain a desert would be to reject every analogy drawn from history or from the contemporary literary activity of other countries; it would be to despair of the human mind. For all the teaching of history is that the drama is one of the five or six types of literary expression fundamental to mankind, and that the creative powers of genius achieve their most complete satisfaction when they conceive of men and women as moving and acting and speaking upon the stage. That this mode of expression

should permanently cease to command the energies of some, at least, of the richest and most powerful minds engaged in the production of literature in any important country is a proposition as nearly unthinkable as any that could be formulated. That the practical drama should have lapsed from literary standards for so long as it has done in England and America is cause enough for wonder (although the reasons are fairly obvious), but is no cause for surrender of our faith in its coming rehabilitation. It must be a question of time only, and we cannot believe that the time will be long.

It must not be forgotten that the last century, dark as it has been from the standpoint of well-wishers of the English theatre, has produced a memorable literature in dramatic form. That form has been used by Wordsworth, Coleridge, Byron, Keats, Shelley, Landor, Tennyson, Browning, Arnold, Swinburne, Longfellow, Poe, Aldrich, and many others. In fact, there are more of our greater poets who have used it than of those who have not. But, as we all know, most of them have used it in the "closet" way, without reference to the requirements of the real stage. They have given us everything of the drama but dramaturgy, and many of them would have given us that also had the public shown signs of encouraging them. The faculty that can create a dramatic action, and fit appropriate words to the lips of the actors, has not been missing from English literature; only the trick of technique has not been superadded, and this simply because there was no incentive for its acquisition. A public of which the most serious-minded section kept away from theatres altogether was not the sort of public to stimulate a serious drama.

We are well aware that there is a class of critics, devoted particularly to the drama, who are so enamored of technique that they will not admit a play unfit for the stage to be a play at all. They will doubtless take vehement exception to the opinions above expressed, because they first give to dramatic technique the narrowest of definitions, and then upon that basis refuse admission into dramatic literature of all the works that do not conform to their definition. But this is a quarrel about words merely. Because a work in dramatic form is not neatly divided into balanced and contrasted scenes, because its characters do not always make their entrances and exits in such a way as to produce certain momentary and artificial effects, because physical action is sometimes lost sight of in the development of ideas, because speeches are long

and their language is not that of ordinary human intercourse, — for these and similar reasons we are assured that many of the noblest dramas in our literature are not really plays, but only academic exercises of which their authors should feel rather ashamed. These authors, we are told, have been too indolent to master the rules of stagecraft, and have assumed an unjustifiably irresponsible attitude toward the form of art in which they affect to work.

Now all this may be measurably true, and yet it does not weaken our contention that the "closet drama" includes many works which, despite their failure to move at the nimble gait most pleasing to our feverish public of theatre-goers, are capable of fulfilling for serious auditors all the deeper purposes of dramatic art. The technique which they lack, and for lack of which they are so roundly condemned, is just what we have called it, a trick, a comparatively superficial thing, a quality that the dramatic writer will do well to cultivate, but one that must not be permitted to absorb either his own faculties, or those of his audience, to the exclusion of those weightier matters for which the drama really exists. The authors of these very works of which we are speaking might easily enough have fitted their dramatic productions for the stage had they seen any indications of the existence of a receptive public. But from a public that did not go beyond technique in its demands, that even resented the drama of ideas and serious purpose, they naturally felt themselves estranged. And the estrangement will continue as long as the public maintains its philistine attitude toward the stage. The "closet drama" is the logical result of that state of the public mind which even yet is disposed to apply the contemptuous epithet "problem plays" to all the works that go below the glittering surface of human nature, or that venture to substitute poetry for sordid prose in their portrayal of life.

It is safe to say that when the public is ready to give up thinking of a play as a mechanism, and is ready to recognize it as an organism instead, that the long-delayed *rapprochement* between English literature and the stage will be at hand. The gods are ready to arrive when the half-gods are cast from their shrines. The cult of the artificial and the insincere, as typified by the Scribes and Sardous, must give place to the worthier form of worship exemplified, however faultily still, by those who have come to know the sincere truth-seeking aims of such men as Ibsen and Hauptmann and Maeterlinck and

Echegaray. Our examples are necessarily taken from foreign literatures because the English stage has so far lapsed from the path of dramatic rectitude that it can offer only second-rate illustrations of even the inferior type. That regeneration of taste which alone can revive the past splendors of the English drama will come when enough people are brought to realize the simple fact that stares students of contemporary literature in the face, the fact that the English theatre stands alone among the theatres of the present-day world in its separation from reality and in its failure to give vital expression to the deeper thoughts and aspirations of the race.

But there are signs of promise in the heavens, and the veteran playwright whose forecast has been taken as our text had his Pisgah-vision before his eyes were closed. The Puritans frowned upon the stage, visiting their condemnation without discrimination upon good and bad alike, but their descendants are disposed to take a saner view and adopt a more liberal attitude. The church shows awakening sympathies and much softening of the old intolerance. Without the sympathy of the church, which in the old days saw in the drama the handmaid of religion, the outlook would be dark indeed. As Mr. Henry Arthur Jones pointed out a year or so ago, the low estate into which our acting drama has fallen is largely due to the hostile attitude of the religious public, an attitude inherited from seventeenth-century puritanism. With the chief agency of public morality alienated from its cause, the theatre inevitably came to represent the frivolous, if not the actually degenerate classes of society. But now the more liberal element of church-goers offers an olive branch to the ancient foe, and we have recently seen the appearance of an Actors' Church Alliance of national scope. Even in church circles of the severest standards there are signs of a new amity. Clergymen of unquestioned orthodoxy sometimes venture into the playhouse, and now and then bestow official sanction upon some play which exudes a sufficient amount of morality. These tentative efforts on the part of the clergy, despite their misplaced emphasis and their failure to make allowance for art in its proper sense, are nevertheless encouraging, and are the first faltering steps toward a resumption of the cordial relations which are so greatly desirable.

One swallow does not make a summer, and the winter of our dramatic discontent is likely to have its season prolonged for some time yet, but there is a clear harbinger of the coming spring in the extraordinary popular success of

Mr. Kennedy's recent play. If a work so genuinely artistic and at the same time so entirely wholesome as "The Servant in the House" can fill the playhouse for month after month with audiences that show every sign of being deeply moved by its gentle teaching, it is a pretty evident indication that a public already exists for work of a much more serious cast than that provided by our sordid syndicates. The public support that is slowly but surely bringing success to Mr. Donald Robertson's Chicago experiment in the higher drama, the practical interests that are soon to dedicate in New York a costly temple to sober dramatic art, the frequency with which good works are given special performances by our schools and universities, the marked development of student interest in dramatic literature, the number of earnest young writers who are taking pen in hand with a fixed determination to aid in the rehabilitation of that form of literature—these are among the signs of the coming revival. We cannot believe that a heaven working in so many ways will not soon have noticeable results, and will do much to justify the prophecy of the pioneer worker whose death we have lately been called upon to mourn.

TOM HOOD AS A SERIOUS POET.

Posterity has not dealt justly with Tom Hood. In an age when minor Jacobean of not half his merit are dug up and sent out into the world of letters, Hood is known only as a fellow of infinite jest, now musty, and a maker of innumerable puns which are no longer amusing. To be sure, his serious poems are still read; indeed, new editions frequently appear; but Hood remains among "those whom one should know about," not as a rival of Tom Moore, not as a child of Keats, but because he was the prince of punsters.

Hood of "The Comic Annual" is dead for us. The light and airy wit that plays about the foibles of one generation loses its savor for the next. It is as alien as the fashions in illustrations of "Punch" or "Life" of twenty years back; and, like them, it is grotesque. Hood the jester must go down the primrose path with Tarleton, with Scogan, and all those lesser humorists who dealt in the main with surface only. For punning, like euphuism, has lost its virtue, and can never secure a lasting reputation.

Nor is it profitable to consider those humanitarian poems which made him famous among the serious-minded of the community. "The Song of the Shirt" will hold its place in the anthologies, and "The Bridge of Sighs," for all its word-juggling, will remain a great *tour de force*. Yet, in them Hood's trade, to sound the humor of the town, and

Hood's talent, to play with words, are more evident than the man's real genius, a delicate flower at best, and, by the time these were written, nearly trampled out of him. One should not write of Hood without writing of his songs. But these deserve a special essay, and are not the matter for which we would challenge the readers who are content with the Hood of the anthologies. In defence of an attempt to bring a greater body of his verse back into the daylight, this might first be offered, — that he wrote verse of a certain kind which was not done so well before his time, or after it; and that, laboring in part in their lifetime, he wrote a few poems to be ranked with the verse of the masters of a particular art. These masters were Keats and Coleridge.

When the two Lake poets began the memorable venture of "The Lyrical Ballads," it was the part of Coleridge to reveal the beauty which lies in the weird, the supernatural, the regions at the borders of human experience. In "Christabel" and "The Ancient Mariner" he conveys, he suggests, by diction and by metre, the tangible sensuous beauty of that which is intangible, unreal, and impossible. Byron's blaze to Coleridge's was a fierce lurid lamp-light to the intenser and clearer flame of alcohol.

With Keats the vision is renewed. In "La Belle Dame sans Merci" there is the same crystallization of strange suggestions into beautiful and sensuous words. The penumbra of the world is made visible and can be apprehended by the senses as the penumbra of the sun at the time of total eclipse. Nor is the other poetry of Keats deficient in this quality. No mystic shadows of the other world are thrown off from the great odes. Hot sunlight, the intense heat of passion, the glory of the visible world, surcharge their lines; but the same principle prevails. Beauty is made sensuous; beauty of sight and sound and touch is transmuted into beauty of words. The poet turns from the spectral forest and the fire-flags of the upper air to embalmed darkness, and the Attic shape with brede of marble men and maids. But the beauty, whether of the weird or the natural world, is always sensuous. Its mystery and intensity is to be felt, not merely to be conceived of. Exquisite sequences of vowel sounds, words rich in connotation, rhythm that stirs the fancy, — all these bring upon the reader an enchantment of the senses identical with the spell cast by lovely seas, by wandering fires, by marble forms, or moonswept glades.

This is the quality in which Keats and Coleridge are akin, and in which they excel. "Natural magic," Matthew Arnold, from another point of view, would call it. But whether one regards the result, the purpose, or the means, its appearance as a principal aim in verse is enough to establish a school of poetry. Shakespeare and Milton could make their lines become the thing described, but with them it was not the end and purpose of their work. Tennyson learned the art of Keats, but he too made it subordinate to other ends. Like his early work, in which this quality is strongest, is the

poetry of the pre-Raphaelites. Yet their verse at its best lacks the final perfection and the freshness of the masters. But Hood is a generation earlier. He belongs with Keats and with Coleridge themselves. He comes upon the crest of the wave, and if he never reached the faëry lands at least he sailed the perilous seas of romance with the first navigators. Though a disciple, it is as a pioneer also that he deserves to be studied.

The poems which Hood wrote in the school of Keats and Coleridge were nearly all composed before 1829. Up to that time he was known only as an author of sound, though restricted, fame, who served upon the staff of the old "London Magazine" with such men as Barry Cornwall, Hartley Coleridge, Allan Cunningham, Hazlitt, De Quincey, and Lamb, as fellow contributors. From his "Literary Reminiscences" (which deserve to be better known) one discovers that he came under the personal influence of the great men who helped to make a new literary period. He knew Wordsworth and Coleridge, and saw much of the latter. He may have known Keats; for Mrs. Hood was a sister of Keats's friend Reynolds. Quotation, as well as imitation, show that at least he was steeped in his poetry. As a disciple, and also as a friend or acquaintance, he came into contact with most of the writers of the Wordsworth-Coleridge group.

The greater part of Hood's serious work was done in the period of these friendships, when Lamb and he were still tramping country roads to sample tavern ales, while Keats was alive, or only recently dead, and before Coleridge had retired. But in 1830 he did his first comic annual, a compound of the humorous and a masterpiece of punning. The public laughed, were rewarded with more, and paid well for it. Not that Hood was commercialized. One could have as easily commercialized Keats. No, — he was married. The portrait of Mrs. Hood at the National Gallery is very surprising; she is so stiff, so aristocratic, so unemotional. One wonders to see thus presented the Fanny loved by Hood with a passionate devotion as full of sentiment at the end as at the beginning. It was this marriage, seemingly, which made most of the trouble. For in 1834 business troubles involved the Hoods; and the poet, refusing bankruptcy, went abroad where he might live cheaply and so save enough to support his family. Serious poems were not an asset of sufficient magnitude to interest a creditor; but the people labelled him prime humorist, and would buy his humor at sight. For many years he could afford to write nothing else; and thus began the long struggle in which, worn out, he died. All this explains why we deal in the main with youthful work when we speak of the serious poems of Thomas Hood. Perhaps if Keats had married Fanny Brawne when he first met her he would have returned to surgery and left us only "Endymion" and "Calidore."

The serious work of Tom Hood for which one could ask a hearing is of three sorts. There are the romantic narratives and the odes of the school of

Keats; there are poems of horror, fear, and mystery, in the Coleridgean art; and finally come the ballads in the manner of "Christabel" and "The Ancient Mariner."

The most ambitious and the least successful of the poems of the first variety was "The Plea of the Midsummer Fairies." There is a faint but peculiar charm in this poem. It is like Italian *Asti*, delicate, memorable, a little weak, and a little cloying. One feels throughout the presence of a spirit too like the pleading Titania, whose arguments are not strong enough to save her realms from Father Time. It is Keats and Spenser drained of their virility, although the poet is quite as careful of the beautiful words that stir the mind to dreams. The faults of youth mar other narrative poems of Hood's, notably the better known "Hero and Leander." But though not entirely free from them, it is difficult to see why "Lycus the Centaur" has been so completely forgotten. Its theme alone should have saved it, for the story of the enchantments of Circe is told in a strikingly original fashion. The tale could have been told severely with all the horror implied, and so Landor might have written it; but Hood chose a highly-colored narrative in which the shame of men turned brutes, the horror of Lycus wandering in a land where beasts and even fruit and flowers imprison woeful souls, his agony when his own spirit is chained to the loathsome body of a horse, all find expression and suggestion in rich verse. The poet is preëminently a lover of beautiful words; and yet in spite of an occasional absurdity, he is no less a master of the pathos which lay behind his humor and crystallized in the humanitarian poems of his later life.

A group of odes belong with these poems. The very titles, "Ode on Autumn," "Ode to Melancholy," "Ode to the Moon," show the influence of Keats. Less fervid than the master's work, they strive for the same effects, but in Hood's own way. The gentle melancholy of the "Plea" breathes through them. Ecstasy gives place to sadness. The rapturous grasp upon beauty becomes a softer longing, as genuine but less intense. They are more restrained than the narrative poems, more indicative of what the poor hack might have done if fate had let him. The deliberate richness of their phrase makes one sigh for a craftsman turned from such gold to a baser metal.

"Mother of light! how fairly dost thou go
Over those hoary crests, divinely led!"

The "Ode to Melancholy" is less happy than this ode to the moon, whose ensuing verses are even more exquisite; but "Autumn" is magnificent. It is a companion piece to Keats's poem, and should so be read. Upon it alone one might base a claim for verse certainly as worthy as some of Tennyson's before the problems of the nineteenth century entered into his poetry. But when age had mellowed Hood, a barren decade of hack-labor had followed his inspiration. This diction is from his youth:

"Where is the Dryad's immortality?
Gone into mournful cypress and dark yew,
Or wearing the long, gloomy winter through
In the smooth holly's green eternity."

But horror and mystery can be conveyed by the suggestive power of words, as well as melancholy can. "Lycus" is a lament over wretchedness, a weird wretchedness like that of "The Ancient Mariner." In two or three other poems Hood passes over entirely into the manner which Coleridge made his own; and these pieces make up the second class of his serious poetry. One of these poems pleased Browning, but has attained no other fame. In "The Haunted House" the horror is vague, the fear only suggested. Like Shelley's "Sensitive Plant," the piece is only a description. The tragedy must be apprehended from the house which conceals it, as the romance of Venice from a painting of Turner's. Over a ruin hangs the mystery of the Bloody Hand which appears on tattered banners, on curtains, and on broken casements. Not a tumbled coping-stone, not a wood-louse, spider, or moth, within the corroded walls, but is drawn upon for its share of suggested decay. And at proper intervals comes the refrain, "O'er all there hung the shadow of a fear." The fashion of telling is Hood's, for the poem is late; but the power of the story is in its metre and in its diction, and these most resemble the style of "The Ancient Mariner."

Yet there is no servile imitation in this poem, nor in the almost famous "Dream of Eugene Aram" which belongs with it. Tom Hood is strongly original in both; but the mantle of Coleridge has fallen upon his shoulders. He is imitative mainly in the endeavor to transmute the feeling of mystery and of fear, and of deeds terribly done, into sound and picturing word. Agony of conscience drives Eugene Aram to tell a schoolboy a pretended dream which is a true recital of his murder of an old man.

"And lo! the universal air
Seemed lit with ghastly flame;
Ten thousand thousand dreadful eyes
Were looking down in blame:
I took the dead man by his hand,
And called upon his name!"

"The Ancient Mariner" achieves its peculiar effects by like cunning of words and metre. But few men have been able to give a better example than Hood in "Aram" of the proper relation between pupil and master. The imitation is of methods and of purpose, more than of diction, metre, or thought. The inspiration is not so much borrowed as shared.

A critic of Hood, in "The Edinburgh Review" of April, 1846, remarked that "he could throw himself back into the romance of the past, but his home was naturally among the realities of the present." The present of 1846 has long gone by, and with it most of the work of the poet which dealt with topics current in that day. Of his "contemporary problem" poetry, only "The Song of the Shirt" has lasted. But there is at least one poem of "the romance of the past" which is likely to

endure. "Fair Ines" is one of several attempts in his third or ballad manner, the manner of "Christabel" and "La Belle Dame sans Merci." The verse which enshrines her is full of the quaint and exquisite charm of high romance. The very flower of romance is in such work, — romance like that which Scott conceived, but could give us only in the large, striving in broad strokes to achieve it by the very size of his canvas. In the poems of Keats and Coleridge, and to a less extent in these ballads of Hood, it finds an embodiment which may be likened to the masterpieces of the early Flemish painters, in whose pictures the mediæval world is a vivid reality. Yet it may be likened to them only in the vividness of the impression gained; for in these poems the glamor, seen only by a modern, hangs over the picture. One looks at the past as at Tintern Abbey, without reflection, without thorough comprehension, yet stirred by the romance of its memories.

Perhaps no one but a grim realist will deny this power to the best poems of the masters. But Hood too saw the vision. Hood shared the "wild surmise" of the first moderns to stare upon the forgotten middle ages through the haze of romance. He also, in his minor way, could bring down this romance from the ethereal and make it concrete. "Fair Ines" is surcharged with it.

"I saw thee, lovely Ines,
Descend along the shore,
With bands of noble gentlemen,
And banners waved before."

One cannot read this exquisite poem without a malediction upon punning, and the fate that made its author devote such powers to the manufacture of comic annuals.

It is this reflection which makes it difficult to estimate the value of Tom Hood's work; for, after all, it was only half done. Hounded by misfortune and betrayed by the facility of his humor, he made himself famous, it seems, at the expense of becoming great. It is useless to guess what was Achilles' name among the women, or what Keats would have written had he lived; but here is a minor Keats whose ambition to leave great verse unto a little clan was not stout enough to endure. He had the ability to carry on the school of his masters. His humor would have saved him from the morbid sensuality which always threatened the pre-Raphaelites. His vigor, and the close relation which his life ever bore to the best thought of his time, might have impelled him from the parent source along a channel as original as Tennyson's. But this is pure speculation, and too much resembles an attempt to drag him from among the minor poets, where he belongs. The best service we can render Tom Hood is to rake back the ashes from the coals of live fire still glowing in his verse. Surely, for his own sake and for the sake of the school he wished to follow, the unhappy humorist deserves that the fate his own sonnet forebodes — "there may be then no resurrection in the minds of men" — shall not be Tom Hood's.

HENRY SEIDEL CANBY.

CASUAL COMMENT.

MISQUOTATIONS OF POETRY, as has been remarked before in these columns, are too common to be noted, except in some peculiarly shocking cases by way of warning and example. Such an instance occurs in a recent number of that usually well-edited and always interesting London journal, "The Nation," where (No. 20, p. 707) a poetically-minded contributor presents an amusing and amazing sheaf of short quotations from standard English poetry, chosen to illustrate his notion (a somewhat fanciful one, it would appear) of passages "most descriptive of various personal or social conditions." It may seem presumptuous that anything emanating from the centre and stronghold of English culture should be challenged from this remote literary frontier, where—as readers of English journals and books of travel are aware—pig-sticking rather than literature is the usual pursuit of the inhabitants, and "the ambushed Indian and the prowling bear" are likely to be encountered anywhere outside the city limits. Yet we make bold to say that such a garbling of passages of well-known poetry as appears in this scholarly English journal is enough to abash the ambushed Indian, or make the pig-sticker blush for his literary heritage. In a couple of lines from one of Longfellow's most familiar poems, "The Rainy Day," we count seven words printed wrong—seven out of fifteen! "Surely we were never reminded better," remarks the contributor, "of a hopelessly wet day." It was indeed a wet day—for him! Perhaps in Aberdeenshire, from whence he writes, both the day and the quotation appeared through a mist of Scotch whiskey. And if he is a Scotchman, he should know his Burns well enough to understand the difference between *lugs* (ears) and *lungs*; but he seemingly does not, or he would not change the line "And through my *lugs* gies mony a twang" to make the *lungs* the region of the poet's toothache. A misprint of a single letter may be thought a trivial matter,—but not when the line is from Keats, whose "beaded bubbles winking at the brim" are changed to "headed bubbles," as though the "blushful Hippocrene" had been transmuted into lager beer. And this, the collector fatuously explains, is one of "the best quoted lines in the English language"; but in his hands it certainly seems one of the worst quoted. He does it again, to the same poet, in the opening line of "The Eve of St. Agnes,"

"St. Agnes' Eve,—ah, bitter chill it was!"

which is thus rendered by our connoisseur of poetic gems:

"At Agnes Eve, and bitter chill it was."

No wonder he adds, "Does not this make you shiver?" It does indeed.

. . .

A CABMAN OF LITERARY TASTES has been found in Boston (where else would he feel so much at home?) and he and his library have achieved the distinction of a newspaper article. He lives in the fourth story of a lodging-house, drives a herdic—

that ancient vehicle little familiar to other American cities, and passing into innocuous desuetude even in Boston—in his business hours, and enjoys the companionship of his books in his hours of leisure. "Seated in his comfortable rocker," says the visitor to whom we are indebted for an account of this remarkable Jehu and his library, "I glanced around the little room with its slanting roof, and met hundreds of books, and the books returned the glance. Everywhere were books lined up in proper order, filling all available space from the floor to the ceiling, in neat cases and shelves, the ends of some of the latter cut short, one below another to conform to the pitch of the roof." Of the biographical section of this attic library, he says: "Therein you could read the story of the men who made Greece and Rome famous, those who played a part in early Christian days; the men, too, of France and Spain and Russia. With these you could find the well-known statesmen of England from her earliest days; and there, I suppose the most cherished of all, were the lives of Ireland's noted ones." The Irish owner of these literary treasures has thriven moderately in his chosen calling, and having no family he has spent in books what others of his occupation squander at the corner grog-shop. He ought to be embalmed in the pages of some twentieth-century Dickens.

BOOK-COLLECTING AS AN AVOCATION can become as fascinating, and also as expensive, as (let us say) ballooning or aëroplaning. The recent death of Mr. E. Dwight Church, owner of the finest private collection of Americana in the world, and also owner of one of the choicest collections of Elizabethan and early seventeenth-century literature, brings to public notice some of the rare and costly treasures of his fine library at Brooklyn, where he made his home. Soda-manufacture was Mr. Church's prosaic money-making vocation, that being his father's occupation before him; but the unrealized artistic aspirations of his youth found some measure of solace in what is surely next door to a fine art, book-collecting. To illustrate his indefatigable zeal as a collector, it may suffice to mention here that he possessed the only known and long sought for copy of the first printed collection of Massachusetts Laws, which was only recently discovered in England. The old-fashioned title is interesting: "The Book of the General Lawes and Libertys concerning the Inhabitants of the Massachusetts collected out of the Records. Cambridge: Printed according to the Order of the General Court, and are to be solde at the shop of Hezekiah Usher in Boston. 1648." His New England Primers included four unique copies—the Boston editions of 1735, 1738, 1746, and 1762—and his Shakespeareana embraced fifteen different copies (that is, with variations in the imprint) of the four first folios. The first part of an illustrated and annotated catalogue of Mr. Church's library has been prepared by Mr. George W. Cole and published by Messrs. Dodd, Mead & Co.

EDUCATION BY SYNDICATION is hardly to be apprehended; there is not enough money in it. The General Education Board, however, with its command of \$43,000,000 in funds, is in a position to exercise great influence on the character of American education; and it is both a grand and a perilous power for any one body of men to possess. Anything like centralization or monopoly in education is of course extremely undesirable; anything that tends to supplant or diminish local enterprise and local pride in the matter of public education is to be dreaded. State rights and town rights are to be jealously guarded where culture is concerned, no less than in matters more material and tangible. Cheerful local support of good schools will cease if the people ever get the notion that a great educational trust is looking after such interests and paying the bills. Already, in the very state of Massachusetts, the board of trustees of the Agricultural College at Amherst has been directed by the legislature "to use its best efforts to secure and accept for the college the benefit of the retiring fund of the Carnegie Foundation for the Advancement of Teachers." The opening of the school year moves to reflections and apprehensions, however full of promise and bright hope may be the general condition of our educational system.

THE BLIND POET OF MARYLAND, the Rev. John Banister Tabb of St. Charles's College at Ellicott City, the "Father" Tabb so well known for his pithy bits of verse in many of the leading periodicals, has, like Milton, been stricken with blindness in the vigor of his manhood; but, unlike Milton, he has no daughters to read to him and otherwise lighten the burden of his affliction. He writes that vision is nearly extinguished, but that he remains at the college for the present, not as a guest of honor, as his colleagues would fain have him do, but as a paying boarder, this arrangement being permitted only because he would seek another home if he could not have his way. The many who have found spiritual refreshment and intellectual delight in his crisply characteristic verse will, it is hoped, feel impelled to testify their appreciation by extending a helping hand to the stricken poet in his hour of need. Even a small offering from each of the unknown friends he has made could not fail to bring him cheer and comfort. Perhaps, too, the offerings had better be anonymous, to prevent their prompt return on the part of so sturdily independent a man. He is not, however, an object of charity: rather has he made us his debtors.

THE SHORT STORY OF ACTION is no longer written, if one is to credit the doleful complaint of a prominent newspaper. "It seems to be a rule of the current writers of short stories," runs the woeful lament, "that nothing should be allowed to happen. There is page after page of words—words like the sands of the sea or the drift of the desert, all the words that the dictionary contains and many besides,—but

that is all. Nothing done, nothing doing! The characters breathe, they think, but how seldom, oh, how seldom, they act!" The importance attached to action in fiction, by this writer, is like the importance given to it in oratory by Demosthenes; and, surely, in an era so full of action as ours, so rich in discoveries and inventions, so crowded with multifarious callings and pastimes, it is strange that the story-writer should want for incident wherewith to enliven his tale. In the latest London directory some hundred or more new trades and professions are noted; and the activities of men (and women) are increasing by a sort of geometrical progression. Why, then, this dearth of action in the short story? May it not be because, after all, it is the old, old story of the heart and its affections that we are forever craving to hear retold? Scenery and events, given the artist of genius, need never be elaborate or startling. There are but seven possible plots in fiction, it has been asserted; but those seven plots, like the seven days of the week, contain infinite possibilities.

THE STORY OF DICKENS'S FIRST LOVE is somewhat fully told in a collection of the novelist's letters now first made public, in a limited way, through the generosity of Mr. William K. Bixby, the St. Louis bibliophile and collector. By Mr. Bixby's kindness the members of the Bibliophile Society are in possession of the first and only printed copies of these inevitably interesting love-letters, which for three-quarters of a century have been hidden to the world, although the world has known of their existence from Forster's "Life of Dickens." The *Dora* of "David Copperfield" and the *Flora* of "Little Dorrit" now prove to be Miss Maria Beadnell, afterward Mrs. Henry Winter, of real life. It is a little amusing, and thoroughly natural, to find the young lover writing to Maria in 1833, less than three years before his marriage to Catherine Hogarth: "I never have loved and I never can love any human creature breathing but yourself." Twelve years passed before the coldly responsive maiden bestowed her virgin affections on Henry Louis Winter, a business man in comfortable circumstances. A preface to the letters has been written by Mr. Henry H. Harper of the Society, and a critical analysis is contributed by Professor George Pierce Baker of Harvard.

A CASE OF POETIC JUSTICE in our colonial history was surely the well-deserved fate that overtook General Braddock in his foolishly conducted expedition across the Alleghanies against Fort Duquesne. After his supercilious rejection of the venerable Franklin's advice in the matter of safeguarding his force against the Indians, his disregard of the warnings of his young but experienced staff-officer George Washington, and his pompous assertion of the invincible superiority of British regulars, it seemed no more than right that he should have personal experience of the red man's vigilance and

cunning. But now, if we are to believe the plausible story of Mr. Albert Stewart of Washington, Braddock was killed, not by the redskins, but by a white man of his own force. Mr. Stewart's grandfather, Abram Stewart, was superintendent of the road travelled by Braddock's army on that disastrous day; and it was while the superintendent was directing some repairs on this highway, about eight miles east of Uniontown, Pa., that there suddenly appeared from the bushes one Thomas Fossett, a deer-hunter of local repute, who told the workmen that if they dug deeper they would unearth the body of General Braddock. They digged, and found the body, which was later reburied near by, the grave being now marked with a tablet. The manner of the general's death was then explained by Fossett, who declared that he himself had shot his commander with his deer rifle. Braddock, conceited and arrogant, ignorant of Indian tactics, and insisting upon marshalling his force in the open, had taken occasion to upbraid Fossett, who, with his brother, was busily engaged in picking off the enemy from the shelter of trees, the regulars being thrown into confusion and bewilderment by the unfamiliar strategy of their foes. The unjust rebuke administered to Fossett so angered him that he fired on Braddock, and saw him fall, mortally wounded. This story, if true, is an interesting footnote to the history of our French and Indian wars.

THE PEDANTRY OF LEGAL LANGUAGE both amuses and irritates the layman whenever he has occasion to wade through the verbiage of a legal document. What could be more pompously pleonastic than, for example, the terms of a lease whereby A. B. "hath demised, granted, and leased, and by these presents doth demise, grant, and lease, unto C. D., his executors, administrators, and assigns, all that messuage and lot of ground situate, lying, and being" within certain laboriously designated boundaries? Let it be remembered, too, what an amount of impatience and harrowing suspense the circumlocutions of a man's last will and testament are responsible for among his heirs-expectant, assembled to hear the reading of that formidable document. Instead of saying simply and directly, "I give my old friend Joe Appletree my Squirrel Hill wood-lot," the deceased, or his lawyer for him, has been obliged to write: "As to my worldly estate, and all the property, real, personal, or mixed, of which I shall die seized and possessed, or to which I shall be entitled at the time of my decease, I devise, bequeath, and dispose thereof in the manner following to wit: Unto my old and valued friend, Joseph Appletree, I give, devise, and bequeath" the above-named wood-lot, so disguised in its opulence of legal jargon that honest Joe is puzzled to determine whether he has fallen heir to a county or a cabbage-patch. Accuracy in language is one thing; senseless redundancy is another. The reform in legal terminology that has begun in France might well extend to England and

America. Such reform would go far toward removing the ancient reproach that the law is mainly concerned with elucidating the obvious, proving the self-evident, and expatiating on the commonplace.

"BATHS BEFORE BOOKS" is said to be the motto of Superintendent Maxwell of the New York City public schools. "As I draw books myself from a Carnegie library," he declares, "and watch the children of the public schools go there for reading matter, I bless the great iron master for what he has done for the intellectual improvement and recreation of this city; and yet the usefulness, from a moral and hygienic point of view, of the Carnegie libraries is small compared with the advantages that would flow from the benevolence of him who shall increase the number of public school baths." Perhaps it is well for the bookish person to be occasionally thus reminded that there are other urgent needs besides the intellectual ones, and that literature can bake no bread any more than can philosophy. Cleanliness, if it falls somewhat short of godliness, may be allowed to go ahead of book-learning. The frequent union, by the way, of bookworminess (if the term may be permitted for the sake of its expressiveness) and personal slovenliness is one of the less pleasing manifestations of the literary temperament — one of the less encouraging outgrowths or accompaniments, too, of the library habit.

THE COAST OF BOHEMIA was, we believe, some time ago proved to be no such impossible region as modern geographers, in their pride of a fancied superiority to Shakespeare, are fond of believing. Was it Sir Edward Sullivan, or an earlier inquirer, who so happily discovered that under the rule of Ottocar the Second (1255-1278) Bohemia extended from the confines of Bavaria to Raab in Hungary, and from the Adriatic to the Baltic Sea? As there is no reason whatever why Polixenes should be assumed to have reigned contemporarily with Elizabeth, so there is no reason to refuse to the Bohemia of "The Winter's Tale" the ample bounds of its thirteenth-century prosperity. Yet malicious allusions to Shakespeare's "Coast of Bohemia" will probably be made to the end of time, so prone is frail human nature to strive for an easy eminence by demonstrating some minor inferiority in the great. It was a chance reference to this Bohemian question in our reading that prompted the foregoing protest against setting down Shakespeare as an ignoramus in geography.

STAY-AT-HOME TRAVEL, by the ever-popular Public Library Route, is inexpensive, does not interfere with one's business or one's family duties, offers a practically unlimited choice of itineraries, combines unexampled speed with absolute safety, and, for comfort, is incomparably the best known method of visiting all parts of the world. To be sure, it is not without some few disadvantages; for example, consumptive patients visiting Colorado by

this route are not likely to derive that benefit from the high and dry air of the Rocky Mountains which may be gained by one who travels by the Union Pacific or the Denver and Rio Grande. But there are stay-at-home cures for consumption, too; or so we are assured every little while by the newspapers. The latest report of the Galesburg (Ill.) Public Library tells us that so fond are the Galesburgians of stay-at-home travelling that, while there has been an increase in circulation in every department of literature, the demand for books of travel in the past year has doubled. It would be interesting to know if a similar growth has been noted by other librarians.

NOVEL-READING AND LONGEVITY stand in no very obvious relation to each other; yet at the recent convention of the English Library Association at Brighton, in a spirited discussion of the question how far public libraries should go in the purchase of current fiction, Sir William Bailey of Manchester made bold to affirm, amid cries of incredulity, that the library authorities of his city very seldom found a novel that was objectionable, and even went so far as to declare his opinion that the reading of fiction prolonged the lives of many people. This assertion was greeted with laughter, but it is not reported that anyone made the obvious and not especially original retort that the reading of our great mass of current novels does not really prolong life — it only makes it seem longer.

COMMUNICATION.

ALDRICH'S "COLLECTED" POEMS.

(To the Editor of THE DIAL.)

May I, as the authorized biographer of the late Thomas Bailey Aldrich, call attention to what seems to me a breach of publishing propriety in a volume entitled "Poems of Thomas Bailey Aldrich," just issued? This volume, which is announced by its publishers as "a new collected edition," is composed of the contents of five of Aldrich's first six volumes of verse, all written before he was thirty years old. It contains 152 pieces, of which 121 were discarded by the poet from his own collected editions, the "Household" and the "Riverside," while of the 31 pieces that were retained by him, the text of many has been so thoroughly revised that the earlier and cruder forms are scarcely recognizable by those who have known them in later and legitimate editions. There are in Aldrich's collected Poetical Works 230 poems. There are, therefore, 199 of these, embodying the poet's most mature and finest work, not to be found in this "new collected edition," — though the publishers have made amends for this deficiency by printing several pieces twice.

The ethical question of the right of such a piece of book-making to masquerade as a "new collected edition," I do not raise; but as to the propriety of representing, without explanation or apology, the most fastidious of American poets by a compilation of his discarded juvenilia, there can be, I think, no two minds.

FERRIS GREENSLET.

Boston, September 21, 1908.

The New Books.

FIFTY YEARS OF MUSIC AND MUSICIANS.*

"I dedicate these memories to the ghosts," is the short but significant inscription preceding the "Musical Memories" of that veteran critic of music, and author of well-known books about music and musicians, Mr. George P. Upton. The "Memories" relate to those stars, of various magnitudes, and now chiefly extinct, that were in their glory on the operatic stage and in the concert hall in the latter half of the nineteenth century, and that cast some rays of their effulgence on the Chicago of that period. Mr. Upton was for twenty-five years music critic, and later editorial writer, on the staff of the Chicago "Tribune." He has concerned himself actively and intimately with the musical interests of the city, and has enjoyed more or less friendly relations with a host of famous musicians and singers and impresarios, from the time when, in the early fifties, he left his native Boston and cast in his lot with the prairie city so largely colonized by Boston people and built with Boston capital. From a rich collection of notes and records, concert programmes and newspaper notices, as well as from remembered conversations and events, he has written a book of unusual interest to those of his own community, and hardly less attractive to music-lovers and readers generally. Jenny Lind is the subject of his first chapter, and Theodore Thomas figures in his closing pages; while between these two there parades so splendid a pageant of musical genius that one is almost deceived into believing that Chicago, and not Boston or New York or Cincinnati or New Orleans, was the music centre of America.

Although Jenny Lind never visited Chicago, notwithstanding assertions to the contrary, the author's vivid recollections of her appearance at Providence, where he was then a freshman in Brown University, are graphically recorded.

"At last the eventful night came—October 7, 1850,—a red-letter date in memory. The usually staid city was in a state of delirium, which astonished those conservative old families—the Iveses, Browns, Goddards, and Hoppins. I can see it all now—the crowds, the enthusiasm, the great audience inside, and the vastly greater crowd outside wishing it were inside. I see Jenny Lind gliding down the stage with consummate grace,—she never seemed to walk,—amid the acclamations of the audience; a girlish figure of medium height, with fair hair and blue eyes, gowned in velvet,

and wearing a single rose in her hair. She was plain of feature, and yet her face was expressive and in a sense fascinating. It was a wholesome face. She may not have been beautiful, judged by the conventional beauty tests; but if not extremely good-looking, she 'looked good,' as some one has said. And that goodness drew everyone to her, and she was 'Jenny' with everyone—not Signora Lind, or Mademoiselle Lind, or Miss Lind, but Jenny Lind, as we say Annie Cary or Lilli Lehmann. Her voice, as I remember it, was of full volume and extraordinary range, and had a peculiar penetrating quality also, because of its purity, which made its faintest tone clearly audible and enabled her to use exquisitely soft pianissimos. Her high notes were as clear as a lark's, and her full voice was rich and sonorous. Her singing was genial and sympathetic and marked by the fervor and devotional quality which characterized her nature. It evinced a noble musical endowment and great reverence for her art. She was little affected by adulation, but acknowledged the wild, frantic applause courteously and with evident pleasure."

Reminiscences of the Patti brothers and sisters, an extraordinarily gifted octette, afford matter for more than one chapter. Adelina, "the most consummate and brilliant singer of her time," and "unrivalled in roles requiring grace, elegance, and ornate vocalization," Mr. Upton did not become personally acquainted with; but the following explanation of her success in resisting the ravages of time may be taken as authoritative.

"She apparently knew the secret of perpetual youth, for to the very last of her stage appearances she seemed to be the Patti of the olden days, fresh, young, and charming. When she was sixty-four, she told a friend that up to the time she was forty she ate and drank what she pleased, but after that followed a stricter regime, never touching liqueurs or spirits, but limiting herself to white wine diluted with soda, eschewing heavy food, and sleeping with open windows but avoiding draughts. In this way she had preserved her youthful appearance. She had preserved her voice so long by her perfect Italian method and avoidance of exposure, and by never forcing it."

It was from Ole Bull, we are told, that Adelina learned the trick of farewelling. He was wont to give plain farewells, "grand" farewells, "last" farewells, "absolutely last" farewells, and "positively last" farewells, blithely reappearing the next season, until he bade farewell to earth and was seen no more.

An occasional whimsical or humorous fancy is allowed by the writer to give variety to his narrative. After chronicling the death of Wieniawsky, the violinist, in poverty brought on by gambling, he continues:

"I have often wondered why it is that the violins gamble so frequently. I cannot recall violas, cellos, or double-basses doing it. I am quite certain the trombone never loses money by chance, and that the bassoon, clarinet, and trumpet never take risks in any kind of game. But I know of several violinists who every now and then have 'gone broke.' Is it because the violins

* MUSICAL MEMORIES. My Recollections of Celebrities of the Half-Century, 1850-1900. By George P. Upton. Illustrated. Chicago: A. C. McClurg & Co.

alone of the orchestral family have all the wild, wayward, passionate work to do, and the other instruments have more staid, dignified, and conservative duties to perform?"

Rubinstein's piano-playing greatly impressed the author, who thought the famous musician best in concertos, where "by his titanic power and impulsive force he not only made his piano take its proper place in the sea of sound, but he fairly led the orchestra in an authoritative manner. In a word, he dominated audience, players, and sometimes conductors." He was an artist who belonged to no school and left no school, but was a great musician playing Rubinstein. Not exactly gratifying to national pride, but still not without a crumb of comfort, is the following:

"It is somewhat strange, considering his great success and the large remuneration he received, that he was dissatisfied with his American tour, with the business arrangements, and with piano-playing altogether. It is a little consoling, however, to know that he disliked England more than he did the United States. He once said in my hearing that Americans were too much engrossed with the love of money to have a real love of art, but they were more impressionable than the English, who were the most unmusical people on earth. I have heard more than one eminent musician say the same thing. In one of his letters about this time he says: 'I put myself for a certain time at the entire disposition of the impresario, and may God preserve you from ever falling into such slavery. It is all over with art; only the shop remains. You become an automatical instrument, and the dignity of the artist is lost.' Long after this tour he wrote to a friend: 'The whole time I was displeased with myself to such a degree that when a few years later another tour was proposed to me with the offer of fees amounting to half a million, I flatly refused.'"

Jolly times in Bohemia mingle with the more serious and more professional remembrances of the journalist-critic. A night of mirth and merry-making is thus recalled:

"My pleasantest memory of Christine Nilsson is connected with her birthday celebration at the Sherman House in Chicago in 1871, to which I have already made allusion. She was in the gayest of moods that evening, waived all the conventionalities, and showed herself a Bohemian of the most rollicking, sunshiny kind. Verger sang musical caricatures of the leading barytones on the stage. Vieuxtemps sacrificed his high-art ideas to the humor of 'The Arkansas Traveller' and the fascinations of 'Money Musk'; Brignoli played his Battle March, which he thought was an inspiration, and was inclined to be offended when he looked round and saw the company, with Nilsson in the lead, doing an extraordinary cake-walk to its rhythm, for Brignoli took that march very seriously. Nilsson gave some ludicrous imitations of the trombone, double-bass, tympani, and bassoon, and sang humorous songs. The closing act of the revelry, which lasted far into the small hours, was a travesty on the Garden Scene in 'Faust' by Nilsson and Brignoli, in which the big tenor's gravity of mein and awkwardness of love-making was

admirably set off by Nilsson's volatile foolery. It was a night of hilarity and fun-making long to be remembered. And now I read that the once famous singer spent her sixty-fourth birthday in the Swedish village of Gardsby and delighted an enthusiastic audience with the song, 'I think I am just fourteen.' I should not be surprised if she honestly believes it, for she is one of the elect who can never grow old in spirit."

Theodore Thomas is of course a congenial theme to his old friend and authorized biographer, even though that biographer can have little that is fresh and important to add to his earlier extended account of the great conductor. A puzzling bit of chronology arrests attention for a moment. After writing that "Mr. Thomas had three failures in his life which were bitter disappointments and for which he was in no way responsible," Mr. Upton says that "one of these failures was the Columbian Exposition scheme in 1893," which is described; and that "Mr. Thomas's second failure was his administration of the Cincinnati College of Music in 1880"; and, finally, that "Mr. Thomas's third failure was the American Opera Company, organized in 1886 for the representation of opera in English by American artists"—an organization that went to pieces after two years of strenuous effort. However, there is scriptural precedent for causing the last to be first.

Five of Mr. Upton's twenty-two chapters treat more particularly of the history of musical societies in Chicago, going back to the year 1833, when "the little village of six hundred residents, squatted among the sloughs near the mouth of the river, heard its first music in the strains of Mark Beaubien's fiddle." The author's charter membership in and presidency of the Apollo Club qualify him to write understandingly of Chicago's musical organizations. The subjoined paragraph, touching on a matter of recent musical and art history, is interesting for various reasons.

"The Studebaker Theatre is the home of English opera in Chicago, though the so-called grand operas have frequently been presented upon its stage. It is but one feature of the Fine Arts Building, and the Fine Arts Building is the accomplishment of Mr. Charles C. Curtiss. It is a hive of busy workers in music, painting, sculpture, literature, and the arts and crafts. Its various cells house the theatre, the Music Hall, the Assembly Hall, the Amateur Musical Club, the Woman's Club, the Fortnightly Club, the Caxton Club, 'The Dial,' . . . and many other associations of an artistic character, and the studios of a small army of busy workers in beautiful things. . . . From roof to basement it is filled with what is somewhat tritely called 'the good, the true, and the beautiful,' and no sordid or unclean things are allowed entrance. Though not a musician himself, Mr. Curtiss is one of the charter members of the Apollo Club, and was its first secretary. His whole life has been spent

in the advancement of art in Chicago, and he has had the satisfaction of living to witness the rich fruition of his lofty ideals and to enjoy the rewards of his honorable struggle in the attachment of a host of friends and the success of his undertaking."

The professional criticisms and judgments that sprinkle the pages of this veteran student and friend of music and musicians add to the value of his book. Few of his readers will have any memories of their own concerning a great number of the musical artists introduced, and we are thankful for the crisp and clean-cut characterizations of these departed celebrities. The style in which Mr. Upton tells his interesting story makes it highly readable from beginning to end. It is most fortunate that he yielded to the solicitations of friends, and decided to preserve, "in compact and accessible shape," these rich memories of his prime. More than fifty portraits, and views of the Sauganash Tavern and the old Crosby Opera House, are included in the volume.

PERCY F. BICKNELL.

"NEARNESS TO NATURE" IN ENGLISH
LANDSCAPE PAINTING.*

Mr. Fletcher's book on Richard Wilson—sometimes called "the father of English landscape painting"—will be welcome to many: it is quite time something of the sort should have appeared. Hitherto this interesting artist has been little more than a name, or an appellation joined to the remembrance of a few pictures and a few anecdotes. And it has not been easy to find anything more,—anything to be depended upon, one must add.

The traditional view of Wilson is that he was but one of the school of classical landscape dominant in his day. Thus, in so widely read a book as Muther's "Modern Painting" it is said that "Wilson had the fixed idea that the Creator had only made Nature to serve as a framework for the Grief of Niobe and as a vehicle for classical architecture." But such a view is so opposed to what little is common knowledge of Wilson that no one could form a real idea of the man from it. It is a probable tradition that the figures in Wilson's pictures were sometimes painted by others. If this be the case, can we imagine a man painting only what he thought the framework, and leaving the real thing to another? Again, it is one of the stock quotations from Sir Joshua that Wilson's pictures were too near common Nature to admit

supernatural objects. We can hardly imagine that a man who had all of Claude to imitate should have spoilt his mythological pictures by having the framework too much like Nature. Such remarks, if not absurd (and of course many will not think they are), are at least clearly conventional and not based upon the known facts.

So in his later study of English landscape, Muther presents a different view: he sees something more in Wilson. Of the Niobe he now writes: "Here sighs and groans Nature herself . . . this is a picture which points, not backward to Claude, but forward to Turner." So also Mr. C. J. Holmes, writing in the "Burlington Magazine" a little while ago, says of Wilson's "View on the Wye" that it might almost stand for "a prelude to the revolt in favor of Nature which was completed by Constable"; and the same idea is suggested by other of Wilson's later landscapes. With two such different views—the traditional and the artistic—it is certainly worth while for someone to look carefully into the subject.

The merit of Mr. Fletcher's work will best come out if we consider his main contention; for even though we may not agree with his final result, we shall learn something from his presentation. Mr. Fletcher, so far from thinking of Wilson as "the English Claude," as the last petering-out of the classic landscape of Claude and the Poussins, regards him as a virile originator, as a forerunner, as one who before his time perceived beauties in Nature which others coming after him were more fortunate in exhibiting; in a few words, as the father of English landscape. I cannot agree with him in this respect; and although he has many sources of opinion not open to an amateur like myself, I believe it will be not impertinent to review the case.

The revival of an interest in Nature was one of the marks of the eighteenth century in England, as elsewhere. It is to be seen in literature and in painting, in landscape gardening and in travel,—indeed, in all possible forms of life. In England this interest in Nature usually appeared in one of three forms. First, there was the charm of the beautiful *par excellence*, as it seemed, the large, free, well-proportioned, and elegant, well enough represented in landscape art by the pictures of Claude Lorraine. Then there was the charm of the romantic, of the wild, rough, fierce aspects of Nature that may be seen in the landscapes of Salvator Rosa. And, lastly, there was the pleasant, comfortable, pastoral kind of charm, very

* RICHARD WILSON, R.A. By Beaumont Fletcher. Illustrated. New York: Charles Scribner's Sons.

dear to the English heart, of which something is to be seen in Ruysdael and Hobbema. These different kinds of beauty will be found in all sorts of different forms; perhaps the last is the most thoroughly English, and has remained the chief element in natural scenery that has appealed to the English mind. However that be, there is little doubt that it represented the main feeling for Nature in England during the eighteenth century, — “the beauty of the grove and the shade,” not classic nor romantic, but still charming and beautiful.

As these three views of Nature came to expression in the English painting of the eighteenth century, it is the classic landscape (if we may so call it) which is to be seen in Wilson. Whether he was or was not something more than the lover of classic landscape, as Mr. Fletcher thinks, he was certainly that. The second kind, the romantic landscape of Salvator Rosa, is represented, in the eighteenth century at least, by no one. Wilson has something of the quality, and the earlier pictures of Gainsborough have something of it; but of neither was it the prevailing spirit. A few poets and novelists loved the wild and horrid crag, the solemn and awful mountain; but the painters cared less for them. For the third — the pastoral beauty, the beauty of the grove and the shade, — of course the man is Gainsborough.

Now the prevailing spirit not only of the greatest landscape of the nineteenth century, but particularly of English landscape, has been, not the classic, and not the romantic either, but the charming, the familiar, the pastoral beauty. Take a few representatives: Constable and Cotman, Rousseau and Monet, the Worpswede group in Germany, for instance, and George Inness in our own country, — these represent not such landscape as Claude or Salvator, but something more like Gainsborough. If you ask a landscape painter why he does not go into the mountains to paint, he will be likely to tell you that mountain crags are not paintable. If you ask him why he does not paint classic landscapes like Turner's, he will tell you, possibly, that Nature has not yet quite caught up to Turner. But the beauty and the truth of *paysage intime* is felt by everyone, and is certainly the dominant spirit of English landscape, from Crome, Cotman, and Constable, down. And of such painting, of such feeling for Nature, Gainsborough is without question the first great figure. It may be a superficial view, perhaps, but certainly a glance at “Cornard Wood” or “The Watering Place” will make one feel that Gainsborough

is distinctly modern. On the other hand, no picture of Wilson's that I have seen will give one any such idea: Wilson, like Claude, has a very great and definite charm, but his feeling for landscape — so far as concerns the spirit of it — is not modern at all.

Such, I presume, would be the contention of those who see in Gainsborough rather than Wilson the father of English landscape; and such a contention is doubtless entirely familiar to Mr. Fletcher, for he bases his own opinion on very different views. Mr. Holmes, in the passage quoted, says that some of Wilson's later pictures make one think of Constable. So they do; not only the one which Mr. Holmes mentions particularly, but several others reproduced in Mr. Fletcher's book. Indeed, many American readers, at least, in looking at the reproductions of Wilson's English landscapes will feel that they have not really known the man so far, that he had sides they were not aware of. The quality will strike any observer; still, it seems but slight when we turn to Gainsborough.

Mr. Fletcher presents a different view. He presents Wilson's classicism in a very interesting way, and also the native quality of which we have just spoken. But when he calls Wilson the father of English landscape, he has something else in mind. He does not press the matter of dates, wherein Wilson has the advantage, nor does he admit the importance of the spirit and sentiment, where he has not; he takes another position. “To see and feel was the great thing, and that was what Wilson was the first landscapist to do.” “Even if it were true that he saw only Italy, he would still rightly be regarded as the artist with whom in Britain sincere landscape art may be said to have had its beginning.” Closeness to Nature — that was the thing in Wilson, thinks Mr. Fletcher (pp. 167, 168); in Wilson to a degree in which it was not in Gainsborough.

That is a point where I, at least, shall not venture to dispute with Mr. Fletcher. Whether Wilson or Gainsborough were really closer to Nature, is a matter that I must leave to those who know their pictures more thoroughly, as well as the especial forms of Nature that they painted. Wilson, according to Mr. Fletcher, usually painted in his studio, and was even content with a Stilton cheese and a pot of porter as a suggestion for one of his finest pictures. Now Gainsborough, in his early years at Ipswich, said that he had painted every tree and every stile within ten miles around; if, then, Wilson's pictures are closer to Nature than Gainsborough's,

it will be admitted that he was a man of remarkable powers. "His plains and mountains, and the very forms of his trees and tints of his verdure, are, far more than in Gainsborough, of the actual shape and substance of the same things in Nature." It may be so; it is a matter of fact and not of inference, and in this country at least one cannot really be a master of the materials for judgment. But on the basis of the material that does exist, such a view appears very eccentric.

Such as it is, however, Mr. Fletcher practically devotes his book to it; and whether one agree or not, the book is interesting. He shows us Wilson as a lover of classic landscape certainly, but as distinctly a sincere, original painter, firmly intent on rendering Nature as he saw it. Unappreciated he was, of course; but that very fact shows that he was not the follower of a fashionable tradition, but a man who was bound to see and paint for himself. That sort of criticism, and the twenty reproductions of Wilson's pictures, are the chief things of interest in Mr. Fletcher's book. The biographical part is slight, because there is very little material for it. But Mr. Fletcher has used what he could get, and has so thought over and appreciated Wilson's painting that his book does much to give us something of an idea of one who, whatever else he was or was not, was an artist of power and charm.

EDWARD E. HALE, JR.

THE POLITICAL GOAL OF CANADA.*

In an address before the Canadian Club of Toronto, which forms the first of the series of addresses and essays in the volume entitled "The Kingdom of Canada," Mr. John S. Ewart draws attention to the significance of the widespread movement for the creation of Canadian Clubs in all the cities and towns of the Dominion. He says:

"Canada has commenced to realize herself, to believe in herself, and to recognize that for her, too, there is a principal part to play upon the stage of the world. Canada has become conscious of the feelings and aspirations and the strong strivings of strenuous manhood, and, on the other hand, of the utter impossibility of full expression and assertion in mere colonial status. Divine discontent (the necessary pre-condition of all improvement), in regard to her political semi-servitude, has taken strong hold upon Canada, and she is taking stock, and extending the figures, and considering where she now is, and what her future is to be."

"Political semi-servitude" seems rather an

extreme expression to use in defining the present status of a country possessing the measure of self-government enjoyed by Canada. Nevertheless there can be no doubt in the mind of any thoughtful observer as to the widespread discontent on the part of Canadians with their status as a part of the British Empire. Canada is approaching, perhaps slowly but certainly surely, the parting of the ways. Self-respect will not permit her to remain satisfied with a union which savors of paternalism, however nominal the obnoxious link may be, and however tactfully it may be hidden.

But while there exists practical unanimity among thoughtful Canadians as to the impossibility of maintaining the *status quo*, there is a wide divergence of opinion as to the goal toward which Canada should set her face. Mr. Ewart himself, in the last of these essays, "The Future of Canada," suggests five possible alternatives: 1, Union with the United States; 2, an independent republic; 3, Union with the United Kingdom; 4, an independent monarchy with a Canadian king; and, 5, an independent monarchy with the same sovereign as the United Kingdom. After arguing the probability or otherwise of Canadians accepting each of these alternatives, he rejects all but the fifth. Here is his own summary of the argument:

"The road of our political development has not led us away from monarchy, nor from the British Sovereign; it has led us to almost complete independence [which, by the way, is hardly the same thing as "political semi-servitude"]; the termination of the road is not far off, and it is the Kingdom of Canada under the British Sovereign; probably we shall not turn from that road to join the United States; nor shall we become a republic by ourselves; Imperial Federation either in the lump or by instalments is impracticable and impossible."

Mr. Ewart argues his case with the skill and persuasiveness that one expects from one of the ablest members of the Canadian bar, but it is just in his point of view that one feels the weakness lies. His essays are not so much an impartial examination of the arguments for and against these several alternatives, and the probable attitude of Canadians toward them, as they are an argument in favor of one and against all the others. He holds, in fact, a brief for the Kingdom of Canada, as against the other alternatives, and particularly as against Imperial Federation. It is open to question if the movement toward Imperial Federation is anything like as dead in Canada, and in other parts of the British Empire, as Mr. Ewart supposes. It might, in fact, be nearer the truth to say that ambitious young Canada — young Canada that forms the backbone of the movement that is finding expression

*THE KINGDOM OF CANADA. Imperial Federation, The Colonial Conferences, The Alaska Boundary, and other Essays. By John S. Ewart. Toronto: Morang & Co.

just now in the formation of scores of Canadian Clubs — is divided into at least two camps. One of these, for which Mr. Ewart may be accepted as spokesman, looks toward a British Empire composed of several nations owning allegiance to one and the same sovereign, but otherwise absolutely independent. The other, represented by Dr. Parkin and Professor Leacock, seeks to bring about a federation of the Empire, which, while safeguarding the liberties and interests of each, will make it part and parcel of one vital and powerful whole. The former, in fact, stands for decentralization; the latter for centralization. Apart from these two great schools of thought in Canada, there is a less clearly defined sentiment which might in time take form in a movement for the creation of an independent Canadian republic. Finally, there is the party whose platform is annexation to the United States — Dr. Goldwin Smith.

While there may, therefore, be differences of opinion as to the correctness of all Mr. Ewart's conclusions, his essays may be taken as representative of the views of at least one strong and growing school of thought in Canada; and to that extent they are of distinct interest and value.

LAWRENCE J. BURPEE.

THE "LITTLE GIANT" OF ILLINOIS.*

It was in the Valley of the Mississippi River that the sentiment of the nationality of our country was most consistently nurtured and longest maintained. From here, where Northerners and Southerners settled side by side along the banks of the great river on whose waters floated their commerce, the two most prominent leaders who stood for the perpetuity of the national union were chosen at a critical moment by the two great political parties; and it is not strange that both of these leaders came from the state wherein the Northern and Southern elements had been amalgamated most completely — Illinois.

Because Lincoln at the end of his career was connected with events belonging to post-bellum days — a newer and more modern period — it is yet too early to expect a dispassionate and scientifically conceived biography of him; at least, none such has yet appeared. On the other hand, Douglas's main career ended with the period of agitation about slavery, and the events in which he was most concerned are now

so far removed from the present that a true picture of him and his activities may be successfully attempted. This attempt Professor Johnson has made in his biography of Douglas; and it must be conceded that for the most part he has admirably succeeded.

Stephen A. Douglas was a politician of the type that flourished before the Civil War, and it is as such that the author has pictured him; and this justifies the sub-title, "A Study in American Politics." Yet the very limitation of the subject has led to omissions that prevent the study from being a complete picture of Douglas. Professor Johnson has not chosen to enter into his career as lawyer and judge except in the most casual manner, since these activities were so subordinated to Douglas's political career; and for the same reason we find little discussion of his business enterprises — such as his land speculations, etc. It will be necessary to work out more carefully such phases of Douglas's activities before the man will be presented to us in a final portrait.

The description of the politician, however, is very satisfactory. The author has traced his career carefully through all available material, and for his painstaking study he is deserving of the highest praise. Private letters, the Douglas autobiography, and the various public documents, have been used with care and discrimination. Particularly to be commended is the treatment of Douglas's promotion of Western State building enterprises through the Committee on Territories both in the Senate and the House of Representatives. Douglas was so closely identified with the slavery agitation that for this phase of his exertions he has not always received the credit that is due him.

At an important epoch in the development of the West, in the year 1845, Douglas was appointed Chairman of the House Committee on Territories. His work in this capacity is thus summarized by Professor Johnson:

"The vision which dazzled his imagination was that of an ocean-bound republic; to that manifest destiny he had dedicated his talents, not by any self-conscious surrender, but by the irresistible sweep of his imagination, always impressed by things in the large and reinforced by contact with actual western conditions. Finance, the tariff, and similar public questions of a technical nature, he was content to leave to others; but those which directly concerned the making of a continental republic he mastered with almost jealous eagerness. He had now attained a position which for fourteen years was conceded to be indisputably his; for no sooner had he entered the Senate than he was made chairman of a similar committee. His career must be measured by the wisdom of his statesmanship in the peculiar problems which he was called upon to solve concerning

*STEPHEN A. DOUGLAS. *A Study in American Politics.* By Allen Johnson. New York: The Macmillan Co.

the public domain. In this sphere he laid claim to expert judgment; from him, therefore, much was required; but it was the fate of nearly every territorial question to be bound up more or less intimately with the slavery question."

In this estimate the author is correct. To Douglas, the occupation of the public domain by settlers and the acquisition of new territory for the same purpose appeared the paramount issues of his time. The list of States and Territories for which he was sponsor is a long one, and the importance of his work may be shown by the fact that the list includes Oregon, Texas, California, New Mexico, Kansas, Nebraska.

Douglas's attitude toward the slavery agitation is first to be explained by his interest in this Western expansion, and his political ambition is a contributory cause. In every discussion concerning the formation of Territories or the admission of States, the slavery question was introduced. The South saw itself being outstripped in the race of expansion, and demanded more than equal privileges, which the fanatic zeal of the abolitionists would take away entirely. This antagonism of purposes and policies forced the issue on the chairman of the Committee on Territories; and his solution was that panacea with which his name is so closely associated — "Squatter Sovereignty." Such a solution must have appeared absurd to the men of the older communities of the East, but to the Westerners it seemed logical. As Professor Johnson writes:

"The taproot from which squatter sovereignty grew and flourished was the instinctive attachment of the Western American to local government; or, to put the matter conversely, his dislike of external authority. . . . Under stress of real or fancied wrongs, it was natural for settlers in these frontier regions to meet for joint protest, or, if the occasion were grave enough, to enter into political association, to resist encroachment upon what they felt to be their natural rights. Whenever they felt called upon to justify their course, they did so in language that repeated, consciously or unconsciously, the theory of the social contract with which the political thought of the age was surcharged. In these frontier communities was born the political habit that manifested itself on successive frontiers of American advance across the continent, and that finally in the course of the slavery controversy found apt expression in the doctrine of squatter sovereignty" (p. 161).

In tracing out the development of this idea in national politics, and Douglas's defense of it, Professor Johnson is particularly happy. There have been excellent treatments of the subject before; but the personal element that is naturally so conspicuous in this narrative gives an added vividness to the discussion. Conspicuous for its clearness and impartiality is the account of the Lincoln-Douglas Debate, wherein

full justice is done to the better qualities of Douglas's speeches.

The "Little Giant" was, however, first of all a politician; and Professor Johnson fails to make a hero of him, nor does he try. His attempt is that of the true historian, the drawing of a faithful portrait; and he does not seek to gloss over the weakness of his subject. In writing of the public indignation at the passing of the Kansas-Nebraska bill, he passes the following just judgment:

"Douglas was so constituted temperamentally that he both could not, and would not, confront the situation fairly and squarely. This want of sensitiveness to the force of ethical conviction stirring the masses is the most conspicuous and regrettable aspect of his statecraft. Personally, Douglas had a high sense of honor and duty; in private affairs he was scrupulously honest; and if at times he was shifty in politics, he played the game with quite as much fairness as those contemporary politicians who boasted of the integrity of their motives. He preferred to be frank; he meant to deal justly by all men. Even so, he failed to understand the impelling power of those moral ideals which border on the unattainable. . . . His was the philosophy of the attainable. Results that were approximately just and fair satisfied him" (p. 270).

Douglas's failure to grasp the significance of the moral issue then dominating the North was the cause of his failure to maintain his leadership. Western expansion, whose long and forceful advocacy was one of the most conspicuous events of his career, had become of secondary importance on account of the controversy over slavery to which that very expansion had given birth. So bitter had grown the feeling over slavery, that the nation itself was endangered; and in the coming strife Douglas was obliged finally to make a choice. His feeling for nationalism, learned by him on the Illinois prairies, pointed out his course. He clung to the Union; but in this new issue, which he had so long attempted to suppress, there was no place for his leadership. An almost unknown man had usurped his position in the West. The picture of Douglas holding Lincoln's hat at the inauguration of his rival is symbolic of the new era in the life of the Republic.

CLARENCE WALWORTH ALVORD.

AN IMPORTANT WORK of literary biography is announced by Messrs. Charles Scribner's Sons for early publication — "The Life and Letters of the Brontës," by Mr. Clement Shorter. This is described as "an attempt to present a full and final record of the Lives of Three Sisters — Charlotte, Emily, and Anne Brontë." Mr. Shorter has had recourse to a large number of hitherto unpublished letters — collected during the past eleven years. The work will be published in two volumes, with eight photogravure illustrations.

RECENT FICTION.*

The story to which Mr. Robert Herrick has given the simple but significant title "Together" is the strongest book that he has thus far written, and establishes his title to a place in the front rank of our contemporary American novelists. It is a study of married life as it appears to a keen observer of our society, whose method is that of the realist, and whose sincerity is beyond question. The result of his observations is not pleasing, and he is certain to be dubbed "cynic" and "pessimist" by the outraged hosts of hypocrisy. We do not think that he deserves either ascription, although there is some touch of bitterness in his treatment of the conjugal relation, and although the absence of any trace of humor makes gloomy reading of his book. But Mr. Herrick is at heart an idealist of the passionate Ibsen type, and his surgery is founded upon the belief that the most debased society has within it a principle of self-regeneration. He has clearly voiced his own views through the lips of one of his minor characters, who thus comments upon our diseased modern life:

"Egotism is the pestilence of our day,—the sort of base intellectual egotism that seeks to taste for the sake of tasting. Egotism is rampant. And worst of all it has corrupted the women, in whom should be Nature's great conservative element. So our body social is rotten with intellectual egotism. Yes, I mean just what you have prided yourself on,—Culture, Education, Individuality, Cleverness,—'leading your own lives,' Refinement, Experience, Development, call it what you will,—it is the same, the inturning of the Spirit to cherish self. . . . So what have you made of marriage, 'leading your own lives'? You make marriage a sort of intelligent and intellectual prostitution—and you develop divorce. The best among you—those who will not marry unless the man can arouse their 'best selves'—will not bear children even then. And you think you have the right to choose again when your so-called souls have played you false the first time. . . . And now you know what I meant when I said that a neurasthenic world needed a new religion! . . . Not the old religion of abnegation, the impossible myths that come to us out of the pessimistic East, created for a relief, a soporific, a means of evasion,—I do not mean that as religion. But another faith, which abides in each one of us, if we look for it. We rise with it in the morning. It is a faith in life apart from our own personal fate. Because we live on the surface, we despair, we get sick. Look below into the sustaining depths beyond desire, beyond self, to the depths,—and you will find it. . . . And as for beauty and satisfaction and significance,—it is infinite in every moment of every life—when the eyes are once open to see."

It is not a philosophy of despair which is thus epitomized; still less is it a gospel of cynicism. But the author is vehement in his denunciation of the present-day conditions of American society, as revealed in the home, the mart, and the pleasance alike. He finds the root of most of the evils which he por-

* TOGETHER. By Robert Herrick. New York: The Macmillan Co.

PETER. A Novel of Which He Is Not the Hero. By F. Hopkinson Smith. New York: Charles Scribner's Sons.

THE FIRING LINE. By Robert W. Chambers. New York: D. Appleton & Co.

THE LITTLE BROWN JUG AT KILDARE. By Meredith Nicholson. Indianapolis: The Bobbs-Merrill Co.

WEeping CROSS. An Unworldly Story. By Henry Longan Stuart. New York: Doubleday, Page & Co.

HALFWAY HOUSE. A Comedy of Degrees. By Maurice Hewlett. New York: Charles Scribner's Sons.

trays in false ideals of married life, and these he embodies in a number of concrete examples, subjected to the most merciless analysis. One case, indeed, he gives us of a union which is fundamentally sane and happy, but it occupies only an inconspicuous place upon his broad canvas. With this exception, married life, as Mr. Herrick portrays it, appears as a failure, and his characters suffer shipwreck as the consequence of their inconsiderate mating, or of their absorption in sordid and vulgar ambitions. To what extent is his picture typical of the essential truth of our civilization—this is the insistent question which his discussion puts before us. We think the view taken is too dark to be altogether just, although such examples as he provides are doubtless to be found in great numbers in our modern life. But the logical corrective of his position is supplied by one of his own paragraphs. "Perfect justice, a complete picture of society in a civilization of eighty millions, requires many shades. The darker shades are true only of the rotting refuse, the scum of the whole. Among the married millions most are, fortunately, still struggling through the earlier types from the pioneer to the economist. But as the water runs there lies the sea beyond." It is, then, as a tendency rather than as a finality that this depiction of married life must be considered, and the social documents of the time certainly give us much corroborative evidence of the tendency toward which the novelist directs our attention. But it is not logical to conclude that the future of America is with the alien races that pour themselves through Castle Garden. We still have as healthy a native stock as any that comes to us from abroad, and there is no reason to despair of a regeneration that shall spring from within our own organism. On the whole, Mr. Herrick's indictment of our materialistic and pleasure-seeking society *donne furieusement à penser*, and is not to be quashed by the shallow platitudes of optimism. Such a study as his, holding the mirror up to the unlovely phases of our existence, and reflecting a searching light into the darker recesses of our national character, must make for good, since its truthfulness is undeniable, although it does not give us all the truth. The book has obvious faults. It lacks the virtue of reticence where that virtue is most needed, it is over-vehement in its exhortation, and its didactic zeal makes it miss the broad humanity of the highest fictive art. It is over-particular, and its very realism makes many of the characters (especially the men) unreal. But it is a strong and earnest book, wrought with conscientious skill, and its best passages achieve a marked degree of moral impressiveness, at times rise to an almost lyrical height of beauty.

It is something of a relief to turn from "Together," with all its merits, to a book like Mr. F. Hopkinson Smith's "Peter," which affords reading of a less disquieting sort. Mr. Smith is a sentimental optimist by temperament, although he by no means ignores the sterner and ignobler aspects of life, and he chiefly delights in the depiction of lovable characters. All the principal characters in

"Peter" are lovable — the bank teller whose name is the name of the book (although he is not its hero), his sister Felicia, the "gentleman journeyman tailor," Isaac Cohen, who lives under the same roof, the sweet heroine, and the candid youth who loves and wins her. By way of contrast, there is only the hero's uncle, who fleeces lambs in Wall Street, and is righteously made to cut his own fingers in the process. The hero, when he discovers the sources of his uncle's wealth, is unwilling to accept from him either home or employment any longer, and bravely sets out to make his own way in the world — a course which the end justifies, both practically and sentimentally. Once more the author finds in a novel the medium for setting forth the old-fashioned, simple, and gracious ideal of life which he has brought before our eyes many times before, an ideal in which manhood counts for more than money and breeding for more than worldly success. He affects — like so many other novelists from Thackeray down — the confidential attitude toward his readers, and easily persuades them to his ways of thinking. This new story of his has both charm and fragrance; if it does not reach very far into the depths of life, it at least shows us the surface in most alluring colors.

Since Mr. Chambers has taken to writing novels about the lives of the idle rich, he has lost much of the charm which compelled us in his earlier books. There is little human interest in his new theme, and neither artificial sentiment nor smart dialogue is an acceptable substitute. It is true that his genuine feeling for nature — the feeling of both naturalist and artist — contrives to find some expression in these later inventions, and that saves them from absolute aridity. It is also true that he usually takes the precaution to give us a heroine who is superior to her moneyed environment, and a hero who is not handicapped by millions, and these are saving graces. But such books as "The Younger Set," "The Fighting Chance," and "The Firing Line," are weak productions when considered as successors of "Cardigan" and "Lorraine." "The Firing Line" might as well have been called by any other name. It is the story of a young landscape gardener called to plan a park in Florida for a wealthy winter resident. The heroine is an adopted daughter of his employer, and the rest of the characters are irresponsible or mischief-making idlers. Some two years before the story opens, the heroine, learning of her nameless origin, and ashamed thereof, had rushed into a meaningless marriage, which naturally proves an impediment when the rightful lover appears. By this device the agony is drawn out for some hundreds of pages. Then the husband (who is one in name only) considerably commits suicide, and the story is brought to the inevitable end. The best thing about this rather cheap book is its semi-tropical setting, which is the author's opportunity for a great deal of observant and loving description. The worst part of it is the slangy talk of most of the characters.

What the Governor of North Carolina said to the Governor of South Carolina upon a certain occasion has become a part of our national legend. What actually happened (if we may believe so voracious a historian as Mr. Meredith Nicholson) was that they trumped up a public quarrel as a sop to journalism, and then quietly repaired to a secluded cabin in the woods, put on old clothes, supplied themselves with the necessary provisions, and went into a week's session over the Great American Game (the one that is played with chips). Among the cares of state which they thus temporarily escaped was the vexing problem of a notorious moonshiner, who asserted his inalienable rights in the border region of the two states, and was at the same time so useful as a vote-getter that each governor wished the other to deal with him. Now each of these governors had a daughter, and each daughter an ardent pursuer in the shape of a lover at first sight (who, as we all know, is the most eager of all lovers in the romantic chase). And these two girls, with the connivance of their respective swains, and not knowing what had become of their respective fathers, proceeded to get busy, taking the reins of government into their hands, and stirring up a very pretty border warfare between the two states, all with the object of capturing the aforementioned champion of the sacred right of making one's own unlicensed whiskey. There results a comic opera situation that is extremely amusing, and one exciting incident follows upon another until the helm of state gets back into the rightful hands. All this is told, in finely humorous vein, and with artistic deftness of touch, in "The Little Brown Jug at Kildare," which we recommend as a sovereign specific for loathed melancholy or any other form of the blues.

The American colonies have provided material for historical romances without number, and it is somewhat venturesome to add another to the list. The inventive faculty of Mr. Henry Longan Stuart seems sufficient, however, to warrant him in making the venture, and his "Weeping Cross" is a story with qualities sufficiently distinctive to justify its existence. The narrative is in the memoir form. Its hero, an Irishman in training for the Jesuit priesthood, fights for the King in the civil wars, is captured at Worcester, and sent by Cromwell as a bondman to New England. He becomes the servant of a farmer at Longmeadow, and his master's only daughter, a woman of passionate temper and tragic history, becomes the controlling influence upon his life. His stormy wooing and other highly emotional matters occupy the story until near the close, when the couple flee into the forest, and are wedded by a friendly priest. Then the romance culminates with the historical massacre of Longmeadow, and in its sequel the woman is slain. It makes a vivid and robust tale, but its effectiveness is dulled by interminable passages of description and introspective analysis. Its extensive and rather dull moralizing makes it indeed, in considerable part, the "unworldly tale" promised by the title-page, but does not add to its

attractiveness. There is a distinct novelty, of course, in giving a Catholic hero to a story of puritan New England, but tradition has reported that two or three priests were concerned in the Longmeadow horror, and that a Catholic was known to be living in the town as an indentured servant. This is the slender historical basis of Mr. Stuart's invention. His title comes from Montaigne, who tells us that men who wed are likely to repent their bargain and come home by "weeping crosse."

Mr. John Germain, a gentleman of fifty and the owner of extensive lands, was paying his annual visit to his clergyman brother, when

"An adventure of a sentimental kind presented itself to him, engaged him, carried him into mid-air upon a winged horse, and set him treading clouds and such-like filmy footing. . . . Bluntly, he, a widower of ten years' standing, fell in love with a young person half his age, and of no estate at all—but quite the contrary; and, after an interval of time which he chose to ignore, applied himself earnestly to the practice of poetry. There ensued certain curious relationships between quite ordinary people which justify me in calling my book a Comedy of Degrees."

Thus Mr. Maurice Hewlett, by way of introduction to his first novel of everyday folk and our prosaic modern life. No more primitive lovers for him, ranging in the enchanted forest, no more kings and queens of historical fame, no more eighteenth-century sentimental journeys or idyllic adventures on the road in Italy, but a story about people who wear ordinary clothes and whose speech is that to which our modern ears are daily accustomed. It is no small tribute to the author to say that his mastery of this prosaic material is as complete as was his mastery of the legendary and historical manners in which he worked before, that he has fitted his style to his theme with absolute nicety of adjustment. This modern reading of the tale of King Cophetua and the beggar maid is a perfectly charming product of inventive fancy, instinct with the essential spirit of comedy—by which we mean that there is no touch of the farcical about it, that it is rich in human feeling, and that the smile it brings to our lips is likely to find us close to the verge of tears. The precipitation of tragedy which might so easily result from this mingling of the human elements of love and duty and instinctive feeling may cloud the medium for brief moments, but quickly disappears in the clarifying solvents of tender sympathy and illuminating intelligence. The story is, of course, one of an unhappy mating. The heroine is a nursery governess who is so dazed by the suit of her elderly lover that her natural impulses do not assert themselves until after she has taken the fatal step. Her lordly husband is so sunk in the gratified contemplation of his own magnanimity that it is long before he realizes that it is not love, but gratitude and respectful submission, that he has brought to his hearthstone. When the awakening comes, he broods in silence, and, dying, leaves a will with a sting, namely, a provision that his widow shall benefit by his estate "so long as she remain chaste and unmarried." Yet he had been mistaken all the

time in the object of his suspicions, for the young gentleman at whom the shaft is aimed had touched only the surface of the heroine's life, and her deeper self had all the time been in the custody of a vagabond acquaintance unknown to her husband. This character, a gentleman by birth and education, abandons the flesh-pots of comfort for the free life of the open road. He takes a tent and goes gypsying; he tinkers kettles for a material living, but has for his real object in life the planting of strange plants in odd corners of England, converting their bareness into spots of blossoming beauty. This interesting and sympathetic figure, this man whom Thoreau would have taken to his heart, is the soul-mate of the heroine, and it is to him that she goes in the end, renouncing without a pang the life of luxurious ease that might yet be hers. The gypsy tent is the Halfway House of her experimental exploration of the world of men, and it becomes the haven of her final refuge. This outline can give no notion whatever of the exquisite charm with which the tale is told. It has all the seeming simplicity of the finest literary art, but its wit, its grace, and its subtle sentiment are qualities that make of it a far more serious book than it pretends to be. In it Mr. Hewlett has achieved a new sort of distinction, and made to his readers a more human appeal than ever before.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

The palmy days of the American trading vessels. It is ten years since Mr. Herbert E. Hamblen's "On Many Seas" delighted readers of ocean adventure with its rapid and realistic account of the writer's experiences on the briny deep. And now there comes another autobiographic narrative, of very similar tone and of equal interest, from the pen of Captain John D. Whidden, entitled "Ocean Life in the Old Sailing-Ship Days" (Little, Brown & Co.). The same rough process of "breaking-in" as Mr. Hamblen's was undergone by the cabin-boy Whidden, when, at thirteen years of age, and an orphan, he went aboard the clipper "Ariel" at Newburyport and began a seafaring life that culminated in the captaincy of the barque "Keystone," and included voyages to the far East and the far West and the Southern seas. The decline of our merchant marine after the Civil War was the reason of Captain Whidden's retirement, after a quarter-century's experience of seafaring. He deploras the war tariff which so raised the price of all shipping materials as to kill the New England ship-building industry. After reading the author's prefatory announcement that he knows nothing of book-writing, having left school at twelve and applied himself to matters wholly unconnected with literature, one is agreeably surprised to find his stirring narrative set forth in a fluent, clear, and pleasing style—a style that is certainly well suited to his purpose. It is to be

noted that in the account of his Eastern voyages Captain Whidden has repeated the old and all but baseless tradition of Juggernaut sacrifices. As was made clear years ago by Sir W. W. Hunter in his "Statistical Account of Bengal," and more recently by Moncure Conway in his book "My Pilgrimage to the Wise Men of the East," this tradition is based on an error. Juggernaut, or Jagannatha, who is none other than Vishnu the Preserver, under another form, is of course opposed to the taking of life of any kind, and especially the self-sacrifice of human beings. Captain Whidden's by no means puny proportions are partly presented in the frontispiece, and many other photogravures are scattered through the body of the book. As his old comrades would doubtless be glad to attest in his favor, the Captain spins a rattling good yarn, and we commend it to all lovers of sea stories.

Old-time crafts and craftsmen.

The deep interest taken nowadays in the decorative arts and in the modern Arts and Crafts movement, will ensure a welcome for Mrs. Julia de Wolf Addison's "Arts and Crafts in the Middle Ages" (L. C. Page & Co.). For it is to the Middle Ages that the modern movement looks back for its inspiration as to the golden age of handicraft. Then, nobody could be a cog in the machine, no matter how much he might have preferred it; then, artist and artisan, designer and craftsman, were as a matter of course one; and this versatility, which often stretched itself to include half a dozen different artistic pursuits, if it thwarted cold perfection, imparted a charm of sincerity, *naïveté*, and individuality, that the most wonderful machine-made product must forever lack. It is of some of the work produced under these conditions, which a school of modern artists is trying to recreate, that Mrs. Addison writes. Like her other art manuals, this one is intended for the amateur in such studies, who seeks the little general information that will make the collections in museums interesting and profitable, and lead to the reading of more detailed and comprehensive works. Accordingly there are brief and simple accounts of a dozen mediæval crafts, practised extensively in England, France, Germany, and Italy, with explanations of mechanical processes, descriptions, often accompanied by illustrations, of distinguished examples, and quaint legends and anecdotes of famous craftsmen and their patrons, generally kings or ecclesiastical dignitaries, themselves often practical artisans, teachers of guilds, or directors of craft shops. Chapters of varying length are devoted to the different crafts — metal work, including gold and silver work, that done in baser metals, and enameling; tapestry; embroidery; sculpture in stone, limited to its decorative applications; carving in wood and ivory; inlay and mosaic; and illumination. Each art is treated independently, though the names of workers like Cellini and Bishop Bernward of Hildesheim recur in different chapters; and more or less chronologically, though the emphasis is not upon

progressive stages of development but rather upon typical examples of work and workers. Necessarily, the accounts are fragmentary, but they serve their purpose, and a short but well-chosen bibliography furnishes material for amplification in any desired direction.

A week with Gladstone at Oxford.

As Lord Rosebery not long ago remarked, the combination of bookishness and statesmanship illustrated by Mr. Gladstone is becoming rarer every year. The bookishness, if not the statesmanship, of the great man was displayed to admiring and respectful observers on the occasion of his last visit but one at Oxford, in 1890, when, as honorary Fellow of All Souls, he was the guest of that college for a week in January and February. Letters descriptive of this notable event were written daily through the week by "C. R. L. F.," apparently the Warden of All Souls; and some of these, with additions and notes, are now published under the title "Mr. Gladstone at Oxford, 1890" (Dutton). Monologue and dialogue is reproduced in some detail, and the little book gives glimpses of Gladstone that one is thankful not to have missed. As to his manner in personal intercourse, we read: "The charm of his talk cannot be rendered in description — the softness of the lower tones of the voice, the easy constant movement as he turned from one to the other; the clenched fist, the open palm, and the challenging forefinger, which the House of Commons knew so well. Sometimes he seemed to drop out of the conversation, his eye looked veiled and tired; but at the first sound of a name that appealed to him, the veil seemed to lift, and he was watching the moment to speak." And of his appearance: "All his portraits make him too fierce. There is great nobility and play of face, as well as of gesture with the hands, which he is fond of bringing down plump on the table to emphasize a point. . . . Eyes grey-blue, and though occasionally they light up so much as to be describable as 'fierce,' in ordinary conversation they are essentially mild." Gladstone's inclination to discourse on Homer and on Greek archæology appears to have bored his hearers a little, especially as they felt themselves not well prepared to contribute to the conversation. A number of the stories told by Mr. Gladstone are to be found in the "Life," as is duly pointed out in footnotes. A portrait of the distinguished guest in academic gown faces the title-page; another picture of him, with Mrs. Gladstone standing at his side, is inserted later; and we are favored with an outside view of the college rooms occupied by him during his visit.

Pastimes of "the old boys" of New Boston.

Persons of middle age can still remember the municipally-sanctioned coasting on Boston Common, from the Beacon and Park Streets corner down the steep incline to West Street and along the Tremont Street Mall, till the sled's momentum was exhausted somewhere near Boylston Street. Something like a tobog-

gan shute was occasionally erected to accentuate the already sharp descent at the beginning, and the speed attained was truly terrific. This and other sports and games that flourished on the Common when the nineteenth century was a hale and hearty sexagenarian are agreeably recalled and described by one who was a participant in them, Mr. James D'Wolf Lovett, his book bearing the title, "Old Boston Boys and the Games they Played." The book had its genesis at a dinner given by the late Samuel Cabot, himself one of "the old boys," to a number of friends and contemporaries who had once been prominent oarsmen, cricketers, baseball and football players, boxers, gymnasts, or otherwise athletically distinguished. The memories there recalled, with the records and remembrances of Mr. Lovett himself, have been generously drawn upon to make a book of unique interest—marred only by the modesty of the author, who was a ball-player and athlete of great prowess, but gives the reader only a hint here and there of his achievements. For the history of cricket, football, baseball, and rowing, Mr. Lovett's chapters are of value; and as giving a picture of mid-nineteenth-century open-air pastimes in Boston, they are highly entertaining. Coming from one who assisted at the birth of our national game, and was himself a redoubtable pitcher, what is recorded about baseball cannot fail to find interested readers among present-day enthusiasts. One small error, or seeming error, noteworthy because so unexpected, may be mentioned. In commenting on the unvarying order of boys' games, the year round, Mr. Lovett makes marbles come after tops. Is it possible that the present cheerful sign of spring, the nimble marble, has not always made its appearance with the retreat of snow and mud? The book's many illustrations from old photographs form a valuable part of its contents. Two drawings by Mr. C. D. Gibson are also provided. (Little, Brown & Co.)

*A French view
of an English
beau and dandy.*

The queer fascination that Beau Brummell exercised in his lifetime still clings to his memory. Vain, shallow, impertinent, heartless, a spendthrift and a bully, he played his game of life with superb impudence and crafty abandon, making snobbery a system, insolence a fine art, and frivolity heroic. His genius was essentially un-English,—one reason, no doubt, why he domineered so easily over the brilliant, flippant, immoral society of his day, with its aspiration toward Gallic standards that it lacked the refinement fully to understand. It is not surprising, therefore, that this chief of the English beaux has had more than one French biographer. The latest of these is M. Roger Boutet de Monvel, who has produced a delightfully picturesque and sympathetic study, etched on the background of contemporary English life. It is entitled "Beau Brummell and His Times" (Lippincott). The prefatory history of dandyism in Europe is entertaining, and the translation of the text is adequate, though at times rather self-conscious. M. de Monvel has been particularly

successful in selecting, from the mass of anecdote available, bits that really illuminate his subject. Where an English biographer of to-day would have been likely to offer every item he could lay hands on, M. de Monvel has chosen to work on a smaller, better proportioned canvas, deftly avoiding too familiar and too numerous instances of the Beau's conspicuous traits, and not failing to bring out the less-known sides of his enigmatical character. His perfect understanding of himself and his methods, for example, is shown in his conversations with the eccentric Lady Hester Stanhope, where he was clever enough to be as frank in his answers as she was direct in her attacks. And his real humor, his air of courtesy, and his gift for talking amiably with everybody, as the poet Crabbe bore witness to them, are not forgotten. The book is elegantly printed and bound, and is illustrated with portraits of the Beau and of some of his companions and admirers.

*The real
Francesca
of Dante.*

In a neat little volume, Mr. Harold Harris Mathew offers to English readers, through the press of David Nutt, an adaptation of the work of Monsieur Charles Yriarte on Francesca di Rimini. After a rather careful review of the evidence the author comes to this belief: Francesca, daughter of the Lord of Ravenna, was about eighteen when, in 1275, she was married by proxy to Giovanni, who was over thirty. Her married life lasted ten years; and she had one daughter. She was a woman "of lofty spirit" and resolute energy. Her intimacy with Paolo was of long standing. Paolo's main characteristic is summed up in "Il Bello." Six years before meeting Francesca he had married; and his wife had two children. Giovanni was the traditional shrewd soldier-politician of the period, whose physical deformities did not interfere with his persistent activities. The day after he murdered his wife and brother he married one Zambrasina. So much for the probable verities. In the conclusion, however, this wise sentence is penned: "But when all is said, it is useless to file our evidence, and search all possible sources of information to discover the real Francesca, for Dante has superseded history." The book seems to us to serve its purpose well; and its ninety-four small pages will do much to orientate the reader who is following the many and various writings that centre about Dante's "two sad spirits indivisible."

*Letters by the
author of the
"Nonsense
Verses."*

A volume of the characteristic and amusing letters of Edward Lear, which was published awhile ago in London, now appears in an American edition (Duffield & Co.), with some revision and correction by the editor, Lady Strachey. The letters extend from 1847 to 1864, are written from different places visited by the wandering landscape-painter, and are mostly addressed to his friend Fortesque (Lady Strachey's uncle), with a few to Lady Waldegrave, who married Fortesque in 1863. Hasty drawings,

of characteristic whimsicality, form no unimportant part of the letters; and, as was to be expected from this pioneer "limerickian," he occasionally drops into that form of verse. As an example of his informal letter-writing style—and it may be doubted whether he had any formal style—let us quote a few lines disclaiming his intention ever to marry. "Single—I may have few pleasures—but married—many risks and miseries are semi-certainly in waiting—nor till the plot is played out can it be said that evils are not at hand. You *say* you are 30, but I believe you are ever so much more. As for me I am 40—and some months: by the time I am 42 I shall regard the matter with 42de I hope." His punning use of the numbers four and forty is frequent, especially in the name of his friend,— "40scue." Snatches of modern Greek, chiefly in letters from Greece, add variety to these never monotonous missives, and one of them contains a translation of Tennyson's "Will." Lear died in 1888, in his seventy-sixth year. Letters covering the period 1864–88 are in Lady Strachey's possession, and she half promises to publish them if the sale of the first instalment is sufficiently encouraging.—Simultaneously with the edition of Lear's letters appears a reprint of his "Book of Limericks" (Little, Brown & Co.), with Lear's own delightfully humorous illustrations.

BRIEFER MENTION.

The latest guide to the mysteries of the culinary art is "The Standard Domestic Science Cook Book," compiled and arranged by William H. Lee and Jennie A. Hansey, and published by Messrs. Laird & Lee of Chicago. It contains over 1400 recipes, all of which the authors vouch for as tried and true, menus for all seasons, and diverse directions for marketing, carving, serving meals, entertaining, and so on. A chapter on the fireless cooker attests to the thoroughly up-to-date character of the suggestions. Each group of recipes is headed by a brief paragraph explaining how to distinguish wholesome from unwholesome foodstuffs of the particular kind under discussion, this feature giving the book its distinctive title. A decided novelty is the thumb index, which enables the hurried and possibly sticky-fingered cook to turn at once to any of the thirty-two departments of the book, merely by reference to the department index compactly printed inside the front cover. A special leather-bound "gift edition" of the book has been issued along with the regular one.

Miss Katherine L. Sharp, formerly librarian and library school director at the University of Illinois, has issued (through the University Press, Urbana, Ill.) the fourth part of her detailed account of "Illinois Libraries." This section is entitled "Chicago Libraries," and in the space of 140 pages chronicles the history of no fewer than 102 extant and four obsolete libraries—unless our counting is at fault. There is no sufficient table of contents, and no index whatever, even though the author is a professional librarian! However, there is promise of a complete index to the entire work, as well as views of buildings and a list of Illinois library publications—to be comprised in a fifth and final brochure or "part."

NOTES.

"Twelve Thousand Words Often Mispronounced," by Mr. William Henry P. Phyfe, is a revision of a well-known hand-book, now enlarged to the extent of twenty per cent. Messrs. G. P. Putnam's Sons are the publishers.

Ten "Stories New and Old," by English and American writers, are collected into a volume and published by the Macmillan Co. Mr. Hamilton Wright Mabie appears as the sponsor, and writes a brief introduction for each of the ten.

Two new Baedekers, now imported by the Messrs. Scribner, are the fifteenth revised edition of "London and Its Environs," and the third edition of "Berlin and Its Environs." Both volumes are brought up to date, and provided with new maps and plans.

"Japanese Folk Stories and Fairy Tales," by Mrs. Mary F. Nixon-Roulet, and "Chinese Fables and Folk Stories," by Miss Mary Hayes Davis and Mr. Chow Leung, are two volumes of the "Eclectic Readings" for schools published by the American Book Co.

Messrs. Doubleday, Page & Co. publish pretty new editions, in limp leather covers, of Mr. Kipling's "Plain Tales from the Hills" and "Departmental Ditties and Barrack Room Ballads." The former volume has a biographical sketch by Professor Charles Eliot Norton.

The Columbia University Press issues in handsome form a monograph, by Miss Virginia Crocheron Gildersleeve, on "Government Regulation of the Elizabethan Drama." The study is based largely upon official documents of the time, and is a very thorough piece of work.

No less than eight authors have contributed to "A Text-Book of Physics," now published by Messrs. P. Blakiston's Son & Co. Professor A. Wilmer Duff is the general editor of the work and the author of the section upon "Mechanics." The book has upwards of five hundred illustrations.

A second edition, completely revised throughout, of Dr. Masuji Miyakawa's "Powers of the American People" is published by the Baker & Taylor Co. As the work of a Japanese scholar, this book is of peculiar interest, particularly because it introduces many instructive comparisons between the Japanese and American Constitutions.

"Much Adoe about Nothing," edited by Mr. W. G. Boswell-Stone, and "The Merry Wives of Windsor," edited by Dr. F. J. Furnivall, are the latest volumes in the "Old-Spelling Shakespeare," published by Messrs. Duffield & Co. To the series of "Shakespeare Classics" the same publishers have added "The Sources and Analogues of 'A Midsummer-Night's Dream,'" a volume compiled by Mr. Frank Sidgwick.

Arthur Stedman, the younger of the two sons of Edmund Clarence Stedman, and the only one living at the time of the poet's death, passed away on the 16th of September. He was forty-nine years old and a Yale graduate of '81. The greater part of his life was spent in New York, in which city he died. He was an industrious literary worker, and wrote much for newspapers and magazines. He was of much assistance to his father in the preparation of the "Library of American Literature." He will also be remembered as having written, in the early nineties, the regular New York letter of literary news which appeared in this journal.

ANNOUNCEMENTS OF FALL BOOKS.

The titles contained in the following list were received too late for inclusion in our regular Fall Announcement Number of September 16.

OXFORD UNIVERSITY PRESS.

Chinese Porcelain, by Hsiang Yuan-P'ien, trans. by S. W. Bushell, illus. in color.—An Alabama Student, and other biographical essays, by William Osler.—A Survey of London, by John Stow, edited by C. L. Kingsford.—Folk-Memory, or The Continuity of British Archaeology, by Walter Johnson.—The Renaissance and the Reformation, by E. M. Tanner.—Welsh Medieval Law, by A. W. Wade Evans.—The Physics of Earthquake Phenomena, by C. G. Knott.—The Management of Private Affairs, by Joseph King, F. T. R. Bigham, M. L. Gwyer, Edwin Cannan, J. S. C. Bridge, and A. M. Latler.—The Pacific Blockade, by Albert E. Hogan.—Auto de Fe and Jew, by E. N. Adler.—Fonts in English Churches, by Francis Bond.—Notes on the Early History of the Vulgate Gospels, by Don John Chapman.—The Moral System of Dante's Inferno, by W. H. V. Reade.—The Ethical Aspect of Evolution, by W. Bennett.—Comparative Greek Grammar, by Joseph Wright.—The Oxford Thackerays, edited by George Saintsbury, complete in 17 vols., illus.—Oxford Poets Series, new vols.: Poems of Crabbe, edited by Mr. and Mrs. A. J. Carlyle; Poems of Thomson, edited by J. Logie Robertson.—Oxford Library of Prose and Poetry, new vols.: Selected Poems of William Barnes, edited by Thomas Hardy; Selected Poems of John Clare, edited by Arthur Symons; The Heroine, by Eaton Stannard Barrett, with introduction by Walter Raleigh; The Annals of a Parish, by John Galt, edited by G. S. Gordon; Memoirs of Shelley, by Thomas Love Peacock, edited by H. F. B. Brett Smith; War Songs, compiled by Christopher Stone.—Stuart and Tudor Library, new vols.: Turberville's Noble Art of Venerie or Hunting; Wilson's Arte of Rhetorique, edited by G. H. Mair; Shakespeare's Merry Wives of Windsor, with introduction by W. W. Greg.—Oxford Library of Translations, new vols.: Virgil, trans. by John Jackson; Plato's Republic, trans. and edited by Benjamin Jowett; Hesiod, trans. and edited by A. W. Mair; Statius Silvae, trans. and edited by D. A. Slater; St. Bernard on Consideration, trans. and edited by George Lewis.—Addison's Coverley Papers, edited by C. M. Myers.—Scott's Rob Roy, edited by R. S. Raib.—Scott's Woodstock, edited by J. S. C. Bridge.

REILLY & BRITTON CO.

A Little Brother of the Rich, by Joseph Medill Patterson, illus. in color, etc., \$1.50.—Dorothy and the Wizard in Oz, by L. Frank Baum, illus. in color, \$1.25.—Children's Stories that Never Grow Old, illus. in color by John R. Neill, \$1.—Boy Fortune Hunter Series, by Floyd Akers, first vols.: The Boy Fortune Hunters in Alaska, The Boy Fortune Hunters in Panama, The Boy Fortune Hunters in Egypt; each 60 cts.—Aunt Jane's Nieces at Millville, by Edith Van Dyne, illus., 60 cts.—Peter Rabbit and Black Sambo Painting Book, illus. in color.—Baby's Childhood Days, decorated by Dulah Clarke Krehbiel.—The Teddy Bears in Fun and Frolic, illus. in color by J. R. Bray.—Johnny Hep, by H. L. Layler, illus.—The Bride's Cook Book, illus. in color, etc.—Toasts You Ought to Know, compiled by Janet Madison.—When Good Fellows Get Together, compiled by James O'Donnell Bennett.—Forget-me-nots, illus. by Clara Powers Wilson.—Memorable American Speeches, Edited by John Vance Cheney.

THE PILGRIM PRESS.

The Pilgrims, by Frederick A. Noble, illus., \$2.50 net.—The Peasantry of Palestine, life, manners, and customs of the village, by Elihu Grant, illus., \$1.50 net.—The Psychology of Jesus, by Albert W. Hitchcock, \$1.25 net.—Old Andover Days, by Sarah Stuart Robbins, illus., \$1. net.—The Main Points, a study in Christian belief, by Charles Reynolds Brown, \$1.25 net.—The Teachings of Jesus in Parables, by George Henry Hubbard, \$1.50 net.—Monday Club Sermons on the International Sunday-school Lessons, \$1.25.—Glad Tidings, by Reuben Thomas, \$1.25 net.—A Year of Good Cheer, by Delia Lyman Porter, 50 cts. net; leather, \$1. net.—The Boy Problem, by William Byron Forbush, \$1. net.—Hero Tales, by Mrs. Ozora S. Davis, illus., \$1. net.—Letters on the Great Truths of Our Christian Faith, by Henry Churchill King, \$1. net.—The Strange Ways of God, a study in the Book of Job, by Charles Reynolds Brown, 75 cts. net.—

The Church of Today, by Joseph Henry Crooker, 75 cts. net.—The Significance of the Personality of Christ for the Minister of Today, by Ernest G. Guthrie, Percy H. Epler, and Willard B. Thorp, 75 cts. net.—The Teacher that Teaches, by Amos R. Wells, 60 cts. net.—The Practice of Immortality, by Washington Gladden, 35 cts. net.—The Blues Cure, an anti-worry recipe, by Delia Lyman Porter, 35 cts. net.—Whence Cometh Help, by John W. Buckham, 35 cts. net.—The Love Watch, by William Allen Knight, 35 cts. net.—The Gospel of Good Health, by Charles Reynolds Brown, 35 cts. net.—The Land of Pure Delight, by George A. Gordon, 35 cts. net.—The Valley of Troubling, by Grace Duffield Goodwin, 35 cts. net.—The Signs in the Christmas Fire, by William Allen Knight, 35 cts. net; vellum, 50 cts. net.—The Keen Joy of Living, by John Edger Park, 35 cts. net.—The Face Angelic, by Hiram Collins Haydn, 35 cts. net.—The Story of the Child that Jesus Took, by Newman Smyth, 35 cts. net.

TOPICS IN LEADING PERIODICALS.

October, 1908.

Aeronaut, The. Frederick Todd. *World's Work*.
Aeroplane and Its Future. Henri Farman. *Metropolitan*.
Africa, A Trip through. S. P. Verner. *World's Work*.
Alcohol and the Individual. H. S. Williams. *McClure*.
Alcott, Bronson. T. W. Higginson. *Putnam*.
American Commonwealth, Fifty Years of an. *World's Work*.
American Desert, The Vanishing. Wm. Hard. *Munsey*.
Anti-Injunction Legislation, Perils of. H. H. Lewis. *No. Amer.*
Babies of the Rich. Viola Rodgers. *Cosmopolitan*.
Barcelona, In. Ellen M. Slayden. *Century*.
Barnard, Kate, of Oklahoma. A. J. McKelway. *American*.
Battle Lines, Between two. Sally R. Weir. *Metropolitan*.
Beauty, The Religion of Feminine. J. B. Fletcher. *Atlantic*.
Bee-keeping in a Suburb. J. P. True. *Atlantic*.
Bir el-Abd, In Camp at. Norman Duncan. *Harper*.
Blind Citizens, Our. John Macy. *Everybody's*.
Blue-stocking, The Heart of a. Lucy M. Donnelly. *Atlantic*.
Bryan's Election, Results of. J. C. Welliver. *Munsey*.
Bryan's Third Campaign. J. Daniels. *Review of Reviews*.
Business Recovery, A Year of. C. F. Speare. *Review of Reviews*.
Caine, Hall, Autobiography of—II. *Appleton*.
Canada's Railroads. J. O. Curwood. *Putnam*.
China, The White House Collection of. A. G. Baker. *Century*.
China, What Our Fleet Could Do for. B. L. P. Weale. *No. Amer.*
Chivalry, Is it Dead? Anna M. Sholl. *Appleton*.
Christianity, Salvation of—III. Charles F. Aked. *Appleton*.
Churchill, Lady Randolph, Reminiscences of—XI. *Century*.
Colorado, A Walking Trip in. Walter Wyckoff. *Scribner*.
Competition. Henry Holt. *Atlantic*.
Congressman's First Bill, A. Victor Murdock. *American*.
Consular Career, Education for the New. J. B. Osborne. *North American*.
Convict System, Georgia's. A. C. Newell. *World's Work*.
Coyou and the Derby Hat. C. L. Bull. *Metropolitan*.
Cruise, Pacific, Preparing for. R. D. Evans. *Broadway*.
Curacao, a Caribbean Holland. G. P. Blackiston. *World To-day*.
Dancing, The Present Craze for. *Broadway*.
Debs on the American Situation. L. Steffens. *Everybody's*.
Delirium, Experiences in. Charles Roman. *American*.
Democracy, A Fund for Efficient. W. H. Allen. *Atlantic*.
Democracy and the Main Chance. H. W. Boynton. *Putnam*.
Diplomatic Life, Curiosities of. Herbert H. D. Pierce. *Atlantic*.
Earth as a Magnet. F. A. Black. *Harper*.
Egypt, The Progress of. J. M. Hubbard. *Atlantic*.
Egypt, The Spell of—VI. Robert Hichens. *Century*.
Eskimo, Home Life of the. V. Stefánsson. *Harper*.
Esperanto Congress, The Dresden. H. J. Forman. *No. Amer.*
Evans, Admiral. Charles Somerville. *Broadway*.
Farms, Earnings of the. E. A. Forbes. *World's Work*.
Farragut at Port Hudson. Loyall Farragut. *Putnam*.
Fathers, The Use of. Edward S. Martin. *Harper*.
Fear, The Service of. G. L. Knapp. *Lippincott*.
Filipino Assembly, The First. C. S. Lobingier. *No. American*.
Foreign Tour at Home—VIII. Henry Holt. *Putnam*.
Fox-hunting in America. Gilson Willets. *Broadway*.
Fulton, Robert, in France. A. C. Sutcliffe. *Century*.
Geological Surveyor's Adventures. W. A. DuPuy. *World To-Day*.
Gravelotte, Battle of. R. Shackleton. *Harper*.
Health, Good. Elbert Hubbard. *Lippincott*.
Historical Background of Recent Novels. F. T. Cooper. *Bookman*.
Hitchcock, Chairman Frank H. *Review of Reviews*.

Howard, Bronson. Brander Matthews. *North American*.
 India, Nationalist Movement in. J. T. Sunderland. *Atlantic*.
 Injunction, Writ of, a Party Issue. Seth Low. *Century*.
 Irving, Henry, Death of. Ellen Terry. *McClure*.
 Italian Novel, Woman in the. J. S. Kennard. *No. American*.
 Japan's Strength in War. Gen. Kuropatkin. *McClure*.
 Jerash, A Journey to. Henry van Dyke. *Scribner*.
 Johnson, Andrew, in the White House—II. *Century*.
 Jove, The Villa of. Arthur Colton. *Putnam*.
 "Labor" Boycott of a Political Party. *World's Work*.
 Librettist and his Profits. The. George Middleton. *Bookman*.
 Life, How to Prolong. M. Williams. *Munsey*.
 Life Insurance as a Business Asset. *World's Work*.
 Life Insurance, Romance of—V. W. J. Graham. *World To-day*.
 Literary Controversy, Curiosities of a. F. M. Colby. *Bookman*.
 Lombroso, Prophet and Criminologist. G. Ferrero. *Century*.
 Losses from Small Errors, Big. *World's Work*.
 Mansfield, Richard—II. Paul Wilstach. *Scribner*.
 McCutcheon, J. T., Cartoonist. G. C. Widney. *World To-day*.
 Marines, Training. Day A. Willey. *World To-day*.
 Mental Healing. Frederick Van Eden. *American*.
 Mexico, Wildest Corner of. W. T. Hornaday. *Scribner*.
 Millet, Francis D. W. Stanton Howard. *Broadway*.
 Motor Boat, Across Europe by—VI. H. C. Rowland. *Appleton*.
 Mural Painting of America. C. E. Ciffin. *Bookman*.
 Napoleon, the Greatest Man of History. H. T. Peck. *Munsey*.
 Naval Attache, Experiences of a. W. H. Beehler. *Century*.
 Naval Efficiency, Obstacles to. S. B. Luce. *North American*.
 Nero as Artist and Engineer. R. Lanciani. *Putnam*.
 Newspapers as News-makers. Lindsay Denison. *Broadway*.
 Newspaper, Possibility of an Honest. *Atlantic*.
 Nickelodeon, The. Lucy F. Pierce. *World To-day*.
 Olympic Games, "Mr. Dooley" on. F. P. Dunne. *American*.
 Osteopathy's Claims—II. E. M. Downing. *Metropolitan*.
 Oyster Industry, The. Philip V. Mighels. *Harper*.
 Panama, Races of. H. Dunlap. *Lippincott*.
 Pangbourne to Warwick, Motoring from. L. C. Hale. *Harper*.
 Parisian Actress, Charm of the. Alan Dale. *Cosmopolitan*.
 Passion Play, A Persian. R. de P. Tytus. *World To-day*.
 Penn Country, The English. Arthur Grant. *Atlantic*.
 Pennsylvania's Defiance of the U. S. H. L. Carson. *Harper*.
 Pickett's Brigade, A Memory of. L. C. Pickett. *Lippincott*.
 Piracy, The Romance of. J. Cross. *Metropolitan*.
 Play, Producing a. Hartley Davis. *Everybody's*.
 Popular Song, Making the. Porter E. Browne. *Broadway*.
 Railroads, The Case for the. *Appleton*.
 Railroads, "Welfare Work" on. W. Menkel. *Rev. of Reviews*.
 Reminiscences, Random. J. D. Rockefeller. *World's Work*.
 Roosevelt in Africa. H. C. Weir. *World To-day*.
 Roosevelt Lion Quest, The. J. T. McCutcheon. *Appleton*.
 Saint-Gaudens, Augustus, Familiar Letters of. *McClure*.
 Salary Legislation, Congressional. H. B. Fuller. *No. Amer.*
 Schwab, Charles M. Alfred Henry Lewis. *Cosmopolitan*.
 Sherman Law and the Campaign. E. L. Andrews. *No. Amer.*
 Sherman Law, Battle Against the. B. J. Hendrick. *McClure*.
 Sleep, The Curiosities of. Woods Hutchinson. *American*.
 Socialism and Education. John B. Clark. *Atlantic*.
 Southern Resorts, Our. H. F. Cope. *World To-day*.
 Speaker, Powers of the. Hannis Taylor. *North American*.
 Spiders, Chicago. Charles D. Stewart. *Atlantic*.
 Spiritualism, Early Tests of. J. T. Trowbridge. *No. Amer.*
 Stevenson, R. L., Recollections of. Will H. Low. *Scribner*.
 Street-car Conductor's Story. A. Sonnichsen. *World's Work*.
 Suffragists and "Suffragettes." W. H. Cooley. *World To-day*.
 Supreme Court, The: A Campaign Issue. E. P. Lyle. *Broadway*.
 Taft Campaign, Management of. W. Wellman. *Rev. of Revs.*
 Taft, Pacifier of the Philippines. R. H. Murray. *World's Work*.
 Taft, Wm. H., in the Philippines. Chas. A. Conant. *Putnam*.
 Theatrical Manager, A Plea for the. L. F. Deland. *Atlantic*.
 Tobacco Pool and the Farmers. J. L. Mathews. *Atlantic*.
 Tolstoy at Eighty. *Review of Reviews*.
 Trade, The Future of Western. J. B. Case. *North American*.
 Turkey's Silent Revolution. D. M. Bedikian. *World's Work*.
 Usage, Conflicts of. Thomas R. Lounsbury. *Harper*.
 Venice and its Victims. S. G. Blythe. *Everybody's*.
 West Point, The New. Charles W. Larned. *Munsey*.
 West's Return to Confidence, The. C. M. Harger. *Rev. of Revs.*
 Wheat Crop, Handling our. Earl Mayo. *Appleton*.
 Wild Beasts, Training. M. B. Kirby. *Everybody's*.
 Wilfey, U. S. Judge in China. R. H. Murray. *Cosmopolitan*.
 Winds, The West and the East. Joseph Conrad. *Putnam*.
 Woman in Business. J. H. Collins. *Broadway*.
 Woman's Present Social Position. W. I. Thomas. *American*.
 Woman Suffrage, Against. Virginia LeRoy. *World To-day*.
 Workmen's Compensation. W. Hard. *Everybody's*.
 Wright, Luke E. Harris Dickson. *Appleton*.
 Youthfulness of the French. A. F. Sanborn. *Munsey*.

LIST OF NEW BOOKS.

[The following list, containing 108 titles, includes books received by THE DIAL since its issue of September 1.]

BIOGRAPHY AND MEMOIRS.

- Mirabeau and the French Revolution.** By Fred Morrow Fling. In 3 vols. Vol. I., The Youth of Mirabeau; illus., large 8vo, gilt top, pp. 497. G. P. Putnam's Sons. \$3.50 net.
- The Later Years of Catherine de' Medici.** By Edith Sichel. With portraits in photogravure, etc., 8vo, gilt top, pp. 445. E. P. Dutton & Co. \$3. net.
- Courts and Camps of the Italian Renaissance: Being a Mirror of the Life and Times of Count Baldassare Castiglione.** By Christopher Hare. With portraits in photogravure, etc., 8vo, gilt top, uncut, pp. 298. Charles Scribner's Sons. \$2.50 net.
- Canadian Types of the Old Régime, 1608-1698.** By Charles W. Colby. Illus., 8vo, gilt top, uncut, pp. 366. Henry Holt & Co. \$2.75 net.
- Builders of United Italy, 1808-1898.** By Rupert Sargent Holland. With portraits, 12mo, gilt top, pp. 349. Henry Holt & Co. \$2. net.
- The Last of the Plainsmen.** By Zane Grey. Illus., 8vo, pp. 314. Outing Publishing Co. \$1.50 net.
- John C. Calhoun.** By Gaillard Hunt. With portrait, 12mo, gilt top, pp. 335. "American Crisis Biographies." George W. Jacobs & Co. \$1.25 net.
- Great American Lawyers: A History of the Legal Profession in America.** Edited by William Draper Lewis. University limited edition; Vol. I., with portraits in photogravure, etc., large 8vo, gilt top, pp. 472. John C. Winston Co.
- Hildebrand: The Builder.** By Ernest Ashton Smith. 12mo, pp. 219. "Men of the Kingdom." Jennings & Graham.

HISTORY.

- The Making of Ireland and its Undoing, 1200-1600.** By Alice Stopford Green. 8vo, uncut, pp. 510. Macmillan Co. \$2.50 net.
- The Making of Colorado: A Historical Sketch.** By Eugene Parsons. Illus., 12mo, pp. 322. Chicago: A. Flanagan Co. 60 cts.

GENERAL LITERATURE.

- Letters of Edward Lear.** Edited by Lady Strachey. With portraits in photogravure, etc., 8vo, gilt top, uncut, pp. 327. Duffield & Co. \$3.50 net.
- Romance of the Roman Villas (The Renaissance).** By Elizabeth W. Champney. Illus. in photogravure, etc., 8vo, gilt top, pp. 393. G. P. Putnam's Sons. \$3.50 net.
- The Sense of the Infinite: A Study of the Transcendental Element in Literature, Life and Religion.** By Oscar Kuhn. 12mo, gilt top, pp. 265. Henry Holt & Co. \$1.50 net.
- Government Regulation of the Elizabethan Drama.** By Virginia C. Gildersleeve. Large 8vo, uncut, pp. 259. Columbia University Press, \$1.25 net.
- The Works of James Buchanan,** comprising his Speeches, State Papers, and Private Correspondence. Collected and edited by John Bassett Moore. Vol. IV., 1838-1841. Large 8vo, uncut, gilt top, pp. 512. J. B. Lippincott Co.

NEW EDITIONS OF STANDARD LITERATURE.

- The New Medieval Library.** First vols.: The Babes' Book: Medieval Manners for the Young, done into modern English from Dr. Furnivall's texts by Edith Rickert; The Legend of the Holy Fina, Virgin of Santo Gimignano, trans. from the Trecento Italian of Fra Giovanni di Coppo, with Introduction and Notes, by M. Mansfield. Each illus. in photogravure, etc., 16mo. Duffield & Co. Each, bound in brown leather, with antique style of clasps, \$2. net.
- The Works of Jane Austen.** Revised, with Bibliographical and Biographical Notes, by R. Brimley Johnson. In 10 vols., Vols. I. and II., Pride and Prejudice. Illus. from water colors by A. Wallis Mills, 12mo. Duffield & Co. Per vol., \$1.25 net.
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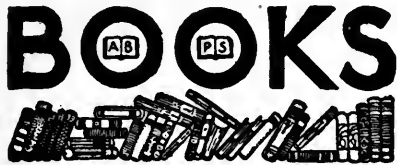
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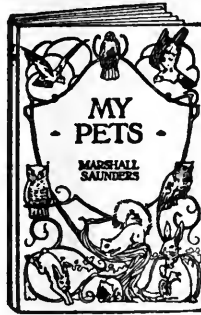
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HUMANISM IN EDUCATION.

When Pope declared that "The proper study of mankind is man," he formulated a maxim rather than a definite pedagogical prescription. But many of us, who have been wandering for a generation in the educational wilderness, finding its desert tracts more and more arid, its oases and refreshing springs less and less frequent, feel inclined to make the familiar quotation a sort of slogan in the warfare upon the philistinism which at present prevails in our educational systems and institutions. It takes courage nowadays to make a bold stand for the humanities, because most people have the curious idea that education is chiefly desirable as a means of enabling young men to make money, and regard as a product of crack-brained fanaticism the notion that its primary purpose is to enrich the individual with wealth of deepened sympathies, and the knowledge, cherished on its own account, that slowly ripens into wisdom. If there is any precept that needs to be impressed upon our practically-minded educators it is that they should take

"Good heed
Lest, having spent for the work's sake
Six days, the man be left to make."

If we turn to the poets, those unfailing sources of helpfulness in our need for guidance in the rightful ordering of life, and in the difficult matter of learning what its realities are, we shall find no lack of wise counsel. Emerson, for example, will furnish us with this pithy fragment:

"There are two laws discrete
Not reconciled,—
Law for man, and law for thing;
The last builds town and fleet,
But it runs wild,
And doth the man unking."

Professor Irving Babbitt makes the happy choice of this text for his recent volume of essays on "Literature and the American College," a volume which voices once more, and with singularly persuasive effect, the plea for things spiritual in our educational systems. He is one of those who realize how astonishingly bad a bargain it must be to gain the whole world and lose one's own soul, and he gives us once more, reinforced by fresh illustrative material, the old

unanswerable argument for humanistic culture. He does not hesitate to suggest that the dilettante is a more admirable product of college training than the philologist. "He is almost a dilettante — he reads Dante and Shakespeare," was the contemptuous way in which one of his philologist friends once described a colleague; and Mr. Babbitt does not shrink from accepting the challenge thus implied. He has noticed, he says, "in philologists a curious predilection for vaudeville performances and light summer fiction," and even if the dilettante has "given evidence of nothing except perhaps a gentle epicureanism," the pores of his perceptive consciousness have not been quite clogged up by pedantry.

The scholar who couches a lance in the defence of humanism will find giants in his path, seemingly as terrible as the guardians of Doubting Castle in the allegory, and really, perhaps, quite as impotent to impede his progress. One of these educational monsters is the elective system, which is thus neatly disposed of:

"If some of our educational radicals have their way, the A.B. degree will mean merely that a man has expended a certain number of units of intellectual energy on a list of elective studies that may range from boiler-making to Bulgarian; the degree will simply serve to measure the amount and intensity of one's intellectual current and the resistance overcome; it will become, in short, a question of intellectual volts and amperes and ohms. . . . The rank of studies will finally be determined, not by the number of intellectual foot-pounds they involve, but by the nearness or remoteness of these studies to man, the boundaries of whose being by no means coincide with those of physical nature."

Fortunately, there are signs that this particular form of educational foolishness is losing its influence. It has weakened the fibre of a whole generation of young people, but its excesses have proved its undoing, and we are recovering something of our lost sense of measure and relative values.

The other monsters that the humanist has to confront are chiefly those which represent the two ideals of materialism and of pedantry. If left alone, they might destroy each other in time, for their objects are absolutely irreconcilable. But it is just as well to hasten the process of their dissolution by a few well-directed lance thrusts. It requires only a slight infusion of rationality into the discussion to make clear that the ideal of money-getting and the ideal of knowledge-getting are alike empty, are alike unworthy of being thought the ultimate aims of education. There is to be found to-day in most of our colleges "a literature ancient and modern controlled by a philological syndicate, a history

dehumanized by the abuse of scientific method, and a political economy that has never been humane." This situation must be fairly faced, but it need not be the occasion for utter despair, because it is a situation so revolting to the deep instinctive sense of all who have the true interests of humanity at heart that it may yield to a few resolute assaults. The fable of the one strong man who shattered the supports of the ancient temple of philistinism may sometime find its modern educational analogue. Neither Dryasdust nor the Spencerian utilitarian can escape from rout when humanism takes the field in earnest against them.

History, philosophy, and the fine arts are the agencies whereby the highest educational results are reached. We do not undervalue the discipline of natural science, but are compelled to consider its educational service as ancillary. As a preparation for bread-winning, it performs a serviceable function, but one that has little to do with education as we would define the term. But in its reaction upon the student's envisagement of nature, and upon the modes of his thought concerning human life, it contributes to his training an important element. It helps him to weigh evidence, it deepens his devotion to truth, and it strengthens his understanding. It may add a new charm to natural beauty, it may enrich the æsthetic sense, and it may invest conduct with a deeper significance. But with all these ministries to its credit, it remains of secondary importance, educationally considered, because its primary concern is with things and not with men. In literature, on the other hand, all the humanistic agencies are at work, for it ignores nothing that concerns mankind as a spiritual being.

Since the rays of light which constitute essential humanity — rays intellectual, æsthetic, and ethical — are thus focussed in literature, it is obvious that literature, in a very broad sense, must be the chief concern of education. And this concern should determine the beginnings of education no less than its higher reaches. An admirable little book by Professor John Harrington Cox on "Literature in the Common Schools" emphasizes this aspect of the question. "The hunger to know the meaning of life is almost as primal as the hunger for food," this writer says; and the all-comprehending character of literature, which makes it equally needful for young and old, is well expressed in the following sentences:

"Within its pages is to be found the deepest and truest revelation that the race has made of itself. Here

the seers of the world have recorded their flashes of insight. The answers of the universe to man's fervid, persistent questionings are written here. The agony of the human soul in its endeavor to fathom the mysteries of existence is engraven on its pages. The intellect has ransacked every sphere, from the lowest to the empyrean, to enrich its story. Its chief function is to lay bare the wisdom of the heart, purified of its dross by the masterful creative imagination of men."

We cannot begin too early to lay in the child's mind those foundations of sympathy and understanding which are to be the true life of the man when he is grown; we cannot take too great pains with our bricks and mortar in these beginnings of a structure that may in later years weigh heavily upon its base.

That our schools first of all, and our colleges later on, are making a sorry mess of this business, is acknowledged by practically all competent judges. And this in spite of the fact, as Professor John Erskine says in a recent article, that "literature presents to the boy the most directly human subject matter in the curriculum," and that "he will find that work and play coincide as nearly as may be in this crude world, when he sits down to read Fielding, or Scott, or Dickens." The trouble is that the boy is not encouraged to do this simple and joyful thing; he is instead set to studying notes, and writing callow accounts of his impressions, and cramming for examinations. Better drop literature from school altogether than confine it in this straight-jacket of pedantry. "Should not the first principle of teaching literature be to discover what prevents the life-loving youth from seeing the life stored up in these books as yet dead for him? Should not the second principle be to remove that obstacle? If there is a third principle, should it not be to see that the student reads as many books as possible?" To these pertinent questions of Mr. Erskine the affirmative answer is the only one possible, in our way of thinking. Thus the teacher may be actively engaged in advancing that consummation so devoutly to be wished, in realizing that ideal condition phrased by Professor George Woodberry, "when the best that has anywhere been in the world shall be the portion of every man born into it."

A NEWLY-DISCOVERED manuscript of Victor Hugo's has attracted attention, and its discoverer, M. Gustave Simon, who is also custodian of the Hugo manuscripts, is publishing a series of articles on it in *Les Annales Politiques et Littéraires*. This literary treasure trove — if it shall prove to be a treasure — is a preface to *Les Misérables*. That it has been deemed worthy of detailed treatment at M. Simon's hands seems to indicate that it contains matter of importance.

SOME HINDOO DRAMAS.

India had what may properly be called a romantic drama before any European nation. The Greek and Latin plays dealt, of course, with nature and humanity; and all that concerns man and the world may be found in them, in germ at least. But they turned away by choice from some aspects of our common life. In tragedy, they held to high and stern themes; in comedy, they dwelt on low and base ones, — and they did not mix the two. The notes of the modern Romantic drama are, perhaps, chiefly these: the immense development of Love — the love of man and maid — as the central feature of the plot; the increased use of natural scenery and phenomena toned in sympathy with the action or moods of the actors; the admixture of tragedy and comedy throughout each work — the ideal and the real walking arm in arm, as it were; and, finally, a loose, rambling texture of plot, defiant of the unities of time and place. These notes, sign alike of the work of Shakespeare, of Calderon, and of Goethe, are all exactly anticipated in the Hindoo plays whose date may be anywhere from the beginning of our era to the year eight or nine hundred.

The rise of the Hindoo drama seems to reverse the usual progress of an art form in any literature. As a rule, the sublime, the tragic, the irregular master comes first; then the more perfect and moderate artist, and last of all the realist and comedian. But here the Menander-like author of "The Little Clay Cart" is the earliest; and following him comes Kalidasa, the maker of beautiful visions, soft, gentle, artistic; while at the end, after the lapse of centuries, rises the great and appalling tragedian Bhavabhuti, the Hindoo Æschylus.

If King Shudraka was the real as well as the reputed author of "The Little Clay Cart," he must have had a liking for low life which would class him with the Sultan of "The Arabian Nights." Courtesans, gamblers, thieves, cowherds, officers of the guard, and executioners, move across the scene. In variety and vigor of portrayal, in sheer vividness as of life itself, the play has no rival in ancient literature, and is not surpassed by the best of its kind in Shakespeare or Goethe or Burns. There is the gambler Samvahaka, who is pursued by two keepers of a gambling-house to whom he owes money, and who is rescued by another gambler. There is the thief Savilaka, who breaks into a house with a display of all the rules of his art and the procedures of logic. There are the officers of the guard, who quarrel with each other while they let Aryaka, the cowherd who is destined to be King, escape. All are depicted with the startling effect of truth which comes from the proper use of the exaggerations of art.

To modern taste, the blot upon the piece is the profession of Vasantasena. She is a courtesan who has acquired an immense fortune, but has conceived a pure love for Charudatta, an unfortunate Brahman.

Generally, Hindoo literature is as careful of the purity of its heroines as is English literature at its best. The woman with a past, the theme of three, have no place in their poetry. But there are two remarkable exceptions — Draupadi, the heroine of the Mahabharata, who is married to the five Pandu brothers; and Vasantasena. In the case of the latter, though there is some pretty plain language addressed to her, and though her wealth and the sources of it are plainly indicated, we can shut our eyes to her bad repute. She is so beautiful, so gentle, so generous, and so devoted, and she passes through such an ordeal to win her love, that in the end she rises in our minds a sister to Imogen herself.

The play, indeed, has a haunting resemblance to "Cymbeline" in incident and character. The great figure of the piece — Samsthanaka, the King's brother-in-law, who persecutes Vasantasena with his love and tries to do her to death — is Cloten in a previous incarnation. There is not a mere family resemblance, as between many figures of fiction, but the characters are identical. If anything, the sweep and power of the creation is greater in the Hindoo play. Vain, boastful, ignorant, cruel, cowardly, horrible, and deadly, Samsthanaka is a supreme triumph of dramatic projection, flawless from the first word he utters to the last.

The deep feeling for natural scenery which characterizes Hindoo poetry beyond all the utterances of the Romantic Muse, comes out in this play in two scenes, one of which describes a great storm of the rainy season, which sends Vasantasena into Charudatta's garden; the other exhibits a public park where Vasantasena is apparently done away with. In both cases the scenery is by way of contrast to the action, — the dark approach and tumultuous dashing of the tropic rain driving the lovers into each other's arms, and the grim murder of the girl being set against the smiling beauty of the garden. Another very famous scene of the play shows Matreya, Charudatta's friend, led through the eight courts of Vasantasena's palace. The scene is undramatic, but the glittering words in which the riches of the house are described add to the vividness and lifelikeness of the whole play. In general, the conduct of the scenes, though often impossible to our ideas of theatrical effect, is essentially dramatic. The interest is sustained and the suspense kept up to the final word. The unravelment in the last act is better handled than in most of Shakespeare's comedies or romances. To sum up, the author of "The Little Clay Cart" was surpassed in verbal poetry, philosophy, and tragic situations, by Kalidasa and Bhavabhuti; but as a creator of character he is unrivalled in the Hindoo drama, and can lean across the centuries and shake hands with Shakespeare and Goethe.

It was the luck of Kalidasa to be the first revealed of all the Hindoo poets to the Western world. The charm and perfection of "Sakuntala" got him

the title of "the Hindoo Shakespeare." To my mind, Shelley would be a closer comparison. Both are poets of ærial distances, of clouds, sunsets, forests, groves, caves. Their human beings are the embodiments of these things, and can hardly be separated from the natural phenomena amid which they move. A celestial ichor, rather than human blood, runs in the veins of Kalidasa's personages. These are gods, nymphs, heroes, hermits, and the like. They are dazzling, beautiful, tender, but homely human nature seems to have little part in them. They are all one family with the mountain heights, the clouds, groves, flowers, and animals, with which they have their home. The result is a debauch of beauty, an intoxication of the senses of vision, hearing, smell, but a woeful lack of heart-gripping, mind-thrilling passion. Even the tragic situations lose force because of their unreality or extra mundane quality. When Dushyanta rejects Sakuntala, it is most like the separation of two clouds which the winds have driven apart. When the King takes arms at the command of Indra against the Demons, we do not believe in his warlike prowess, — for how could Demons exist in such a soft and unnerved world?

Yet "Sakuntala" is the loveliest flower of the Hindoo drama. The play opens in a bold and striking way. Dushyanta, an Indian King, is hunting in the lower slopes of the Himalayas, and, following a deer, has entered the precincts of a sacred grove. He sees Sakuntala, the daughter of the hermitage, and falls in love with her. The ensuing scenes of the wooing are not wanting in humor, but their chief characteristics are the delicacies, the reserves, the mutual shyness, of the lovers. Love is never conceived by these southern poets as a bold flame, o'er-leaping bounds and sweeping everything before it. Finally, the King and Sakuntala come to an understanding; and in the absence of her guardian, the sage Kanva, they are married by the Gandharva rite. But the King has to return to his kingdom, and he departs leaving with Sakuntala a ring. Kanva arrives and approves the marriage; but, unfortunately, Sakuntala has incurred the wrath of an irascible hermit who curses her and declares that her husband shall forget her. He relents so far as to allow that upon the sight of the ring of recognition remembrance shall return to Dushyanta. The greatly admired fourth act shows the departure of Sakuntala from the hermitage. It is indeed a most tender and touching picture of girlhood breaking the ties that bind it to the only home which it has known. It is the most universal thing in Kalidasa. Sakuntala goes from tree to tree, from flower to flower, and bids them farewell; and she showers pet names and caresses upon the fawn she has raised, and the girl comrades who have grown up with her. The scene changes to Dushyanta's palace. He is restless and melancholy, stricken with forgetfulness of the past, yet conscious that there has been a past. Sakuntala appears; but, unfortunately, she has

lost the ring of recognition, and the King refuses to receive her as his wife. She is carried off into the air. Then the ring is recovered by a fisherman who finds it in a fish he has caught. It is brought to the King, who recovers his memory and is plunged into grief. He is called away to lead the armies of Indra; and finally, in the heaven of Kasyapa, he meets his son by Sakuntala, and is reconciled to his wife. There is not much strength or variety of characterization in the play. The hermits are fairly well discriminated, and there is one scene of low life between two constables and the fisherman which lends some relief to the poetry and phantasy of the work.

"Vikrami and Urvasi," Kalidasa's other admitted play, is a slighter work than "Sakuntala," but, if anything, is even more ethereally beautiful. Again the piece opens magnificently. The scene is upon a peak of the Himalayas. A bevy of Apsarasas, Sky-nymphs, are grouped there, when Kesiñ, one of the Demons, descends upon them and carries off Urvasi. Pururavas, an earthly king, enters, pursues the Demon, brings the nymph back, and falls in love with her. The scene changes to the garden of Pururavas. His friend, the buffoon of the piece, betrays to the Queen the secret of the King's love. Urvasi enters unseen. She writes a letter on a leaf to Pururavas, and listens to his love raptures. He loses the letter, and it falls into the hands of the Queen, who confronts him with it and refuses him forgiveness. Urvasi falls under a curse, and loses her divine knowledge. Then there is a beautiful evening scene in the garden, when the Queen relents and gives the King permission to possess the nymph. The great act, however, is again the fourth. The lovers have retired from the city into the mountains. Urvasi unknowingly profanes a tabooed grove, and is changed into a vine. Pururavas wanders everywhere searching for her. As, in the former play, Sakuntala's farewell to the trees and flowers amid which she has grown up is the deepest note struck, so here Pururavas's appeal to all the animals in turn to aid him in finding Urvasi is the strongest part of the play. At last he finds a ruby of transformation which changes the nymph back into her own shape. In the remainder of the play other complications ensue which form almost a new action.

There is not enough opposition or resistance in Kalidasa's plays to make the dramatic fibre tense and strong. There is no shadow — at most, only a white mist. As a consequence, the figures are not firm and definite; they have not the body and movement of life. They are delicate, floating, aerial visions, infused with the sweetness and tenderness of ideal sentiment.

In Bhavabhuti, we descend unto the earth and move among human beings like ourselves. We descend further into gulfs and glooms that would have appalled Kalidasa's soul. "Malati and Madhava" has been called the eastern "Romeo and Juliet" — not so much from the characters of the lovers, who,

like all Hindoo creations of that kind, are shy and timid in the extreme, given to the most roundabout declaration of their passion and to pining away on the slightest provocation, but because of some of the incidents which recall the English play. The plot relates the fortunes of two young persons in the ordinary rank of life whom Kamandaki, a seeress, schemes to join together. Malati is carried off by a priest and priestess of the dread goddess Durga, as a sacrifice. The scene of culminating horror is a field of dead bodies before the temple at Durga. Madhava enters with a drawn sword and a lump of human flesh, to propitiate the deity of the place. Within the temple, Malati, dressed as a sacrifice, is about to be offered up a victim by the priest and priestess. Madhava enters, rescues Malati, fights with the priest and kills him. The priestess flies off, screaming vengeance. In greatness of conception and gloomy power of execution, the scene is not unworthy of comparison with that of Juliet awakening in the tomb. The last act of the play is a fit companion of the one described. Malati has been carried off again, and Madhava and his friend wander in search of her amid the peaks and gulfs of the Vindhyan mountains. They are faint with hunger, and worn out with woe; and after long utterances of hopeless grief, Madhava is about to jump into an abyss, when Kamandaki appears with the garland he had given Malati and the news that she is alive. There is a lively and natural sub-plot of another pair of lovers. The piece ends happily — as do all Hindoo plays.

The "Latter Acts of Rama," Bhavabhuti's other play, is a sequel to the great Hindoo epic "The Ramayana." Sita, the lovely heroine of that poem, after the overthrow of Ravana, her abductor, goes through the ordeal of fire to satisfy her husband's subjects as to her chastity. But this is not enough; and when they revolt again, Rama cold-bloodedly puts her from him and orders her to be exposed in the Dandaka forest. Twelve years later, filled with remorse, he visits the forests and there encounters his two sons whom Sita gave birth to in the early days of her exile. The situation and the characters of the two boys remind one of the sons of Cymbeline. The play is perhaps more remarkable for scenic splendor than for tragic depth. In the first act, Rama's brother exhibits to him a series of great wall-paintings depicting the main incidents of "The Ramayana." Lava, Rama's son, makes war upon his father's guards in a scene which must have taken a great deal of staging to produce. And in the last act, Rama's family and subjects are assembled in a great amphitheatre on the banks of the Ganges, and Valmiki, the poet of the Ramayana exhibits a play representing the sufferings of the exposed Sita. The gods descend and declare her purity, and restore her to her husband.

"Ratnavali, the Necklace," is a charmingly told story of court intrigue. The heroine is a young princess who is found on a piece of wreck at sea,

with a diamond necklace upon her. The ornament indicating high birth, she is placed by her preserver as an attendant upon the Queen Vasavadatta, who, unknown to either, is her cousin. Sagarika falls in love with the King, like Louise de la Valliere. Her affection is betrayed by a pet starling, who repeats to the King a conversation between Sagarika and a friend. The usual consequences follow. In the end, Sagarika's relationship and royal birth are discovered, and the Queen accepts her as her husband's second wife. A very startling and effective theatre spectacle occurs in the last act. The King and Queen with their attendants are assembled in the garden. A conjurer is present, and he makes it appear that the palace, where Sagarika is imprisoned, is in flames. The King rushes into the fire to rescue her. The conjurer reverses the spell, the palace stands as before, and Sagarika and the King descend to meet the others.

"Mudra-Rakshasa ; or, The Signet of the Minister," is a political play without any love interest whatever. It relates the plots and counterplots of Chanakya, the Minister of Chandragupta, and Rakshasa, the adviser of Malayaketu, — Chandragupta being the usurper and his rival the representative of the murdered race of Nanda, the legitimate King. The whole piece has for its purpose the reconciliation of Rakshasa with the reigning monarch ; and this is brought about by the deep devices of Chanakya, who outwits his rival at every point, turns all his plots against himself, and gradually dissolves the partnership between Rakshasa and the prince whose cause he has espoused. There is little difference in morality between the two diplomats, though as Rakshasa has followed with allegiance a fallen lord he may perhaps be deemed the nobler character. But Chanakya is by far the greater man, and there is hardly any figure in Shakespeare's political plays which makes a greater impression on one of intellectual power and subtlety. There is a remarkable scene which out-Machiavels Machiavel, where Chandragupta and his Minister publicly pretend to quarrel, and the latter is apparently disgraced, all in order to lull their enemies into security.

On the whole, the Hindoo drama, scanty as it is (there are about sixty pieces in all), is worthy of the profoundest admiration, not only because of its singular prefiguration of the European romantic theatre, but because of its sheer literary power. "The Little Clay Cart" is Shakespearean throughout in its breadth and lifelikeness. Shakuntala may fairly be placed above any work of Shelley, above the "starry and flowery autos" of Calderon. And "Malati and Madhava" touches in certain scenes a height only attained by the greatest dramatists.

CHARLES LEONARD MOORE.

NOTE.—As this article is, of course, not intended for Sanskrit scholars, the writer has omitted the accents on the proper names, as in his judgment they would only confuse and annoy the general reader.

CASUAL COMMENT.

THE PURCHASE OF BOOKS BY THE POUND is not a wise way to spend money. A twenty-volume "Library of the World's Wittiest After-Dinner Speeches" must be a fearful monster to live with. It tips the scales at (let us say) half a hundred-weight, and though you may not have actually bargained for it by the pound or the cubic foot, you might almost as well have done so, for all the literary worth it possesses. A recent Bulletin from the New York State Library, containing a classified list of 250 desirable books published in 1907, reprints for the third or fourth time the following piece of wholesome advice, which originally appeared in the "Journal of New Jersey Libraries" for October, 1903: "*Finest Orations, Noblest Essays, Royal Flim Flams, Huge Anthologies*, and the like, all come to the secondhand man. Get them of him, if you must. In a small library they are generally almost useless. In subscription books, cases like this are not uncommon. Maspero wrote several large and learned volumes, in French, on Egypt and Chaldea. They were translated and published in three or four volumes in England, costing libraries in this country about \$5 each. An American publisher reprints them in 12 small volumes with a few additional colored cuts, on heavier paper and in larger type, and offers them through agents for \$84—and libraries buy them! Do not buy 'sets' or complete editions of authors. Buy the volumes you need and as you need them. A complete set always includes several volumes you do not need. Specify the edition you wish of standard books when you can, unless you find a bookseller able and willing to select them wisely for you."

COMMERCIAL METHODS IN LIBRARY ADMINISTRATION are, naturally enough, extremely repulsive to many an able and enthusiastic librarian. Anything like business "hustle" or loud-voiced self-advertising might well make an Edwards or a Panizzi or a Spofford turn in his grave. Yet for certain purposes—as for making mechanics and artisans aware of the benefit they, in their calling, can derive from the public library—some sort of advertising seems advisable. A librarian may well shrink from crying the virtues of his wares in poetry or philosophy or religion, but even a large-type public notice that the four volumes of Richardson on "Practical Blacksmithing" have been added to the library ought not to shock the sensitive. Once upon a time a certain painter (not a latter-day Raphael or Rembrandt, but just a humble artist in clapboard and wainscot decoration) entered a public library not a thousand miles from Springfield, Mass., and, being "out of a job," spent some time browsing among the books. To his joy and surprise, he discovered works bearing on his trade. Although he had been a card-holder for years, he had never before had a suspicion that such books were there on the

shelves, waiting to be drawn. The painter's glad astonishment gave a hint to the librarian: mimeographed lists of available works on different trades and industries were circulated, the local newspapers were prevailed upon to give publicity to these and other resources of the library, and as a result the circulation of that library increased twenty-five per cent in one year. All of which goeth to show that a library that is set on a hill may, unfortunately, be hid — until it condescends to reveal itself.

ATTAINMENT OF THE QUIET MIND, the philosophic calm, the placid content, that makes beautiful, even in the eyes of restless youth, some hoary-headed grandparent, some scarred veteran of many wars, or some weather-beaten sea-captain, retired after countless voyages, is a thing as difficult as it is desirable. The ocean life as a sedative received not long ago a few words of commendation that impress themselves on the mind. In his sermon commemorative of the late Rev. A. J. Haynes, of New Haven, Professor Emery of Yale took occasion to say: "The men of the coast, furthermore, possess that strange serenity of temper which comes from wrestling with the sea. They learn early the lesson that impatience and fretfulness are of no avail; the sea brings the fog or drives it away regardless of man's purposes. And so they learn to face all the vicissitudes of life with a serene fortitude born of hard experience. In youth they have the longing for adventure, not from the fevered fretfulness of the city-bred, but obeying the far ancestral call of the seafaring blood. They carry with them the temper which makes them take strange lands calmly as their birthright, but which brings them back like homing birds." Was Tennyson quite true to nature in making his aged Ulysses, homeward come at last from his years of wandering and hardship, so impatient to "smite the sounding furrows" once more, and "to sail beyond the sunset, and the baths of all the western stars," until death should overtake him? A man of his reputed experience and wisdom would rather thank the gods for the rest and peace vouchsafed him at last, and, his mind teeming with varied memories, he would be glad to end his days in undisturbed rumination and in watching the billows beat against the crags of his native Ithaca.

THE SEVENPENNY REPRINT, which is a respectable and self-respecting cloth-bound book, and is not to be confused with the sixpenny paper-covered novel or magazine, has apparently proved a commercial and a literary success in Great Britain. In an interview (published in "The Book Monthly") with Mr. John Buchan, the London member of the Edinburgh house of Thomas Nelson & Son, he is reported as saying: "We are still asked, as often as ever, how it is done. We owe large thanks to the booksellers, some of whom, there can be no harm in saying, were a little opposed to the 'sevenpenny' at the start. . . . Our returns for the first year showed sales of two million copies, and it is worth pointing

out that the gross profit earned by the book trade on this return would be about £20,000. To earn as much on six-shilling novels, some three hundred thousand of these would have to be sold, and they don't sell like that. . . . Moreover, the 'sevenpenny' is stock which moves quickly: it is bought by customers who otherwise might leave a shop without buying at all, and it attracts new customers." Living authors whose books are, by permission, included in the sevenpenny reprints, are said to like the plan because it insures a large circulation, and that, too, among a class of purchasers not otherwise reached. If credit is due the man who makes two blades of grass grow where only one grew before, commendation should not be withheld from a fair and honorable scheme that causes six copies of a good book to be bought where only one found a purchaser before.

OUR GREATEST PUBLIC LIBRARY'S RAPID EXPANSION is impressively brought to notice in the pages of the "Fifty-Sixth Annual Report of the Trustees of the Public Library of the City of Boston." The maintenance of this great metropolitan system now involves the care and management of properties aggregating at least five million dollars in value. Besides the splendid Central Library in Copley Square, there are twenty-eight branches and reading-rooms, while books are also delivered regularly at forty-six engine houses, thirty-one "institutions" (as the librarian conveniently but indefinitely puts it), and one hundred and eight public and parochial schools. Thus an area exceeding forty-three square miles has local delivery of books and enjoys other library privileges. An item of considerable interest relates to the remission of fines incurred by children, after the lapse of six months, which went into effect last year and has set free for use thousands of cards on which fines were due. Beneficial results are thought to have followed in diminishing the irregular taking of books from the open shelves. In the department of current fiction, this conservative and, as is well known, puritanically particular library has bought, in the twelve months reported on, 1,623 novels (not counting fiction in foreign languages); and in replacements it has purchased 8,123 volumes of fiction. Its total book collection now amounts to 922,348.

BACKWARDNESS IN BOOK-LEARNING is not always so disquieting a symptom in school-children as one might be led to infer from recent articles on the subject that have appeared in "The Psychological Clinic," a journal founded and edited by Professor Lightner Witmer, of the University of Pennsylvania. Certain studies of the extent of retardation in school work in five of our large cities seem to show that in New York and Philadelphia approximately forty per cent of the public-school pupils are less advanced than, for their age, they ought to be; in Kansas City and Camden (N. J.) nearly fifty per cent are alleged to be backward. Boston proudly shows a delinquent percentage of only 12.5, and is believed

to have a public school system worthy of study by other communities. But could one well conceive of any subject less adapted to the methods of exact scientific treatment than this? Indeed, the writers themselves pick flaws in each other's deductions and computations, and admit that their statistical structures rest on a rather sandy foundation. But even if the situation is as bad as it is made out to be, let not the backward boy or girl of Kansas City altogether lose heart. The English inventor, Maxim, has lately told how, in his school days, he was awarded the leather medal for stupidity; and yet he has pretty clearly demonstrated that he has a brain of his own and knows how to use it.

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TWO GREAT WORKS OF LABORIOUS RESEARCH, and necessarily of limited sale, are announced for publication—sometime. One is a "Subject Index," to be prepared by the Royal Society of London, of all scientific papers published in the nineteenth century. Seventeen volumes will be required to contain this immense catalogue, one volume of which, indeed, has already appeared—that comprising "Pure Mathematics," in nearly 700 large closely printed pages. Things of beauty may not, indeed, flower very richly from so sterile a soil as an index of mathematical papers; but there is more hope in the pages of a forthcoming "Encyclopædia of Slavic Philology," in the Russian language, edited by Professor V. Jagie, and issued under the auspices of the Imperial Academy of Science, in St. Petersburg. Five or six large volumes are expected to contain the various contributions of Slavic philologists; and one of these volumes, or a part of one, is already completed, giving a sketch of Russian literature from the seventeenth century to the nineteenth, by Professor E. Budde, and designated as Part XII. of the entire work. The faith and zeal of those publishers and learned societies that dare to undertake such ponderous works are surely to be admired.

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THE LOSS OF AN ENGLISH SCHOLAR of rare critical ability, an educator of varied and honorable achievement, a lecturer of power and of charm, as we have had opportunity to learn in this country, and a promoter in general of what is sound and wholesome in the world of letters, is that of Professor J. Churton Collins, who was found dead in the fens of East Anglia. Well read and of pronounced opinions in his chosen department of English literature, he did not confine his activities within its bounds. Among his later activities may be noted his establishment of a school of journalism for graduates in arts and science. So diligent was he in every work to which he put his hand that it is thought he undermined his health by excessive industry. Rarely did he take more than six hours of sleep out of the twenty-four, and often less. Personally he was of great courtesy in his bearing, and he cannot fail to have left many friends to mourn his loss.

A BRISK CIRCULATION OF PUBLIC-LIBRARY BOOKS is as desirable as a brisk circulation of blood in the body. The one no less than the other begets buoyancy and cheerfulness, and a certain sanguine conviction that the lark and the snail are about their usual business and the world is all right, as Pippa parenthetically observes. The Public Library of San Francisco, tried by fire and shaken upsidedown by earthquake, is (to use a commercial phrase) doing a larger business on a smaller capital than any library we at present know of. Since last year its circulation has increased one-third. The librarian reports: "A circulation of 465,437 from a total (on June 30, 1908) of 54,317 volumes is the equivalent of loaning each book in the Library an average of over eight and a half times during the year; but it should be borne in mind that a large number of the 54,317 volumes are reference works and do not circulate, so that the average is in reality much higher." He predicts still more creditable results as soon as the smitten library shall have more perfectly recovered from its recent disaster.

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THE "REAL ACTIVITIES" OF AN INSTITUTION OF LEARNING are not, as the unreflecting might hastily infer, intellectual: they are muscular. The occurrence of an intercollegiate football game in the Stadium at Harvard, on the afternoon preceding the opening of the academic year, was an event of a nature that might have excited comment in an earlier age; but now the cutting short of one's vacation in order to return to college and undergo a week or ten days of preliminary training for a game that itself takes place before the term opens, is taken as a matter of course. In fact, one of the leading Boston newspapers, in its editorial mention of this first football game of the year at Cambridge, speaks of it as inaugurating "the season's real activities at the university." These physical activities, then—chiefly brachial and crural on the part of the eleven elect, pulmonary and bronchial on the part of their less "beefy" mates and admirers—are henceforth to be regarded as the "real activities" of a university. A revised and amended edition of Newman's "Office and Work of Universities" is now in order.

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A CHINESE EDITOR OF AN AMERICAN NEWSPAPER is little short of a phenomenon. What would have been impossible and incredible twenty years ago is now possible and actual. Mr. Vu Kyuin Willington Ku has been chosen editor-in-chief of "The Daily Spectator," which is conducted by the students of Columbia University. What is more, the paper has already responded to the new editor's touch, and has doubled its size and trebled its advertising. Mr. Ku is reported to be but twenty-two years old, to be a master of the English language, to know more about American politics than do most Americans, and to possess remarkable ability as a debater. Furthermore, he is an athlete and one of the most popular men in the university. This is his senior year in the Law School, where he is studying our jurispru-

dence and our customs and politics with a view to returning, upon graduation, to his own country, there to take an active part in the reform movement. While this brilliant young Chinaman might be called a yellow journalist, he does not appear to be in any way inclined to yellow journalism.

A NATIONAL ANTHEM TO ORDER is expected soon to be forthcoming. The National Institute of Arts and Letters offers prizes for the best productions designed to supersede "America" and "The Star-Spangled Banner." It is true that one of our present popular anthems is sung to the tune of "God Save the King," while the other is set to music that is almost unsingable; but such as they are, these songs are dear to many American hearts and may very possibly show a stubborn disinclination to be ousted. National anthems, too, are something like poets, in not being made by taking thought. Mrs. Howe wrote her "Battle-Hymn of the Republic," not in cold blood, but in a moment of sudden inspiration. "The Watch on the Rhine" and "The Marseillaise" were not begotten of prize-offers from any institute of art and letters. However, we await results with interest and not wholly without hope.

COMMUNICATIONS.

A TIMELY EUPHEMISM. (To the Editor of THE DIAL.)

It will, perhaps, not be thought strange if some of the readers of your characteristically sane and cautious journal experience an amused surprise at finding the reviewer of Mr. Herrick's novel "Together" saying that the work "lacks the virtue of reticence." Although I should hardly plead guilty to belonging to "the outraged hosts of hypocrisy" to whom the reviewer refers, I will confess to finding "Together" dull, and devoid of the plot construction that I want in a novel, quite irrespective of its "strength"—an artistic quality that Mr. Herrick evidenced full possession of in "The Common Lot."

But these are matters of taste and opinion; and so, I suppose, is the exercise of "the virtue of reticence" in a novel dealing with problems of sex relationship. But I wonder how many of your readers will like to join me in my congratulations upon the addition of a new euphemism to the critic's vocabulary,—and one likely to prove very useful, with the present trend of current fiction.

JOHN GRANT.

Burlington, Iowa, October 7, 1908.

A QUESTION OF FIRST TRANSLATIONS.

(To the Editor of THE DIAL.)

I enclose a clipping from the advertising pages of the current DIAL (I always read the advertisements!) and take the liberty of calling attention to what seems to me an error in the advertisement of Messrs. Duffield & Co., who announce an edition of "The Tumbler of Our Lady, and Other Miracles" as "*now first translated from the Middle French MSS.*" I had a copy of this work in November, 1899, published in the Bibelot series by Mr. Mosher, who says of it: "It was first done

into English in 1894, by the Rev. Philip H. Wicksteed, whose translation we reprint entire." A footnote adds:

"Our Lady's Tumbler. A Twelfth Century Legend, Transcribed for Lady Day. M.D.C.CXCIV. (by P. H. Wicksteed). Sq. 16mo. with Frontispiece and 2 illustrations by H. Granville Fell. (London 1894.). Another and later version (Boston, 1898) apparently owes its inception to the fact that the Wicksteed edition had gone out of print."

Moreover, the story has been told by a modern French writer in his own fashion—giving no credit to the anonymous twelfth century writer. I think this was Anatole France, but at this moment cannot verify the impression.

It is easy to believe that the publishers, as well as the new translator, may not have known of the earlier translation. But it seems desirable that the work should not continue to be announced as the first English version.

M. H. W.

Lake Geneva, Wis., October 6, 1908.

TWO CASUAL QUERIES.

(To the Editor of THE DIAL.)

I like your "Casual Comments." They have the charm that belongs to casual things, and part of that charm is to be suggestive—at times even tantalizing. Therefore, would you mind divulging which two lines of "The Rainy Day" could reasonably be printed with seven words wrong out of fifteen? Upon investigation I find that there are three sets of lines that contain the requisite number of words; so there is no way of being certain which of them the correspondent of the London "Nation" garbled so amazingly.

In his article on Richard Wilson, Mr. Edward E. Hale, Jr., employs an expression about whose origin I have often wondered. I mean "petering-out." So I seize the opportunity to inquire about it, of you or any of your etymologically inclined readers.

MARGARET VANCE.

Oak Park, Ill., October 4, 1908.

[The first stanza of "The Rainy Day" is as follows:

"The day is cold, and dark, and dreary;
It rains, and the wind is never weary;
The vine still clings to the mouldering wall,
But at every gust the dead leaves fall,
And the day is dark and dreary."

As printed in the London journal, the dead leaves fall from *moss* instead of vine, in the third line; and the fourth and fifth lines are transformed thus:

"And with every gust some dead leaves fall:
Some days must be dark and dreary."

A comparison will show that seven out of these fifteen words do not correspond with the original.

We find "petering-out" (to *peter out*—to exhaust, to run out) in many of the dictionaries, but with very little light upon its origin. It is generally stated to be "a mining colloquialism." Curiously enough, the earliest use of it we have found cited is by Abraham Lincoln, who said of the store in which he was a partner, in New Salem, Ill., in 1832, that it was "petering out." In Bowles's "Across the Continent" (1865) the Humboldt River is said to be "petering out." We shall be glad to hear from some of our etymological readers in the matter.—EDR. DIAL.]

The New Books.

MEMORIES OF THE AMERICAN STAGE.*

Whatever pronouncement Mr. William Winter, dean of American dramatic critics, may make concerning the stage will be sure to command the attention of all who are devoted to the theatre, and especially of those who have its highest interests at heart. Mr. Winter speaks with the authority of an expert, with the judgment acquired by long experience, with the knowledge and sympathy which spring from personal acquaintance and association, and with the critical acumen and graceful style of the scholar.

"Other Days, being Chronicles and Memories of the Stage" is Mr. Winter's latest contribution to the history of the drama, which his publishers have issued in a handsome and finely illustrated volume of nearly four hundred pages. Its contents include, first, "a royal line"; and the royal line includes outline sketches of John Hodgkinson, James Fennell, Thomas Cooper, Edwin Forrest, Junius Brutus Booth, Joseph Jefferson, Edwin Booth, and Henry Irving. The careers of these eight actors, sketched *currente calamo*, form the background against which he has most charmingly delineated in detail the dramatic portraits of Joseph Jefferson, John Brougham, Dion Boucicault, Charlotte Cushman, Edward A. Sothorn, John McCullough, Lawrence Barrett, Mary Anderson, and Adelaide Neilson—the nine artists who, we may infer, stand highest in his estimation. Richard Mansfield is not included in the list, but Mr. Winter explains the omission by the fact that he has been engaged for several years, with that artist's sanction, upon a work entitled "Life and Art of Richard Mansfield," to be published presently. Several pages of interesting notes and an elaborate and accurate index close the volume.

It is clear that Mr. Winter, while recognizing Forrest's talent, is not an ardent admirer of his style, though he admits, in one connection: "There are times when it is a comfort to see somebody who can let himself out. Forrest could." Mr. Winter further says of him:

"Forrest was an uncommonly massive and puissant animal, and all his impersonations were more physical than intellectual, while no one of them possessed any spiritual element whatever. . . . In threatening situations of peril, suspense, or conflict, requiring the opposition of granite solidity, physical power, vehement

tumult, and overwhelming vociferation, he was tremendously effective. . . . From the first, and until the last, his acting was saturated with 'realism,' and that was one reason of his extensive popularity. He could at all times be seen, heard, and understood. He struck with a sledge-hammer. Not even nerves of gutta-percha could remain unshaken by his blow. In the manifestation of terror he lolled out his tongue, contorted his visage, made his frame quiver, and used the trick-sword with the rattling hilt. In scenes of fury he panted, snorted, and snarled, like a wild beast. In death scenes his gasps and gurgles were protracted and painfully literal."

Mr. Winter remarks that Forrest was "a good hater." "He publicly whipped the poet, N. P. Willis; he would not allow John Gilbert, that noble and excellent man, to play in any company with which he was acting; he disliked Edwin Booth; he detested Charlotte Cushman." In this connection, I may be pardoned for citing a case in point from my own experience. I had criticised Forrest in his palmy days, much to his satisfaction. But during his last season at McVicker's Theatre, in Chicago, he had lost much of his power, his resonant voice had weakened, and he was afflicted with gout. In a review of his acting I incautiously intimated that the "veteran lagged superfluous." Forrest, boiling over with rage, asked Mr. McVicker who wrote "that — criticism" of him. Upon being informed as to the authorship, Forrest said: "You go and tell that — critic that Edwin Forrest will live to eat the goose that eats the grass that grows on his grave. If it were not for my — gout I would go and tell him myself." Alas! poor Forrest has been in his grave these many years, and the goose that was to graze on his critic's grave is still immune.

Of Edwin Booth's personation of Richelieu, Mr. Winter says:

"No impersonation has been seen, with more in it of heart, and exquisite finish. The art of it was like an embroidered cloth of gold. Every detail of that memorable embodiment, nevertheless, had been planned with scrupulous care and executed with formal fidelity to a settled design. 'I am conscious,' Booth once said to me, 'of an interior personality standing back of my own, watching and guiding me.' It was his clear intellect. In every important part that he played he revealed a great nature; and the memory of his genius, his beautiful character, and his beneficent life can never pass away."

Mr. Winter dwells long and lovingly upon Joseph Jefferson and his exquisite art.

"The magical charm of his acting was the deep human sympathy and the loveliness of individuality by which it was irradiated, — an exquisite blending of humor, pathos, grace, and beauty, that made it an intimate and confidential impartment to each and every mind and heart in all the vast auditory that he addressed. He often made me think of Emerson's expressive line: 'Surely he carries a talisman under his tongue.'"

*OTHER DAYS: BEING CHRONICLES AND MEMORIES OF THE STAGE. By William Winter. With illustrations. New York: Moffat, Yard & Co.

The analysis of Jefferson the man is a remarkable one.

"He was more a man of imagination and feeling than of cold intellect and exact thought. He was full of caprices; mercurial and fanciful; a creature of moods; exceedingly, almost morbidly, sensitive; eagerly desirous to please, because he loved to see people happy; willing, if necessary, to displease everybody rather than win favor by unworthy means or by the violation of a principle of art; quick to fancy that he had been misunderstood; very affectionate; keenly sensible of the misfortunes and sufferings of the lame, the blind, the deaf and the wretched; inordinately fond of approbation, and, at the same time, aware of the shallow mentality and hypocritical insincerity of many of the persons who make up the social world; appreciative of the beauties of physical Nature, passionately fond of them, and skilful in painting them; as much a lover of sports as though he were a boy; worldly-wise, and yet absolutely simple; sagacious in practical affairs, but credulous about everything preternatural or improbable; an instinctively correct and (when left to himself) an unerring judge of character, but apt to be influenced by the nearest person who chanced to have possession of his confidence; innately modest and humble, but aware of the exceptional merit of his artistic faculties and of their value; serious, almost solemn at heart, but, superficially, volatile, mirthful, and good-naturedly satirical; tender in feeling, but quick to see the comic side of everything, — even of things the most serious."

Of John Brougham's personation of Captain Maguire, in the "Serious Family," Mr. Winter says:

"It was not only his fervent, sparkling, natural performance that attracted me, it was the personality of the actor, — that subtle quality, potential either to charm or to repel, which, in a long experience of the stage, I have found to be of vital and decisive importance. He had dash, buoyancy, joyous freedom, a combination of graces and allurements making the gallant manliness that always wins the heart of youth. That charm he never lost. Time made him, personally, sedate, but his acting never ceased to be blithe and happy. Mirrh was as natural to him as music to the rippling brook or color to the rose."

In connection with the account of Brougham's funeral, Mr. Winter recalls the following serio-comic incident:

"Edwin Booth and I assisted to bear his pall. I remember that the two grave diggers, after they had lowered his coffin a little way into the grave, were constrained, with many muttered exclamations of 'Aise her!' and 'Raise her!' to lift it up again, in order to enlarge the cavity. Booth and I, like *Hamlet* and *Horatio*, were standing under a neighboring tree, observing those proceedings, and nothing was ever more wofully comic or more humorously rueful than *Hamlet's* smile, as he looked at me, with those deep, melancholy eyes, and with that little, furtive grimace, murmuring, as he did so, 'It is the last recall.'"

In his sketch of Boucicault, Mr. Winter dwells more upon his ability as a playwright than upon his performance as an actor. He closes the sketch with a serious comment.

"His youth was precocious, adventurous, luxurious; his manhood was fortunate, self-indulgent, arrogant; his age was lonely and miserable; and, as a whole, his life, — notwithstanding its flurries of wealth and popularity, — was unhappy. The retrospection of it affords a melancholy spectacle: for, what does it signify that a man has written a clever book, or made a brilliant speech, or pleased an audience with a fine dramatic performance, if, when the sod has closed over his ashes, nobody thinks of him with a sigh or cares to place a flower on his grave!"

It is easy to see that Charlotte Cushman was Mr. Winter's ideal of artistic superiority. He closes his sketch of her with this fine tribute:

"Within the last thirty years several female actors have been distinguished in tragedy on the American stage, many beautiful women have appeared, and displays have been made of genius and ability in various lines of dramatic art; but of opulent power in acting, such as was manifested, at certain supreme moments, in the *Othello* of Forrest, the *Lear* of Booth, the *Virginius* of McCullough, the *Cassius* of Barrett, and the *Lady Macbeth* of Charlotte Cushman, the audience of the present day has seldom seen a suggestive example. The contemporary American stage is fortunate, as to actresses, in the romantic loveliness of Miss Julia Marlowe, the intellectual force and striking originality of Mrs. Fiske, the gentle beauty and profound devotion of Miss Viola Allen, the abundant passion and exquisite vocalism of Mrs. Carter, and the wild, dashing, picturesque abandonment of Miss Blanche Bates; but no woman in the theatre of this period shows the inspirational fire, the opulent intellect, the dominant character and the abounding genius, — rising to great heights and satisfying the utmost demand of great occasions, — that were victorious and imperial in Charlotte Cushman."

Sothorn's Lord Dundreary, says Mr. Winter, "as a work of dramatic art, viewed with reference to its elaborate complex mosaic of detail, ranks with the most felicitous and memorable of recorded specialties." A pitiful picture is drawn of McCullough's last days; and of his failings he speaks with gentle charity, while commending his fine talent. That he has no sympathy with fads is evidenced by the following:

"The fads have their little day; but, sooner or later, the world comes back to the right standard — to beauty, purity, simplicity, truth. In McCullough's day there was no thought of devoting the theatre to the exposition of physical disease or to the analysis of morbid emotion and degenerate physical propensities. His breezy laugh would have blown the Ibsen bubble from the stage. He would have set the heel of amused contempt on all such sickly humbugs as Maeterlinck, Sudermann, and Shaw."

Of Lawrence Barrett, Mr. Winter speaks in a serious strain. "He was a vital incarnation of tremendous force, and he was prematurely destroyed by the tempest that surged in his soul."

That Mr. Winter greatly admired Mary Anderson's personality is shown by the following:

"Fair; tall; of an imperial figure; her features regular; her changeful blue eyes, placid as a summer

lake or blazing with the fire of roused imagination; her noble head, enwreathed with its copious wealth of golden hair; her smile, the diamond sparkle of morning light; her gestures, large, wide, graceful, free; her movement, at times electrical with action, at times pathetically eloquent of slow, wandering grief or the stupor of despair; her voice, clear, smooth, silvery, ranging through many moods, from the ripple of arch, bewitching mirth to the low moan of anguish, the deep whisper of passion or the clarion note of power — she filled the scene with her presence, and she filled the hearts of her audience with a refreshing sense of delightful, ennobling conviction of the possible loveliness and majesty of the human soul."

One of Mr. Winter's most cherished memories is of a visit to Paddington Churchyard in London with Mary Anderson, which he thus eloquently describes :

"It was a Sunday, and the neighboring streets were deserted and still. The sky, overcast with mist-like clouds, was gray and dim. The leaves were falling, the twilight was coming slowly and a faint breeze was idly stirring the thin, withering grass. No sound was heard save of rustling foliage and sighing wind. I was standing at the grave of Sarah Siddons, illustrious actress of the Past; and beside me, pensive and mute, looking down upon the mould, stood Mary Anderson, auspicious actress of the Present. There, on the one side, a few words, cut in marble, to record the end of a glorious life: the garlands dead; the music hushed; the pageant vanished. Here, on the other side, beauty in its radiance; youth in its triumph; genius in its power; fame in its glory. The contrast and the monition were too deep for words. We laid a few flowers on that grave and turned away in silence."

The last portrait in Mr. Winter's gallery is that of the beautiful Adelaide Nielson. He recognizes her beauty and personal charm, and likewise her limitations.

"She wished to be, and she was determined to be, the leading actress of the English stage in the plays of Shakespeare. That purpose she avowed in my presence, and she declared that no consideration should be permitted to thwart or impede the accomplishment of that design. Observation, in general, considered her character to be weak: at one time she was designated 'a *photograph* actress.' No greater mistake could have been made. Her character was, in some respects, exceptionally strong. The defect in her organization, and the consequent frailty of her plan, was that she possessed the wild imagination, the 'fine frenzy' of genius, without, in herself and for herself, its crowning power of perfect intellectual control."

In the closing pages of Mr. Winter's book he contrasts stage conditions of the present with those of the past, and finds them "unsatisfactory to persons who possess judgment, knowledge, and taste." He uses a caustic pen in dealing with the subject, as will be seen by these few extracts :

"The theatrical audience of this period is largely composed of vulgarians who know nothing about art or literature and who care for nothing but the solace of their common tastes and animal appetites."

"The theatre has fallen into the clutches of sordid,

money-grubbing tradesmen, who have degraded it into a bizarre."

"The theatrical audience is either inconsiderate of the actor or contemptuous of him — for, as a rule, its sole quest is amusement, and its primary thought is of itself and not of those who minister to its mental welfare."

"In our time the direction of the stage is commonly assumed, not by old, competent, experienced actors, but by some popinjay who calls himself 'a producer,' and whose whole stock in trade consists of an owl's assumption of wisdom, a mischievous celerity in interposing frivolous objections, and an exasperating demeanor of peacock authority."

"The stage has fallen on evil days. . . . No indications are now visible that a change for the better is near at hand. Every denotement, on the contrary, is indicative of the decline of romance, and the growth of vulgarity and greed."

This constitutes a sharp arraignment of the stage and stage management of to-day. There will be some who will condemn Mr. Winter; many will disagree with him, but others will applaud his courageous defense of the highest mission of the theatre, and will rejoice that now, as always, his pen has been devoted to the furtherance of that mission. They will remember that he has always set a high standard, and has never allowed himself to be diverted from what he believes to be the truth by personal assault of his motives, by ridicule of his high purpose, or by managerial flattery or the sordid influences of commercialism. Whether we accept or deny his position there is food for serious thought in his closing chapter, for as Mr. Winter says :

"The dramatic blessings of the age are not numerous, and, with a view to their instruction and the improvement of the time in which they live, its worshippers might advantageously inquire whether such conditions as now prevail would have been possible when the theatre, instead of being, as it now is, under the control of a sordid, crafty monopoly, was dominated by such figures as Edwin Forrest, Edwin Booth, John Gilbert, James E. Murdoch, Lawrence Barrett, John McCullough, Lester Wallack, Thomas Barry, Augustin Daly, E. L. Davenport, John E. Owens, William Warren, Edwin Adams, William Florence, and Joseph Jefferson. Let us be just to the Present, but not unjust to the Past."

GEORGE P. UPTON.

THE ORIGIN AND DEVELOPMENT OF SECRET SOCIETIES.*

No subject in primitive culture has aroused more curiosity and discussion than initiation rites and secret societies. In the book on "Primitive Secret Societies," just brought out by Dr. Hutton Webster, a careful accumulation of data upon the subject is presented. In their beginning, such rites and societies are related

* PRIMITIVE SECRET SOCIETIES. By Hutton Webster. New York: The Macmillan Co.

to sex-ideas; and the first chapters of the book discuss this phase of the matter. The separation of the sexes is fundamental in primitive society. In Australia, New Guinea, and Melanesia, Malaysia (and to a notable degree in the Philippines), Hindostan, Farther India, Micronesia, Polynesia, Africa, and to some extent in the Americas, we find the primitive institution of the "men's house." While it presents various forms of expression, it is everywhere the abode of the unmarried men and "a centre of the civil, religious, and social life of the tribe." Also widely distributed are practices of a ceremonial initiatory character. While several transitions from one age or period to another are marked by such practices, the initiatory rites of puberty are particularly common. Such puberty ceremonials have been described, especially among Australian, African, and Melanesian populations. They are usually obligatory upon all males, and until the youth has undergone them he is not recognized as a man or an active member of his tribe. Such rites generally include some test of endurance or bravery, and the fact that they have been performed is evidenced by some mutilation or physical mark — as circumcision, tooth-extraction, or gashing. The rite is often symbolical, and involves the apparent death and resurrection of the initiate, the adoption of a new name, the sundering of old ties and relationships and the formation of new ones, and the acquisition and use of a new, or not generally understood, jargon or language. During the period of the ceremony the youths live apart and are instructed by older men in the mysteries, the rights, the duties and obligations of tribal membership. Thus, "Australian lads learn the marriage laws, the tribal customs and traditions, the native games, songs, and dances, and the prevailing moral code of the community" at this period of seclusion. The ceremonies are an effective system of social control; they are the means through which the elders rule and gain advantages for themselves. They are often marked by deceit and trickery, and magic and mystery are employed to enhance their power and effect; on the whole, however, their result is good.

"The initiation ceremonies which have been up to this point the subject of study, present several clearly marked characteristics. Above all, they are *tribal*: every male member of the community must, at some time or other, have passed through them. They are secret, and jealously guarded from the eyes of the uninitiated. They are communal rites, and the occasion of great festive celebrations which call out every member

of the tribe and absorb his energies over a protracted period. They are organized and conducted by the elders, who are the responsible guardians of the state. They have a definite and reasonable purpose: the young men growing into manhood must learn their duties as members of the community; they must be schooled in the traditions and moral regulations developed through long periods of tribal experience. On the transmission and perpetuation of this experience, the life of the community depends. In a state of society destitute of centralized political control, such puberty rites constitute the most effective means of providing that subordination of the interests of the individual to the welfare of the whole, without which social progress cannot be long maintained. The initiatory institutions found among the most primitive peoples in every quarter of the globe answer to the most definite and imperative of social requirements."

With development in the form of social organization, the need of these initiation ceremonies becomes less. As the chieftainship becomes more sharply defined, there grows up what Dr. Webster calls the tribal secret society. These are aristocratic fraternities of limited and selected membership, the function of which is the performance of religious and magical rites for the benefit of the tribe. Such secret societies are not an invariable development, but where they occur they grow out of the old initiation ceremonies, and are marked by many of their practices. They too serve as a mode of control, the political, judicial, and economic value of which is great. Such societies are common and are remarkably developed among American Indian tribes and many African peoples. They are usually characterized by limited membership, "degrees," "lodges," and "elaborate paraphernalia of mystery." The old effort of the elder men to hold the power in their own hands is here maintained, as only the older members can reach the higher degrees. While the value and function of such tribal secret societies has already been somewhat suggested, their operations are varied and deserve specific statement. They provide an inter-tribal bond; they act to strengthen or reinforce the rising power of the chief, — it is the man who is mounting to political power who succeeds in gaining the higher degrees, and behind him as a reliable supporting force are those who participate with him in the secret rites of his lodge; they confer upon their membership privileges which place them above and outside of many of the *tabus* and prohibitions holding upon the uninitiated. The tribal secret societies thus become definite and powerful systems of control. This is clearly shown in such organizations as the *duk-duk* of Melanesia and the *purrah* of Sierra Leone. One function, so marked and definite that some writers have con-

sidered it the sole purpose of these organizations, is the keeping of women in subjection.

Notwithstanding its value and power, the tribal secret society tends to disappear with advancing social progress. As communities increase in importance, and social intercourse grows, the mystery upon which the society depends disappears. One symptom of this decline is the admission of women to membership. Contact with new and notably different social conditions works toward their disintegration and destruction; the trader and the missionary alike aid in their downfall. We often find the weakened tribal secret society the stronghold of conservatism and of opposition to foreign influence. It usually disappears in one of two successors—the social club or the magical fraternity. To the latter, which is far the more important, are related totemic clan ideas. Webster's concluding argument is devoted to a consideration of the development of the magical fraternity of priests and shamans charged with the performance of magical and dramatic rites, and its relation to the primitive totemic groups.

This summary of Dr. Webster's discussion is condensed from his own outline, and adequately conveys an idea of his treatment of this important and interesting subject. The value of his work is apparent, and his book is the most satisfactory presentation of its subject so far made in English. It is the most important American contribution to anthropological theory that has appeared for a long time. Not that we agree with each and every claim, but the argument is well presented and the treatment will serve as the basis for any further consideration.

Two minor points of taste and usage may be raised. Why does Dr. Webster use the form *Basutos*? He does so more than once—as "Basutos boys." *Basuto* is a noun and an adjective. There is a tendency to use many tribal names as invariable, in respect of number,—as Eskimo, Botocudo, Ainu, etc. In some cases this usage is perhaps based upon the fact that the original name (as used by the tribe itself or its neighbors) is invariable. Whether this be the fact or not, in any given case, the tendency exists among anthropological writers, and seems good. So far as the word *Basuto* is concerned, it is already plural—meaning the Suto tribe or people. As a noun, then, *Basutos* is bad. Our author's use of it is adjectival; and it is rather late in English to make an adjective agree in form with a plural noun. Had this use of the word *Basutos* occurred but once in Professor Webster's book we should not

mention it. It occurs more than once, and hence seems to represent some rule of procedure.

Again, Dr. Webster pursues what we consider a deplorable practice in the matter of quotation. So far as concerns writers in English, he generally does not make exact quotation, preferring to re-state, in his own words, their facts or conclusions. We hail his method and commend his practice. We are only too glad to break away from the style of most of our governmental reports, where pages upon pages present to us, not the author's own thought, observation, digest, or argument, but a series of long quotations, frequently of no value, which merely show the compiler's lack of original thought and labor and his desire to produce a bulky volume by padding. Professor Webster, we have said, avoids this; and we thank him for it. But he does quote passages from foreign writers, and these are in the original languages. Thus, we have quotations in Haddon's English as she is pigeoned in Melanesia—which ought never to have been printed thus by Haddon himself—in French, in German, and in Italian. These quotations mar Dr. Webster's work. We hardly believe that he could not translate and re-state these as exactly as he re-states his English references. It may be that all who will read the book can translate these passages for themselves; but we hope *not*. The book is too good a book to be read by so small a group of readers. It is published by a regular publishing house that seeks trade, at a price warranting a good sale to libraries and individuals. In such a book, these quotations smack of pedantry.

FREDERICK STARR.

THE STORY OF A POET'S LIFE.*

It was fitting that so fine a literary craftsman as Thomas Bailey Aldrich should find his biographer in an almost equally painstaking and finished artist in letters, Mr. Ferris Greenslet. The "Life," awaited with something of eagerness and impatience, fulfils expectation: it fittingly and delicately portrays the man and author who was taken from us a year and a half ago, one of the last survivors of New England's Augustan age. Its excellence is one of exclusion no less than of inclusion: in the compass of three hundred uncrowded pages the story is told—or largely made to tell itself from letters—with a minimum of comment and criticism.

* THE LIFE OF THOMAS BAILEY ALDRICH. By Ferris Greenslet. Illustrated. Boston: Houghton Mifflin Co.

No selection from the correspondence could have been more discreet: personal names are frequently supplied by dashes, and nothing that could have vexed the soul of the writer has been given to the public. As Aldrich himself once said, after reading the Browning letters, "a man — even the greatest — cannot stand being photographed in his pajamas"; and he thanks heaven that we are spared Shakespeare's letters to Anne Hathaway.

Mr. Greenslet takes early occasion to explain that the theme of his book "is not the development of a literary faculty; it is the story of a man's life." A closing chapter of twenty pages is given to "Aldrich's Poetry"; the rest of the book is briskly and entertainingly narrative, with that literary allusiveness, that concernment with the things of the poet's and novelist's and editor's world, that one looks for first of all in such a biography. The early training of the curly-haired, bright-faced youth who was born in Portsmouth almost seventy-two years ago was not what one might have prescribed for a future poet. Disappointed in his hope of a college education, his father having died suddenly when the son was but thirteen years old, that son — the only child, as it chanced, of his widowed mother — entered at sixteen the counting-room of his uncle's commission-house in Pearl Street, New York. But, as the author says, —

"The years from 1852 to 1855, that Aldrich spent as a clerk . . . seem to have left very little impress on his mind. Possibly some of his careful habits may have been formed there, and something of his shrewdness and capacity in business matters, a capacity not very prevalent among poets, may have sprung from this early training; but from the first he occupied himself more with lyrics than with ledgers. And his uncle used humorously to complain that he would always be found studying Spanish or doing something else equally remote from the commission business. His real life was lived in the little back-hall bedroom on the third floor of the house in Clinton Place, where amid his books, his pipes, his Japanese fans, of which he was an early collector, he saw

"Such sights as youthful poets dream
On summer eves by haunted stream";

and wrote, as he recalled late in his life, "a lyric or two every day before going downtown."

It was this same uncle, of the Pearl Street counting-house, who said to his nephew, when the young man had announced that the editor of "Harper's" had accepted a poem of his and paid him fifteen dollars for it, — "Why don't you send the d——d fool one every day?"

It is in the generous selections from Aldrich's correspondence that the chief interest of the book lies — by the wise intention of the self-suppressing biographer. And how good the correspondence is! One does not have to add

the contradictory adjective used by Aldrich himself in writing of Lowell's letters. "How good and how poor they are!" he exclaims. "Nearly all of them are too self-conscious. Emerson and Whittier are about the only men in that famous group who were not thinking about themselves the whole while. They were too simple to pose or to be *intentionally* brilliant." Very little of premeditation is there in the brilliancy of the letters sent forth from Mt. Vernon Street, from Ponkapog, or from the other places of residence or sojourn in the writer's somewhat widely-roaming life. His flashes seem as unexpected to himself as to his readers. Writing to Mr. Howells in 1876, he speaks of "The Queen of Sheba," then just begun, and closes with a whimsical reference to birthdays.

"Here is a grand chance for something at once humorous and tragic. I feel at my poor best in the story, and in respect to style and characterization, I intend to leave my other prose tales behind — in their proper places!

"I haven't the heart to congratulate you on your birthday. I used to coddle mine, playing with it, as an infant plays with a powder-horn. A birthday is likely to go off any time, and leave a fellow dead, or at least mutilated for life."

Opinions of contemporary authors, expressed in no uncertain terms, are scattered through the letters. For example, Aldrich says of one of these coevals: "Henry James has a plump and rosy prose style, and lots of observation. I envy him the easy grace with which he slips his pen through forty or fifty miles of aristocratic landscape." And further, in regard to the same writer:

"I think that characters in a novel should develop themselves by what they *say* and what they *do* — as in the drama. It appears to me a mistake to devote one or two hundred pages to the analysis of characters which accomplishes nothing. The persons in James's book affect me like a lot of admirably 'made up' actors in the green-room waiting for their cue. *Au reste*, I greatly admire Henry James. He is an essayist of the very finest type; but he is not a natural story-teller."

Walt Whitman he rated not high among poets. "The greater bulk of his writing," he declares, "is neither prose nor verse, and certainly it is not an improvement on either. A glorious line now and then, and a striking bit of color here and there, do not constitute a poet — especially a poet for the *People*." It would have been strange indeed if these two had admired each other! Browning, whom he elsewhere links with Tennyson in a chance bit of passing commendation, he describes personally in a few graphic phrases.

"I met Browning on three occasions. He was very cordial to me in a man-of-the-world fashion. I did not care greatly for him personally. Good head, long body,

short legs. Seated, he looked like a giant; standing, he just missed being a dwarf. He talked well, but not so well as Lowell."

Of self-criticism and other illuminating comments that indicate and exemplify Aldrich's own literary methods and ideals, there is an abundance in these selected letters. To Miss Woodman, who soon afterward became Mrs. Aldrich, we find him writing, in reference to a poem he had sent her in manuscript:

"See if there are not any passages where the idea is not worked out sharply. Obscurity, I think, is a kind of stupidity, and I seek to avoid it always."

In another letter he says:

"There is only one critic I stand greatly in dread of; he becomes keener and more exacting every month; he is getting to be a dreadful fellow for me, and his name is T. B. Aldrich. There is no let up to him."

And still again:

"I have a way of looking at my own verse as if it were written by some man I did not like very well, and thus I am enabled to look at it rather impersonally, and to discover when I have fallen into mere 'fine writing,' a fault I am inclined to, while I detest it. I think 'Wyndham Towers' my best long poem, and 'Friar Jerome' the next best."

The final chapter, as already stated, treats of Aldrich as a poet, its predecessors having dealt more particularly with his prose. After some comment on the exquisite piece of verse entitled "Memory" the biographer says:

"The lasting significance of Aldrich's poetry lies in such pieces as this. Psychology, metaphysics, were unknown lands to him. Yet with his fine sensitiveness, his clear and candid mind, he was no stranger to some of the subtlest thoughts, the most wayward and wistful moods of his moody age. This alone would not give him his peculiar distinction. Other men have been more sensitive to the age-spirit, more 'representative.' But when Aldrich went to embody the æthereal impulse in verse the miracle happened. He immortalized the moment's exquisite pang of memory or joy or foreboding, not in shadowy, but in crystalline verse. Impulses the most romantic in the world he guided by an instinct that was purely classic in its inspired poise. His most characteristic work is that in which the terse polish of an epigram but makes more memorable the *frisson*, the haunting, heart-searching thrill of the sudden thought.

"In a complex and quizzical age, an age when

'The Muse in alien ways remote
Goes wandering,'

Aldrich, by the miracle of genius, and by his mastery of his art, sang of beautiful and pleasant and sad things as simply as an Elizabethan or a Greek singer of the Anthology. For those who love poetry as a fine art, who read it for pure delight, his place in our literature is unique and secure."

If the book presents an Aldrich who is greater than posterity shall be willing to admit, it is certainly a common and on the whole a good fault in biography — especially in the biography of one so lately deceased. But the eulogy is

temperate, and the work is in general most satisfying. The careful gathering of material, the consultation with friends of Mr. Aldrich, the valuable aid of Mrs. Aldrich, and, not least of all, the author's own memories of the poet, have combined with his loving study of Mr. Aldrich's works to produce a biography that will not soon be superseded. The customary pictorial embellishment is provided; also a 32-page bibliography, giving a chronological list of the original editions of Aldrich's writings, and a not over-plethoric index. PERCY F. BICKNELL.

THE FRENCH AND INDIAN WAR IN AMERICA.*

In his interesting and valuable work on the History of the United States and its People, Mr. Elroy McKendree Avery has now reached the period of the French and Indian War, the period that was once felt to be peculiarly Francis Parkman's own. Mr. Avery has not superseded Parkman; no one could expect him to do that, for the New Englander was both an historical specialist of the highest rank and a literary genius — two things difficult to find, and rarely found in combination. What Mr. Avery has done, however, is to take Parkman's material, study it carefully, cull from it generously, and then add to it the rich findings of investigators subsequent to Parkman. The result is *par excellence*.

The opening chapter of this, Mr. Avery's fourth volume, covers the events of the years immediately following King George's War; and in characteristic fashion it describes the evidences of social, economic, and educational progress, closing with a very careful account of George Washington's expedition northward in the interests of the Ohio Company. The second chapter deals with the colonial preparation for the last great conflict with France; the third, the fourth, and the fifth, with the quadrilateral campaign of 1755. Of this campaign, the best-known incidents are the Braddock disaster and the removal of the Acadians, to both of which Avery has done justice, except that in the case of the first he might have sought to correct the erroneous but widely-diffused idea that Braddock was ambuscaded. In the words of Professor Bourne of Yale, "The encounter was a typical forest fight; the British general had sent out

* A HISTORY OF THE UNITED STATES AND ITS PEOPLE, from their Earliest Records to the Present Time. By Elroy McKendree Avery. Volume IV. Cleveland: Burrows Brothers Co.

scouts and had taken every precaution against surprise, but the trail was narrow, and, as the French could fight in front and on both sides, his vanguard was thrown into hopeless confusion."

Concerning Avery's treatment of the Acadian affair, perhaps more might be said than simply that he has done the subject justice; for he has evidently a thorough grasp of the material in hand, and has shown the Acadians to be what they really were, a litigious, priest-ridden, and far from innocent people. That so much false sentiment has been expended upon their fate is much to be deplored; for even as exiles they do not stand alone, their story has more than one parallel in history, and the idealization of them, which began with Abbé Raynal, was continued by George Bancroft, and found its culmination in Longfellow's "Evangeline," had no basis in fact. They were disloyal and treacherous to the core. That Great Britain might have exacted hostages of them as an alternative to removal, is sometimes suggested; but it is doubtful if anything could have made them keep faith. The times were too critical for Great Britain to take any chances, and the execution of hostages as a punishment for betrayal would probably have called down upon her in after years an even more severe criticism from credulous and unthinking people. As it was, the Home Government was not immediately responsible for the removal, the idea of which apparently originated with Governor Lawrence of Nova Scotia and was heartily approved of by Governor Shirley of Massachusetts. Both were fully cognizant of the seriousness of the situation. The fate of an empire was involved.

Here and there throughout this interesting volume discussions of military occurrences are interspersed with graphic descriptions of such things as the inefficiency, during the earlier years of the war, of the regular army and its officers; the motley character of the Colonial contingent; the failure of local assemblies to respond to the urgent needs of the hour; the participation of the Indians and their method of warfare; and, finally, the gross financial corruption of the French administrative system in Canada and the rivalry between its civil and military authorities. Nowhere can the reader possibly get a better outlook upon the general situation and the comparative strength of the contestants.

In his ninth chapter Mr. Avery outlines the capture of Louisburg, once the Gibraltar of America, now a ruin. That capture was the first great step in the British advance, and the

year 1758, in which it occurred, had only one reverse, the loss of Ticonderoga — concerning which a note might be added with reference to the military tactics of the later eighteenth century; since Abercromby's defeat, like the subsequent Battle of Bunker Hill, affords a striking illustration of the absurdity of trying to carry a fortification by assault. In dealing with the ascent to the Plains of Abraham, Mr. Avery seems to incline toward those who underestimate the undertaking; but he is none the less an admirer of Wolfe, and classifies the storming and capture of Quebec as one of the decisive engagements of the world. His chapter on the Peace of Paris is not so definite as it might be; it partakes almost too much of the nature of a digression on court politics. The volume closes with two excellent chapters on Indian complications, arising on the one hand from Cherokee resentment of outrages and encroachments, and on the other from the familiar Pontiac conspiracy.

Before remarking upon a certain historical fact that Mr. Avery seems to wish to emphasize at this stage of his work, attention should be called to the many valuable maps and other illustrative material that have been added to an already large collection. All who realize the close relation existing between geography and history cannot fail to appreciate this most remarkable and praiseworthy feature of the book. Every movement, no matter how slight, of the contending armies may be traced, and the coördination of campaigns thereby understood. And now, in returning to the point of emphasis, we cannot do better than to quote Mr. Avery's own words as given in his preface: "I shall be disappointed if the careful reader of these volumes does not understand, even before he takes up the next, that the American Revolution was in the blood, and that the Stamp Act and George III. were simply irritants that hastened what could not be avoided."

ANNIE HELOISE ABEL.

A PERENNIAL BOOK ON SPAIN.*

The review of a book sixty years after its first appearance may seem somewhat tardy, yet nothing that has ever been printed descriptive of that spectacular country, Spain, better deserves a fresh notice than Richard Ford's work, which has been newly published in attractive form, but with its old title, "Gatherings from

*GATHERINGS FROM SPAIN. By Richard Ford. With an Introduction by Thomas Okey. New York: E. P. Dutton & Co.

Spain." It is a book of perennial interest, and stolid is the man who can read its animated and racy pages without a consuming desire to visit the land they portray. The manuscript was probably written with a goose-quill, and inevitably some pre-railway information creeps in; but the discussion is mainly of that which changes little, especially in Spain; while the manner is so charmingly discursive and the style so epigrammatic and picturesque that the reader is conscious of holding in his hand one of the most entertaining books of travel in the language.

Mr. Richard Ford, an English gentleman of refined and artistic tastes, went to Spain in 1830 for a residence of several years. He passed the winters in the south, and during the other seasons rambled about the Peninsula on horseback, carrying note-book and sketching-pad in his saddle-bags. A scholar, an art amateur, a minute and accurate observer, a collector of curious knowledge, and withal a brilliant writer, he was able to fill his portfolios with the rarest of material. Once more at home in Devonshire, in a garden-house of Moorish style, shaded by pines, myrtles, and cypresses, brought from the Alhambra, Mr. Ford passed several years working over his notes and writing his encyclopædic "Handbook for Travellers in Spain and Readers at Home." This remarkable book, really a literary achievement, appeared as one of John Murray's red-covered guides. Published with this unpretending title most unattractively in two formidable volumes of five hundred closely-printed pages each, it yet was received with enthusiasm, and soon became one of the best-known books in England. Prescott called it "a perfect treasure, a veritable *olla podrida*." Another writer said: "No work bearing so humble a title ever enjoyed or deserved so immediate, so wide, and so enduring a popularity"; while Sonnenschein, who can never be charged with "mushy appreciations," says of it in his great "Reader's Guide": "Ford's detailed study of the nation is the standard authority, quite classical in value. Most modern writers have borrowed from it."

In 1846, somewhat over a year after the "Handbook" was published, the author selected and improved those portions which had a more general interest, and published them as "Gatherings from Spain." As the title indicates, this is the pick, the cream of the "Handbook," shorn of its guide-book features. It tells the best months to visit different portions of the peninsula, gives a survey of its geography, geology,

and botany, describes the roads, discusses the breeds of horses and mules of the various districts, the harnesses, the manner of driving, and the language used to animals, including instructions on swearing in Spanish. Riding and walking tours are planned and outlined with full detail. A chapter is devoted to rivers; two to wines, naming the best varieties and most celebrated vineyards; one to smoking; others to eating, costumes, what courtesies to observe, what pleases the Spaniard and what he resents; in short, all that the intending traveller or the curious reader likes best to know. Two excellent chapters treat of the bull-fight, descriptively, historically, and philosophically.

Mr. Ford is a most admirable adviser of what to observe and what to do. Reading his book is like having a long and delightful chat with a comfortable full-blooded sort of fellow, not without his prejudices, but who loves Spain and is intimately acquainted with it. His epitaph to-day reads: *Rerum Hispaniæ indagator acerrimus*.

GEORGE G. BROWNELL.

BRIEFS ON NEW BOOKS.

When fame came easily.

"A Happy Half-Century" is the title chosen by Miss Agnes Repplier for her new volume of light essays (Houghton), for the reason that explains, the period referred to (about 1775 to 1825) is one in which she would like to have lived because literary fame was then so easily won. In her customary pleasant fashion, and with abundance of apt quotation, she makes the reader share with her a sort of amused superiority to the persons pricked by her somewhat pitiless pen, held up writhing for a moment on its cruel point, and then consigned again to a well-earned oblivion. It was the half-century of Mrs. Chapone's much-belauded "Letters on the Improvement of the Mind"; of Glover's "Leonidas," an epic in nine books, which the author thriftily expanded into twelve when he found the book-buying public so tolerant of bombast; of Darwin's "Botanic Garden," enthusiastically admired, and translated into French, Italian, and Portuguese; and of Mrs. Charlotte Smith's "Emmeline," which rivalled in popularity even "The Mysteries of Udolpho," and procured for Mrs. Smith's son easy advancement in the Indian service. "We sigh," says Miss Repplier, "to think how many ladies became famous against their wills a hundred and fifty years ago, and how hard it is now to raise our aspiring heads"; hence the adjective she applies to the half-century, although in reality she makes it out to have been a decidedly dreary half-century for the readers of its platitudinous ponderosities in multi-voluminous book form. It was the age of the "accursed annual," in the essay-

ist's own words; the age of the *Album Amicorum*, flowing with watery sentiment — if halting verse can be said to flow; and the age in which, as Miss Repplier puts it, the most frivolous occupation of the good boy (in the story-book) is searching the Bible, "with mamma's permission," for texts in which David "praises God for the weather." Let us, however, be indulgent, and remember, as we turn in weariness from much of the literature of the "happy half-century," that the paradox of one age is the platitude of the next. Probably the happy half-centurians found their books as wise and as witty as we find ours. But the wisdom and wit of Miss Repplier's observations concerning those books and their readers they could not, unfortunately, without committing an unpermissible anachronism, enjoy.

*Essays
worth
reading.*

American readers of Sir Spencer Walpole's "Essays, Political and Biographical" (Dutton) will no doubt be most generally interested in the author's estimates of American institutions and men. He appreciates the greatness of the American Republic, and his sympathies are freely and cordially expressed. In a well-written paper on the Causes of the American Civil War, inspired, it appears, by the historical work of Mr. J. F. Rhodes, the author declares that "perhaps of all the men born to the Anglo-Saxon race in the nineteenth century, Lincoln deserves the highest place in history." And in his essay on Lord Granville he emphasizes the services of that statesman, in 1862, in preventing the English government from assuming a hostile attitude toward the United States; and *appropos* of the Treaty of Washington (1871) he makes the statement that Lord Granville, "when he left the foreign office in 1874 . . . had given his country the greatest boon which it had ever received from any Foreign Minister: the assurance of peace with the United States." All the papers are interesting and readable — excellent specimens of the author's genial style. The subjects are largely political, but not exclusively so: the paper on the Dining Societies of London has no political interest, and the sketch of the diplomatic activities of the Russian "ambadress," Madame de Lieven, should probably be classed as biographical. But the essays dealing with George Savile, Godolphin, the Croker Papers, and the History of the Cabinet, are popular discussions of problems in English history and politics written with the ease of one who is master of subject and style.

*Forces and
tendencies
of society.*

The words "Modernism and Romance" give the title of a volume from the pen of Mr. R. A. Scott-James, and are fairly descriptive of the contents. The whole is intended to form a continuous argument; and various authors and books are selected "as examples of certain intellectual or emotional forces which are working in our midst and are moulding the psychical organism of society." There are sixteen chapters, with such captions as "Science

and Vandalism," "The Decadents," "The Apostles of Protest," and "The New Romance." In each chapter he discusses representative authors; thus, under "The Fugitives" he writes of Lafcadio Hearn, Miss Edith Durham, Pierre Loti, and Jack London; under "The Self-Conscious Poet," of Mr. W. B. Yeats, Mr. Stephen Phillips, and Mr. John Davidson. His criticism is a good example of the theme of his closing chapter, "The Personal Note in Criticism," in the course of which he says: "The effort to put off the convention of form and rely upon the trained faculty of insight may indeed result in foolish judgments from the foolish, but it will give us wise judgments from the wise." The individual essays in the book are bright as well as thoughtful, although one must often differ from the writer's opinions, literary or other. For example, it is surely a rather intrepid and extreme admirer who would now say of Lafcadio Hearn that "he was probably the first among Englishmen who realised the sterner foundations of Japanese character." England has hardly based her political relations with Japan on the lighter side of the Japanese character, or depended on Mr. Hearn for initial knowledge of her interesting Asiatic ally. Judging the volume as a whole, we must feel, despite the many meritorious parts and frequency of suggestive or even stimulating passages, that the author has not achieved the unity and comprehensiveness for which the title and introduction led us to hope. But every thoughtful reader will appreciate the value of any sane attempt to connect scattered works with general tendencies. (John Lane Co.)

*More of the Irish
literary drama.*

Those already familiar with the plays of Mr. William B. Yeats will need no words to direct them to "The Unicorn from the Stars, and Other Plays" (Macmillan). There will, perhaps, be readers of "The Celtic Twilight" and "The Secret Rose" who have not read "The Land of Heart's Desire" or "The Countess Cathleen"; and to these we may say that in this volume of plays Mr. Yeats presents in a new form some of the motives of his earlier work. Cathleen ni Houlihan, for instance, was one of the subjects of song of Hanrahan the Red, in the days when he lived in the Burrough with Margaret Rooney and her crony Mary Gillis. But there are also those who have but a vague idea of Mr. Yeats and his dramatic work. For such outsiders we will say that one of the phases of the Celtic Renaissance has been the revival of a national drama in Ireland. The movement is not old: we believe that it was about 1900 when the Irish Literary Theatre was founded, for which Mr. Yeats and others wrote plays that generally put forward the conception of national Ireland. Readers will also remember "The Bending of the Bough," by Mr. George Moore. The present volume includes three plays written for the successor to the Irish Literary Theatre, two by Mr. Yeats, and the one that gives its name to the volume, by himself and Lady Gregory. We believe that "The Hour Glass" and "Cathleen

ni Houlihan" have been published before; but "The Unicorn from the Stars" was only given last year. Of these plays we can hardly attempt a criticism in a few words. They are an approximation to an Irish folk-drama, using popular Irish tales as material and popular Irish language as means. And they are really popular Irish, not the conventional idea of it that many of us may have in mind. The plays impress us as having little dramatic character: we should say that they conveyed their idea chiefly by symbol rather than by action. For, like all neo-Celticism, they are symbolic, or at least always have the aroma of symbolism. We like to read and enjoy them, rather than criticize them.

The Government and Cherokees.

A little book with a long title is Dr. Thomas Valentine Parker's on "The Cherokee Indians; with Special Reference to their Relations with the United States Government," which has appeared in the "Grafton Historical Series." In a little more than a hundred pages, the author gives a sketch of the history of the Cherokees from the beginning of their relations with the white settlers of North America to the Federal legislation of 1902. The narrative is interesting, if somewhat annalistic; and the facts are generally accurate. In a work of this size, condensation is necessary and desirable; but Dr. Parker's methods of selection have led him to present rather a brief against the governments of Georgia and the United States for their misdeeds in connection with the Cherokees than a scientific treatment of an important phase of American history. In the broader relations of the Indian question, the book is very weak. There is no index, but a bibliography is added, which, like the text, is somewhat remarkable in its inclusions and omissions. Thus, one finds an enumeration by years of the several annual "Reports of Indian Commissioner," from 1860 to 1902, while an obscure reference to "Fifth Annual Report, Bureau of Ethnology" is the only recognition of Dr. Royce's valuable monograph, to which Dr. Parker might wisely have been more generous of acknowledgment. There is an imposing array of references to Congressional Documents by their serial numbers; but confidence is somewhat shaken when one discovers such an omission as that of the correspondence concerning the emigration of the Indians, contained in Senate Document No. 512, parts 1-5, 23rd Congress, First Session. Dr. Parker's text, however, though partisan in tone, is a good popular introduction to the subject of the Government's dealings with the Cherokees; and this, doubtless, is the place which the author has wished that it should fill.

The man who tames buffalo.

In an isolated desert-rimmed plateau on the north edge of the Grand Cañon of Arizona, two hundred and fifty miles from Flagstaff "and only two drinks on the trail," there lives a man who has spent his long life in the pursuit of wild animals. He has hunted

every well-known wild beast of western North America, and he has never killed anything except when the necessity of getting a living or of defending human life drove him to it. The fun of hunting for him is not in killing, but in capturing and taming his prey. His greatest achievement is represented by the herd of buffalo that browse on his range. Intent upon saving the vanishing race, he spent ten years, in the seventies, hunting, capturing, and taming the animals that became the founders of his herd; and his success brought him fame and the sobriquet of "Buffalo Jones." A summer or two ago, Dr. Zane Grey accompanied the veteran frontiersman on a cougar hunt, with a visit to the buffalo farm and a round-up of wild mustang thrown in. In "The Last of the Plainsmen" (Outing Co.) Dr. Grey has told the story of the lion-hunt at first hand, interspersing with it the camp-fire tales he heard of other of his host's adventures. Chief among these are the account of the memorable day when he roped eight buffalo calves, — whereas it had generally taken him weeks to get one, — and of the musk-ox hunt in the Barren Lands, when hard-won success was turned to failure at the last minute by the treachery of the northern Indians. Out of his long experience Mr. Jones reaches the verdict that "the tame wild animal is the most dangerous of beasts," that it takes years to understand any animal's mode of reasoning — an indispensable requisite to dealing with it, — and that conquering by kindness is an empty phrase as applied to wild things. Dr. Grey is an enthusiastic sportsman, alive to the picturesqueness both of Western scenery and Western character. He is also a skilful photographer of still life, and has furnished many interesting pictures of the country in which he hunted.

Stirring tales of "Great Raleigh."

One of the most remarkable characters in the most romantic period of English history is Sir Walter Raleigh. The facts of his life furnish forth a tale as stirring as any of our novels of adventure and daring. We have in him the love of the sea, with all its mystery and tragedy, the reaching forth into the unknown with, at that time, its boundless possibilities, the actual adventure with suspicious Indians and hostile Spaniards, and the final conflict with unscrupulous enemies at home reaching even to the cowardly occupant of the throne. So, too, we have the wonderful charm of the man, which appealed equally to the Indian in his native wilderness and to the great Queen herself, his conscientiousness which led directly to the scaffold, his stern sense of duty, and his simple piety. Such is the man admirably presented in his latest biography, Hugh de Selincourt's "Great Raleigh" (Putnam). Even though the book is written for the general reader with its caveat for "scholasticus" — usually a warning to be heeded by both learned and laity — the liveliness with which the story is told will recommend it to one already familiar with the facts. A graphic picture is given of "the spacious times of great

Elizabeth," and the heavy change under the contemptible James. The record of Raleigh's trial, his last and ill-fated expedition, and his magnificent death, still grips one as if the story were not as familiar as a twice-told tale.

BRIEFER MENTION.

Of the political figures of the last century that continue to loom large on the national stage, one of the most interesting is that of John C. Calhoun the great Nullifier. An excellent account of his political career has been written for the "American Crisis Biographies" (Jacobs), by Mr. Gaillard Hunt, showing clearly the development of Calhoun's opinions and of his hold upon the South, until he became a man of one idea and the political dictator of his section. An interesting phase of Calhoun's development is his change from a strong national theory of government and vigorous activity as a national statesman, to the extreme States-rights theory as the author and responsible leader of the movement for practical nullification. This change and the reasons for it are clearly brought out by Mr. Hunt, whose treatment of his subject is marked by sympathy and intelligence. While the work does not show the brilliancy that made Von Holst's similar biography so notable twenty-five years ago, its fairness to all parties makes it more trustworthy.

The Library of the University of Iowa has issued a little "Handbook" (of vest-pocket proportions, or very nearly) which gives interesting facts, historical and descriptive, concerning this veritable phoenix of a library that has twice risen from its ashes within the last dozen years. That the Trustees had caught the true library spirit as early as half a century ago is shown by the fact that "when in 1858 it became necessary to close the University because of lack of funds, provision was made to care for the library during the interim and to replenish it 'as circumstances may require.'" Noteworthy is it that even this library for serious and responsible readers and students is a closed-shelf and not an open-shelf library—except at the librarian's discretion.

"A Spanish Reader for Beginners in High Schools and Colleges," by Professor Charles Alfred Tyrrell is sent us by the American Book Co., who also publish a text of Señora Avellaneda's "Baltasar," edited by Dr. Carlos Bransby. This remarkable Biblical drama in verse is the work of a Spanish woman of Cuban birth, who died in 1873, and whose varied writings occupy a high place in contemporary Spanish literature. Dr. Bransby's introduction to this edition is of much value. Messrs. D. C. Heath & Co. are the publishers of a text of Valera's "Pepita Jiménez," edited by Mr. G. L. Lincoln. Unfortunately, the text is abridged, which fact considerably qualifies our satisfaction in its present publication.

A book much after the manner and purport of Samuel Smiles's "Self-Help" is that by the Rev. Madison C. Peters entitled "The Strenuous Career, or Short Steps to Success" (Laird & Lee). The volume is packed with edifying examples of worldly success attained in the face of obstacles; and these are strung together on a thread of good common-sense moralizing. The author warns his readers that the fruits of success turn to ashes in the mouth unless the success sought be a high and worthy

one. True success, he points out, "lies not in getting what you desire, but in achieving that which will elevate and ennoble yourself and at the same time confer some benefit on your kind, — a success which will be measured by its contribution to the world's welfare and happiness." The combination of worldly wisdom with sound moral standards, which the author shows, makes the book a safe and helpful one to put in the hands of aspiring youths.

NOTES.

"The Prairie," "The Pathfinder," and "The Pioneers" are three volumes of Cooper now republished as "Cambridge Classics" by the Houghton Mifflin Co.

"A Financial and Administrative History of Milwaukee," by Mr. Laurence M. Larson, is a recent issue of the "Bulletin of the University of Wisconsin."

"First Year in United States History," by Mr. Melvin Hix, is an elementary work in two volumes, well illustrated, now published by Messrs. Hinds, Noble, and Eldredge.

A new edition of Professor Richard T. Ely's "Outlines of Economics," revised with the collaboration of Professors T. S. Adams, M. O. Lorenz, and A. A. Young, is now published by the Macmillan Co.

Messrs. Duffield & Co. publish pretty two-volume editions, with colored frontispieces, of "Jane Austen's "Pride and Prejudice" and "Sense and Sensibility." Mr. R. Brimley Johnson writes the introductions.

A study of the Sunday laws of the United States is the special feature of "The American Jewish Year Book" for 5669, which otherwise contains the usual miscellany of classified information upon Jewish subjects. The volume is edited by Mr. Herbert Friedenwald, and issued by the Jewish Publication Society of America.

"The Universal Self-Pronouncing Dictionary of the English Language" is a work prepared by Mr. Charles Morris, and based upon Webster. "Hurlbut's Handy Bible Encyclopædia," printed upon thin paper and abundantly illustrated, is the work of Dr. Jesse Lyman Hurlbut. Both books are thumb-indexed, bound in flexible leather covers, and published by the John C. Winston Co.

As evidence that interest in books relating to the Philippines is constantly on the increase, Messrs. A. C. McClurg & Co. announce that their "Handbook of the Philippines," by Mr. Hamilton M. Wright, has recently gone into a second edition, of which a considerable number of copies were taken by a London publisher for the English market and the balance by a Manila firm for sale in the Islands.

The Macmillan Co. publish a bibliographical compilation, by Miss Grace Gardner Griffin, of "Writings on American History" for the year 1906. This is a resumption of the work done for 1902 and 1904 by Professors Richardson and McLaughlin, and its continuance is now guaranteed for at least five years more. It is a pity that there should be no immediate hope for the bibliography of the two intervening years.

The name of David Swing, for many years the leading Liberal preacher of the West, is held in affectionate remembrance by thousands who listened to his eloquent sermons and shared in his gentle ministrations. All these will be glad to learn that there will soon be published a biography, written by the Rev. Joseph Newton,

and authenticated by the family of Professor Swing. The title is to be "David Swing: Poet-Preacher," and the volume will contain portraits and illustrations of Professor Swing's Chicago home, and of the old Music Hall in which he spoke for so many years.

An edition of Goethe's "Hermann and Dorothea," edited by Professor Waterman T. Hewett, and one of Herr Paul Heyse's tale, "Er Soll Dein Herr Sein," edited by Dr. Martin H. Haertel, are recent German texts from the American Book Co. From Messrs. D. C. Heath & Co. we have "Neid," a tale by Herr Ernest von Wildenbruch, edited by Professor C. William Prettyman. Messrs. Henry Holt & Co. publish "A First German Book," the work of Professor George M. Howe.

Professor William Macdonald's "Documentary Source Book of American History" gives us, in a single volume, a selection of the documents hitherto presented in a series of three volumes. Over six hundred pages of source material is now offered to students at a moderate price. The use of this work should become general in our high schools. The student who has this book as an adjunct to his narrative text may easily double the efficiency of his work.

Professor A. Schinz is the editor of a volume of "Selected Poems by Victor Hugo," published by Messrs. D. C. Heath & Co. The arrangement is systematic, and some of the longer poems are abridged. It makes a small book, but a satisfactory one, within its narrowly restricted limits. The same publishers send us a diminutive volume of "Contes Extraits de Myrrha," by M. Jules Lemaitre, edited by Mlle. E. Rivillé-Rensch. The "Lectures Faciles," prepared for the Messrs. Heath by Miss Mary Stone Bruce, is a very elementary reading-book of brief selections.

Publication of the limited definitive *édition de luxe* of "The Poems of Madison Cawein" has been taken over by Messrs. Small, Maynard & Co. The set contains an introduction by Mr. Edmund Gosse, and is illustrated by photogravures after paintings by Mr. Eric Pape. The titles of the five volumes comprising the set are as follows: Volume I, "Lyrics and Old World Idylls"; Volume II, "New World Idylls and Poems of Love"; Volume III, "Nature Poems"; Volume IV, "Poems of Mystery and of Myth and Romance"; Volume V, "Poems of Meditation and of Forest and Field."

The death of Daniel Coit Gilman, which occurred at Norwich, Conn., (his birthplace), on the 13th of this month, deprived the country of one of its oldest and most successful educators and one of its most useful and distinguished citizens. He was a Professor at Yale (his alma mater) from 1855 to 1872; then he became President of the University of California; and in 1875 he took up his great work as President of the young Johns Hopkins University at Baltimore, which he continued for twenty-five years, resigning his trust at the beginning of the new century. Since then he has rendered many honorable and important public services, as President of the Carnegie Institute, of the National Civil Service Reform League, of the American Oriental Society, etc. He has been especially active in the promotion of educational work at the South. Dr. Gilman's published writings include books and magazine articles on educational and scientific subjects, and several important biographies. This is but an outline of Dr. Gilman's varied activities, which continued to the time of his death, in his 78th year.

LIST OF NEW BOOKS.

[The following list, containing 201 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

- Musical Memories:** My Recollections of Celebrities of the Half Century, 1850-1900. By George P. Upton. Illus., 8vo, gilt top, uncut, pp. 345. A. C. McClurg & Co. \$2.75 net.
- With Whistler in Venice.** By Otto H. Bacher. Illus., 8vo, gilt top, uncut, pp. 289. Century Co. \$4. net.
- Recollections of a Varied Career.** By William F. Draper. Illus. in photogravure, etc., large 8vo, gilt top, pp. 411. Little, Brown & Co. \$3. net.
- Personal Recollections of Wagner.** By Angelo Neumann; trans. from the fourth German edition by Edith Livermore. Illus., 8vo, gilt top, uncut, pp. 328. Henry Holt & Co. \$2.50 net.
- John Keats.** By Albert Elmer Hancock. Illus., 8vo, gilt top, uncut, pp. 235. Houghton Mifflin Co. \$2. net.
- Chateau and Country Life in France.** By Mary King Waddington. Illus., 8vo, gilt top, uncut, pp. 333. Charles Scribner's Sons. \$2.50 net.
- An Alabama Student, and Other Biographical Essays.** By William Osler. With portrait, in photogravure, 8vo, uncut. Oxford University Press.
- Louise de la Vallière and the Early Life of Louis XIV.** By Jules Lair; trans. by Ethel Colburn Mayne. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 411. G. P. Putnam's Sons. \$3.50 net.
- A Group of Scottish Women.** By Harry Graham. Illus., 8vo, gilt top, pp. 343. Duffield & Co. \$3.50 net.
- Beau Brummell and His Times.** By Roger Boutet de Monvel. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 149. J. B. Lippincott Co. \$2.50 net.
- Great Raleigh.** By Hugh de Séincourt. Illus., 8vo, gilt top, uncut, pp. 310. G. P. Putnam's Sons. \$3.50 net.
- Women of Florence.** By Isidoro Del Lungo; trans. by Mary C. Steigmann. Illus. in color, etc., 8vo, gilt top, uncut, pp. 299. Doubleday, Page & Co. \$2.25 net.
- Richard Strauss.** By Ernest Newman, with a personal note by Alfred Kalisch. Illus., 12mo, gilt top, uncut, pp. 141. "Living Masters of Music." John Lane Co. \$1. net.
- Thomas Linacre.** By William Osler. Illus., 12mo, pp. 64. G. P. Putnam's Sons. 75 cts. net.
- Abraham Lincoln: A Tribute.** By George Bancroft. With portrait, 12mo, pp. 76. New York: A. Wessels Co. 60 cts. net.

HISTORY.

- A History of the United States.** By Edward Channing. Vol. II., A Century of Colonial History, 1660-1760. With maps, 8vo, gilt top, uncut, pp. 614. Macmillan Co. \$2.50 net.
- Venice: Its Individual Growth from the Earliest Beginnings to the Fall of the Republic.** By Pompeo Molmenti; trans. by Horatio F. Brown. Part III., The Decadence. In 2 vols., illus. in color, etc., 8vo. A. C. McClurg & Co. \$5. net.
- History of the United States of America.** By Henry William Elson. New edition; in 5 vols., illus., 8vo. Macmillan Co. \$7.50 net.
- Napoleon and the Archduke Charles: A History of the Franco-Austrian Campaign in the Valley of the Danube in 1809.** By F. Loraine Petrelo. With maps and illustrations, 8vo, gilt top, uncut, pp. 413. John Lane Co. \$4. net.
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- The History of Events Resulting in Indian Consolidation West of the Mississippi.** By Annie Heloise Abel. Reprinted from the Annual Report of the American Historical Association for 1906. 8vo, uncut, pp. 205. Washington: Government Printing Office.

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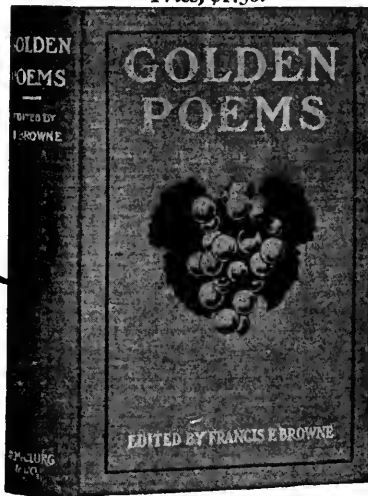
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CHARLES ELIOT NORTON.

The life of colonial New England, resting upon the granite of puritan character, was richly provided with the elements of sincerity and strength, but was singularly devoid of the quality of charm. Two centuries of weathering were needed to disintegrate the rock, and cover it with a soil in which culture might take root and flourish. When the time came, the soil proved richly fruitful, and from it sprang the fine flowers of ethical order and exalted patriotism, of æsthetic feeling and literary art. With that efflorescence of the spirit of man in the new world, America first achieved a literature of its own, and adorned its annals with the names of Bryant and Longfellow and Whittier, of Hawthorne and Lowell and Emerson. As compared with these names, the name of the quiet scholar who passed away at Cambridge on the twenty-first of October was less resounding in the world of publicity, but it does not seem too much to say that in penetrative influence upon American character the man who bore it was the peer of any of his contemporaries. We can think of no man who has embodied more fully and satisfactorily than Charles Eliot Norton the distinctive qualities of that idealism toward which we still believe, despite all discouragements, that our best self as a nation aspires.

Mr. Norton was born November 16, 1827, and consequently lived until his eighty-first year was all but completed. The trees of Shady Hill that waved over his cradle were the trees that filled the air with autumnal murmurs as he drew his last breath; for he was one of the few who in this country of ours have the double fortune of living to venerable age and of dying under the roof-tree that sheltered their infancy. The fact may be taken as symbolical of the steadfast continuity with which his fourscore years were devoted, with a singleness of purpose underlying all their variety of occupation, to the pursuit of essential virtue and truth and beauty. It was in or near his Cambridge home that he labored all the years of his active life, save for his brief period of faring abroad on business in early manhood, for his occasional European sojourns, and for his many summers at Ashfield, among the hills of western Massachusetts. And for the

last half-century Shady Hill has been sought out by the wise and good of other lands as the Mecca of their American pilgrimage, and by the fellow-countrymen, old and young, of the sage who lived there, for the sake of its gracious hospitality, and the inspiration of personal contact with its master.

As the son of Andrews Norton, himself identified with the college for fifty years, Charles naturally became a son of Harvard, and was graduated with the class of 1846, at the age of nineteen. Among his classmates were Child and Lane (later his colleagues), Fitzedward Hall and George Frisbie Hoar. The first few years after his graduation were spent in business, and in 1849 he went on a voyage to the East Indies as supercargo. But the commercial life did not attract him, and he soon took up his studies again. He found his chief interest in the history of art, and this subject necessarily took him to Europe for considerable periods. It was upon one of these European trips (in the mid-fifties) that he made Ruskin's acquaintance, in the cabin of an excursion boat making the trip from Vevay to Geneva. The account of this meeting, as given in Ruskin's "Præterita," is so charming that we will quote from it at some length.

"I noticed that from time to time the young American cast somewhat keen, though entirely courteous, looks of scrutiny at my father and mother.

"In a few minutes after I had begun to notice these looks, he rose, with the sweetest quiet smile I ever saw on any face (unless, perhaps, a nun's when she has some grave kindness to do), crossed to our side of the cabin, and addressing himself to my father, said, with a true expression of great gladness, and of frank trust that his joy would be understood, that he knew who we were, was most thankful to have met us, and that he prayed permission to introduce his mother and sisters to us.

"The bright eyes, the melodious voice, the simple, but acutely flattering, words, won my father in an instant. The New Englander sat down beside us, his mother and sisters seeming at once also to change the steamer's cabin into a reception room in their own home. The rest of the time till we reached Geneva passed too quickly; we arranged to meet in a day or two again, at St. Martin's.

"And thus I became possessed of my second friend, after Dr. John Brown; and of my first real tutor, Charles Eliot Norton.

"The meeting at St. Martin's with Norton and his family was a very happy one. Entirely sensible and amiable, all of them; with the further elasticity and acuteness of the American intellect, and no taint of American ways. Charles himself, a man of the highest natural gifts, in their kind; observant and critical, rather than imaginative, but with an all-pervading sympathy and sensibility, absolutely free from envy, ambition, or covetousness; a scholar from his cradle, nor only now a *man of the world*, but a *gentleman of the world*, whom the highest born and best bred of every nation, from the

Red Indian to the White Austrian, would recognize in a moment, as of their caste."

This characterization by a man of genius leaves little to be said, and serves particularly to illustrate that faculty for friendship which drew into Mr. Norton's intimacy many of the choicest spirits of his time. It would be interesting, did our space permit, to extend the quotation by Ruskin's whimsical speculations as to "what sort of soul Charles Norton would have become, if he had had the blessing to be born an English Tory, or a Scotch Jacobite, or a French Gentilhomme, or a Savoyard Count." For the writer makes it very clear that his new friend does not belong to America, being "as hopelessly out of gear and place, over in the States there, as a runaway star dropped into Purgatory."

Mr. Norton's early connection with Harvard as a teacher took the form of an instructorship in 1851 and of a lectureship in 1863-4. It was not until ten years after this that he entered into his lasting relations with the College. Meanwhile, he married Miss Susan Sedgwick in 1862, and in the same year joined with Mr. Lowell in editing "The North American Review," an occupation which busied him for six years. He was also one of Mr. Godkin's associates in the early years of "The Nation" (begun in 1865), and during the years of the Civil War just preceding he acted as secretary of the Loyal Publication Society, compiling broadsides which strengthened the patriotic heart of the people in their struggle to preserve the nation. Even earlier than all this, he had been influential in bringing about the establishment of "The Atlantic Monthly," and was one of the contributors to its first number. Besides these literary activities, he had also found time to write two books, "Considerations on Some Recent Social Theories," and "Notes of Travel and Study in Italy," dated 1853 and 1859 respectively.

It was, then, with no mean record of scholarly achievement and public service that Mr. Norton, in 1874, at the age of forty-six, accepted the chair offered him at Harvard by his cousin the President. The chair was created for him, and he was styled Professor of the History of Art, but he interpreted art in a broad sense, and found in it as many implications as his friend Ruskin. It has been happily said that his real academic function was to serve as Professor of Things in General, by which is meant simply that his conception of art was so liberal, his sense of the inter-relationship of all cultural and social interests so lively, that he could not nar-

row his work to the mere discussion of æsthetic technicalities, but was perforce constrained to take within his purview all the deeper concerns of human existence. He so vitalized the academic spirit of the institution that he became easily its most popular teacher, and his classrooms were filled to overflowing. His winning manner, and the finished style of his discourse proved so attractive to the eager and ingenuous young men who thronged to his lectures that it became a problem to provide them with accommodation, and it was finally found necessary to reduce their numbers by restricting the courses to upper classmen. During the twenty-four years of his regular teaching, nearly all the students who went through Harvard were found in his classes at one time or another. It would be difficult to overestimate the extent of the influence which he thus exerted upon a whole generation of college students—an influence always exerted for sanity and restraint, for a correct appreciation of art and for the understanding of its correlation with life. As President Elliot once said: "Thousands of Harvard students attribute to his influence lasting improvements in their modes of thought, their intellectual and moral interests, and their ideas of genuine success and true happiness." The only book that resulted from these courses on the history of art was published in 1880, and was entitled "Historical Studies of Church-Building in the Middle Ages."

During the eighties, he added to his work courses on Dante, imparting the results of his life-long study of the poet. As early as 1865, he had joined with Longfellow and Lowell in establishing a little Dante Club in Cambridge, which met Wednesday evenings, largely for the discussion of Longfellow's translation then in active preparation. Mr. Norton's own little book on the "Vita Nuova" (an essay with translations) had appeared in 1859, and his complete version of the work came out in 1867, accompanying his colleague's version of the "Divina Commedia." His own prose translation of the Comedy was given to the world in 1891-2. Not long afterwards he delivered a course of lectures on Dante on the Percy Turnbull Foundation at the Johns Hopkins University. These lectures have never been published, and it should be one of the first duties of his literary executors to see that they are made into a book.

Mr. Norton's editorial labors in connection with Carlyle, Ruskin, Lowell, and Curtis are not the least of his claims upon our gratitude. After Froude's mangled version of the Carlyle

correspondence, the family turned to Mr. Norton for redress, and there resulted "The Correspondence of Carlyle and Emerson" (1883), "The Correspondence of Carlyle and Goethe" (1887), and "Carlyle's Letters and Reminiscences" (1887). For the authorized "Brantwood" American edition of Ruskin, extending to about a score of volumes, but unfortunately far from complete, he wrote the prefatory essays in the several volumes. He was Lowell's literary executor, and gave us (1893) the "Letters of James Russell Lowell" in two volumes. A year later, he had prepared the three volumes of "Orations and Addresses" by George William Curtis, who was also one of his closest friends. He had a true genius for friendship, as these instances show, and as is also revealed in the published correspondence of Edward FitzGerald, Leslie Stephen, and E. L. Godkin, to name only a few other examples. These warm relationships with his famous contemporaries have sometimes led to the ill-natured and unjust assumption that his reputation rests upon a parasitical basis. But no one who reads the letters which these men wrote to him could hold that opinion in good faith, or fail to discern the modest self-effacement which characterized his relations with them.

An important part of Mr. Norton's life is connected with the town of Ashfield, in western Massachusetts, where, with Curtis for a neighbor, he made his summer home for over forty years. He identified himself with the civic life of that little community of a thousand souls, and inspired it with his own ideals of good citizenship. His influence revived the moribund Academy of the town, and the institution of the Ashfield dinners, held annually in the town hall for a quarter of a century, made the place known the country over. He presided at these dinners, and when the homely fare had been disposed of, and the material man was at peace with the world, the spiritual man took his place, and discussed questions of high social and political import, under the leadership of the beloved presiding officer, and of the distinguished guests whom he had brought there to speak. "Ichabod" is now the word for Ashfield, but it will long remain an inspiring memory.

It was during the year of our wicked war with Spain and of our national orgy of iniquitous imperialism that Ashfield became best known to the country. Mr. Norton had no doubts upon the moral issues then involved, and no hesitation in condemning the course taken by his country in those disastrous years. His Ashfield address of August 25, 1898, stirred up a

storm of excitement, and brought upon his head the sort of villification which is always the lot of the far-sighted patriot who dares rebuke his fellow-citizens for their lapse from virtue. As early as June of that year, when he had just retired from his Harvard duties, and accepted the title of Professor Emeritus, he had spoken upon the same subject in Cambridge with no uncertain voice. He had said in closing:

"My friends, America has been compelled against the will of all her wisest and best to enter into a path of darkness and peril. Against their will she has been forced to turn back from the way of civilization to the way of barbarism, to renounce for the time her own ideals. With grief, with anxiety must the lover of his country regard the present aspect and the future prospect of the nation's life. With serious purpose, with utter self-devotion he should prepare himself for the untried and difficult service to which it is plain he is to be called in the quick-coming years."

The wisdom and sanity of that utterance will sometime receive general recognition. It was then the wisdom of a minority, but the decade that has since elapsed already shows signs of a reaction in the sense of that deliverance, and the "untried and difficult service" henceforth to be required of American citizenship will be more and more accepted as an obligation in the days to be.

The man who takes this position in the face of the angry Demos is sure to be called a pessimist, and the title is a badge of honor. The pessimists (in this sense) are about the only persons who have done any real good in the world. To Mr. Norton, the storm-cloud that burst in 1898 had long been gathering. Several years before he had written, in a private letter, of "these dark days when the advocates of culture and the maintenance of morality in politics find their best type in Mrs. Partington," and had added: "At any rate, let us use our brooms as briskly as we can till the tide quite drowns us out." But, however disheartened he grew under the pressure of events, he never lost faith in the future. And once writing to Godkin, he spoke of "the good old cause of civilization—the cause which is always defeated, but always after defeat taking more advanced positions than ever before." In his eightieth year, he said to a friend that if life were to be lived over again he thought, for his part, that he would like to live it in Chicago, because he seemed to see working there, in all the welter of vulgarity and commercialism, a power for good that would in time come to its own. Such hopefulness as that is surely no mark of pessimism in any rational meaning of the term.

Mr. Norton received honors that were fairly commensurate with his deserts. He was awarded the doctorate by numerous universities, including both Oxford and Cambridge. His name was one to conjure with wherever scholarship was held in esteem. His permanent memorial in Harvard is the Library which bears his name, provided by a fund collected in 1905 from over five hundred subscribers, and having as a nucleus his own private collection of books. Two things remain to be done in his further honor. One is the preparation of an adequate biography; the other is the collection of his widely-scattered writings. Of the first, we need only say that the recipient of such letters, addressed to him by such men as Ruskin, FitzGerald, Stephen, Lowell, and Godkin, as have already been published, must have given in measure no less rich than he received, and that the epistolary material for a biography is sure to be abundant. Of the second, we would urge that Charles Eliot Norton belongs to American literature, and that his rightful place among our authors is to be secured and perpetuated only by making generally accessible to readers the large mass of his writing now concealed in the files of periodicals, in editorial contributions to other men's books, and in his unpublished manuscripts. This pious duty should be entered upon at once, and its performance based upon the principle that whatever such a man had to say must be worth preserving.

CABBAGES AND ROSES.

The trend of modern thought has been to assert that cabbages are as admirable as roses — nay, that they are superior; for we can eat cabbages, whereas, like Du Maurier's poor musician, we do not habitually "live on roses." In almost all contemporary criticism this utilitarian idea crops up. We ought to admire, we are told, the creations of the modern fiction-monger, because he gives us people who are of use in the world — farmers, fishermen, doctors, engineers; because these are, as a rule, models of unselfish conduct, paragons who do their whole duty in this life. How superior they are, how much better fitted for our guidance and imitation, than the self-centred, imperious saviors or destroyers of mankind, the lords of ideal fiction, — Prometheus, Achilles, Hamlet, Lear, and their like!

The old literature saw everywhere hierarchies of spiritual and intellectual beings, of animate and inanimate objects. Some incarnations of humanity were greater, wiser, more splendid than others; some natural objects were more beautiful and perfect than the rest. The idea of fitness and appro-

priateness pervaded art. The heroines Ophelia or Belvidera had to go mad in white satin: now we put her in a patched frock and sabots.

It is certain that we are, all of us, striving for wealth, power, distinction, or rule. We prefer mansions to hovels, athletes to cripples, beautiful women to homely ones. The shop-girl dreams of being a duchess; the salesman imagines himself a hero. Why should not this universal, this saving instinct of mankind for what it deems the best find expression in literature? It has always done so before, and the finest figures of fiction are the embodiments of this human worship of greatness and beauty.

The extremes of life are the regions of supreme art. On the one side are the princes and potentates and powers and dominations of the world. It is hardly necessary to say that these need not be born in the purple, — but they must have heads upon which crowns of some kind naturally fall. On the other side are the creatures of the gulf and gloom, dark apparitions of poverty, madness, rebellion, and despair. Great art bridges the distance between these opposite worlds; it strides easily from Hyperion's palace to Job's dunghill; from Illyria's court to the tavern where Burns's Jolly Beggars are congregated; it discovers in one work Lear on his throne dealing out kingdoms, and the same personage crouching on the ground defenseless against the outrage of the elements. In the one case the artist deals with beauty and grandeur, — and poetry and romance come easily to him. In the other case he works with shadow and horror, and power is ready made to his hands. In both cases the subject is given to him and he has only to prove himself equal to it.

But there is a vast extent of life where the subject is not given to the artist, where he has, by mere handling, to make significant and interesting the ordinary and common happenings of mankind. This is the region of social comedy and the modern novel. Molière's work would be mainly of this kind were it not that the gods descend from their heights in the *Misanthrope*, and the gulf surges up from below in *Don Juan*, *Tartuffe*, and the *Miser*. Reacted upon by humor, this middle region of life can become a spectacle of power; painted merely for itself, it is likely to be monotonous, insipid, flat.

Vanessa said that Dean Swift could write beautifully about a broomstick. Our modern novelists do not often write as well as Swift, but their task is essentially to make something out of nothing — to dress up the broomsticks of ordinary life so that they shall seem animated and strong. It is creditable to their skill that they do very frequently produce such an illusion, but somehow their work has the trick of fading away before that of the creators who take the good the gods provide in the shape of great characters and actions.

For there is a difference in the quality of actions. These take color and grandeur from their settings and surroundings. Generally, things done, spec-

tacles presented on the stage of the world, are more impressive in the eye of mankind than those enacted in suburbs or purlieus. A young girl who works to support an aged mother or a crippled brother may have a heart as pure, a devotion as high, as Jeanne d'Arc; but the depth of spiritual monitions, the pomp of state and war, the terror of a fiery doom, lift the French maiden out of all comparison with humbler fates.

Modern writers are almost all humanitarians. It is an honor to their hearts that they are so — that they have taken up the cause of the down-trodden, the forgotten, the average human being. They have said to themselves that love and joy and pain and death are universal, — that there is no reason why a poor young clerk should not love with the passion of a Romeo, why a deserted girl of the streets should not feel as deeply as Marguerite, why any mother mourning over her dead should not be as great a figure as Niobe or Rizpah. And there is perhaps no reason, except that of fitness, if the author feels competent to supply three-fourths of the capital stock in such characters. If he feels that he can afford to throw away subject and rely entirely on handling, there is no reason why he should not do so.

For while sensation, feeling, emotion are universal, intellect is not universal. I am willing to concede that average or inferior human beings feel as deeply as beings of a higher grade; but they cannot express their feelings. They are inarticulate; and art, which is expression, rules out the inarticulate. Romeo is Romeo because of the magnificence with which he utters the litany of love. A Marguerite who could not sing of the King in Thule, or plead with her lover about religion, or utter the wonderful sentences of the dungeon scene, would be a failure. A Lear or a Timon without their kingly splendor of thought and speech would be inconceivable. But the modern novelist may say that he can dower his average or inferior character with thought and language of his own. Even if he can, there is the question of fitness. Ninety-nine times out of a hundred the extremes of action and thought and speech which go to make up a great character in fiction would be ridiculous if brought into the *milieu* of the middle class.

The whole matter comes round to a question of subject. Are there any subjects, actions, themes, better than others? Are there any kind of personages more suited to exploitation in literature than the common ruck of mankind? Are there any surroundings — grandeurs or splendors of scenery, sunsets, storms, moonlight magnificences, architectural backgrounds, palaces, gardens, and the like — which help and heighten a work of art? In short, is there any real difference between cabbages and roses?

In one of the first and perhaps one of the most important of Matthew Arnold's critical pieces, the preface to his *Early Poems*, he deals with this question. The essay is a revolt against the mannered

detailed modern work in poetry — all foreground — and an appeal for the large masses and outlines of the ancients. Seize a great action, he tells the poet; approximate language will follow. It will — if the author is filled with the power of his theme, capable of being thrilled by its significance. Great actions are usually the results of great causes; they take place among those who have that stamp of intellectual superiority which, far more than emotional agitation, is the mark of the highest type of literary creation. Emotion must exist in them, but it must find vent in deeds and words which denote mental power. The modern novelist, in painting the average man and woman, is necessarily debarred from great actions. His sense of fitness keeps him from putting into the mouths of his characters that concentrated intellectual speech which was the privilege of the poets of the past. He tries to make up for these deficiencies by the analysis of character and of moods of mind. But just so far as he pushes this, his figures lose validity and vitality. They are seen to be puppets moved by himself — or, at the best, dissections of dead souls.

Life seen near at hand is mostly detail. The trivial, the unimportant, the commonplace, do not fall away and leave the masses and the meanings of the scene apparent. Real contemporary life, therefore, would seem to be suited mainly to comedy and social satire. Not until we get away from the foothills do the great mountains loom up. It is not that the heroic age is past — that there are no great souls, mighty intellects, wonderful actions, magnificent settings for deed and character to-day. All these things doubtless crowd the world. But just as the singular and superb figures and actions which gleam to us out of the past were in their own time obscured by rivals or inferiors, so with us our best is hidden and hustled away in the multitude of happenings. In this sense it may be said that the commonplace is the uncommon which has not yet been tested by time and space.

Practically, the great artists of literature who have brooded deepest over life have affected the distant or the past for their creations. They were not foolish enough to doubt that human life is always essentially the same; they did not really believe in any Age of Gold, or Day of the Gods. But they knew that to evolve tragedy, romance, poetry, they must get away from the garish light of their own hour. All the great epic poems are projections against the mists of antiquity. The great dramas are founded on traditions and legends of historical or immemorial past. Shakespeare has not one play of contemporary life — or if the Italian Comedies are contemporary, they get from remoteness what they lack in age. Again and again modern poets and romance writers have entered the grave of the past to resurrect it. Goethe and Schiller, the German Romanticists, Scott, Byron, Rossetti, Hawthorne, Poe — one would have to call the roll of modern literature to name all who have, in the main, avoided their own day and their own

native life. To be sure, there are exceptions. Perhaps Hugo's *Les Misérables* is the most remarkable effort to find romance and tragedy at home. Is it successful? And are the Realists — the men and women of the last great revolt in literature, the artists who have refused to paint except direct from the model — are they successful? In comedy, in social satire, there can of course be no doubt: that is their province, and Jane Austen and a hundred successors must live in letters. But in tragedy, in romance, have the Realists, the greatest of them, — Balzac, Turgenieff, Zola, Tolstoi, — done anything that will last beside the work of the older schools? Time alone can tell. Yet these authors have one of the sources of power that I have indicated above: they dive into the depths and draw forth its creatures of gloom and horror. They deal little with average fairly-contented or happy humanity. If anything saves them from posterity, it will be their pessimism.

CHARLES LEONARD MOORE.

CASUAL COMMENT.

AN EDUCATOR AND ADMINISTRATOR OF MORE THAN NATIONAL FAME was Daniel Coit Gilman, whose recent death was briefly noted in our last issue. Although we are inclined to identify him chiefly with the Johns Hopkins University, of which he was the first president and whose destinies he controlled for a quarter-century, his leadership in other good causes and large enterprises was enough to make him famous. His first educational position, after a thorough training at home and abroad, was the librarianship at Yale, to which he was appointed in 1855, at the age of twenty-four. But he soon transferred his interests and energies from the library to the class-room, being made professor of physical and political geography, and about the same time also secretary of the governing board of the Sheffield Scientific School. Two other offices, the superintendency of public schools and the secretaryship to the State Board of Education, fell to him before leaving New Haven, in 1872, to assume the presidency of the new University of California. His acceptance, three years later, of the task of shaping the first real university in this country, — “a place for the advanced special education of youth who have been prepared for its freedom by the discipline of a lower school,” in Dr. Gilman's own words, — and his splendid success in building up an institution that soon ranked with the old universities of Europe, are matters too familiar to need dwelling on here. The work of his last years as head of the Carnegie Institution at Washington, and his literary labors — chief of which is his “Life of James Monroe” in the American Statesmen Series — are less familiar to the public. Curiously enough, and perhaps somewhat unfortunately, Dr. Gilman's attention to matters of practical administration, to dealing with men and rubbing

elbows with the world, had developed in him a cast of countenance that bespoke shrewdness and hard common sense rather than profound learning and intimate acquaintance with the world of letters. Thus he sometimes failed of being credited with the scholarship, wide rather than deep, that he undoubtedly possessed. . . .

THE INIQUITOUS BOOK PUBLISHER, that cruel taskmaster who grinds the faces of poor authors and stubbornly refuses to conduct his business solely for the glory of literary art and the speedy emolument of writer-folk, plies his shameful trade from Greenland's icy mountains to India's coral strand (with some allowance for poetic license), and from where Aurora first tints with pink the morning sky to where Phœbus's car descends afar in a blaze of glory into the western wave. The "Japan Times" prints an article deploring the yoke of poverty imposed by publishers on the necks of long-suffering authors, and announcing the formation of an association for diverting the stream of *yen* now pouring into publishers' pockets so that it shall henceforth empty into the purses of authors. "The Association," the writer proceeds, in language that we take pleasure in reproducing unaltered, "has been mooted under the name 'Fushin-kai' by Messrs. Kikutei Taguchi, Shunyo Yanagawa, and others. According to its prospectus, members shall produce one work each every year; the copyright shall be preserved by the Association, ten per cent of the proceeds from the sale of the book shall be granted to the author, and the remainder shall be appropriated to the funds of the Association. The principal object of proceeding funds is to render relief to members." All very beautiful, but incomplete. How about disastrous ventures? Will ten per cent of the losses on an unsuccessful book be collected from the author and the remainder deducted from the "proceeding funds" of the Association, or levied on its members? And is there to be any censorship or control of the works that the members are expected, willy-nilly, to produce, "one work each every year"? Brave schemes like this have flourished (in glowing prospectus) nearer home than Japan; but like the famous and (in all respects but one) admirable plan for belling the cat, their largeness of promise throws into total eclipse their meagreness of accomplishment. . . .

A GERMAN OSCAR WILDE, in the person of Franz Wedekind, is writing for the now world renowned "Chamber Theatre" in Berlin plays that are described as ultra-realistic, with strong leanings toward the erotic. The extreme realism is more properly Zolaesque, but interwoven are bits of epigram and repartee not unworthy of Oscar Wilde at his best. The theatre's revolving stage, with its seven faces for successive presentation to the audience, makes possible a bewilderingly rapid change of scene; so that many of Herr Wedekind's plays resemble, in the shortness of the segments into

which they are cut, the breathless and harrowing tales serially told in the cheap daily newspaper. Details of the realistic effects aimed at (and often hit) at the "Chamber Theatre" are given by Mr. C. Valentine Williams in "The Contemporary Review." The very rising of the curtain is attended with solemn ceremony. First a gong is sounded somewhere at the back of the stage,—one heavy, booming note. The attendants glide noiselessly to the doors and close them; the lights are slowly dimmed till darkness is produced; then the gong sounds again, and with a soft rustle the green silk curtains divide, the drop rises, and the play begins. As the faintest ray of daylight would spoil the perfect illusion, there are no matinées at the "Kammerspielhaus"; and, moreover, calls before the curtain are forbidden, lest the charm should be broken. Besides Wedekind, Ibsen and Maeterlinck are played at this theatre. "Ghosts" is said to have been presented with a faithfulness of detail, a perfection of acting, and a ruthlessness of subtle finesse, that were positively wrenching. On the whole, the reported plans and purposes of this Berlin enterprise had raised hopes of rather better and worthier things than are now described by eye-witnesses. But the stage rarely rises to a level higher than the public on which it depends for support. The "Chamber Theatre" is unendowed, its managers are human, they have their bills to pay,—so what could one expect? . . .

DANTE IN OMARIAN QUATRAINS would have at least, amid the countless translations of the *Divina Commedia*, the quality of novelty. The Rev. Dr. William Wilberforce Newton is said to be now engaged upon a new version of the poem, wherein he makes use of the four-line stanza rendered so familiar to all the world by FitzGerald and his imitators and parodists. Not the entire poem, however, is to be thus rendered, considerable portions being modelled somewhat after the plan of the Greek chorus. Will it be possible to read any of Dante's lines in the metre of Omar and still feel that one is reading Dante? Take, for instance, the very opening stanzas, which Dr. Newton has thus turned into English:

"Dark was the wood and devious was the way
When in life's journey towards the close of day,
Midmost twixt youth and age, a stubborn path
Beguiled my feet that were not used to stray.

"How hard a thing in truth it is to tell
The rough and cruel steps I took! The spell
Of terror worse than death which o'er me hung
The while I loitered in this wooded dell.

"Ah! bitter was that fear, enmeshed with Fate!
E'en Death itself seemed like a kindlier state.
Yet what I saw when from the light I turned,
And all the good I found, I will relate."

There is much that is novel in Dr. Newton's plan of an English Dante, and we hope he will see fit to publish his work—the occupation and recreation of many leisure hours; but the feeling that he is in

some sense infringing on FitzGerald's patent must be more or less present with his readers. Such, at any rate, has been our feeling in reading the few excerpts which have come to our notice.

. . .

THE ARMY OF UNEMPLOYED OR WOULD-BE NOVELISTS responded nobly to the hundred-guinea prize lately offered by Mr. Fisher Unwin, the London publisher, for the best first novel (first by its author) submitted to him. This offer is said to have brought forth a stream of type-written matter estimated at eighteen miles in length—a result at once pitiful, pathetic, and amusing. Excepting a small fraction of a furlong, all those miles of innocent white paper, bescribbled with comedies and tragedies, with heroisms and villainies, with plots and counterplots, were to no purpose, except possibly to teach the deceitfulness of human hopes. The fortunate fraction, entitled "The Woman and the Sword," is from the pen of one Rupert Lorraine, who, by his coy reluctance to grant the publisher a personal interview, and by other marks of shyness, excites one's suspicions that "Rupert Lorraine" (happy commingling of linguals and dentals, with one labial to give snap to the whole) may be a pseudonym, and also that the modestly shrinking Rupert may be a woman. The story, however, whatever its authorship, is to be published very soon, and is to be made the basis of still further prize offers,—for the best telegraphic criticism, not exceeding twelve words, of its merits (and defects?), for the best limerick inspired by its pages, and for the best imaginary portrait of the reticent Rupert.

. . .

MISCORRECTIONS OF MISQUOTATIONS are sometimes amusing; but there is one in the October number of "The Author" that surprises and puzzles more than it amuses. A correspondent, apparently well-read and not unused to handling a pen, takes issue with "C. K. S." (even cis-Atlantic readers will recognize who is meant) on the literary ethics involved in a recent case in the English courts, and shows his approval of the court's decision that literary work should not be liable to "rehash on the part of irresponsible editors." The writer then adds: "But the many lovers of FitzGerald must have squirmed at so hideous a misquotation as fell from the lips of the great *littérateur* during the progress of the case. . . . 'Ah, take the cash in hand, and let the credit go,' 'C. K. S.' was reported to have said, which does not so correctly interpret his attitude towards literary work as what FitzGerald really wrote: 'Ah, take the cash in hand, and waive the rest.'" If this last is a variant reading of the third line of FitzGerald's thirteenth quatrain, it is certainly an unfamiliar one. This volunteered correction from one signing himself "Omar," together with the incorrect form of FitzGerald's name, makes one wonder whether the Tent-maker and his English translator are already falling into oblivion in England.

AN ENGLISH READER OF THE DIAL seems angered by the examples of misquoted poetry taken from a prominent London weekly and printed in a recent issue, and he retorts, with little logic and no signature, that the locution "from whence," which appears in the same paragraph, is "ignorant usage" such as "a third form schoolboy would be flogged" if guilty of. The schoolboy might offer in defense that the phrase appears in the works of standard English authors, and that the International Dictionary says of it: "*From whence* is fully authorized by good usage." But this would probably increase, rather than allay, the anger of our pleonastic friend.

COMMUNICATIONS.

DID ST. PETER "PETER OUT"?

(To the Editor of THE DIAL.)

In your latest issue is a discussion of the source of the expression "peter out." The dictionaries throw no light on the subject. Perhaps that is because the etymology of the phrase is so obvious, particularly to anybody who has a tolerable familiarity with the Bible. You will remember that Peter denied Christ. He "Petered out" in the most shameful way at a critical time in the life of the great teacher. There is no chance for the learning of the scholars in this matter. The thing is obvious on its face.

CLINTON B. EVANS.

Chicago, October 20, 1908.

THE ORIGIN OF "PETER OUT."

(To the Editor of THE DIAL.)

In the matter of "peter-out," passing the almost too obvious suggestion of Peter's weakness at the trial of Jesus, for this recent phrase we seek a modern origin. Peter was a fisherman; hence he was early taken as the patron saint of that craft. The guild of Fishmongers in London has the cross-keys of St. Peter in its armorial bearings. It is not strange, then, if Peter and fish are often found together in phrase and fable. The haddock is named in France *morue de Saint Pierre*, bearing on his shoulders two dark spots that show where the saint pinched him when he took the tribute coin from his mouth; and elsewhere the "John-dory" is a *peterfish* with the same tradition. Hunting for an etymology in a Danish dictionary, I ran upon the singular fact that a "Peterman" is a fisherman; and Halliwell, Wright, and Hotten say the same thing; but Hotten limits this use of the word at the present time to Gravesend on the Thames.

A "peterboat" is defined in the Standard Dictionary as a fishing-boat pointed alike at both ends; also, a crate to float in the water and keep fish alive: said to be a "local U. S. usage." The Webster International does better: "A peterboat is a fishing-boat *sharp* at both ends." Halliwell (Arch. and Prov. Engl., edit. 1855) says, "A boat which is built sharp at each end and can therefore be moved either way." He calls it a Suffolk word, from the east coast of England. Wright agrees on this. But hear Admiral W. H. Smyth of the Royal Navy (of whose many books see Allibone): "*Peterboat*

a fishing-boat of the Thames and Medway, so named for St. Peter, the patron of fishermen. . . . These boats were first brought from Norway and the Baltic. They are generally short, shallow, sharp at both ends, with a well for fish in the centre [here is the Standard's crate], 225 feet over all, and six feet beam" (Sailors' Wordbook, 1867, s. v.). Notice that all these definitions put stress on the sharpness of the ends of the boat. Here then is the original of "peter-out," to grow small or thin.

Hotten (Slang Dictionary, 1865) defines the verb, "to *peter*, to run short or give out." Bartlett (Dictionary of Americanisms, edit. 1877) says, "To *peter out*, to exhaust, to run out." He quotes two examples, — from the Boston Post, 1876, "the mines were *petered out*," making the verb passive, or like *is gone, is fallen*; from the N. Y. Tribune, "the influence of the Hon. — seems to have quite *petered out*."

But I first heard "peter-out" nearly twenty years earlier, in 1858, from a New Hampshire man. He had been on a farm, and later in a printing-office in Dover, a river city; still later he was among the lumbermen of Minnesota. The word in his mind had no relation to mining. This fact, and Hotten's definition in 1865, prove that the Standard Dictionary certainly errs in defining the word as primarily a mining term. It says: "In mining, to thin out, become exhausted: said of a vein or seam: and used with *out*: colloquially extended to anything that fails, or loses its power, efficiency, or value." On the contrary, the phrase was extended to mining from its wider sense. The definition in the Webster International is correct, but is plainly made up from Bartlett; and it is erroneously marked "Slang, U. S." But I have shown that it is English in origin. As *peterboat* preceded *peter out*, I am warranted in deriving the verb from the tapering shape of the boat, thin and sharp.

There are two other verbs that I should notice: (1) *peter*, to act the Peter Funk at an auction, making fictitious bids; this is purely American; (2) the English *pether* (Wright, Prov. Dict., and Halliwell), "to run; to ram; to do anything quickly or in a hurry." This is in use in America; for instance, "I'm gwine to *peter down* to Washington" (Chicago Evening Post, 1871).

SAMUEL WILLARD.

Chicago, October 24, 1908.

A QUESTION OF MISQUOTATION.

(To the Editor of THE DIAL.)

In regard to the misquotation of an extract from "The Rainy Day," commented on in the "Communications" department of your last issue, where an English writer is accused of making seven errors in quoting two lines from Longfellow's familiar poem, I notice that four of the errors are caused by the substitution of the last line of the third stanza of the poem (correctly quoted) for the last line of the first stanza, which is thus incorrectly quoted. That is, four of the seven words that are wrong are really Longfellow's, and appear elsewhere in the poem.

H. W. F.

Cambridge, Mass., October 26, 1908.

[It is true that the substitutional words appear elsewhere in the poem. They appear also in the dictionary.—EDR. DIAL.]

THE PUBLIC LIBRARY AND THE WORKINGMAN.

(To the Editor of THE DIAL.)

Referring to the paragraph on page 202 of THE DIAL of October 1, giving an account of the "Boston cabman of literary tastes," it occurs to me that your readers might be interested in seeing a list of books which one of our branch librarians recently reported to me as having been read by a worker in the Wolverine Brass Works in this city. It is the purpose of this enterprising workingman to take up the history of all the countries in a similar way. This is his list: Prescott, "Conquest of Mexico," "Conquest of Peru"; Donnelly, "Atlantis"; Young, "Rome"; Hudson, "Greece"; Okey, "Story of Venice"; Crawford, "Salve Venetia"; Myers, "General History"; Breasted, "History of Egypt."

I am sure such a list might be paralleled by other librarians if they keep track of what individuals are reading.

SAMUEL H. RAUCK, Librarian.

Grand Rapids Public Library, October 20, 1908.

THE ADMINISTRATION OF THE UNIVERSITY OF ILLINOIS.

(To the Editor of THE DIAL.)

Enclosed please find a communication which is called forth by an article lately appearing in the public press, attacking the administration of the University of Illinois. The Senate of this University consists of the whole body of full professors, and may be presumed to voice the University sentiment in any matter it takes action about. It will be seen that this body has adopted an absolutely unqualified vote of confidence in the President of the University and his administration of University affairs. If you will kindly give this communication a place in your columns, you will confer a favor on the Faculty of the University of Illinois.

ARTHUR H. DANIELS,

Professor of Philosophy, Secretary of the Senate.

Urbana, Illinois, October 16, 1908.

At a meeting of the Senate of the University of Illinois, held Thursday afternoon, October 15, the following resolutions were adopted:

Whereas, There is ground for apprehending that recent articles in the press may lead the public to think that academic freedom is suppressed or interfered with at the University of Illinois by the President, or that tenure of office is insecure because of autocratic administration; therefore, without entering at all into a discussion of the case referred to in said article, be it

Resolved, By the Senate of the University of Illinois (a body which includes all heads of departments and full professors in the University), that it is our belief that each member of the faculty has entire freedom of opinion; that he is free to express his opinions on all matters of University administration and educational policy to his colleagues and to the President without interference and without fear that it will endanger his position.

Resolved, That we hereby express our confidence in the President of the University and our conviction that he administers his high office as a colleague rather than as a superior.

Resolved, That in the opinion of the University Senate the course of the administration has been such as to stimulate to a marked degree the higher scientific and educational interests of the University.

Resolved, That as members of the faculty we assure the President of our loyal and hearty support in the varied and difficult responsibilities imposed upon him as the executive head of this University.

The New Books.

A WOMAN IN UNKNOWN LABRADOR.*

Few books of exploration have commanded so wide an interest, on the part of such varied classes of readers, as Mr. Dillon Wallace's "The Lure of the Labrador Wild" and "The Long Labrador Trail." In the former, Mr. Wallace told of the unsuccessful attempt, in 1903, of Leonidas Hubbard, Jr., himself and an Indian guide named George Elson, to traverse the interior of Labrador northward. Starvation was Hubbard's fate; Wallace narrowly escaped the same death after struggling heroically to save his leader and comrade; the Indian guide, with centuries of endurance as his heritage, succeeded in reaching a settlement and sending aid — in time for Wallace, too late for Hubbard. In the second book Wallace related his successful attempt (two years later), inspired by the example of his friend, to accomplish the task that Hubbard had undertaken.

It would be curious to appraise at their true value the elements of these narratives which have led to their wide circulation. In point of scientific value, neither can be compared with scores of travel books — notably, recent volumes of Arctic exploration. Probably the true reasons for the far-spread interest they awakened were, first, their appeal to the average, active, out-of-doors sort of man as the narrative of an adventure within the range of his own foresight, fortitude, and strength; and, second, the tense dramatic style of the narrator, and the intimate, elemental and deeply tragic events of the first book, and to a lesser degree of the second.

Now, Mrs. Leonidas Hubbard, Jr., gives us the narrative of her own successful effort to complete her husband's unfinished work in order that his name "should reap the fruits of service which had cost him so much." To the story of her journey she appends the diary of her husband from the outset of his trip to the time he fell asleep forever, and the narrative of George Elson, his guide, covering his own experiences on that first fatal trip. The book is very fully illustrated; there are excellent portraits of Mrs. Hubbard and her husband, and a map which enables the reader to follow every weary portage, every night's camp, and almost every dip of

the paddle that carried this courageous woman through the wilderness.

Mrs. Hubbard started by canoe from the Northwest River post, at the head of Groswater Bay, June 27, 1905 (not July 27, as an inexcusable typographical error on page 24 would have us believe). Her companions were four in number — Elson, who had been her husband's guide; Joseph Iserhoff, a Russian half-breed; Job Chapies, a pure-blood Cree Indian; and Gilbert Blake, a half-breed Eskimo boy trapper, — the last, unlike the others, a resident of Labrador. Her outfit included two canvas-covered canoes, nineteen feet long, thirteen inches deep, and thirty-four inches wide, and with each of them three paddles and a sponge. The remainder of the outfit consisted of two balloon-silk tents, one stove, seven water-proof canvas bags, one dozen ten-pound waterproof balloon-silk bags, three tarpaulins, 392 pounds of flour, four pounds of baking powder, fifteen pounds of rice, twenty cans of standard emergency rations, twelve pounds of tea, twelve pounds of chocolate, sixty pounds of sugar, twenty pounds of erbswurst, one ounce of crystalline, four cans of condensed milk, four cans of condensed soup, four pounds of hard-tack, two hundred pounds of bacon, fourteen pounds of salt. She had also kitchen utensils, three small axes, one crooked knife, and two nets. The firearms were two rifles — a 45-70 with sixty rounds of ammunition, and a 38-55 with a hundred rounds. Each of the men had a 22 calibre single-shot pistol for small game, a pair of light wool camp-blankets, and an extra pair of "shoe-packs." Mrs. Hubbard was, of course, provided with a revolver, fishing-tackle, kodaks, films, a sextant, and an artificial horizon. With naive femininity she says:

"I wore a short skirt over knickerbockers, a short sweater, and a belt. . . . My hat was a rather narrow brimmed soft felt. I had one pair of heavy leather moccasins reaching almost to my knees, one pair of high sealskin boots, one pair low ones, and three pairs of duffel. Of underwear I had four suits and five pairs of stockings, all wool. I took also a rubber automobile shirt, a long Swedish dog-skin coat, one pair leather gloves, one pair woolen gloves, and a blouse — for Sundays. For my tent, I had an air mattress, crib-size, one pair light camp blankets, one light wool comfortable weighing 3½ lbs., one little feather pillow, and a hot-water bottle."

From Grand Lake Mrs. Hubbard passed into the Nascaupsee River without difficulty, but not without thoughts of the dreadful error which had led her husband's party to pass by its outlet and enter the fatal Susan River, five miles beyond. By canoe and portage she followed the

* A WOMAN'S WAY THROUGH UNKNOWN LABRADOR. An Account of the Exploration of the Nascaupsee and George Rivers. By Mrs. Leonidas Hubbard, Jr. Illustrated. New York: The McClure Co.

northwesterly course of the Nascaupée, leaving it only for the long portage to Seal Lake, which she reached in three weeks, the distance covered being a hundred and fifteen miles. From Seal Lake the Nascaupée River carried her westerly to Lake Michikamau — Lake Michikamau, which her husband had been destined to see, but never to reach, ere he turned discouraged backward for the desperate struggle to reach the coast before winter. Through Michikamau her route was northward again to Lake Michikamats, and thence by a chain of small lakes to the very source of the Nascaupée and the George River, the height of land from which she would thenceforth travel downward instead of upward, though northward still, her hopes and fears now centred on reaching Ungava Bay. She had now travelled three hundred miles. Her journey had been one of compelling interest; she had found Labrador beautiful, “with a strange, wild beauty, the remembrance of which buries itself silently in the deep parts of one’s being.” In the beginning, she says, there had been no response to it in her heart; but gradually, in its silent way, it had won, “and now was like the strength-giving presence of an understanding friend.” She had not experienced hardship. Weariness and discomfort she had met with determined good-humor and optimism.

The northward descent, the second half of the journey, was made on the George River, and the descriptions of its rapids are among the best in the book. Near one of the lakes of the upper George, Mrs. Hubbard had the good fortune to witness the migration of the caribou, which she thus describes :

“We pushed on, keeping close to the west shore of the lake. Little more than a mile further up, the men caught sight of deer feeding not far from the water’s edge. We landed, and climbing to the top of the rock wall saw a herd of fifteen or more feeding in the swamp. I watched them almost breathless. They were very beautiful, and it was an altogether new and delightful experience to me. Soon they saw us, and trotted off into the bush, though without sign of any great alarm! George and Job made off across the swamp to investigate, and not long after returned, their eyes blazing with excitement, to say that there were hundreds of them not far away. Slipping hurriedly back into the canoes, we paddled rapidly and silently to near the edge of the swamp. Beyond it was a barren hill, which from near its foot sloped more gradually to the water. Along this bank, where this lower slope dropped to the swamp, lay a number of stags, with antlers so immense that I wondered how they could possibly carry them. Beyond, the lower slope of the hill seemed to be a solid mass of caribou, while its steeper part was dotted over with many feeding on the luxuriant moss.

“Those lying along the bank got up at sight of us, and withdrew toward the great herd in rather leisurely

manner, stopping now and then to watch us curiously. When the herd was reached, and the alarm given, the stags lined themselves up in the front rank and stood facing us, with heads high, and a rather defiant air. It was a magnificent sight. They were in summer garb of pretty brown, shading to light grey and white on the under parts. The horns were in velvet, and those of the stags seemed as if they must surely weigh down the heads on which they rested. It was a mixed company, for male and female were already herding together. I started toward the herd, kodak in hand, accompanied by George, while the others remained at the shore. The splendid creatures seemed to grow taller as we approached, and when we were within two hundred and fifty yards of them their defiance took definite form, and with determined step they came toward us.

“The sight of that advancing army under such leadership was decidedly impressive, recalling vivid mental pictures made by tales of the stampeding wild cattle in the west. It made one feel like getting back to the canoe and that is what we did. . . . We and the caribou stood watching each other for some time! Then the caribou began to run from either extreme of the herd, some round the south end of the hill, and the others away to the north, the line of stags still maintaining their position. . . . A short paddle carried us round the point . . . and there we saw them swimming across the lake. Three quarters of a mile out was an island, a barren ridge, standing out of the water, and from mainland to island they formed as they swam an unbroken bridge; from the farther end of which they poured in steady stream over the hill-top, their flying forms clearly outlined against the sky. How long we watched them I could not say, for I was too excited to take any note of time; but finally the main body had passed. Yet when we landed above the point from which they had crossed, companies of them, eight, ten, fifteen, twenty in a herd, were to be seen in all directions. . . . The country was literally alive with the beautiful creatures and they did not seem to be much frightened. They apparently wanted only to keep what seemed to them a safe distance between us, and would stop to watch us curiously within easy rifle shot. Yet I am glad that I can record that not a shot was fired at them. Gilbert was wild, for he had in him the hunter’s instinct in fullest measure. The trigger of Job’s rifle clicked longingly, but they never forgot that starvation broods over Labrador, and that the animal they longed to shoot might some time save the life of one in just such extremity as that reached by Mr. Hubbard and his party two years before. . . . For fifty miles of our journey beyond this point we saw companies of caribou every day, and sometimes many times a day, though we did not again see them in such numbers. The country was a net-work of their trails, in the woodlands and bogs cut deep into the soft soil, on the barren hillsides, broad dark bands converging to the crossing place at the river.”

The caribou seem to have been on their way to the highlands between the George River and the Atlantic. Mrs. Hubbard believes herself the first person to have witnessed the migration of the great herd, save the Indians, who slaughter the caribou in great numbers during this period.

It was the expectation of the party to find the Nascaupée Indians and secure from them some information as to the character of the George

River whose waters they must now traverse to their journey's end. The guides were apprehensive.

"Turning to me, George remarked, 'You are giving that revolver a fine rubbing up to-night.'

"'Yes,' I replied, laughing a little, 'I am getting ready for the Nascaupees.'

"'They would not shoot you,' he said gravely. 'It would be us they would kill if they took the notion. Whatever their conjuror tells them to do, they will do.'

"'No,' asserted Gilbert, 'they would not kill you, Mrs. Hubbard. It would be to keep you at their camp that they would kill us.'

"I had been laughing at George a little, but Gilbert's startling announcement induced a sudden sobriety. As I glanced from one to the other, the faces of the men were all unwontedly serious. There was a whirl of thoughts for a moment, and then I asked, 'What do you think I shall be doing while they are killing you? You do not need to think that because I will not kill rabbits, or ptarmigan, or caribou, I should have any objection to killing a Nascaupee Indian if it were necessary.' Nevertheless, the meeting with the Indians had for me assumed a new and more serious aspect, and, remembering their agony of fear lest some harm befall me ere we reached civilization again, I realized how the situation seemed to the men. When I went to my tent it was to lie very wide awake, turning over in my mind plans of battle in case the red men proved aggressive."

The meeting with the Nascaupee Indians proved, however, to be one of the most agreeable incidents of the trip. The first inquiry of the Indians was for tobacco, and then hands were extended in greeting. In broken English, but with expressive gestures, the Indians informed them of the distance and course yet to be travelled. An arm held at an angle showed the rapids to be expected, and a vigorous drop of the hand indicated the falls. Best of all was the assurance that if they travelled fast they would sleep but five times before reaching the post at Ungava. This meant that Mrs. Hubbard would arrive in time to secure passage on the last steamer leaving before the long Labrador winter set in. The Indians were hospitable, but no gallantries were attempted except a very diplomatic and indirect effort on the part of one young brave to make an impression on the fair visitor.

"One of the young men, handsomer than the others, and conscious of the fact, had been watching me throughout with evident interest. He was not only handsomer but his leggings were redder. As we walked up toward the camp he went a little ahead, and to one side. A little distance from where we landed was a row of bark canoes turned upside down. As we passed them he turned, and, to make sure that those red leggings should not fail of their mission, he put his foot up on one of the canoes, pretending, as I passed, to tie his moccasins, the while watching for the effect."

From the Nascaupee camp the George River was an almost continuous course of rapids.

There were stretches, miles in length, when the slope of the river was a steep gradient, and Mrs. Hubbard held her breath as the canoe shot down at toboggan speed. There was not only the slope down, but a distinct tilt from one side to the other of the river could be observed. Even when the water was smooth and apparently motionless (though actually tremendously swift) the slope downward was clearly marked.

"But more weird and uncanny than wildest cascade or rapid was the dark vision which opened out before us at the head of Slanting Lake. The picture in my memory still seems unreal and mysterious, but the actual one was as disturbing as an evil dream. Down, down, down the long slope before us stretched the lake and river, black as ink under leaden sky and shadowing hills. The lake, which was three-quarters of a mile wide, dipped not only with the course of the river but appeared to dip also from one side to the other. Not a ripple or touch of white could be seen anywhere. All seemed motionless as if an unseen hand had touched and stilled it. A death-like quiet reigned and as we glided smoothly down with the tide we could see all about us a soft, boiling motion at the surface of this black flood which gave the sense of treachery as well as mystery."

The travelling day was a short one during this part of the trip; the strain on the men was too intolerable to be borne for many hours. The nights were made hideous by the mosquitoes. The flies had nearly driven Mrs. Hubbard to distraction at an earlier period of the journey. Even a heavy veil, of several thicknesses, was insufficient protection.

And so they raced down to the bay and found they had arrived ahead of the ship whose departure without them they had feared so strongly. Summing up, they found they had travelled 576 miles from post to post; the trip occupied forty-three days of actual travelling, eighteen days in camp. They had started with 750 pounds of provisions, 392 of which was flour; their surplus was 150 pounds, of which 105 pounds was flour. The results claimed by Mrs. Hubbard for her journey are pioneer maps of the Nascaupee and George Rivers, that of the Nascaupee showing Seal Lake and Lake Michikamau to be in the same drainage basin — proof that the Northwest and Nascaupee are not two distinct rivers, but one, the outlet of Lake Michikamau; some notes by the way on the topography, geology, flora and fauna of the country traversed.

From her own experience Mrs. Hubbard concludes that had the season in which her husband made the journey, one of unprecedented severity, been the more normal one in which her own trip was made, he would have returned safe and triumphant, despite his failure to find the open waterway to Lake Michikamau. His outfit and

provisions, she believes, would have been ample under normal conditions ; but she reminds those who have criticized him for lack of foresight in planning his outfit, that he did not plan it himself.

Mrs. Hubbard's story occupies about two hundred pages. The remaining hundred pages are made up of a partial transcript of her husband's diary, and the narrative of Elson, the guide, with reference to the first expedition. The Hubbard diary is, for the most part, written in short phrases from which unnecessary words are omitted, — notes, evidently, for the story he meant to write at the conclusion of his journey, the story finally written by another hand. Here are his last written words :

"My tent is pitched in open tent style in front of a big rock. The rock reflects the fire, but now it is going out because of the rain. I think I shall let it go and close the tent, till the rain is over, thus keeping out rain and saving wood. Tonight or tomorrow perhaps the weather will improve so I can build a fire, eat the rest of my moccasins, and have some bone broth. Then I can boil my belt and oil tanned moccasins and a pair of cow-hide mittens. They ought to help some. I am not suffering. The acute pangs of hunger have given way to indifference. I am sleepy. I think death from starvation is not so bad. But let no one suppose that I expect it. I am prepared, that is all. I think the boys will be able, with the Lord's help, to save me."

The latter half of the diary is perhaps as vivid a description of human suffering as ever was given to the world to read.

Elson's diary contains an unbelievable statement with regard to Wallace — that for the sake of recovering the much-used and probably broken-in canoe he would have had Elson return to the wilderness soon after Hubbard's body had been recovered. Aside from this, the Elson diary is most interesting, and in its own way supplements the earlier narratives.

Mrs. Hubbard has accomplished a hazardous undertaking, requiring such courage and endurance as only a woman of rare character would have possessed. Her book should command a wide circle of interested readers. It is to be regretted, however, that her account lacks both definiteness and good form in its presentation ; there are hopeless and involved anti-climaxes when striking situations afforded opportunities for quite the opposite effects. One reader, at least, has been pained by the evident depreciation, throughout her book, of Wallace's services to her husband and loyalty to his memory, as evidenced in the earlier books and by Hubbard's own diary. Private differences, if there be such, should not have led Mrs. Hubbard to set down aught in malice. By inference, she clearly gives

all the credit for the heroic effort to save her husband's life to Elson : to him belongs the praise for heroism almost beyond belief. But it should be remembered that when, after finding the discarded flour, it was Elson's duty to seek his way out of the wilderness ; he knew that every step he took, painful and desperate as his condition was, took him nearer to light and warmth and food and the friends he was to send back to the rescue. But Wallace shouldered his sack of mouldy flour, bade farewell to Elson, and turned his face resolutely back again toward the wilderness — toward that tent in the very valley of the shadow of death ; back to find, if he could, the dying man to whom he carried food, there perhaps to die with him ere the rescuers came. He is not the less a hero that he failed, — and he did not sink down in despair until he had gone the full distance back to the tent, and beyond it, missing it with his blinded eyes, still struggling with naked frozen feet through the snow to find his friend. They were all three heroic in their courage and devotion to each other, their patience and their hopefulness. But there were *three* heroes, not two, — and the number of them should not be lessened as the tale is told.

MUNSON ALDRICH HAVENS.

THE TRAGEDY OF KOREA.*

To the already imposing literature of protest which the passing of Korean independence has called forth in three short years, a fresh and noteworthy addition has recently been made in a volume by Mr. McKenzie, English traveller and journalist, under the title of "The Tragedy of Korea." Of distinct merits, the book possesses not a few. For one thing, it is not unduly ambitious ; and for a book of its class that is saying a good deal. It makes no attempt to attack and despatch all things Oriental, past, present, and future. Its scope is definite and its treatment concise. If at first glance it appears a slight piece of work, it will be found a more satisfying book than the majority of its kind, and the jaded reader should be thankful for its lack of the customary journalistic "dead matter." In the second place, the book is the work of a man who has been long upon the ground and who writes entirely from observation or other first-hand sources of information. And in the third place, though obviously intended as an arraignment of Japan for her recent course

* THE TRAGEDY OF KOREA. By F. A. McKenzie. Illustrated. New York : E. P. Dutton & Co.

in Korea, the volume comes from the pen of an Englishman who was until recently an ardent admirer of the Japanese, and who, reluctantly brought by events to a change of sentiment, is as fair-minded and conservative in his judgments as any writer upon so vexed a subject can well be.

Approximately, the first third of the volume is taken up with a running sketch of the opening of Korea, from the ill-fated visit of the American schooner "General Sherman" in 1866 and the conclusion of the first Japanese-Korean treaty in 1876 to the outbreak of the recent Russo-Japanese war. The Korean aspects of the Chino-Japanese war and of the treaty of Shimonoseki, together with the striking events following the murder of the Korean queen in 1895, are described in an unusually intelligible manner. Then follows a careful account of the period from 1895 to the Russo-Japanese war and the treaty of Portsmouth. The inevitableness of the conflict is clearly brought out, together with the reasons why such a war was certain to be epochal in the history of the Korean peninsula.

The body of the book, however, is devoted to the brief period since the Peace of Portsmouth, and more particularly to the operations of the Japanese in the Hermit Kingdom since that date. Mr. McKenzie has been in Korea continuously during these years, and has had under his eye the methods and processes by which the influence of Japan has been made all-pervasive and all-powerful among the Korean people. In a succession of vivid chapters he sets forth a melancholy record of devastation, plunder, cruelty, and ruin, wrought by Japanese troops and officials throughout the peninsula in course of the work of "pacification." Describing a horseback observation trip in the vicinity of I-Chhon, he writes as follows:

"We rode on through village after village and hamlet after hamlet burned to the ground. The very attitude of the people told me that the hand of Japan had struck hard there. We would come upon a boy carrying a load of wood. He would run quickly to the side of the road when he saw us, expecting he knew not what. We passed a village with a few houses left. The women flew to shelter as I drew near. Some of the stories that I heard later helped me to judge why they should run. Of course they took me for a Japanese. All along the route I heard tales of the Japanese plundering, where they had not destroyed. Here the village elders would bring me an old man badly beaten by a Japanese soldier because he resisted being robbed. Then came darker stories. In Seoul I had laughed at them. Now, face to face with the victims, I could laugh no more. That afternoon we rode into I-Chhon itself. This is quite a large town. I found it practically deserted. Most of the people had fled to the hills to escape the Japanese. I slept that night in a school-house, now deserted and

unused. There were the cartoons and animal pictures and pious mottoes around, but the children were far away. I passed through the market-place, usually a very busy spot. There was no sign of life there. I turned to some of the Koreans. 'Where are your women? Where are your children?' I demanded. They pointed to the high and barren hills looming against the distant heavens. 'They are up there,' they said. 'Better for them to lie on the barren hill-sides than to be outraged here.'"

And so the mournful story goes, chapter after chapter. Allowing as much as one may for possible over-drawing, it is still plain that we have here a record of bloodshed and ruin which challenges the attention of the civilized world. In a very interesting chapter on "The Suppression of Foreign Criticism," the author considers the natural query as to why the Europeans and Americans resident in Korea did not make known the full facts about the Japanese administration at an earlier date. "Some of them did attempt it," he asserts, "but the strong feeling that generally existed abroad in favor of the Japanese people—a feeling due to the magnificent conduct of the nation during the war—caused complaints to go unheeded." And he declares that scores like himself, alienated by the mistakes and follies of Russia's Far Eastern policies and favorably impressed by the qualities of the Japanese which caught the fancy of the whole world, looked on for a long time in silence, unwilling to believe anything but the best of the sturdy antagonists of the Muscovite. Perhaps the most interesting portion of the whole book is the account of the journalistic rivalries of the pro-Japanese and anti-Japanese parties in Seoul, with particular reference to the work of Mr. Bethell, the editor of the "Korea Daily News."

Although high officials at Tokio, such as Viscount Teranchi, Minister of War and Acting Minister of Foreign Affairs, are insistently proclaiming that Japan's programme is not one of empire, of conquest, and of war, Mr. McKenzie refuses to be convinced. In his concluding chapter he contends that the policy of Japan in Korea to-day "cannot be fully understood unless it is regarded, not as an isolated manifestation, but as a part of a great Imperial scheme." Japan, he asserts, has set out to be a great world-power, and she is rapidly realizing her ambition. Elsewhere he declares:

"I, for one, am convinced that we owe it to ourselves and to our ally, Japan, to let it be clearly known that a policy of Imperial expansion based upon breaches of solemn treaty obligations to a weaker nation, and built up by odious cruelty, by needless slaughter, and by a wholesale theft of the private property rights of a

dependent and defenceless peasantry, is repugnant to our instincts and cannot fail to rob the nation that is doing it of much of that respect and goodwill with which we all so recently regarded her."

Mr. McKenzie confesses to a very profound respect for the capacities of the Japanese people, but it is his belief that in her striving to become a world-power the nation is at present over-reaching herself. Indeed, he is generous enough to attribute the Empire's obnoxious Korean policies to the grinding economic conditions prevailing since the war. "Japan," he says, "has broken her solemn promises to Korea, and has evaded in every way her pledged obligations to maintain the policy of equal opportunities, because she is driven thereto by heavy taxation, by the poverty of her people, and by the necessity of obtaining fresh markets and new lands for settlement." But that these are the impelling forces rather than mere rampant imperialism, does not help matters for Korea. Her lot Mr. McKenzie regards as palpably unhappy, and as likely to continue so unless Japanese energies shall be turned in other directions. Obviously, there is a good deal that might be said — a good deal that has been said — on the other side. But the statements of fact and the assertions of opinion which Mr. McKenzie has set down in his little book are abundantly worth giving to the world.

There is an appendix containing a number of the essential documents, and there are numerous excellent illustrations, which are also the author's handiwork. But, unfortunately, there is no index.

FREDERIC AUSTIN OGG.

CANADIANS OF LONG AGO.*

In the very readable volume entitled "Canadian Types of the Old Régime," Professor Colby does not profess to have brought forward any strikingly new material. His aim is, rather, to approach the life of Old Canada by an untried route; to present certain phases of that life in a manner that, as he has applied it, is both novel and effective. To secure distinctness, in discussing various aspects of French colonization in the New World, "the examples have been drawn, chapter by chapter, from some one career. Or, rather, a single personage has been made the representative of a class, and in considering the large subject with which he is connected, certain features of his experience are rendered prominent. But," the author adds, "this method does

not involve the exact portraiture of individuals, nor does it exclude minor figures from the field of the discussion."

The subject is opened by an admirable introductory chapter on "The Historical Background of New France." Professor Colby points out the strong influence of the Renaissance, and of the Reformation, upon the colonization of New France; and sketches briefly and skilfully the relations of the king, the nobles, the great ministers Richelieu, Mazarin, and Colbert, and the Church, respectively, to the colony, as well as the effect which the neighboring colonies of New England had upon the development of New France. In succeeding chapters, he takes up the several colonial types one by one. Champlain is taken as the type of the Explorer, but not entirely to the exclusion of the other famous pathfinders of Old Canada, such as La Salle, Marquette, Joliet, and Nicolet. Similarly, Brébeuf is taken as type of the Missionary, the personalities of other Jesuit martyrs being grouped around that heroic figure of New France. Opportunity is found for a discussion of the attitude of the Roman Catholic Church and the Calvinists toward missions, and the relations of the several orders, Jesuits, Récollets, and Sulpicians, toward New France and each other.

With Louis Hébert as his type of the Colonist, Professor Colby sketches effectively the commercial life of Canada under the Old Régime, the fur-trade, Richelieu and the Company of the Hundred Associates, the exclusion of the Huguenots, the seigniorial system and its effect upon the *habitant* the *coureur de bois*, etc. With D'Iberville as a central point, the Soldier type of New France is presented. We are reminded not only of the romantic exploits of D'Iberville himself in Hudson Bay and elsewhere — exploits as dramatic and fascinating as anything in fiction — but of many other incidents of pluck and heroism, the story of Dollard's matchless self-sacrifice at the Long Sault, the adventures of François Hertel, Maisonneuve and the Iroquois, Frontenac's raids against the British colonies, etc.

Du Lhut, as type of the *coureur de bois*, introduces us to one of the most fascinating phases of the life of New France — the fur-trader, with his curious blending of commerce and romance. Du Lhut's own adventures, his relations with La Salle, his rescue of Hennepin (most mendacious of historians) from the Sioux, are sufficiently interesting; but they pale before the exploits of that matchless adventurer Radis-

* CANADIAN TYPES OF THE OLD RÉGIME, 1608-1698. By Charles W. Colby. New York: Henry Holt & Co.

son and his brother-in-law Groseilliers. Of the remaining chapters, Laval furnishes a type for the Bishop; and the Governor is represented by Frontenac. In the final chapter, the author brings together a great deal of interesting material bearing on the position of Women in New France, contrasting the women of France and of Canada in the seventeenth century, and quoting the entertaining account of the Swedish traveller, Peter Kalm. For the rest, we have striking word-pictures of some of the more famous women of New France — the heroine Madeleine de Verchères, the Duchesse d'Aiguillon and the hospital at Quebec, Madame de la Peltrie and the Ursulines, Marie de l'Incarnation, Jeanne Mance and the hospital at Montreal, Marguerite Bourgeoys and the Nuns of the Congregation.

All this is both informing and entertaining. "History," says Professor Colby, "does not exist simply for the benefit of the erudite, and there are always some to whom a book is recommended by the absence of specific gravity." No one could call this book heavy, and yet even the erudite might find much in it that would repay perusal. Its foundation, it may be added, is a course of lectures originally delivered by Professor Colby before the May Court Club at Ottawa, Canada.

LAWRENCE J. BURPEE.

THE SPANISH INQUISITION IN HISTORY.*

The last few years have witnessed a remarkable activity in the field of American historiography. Scholars who but recently were engaged in monographic investigations appear to have developed a sudden desire to work in broader fields, to present results already obtained rather than give all their energies to the examination of difficult and disputed problems. As a consequence, the historical side of American literature is developing as never before. Abroad, however, if we may judge from the scanty notices that some of our best recent productions have received in literary journals, little attention is being paid to this development. Except in a general way, the European student is not interested in American history; and as most of our historical writers are studying the annals of our own country their work does not appeal, as it might, to foreign scholars. It is the subject-matter, and not deficiencies in

quality, that prevents the American historian from receiving merited recognition abroad.

Still, there is at least one American writer of history whose fame is great in Europe — greater, perhaps, than in his own country. Forty years ago a Philadelphia business man began to publish a series of studies in mediæval society which placed him at once in the front rank of historical investigators. His first book was a collection of essays on the judicial procedure of the Middle Ages, to which he gave the general title "Superstition and Force." Since then, Dr. Lea has continued to explore the mysterious borderlands of mediæval ecclesiastical and social history, and has written learnedly on such themes as Clerical Celibacy, Excommunication, the Mediæval Inquisition, Auricular Confession, the Expulsion of the Moors, and kindred subjects. In 1888 appeared his three-volume "History of the Inquisition of the Middle Ages," which a distinguished English historical student, Lord Acton, called the greatest contribution of the New World to the history of the Old World. At the same time it was announced that the author was collecting materials for a study of the later form of the Inquisition, that which originated in Spain in the reign of Ferdinand and Isabella. This work has recently appeared, as planned, in four volumes of about six hundred pages each. To these the author has added a supplementary volume, in which he traces the history of the Inquisition in the Spanish dependencies.

Dr. Lea has grouped his materials under nine heads, the discussion of each making a book. These are, the Origin, Relations with the State, Jurisdiction, Organization, Resources, Practice, Punishments, Spheres of Action, and the final fate of the institution (the conclusion). In the supplementary volume the grouping is naturally of a geographical rather than of a topical character, a chapter being devoted to the Inquisition in each of the principal dependencies or each group of dependencies. The author does not attempt to discuss the Inquisition in the Spanish Netherlands, as the necessary documents (now being collected by Professor Paul Fredericq) are not yet accessible.

In the popular mind the Inquisition is nearly always associated with the efforts to crush out the Protestant heresies of the sixteenth century. It is true that in many European countries, notably in the Netherlands, this tribunal in its modern form was vigorously employed for such a purpose; but with its origin Protestantism had nothing to do. The Spanish Inquisition

*A HISTORY OF THE INQUISITION OF SPAIN. By Henry Charles Lea. In four volumes. New York: The Macmillan Co.

THE INQUISITION IN THE SPANISH DEPENDENCIES. By Henry Charles Lea. New York: The Macmillan Co.

had done great and effective work before the German reformer raised his voice against the abuses that he thought he had found in the Church. That we may understand why this terrible institution was called into being, the author discusses at some length the political and racial situation on the Spanish peninsula at the close of the middle ages. He finds that before the dawn of the modern era the Spaniards were the most tolerant people in Christendom. The Jews and the Moors who lived among and about them were treated with a kindness that amounted to favor. But by the close of the fourteenth century, this most tolerant nation had become the most intolerant of all. The common statement that the hatred then displayed was an inborn peculiarity of the Spanish race does not satisfy Dr. Lea. "Such facts," he tells us, "must have their explanations, and it is the business of the expositor of history to trace them to their causes." The larger part of Book I., more than two hundred pages, is devoted to a study of this change in the Castilian character and its effect on the non-Christian population. The change is attributed mainly to the constant pressure of the Church; and in support of this conclusion the author quotes freely from the anti-Jewish legislation of the Church councils and the repressive secular ordinances that grew out of the demands of the Church. "The Church, in its efforts to arouse the popular hatred, was powerfully aided by the odium which the Jews themselves excited through their ostentation, their usury, and their functions as public officials." This hatred soon showed itself in persecution and bloodshed, especially in the massacres of 1391, the history of which is told in detail by Dr. Lea.

This changed attitude of their neighbors struck terror into the hearts of the Jewish people, and multitudes of that race sought refuge in baptism. But the Catholic priest soon discovered that in many cases the conversion was merely a superficial change; and he trembled at the thought that a large, wealthy, and influential section of his church was infected with heresy, which to the mediæval mind was the greatest of all crimes, the vilest of all sins. It was to remove this new danger to the faith that the Spanish Inquisition was established. The statement of the historian Motley that "it was originally devised for Jews and Moors," and was afterwards "extended from pagans to heretics," is clearly an error. Dr. Lea shows conclusively that the non-Christians were entirely beyond the jurisdiction of any ecclesias-

tical tribunal; until they became converts the Inquisition could not reach them. He also rejects the recent belief that the Inquisition was "a political engine for the conversion of Spain from a mediæval feudal monarchy to one of the modern absolute type." This change was effected by other means, especially by the employment of the *Santa Hermandad*, or Holy Brotherhood. It is true, however, that the tribunal at times gave valuable aid to the cause of absolute monarchy, particularly in the colonies, where it was found extremely convenient to treat insurrectionary teachings as heresies.

The author is careful to bring out the difference between the earlier Inquisition and the new Spanish tribunal. The fact that the latter had its own organization, framed its own rules, could call all the forces of the State to its assistance, and was subject to no power but the sovereign, gave it tremendous opportunities for aggrandizement, especially when the throne was occupied by a weak monarch. "At times it was the instrument of his will; at others it seemed as though it might almost supplant the monarchy; it was constantly seeking to extend its awful authority over the other departments of state, which struggled with varying success to resist its encroachments, while successive kings, autocratic in theory, sometimes posed as arbitrators, sometimes vainly endeavored to enforce their pacificatory commands, but more generally yielded to its domineering spirit."

That a tribunal composed of practically irresponsible judges would often exercise its power in a tyrannical manner, is to be expected; and the author finds that such was too often the case. A notable instance is the case of Archbishop Carranza, which occupied the attention of Christendom for seventeen years, and of which the author gives a detailed account. In this case are illustrated not only the vindictive and persecuting spirit of the inquisitorial authorities, but also their cupidity, their jealousy of papal control, and their willingness to serve the Spanish monarch. The charge of cruelty is considered in the sixth and seventh books, which are devoted to practice and punishments. Dr. Lea finds that the tribunals of the Holy Office often did carry the use of torture to a terrible extreme; but his general conclusion is that "the popular impression that the inquisitorial torture-chamber was the scene of exceptional refinement in cruelty, of persistence in extorting confessions, is an error due to sensational writers who have exploited credulity."

The Spanish Inquisition, in the application of torture, was less cruel, we are told, than the secular courts or the Roman Inquisition. But this does not mean that the inquisitorial procedure was considerate or mild; the tribunal was determined to gain its ends, and where the usual means failed (which they did but rarely) the inquisitors had no scruples about the use of torture.

Still, so long as the Inquisition busied itself with matters of faith and heresy, the people endured without much complaining. And yet, Dr. Lea concludes that the Holy Office came to be hated and detested "by all classes,—laymen and ecclesiastics, noble and simple." This hostility resulted from the attempts of the inquisitors to interfere in purely secular matters; especially did the people resent their efforts to establish commercial monopolies. In a most instructive chapter on the Privileges of the Holy Office, the author shows how this institution, because of its exemption from taxes, tariff dues, and the like, was able to corner markets and crush competitors almost as effectively as a modern trust. Such perversion of spiritual authority to secular and often unholy uses appears to have become quite common and frequent.

As to the effects of inquisitorial activity on national life and progress, the author speaks in terms of unqualified condemnation. "It is impossible not to conclude that the Inquisition paralyzed both the intellectual and the economic development of Spain. . . . Material progress became impossible, industry languished, and the inability to meet foreign competition assisted the mistaken internal policy of the government in prolonging and intensifying the poverty of the people." At the same time he acquits the authorities of intentional guilt in the following striking sentences:

"Yet who can blame Isabella and Torquemada or the Hapsburg princes for their share in originating and maintaining this disastrous instrument of wrong? The Church had taught for centuries that implicit acceptance of its dogmas and blind obedience to its commands were the only avenues to salvation; that heresy was treason to God, its extermination the highest service to God and the highest duty to man. This grew to be the universal belief, and, when Protestant sects framed their several confessions, each one was so supremely confident of possessing the secret of the Divine Being and his dealings with his creatures that all shared the zeal to serve God in the same cruel fashion."

Dr. Lea's latest history has all the virtues of his earlier studies: it is written in clear unadorned English; the discussion is temperate, calm, and judicial; every statement is fortified

with documentary proofs; and the more important matters are treated with careful presentation of details. At the venerable age of four score and three years, the author is apparently as strong and keen and vigorous as ever; and this, his latest work, ranks easily with his strongest and best.

LAURENCE M. LARSON.

RECENT FICTION.*

A story opening which never fails of its appeal is that which pictures a boy born to poverty but having within him the capacity to lift himself above his native surroundings and achieve success by his own unaided efforts. No one can fail to follow sympathetically the steps in such a career—particularly the early steps—as the boyish soul gradually awakens to its predestined heritage and as the years of dawning manhood bring the first flush of success to the toilsome life. It is such a boy that Miss Mary Johnston brings to our attention in the opening pages of "Lewis Rand," and her book bears the name of her hero. The scene is Virginia, and the period is that of the very beginning of the American Republic, when people still have fresh memories of Valley Forge and Yorktown, and when "The Federalist" offers a more controversial subject than the sacred scriptures. The boy, ignorant and ragged, is befriended by no less a personage than Mr. Jefferson, then newly entered upon his duties as Washington's Secretary of State. The real action of the story begins a dozen or more years later, when Lewis has become a successful lawyer and Republican politician, and his patron, firmly seated in the Presidential chair, has shown himself no mere doctrinaire by the act of statesmanship which with a stroke of the pen doubled the area of the United States. By this time, we know fairly well what is coming, as far as the external machinery of the novel is concerned. Burr's dream of empire fills the minds of those who share the vision with him, and we regretfully follow our hero, the prey of inordinate ambition, as he deserts the leader to whom

* LEWIS RAND. By Mary Johnston. Boston: Houghton Mifflin Co.

THE BROKEN SNARE. By Ludwig Lewisohn. New York: B. W. Dodge & Co.

HEARTBREAK HILL. A Comedy Romance. By Herman Knickerbocker Vielé. New York: Duffield & Co.

THE LAST VOYAGE OF THE DONNA ISABEL. A Romance of the Sea. By Randall Parrish. Chicago: A. C. McClurg & Co.

THE CASTLE OF DAWN. By Harold Morton Kramer. Boston: Lothrop, Lee & Shepard Co.

THE IMMORTAL MOMENT. The Story of Kitty Tailleux. By May Sinclair. New York: Doubleday, Page & Co.

COLONEL GREATHEART. By H. C. Bailey. Indianapolis: The Bobbs-Merrill Co.

THE STATUE. A Story of International Intrigue and Mystery. By Eden Phillpotts and Arnold Bennett. New York: Moffat, Yard & Co.

BY RIGHT OF PURCHASE. By Harold Bindloss. New York: The Frederick A. Stokes Co.

LONG ODDS. By Harold Bindloss. Boston: Small, Maynard & Co.

every tie of gratitude should have kept him bound, and plots secret treason against his country. The bursting of the bubble saves him from the commission of the overt act, and Jefferson, who has held in his hands the threads of the conspiracy all the time, is magnanimous enough to spare the ingrate from public exposure. But a proud and rebellious nature of Lewis Rand's type is bound to work its own destruction in some way, and the man who has just escaped being a traitor in the open becomes a murderer in private in a moment of uncontrollable passion. His conscience, and the urgency of his high-minded wife, finally compel him to make confession, and the story closes when he gives himself up to justice. Although the curtain then falls, there can be but one possible sequel, for the murder was most wanton, and the victim a very noble gentleman. This sombre outcome is not what we are led to anticipate in the earlier chapters, and it is something of a shock to learn that the admiration due to a Lucifer is all that we are permitted for our hero in the end. Byron's "Manfred" supplies the words which exactly fit him.

"This should have been a noble creature; he
Hath all the energy which would have made
A goodly frame of glorious elements,
Had they been wisely mingled; as it is
It is an awful chaos—light and darkness,
And mind and dust, and passions and pure thoughts
Mixed, and contending without end or order."

But the story is a strong one, richly furnished forth with the accessories of historical fact and of the manners of Virginians a century ago. It provides a vivid presentation of a deeply interesting period in our national annals, and it throbs with a very real life, albeit a life romantically tinged. Miss Johnston is to be warmly congratulated, for "Lewis Rand" is a better book than she has heretofore written.

It is not often that we come upon a novel written with the conscious artistic purpose of Mr. Lewisohn's "The Broken Snare," in which the imperative demands of technique—both verbal and architectonic—are never ignored, and which yet has no lack of rich human substance. The author has taken Flaubert for his model, and has shown himself a not unworthy disciple of the master. More than most works of fiction, this is the story of a man and a woman, to the exclusion of all other personalities; of their love and its consequences, to the exclusion of all other interests. The woman is an ardent creature, cramped by the conditions of a peculiarly mean and sordid existence; the man has the artist's temperament, and what he imagines to be deep convictions concerning the futility of the marriage-bond. The two agree to join their lives without the usual legal proceedings, and set out for a honeymoon in the South. For a short time all is idyllic with them, and then the inevitable break comes, to which we are led through the gradual stages of sub-conscious unrest, growing irritation, jarring mutual revelations of character, and the clash of fundamentally opposed

ideals. Then there is separation, and a long term of suffering for both; finally, the sex-duel sees the woman the victor, the man's intellectual pride is abased, and they are reunited upon the terms that have been decreed by the wisdom of the ages as the only possible foundation for the family and for human society. It will thus be seen that the book, despite its boldness of speech and conception, is ethically wholesome. It does not seek by means of false sentiment to incline us to the acceptance of evil, and its moral emphasis is not misplaced. It is not a book for the young person to read, but it is one from which the mature mind can get nothing but good, and one which offers a singular satisfaction to the artistic perceptions.

At discreet intervals, Mr. Herman Knickerbocker Vielé projects a new romantic invention into the sphere of publicity, and thereby occasions much joy to the knowing. There have been three of these projections heretofore, and the fourth is now at hand, alluringly entitled "Heartbreak Hill." The Hill is described by the heroine as "an incorrigible amorphous orphan, abandoned to the mercies of a self-satisfied Upper Silurian family," which means that it lifts its shaggy form above the surrounding flatness of field and meadow, and tries to make up in picturesqueness what it lacks in utility. It is the joint property of two cousins—a boy and a girl—having come into the family through an ancestral dicker with the Indians. That the pioneer who bought it for a jug of rum had a long head becomes apparent as the story progresses, because numerous persons make efforts to secure its ownership without disclosing any apparently adequate motives. The secret of the matter is that the Hill hides a rich vein of copper which is destined to enrich the cousins when they have thwarted various efforts on the part of outsiders to come into possession. By a singular coincidence, these young people also join their fortunes in another and more intimate relation. This is pleasant, because they are nice young people, and quite deserving of each other. Such is the substance of a story which is written in the vein of light-hearted comedy for which Mr. Vielé has prepared us by his earlier books, and which is a work of delicate art in its every detail. Sentiment and humor are nicely balanced in its pages, and the transcript of New England life and character is both truthful and charming.

"The Last Voyage of the Donna Isabel" is a brave tale of a young American hiding in Valparaiso, who is tricked into stealing an Englishman's yacht, and finds himself in nominal command of a crew of pirates. They have lured him into this compromising position because they have need of his seamanship, but he is otherwise completely at their mercy. Their objective point is in the Antarctic Ocean, whence strange report has come of a treasure-ship—a Spanish galleon—held fast in the ice for a century and a half. Unwittingly, they have not only stolen the yacht but have also abducted the owner's wife, whose presence on board was not

suspected. Thus a heroine is provided for our hero, for Lady Darlington is young and charming, and does not love her aged husband overmuch. However, the conventions are respected until the final discovery, after the yacht has returned from its perilous voyage, that its owner has been conveniently assassinated in the meantime. As for the Donna Isabel—a Spanish ship despite its un-Spanish name—that also is discovered, filled with gold and corpses, but the treasure goes to the bottom of the sea, together with most of the pirates. This is evidently the outline of a “rattling” story, and it must be reckoned among the most successful of Mr. Randall Parrish’s inventions.

“The Castle of Dawn” is the alluring title of Mr. Harold Morton Kramer’s tale of the Ozarks. The castle is a palatial mountain residence, no longer inhabited by the builder whose tastes it embodies, but become the refuge of certain conspirators against the stability of a Spanish-American republic. To this retreat a newspaper reporter from Chicago and the daughter of a purse-proud millionaire find their way, being, in fact, kidnapped by the conspirators, who mistakenly fancy these innocent young people the enemies of their patriotic cause. The period of captivity is long enough for propinquity to do its deadly work, and the two, entire strangers to each other at first, develop after a few weeks into a pair of romantically interesting lovers. Of their exciting adventures and thrilling escape we will say naught in detail; these particulars are eminently satisfying to the romantic mood. We may say a word in commendation of the crisp dialogue and humorous touch which are features of the author’s literary equipment. He has clothed an essentially imaginative story-skeleton in the garb of reality, and has just escaped the obvious danger of lapsing into melodrama. It is all very trifling, but it is also very diverting.

“Kitty Tailleux” in England, “The Immortal Moment” in the United States—these are the titles chosen, to the confusion of both librarians and readers, for Miss May Sinclair’s latest novel. The reprehensible practice here indicated should never be allowed to go without a sharp word of censure. The story is of the flimsiest texture, and consists largely of frothy dialogue, which, however, does produce its effect in illuminating the characters of the two persons mainly concerned. These are the charming Kitty and the simple-minded man whom she captivates. They meet in a seaside hotel, and it takes less than two weeks to bring them into relations which mean acute misery for the man and self-destruction for the woman. For Kitty, who is nice, is also naughty, or at least has been naughty to a quite unpardonable degree. And when the man, to whom the very thought of such evil as her life has embodied is almost inconceivable, has the truth thrust in his face, tragedy ensues. For he has championed her against the gossippers, has believed in her, and has asked her to be his wife. Her “immortal moment” is ironically so called, for

it is the moment in which her higher nature asserts itself, and she makes the confession which she knows must end her dream. It is a delicate subject, but we must add that it is handled with delicacy. As a faint reflex of the Camille story this one must be set down as essentially immoral, simply because its intention is to throw a sentimental glamor over the ugly outlines of depravity. But we cannot dispute its literary art or its emotional subtlety.

We have not had a story of the Civil Wars in England for some time, and Mr. H. C. Bailey’s “Colonel Greatheart” is a particularly good one. The title is fanciful, as indicating the quality rather than the actual cognomen of his hero. One Colonel Stow, it seems, returning to England after service in the ‘Thirty Years’ War, finds King and Parliament at odds. Strife has begun, the court is at Oxford, Rupert is the man of the hour on one side, while on the other the genius of one Oliver Cromwell has not yet made itself manifest. Our hero is urged by the lady love of his youth to espouse the royalist cause, which he does, being a romantic idealist, although even then to the eye of a trained soldier that cause is foredoomed. The tale runs from Marston Moor to Naseby, and our hero gives a good account of himself personally, although his side is steadily losing. But worse than the defeats of the royalist forces are his personal and moral defeats, for he is doubly betrayed, by the woman whom he loves, and by his dearest companion-in-arms. Nevertheless, his honor is engaged, and he fights on in a cause which no longer means aught to him, and nearly loses his life in a desperate effort to save the King from his own weakness. In the end, he forsakes the field, and finds balm for his wounded affections in the love of a puritan maid. This is the outline of the story, but certain other things remain to be said. The historical figures—Charles and Rupert, Cromwell, Fairfax, and Ireton, are no more than sketched, but the strokes are masterly. The puritan jargon is reproduced with astonishing vividness and force. And the wild passions at play are relieved by certain interludes of comedy provided by the hero’s two French serving-men, Alcibiade and Matthieu-Marc-Luc, whose activities provide us with the most amusing Sancho-contrasts to the deeds of our Greatheart Quixote.

Again we have a story which is produced by the joint efforts of Mr. Eden Phillpotts and Mr. Arnold Bennett, and again we are puzzled to know where Mr. Phillpotts comes in. For of that strong and serious writer, with his love of wild nature and his deep comprehension of the primitive passions of the Dartmoor peasantry, we find no trace in these collaborative inventions. His own distinctive workmanship is not to be discovered in “The Statue,” which is no more than a melodramatic tale of ingenious intrigue, of mysterious crime, and of detection and retribution. Taking it upon this low level, the story is effective; the secret is kept well in hand until the end, and proves satisfying when at last revealed.

Mr. Harold Bindloss is a writer who repeats himself unduly, and yet one whose books we always read with interest. Just now he offers us two of them, "By Right of Purchase" and "Long Odds." The former of these two is little more than a replica of his earlier stories of life in the American Northwest. It has its beginnings in England, to be sure, for its farmer-hero is there upon a vacation, and there he wins the bride who accompanies him back to the prairies. It is his bank account and his acres that really win her and the conquest of her heart remains to be achieved. Meanwhile, she makes the sacrifice for the sake of her indolent and improvident family. Once fairly established in Canada, we have again the story that Mr. Bindloss has told so often (and so well) before, the story of hard toil for uncertain harvests, woven in with the story of the strong, good man and his foes. These foes in the present instance are whiskey-smugglers and cattle-rustlers, and are a particularly desperate gang of scoundrels. Of course they are routed in the end, and equally of course the market goes up just in time to save the hero from bankruptcy. And slowly, as these matters progress toward their logical conclusion, the hero's wife learns to love him for his manly strength and single-hearted devotion, and gives herself to him in fact as well as in name.

"Long Odds" represents the other of the two interests thus far exploited by Mr. Bindloss in his novels — the interest which transports us to Latin countries and their peoples, to Spaniards in Cuba and to Portuguese in the Canaries. Of course, the hero is still an Englishman. This time he is an Englishman broken by false accusations, and self-exiled upon the west coast of Africa. After some years, fortune and good name come back to him, and at this point the story opens. He is recalled to the Canaries, where the woman is sojourning whom he had once expected to make his wife, and is given to understand that the old relation may be resumed. Accepting the situation, he makes perfunctory love to her, but is all the time conscious that their ideals are hopelessly at variance. He has lived with grim realities, and she knows and feels nothing beyond her narrow circle of petty social conventions. His stay in the Canaries is not for long, however, for he has duties which soon take him back to Africa. He is pledged to rescue a native girl from a scoundrelly trader, and to restore to their village a number of boys who have been enslaved. Since he is the kind of Englishman who does things, both these aims are achieved, and in the achieving of them is the adventurous substance of the tale. Its sentimental substance is provided by his relations with the fascinating daughter of a Portuguese officer, whom he knows to be the woman really meant for him, and with whom we leave him after the Englishwoman has found an even more eligible *parti*, and been suitably disposed of without hard feelings on either side. Mr. Bindloss shows himself well acquainted with the

conditions of existence in the African littoral, and gives us clear descriptions of natives and of such European types as the trader, the missionary, and the government official. He has not a little of the incisive power of Mr. Conrad in dealing with this tropical material. WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS

Editorial essays from "The Atlantic." Marked by his customary geniality of temper and lightness of touch, with just enough of artistic detachment to lend grace and freedom to his style without rendering it too coldly impersonal, Mr. Bliss Perry's "Park-Street Papers" (Houghton Mifflin Co.) maintain the high standard of their author's work as essayist and literary critic. The ten chapters of the book are gathered from the ten years' issues of "The Atlantic" that have appeared under Mr. Perry's editorial supervision. The first five, styled collectively "Atlantic Prologues," are brief "toastmaster addresses," such as have in recent years introduced each January number of the magazine. They reveal the author in his pleasantest and most gracefully humorous vein, and at the same time throw light on the ever-fascinating art and mystery of magazine editing. The remaining five selections treat of four famous early contributors to the "Atlantic," — Hawthorne, Longfellow, Aldrich (both contributor and editor), and Whittier, — and of that half-forgotten New England man of letters who never quite "arrived," who in fact was "the editor who was never the editor," Francis H. Underwood. Centenary celebrations prompted three of these papers, while the death of Aldrich gave sad occasion for the excellent appreciation of his character and work. In recalling some of his personal characteristics, the author writes: "One of the most pleasant traits of Mr. Aldrich's comments upon men of letters was his unflinching respect and admiration for the well-known group of New England writers whose personal friendship he had enjoyed. His gift for witty derogation found employment elsewhere; towards Emerson, Longfellow, Whittier, and Lowell his attitude was finely reverent, as befitted a younger associate." Not always so reverent, however; as witness his comment on Lowell's letters, published in his biography, — "How good and how poor they are! Nearly all of them are too self-conscious. Emerson and Whittier are about the only men in that famous group who were not thinking about themselves the whole while." Although its contents are of so "occasional" a nature, the book is worthy of a permanent place in one's library.

An out-door book for in-door use. A good Nature-book for home reading is really difficult to find. It may be more difficult to write; but in "The Lay of the Land" (Houghton) Mr. Sharp has written one without apparent effort. In his youth the author was driven from the laboratory

by a professor who thought the "revelation" of a dissected dog's, nervous system ought to take "all the moonshine about the beauties of Nature" out of him. But persisting in "an unscientific love for live dog," Mr. Sharp abandoned the scalpel for the fields. He retained enough of the scientific temper to keep him accurate and safe from undue romancing, but not enough to kill sentiment. "The botanist who is never poet," he says, "misses as much in the out-of-doors as the poet who is never botanist." One might say that it is the at-home feeling which distinguishes Mr. Sharp among Nature-writers. He believes in staying at home, provided home is not all brick and mortar, and "getting the honey" there. "To go to the seashore for one June, to the mountains for a second, to the farm for a third, is not a good way to study the out-of-doors. A better way is to spend all three Junes at this shore or upon this same farm. The first necessity for interesting Nature study is an intimate acquaintance with some locality. It does not matter how small, how commonplace, how near the city, — the nearer the better, provided there are trees, water, fences, and some seclusion. If your own roof-tree stands in the midst of it all, then that is ideal." Following this primrose path of home-staying, Mr. Sharp has made his little Massachusetts farm a centre of delight for himself and his many readers. The present volume has some pleasant summer records of birds-nests and blossoming flowers, but for the most part it tells of the out-door joys of winter — the muskrat's snug house, the Christmas woods, the song of the chickadee. Indeed, the volume might well have been named from its best chapter, "A Cure for Winter."

Great movements and leaders in biologic science. The need for a satisfactory historical account of the progress of discovery and thought in biology has for a long time been keenly felt, particularly by teachers of the subject and by workers in related subjects, such as sociology or psychology. In the case of certain special biological sciences, there are excellent histories — Carus's valuable (though almost unreadable) "Geschichte der Zoologie," and Foster's "Lectures on the History of Physiology," which are not only of great scientific merit, but also have a real literary charm. Professor Loey, in his "Biology and its Makers" (Holt), has as his aim "to bring under one view the broad features of biological progress, and to increase the human interest by writing the story around the lives of the great Leaders." While such a plan seems likely to leave something to be desired in the way of completeness and comprehensiveness, it has much to recommend it from the standpoint of those likely to use such a book in connection with the teaching of the biological sciences, or for the purpose of gaining a birdseye view of the scope and development of these sciences. Nothing is better calculated to catch and stimulate the interest of one beginning the study of a science than an entertaining account

of the personality and ideas of its founders. Professor Loey discusses his material in two groupings. The first part of the book is devoted to the discussion of the development of important biological ideas and lines of work other than those centering about organic evolution. This part of the book includes, among other topics, discussions of the rise and progress of histology, comparative anatomy, taxonomy, physiology, embryology, the cell theory, bacteriology, and paleontology. The second part deals with the history of evolution work in the strictly biological fields. Such separation of the material makes necessary more or less repetition, and appears to have no particular justification other than that of convenience. The greater part of the book deals with the zoological side of biology. The history of botanical ideas and discoveries gets relatively little attention. The book is mainly a compilation from rather well-known sources of information. There is little evidence that the author has made much detailed study of original sources, the work standing in this respect in marked contrast to Foster's "History of Physiology." Practically, the only subject that receives really critical treatment is the history of the cell theory. While such matters as have been alluded to, together with an unaccountably persistent tendency to misspell proper names, will cause the specialist to feel some disappointment in the book, they do not essentially mar it for the purpose and the audience for which it was written. For this purpose and audience it is on the whole admirably suited. It is entertainingly written, and, better than any other existing single work in any language, gives the layman a clear idea of the scope and development of the broad science of biology.

Memoirs of a business man, soldier, and diplomat.

In these days of personal reminiscences written on the smallest provocation, some prefatory self-exculpation is not out of place in a new candidate for autobiographic honors. Gen. William Franklin Draper, in presenting his "Recollections of a Varied Career" (Little, Brown & Co.), says that he began to write simply with the view of leaving a record for his descendants. "But as I wrote," he continues, "it seemed to me that few lives had covered as wide a field as my own. My public experience, — as a soldier in time of war, a member of Congress while great questions were under consideration, and a diplomat, also in war time, — would be hard to equal in variety; and my private life covers invention in important lines, and a business career, commencing as an employee and closing as the head of a large industrial establishment, perhaps the largest in Massachusetts that is owned by its managers." Very fittingly, in an etymological sense, General Draper's paternal ancestors for generations back were engaged in cloth-manufacture, and he himself, in his cotton-mill experience, has maintained the tradition. His connection with the Draper Co. machinery works at Hopedale renders appropriate and welcome his

account, from personal recollections and other authoritative sources, of the Hopedale Community, which flourished (if such enterprises can ever be said to flourish) in the middle of the last century, when, as Emerson wrote to Carlyle, we were "all a little wild here with numberless projects of social reform," and every reading man had a draft of a new community in his waistcoat pocket. The author's narration of his New England upbringing, his active service as an ardent volunteer in the Civil War, his two terms in Congress, his ambassadorship at Rome, his subsequent travels, and his business and social and domestic interests from first to last, makes good reading. It is an unvarnished tale compact of unembroidered reality. Nine illustrations and a full index add to the completeness of this substantial octavo volume.

The psychology of advertising.

That men are swayed in practical affairs by subtle and complex and concealed appeals to their mental nature, gives Psychology a voice in the conduct of life, from ethics and politics to fashion and advertising. The psychology of the great modern and great American industry of advertising has attracted the attention of Professor W. D. Scott, of Northwestern University, and there results a second volume by him on this topic (Small, Maynard & Co.). The thesis and consequently the plan of the book are alike simple. The advertisement addresses itself to the senses, feelings, prejudices, and mental peculiarities of the prospective purchaser; some comprehensible account of these mental procedures will furnish a basis for the preparation of commercial heraldings, and illustrations from "current literature" will furnish examples of good and bad types of the art. It is well that the task, when done, should be as well done as Professor Scott does it. But the thesis and the book arouse the obvious comment that this kind of application is peculiarly complex: that the psychology of the text-book and the psychology of the market-place are not built alike. To find a reason for doing what you will decide to do without that reason, may be a pleasing exercise; but it is not much more. Particularly the psychology of the responsive public is altogether too slightly treated. Advertisements do not have the same effect in London, Paris, New York, and Chicago, and the psychology of Fifth Avenue is not that of the Bowery. It may happen that the future reader of the back pages of magazines will be so weary of advice as to resolve to boycott all advertised commodities; and the psychology of advertising will have to be in part rewritten, and commercial talent find pastures new.

Astronomical references in the Scriptures.

One of the leading astronomers of the Greenwich Observatory is Dr. E. Walter Maunder, whose latest excursion into the field of popular astronomy is an explanation of "The Astronomy of the Bible" (Mitchell Kennerley). There are many such allu-

sions in the Scriptures, which in the author's opinion have not received satisfactory treatment at the hands of commentators because these have not possessed a technical acquaintance with the science of astronomy. The author does not attempt to find out the astronomical system of the ancient Hebrew nation, as the material is too scanty. He first discusses the various Scriptural references to single celestial objects and to constellations, and afterwards studies their use by the Hebrews for measuring time. At the close of the book are short studies of three astronomical marvels — Joshua's long day, the dial of Ahaz, and the star of Bethlehem. The standpoint of the author is that of a believer in Holy Writ, who is free from those notions of inspiration that modern science has rendered untenable, and is to be classed as a devout man well acquainted with the latest teachings of science and eager to use them in classifying obscurities in the Scriptures. In the field of philological criticism — which Mr. Maunder necessarily enters — there is much of uncertainty, and the reader often has a feeling of doubt as to the soundness of some of the writer's conclusions. But on the whole one lays down the book with a feeling that he has gained much of permanent value. The attitude of the sacred writers toward the various displays made by the heavenly bodies is shown to be one of intellectual saneness and spiritual exaltation, in marked contrast with that of the heathen nations surrounding the people of Israel, who used these bright objects for purposes of divination or of idolatrous worship. The book closes with a closely printed table of nearly five hundred references to Biblical passages, chiefly in the Old Testament, the astronomical allusions to which have been touched upon.

The new Rug book.

The excellent book by Rosa Belle Holt on "Rugs, Oriental and Occidental, Antique and Modern" (McClurg), which appeared originally in 1901, is now reissued in a revised and greatly improved form, having been rewritten in part and entirely reset, thus making it virtually a new work. In this edition the author has incorporated the results of further painstaking study, and investigations made not only in the United States and Europe but also in the Orient. The descriptions of the various weaves have been largely extended and amplified, thus adding much to the usefulness of the book, which now assumes the proportions of an authoritative work. Naturally, where there are so many weaves to be described, and specimens of some of them are so rarely seen, the information given varies considerably in extent. But it is more important that what is supplied should be accurate than that statements drawn from doubtful sources should be incorporated when only meagre details can be gathered. To the care taken to print only what is verifiable, the new edition owes much of its value. Two added features are drawings showing clearly the three distinctive forms of knotting used by the

rug weavers, and a few of the designs found in rugs. This section of the book might with advantage have been considerably extended, — a pictorial guide, so to speak, as an aid in the identification of the different weaves, being much needed. To some extent this is furnished by the full-page illustrations, which are notable examples of reproduction, giving most faithfully the color and even to some extent the texture of the fabrics represented. For the present edition the number of plates has been augmented by three, — one from an early Italian painting showing oriental rugs decorating a balcony; one of a remarkable sixteenth century English rug owned by the Earl of Verulam; and one of an antique Persian rug of distinguished pattern.

*An analysis
of Attention
and Feeling.*

While the general reader (a genus not quite so extinct as is commonly assumed) is not expected to follow the several devotees of the several sciences in their more professional pursuits, he has an interest in knowing where the hunting-ground lies and who are the redoubtable guides. Professor Titchener has once more earned the gratitude of the student of psychological problems, by an able presentation of "The Psychology of Feeling and Attention" (Macmillan). The volume consists of a course of lectures delivered at Columbia University; and the treatment suitable to a general audience is equally suitable to the general reader. The book discusses analytically the ultimate mode of conceiving the nature of the fundamental psychological processes. For current usage as coins of the intellectual realm, the value of such terms as feeling, sensation, attention, is sufficiently understood; but an accurate essay is indispensable when technical definition and analysis are to be reached. As an example of the clarification of concepts, as a contribution to the mode of extracting the metal from the crude ore, the work may be strongly recommended to the student analyst.

BRIEFER MENTION.

"Valladolid, Oviedo, Segovia, Zamora, Avila, and Zaragoza" are the six cities described in the latest volume of Mr. Albert F. Calvert's "Spanish Series," published by the John Lane Co. As in other volumes of this series, more space is given to pictures than to text, and in the present instance we have upwards of four hundred full-page plates.

"Songs from the Operas for Mezzo Soprano," edited by Mr. H. E. Krehbiel, is the latest volume of the "Musicians' Library," published by the Oliver Ditson Co. The selection begins with Caccini and Monteverde, and ends with Bizet and Massenet, with a score of composers between. Most of the composers are represented by a single selection each. Mr. Krehbiel's prefatory text is scholarly, and more nearly adequate than might be expected when two dozen musicians are discussed in as many pages. A group of nine portraits forms the frontispiece.

NOTES.

Lady Ritchie, better known as Anne Thackeray Ritchie, has in press with the Messrs. Putnam a volume of essays to be called "The Blackstick Papers."

A new edition of Rev. Joseph H. Crooker's notable little volume, "Jesus Brought Back," is announced for immediate issue by Messrs. Sherman, French & Co.

Mr. Henry Taylor Parker, musical critic of the Boston "Transcript," has in press with Messrs. Henry Holt & Co. a volume entitled "The Opera Since Wagner."

The third volume of Signor Guglielmo Ferrero's "Greatness and Decline of Rome" will appear this month coincidentally with the author's visit to this country as Lowell Lecturer.

"The Complete Poems of Edgar Allan Poe," with an extensive critical introduction by Professor Charles F. Richardson, is published by Messrs. G. P. Putnam's Sons. The volume is strikingly illustrated.

The J. B. Lippincott Co. publish a pretty edition, with portrait, of "The Love Letters of Mary Wollstonecraft to Gilbert Imlay," edited by Mr. Roger Ingpen, and furnished with a prefatory memoir.

"The Ideal of a Gentleman: A Mirror for Gentlemen" is the interesting title of a volume by the English philologist, Dr. Smythe Palmer, which will be published shortly by Messrs. E. P. Dutton & Co.

Mary Cowden-Clarke's "Shakespeare Proverbs," first published in 1847, is now reissued by the original American publishers, the Messrs. Putnam, with an introduction and notes supplied by Mr. William J. Rolfe.

Mr. Gilbert K. Chesterton's "Orthodoxy," published by the John Lane Company, is reported as being the best-selling book in London. The first edition has already been exhausted, and a second is coming from the press.

In addition to his novel "The Spitfire," published a few weeks ago, Edward Peple will issue this autumn a second book under the title of "The Mallet's Masterpiece." This is a story built around the mystery of the Venus of Milo.

Last year one of the most popular Christmas books was "The Gentlest Art," Mr. E. V. Lucas's collection of entertaining letters. This year there is to be a similar collection of American letters, edited by Elizabeth Deering Hanscom and published under the title, "The Friendly Craft."

"An Algebra for Secondary Schools," by Professor E. R. Hedrick, and an "Elements of Physics," by Professor George A. Hoadley, are recent school publications of the American Book Co. The same publishers send us "Teaching a District School," a pedagogical manual for young teachers, the work of Professor John Wirt Dinsmore.

"The Taming of the Shrew," "The Two Gentlemen of Verona," and "Coriolanus" are three new volumes in the "First Folio Shakespeare," edited by the Misses Porter and Clarke, and published by the Messrs. Crowell. From Messrs. Duffield & Co. we have "The Winter's Tale" in the "Old-Spelling Shakespeare," edited by Mr. F. J. Farnivall.

Mr. Arthur Ransome is the editor of a series of small volumes called "The World's Story Tellers," of which Messrs. E. P. Dutton & Co. are the publishers.

Poe, Hoffman, and Gautier is the cosmopolitan selection offered us in the three volumes now at hand. Many others, from Boccaccio to Tolstoy, are to follow. Each volume has a frontispiece and an introductory essay.

A new text-book of "Economics," rather original in plan and method of presentation, but embodying no theoretical novelties, has been written by Messrs. Scott Nearing and Frank D. Watson, and is now published by the Macmillan Co.

The vogue of M. René Bazin's "The Nun," "The Coming Harvest," and other novels has revived the interest in this versatile author's "Italians of To-day" to such an extent that its publishers are reprinting it in Mr. William Marchant's translation.

The Gyldendal Publishing House, Copenhagen and Chicago, announce a "Mindengave" of the collective writings (thirty-one in number) of the late Jonas Lie. The edition will fill about about seventeen parts of about two hundred pages each, to be published monthly.

Two volumes of "Essays by Mark Pattison" are now published in the "New Universal Library" by Messrs. E. P. Dutton & Co. This publication will, no doubt, serve to make the author a personality to a large circle of people who have hitherto known him as little more than a resounding name.

The recent excellent translation of "The Elegies of Tibullus" by Dr. Theodore C. Williams, headmaster of the famous Roxbury Latin School, has been added to the Houghton Mifflin Company list. Dr. Williams's new translation of Virgil's "Æneid" will be brought out this month by the same house.

The second volume of Mr. George Saintsbury's "History of English Prosody from the Twelfth Century to the Present Day" has just been published by the Macmillan Co. From Shakespeare to Crabbe is the extensive range of this volume, which seems to indicate that one more will complete the work.

Three recent school-books published by the Macmillan Co. are the following: "A French Grammar," by Messrs. Hugo P. Thieme and John R. Effinger; a "First Course in Biology," by Messrs. L. H. Bailey and Walter M. Coleman"; and an edition of "Selected Essays of Seneca," edited by Dr. Allan P. Ball.

The first of Mr. Lang's famous Fairy Book Series, "The Blue Fairy Book," was issued in 1889, and every year since has seen a successor. The volume for the coming Christmas will be entitled "The Book of Princes and Princesses," and will be written by Mrs. Lang, though Mr. Lang edits the volume and contributes a preface.

Mr. William Somerset Maugham, the play-writer, is a most prolific worker, no less than three plays and a novel having been produced by him last year in England. His play, "Jack Straw," is attracting much attention from New York audiences. His novel, "The Explorer," will be published early in 1909. The chief character in the novel is said to have been drawn from Cecil Rhodes.

One of the principal books that Messrs. Longmans & Co. will publish during the present season will be "The Journal of Elizabeth Lady Holland," edited by the Earl of Ilchester. Lady Holland is known to the readers of memoirs and historical biographies of her time as the domineering leader of the Whig circle; as a lady whose social talents and literary accomplishments drew to her

house the wits, the politicians, and the *cognoscenti* of the day. As yet, however, little has been written of her earlier years, and on these her Journal will throw much light.

The Poetical Works of George Crabbe are about to be added to the "Oxford Poets" series, published by Mr. Henry Frowde. The editors are the Rev. A. J. and Mrs. Carlyle, who have reproduced the author's own text, with additions and the notes that Crabbe himself made. The arrangement of the poems is chronological, and the volume contains a photogravure portrait of the poet.

Two new autumn novels not hitherto announced will be published in a few weeks. One of these is "The Elusive Pimpernel," by Baroness Orczy, author of "The Scarlet Pimpernel." The new story will continue the adventures in the life of the Scarlet Pimpernel, the scene of the story being laid during those exciting years of the French Revolution. The other book is "Mirage," by Mr. E. Temple Thurston, author of "The Apple of Eden."

Two supplementary volumes of the "Classified Catalogue of the Carnegie Library of Pittsburgh" give us the accessions from 1902 to 1906. The classification is that used in the three-volume catalogue published over a year ago, and nearly one hundred thousand volumes are listed, and, what is more practically interesting, annotated in this extension of the foundation catalogue. The work is thus made widely useful for general bibliographical reference.

Mr. Henry William Elson's "History of the United States of America" has been widely and favorably known for several years. We may realize how much matter was contained in the single volume when it comes to us expanded into five, and sizable volumes at that. Some of the matter is new, but only a small fraction of the whole. A large number of illustrations is a feature of the expanded edition which adds greatly to the value of the original unadorned text.

The Linschoten Society, recently organized at The Hague, proposes to do for the early Dutch travellers what the Hakluyt Society has done for the history of English exploration. Linschoten's "Itinerario" heads the list of the proposed issues, which will appear at the rate of two volumes a year. The annual fee for ordinary membership is four dollars, which will entitle to all publications of the Society. The secretary is Mr. Wouter Nijhoff, 18 Nobelstraat, The Hague.

Last season President Nicholas Murray Butler, of Columbia University, visited the University of Copenhagen and delivered there a series of lectures which attracted much attention. These Lectures are shortly to be published by The Macmillan Company under the title "The American as he Is." Among the special topics with which President Butler deals are "The American as a Political Type," "The American Apart from his Government," and "The American and the Intellectual Life."

The third volume of the "Collections of the Illinois State Historical Library" is the first volume of a "Lincoln Series," and gives us, carefully edited by Dr. Edwin Erle Sparks, the full text of the Lincoln-Douglas debates, enriched by a large amount of material gleaned from various newspaper files of the period concerned. This liberal supply of local color, in the form of both text and picture, provides the present edition with its

most distinctive feature, and makes it highly valuable for the student of American political history. There are interesting sections upon the humor of the campaign and upon campaign poetry, besides a collection of tributes to both debaters, and a bibliography of the subject. Dr. Sparks is to be congratulated upon this informing and scholarly work.

The headquarters of the American Library Association will remain in Boston for another year, or at least until September 1 next. At the meeting of the Association, at Lake Minnetonka, last summer, there was a unanimous vote in favor of transferring the headquarters to Chicago, as being more central and otherwise more suitable. It has been found impracticable, however, to secure quarters in connection with either of the great Chicago libraries, as was desired by the Association; and so the project of removal has been deferred, although not abandoned.

TOPICS IN LEADING PERIODICALS.

November, 1908.

- American Art, The Case for. Christian Brinton. *Century*.
 American Navy, Story of the—II. Robley D. Evans. *Broadway*.
 American, The Absentee. Mary C. Fraser. *Scribner*.
 Anthropomania. Wilbur Larremore. *Atlantic*.
 Arnold, Matthew, as Poet. W. C. Wilkinson. *North American*.
 Automobile Selfishness. S. K. Humphrey. *Atlantic*.
 Baedeker. The New—V. Rome. *Bookman*.
 Balkans, Men Who Count in the. E. A. Powell. *Rev. of Revs.*
 Bank Deposits, Guaranteeing. *World's Work*.
 Barrymore, Ethel: Her Following. James L. Ford. *Appleton*.
 Bear Hunt, A Chromatic. Rex Beach. *Everybody's*.
 Booth, John Wilkes, The Last of. Otis Skinner. *American*.
 Border Town, Stealing a. Eleanor Gates. *Cosmopolitan*.
 Boston Post Road, The Old. S. M. Arthurs. *Scribner*.
 British Governing Capacity, The. Britannicus. *North Amer.*
 Business, Unjust Attacks on. Albert J. Beveridge. *Appleton*.
 Caine, Hall, Autobiography of—III. *Appleton*.
 Cairo, Old. Robert Hichens. *Century*.
 Cambridge History of English Literature. *Atlantic*.
 Camel-trader of the East, The. Norman Duncan. *Harper*.
 Campaign, Fighting a National. J. R. Winchell. *Metropolitan*.
 Campaign Funds, Legitimate. Harold Holce. *Appleton*.
 Castro's Country. Henry Seidel Canby. *Atlantic*.
 Catholic Church's Organization. Thos. F. Meehan. *No. Amer.*
 Chemical Invention, The Trend of. Robert K. Duncan. *Harper*.
 Chicago: How She is Finding Herself. I. M. Tarbell. *American*.
 Churchill, Lady Randolph, Reminiscences of—XII. *Century*.
 City of Dreadful Height, The. Joseph B. Gilder. *Putnam*.
 Civic Duty, Our. Charles E. Russell. *Everybody's*.
 College Men as Farmers. L. H. Bailey. *Century*.
 Colleges of Discipline and Freedom. H. S. Pritchett. *Atlantic*.
 Coriolanus. Harold Hodge. *Harper*.
 Country Boy, The Fetish of the. Lyman B. Stowe. *Appleton*.
 Country Home, Closing the. Zephine Humphrey. *Atlantic*.
 Critics, A Plea for. Eugene W. Harter. *Putnam*.
 Dantzic: City of Romance. R. H. Schaufier. *Century*.
 Democracy and the Expert. Joseph Lee. *Atlantic*.
 Doctrinaire, On Being a. S. M. Crothers. *Atlantic*.
 Dooley, Mr., on Uplifting the Farmers. F. P. Dunne. *American*.
 Drama, The Trend of, in London. Alan Dale. *Cosmopolitan*.
 Dramatized Novel, Earnings of the. G. Middleton. *Bookman*.
 Dreams, My. Helen Keller. *Century*.
 Education and Helpless Youths. W. L. Howard. *American*.
 Executive Aggression. George W. Alger. *Atlantic*.
 Ferdinand I., "Czar of the Bulgars." A. Stead. *Rev. of Revs.*
 Fire: An American Extravagance. F. W. Fitzpatrick. *McClure*.
 Fire. Are You Really Insured Against? *World's Work*.
 Flaubert, Gustave. Pearce Bailey. *Bookman*.
 Flesh-eating: Should it be Abandoned? Irving Fisher. *Munsey*.
 Football. Porter Emerson Browne. *Broadway*.
 Foreign Tour at Home, A: A Postscript. Henry Holt. *Putnam*.
 Forest Fire, Meaning of a. F. J. Dyer. *World's Work*.
 France's Vanishing Population. F. C. Penfield. *No. American*.
 Fremstad, Olive, as Isolde. James Huneker. *Century*.
 French Stage Traditions. Mrs. J. Van Vorst. *Lippincott*.
 Friesland Memories. Florence C. Albrecht. *Scribner*.
 Genève, Mlle. Emily M. Burbank. *Putnam*.
 Gilman, Daniel C. Nicholas Murray Butler. *Review of Reviews*.
 Gilman, Daniel Coit. Harry Thurston Peck. *Bookman*.
 Guides I Have Known. H. C. Wood. *Lippincott*.
 Home, The Wreck of the. Rheta C. Dorr. *Broadway*.
 Horse Breeding. John Gilmer Speed. *Century*.
 Immigrants, Successful Southern. R. W. Vincent. *World's Work*.
 Inkerman, A Hero of. Robert Shackleton. *Harper*.
 International Council of Women. Ida H. Harper. *No. Amer.*
 Ireland, The New—VIII. Sydney Brooks. *North American*.
 Japan Winning the Pacific. E. G. Bogart. *World's Work*.
 Jury, The Grand. John P. Ryan. *Appleton*.
 Kaiser, The, as Restorer of old German Castles. *Munsey*.
 Labor Movement in England, The. Wm. Mailly. *Munsey*.
 Labor, Organized: Its Wants. Samuel Gompers. *McClure*.
 Lincoln-Douglas Debates, The. F. T. Hill. *Century*.
 Lions that Stopped a Railroad. J. H. Patterson. *World's Work*.
 London "Times" and our Civil War. G. H. Putnam. *Putnam*.
 Mansfield, Richard—III. Paul Wiltach. *Scribner*.
 Meat Inspection, Government. G. E. Mitchell. *Rev. of Revs.*
 Medical Fees. A. C. Heffenger. *North American*.
 Millennium, Man's Machine-made. H. Maxim. *Cosmopolitan*.
 More of More. Charles Battell Loomis. *Putnam*.
 Motor Boat, Across Europe by—VII. H. C. Rowland. *Appleton*.
 Musical Outlook, The Season's. Lawrence Gilman. *Rev. of Revs.*
 Music-Lover Self-Revealed, The. Annie N. Meyer. *Putnam*.
 Navy, The Fight for a New. *McClure*.
 New York a Hundred Years Ago. *Munsey*.
 Occult Forces, Our Usable. Lida A. Churchill. *Cosmopolitan*.
 Ocean Supremacy, The Contest for. L. Perry. *World's Work*.
 Paderewski on Music. D. G. Mason. *Century*.
 Panama and the Canal. Hugh C. Weir. *Putnam*.
 "Paradise Lost," Another Source of. N. Douglas. *Atlantic*.
 Party Government. Goldwin Smith. *North American*.
 Patagonian Explorations. Charles W. Furlong. *Harper*.
 Peace Conference of 1865, The. Jefferson Davis. *Century*.
 Philippines, Independence of the. William H. Taft, William J. Bryan, and E. F. Egan. *Everybody's*.
 Pittsburg. Charles Henry White. *Harper*.
 Plague War, San Francisco's. A. C. Keane. *Rev. of Reviews*.
 Play, The, and Plain People. Brander Matthews. *Metropolitan*.
 Playhouse Revisited, The. F. M. Colby. *Bookman*.
 Playwright's Strange Adventures, A. I. S. Cobb. *Munsey*.
 Presidents' Sons. Lyndon Orr. *Munsey*.
 Pretender, The Carlist, to Spain's Throne. *Munsey*.
 Problem Play, Moral Aspects of the. L. W. Flaccus. *Atlantic*.
 Problems of the Past and Present. Charles de Kay. *Putnam*.
 Prosperity, Foundations of. Gifford Pinchot. *North American*.
 Railroads and Prosperity. Katherine Coman. *Rev. of Reviews*.
 Raphael's Greatness. Kenyon Cox. *Scribner*.
 Rest, The Way to. Eustace Miles. *Metropolitan*.
 "Restoring" Works of Art. Frank J. Mather. *Atlantic*.
 Rockefeller, John D., Alfred Henry Lewis. *Cosmopolitan*.
 Rockefeller, John D., Reminiscences of. *World's Work*.
 Sætersdal, The. H. H. D. Peirce. *Metropolitan*.
 Saint-Gaudens, Augustus, Familiar Letters of. *McClure*.
 Sea and Music, The. Lawrence Gilman. *Harper*.
 Seine, The. Marie Van Vorst. *Harper*.
 Self-Government in Public Schools. Bertha H. Smith. *Atlantic*.
 Senators, Popular Election of. Emmet O'Neal. *North American*.
 "Shadow World" Prize Winners. Hamlin Garland. *Everybody's*.
 Shoshone Mountains, Hunting in the. W. T. Hornaday. *Scribner*.
 Skies, Men Who Work Near the. Ernest Poole. *Everybody's*.
 Sky-scrappers and their Problems. H. T. Wade. *Rev. of Revs.*
 Snuff-boxes. Holbrook White. *Atlantic*.
 South American Presidents, Two. C. M. Pepper. *Rev. of Revs.*
 Speech, Gentle. Price Collier. *North American*.
 Speed on Land, on Sea, in Air. C. H. Cochrane. *Metropolitan*.
 Sultan of Turkey, The. N. C. Adossides. *American*.
 Sunday, Right and Wrong Use of. Chas. F. Aked. *Appleton*.
 Supreme Court and the President, The. Theodore Roosevelt and William H. Taft. *Broadway*.
 Telephones on the Farm. Harris Dickson. *Broadway*.
 Thanksgiving, The "Truly." E. L. Sabin. *Lippincott*.
 Town Building, Mutual, in England. W. Miller. *World's Work*.
 Vanderbilt Fortune, The. Burton J. Hendrick. *McClure*.
 Walker, Horatio, The Art of. Charles H. Caffin. *Harper*.
 Wall Street Nuisance, The. H. N. Casson. *Broadway*.
 War Devices, Newest. A. B. Reeve. *Broadway*.
 War with Flying Machines. Frederick Todd. *World's Work*.
 Washington: Its Seamy Side. J. C. Welliver. *Munsey*.
 West, Old Days in the. C. B. Bronson. *McClure*.
 Whitman, Walt, Letters of. *Putnam*.
 Widows, Investing for. *World's Work*.
 Woman Movement in England, The. C. F. Aked. *No. Amer.*
 Woman's Choice, The, in Recent Novels. F. T. Cooper. *Bookman*.
 Woman's Dress, The Psychology of. W. I. Thomas. *American*.
 Women Who Work. Wm. Hard and R. C. Dorr. *Everybody's*.
 Write, Learning to. Havelock Ellis. *Atlantic*.

LIST OF NEW BOOKS.

[The following list, containing 219 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

- The Life of Henry Irving.** By Austin Brereton. In 2 vols., 8vo, illus. in photogravure, color, etc. Longmans, Green, & Co. \$6.50 net.
- Two English Queens and Philip.** By Martin Hume. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 498. G. P. Putnam's Sons. \$4.50 net.
- My Life.** By Josiah Flynt. With portrait, 12mo, uncut, pp. 365. Outing Publishing Co. \$2. net.
- Chaucer and His England.** By G. G. Coulton. Illus., 8vo, gilt top, uncut, pp. 321. G. P. Putnam's Sons. \$2.75 net.
- Rousseau and the Women He Loved.** By Francis Gribble. Illus. in photogravure, 8vo, gilt top, uncut, pp. 443. Charles Scribner's Sons. \$3.75 net.
- The Holland House Circle.** By Lloyd Sanders. Illus., 8vo, gilt top, uncut, pp. 384. G. P. Putnam's Sons. \$3.50 net.
- Madame de Pompadour.** By H. Noel Williams. With portrait. 8vo, gilt top, uncut, pp. 430. Charles Scribner's Sons. \$2. net.
- Lincoln, Master of Men: A Study in Character.** By Alonzo Rothschild. Anniversary edition; with portrait in photogravure, 12mo, pp. 531. Houghton Mifflin Co. \$1.50 net.

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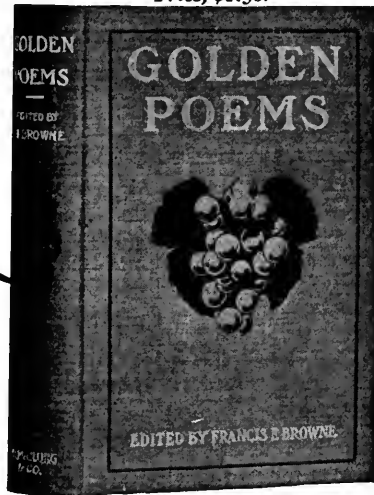
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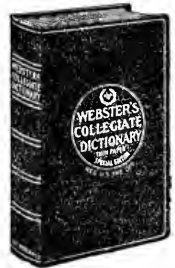
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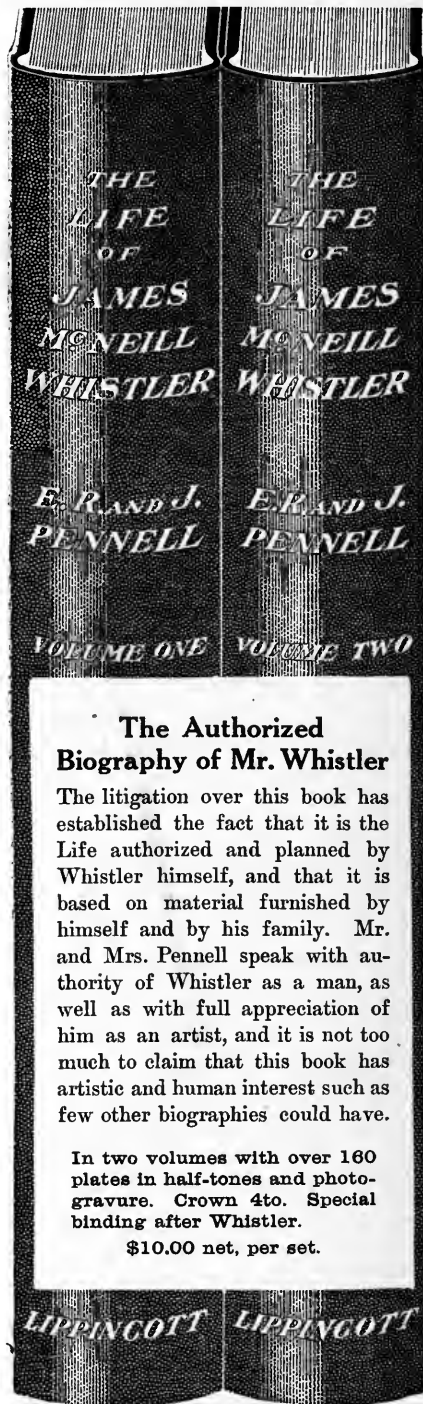
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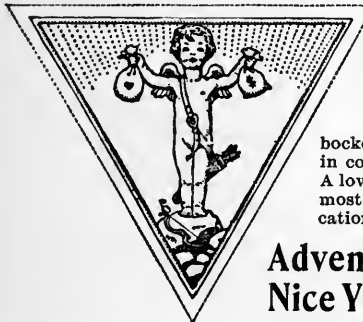
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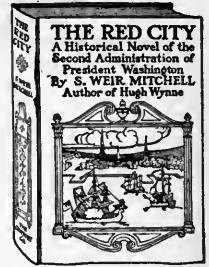
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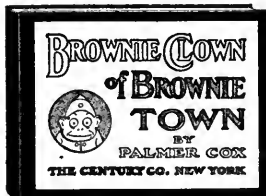
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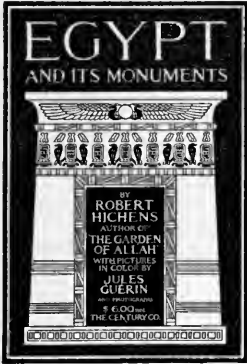
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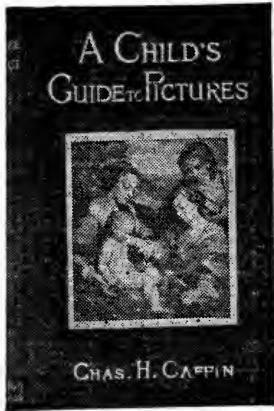
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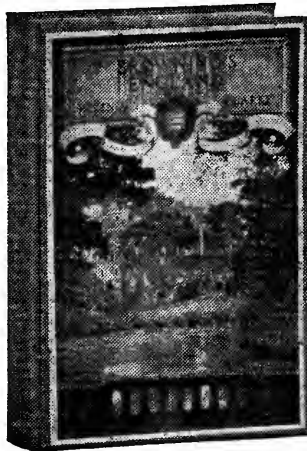
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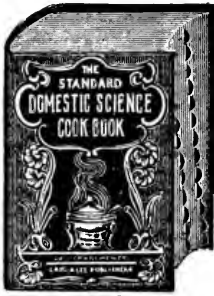
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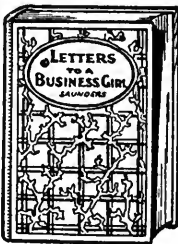
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PRESIDENT ELIOT.

It is something of a coincidence that the day which determined the result of the recent Presidential election should also have been the day upon which the President of Harvard University announced his resignation of the office which he has so long and so honorably held. When he assumed it, General Grant had just entered upon his duties as the official head of the nation, and during President Eliot's incumbency the country has felt the throes of ten Presidential campaigns, torn each time by passions more or less violent. Meanwhile, during all these forty years Harvard has pursued its even course, its development free from recurrent seasons of unrest, and has known the benefits of firm and wise administration, of a progressive policy steadfastly pursued. Here is a contrast indeed, and one that offers matter for reflection. The parallel of microcosm and macrocosm often proves instructive, and has rarely proved more so than in the instance now offered. The management of a great and rapidly growing institution of learning presents, in little, many of the problems involved in the government of a people; the political republic and the republic of scholars have many features in common. Both must react upon the pressure of the *Zeitgeist*, and shape themselves to an ever-changing environment; both are required, as a condition of their self-perpetuation, to adhere to certain fundamental principles of action, and to oppose a conservative resistance to the onslaughts of radicalism. In meeting the difficulty thus common to the two republics, it seems to us that Cambridge, as compared with Washington, has found the better way.

Harvard is now well along toward the completion of its third century, and "the college" of the Bay Colony—first fruit of the sifted grain wherewith this Western world was planted—has grown into the great university of our own time. Of its twenty-two presidents, Mr. Eliot has had the longest term, and to find another of approximate duration we must go back an exact century from the date of his appointment; for it was in 1769 that Edward Holyoke ended a presidential term of thirty-two years. But merely to say that Mr. Eliot's term has been the longest of all, would be a very inadequate statement of its comparative importance. In almost every respect to which the test of figures

may be applied, its accomplishment may be fairly put in the balance against all that had been accomplished during the two centuries, more or less, that preceded it. The mass of its product outweighs all that came before; and if this were the only test to be applied, the argument would be quickly ended. But we should be the last to admit that educational achievement is a matter of statistics alone, and upon the more delicate question of the spiritual balance much may be urged in behalf of the earlier and less pretentious periods of the college history. For strenuous devotion to an austere ideal, the Harvard of the Mathers does not suffer in comparison with any Harvard of more recent years, and the Harvard that sent forth into the service of the imperilled nation

"Her wisest scholars, those who understood
The deeper teaching of her mystic tome,
And offered their fresh lives to make it good,"

realized an ethical standard which the future Harvard may emulate, but will hardly improve upon. President Eliot's administration has fallen in pleasanter times than those of puritan combats with "that old deluder Satan," or than those of ensanguined civil strife; but who shall say that Harvard has ceased to do resolute battle with the powers of evil that still subtly menace our civilization? We may fittingly answer that question by recalling the gentle and heroic spirit that forsook its earthly tenement a few days ago at Shady Hill.

We wonder how many of the men who were teaching chemistry twenty or thirty years ago, and making use of Eliot and Storer's admirable elementary text, were conscious of the fact that the book was chiefly written by the President of Harvard. For it was as a chemist that Mr. Eliot won his early reputation for scholarship; and when he succeeded Hill in 1869, at the age of thirty-five, his only certain academic title was that of a successful teacher of science, trained in the best foreign schools, although it was shrewdly suspected that he might possess other qualifications for his new post. The appointment was a break with tradition in more respects than one. It is true that Harvard had long before forsaken the belief that a college president must be a clergyman, but it had at least maintained that he should be a man of distinction in the field of the humanities, and that he should have reached a reasonable if not a venerable age. Many heads wagged solemnly when the long line of precedent was broken, and the most important collegiate presidency in America entrusted to a youth whose specialty

was a subject only just beginning to be recognized as having any claims at all to serious consideration in a college curriculum. The bones of Increase Mather must have become restless in their grave at such a perversion of a stately office. Four decades have passed since then, and the young man whose career was yet to make has more than justified the confidence of those who were responsible for his selection. His influence has grown more and more commanding, until now, at the time of his retirement from active work, he is clearly seen to have been for many years past the leader of the educational profession in America.

Of all the changes brought about by President Eliot's influence, the most important has been that of the introduction of the elective system into his own college, and its general extension to other institutions. It was a greatly needed reform, for the attitude of professional education toward the new subjects, which forty years ago were clamoring for adequate recognition in college courses, was not generous. The traditional curriculum was hidebound and its application Procrustean. New light and fresh air were brought into college life when science came to its own, and when the student began to be treated as an individual, for whom the best mental sustenance was not necessarily that which was best for some other individual. When the reform once got headway, it went too far, as all reforms tend to go, and the new men teaching the new subjects grew arrogant in their bearing. As we have frequently urged of late years, the reform now chiefly needed is one that shall take the direction of a reaction from the present undue preponderance of the new subjects. The demand that the humanities should be again exalted, and that science should be "shown its place," is now something other than a recrudescence of old-fogyism; it is rather the expression of the sanest and best poised educational thought. But for all this, the pioneer work begun at Harvard forty years ago was necessary and altogether admirable in its intention. We believe, however, that Mr. Eliot has come dangerously near to making a fetish of his theory that all subjects are potentially equal in educational value. This theory bears about the same relation to practical conditions that is borne by the theory of the philosophical anarchist. Men *might* become virtuous enough to dispense with all repressive government; the teaching of engineering or sociology *might* be made as pedagogically effective as the teaching of literature or the classics. But neither con-

dition is now even approximately realized, or gives signs of becoming realizable in any near future.

Mr. Eliot entered upon his career as a specialist in the ordinary sense; he made himself a specialist in general ideas. By this paradoxical statement we mean that he developed an extraordinary capacity for grasping the essential content of many systems of ideas, and acquired at the same time an extraordinary power of clean-cut and logical expression. His great administrative abilities were the chief source of his strength in Harvard University, but they alone could not have given him the position which he occupied in the thought of the general public. It was because he could talk, simply and persuasively, to almost any kind of an audience upon almost any subject of large general interest, because what he said was free from false notes, logically ordered, and characterized by sanity of judgment, that he gradually came to be, what all now know him to be, a real leader of opinion, not only in the educational field, but also in those of economics and politics, of religion and ethics,—all those fields, in short, with which man is deeply concerned as a social and spiritual being. And this leadership, we trust, he will still exercise for many years to come; for it need be in no way affected by the fact that he has chosen to transmit to other hands his particular work of university administration.

THE BACON TERCENTENARY AT GRAY'S INN.

The 300th anniversary of the election of Francis Bacon as Treasurer of Gray's Inn was celebrated in that Inn of Court on Saturday, October 17. There was a luncheon at which the Benchers entertained many distinguished guests; there were speeches by the present Treasurer and by the American Ambassador; and there was a loan exhibition of Baconiana in the Benchers' Library.

Francis Bacon became an "Ancient" of the Honourable Society of Gray's Inn towards the end of his fifteenth year, and maintained the connection for the rest of his life. His father, Sir Nicholas Bacon, the Lord Keeper, was a member, and so also were all of his four brothers, Nicholas, Nathaniel, Edward, and Anthony, his uncle William Cecil the Lord Treasurer, and his cousin Robert Cecil. Sir Nicholas Bacon had been Treasurer fifty years before his most famous son was elected to that office, and it was during his Treasurership that the quaint Elizabethan hall was built where the Bacon anniversary took place.

When the death of Sir Nicholas Bacon, in 1579, closed Francis Bacon's diplomatic career, and left

him dependent upon his own exertions, he returned from France and took the place of Anthony Bacon in his father's old chambers, in Coney-court, near the hall, where No. 1 Gray's-inn-square now stands. Dr. William Rawley, Bacon's chaplain and first biographer, says:

"He seated himself, for the commodity of his studies and practice, amongst the Honourable Society of Gray's Inn; of which House he was a member: where he erected that elegant pile or structure, commonly known by the name of *The Lord Bacon's Lodgings*, which he inhabited, by turns the most part of his life (some few years only excepted) unto his dying day."

The Pension Book (minutes) of Gray's Inn records many incidents of Bacon's life there as Benchers, Reader, and Treasurer. In his 25th year, "10 Feb: 28 Eliz:" he was admitted to the Readers' table, two years before he actually became Reader; he was elected Reader in 1588, and Double Reader in 1600. In 1589 he served as Dean of the Chapel, and in 1594 as Deputy Treasurer. His Treasurership seems to have lasted from 1608 to his elevation to the Great Seal in 1617, an unusually long term. It was from his Lodgings in Gray's Inn that the new Lord Keeper set out in state for Westminster Hall on the first day of Trinity term, 1617, "with the Lord Treasurer on his right hand, the Lord Privy Seal on his left, a long procession of students and ushers before him, and a guard of peers, Privy Councillors, and judges following in his train." In Gray's Inn he found refuge five years later, after his fall from place and power. His high offices had separated him for a time from his brothers of the Inn, but they received him again gladly. The Pension Book shows that they extended the grant of the lodgings he had built upon the late chambers of his father, so that he might have a saleable interest in them.

"Myself for quiet, and the better to hold out," Bacon wrote in 1622, to Sir Francis Coltington, "am retired to Gray's Inn, for when my chief friends were gone so far, it was time for me to go to a cell." From that cell during those busy last five years there came five books. He composed his *Historie of the Raigne of King Henry the Seventh* in the first summer of his enforced retirement. In 1623 he published the Latin version of *The Advancement of Learning*, now issued in nine books with the title *De Augmentis Scientiarum*. The poet George Herbert is said to have helped him with the translation. His *Apophtegmes New and Old*, 1624, can only be said to have been the occupation of a morning in the sense that he may have arranged the order of the stories in one morning. The last three years were spent in writing his *Sylva Sylvarum*; or *A Natural History*, and in editing the third and final edition of his *Essays*. This edition, published in 1625, contains the fifty-eight essays of all subsequent editions, and was entitled *Essayes or Counsels Civill and Morall*.

Bacon's chambers overlooked the gardens of Gray's Inn, and we learn from the Pension Book that it was he who laid out gardens where before his time there had been walks only. "Pension, 5 Feb:

33 Eliz." reads: "Ordered that a brick wall shalbe erected to enclose parts of our back field, but how much thereof & where the wall shalbe sett & for the tyme when the same shalbe done, it is referred to the survey & direction of Mr. Anger, Mr. Stanhope, Mr. Daniell, and Mr. Bacon, & they to make report of their doings therein."

In 1597 it is ordered that £7 15s. 4d., "due to Mr. Bacon for plantynge of trees in the walkes shalbe payde next terme, as soone as money commeth in." The following year a "new rayle and quicksett hedge" was to be "set upon the upper long walke at the good discretion of Mr. Bacon and Mr. Wilbraham." April 29, 1600, it was voted "that there shalbe payed and allowed unto Mr. Bacon for money disbursed about the garnishinge & furnishing of the walkes as by & upon his account," £60 6s. 8d.

Peyps speaks of Gray's Inn gardens as a "fashionable lounge," and 200 years after Bacon's time Charles Lamb thought them the best gardens of any of the Inns of Court. In the essay *Of Gardens*, Bacon says he wishes "in the very middle" of the main garden "a fair mount," "and the whole mount to be thirty foot high; and some fine banquetting-house, with some chimneys neatly cast, and without too much glass." On the present site of Raymond-buildings, down to Lamb's time, there was such a mound in Gray's Inn gardens, and on it a summer-house which bore an inscription to the effect that it was built in 1609, by Francis Bacon, Solicitor-General to the King, in memory of Jeremy Bettenham. Of Bettenham, who had been both Reader and Treasurer, the Pension Book says frankly, he "hath gained little profit by the law," but Bacon, his executor, describes him as "a man innocent and contemplative." Jeremy Bettenham lives to-day in two of Bacon's *Apothegms*, both dealing with gardens: "Mr. Bettenham used to say: *That riches were like muck; when it lay upon an heap, it gave but a stench and an ill odour; but when it was spread upon the ground, then it was cause of much fruit.*" This thought Bacon epitomizes in the essay *Of Seditious and Troubles*, into "Money is like muck, not good except it be spread." So again, in *Of Adversity*, the figure, "Virtue is like precious odours, most fragrant when they are incensed or crushed," is Jeremy Bettenham's saying, "*That virtuous men were like some herbs and spices, that give not their sweet smell, till they be broken and crushed.*" Bacon says he would have "whole alleys" in his garden set with burnet, wild-thyme, and watermints, because they "perfume the air most delightfully," "being trodden upon and crushed."

"I trust," Lady Anne Bacon wrote to her son Anthony, in 1594, "that they will not mum nor masque, nor sinfully revel at Gray's Inn." First and last they revelled a good deal at Gray's Inn, and their best maker of masques was Lady Anne Bacon's younger son, who was the author or "chief contriver" or "chief encourager" of no less than six Elizabethan masques, an experience of writing in lighter

vein that produced the essay *Of Masques and Triumphs*. Bacon's first Gray's Inn "device" was for a revel in the very year of his pious mother's letter. In 1613 he was the "chief contriver" of Francis Beaumont's masque, *The Marriage of the Thames and the Rhine*, which was performed by the gentlemen of the Inner Temple and Gray's Inn before the King and Court at Whitehall, in honor of the marriage of the Princess Elizabeth with the Count Palatine. On Twelfth Night in the following year, January 6, 1614, the gentlemen of Gray's Inn presented *The Masque of Flowers*, in celebration of the marriage of the Earl of Somerset and Lady Francis Howard. Sir Francis Bacon, the new Attorney-General, was the "chief encourager" of this masque, which is said to have cost him £2000. We even hear of the Lord Chancellor dining at Gray's Inn on Candlemas Day, "to give countenance to theyre Lord or Prince of Purpoole and to see theyre revells."

On a cold raw day in the early spring, April 2, 1626, during a drive from Gray's Inn to dine with the King's Scotch physician, Dr. Witherborne, Bacon made his last experiment, an early attempt in refrigeration. He was seized with a chill, and, unable to get home to Gray's Inn, he died a week later at Highgate, the involuntary guest of the Earl of Arundel.

It is announced that the Benchers propose hereafter to observe the first night of term, November 2, as a Bacon Anniversary, and that they will place a permanent memorial of the Lord Chancellor in one of the open spaces of the Inn — probably South-square. This memorial is to be a marble statue of Bacon by Mr. F. W. Pomeroy, A.R.A. A sketch model of it was on view at the Tercentenary, together with a collection of Baconian MSS. and printed books, some owned by the Benchers and some loaned for the occasion. Among the distinguished guests were Sir Frederick Pollock, Sir Robert Ball, Mr. Augustine Birrell, M.P., Canon Beeching, Canon Hensley Henson, Lord Strathecona, Dr. A. W. Ward, Master of Peterhouse, Sir S. Evans, Solicitor-General, Sir W. S. Robson, Attorney-General, the Earl of Verulam, and many others. After toasts to "The King" and "Domus," the Treasurer, Mr. Duke, responded to the sentiment "The Immortal Memory of Francis Bacon." His speech was an interesting account of Bacon's long life among them — forty-six years. Ambassador Reid spoke for "The Guests." He told the Benchers that if Bacon's whole connection with the legal profession was left out of account, his fame would stand before the world practically the same. Mr. Reid might have quoted, but did not, Bacon's own almost divine satisfaction with his work as very good. Dedicating the third edition of his *Essays* to the Duke of Buckingham, in 1625, he wrote: "For I do conceive that the Latin volume of them (being in the universal language) may last as long as books last."

MARY AUGUSTA SCOTT.

Northampton, Massachusetts.
6th November, 1908.

CASUAL COMMENT.

A "NATIONAL LANGUAGE" FOR THE UNITED STATES seems a wild notion now, but it was the dream of Noah Webster, our foremost lexicographer, and a writer of widely-used school text-books, whose sesqui-centennial was appropriately celebrated last month in his native state, Connecticut, where he was born (at Hartford) October 16, 1758. It was fitting that the public schools and the university that graduated him should hold commemorative exercises for this worker in the cause of popular education. How much else besides writing spelling-books and grammars and dictionaries he turned his hand to, as a typical Connecticut Yankee, it would take considerable space to relate. He fought, under his father's captainship, in the Revolutionary War; he studied and practised law, and sat on the judicial bench for a brief period; he edited a succession of periodicals, none of which, however, contributed greatly to his fame or fortune; he put forth political and philological and miscellaneous writings in great number and variety; he helped to found Amherst College, and was for several years the president of its board of trustees; he travelled and studied abroad in preparing his *magnus opus*, his "American Dictionary of the English Language"; and, in a moment of extraordinary hardihood, and inspired by patriotic impulses, he undertook to reform the spelling of our mother tongue to accord with our independence of the mother country. "Now is the time," he proclaims to his compatriots in issuing his Dictionary, "and *this* the country, in which we may expect success in attempting changes favorable to language, science, and government. . . . Let us then seize the present moment and establish a *national language* as a national government." The sort of reforms proposed by this sedulous patriot may be inferred from the following examples of tentative forms that make strange the pages of the first edition (1828) of his Dictionary: *ake, aker, groop, tung, wo, crum, maiz, fether, steddly, ribin, skain, porpess*. It must needs be that offenses come, but woe to that man by whom the offense cometh. Most of these affronts to language were scoffed and hooted into inglorious retreat in later issues. But of the orthographic ills that were to follow, in the next century, from his example, he can have dreamed as little as that his work would develop into that monument of American scholarship, the great International Dictionary.

THE SHAMEFUL ESTATE OF THE ENGLISH NOVEL is pitilessly exposed to view in a recent magazine article on "The Censorship of Fiction," by Mr. Bram Stoker, who has already elicited a word of comment from us by his zealous and somewhat surprising advocacy of a muzzle for the novel-printing press. And now he puts the question again, vehemently and in words that burn, — "Are we or are we not ultimately to allow fiction to be put forth with-

out any form of restraint whatever? The question is not merely a civic or national one. It is racial, all-embracing, human. Fiction is perhaps the most powerful form of teaching available. It can be most potent for good; and if we are to allow it to work for evil we shall surely have to pay in time for the consequent evil effects." He does not hesitate to declare that "within a couple of years past quite a number of novels have been published in England that would be a disgrace to any country even less civilised than our own"; and, further, in the production of these discreditable books he asserts that "women are the worst offenders." The situation is evidently worse in England than in this country; in fact, the majority of the most objectionable novels in English published in the last year or two have come to us from across the water. Still, we have enough sins of our own to answer for, to preclude stone-casting at our neighbors. Fortunately, the most of these deleterious novels are not only repulsively vulgar but intolerably dull; and thus they carry with them, in a way, their own antidote.

A COMEDY FROM A LIBRARIAN'S PEN — an "acting comedy," too, and a successful one if reports are to be credited — is surely a phenomenon in the literary-theatrical-bibliothecal world. To the scandal of some of his fellow-librarians, and to the amusement of others, Dr. Emmanuel Gottlieb Baumwollenstrumpf, Librarian Emeritus and Professor of Bibliography and Library Economy at Ulpian University, has written a one-act curtain-raiser entitled "Minnie's Mistakes" — a name which some may recall as that of the play so cleverly presented at the Junior Dramatics at Ulpian last year. Its brilliant success at the hands of amateurs led to an application for the stage-rights from a prominent theatre-manager, and with the renewed success of the little comedy as professionally acted there has leaked out the hitherto withheld name of the author. We are fortunate in being able to give a few interesting details of the play's genesis and history. As is already well known, Dr. Baumwollenstrumpf is the author of several learned works, among which his monograph on "Accessions-List Practice in Roman Libraries of the Second Century" is perhaps the most famous, although his "Prolegomena to the Study of Finger-marks in Ancient Manuscripts" has been much admired for its scholarly and at the same time vivacious style. About two years ago it chanced that on coming out from a meeting of the International Association of Critical Commentators, of which he is vice-president, he was jocosely taunted by a passing acquaintance, an author of popular books in several departments of polite literature, for confining his literary energies to works so dry and dusty and musty that no reader could open them without sneezing his head off. The professor took umbrage at this, and to prove that profound critical scholarship and so-called creative authorship are not always divorced, he sat

down as soon as he reached his hotel and wrote "Minnie's Mistakes," which, as above stated, he first tried on the Ulpian students. Some excitement over this event is to be expected in the library world — some such excitement, in fact, as has attended the publication, in "The Southern Cross" for September, of Dr. Pilnitz's short story, "Quite Another Matter" — Dr. Pilnitz being, as a newspaper paragraph informs us, and as doubtless may be learned by consulting "Who's Who in Australasia," librarian of the Melbourne Athenæum. But, after all, these exhibitions of unsuspected versatility are not at all alarming, nor are they very abnormal or incredible. Did not a distinguished English mathematician give us "Alice's Adventures in Wonderland" and "Through the Looking-Glass," and did not an eminent landscape painter produce some admirable nonsense verses? We welcome these proofs of intellectual agility, from whatever quarter they may come; and we feel assured that all enlightened librarians will view the matter as we do.

. . .

A WHOLESOME DECLINE IN BOOK-CIRCULATION may seem to librarians to be a contradiction in terms; but a qualitative instead of a quantitative analysis of a library's activities sometimes discovers encouraging symptoms in such a decline. The latest report of the well-managed and progressive Hartford Public Library dwells at some length on the increasing need of careful selection in the purchase of novels for circulation at the tax-payer's expense. Never before has the book world seen so large an output of fiction, and that means that never before has there been so large a supply of mediocre and inferior novels. By turning the current-fiction toper to the circulating library, the public library may lose an opportunity to swell its sum total of books loaned, but it gains in ability to complete its stock of standard works and thus to raise the quality — and perhaps, in the long run, the quantity too — of its own circulation. The need of a supply, a large supply, of novels, old and new, is undeniable. Many a reader can recall how a story-book, perhaps of no superlative excellence, has in some hour of dulness or discouragement, stimulated him to seek and find pleasure and profit in some totally different book of a higher order. In their purchase of books, especially of fiction, our public libraries can in a measure perform the office of public censor; and some such censorship of the press as this is the only one to be seriously advocated.

. . .

THE SUBLIME CONFIDENCE OF GENIUS always compels admiration. Even the whimsical oddities of a Whistler are the index of character. Among the memories of musicians which are much in vogue just now, there is one concerning the pianist Paderewski that happily illustrates the audacity of genius. From the current number of "Etude" we learn that this gifted Pole, in the days when he was teaching at the Strasburg Conservatory of Music, suddenly

resigned his position and prepared to make his appearance in public, because he was refused a slight addition to his monthly pay at the Conservatory. This occurred in the autumn of 1889, and the relator of the incident was one of the scant three hundred in attendance at the Polish pianist's *début* in Paris. "I shall never forget," he writes, "the thin, pale, almost cadaverous-looking young man who stepped upon the platform of that little hall. At first he awakened only an admiring interest, although everyone recognized the beauty of his tone coloring; but when he finished playing Beethoven's 'Appassionata Sonata' the audience rose as one man and cheered themselves hoarse. Here at last was deserved recognition, and from that moment Paderewski's success was assured. The following week he played at one of the Lameroux concerts to an audience of 3000 people, and the same scenes of excitement followed." This and the triumphs that have followed, thick and fast, the writer attributes to the young performer's courage in abandoning a sure position, modest and humdrum, for a splendid uncertainty — or what would have been an uncertainty in the case of nine hundred and ninety-nine out of a thousand discontented youths.

. . .

THE CHILDREN'S STORY-HOUR AT THE PUBLIC LIBRARY has been praised as a blessing and a benefit to the eagerly acquisitive young, and it has also been censured as an unauthorized and wasteful use of the library worker's time. There is much to be said both *pro* and *con*. Mr. John Cotton Dana utters some energetic words on the side of the plaintiff in a highly readable contribution to "Public Libraries." He urges that instead of calling on a library assistant for the time and energy that effective story-telling (including the preparation for it) requires, the same assistant might more profitably instruct a body of school-teachers in the art of story-telling, and let them do the entertaining of their little ones in the school-room. This, of course, presupposes special story-telling talent in the assistant and its lack in the teachers. Mr. Dana thus concludes: "A library gives of its time, money, and energy, to instruct 40 children — and there it ends. If, on the other hand, it instructs 40 teachers, those 40 carry the instruction to 40 classrooms and impart knowledge of the library, of the use of books, of the literature for children, and — if need be — of the art of story-telling, to 1600 or 2000 children. There seems no question here as to which of these two forms of educational activity is for librarians better worth while."

. . .

THE DELIVERY OF LIBRARY BOOKS TO THE PUBLIC is growing more and more common throughout the country. Boston's system of book distribution through no fewer than 214 branch libraries and stations, scattered over an area of forty-three square miles, was recently referred to by us. The Newark (N. J.) library, however, with probably a smaller area and certainly a lesser population to serve,

makes use of more than twice as many distributing centres. Its Nineteenth Annual Report gives the number as 494, an increase of 465 in five years. "This increase," says the librarian, "of course adds somewhat to the cost of distribution, it being easier to lend a thousand volumes from a main building than from a number of widely separated centres. But the extension of library privileges to distant parts of the city seemed to meet with approval." Naturally it did; yet one cannot but query whether there is not such a thing as making books too easily obtainable. Many examples could be given of young men, afterward illustrious, who have gladly walked miles to borrow a coveted book, returning it perhaps for another after a month's digestion of its contents. The writer of this vividly remembers the time when the weekly milewalk to the public library for a new book was a noteworthy and a joyful event in his young life. What comparable exhilaration would there have been in running to the corner drug-store or the nearest engine-house to supply his literary needs?

TWO VACANT NICHES IN ENGLAND'S HALL OF FAME are unaccountably slow in getting themselves filled. Next to the Bible, there are no books in our language so much read as "Robinson Crusoe" and "The Pilgrim's Progress." Yet their authors are unremembered in Westminster Abbey. A late transoceanic rumor, however, avers that, acting on the suggestion of an American visitor to the Abbey, the Baptists of Great Britain are raising the money to commemorate suitably the genius of John Bunyan; and it is probable that his monument will soon be found where its absence has so long been a surprise to the visitor. Perhaps now there is hope also for Defoe. But whatever the event in these two instances, far better and more imperishable than storied urn or animated bust are the literary monuments we have from the hands of the men themselves.

COMMUNICATIONS.

HAVE WE A NATIONAL ANTHEM?

(To the Editor of THE DIAL.)

I have read with interest your comments on "A National Anthem to Order," in connection with the offer (a rather absurd one, as it seems to me) made by the National Institute of Arts and Letters, of prizes for the best productions designed to supersede "America" and "The Star-Spangled Banner." This is not the first time that prizes for a similar purpose have been offered, but without result,—as will doubtless be the case with this recent effort. National hymns, as you well say, cannot be made to order; they are produced, not for the sake of prize-money, but in some moment of poetic and patriotic inspiration over a great national crisis. To repeat your words, "'The Watch on the Rhine,' and 'The Marseillaise' were not begotten of prize-offers from

any institute of art and letters." Neither, I may add, was our own "Star-Spangled Banner," which I claim as our true national anthem, and which is officially recognized as such, more than any other. I append a letter written me from the War Department, which should settle the question as to the attitude of those in authority.

MARY B. H. WILLIAMS.

Germantown, Philadelphia, Nov. 5, 1908.

War Department, Washington, D. C.
Dec. 24, 1903.

Madam:—Referring to your recent letter, with enclosure, relative to the adoption of the song entitled "The Star Spangled Banner" as the national anthem, I beg to inform you that while the Government has not adopted by law a national anthem or national air, paragraph 512, U. S. Army Regulations, 1901, provides as follows:

"At every military post or station, the flag will be hoisted at the sounding of the first note of the reveille, or of the first note of the march, if a march be played before the reveille. The flag will be lowered at the sounding of the last note of the retreat, and while the flag is being lowered, the band will play 'The Star Spangled Banner.'"

It is also understood that a paragraph has recently been added to the Navy Regulations, which reads as follows:

"All officers and men shall stand at attention whenever 'The Star Spangled Banner' is being played unless engaged in duty that will not permit them to do so. The same respect shall be observed towards the national air of any other country, when played in the presence of official representatives of such country."

You are also advised that in further recognition of this air as the national anthem, the General Staff of the Army has under consideration, with a view of embodying the same in the revised Army Regulations, a paragraph to read as follows:

"Whenever 'The Star Spangled Banner' is played by the band on a formal occasion at a military station, or at any place where persons belonging to the military service are present in their official capacity, all officers and enlisted men present will stand at *Attention*. The same respect will be observed toward the national air of any other country when it is played as a compliment to official representatives of such country."

Very respectfully,
ROBERT SHAW OLIVER,
Assistant Secretary of War.

To Mary B. H. Williams, Philadelphia, Pa.

CHICAGO'S FOUR GREAT LIBRARIES.

(To the Editor of THE DIAL.)

In a paragraph in your journal recently I saw a reference to "the four great libraries" of Chicago. Will you kindly give the names of these four libraries, with the number of volumes contained in each,—and oblige
A READER.

[The largest library, in number of books, is that of the University of Chicago, which has 473,175 volumes. The Public Library has 352,093 volumes, the Crerar Library 215,144, and the Newberry Library 192,440. Combined, these collections would make a library of nearly a million and a quarter volumes—one of the largest working libraries in the world, as well as the youngest, all of them having been accumulated in the past thirty-five years.—EDR. THE DIAL.]

The New Books.

THE JOURNAL OF AN AMATEUR VAGABOND.*

In the words of a leading sociologist, "Flynt had the field to himself; there is no one to take his place at present. Few men who live and know the life of the Under World, as he did, have his mental equipment. Many can retain the facts, but are unable to handle them as satisfactorily; then, too, to be a friend and companion of tramps and criminals, and of men like Tolstoi and Ibsen, is to possess a wide range of octaves in human experience and mental grasp." Walter Wyckoff's graphic pen-pictures of life and labor in the lower strata of our wage-earners were, like Josiah Flynt's more rudely rendered portraits of criminals and accounts of their habits, the outcome of personal experience. But no one at present is doing just the kind of work they chose for themselves. Others, however, will hear the "call of the road" and feel the impulse to see and to live the life of the "other half," although scarcely one in a century will possess Flynt's extraordinary genius for transforming himself at will into the very type of vagabondage or criminality he selected as the object of his study.

Undersized, thin, white, shrivelled, nervous, pursued by a demon of unrest, in early life confessedly unable to distinguish the *tuum* from the *meum*, as well as unable or unwilling to refrain from falsehood and deception, and finally the victim of drink, Flynt was no bad specimen of physical and moral degeneration, the more marked because of his excellent pedigree on both the paternal and the maternal side—his ancestors being of the best New England stock, with centuries of honest living and right thinking to their credit. There was so much of the artist's and the actor's detachment in Flynt that he could bring a coolly impersonal scrutiny to bear on those laxities and abnormalities that formed so large a part of his own being. In the autobiography he wrote shortly before his death, and which is now published under the title "My Life," he displays the same freakish disinclination as in his naughty childhood to confine himself to plain and literal facts. Even his real name, the time and place of his birth, the scenes and companions of his boyhood and

youth, are all more or less concealed or disguised or misrepresented. It may be worth while to make clear, so far as we can, some of the actual facts relating to his birth and upbringing.

Josiah Flynt Willard—thus his name is given in full by the compilers of biographical dictionaries—was born January 23, 1869, at Appleton, Wisconsin. He himself conveys the impression that he was born at Evanston, Illinois. His father, Oliver Atherton Willard, a Methodist minister, and, later, a journalist, was directly descended from that Major Simon Willard who helped to settle the town of Concord, Mass., was for forty years a prominent citizen of that place, held the office of town clerk a number of years, and also represented his district in the colonial legislature. It is apparently from Oliver's father, Josiah Flint Willard, that the younger Josiah got his pen-name of Josiah Flynt, by the change of one letter. On his mother's side, he was a descendant of the godly family of Mather of Massachusetts. Furthermore, Frances E. Willard, the famous temperance advocate, was Josiah's aunt on the father's side, although the book represents her as a "maternal" aunt.

After the death of Oliver A. Willard, when Josiah was but eight years old, the family made their home in an annex built on to the "grandmother's house, not far from the main street"—of Evanston, the reader infers. Here they seem to have remained until the restless son, who had been a runaway and a truant from babyhood, was old enough to go to a boarding-school, whence he soon made his escape, as might have been expected. Of this home-leaving he writes:

"When we left this home the family became scattered, one going one way and the others some other way; we have never all been together since the break-up. My brother, for instance, I have not seen in nearly twenty years, and have no idea where he is to-day. He also was possessed of *Wanderlust*, indeed we might as well call ourselves a *Wanderlust* family, because every one of us has covered more territory at home and abroad than the average person can find time, or cares, to explore."

A trial of college life at "a small Illinois college," where by some miracle the lad succeeded in holding himself down to the routine of study and chapel and recitations for two years, proved not very successful or very rich in permanent results. The young collegian, as *wanderlustig* as ever, again took the road and revelled in the delights of irresponsible vagabondage, relieving the tedium of tramping with

*MY LIFE. By Josiah Flynt. With an Introduction by Arthur Symons. Illustrated. New York: The Outing Publishing Co.

an occasional horse-theft or horse-loan, and a carriage-drive at some involuntary benefactor's expense. His experiences in "tramping with tramps," as coal-stoker on an ocean liner, as student at Berlin University, newspaper reporter in Russia and elsewhere, visitor at Count Tolstoi's country home, special detective in railway and police service, and what else it would be hard to enumerate, are more or less familiar to readers of magazines, and to those who have looked into Josiah Flynt's half-dozen published books wherein he goes into many curious details of his strange life. Somewhat different from all these is the following account of his not very studious days at the great Friedrich Wilhelm Universität:

"I may not have got much from the lectures, but I came in contact with such men as Virchow, the pathologist; Kiepert, the geographer; Curtius, the Greek historian; Pfeleiderer, the theologian; Helmholtz, the chemist [*sic*], and I got glimpses of Mommsen. He was not reading in the university during my stay in Berlin, but he lived not far from my mother's home, and I used to see him in the street cars. He was a very much shriveled-up looking individual, and when sitting down looked very diminutive. He wore immense glasses, which gave his eyes an owl-like appearance; I saw him to the best advantage one afternoon when we were riding alone in a street car through the Thiergarten. He had a corner in the front, and I had taken one in the rear. I hardly noticed him at first, and had opened a book to read, when suddenly the old gentleman began to mumble to himself and gesture. 'Ya, ya, so ist es,' I could hear him say. 'So muss es sein,' and he flourished his right hand about as if he were speaking to a collection of Roman senators. What it was that was 'so,' and why it had to be 'so,' I could not find out."

An excerpt from Flynt's memories of Tolstoi will not be out of place.

"Now, that I look back over the experience and recall the old gentleman's willingness to talk on any subject, I regret exceedingly that I did not quiz him about literary contemporaries and affairs. The principal thing he said along these lines that comes to my mind now concerned poetry and how it impressed him. We were sitting in the music room, and some one had said something about the relative values of prose and poetry as methods of expression. Tolstoy preferred prose.

"'Poetry,' he said, pointing to the parquet floor, 'reminds me of a man trying to walk zigzag across the room on those squares. It twists and turns in all directions before it can arrive anywhere. Prose, on the other hand, is direct; it goes straight at the mark.'

"Talking about America and Americans, one afternoon, he was much interested in William Dean Howells, Henry George, and the late Henry Demarest Lloyd. He told me that there were four men in the world that he was very anxious to bring together; he believed that a conference between them would throw much light on the world's needs. Two of them, if my memory is correct, were Mr. Howells and Mr. Lloyd."

Josiah Flynt—like his father before him,

but without reaching by four years his father's age of forty-two—drank himself to death. Pneumonia was the immediate cause of his demise, on the twentieth day of January, 1907, within three days of his thirty-eighth birthday. A few words descriptive of the man from those who knew him and were attached to him will be of interest. In some supplementary reminiscences appended to Flynt's unfinished autobiography we read, from the pen of Alfred Hodder, who himself died a few weeks after his friend:

"What first struck me was his prodigality in talk. He scattered treasures of anecdote and observation as Aladdin of the wonderful lamp orders his slave to scatter gold pieces. The trait is not common amongst men of letters; they are the worst company in the world; they are taking, not giving; if they have not a notebook and pencil brutally before you in their hands, they have a notebook and pencil agilely at work in their heads. . . . Flynt had no safe-deposit box for his good stories, and no gift for silence; the anecdotes in his books are amazing; the details of just how he got them are still more amazing; he never learned to use up his material, to economize, and he was more amazing than his material.

"At the moment the point I wish to make is that Flynt knew his vagrant in the open. He had a profound contempt for the books written by frock-coated gentlemen who have academic positions, and say 'sociology,' and measure the skulls and take the confessions of the vagrant in captivity. Skull for skull he believed there was small difference between that of the first scamp and the first minister of the Gospel. I set that down for what it is worth as his opinion. The confessions of a vagrant in captivity are always, he said, false. This I fancy is almost true."

Another who knew him well said of his literary ability that "he knew and understood the ways of men, but when he wrote for publication his imagination seemed chained to earth. It may be he was too much 'on the inside' to get his subject in perspective. Then, too, it must be remembered that Flynt was the tramp writing, not the literary man tramping."

This lack of the literary instinct plainly appears in his book. Especially in the scraps of German and French that he is fond of introducing, he shows himself no careful scribe. But his narrative is all the more characteristic from its lack of polish. Like all that he has written, it is extremely interesting, even though far less interesting than his talk is said to have been. The portraits of himself and of some of his near kindred enhance the interest; and the brief introduction by his literary friend, Mr. Arthur Symons, helps one to a better acquaintance with this attractive vagabond.

PERCY F. BICKNELL.

MODERN PAINTING, CHIEFLY BRITISH.*

The title of Mr. Phythian's "Fifty Years of Modern Painting" is misleading and untrue as an indication of what the book really is. "Modern Painting" is not English painting alone. Corot was a Frenchman, and Sargent is an American. Fifty years of modern painting, from the Frenchman to the American, would imply almost anything rather than a practically exclusive consideration of British art.

It is not until the fifth chapter, which is nearly half way through the book, that the reader is apprised of the author's real intention. In the opening of this chapter, we are told that the book was written "primarily for English readers; and emphasis is laid upon English, or, to use the more comprehensive word so much insisted upon nowadays, British art." It is quite natural to ask at this point, "Why did you not say so before?" It would have saved the critic much trouble, for he would not then have looked for any thorough description of modern art during the years since 1850, but only for an attempted estimate of the part the British painters played in this art development of half a century.

With some disappointment, because of labor wasted under a misconception of the real object of the book, the critic, after this midway explanation, turns the pages back and seeks to estimate the value of the criticism of British art from the author's own point of view. There is no doubt that here is a rather tolerant criticism of the faults and vagaries of the Pre-Raphaelite school, to which the author devotes a good deal of space. In fact, it is only a criticism so far as must be, because the author's evident admiration of the painters of this school inclines him to eulogy rather than criticism. Yet he seems striving to resist this tendency, and will even admit that Holman Hunt is a little hard in color and deals too much in detail; that Rossetti is not a perfect draughtsman, or even colorist; and that even Burne-Jones painted not realities but types. Of Millais, who turned back from the faith and sought quite another kind of truth from that known to Holman Hunt, he does not wholly approve. Like Ruskin, he calls the attempted fidelity to minute detail, as shown in the Pre-Raphaelite work, "truth to Nature." It has long been known that such painting is very far from being true to Nature, and does

not even interpret her works intelligibly. A picture that needs a long explanation in a catalogue has obviously failed to express any special truth. Such is the case with Mr. Hunt's "Flight into Egypt." A proper contrast with the great French masters is absolutely needed here to throw a true light upon the painting of the last fifty years. Also the greater American painters must be considered.

Mr. Phythian claims that Constable was the real founder of the modern French school of landscape painting. This is of course a matter about which there is much question. Bonington is also thought to have influenced the great Frenchmen, and some claim that the inspiration of the Barbizon school came from Holland. But whether from England or Holland, or, as seems more likely, from their own selves, the results of their work stand preëminent in modern landscape painting. Where are the English pictures that can be compared with Millet's "Angelus," "The Sower," "The Gleaners"; or with Rousseau's "Le Givre," and scenes in the Fontainebleau forest, especially at sunset; or with Corot's "Evening Star" or "San Sebastian"; or with many of the wonderful works of Duprè and Diaz, and of Troyon, whose cattle-pieces even the greatest of the Dutchmen have hardly excelled?

No matter if the author is, as he says, writing "primarily for English readers," he should seek to tell them the truth, and avoid prejudice of any kind. Such a work should contain proper estimates of Whistler and of Sargent; but it does not, although the latter's name appears in the title of the book, and his work has won him almost the foremost place in the Royal Academy in recent years. The French believe that Whistler was one of the greatest artists that ever lived. His portrait of his mother is thought by them to be one of the gems of the Louvre where it now hangs. In etching he is second only to Rembrandt, if he really is inferior to the great Dutch master. Melchers should surely be mentioned, for there is hardly a great gallery in Europe that has not at least one of his pictures. Cazin, one of the greatest of modern painters of landscape, should be described and his work contrasted with that of the Englishmen. Such deficiencies ought not to occur even in a book having the tardily confessed purpose of treating primarily of English art.

The style and spirit of the first part of the work differ radically from the manner of the latter part. The discussion of the Pre-

* FIFTY YEARS OF MODERN PAINTING. Corot to Sargent. By J. E. Phythian. Illustrated in color. New York: E. P. Dutton & Co.

Raphaelites is interesting, and at times broad and discriminating. The appreciation of Watts is excellent. These discussions are carried on at considerable length, and show faithful study and true understanding of the subject-matter.

In the latter part of the book, which deals mostly with the art of other countries, the method adopted is very like that of a catalogue, and there is but little attempt at serious criticism. This is a great disappointment, because the writer's critical power is very unusual, and his acquaintance with pictures is noteworthy. A really great critical work could have been hoped for from the first part of the book, but the promise is not fulfilled. It would almost seem as if the two parts had been written at different times and put together without any proper relation to each other.

It is true that English art has made great progress in the last few years, and that is because it has become more liberal and has profited by study in France and other Continental countries. Insular prejudice has ceased to exist, or at least to dominate as it once did. England to-day is open to the art of all the nations, and should seek to become one in the great brotherhood of artists whose hands are clasped around the world.

WALTER CRANSTON LARNED.

THE DRAMA OF JOHN KEATS.*

"A tradition may be established about a man of lasting genius, but the final word can never be said." It is with this apologetic sentiment that Professor Hancock begins the preface to his literary biography of John Keats. The words are true, — for each generation, with fresh material discovered or with shifting viewpoint, has its utterance to express, its comment to add; and, furthermore, the new generation is interested in the new word if it be spoken with intelligence and weight. Thus it will be with Keats. It is not only the pathos of his story that keeps his memory alive; there is the wonder that from such humble origin such an ardent worshipper of Beauty should be born, and again the larger wonder that under the stern conditions of this brief life such absolute distinction and such worth should characterize its fruit.

It is an appreciation of John Keats — an appreciation and an interpretation — that Mr. Hancock offers. "In this book" (again quoting

from the preface) says the author, "I have endeavored to conceive of Keats as the protagonist of a domestic drama, coming upon a stage of shifting scenes, as in the old chronicle-histories, — coming, playing his part, and passing tragically under the blight." Does this sound somewhat too heroic to please all lovers of this dreamful poet of an abstract world? Mr. Hancock is inclined to write *staccato*. His first few chapters especially strain for effect.

"Last of the brood — an inoffensive waif. John Bull — John Keats. Between the philistine and the aesthete what a natural gulf of unconcern! and yet in the aftermath of the Revolution there was feud."

Is our biographer trying to write like Taine? The hand is Esau's, but the voice is Jacob's.

One thing worth while Mr. Hancock does at the start in contradicting the strange statement of Mr. Gosse, that "no poet save Shakespeare himself is more English than Keats." It is the universality of Keats, the remoteness of his inspiration from the immediate interests of his age and land, that constitutes his chief distinction among his contemporary poets. Elsewhere the essayist does good service also in correctly interpreting a certain utterance of the poet which has often been twisted to the disparagement of Keats. Once he discussed in a letter "The two methods of attaining truth, the intuitive and the rational. In the midst of his argument he suddenly broke out, 'Oh, for a life of sensations rather than thoughts!' And the exclamation, interpreted by its context, simply meant, 'I should rather live in the emotions of the heart, stirred by the imagination's conception of beauty, than in the intellectual truth gained from the processes of logic!' It is the impetuous cry of the poet for the intuitive perceptions of the higher nature.

"Do not all charms fly
At the mere touch of cold Philosophy?"

It is a very sane portraiture of Keats, after all, that the author gives us in this book, — thoroughly human, despite the fact that for us of to-day the poet's figure is "set in a mystical haze, luminous in the flooding light of his fame." Keats was a normal youth, —

"A man's man wholly. He loved to smoke. He drank wine with relish; sometimes until he was 'pleasantly tipsy.' . . . He enjoyed rough sports. He went to a bear-baiting. He saw the prize-fight between Randall and Turner. And he fought a man himself for some act of brutality. . . . He was talkative, brilliant, when the talk was to his liking; when it was not, he sat silent. In the intimate circle the window seat was reserved for Keats. There we may best fix a picture of him in the characteristic attitude of one foot on the other knee and the hand clasping the instep. . . . Broad shoulders, depth of chest suggest the stature of a larger man. [Keats was only five feet tall.] The profile invites affection; brown curling hair; forehead receding; nose slightly tilted; a finely rounded chin;

*JOHN KEATS: A LITERARY BIOGRAPHY. By Albert Elmer Hancock. Boston and New York: Houghton Mifflin Co.

an upper lip rather thick, as if stung by a bee and in need of some gentle unguent. The full face, as he turns to speak, shows the distinction and the consciousness of the high calling. The hazel eyes glow with some inward light as his words issue in a low musical voice. There is self-assurance in his modesty; at times he is petulant, fiercely assertive."

The interpretative portion of Professor Hancock's work, however, is the noteworthy feature of his book. Some twenty-five pages are devoted to the analysis of "Endymion," a study which is thorough and suggestive, and corrects a frequent misinterpretation of Keats's utterances on Beauty and Truth. The essayist accepts without dispute the dictum that as a poem "Endymion" must be reckoned a failure. "Isabella," "Lamia," "The Eve of St. Agnes," the Odes, and "Hyperion" receive like careful criticism. The immediate success of "Hyperion," the turn in the tide of contemporary criticism which now began to set toward Keats, our author attributes to the virility of the uncompleted poem — a quality not found in the earlier work.

"There is in 'Hyperion' a rousing masculinity. It vibrates with mass power in action. Keats's principle of beauty in repose has been liberated into the beauty of dynamic energies."

In the closing chapters which deal with the pathetic picture of the poet's last days in Rome, the biographer pays just tribute to the perfect devotion of Severn. Among the classics of masculine friendship there is none more gracious and tender than this.

It is pleasant to remember that there was no rancor in the mind of the dying poet, no rage, no bitterness remaining from the savage personalities of the reviews. There was only one critic whose judgment had depressed him — and that critic was himself.

"If I should die, I have left no immortal work behind me — nothing to make my friends proud of my memory, but I have loved the principle of Beauty in all things, and if I had had time I would have made myself remembered."

Thus had he written a few months before his death. There is no question of his sincerity; and it was not affectation that dictated the melancholy epitaph, "Here lies one whose name was writ in water." Yet he it is, — John Keats, whose first poetic preludings began under the influence of Spenser's melodious verse, — he it is who in due time becomes the poet's poet of a later generation and the messenger in English verse of a distinct and beneficent evangel:

"Beauty is Truth, Truth Beauty, — that is all
Ye know on earth, and all ye need to know."

The pleasantest thing that we can say of

Professor Hancock's book is this: the reader will not get very far in the volume before he takes his copy of the poet from the shelf and falls again under its spell. Truly,

"A thing of beauty is a joy forever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health. . . ."

The publishers deserve a word of grateful recognition for having given us a beautiful book, handsomely printed, richly illustrated, and carefully indexed. It will be appreciated by all admirers of the poet. W. E. SIMONDS.

ESSAYS AT LARGE.*

In his latest volume of essays, Mr. Benson invites us to a new point of view. Leaving that pleasant college window through which we have been shown such charming vistas, we accompany him to his country home in vacation time; we see some delightful old church towers, a slow winding river, quaint lanes and peaceful farms; between our walks, our reading, and our long leisurely reveries, Mr. Benson chats with us so informally that we almost fail to observe that he is covering a wide range of abstract subjects and is probing each to profound depths.

Contentment and friendship, humor, shyness and the dramatic sense, specialism and our lack of great men, optimism and equality, joy and the love of God: we have heard Mr. Benson discuss some of these matters in one or another of the various conversations we have had with him before, but he succeeds, nevertheless, in impressing us with the fact that they are many-sided, and that at college in term time we could not quite see them from the viewpoint we have in these holidays in the country. If we find our host no less serious when he touches upon questions of deep import than he was wont to be, we yet have the satisfaction of chuckling with him delightedly on occasion. His logic is as keen, his irony as delicate, as ever; the flowing cadences of his style woo us like quiet music; and always we are conscious that our two chairs are quite close together, and that Mr. Benson has a very friendly and companionable arm thrown lightly around our shoulders.

So long as the book is before us, it is as essayist that we prefer Mr. Benson; yet here and there we chance upon a bit of biography that causes us involuntarily to cast an eye slant-

* AT LARGE. By Arthur Christopher Benson. New York: G. P. Putnam's Sons.

wise toward the shelf on which we may find his memoirs of Rossetti and Pater, of FitzGerald and Tennyson; and we wish we might have more of the Hallam and the Henley, or the Gladstone or the Cardinal Manning, that we find sketched in a moment merely to point a moral or adorn the tale. Again, as we read, we find a paragraph of criticism so subtle in its analysis that we wish Mr. Benson had used a more generous share of his pages to such purpose. Reading on, we come upon word-pictures of landscape—such combinations of copse and meadow, sky and river, ancient wall and familiar farmyard, described with apprehension so acute and appreciation so sincere that we long for a book in which Mr. Benson shall describe every nook and corner of the England he knows so well and loves so earnestly with the same visualizing power that characterizes the chapter on Kelmscott and William Morris in the present volume. Descriptions of scenery are usually dreary enough, but Mr. Benson fairly makes us see and feel the glory of piled-up clouds and the golden glow of a sunset that faded months ago.

Mr. Benson would have us believe that a new medium of utterance is yet to be discovered by some fortunate artist in letters—a medium which shall obviate the “clumsy necessity of sacrificing the sequence of thought to the barbarous devices of metre and rhyme, or to the still more childish devices of incident and drama.” He reminds us that Flaubert anticipated a time when the writer would require no subject, but would express emotion and thought directly rather than pictorially. Readers of “The Altar Fire” and “Beside Still Waters” will readily understand that in those books Mr. Benson himself sought to approach this medium of expression.

To select from these rich pages a few illustrative passages is a task beyond the present reviewer; yet custom almost demands that such a selection shall be made. The rare beauty of our author’s style is shown in the following, from the essay on Friendship:

“To make oneself beloved,” says an old French proverb, “this is, after all, the best way to be useful.” That is one of the deep sayings which children think flat, and which young men, and even young women, despise; and which a middle-aged man hears with a certain troubled surprise, and wonders if there is not something in it after all; and which old people discover to be true, and think with a sad regret of opportunities missed, and of years devoted, how unprofitably, to other kinds of usefulness! The truth is that most of us who have any ambitions at all do not start in life with a hope of being useful, but rather with an intention

of being ornamental. We think, like Joseph in his childish dreams, that the sun and moon and the eleven stars, to say nothing of the sheaves, are going to make obeisance to us. We want to be impressive, rich, beautiful, influential, admired, envied; and then, as we move forward, the visions fade. We have to be content if, in a quiet corner, a single sheaf gives us a nod of recognition; and as for the eleven stars, they seem unaware of our very existence! And then we make further discoveries: that when we have seemed to ourselves most impressive we have only been pretentious; that riches are only a talisman against poverty, and even make suffering and pain and grief more unendurable; that beauty fades into stolidity or weariness; that influence comes mostly to people who do not pursue it, and that the best kind of influence belongs to those who do not even know that they possess it; that admiration is but a brilliant husk; which may or may not contain a wholesome kernel; and as for envy, there is poison in that cup! And then we become aware that the best crowns have fallen to those who have not sought them, and that simple-minded and unselfish people have won the prize which has been denied to brilliance and ambition.”

Mr. Benson is rarely epigrammatic; yet some of his best thoughts are expressed compactly enough almost to pass as epigrams. Here are a few such sentences selected almost at random:

“It has got to be proved that one was sent into the world to be effective.”

“Life, which ought to be spent partly in gathering materials, and partly in drawing inferences, is apt to be a hurried accumulation lasting to the edge of the tomb.”

“The real pleasures of the world are those which cannot be bought for money, and which are wholly independent of success.”

“An age which values notoriety above everything except property.”

“To acquiesce in appearing ridiculous is the height of philosophy.”

“No one can become great by taking thought, and still less by desiring greatness. It is not an attainable thing; fame only is attainable.”

“The poet and the idealist make and cast abroad the great vital ideas which the specialist picks up and analyzes.”

“We tend at the present time to honor achievements when they have begun to grow a little mouldy.”

“There are two modes and methods of being great; one is by largeness, the other by intensity.”

It is pleasant to think that Mr. Benson has upwards of thirty volumes to his credit—pleasant indeed in these days of feverish fiction, these days when the literary taste of so many of one’s acquaintances is varied only by distinct preferences as to which of the Ten Commandments shall be violated, in detail, in the books they read; it is pleasant, and hopeful too, to think that a cordial welcome always awaits these quiet books, gently conceived and unobtrusively put forth from the ivy-covered quadrangles of an old English University.

MUNSON ALDRICH HAVENS.

THE MAKING OF A GREAT POEM.*

Nineteenth-century criticism took upon itself the special mission of examining into the sources of great masterpieces, in order to discover, if possible, the artist at work upon his materials. Shakespeare's source-books, those of Chaucer, Goethe, Milton, Tennyson, and others, were made the subjects of many studies. Although these in no sense did, nor ever can, fathom or explain the element of personal power in creative art, they did at least serve to differentiate the special power of each artist, and make more evident the Miltonic, the Chaucerian, the Shakespearian touch. Such a criticism is well worth while. Many a secret of personality thus discloses itself; from the contemplation of many artists at work, there may be hopes of an eventual philosophy of creative art, distant as it now seems.

That the twentieth century is likely to find congeniality in the same labors, seems quite evident. An important indication of it is the publication of a large quarto volume of 350 pages devoted to the consideration of the "square old yellow book" now in the library of Balliol College, from which Browning derived the inspiration for his greatest and longest work, "The Ring and the Book." Readers of that poem do not need to be told of the chance manner in which Browning bought the volume at the old bookstall in the Piazza of San Lorenzo; how it lay hold upon him from the first glance; how he read it, threading the narrow Florentine streets in his mechanical walk homeward; how he laid it not down until finished to the very end; and how stepping out on the terrace he saw the whole piece act itself over again in his imagination, and in the exhilaration of creative joy felt that

"A spirit laughs and leaps through every limb,
And lights my eye and lifts me by the hair,
Letting me have my will again with these."

Surely, no poet could well give a more circumstantial or confidential account of the birth-moment of his own creation. The external facts are all there; the visitor in Florence even hunts out the veritable bookstall (looking to-day just as Browning describes it) with a half-hope that the same miracle may happen to himself.

But the inner mystery remains, as remain it must, because art is something so much more than any mere facts, because the mystic power

we call genius is in the last resort forever unexplainable — "the finger of God, the flash of the will that can." Nevertheless, there are certain questions we may ask with some hope of a reply, and in these source-studies may help us: How far does the artist's raw material control or master his creative activity? What is the difference between the material and the final product? What personal equation in the artist effected this change?

Such questions find response in the monumental work of Mr. Charles W. Hodell. To secure the scholarly world against the possible destruction of the unique copy of the "Old Yellow Book" at Balliol, it is here reproduced, page for page, by photographic process. Its text being a mixture of bad Latin and vernacular Italian, Mr. Hodell makes it available to the average reader by his own translation; then follows a fascinating essay of comparison between the source and the art-product, the whole being concluded by topical notes, 541 in number, the result of much scholarly and painstaking research.

A story more sordid, more cruel, more barbarous, than that of the "Old Yellow Book," it would be difficult to conceive. Indeed, the work was not a published volume at all, but rather a lawyer's file of documents and pamphlets bearing on a certain murder trial that took place in Rome in the year 1698. Their collector was a lawyer who had merely a professional interest in the material; for him, it was simply a noteworthy precedent as to "whether and when a husband may kill his adulterous wife without incurring the ordinary penalty" for murder. The human or ethical side of the tragedy made no appeal to this man. The file when completed was part of his law library, but not any part of his personal history. He bound it with a vellum cover for preservation, and it is this age-yellow vellum that suggested the poet's name, "The Old Yellow Book." During the "decades thrice five," from the time the volume first began gathering dust in the Florentine lawyer's library until it fell into the poet's hands at the bookstall, its history is a blank. To a modern reader, nothing can be duller than this volume, — and, one would suppose, nothing could be more forbidding to an artist. The rights and wrongs of the case have apparently small interest to the lawyers; to them, it is just a job on which to employ their professional cunning. Their casuistry and sophistry are utterly divorced from such human sentiment as might naturally arise. Pity for the wife,

* THE OLD YELLOW BOOK. Source of Browning's *The Ring and the Book*. In complete Photo-Reproduction, with Translation, Essay, and Notes. By Charles W. Hodell. Published by the Carnegie Institution of Washington.

sympathy for the husband, admiration or reprobation for the priest — such natural feelings as we should expect to spring spontaneously from contact with this tragedy — are nowhere to be found in the book. Wherever there is a show of sentiment, its rhetorical parade betrays its insincerity. Browning's comparison of himself to Elisha in making the dead alive again, is not extreme. Truly, he had to breathe mightily on these dry bones before these men and women of a former day could stand erect, not only to play over again their parts in that long-forgotten tragedy, but also to tell through their own speech and in their own way the causes and motives that lay behind these acts.

For that, after all, is the significant matter not only of "The Ring and the Book" but of all Browning's writing. He was a searcher of human hearts. No man, not even the worst criminal, failed to arouse his interest and to stir him to find out the underlying motives. What do these bad hearts mean? What place have they in God's world? How can the all-powerful and all-loving Father permit his children to plunge into such an abyss of evil? The story of Guido Franceschini's brutal greed, this dark record of crime, appealed to Browning, not for its sentimentalism but for its profound spiritual meaning.

And Francesca Pompilia Comparini! The lawyers allude to her as a "wretched child," an "unfortunate girl"; they are solely intent on their technical pleading, and her pathetic story does not wring from them the slightest drop of human pity. But Browning read between the lines the story of a child-mother wronged — the story of a suffering woman, cruelly tormented by a husband who is backed by the whole structure of conventional society.

Browning, on being congratulated for his wonderful creation of Pompilia, replied: "I assure you that I found her in the book just as she speaks in my poem." But without Browning's peculiar genius, can anyone else find her there? As a matter of fact, Pompilia's own affidavit shows simplicity and innocent suffering, but gives no hint of her more striking aspects of character. It has no word concerning her faith in God, her thought of her child, her personal feeling toward Caponsacchi — all those traits that win us to her as we are won by few heroines in poetry. Almost the sole fact-basis for Browning's conception of her character lies in the sworn testimony of Fra Celestino and his associates who were the spiritual guides

of her last moments. Those men of long experience who surrounded her death-bed were deeply moved by her innocence, by her tender forgiveness of those who had wronged her, and by her faith in God. From such hints as these, the alembic of Browning's imagination created one of the most masterly portraits of the suffering saint in all literature.

Quite the same is it in dealing with the third person of this central group — Caponsacchi. Again Browning probes far below the surface. The real Caponsacchi's relation to Pompilia was limited almost entirely to the crisis of her trouble; his own affidavit has a manly ring, but does not rise to any heroic pitch; we have no evidence that his flight with Pompilia is anything more than a superficial adventure.

Now, Browning was a great believer in epochal crises, supreme moments in life, and he realized that something of this kind might have happened, converting the "fribble, fop and coxcomb" into a hero. Something in the look of the lady, "young, tall, beautiful, strange and sad," was a call to Caponsacchi's nobler self. A spiritual revolution took place. Pompilia became to him a revelation of God dwelling in woman as purity, long-suffering, godliness — an embodied Madonna, Our Lady of Sorrows. She challenged his worship in the most profound religious sense, rather than in the conventional sentimental hyperbole of romantic poetry; when the call of duty came he was ready, a soldier-saint, a true Christian hero, the most interesting of Browning's pictures of noble manhood.

In the opportunity to make such comparisons as these appears the great significance of this source-study. We are presented with a mass of documents which to the ordinary sight is merely a chaos of charge and counter-charge between some commonplace persons in whom it is impossible to feel any particular interest. The poet took them out of this chaos, raised them into the province of art, vitalized and idealized their characters, till, laying aside their commonplaceness, they stand for the poet's master-conceptions of human nature, his attitude toward conventional society, his faith in God. And so, beholding the Book as the poet found it, and the Ring as the poet left it, we realize more fully than ever that Robert Browning was not only one of the greatest creative artists of our time, but of all time.

ANNA BENNESON McMAHAN.

BRIEFS ON NEW BOOKS.

Great campaigns of the Spanish Peninsula. The third volume of Professor Oman's "History of the Peninsular War" (Macmillan) continues a work already recognized as one of great importance to students of military history. For the average reader, the care and minuteness of this study may seem forbidding. The author, however, would doubtless disclaim an ambition to attract the general reader, looking rather to the student for appreciation of his work. What he has done is to give with minute exactness, and in orderly arrangement, all of the old material bearing upon this war, together with such new facts as he has discovered in his profound study of the topic. Mr. Oman is one of the few men engaged as a teacher of history who has exact military details at his fingers' ends. Added to this, he has perfect knowledge of the topography of Portugal and Spain, so that his descriptions of battles and campaigns are rendered more lucid than the accounts ordinarily given to military manœuvres. This third volume of 586 pages covers the sixteen months from September 1809 to December 1810, and its main interest centres in the campaign of Massena—a campaign which Mr. Oman himself regards as the real crisis of the entire Peninsular War. In that campaign the dramatic feature is, of course, the approach of Massena to Wellington's lines at Torres Vedras. The magnificent energy displayed in creating the defensive fortifications known as the Lines of Torres Vedras resulted, according to the author, in a series of apparently isolated yet really interdependent forts, so arranged as to render practically impossible any successful attack by the French save with an overpowering force; but Mr. Oman shows that it was not upon the fortifications alone that Wellington depended for a successful defense. The defensive scheme was a three-fold arrangement, scientifically planned and carefully executed. The fortifications were an important part; but in addition Massena's advance was to be harassed and checked by irregular cavalry or infantry pressure from either side, and his communications threatened. And a third essential element to a successful issue had been assured in the organized devastation of the country long before the French troops were within striking distance of Wellington's main army. The Lines of Torres Vedras were sufficient to check Massena's advance; but in order that Massena might be forced to retire, and that Portugal might be freed from the presence of an enemy, the devastation of crops and the threatened cutting of communications were equally necessary. The general account here given of this and similar military movements follows very much that given by Napier in his historic work, and in few instances does Mr. Oman really criticise the results of Napier's research. Nevertheless, the present work is infinitely more accurate in minor detail than that of Napier, and it must also be said that for one interested in military history written on so large a scale Mr. Oman's work is distinctly more readable.

His method of presentation, like his study, is leisurely, leaving the impression of a disinclination to close the account of any particular incident or campaign. The present volume, like its predecessors, contains many excellent battle-plans, and has in addition a relatively unknown engraving of the Duke of Wellington in 1813, from a portrait in the Hope Collection.

Helen Keller and her world.

While the writings of Miss Helen Keller inevitably acquire a peculiar interest from the limitations of sense in which the author lives, they equally merit attention by reason of their intrinsic worth. True, in reading one never gets far away from the proscriptions of her world, and particularly so long as she is engaged in portraying to us what kind of a world it is. Miss Keller tells us that "The World I Live In" (Century Co.) is not wholly the theme of her choosing. "Every book is in a sense autobiographical. But while other self-recording creatures are permitted at least to seem to change the subject, apparently nobody cares what I think of the tariff, the conservation of our natural resources, or the conflicts which revolve about the name of Dreyfus. If I offer to reform the educational system of the world, my editorial friends say, 'That is interesting. But will you please tell us what idea you had of goodness and beauty when you were six years old?' First they ask me to tell the life of the child who is mother to the woman. Then they make me my own daughter and ask for an account of grown-up sensations. Finally, I am requested to write about my dreams, and thus I become an anachronical grandmother; for it is the special privilege of old age to relate dreams." At all events, this theme she has securely to herself. Miss Keller manages to sketch very vividly the character of the impressions, the many derivative indications of who's who and what's what, that come hinted and wafted to her alert senses made keen and appreciative by what is of most worth—mental impressionability and an appreciative imagination. Yet, after all, from our point of view, it is a gleaner's task. There is a harvest and enough to sustain an active mind in active health; but the full richness and freedom of the wide outlook, the generous and easy intercourse, are but meagrely replaced. And what replaces it is a possession much to be cherished—that of an imaginative literary sense. Miss Keller argues valiantly for the reality of her impressions, for the metaphorical significance of much that the seeing and hearing enjoy, for her right (readily conceded) to use the language of mankind, and for the comparability of her world to that in which the sun shines, color beautifies, and sounds make joyous and human. But the psychological reader remains unconvinced. Here, as elsewhere, it is all a matter of proportion. Doubtless language is saturated with derived, implied, and transferred meanings of things, and our intercourse is carried on in these counters without too much reference to their face value; yet their use is fashioned upon the experience of their

origin, and "a primrose by a river's brim" is a very different thing to him who has seen it, however much for the purposes of a mood it would be equally effective for Wordsworth or Miss Keller. All of which is intended to send the reader directly to Miss Keller's most interesting book, which, though it concludes with a metrical "Chant of Darkness," will be found to emanate much sweetness and light.

The religion and philosophy of an agnostic.

Mr. H. G. Wells's attitude toward many matters of universal interest is already known to readers of his "Modern Utopia," "Mankind in the Making," "Anticipations," and other sociological essays. In his latest book, "First and Last Things" (Putnam), which he calls also "A Confession of Faith and a Rule of Life," he states his philosophical and religious beliefs, so far as his avowedly agnostic leanings permit him to have any. All knowledge, he points out, is more or less vague, and even science is far from strictly accurate. No trimmed and rounded system of philosophy or religion is attainable. We make our beliefs as we go along; at least Mr. Wells does. "I make my beliefs as I want them," he declares. "I do not attempt to go to facts for them. I make them thus and not thus, exactly as an artist makes a picture so and not so. . . . My belief in them rests upon the fact that they *work* for me and satisfy a desire for harmony and beauty." Thus he shows himself to be essentially a "pragmatist," though he does not use the word. He is also, as might be proved by quotations, a good deal of a mystic, cherishing an unreasoning faith in "the ultimate rightness and significance of things"; somewhat inclined to Cyrenaicism, paying homage to Beauty (with a capital B) as "something in me which demands not simply gratification but the best and keenest of a sense or continuance of sense impressions, and which refuses coarse quantitative assuagements"; unable to believe in a personal God and the immortality of the soul; and contenting himself with making collective humanity the object of his deepest devotion, though he nowhere calls himself a follower of Comte. "It seems to me," he says in unmistakable terms, "that the whole living creation may be regarded as walking in the sleep of instinct and individualized illusion, and that now out of it all rises man, beginning to perceive his larger self, his universal brotherhood, and a collective synthetic purpose to realize power and beauty." And again, concerning "the purpose in things," he declares: "I have set down my broad impression of that purpose in respect to me, as the awakening and development of the consciousness and will of our species, and I have confessed my belief that in subordinating myself and all my motives to that idea lies my Salvation." The last half of the book, treating of "General Conduct" and "Some Personal Things," applies the principles enunciated in the first half. Although Mr. Wells's religion and philosophy may not be, and indeed cannot be, exactly those of any one of his readers, the book is valuable

as the honest attempt of a man of vigorous and wide-ranging intellect to explain precisely what he believes and what he disbelieves.

A new fund of Chestertonic paradoxes.

Mr. G. K. Chesterton, as all the world knows by this time, has the courage of his convictions. He would also, if he had his way, have everyone else possess a similar courage. In his collection of ephemeral papers (he admits their ephemerality) entitled "All Things Considered" (Lane), he more than once condemns journalistic anonymity as the shelter of uncourageous and unstraightforward writers. No one can ever charge him with any such skulking behind an anonym or a pseudonym or an editorial "we." Whatever he has to say he says boldly and unmistakably in the first person singular, and signs his name to it. Letting this latest book of his open itself at random, we find the pronoun of one letter occurring six times on the left-hand page and seven times on the right-hand. Another commendable utterance in the volume concerns phonetic spelling. "Now my own fear," he tells us, "touching anything in the way of phonetic spelling, is that it would simply increase this tendency to use words as counters and not as coins. The original life in a word (as in the word 'talent') burns low as it is: sensible spelling might extinguish it altogether. . . . If you spell a word wrong you have some temptation to think it wrong." This and other praise of things genuine and uncorrupted is good. A man in whom simple truth is his utmost skill, we all admire. But Mr. Chesterton's fondness for the startling and the paradoxical betrays him now and then into saying things that he cannot mean. When he jauntily calls himself vulgar, he is either insincere or he attaches a meaning of his own to the adjective; and when he light-heartedly assures us in his preface that he expects his book will turn out to be "unintelligible gibberish," he is not rigorously honest with himself and his readers. If he really suspected himself of writing so much rubbish as his facility and his present popularity combine to make him guilty of, he would refrain from publishing his "unintelligible gibberish," and he would study to produce less, and that of a character more worthy of his genius. It only remains to say that "All Things Considered" has, in its incoherence and scurriness and in its unrelieved joltiness of style, the Chesterton quality distilled to quintessential strength.

Openings into the Infinite.

In "The Sense of the Infinite" (Holt) Mr. Oscar Kuhns throws light upon a phase of the subject of Mysticism which, though not new, has seldom been favored with such a clear illumination. And in view of the present marked interest in super-normal states, the book would appear to be of interest as a commentary on the chief historic examples of the highest types of such states. The heart of the subject is laid bare in the second chapter, where to the question "What is the Sense of the Infinite?" the defini-

tion given is: "That instinct or sense or feeling of the human soul by means of which it is drawn out of every day consciousness and brought into an elevated state of mind, by the contemplation or vision of those things which arouse within us a sense of timeless Being, of the Absolute, the Infinite, the One." And this state of mind, the author finds, comes always from the higher elements of the soul, it owns no kinship with the gross delirium of narcotism or inebriety, nor is it gained by selfish gratification, but ever by a spiritual reaching upward toward that which is not of oneself. The three "Openings into the Infinite" are, Nature, Romantic Love, and Religion; and to these three the succeeding chapters are devoted. As a disciple of Dante, the author, as might be expected, is most pleasing in his treatment of the second *aditus*. It is upon this type of mysticism that profane writers have cast the greatest abuse; and the *apologia* sent forth by our author is inspiring in that it is not written in the lesser style of a polemic. To the religious or ethical-philosophic aspect of Transcendentalism, chapters five to ten are given, including the topics of Platonism, Neo-Platonism, Mediæval Mysticism, the Reformation, and the Pietist Movement. From all the ages, exemplars are called to declare their witness to the truth of the Sense of the Infinite and to its abiding influence in the life of man. And it is this influence in the present that forms the subject of the last chapter of the work; for the Transcendent Vision is not of the past alone, but is eternal; nor is it a memory only, but a potent inspiration from the Sense of the Infinite. In few popular works of the present time has the essential spirituality of mystic exaltation been so consistently maintained.

The open door to Chaucer study.

Miss Eleanor Prescott Hammond has placed Chaucer students under large obligations to her for a very useful volume entitled "Chaucer, a Bibliographical Manual" (Macmillan). Without including annotation of the Chaucerian text (except a few well-known cruces), or allusions to Chaucer, or the lighter "literary" essays, or "third-hand" biographies, she has nevertheless filled a volume of nearly six hundred pages with references, well digested abstracts, independent criticisms, and judiciously selected extracts dealing with all phases of Chaucer's life and works, as well as the works (in a group by themselves) which have been printed with Chaucer's or attributed to him. The thoroughness of her work may be illustrated by the section on the "Canterbury Tales," which alone fills 175 pages, and includes elaborate descriptions (from personal observation) of most of the sixty odd manuscripts, with much detailed information regarding the individual tales, and long studies of their dates. The section on English libraries and on some Chaucer students (Shirley, Caxton, Theobald, Bradshaw, ten Brink, Lowell, Child, and Furnivall) is of especial interest; but why fill nineteen pages with the list of publications

(all elsewhere mentioned) of the Chaucer Society — a list which is easily accessible in many books? Some of the matter in the Reference List, moreover, — *e. g.*, the rough lists of articles in *Anglia*, *Englische Studien*, and *Modern Philology*, — seems superfluous; how it can help the student is hard to see. A few reviews of books, especially those on the language of Chaucer, have been omitted; some of these, of course, are not important. As far as we have tested the book, all the important works on Chaucer are noted in the proper places, and there are very few errors of citation or misprints. The index is good. As far as the author's work is concerned, then, we have little but praise of the volume, which represents the labor of years. The publishers will not have the thanks of students for printing a reference book like this (price \$3. net) on paper which will not hold ink.

Realities and Ideals of a Positivist.

Under the title "Realities and Ideals" (Macmillan) Mr. Frederic Harrison presents a fourth volume of his reprinted essays, all of them being based, despite their variety and diversity, "on one coherent scheme of thought — the Positivist Synthesis, — a reorganization of life, at once intellectual, moral, and social, by faith in our common humanity." Not quite all, however, of the forty-five articles composing this latest volume are reprints. Three, on the present burning question of woman suffrage, have been prompted by recent public discussion and agitation. England has had ample opportunity of late to see *furens quid femina possit*, as Mr. Harrison sadly admits; and it is not surprising to find him vehemently opposed to any yielding to the demands of the "suffragettes." But when he says of female suffrage that "the great Republics of France and America decline to risk their peace with any such anomalous fad," he forgets or ignores those States of our country that have, more or less completely, accorded the voting privilege to women. The first and longest essay in the volume, entitled "France and England," and advocating a systematic coöperation between the two countries as the key to peace and progress in Europe, was written in 1864, and is now, after forty-four years, reissued in the season of European *ententes* to which Mr. Harrison has never ceased to look forward. The second part of the book, embracing chapters on literature and art — the first part being devoted to social and political questions — is especially attractive. Noteworthy in all these volumes of writings covering half a century in time are the uniform literary excellence which they display.

Great leaders and heroes of modern Italy.

Few periods of history have more of the interest that stirs the feelings and aspirations of men than that part of the last century which saw the rise of the spirit of nationality in Western Europe and the unification of Germany and Italy. There were heroes in those days — heroes of the cabinet, leaders in the great

work of arousing the national spirit and shaping events toward the realization of their hopes and aspirations. Perhaps the most remarkable of all is the group of leaders and heroes to whom modern Italy owes her existence, especially in the wide range of their abilities and the variety of their characteristics. Mazzini the Prophet, Cavour the Statesman, Garibaldi the Crusader, and Victor Emmanuel the King, as they are often named, suggest at once the range of interest and activities of the group. These men, including the earlier patriots Alfieri the Poet, Manzoni the Man of Letters, Gioberti the Philosopher, and Manin the "Father of Venice," are interestingly set before the readers of to-day by Mr. Rupert Sargent Holland in a book entitled "Builders of United Italy" (Holt). It is well worth reading by all who admire brave deeds and heroic self-sacrifice. There is necessarily much repetition in the several sketches of the actors in the one series of events, but this detracts little from the interest, while it deepens the impressions of patriotic self-devotion shown by these great Italians. Young people especially should read the book.

Needed reforms in criminal procedure.

Mr. Parmelee has given us, in his work on "The Principles of Anthropology and Sociology in their Relations to Criminal Procedure" (Macmillan) a very clear and reliable summary of the theories of criminology of the Italian School, and especially of Lombroso, Garofalo, and Ferri. He has not entirely ignored the studies of other modern writers, although he has scarcely done justice to American students in this field. The central idea of the book is the superior importance of procedure, as compared with the penal code. He recommends the abolition of the lay jury except for political offences; the appointment of trained judges and prosecutors, both to be educated in criminology and sociology as well as in law; the indeterminate sentence, with scientific study of the criminal at the trial and afterward, with a judicial board to revise the sentences periodically; scientific methods of dealing with evidence, as suggested also by Professor Münsterberg; and the use of experts employed by the state, and not representing private parties, during the trial. The discussion is in every way strong and clear, and deserves the careful study of all intelligent citizens. It will help the movement represented by many able lawyers to secure a wider outlook in social science in the educational plans of law schools. Too often ancient prejudices have become entrenched in the minds of lawyers and judges because they had never studied in any laboratory but the law library.

The period of mental virility.

Dr. Osler's thesis — so generally misunderstood — still finds a controversial echo in Mr. W. A. Newman Dorland's brochure entitled "The Age of Mental Virility" (Century Co.). The handling of the theme is light, indeed statistically quite inadequate; but the gathering of data of first notable achieve-

ments, of the period of the *magnum opus*, of the length of productive activity of the world's great workers, does leave in its wake a realistic sense of notable accomplishment in the later years. All of which was generally known, and in this volume may be rendered still more familiar. The data as handled yield nothing more than illustrative material, and do not antagonize the essential import of what Dr. Osler had in mind.

BRIEFER MENTION.

"The Constitutions and Other Select Documents illustrative of the History of France, 1789-1907," by Professor Frank Maloy Anderson, is published by the H. W. Wilson Co. This is a revised and greatly enlarged edition of a work first published four years ago. It belongs to the familiar class of source-books for the use of college students of history, and is one of the most thorough compilations of its class. French documentary material is peculiarly attractive in form, and has no little stylistic virtue, wherein it stands in striking contrast to English material of the same sort. All of the French constitutions are here included, and are given nearly intact. Beginning with the decree creating the National Assembly in June, 1789, and ending with a group of documents concerning the recent separation of Church and State, this collection leaves practically nothing to be desired by the ordinary student in this most fascinating field of modern history.

Joshua Sylvester's translation of the "Sepmaine" of Gui Maume de Saluste, Seigneur du Bartos, is chiefly known to English readers through its associations with Milton, who when a boy was profoundly impressed by the poem, and whose "Paradise Lost" shows many evidences of his familiarity with this French Protestant epic. Even Shakespeare did not scorn, upon occasion, to transmute its dross into his gold, and echoes from Sylvester may be heard in many other English poets. The student of literary history is, then, considerably indebted to the new edition of Sylvester which Mr. Theron Wilber Haight has now produced, and which is published by Mr. H. M. Youmans, Waukesha, Wisconsin. As the only edition published since the Restoration period, it is a welcome addition to our apparatus. The volume contains the greater part of Sylvester's work, and the text is modernized, but discreetly treated in this respect. Not the least interesting part of the work is Mr. Haight's breezy introduction, which alluringly invites to the text that follows.

A special extra number of *The International Studio* (Lane) is devoted to Augustus Saint-Gaudens and forms a handsome tribute to the memory of the first of American sculptors. Besides a series of photographic reproductions in half-tone, showing the development of his art from his first production to his last, there is a brief chronology of his life, a chronological list of his works executed during the forty years from 1867 to 1907, and an appreciative essay by the English sculptor Mr. C. Lewis Hind. Despite the small scale of some of the illustrations, it is possible to gain from them a very fair idea of the strength and the limitations of Saint-Gaudens. In all that he did the master's fine feeling for the plastic nature of his material is evident; the treatment is always consistently dignified, and marked by careful

avoidance of theatrical effects. A certain quality, best described as pictorial, detracts a little from the merit of some of his portraits in relief. But in his more important productions he rises to the height of unquestionable greatness. The compelling charm of these works is keenly felt by Mr. Hind, and his intelligent and sympathetic essay is written under their spell.

NOTES.

"Buddhism and Immortality," by Mr. William Sturgis Bigelow, is the Ingersoll Lecture for 1908, now published in a small volume by the Houghton Mifflin Co.

"Extempore Speaking for School and College," by Professor Edwin DuBois Shurter, is a small manual of instruction, with illustrations and exercises, published by Messrs. Ginn & Co.

The Linacre Lecture for 1908, having "Thomas Linacre" for its subject, was given by Professor William Osler, and is now published in book form at the Cambridge University Press.

George Bancroft's official eulogy of Lincoln, pronounced upon the occasion of the President's death, is republished in a small book — "Abraham Lincoln, a Tribute" — by the A. Wessels Co.

"Holland," by Miss Esther Singleton, is published by Messrs. A. C. McClurg & Co. in their "Standard Galleries" series of art-guides for the tourist. The volume has nearly half a hundred full-page illustrations.

Mr. Ernest Newman has written a critical biography of Richard Strauss for the "Living Masters of Music" series, published by Mr. John Lane. A personal chapter is contributed by Mr. Alfred Kalisch, and the book has numerous illustrations.

The latest school-book publications of the American Book Co. are the following: "Physics for Secondary Schools," by Mr. Charles F. Adams; "Practical Elementary Algebra," by Professor Joseph V. Collins; "A Punctuation Primer," by Miss Frances M. Perry; and "How the World is Clothed," a new geographical reader by Mr. Frank G. Carpenter.

"The International Encyclopedia of Prose and Poetical Quotations," compiled by Mr. William S. Walsh, is published by the John C. Winston Co. The quotations are from upwards of a dozen languages, and are classified under a single alphabetical arrangement. The volume is of a thousand pages, is printed on thin paper, and is bound in limp leather.

Miss Cornelia Beare has edited for "Merrill's English Texts" George Eliot's "Silas Marner," and provided the introduction and notes customary in the case of such school editions. Jane Austen's "Pride and Prejudice" is similarly edited by Miss Josephine Woodbury Heermans, and published (in villainously small type) as a "Pocket Classic" by the Macmillan Co.

Professor Charles J. Bullock's "Introduction to the Study of Economics" has been for over ten years one of the best of elementary texts upon this essential subject of secondary education. The third edition, now published by Messrs. Silver, Burdett & Co., is thoroughly revised as to the statistical matter, and has a new chapter upon railway transportation.

The poems of John Ruskin form a new volume in "The Muses' Library," published by Messrs. E. P. Dutton & Co. The introductory essay by Mr. G. K. Chesterton is naturally amusing, but hardly illuminat-

ing. But the poems are well deserving of a place in this series. Although written very early in life, and insignificant in comparison with the author's prose, they deserve a better fate than oblivion, and we are glad to find them made accessible to the public in an inexpensive form.

"Principles of Physiology and Hygiene," by Dr. George Wells Fitz, is a new school publication of Messrs. Henry Holt & Co. It is a highly satisfactory text for high schools, and its treatment of the moot question of stimulants and narcotics is considerably less offensive to scientific method than is customary with works of this class. The subject is taken by itself, for one thing, instead of being impertinently intruded into every chapter.

LIST OF NEW BOOKS.

[The following list, containing 145 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

- Other Days:** Being Chronicles and Memories of the Stage. By William Winter. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 389. Moffat, Yard & Co. \$3. net.
- My Life.** By Josiah Flynt; with Introduction by Arthur Symons. Illus., 8vo, pp. 365. Outing Publishing Co. \$2. net.
- The Reminiscences of Lady Randolph Churchill.** By herself, now Mrs. George Cornwallis-West. Illustrated, 8vo, gilt top, pp. 470. Century Co. \$3.50 net.
- Some Memories.** By Robert Collyer. With portrait in photogravure, 12mo, gilt top, uncut, pp. 248. American Unitarian Association. \$1.25 net.
- Surgical Memoirs.** By James G. Mumford. Illus., 8vo, gilt top, uncut, pp. 355. Moffat, Yard & Co. \$2.50 net.
- Lorenzo the Magnificent, and Florence in Her Golden Age.** By E. L. S. Horsburgh. Illus., 8vo, gilt top, uncut, pp. 488. G. P. Putnam's Sons. \$4.50 net.
- The First Governess of the Netherlands: Margaret of Austria.** By Eleanor E. Tremayne. Illus., 8vo, gilt top, uncut, pp. 342. G. P. Putnam's Sons. \$3. net.
- Sir Christopher Wren.** By Lena Milman. Illus., 12mo, gilt top, pp. 367. Charles Scribner's Sons. \$2. net.
- Memorials of Two Sisters:** Susanna and Catherine Winkworth. Edited by Margaret J. Shaen. With portraits, 8vo, pp. 342. Longmans, Green, & Co. \$3.50 net.
- The World I Live In.** By Helen Keller. With portrait, 16mo, gilt top, uncut, pp. 195. Century Co. \$1.20 net.
- Carla Wenckebach, Pioneer.** By Margarethe Müller. With portraits in photogravure, 12mo, gilt top, uncut, pp. 289. Ginn & Co.
- Sons of the Puritans: A Group of Brief Biographies.** Reprinted from the Harvard Graduates' Magazine. 12mo, gilt top, uncut, pp. 244. American Unitarian Association. \$1.50 net.
- The Story-Life of Lincoln: A Biography Composed of Five Hundred True Stories Told by Lincoln and His Friends.** Illus., 8vo, pp. 708. John C. Winston Co. \$1.75 net.
- Captain Thomas A. Scott, Master Diver: One Who was not Afraid and Who Spoke the Truth.** By F. Hopkinson Smith. 16mo, pp. 76. "True American Types." American Unitarian Association. 60 cts. net.
- The Boyhood of Lincoln.** By Eleanor Atkinson. Illus., 12mo, uncut, pp. 57. McClure Co. 50 cts. net.

HISTORY.

- The Origins of the British Colonial System, 1578-1660.** By George Louis Beer. 8vo, uncut, pp. 438. Macmillan Co. \$3. net.
- Historical and Political Essays.** By William Edward Hartpole Lecky. 8vo, pp. 324. Longmans, Green & Co. \$3.50 net.
- The Latins in the Levant: A History of Frankish Greece. (1204-1566).** By William Miller, M.A. With maps, 8vo, pp. 675. E. P. Dutton & Co. \$5. net.
- The Greatness and Decline of Rome.** By Guglielmo Ferrero; trans. by H. J. Chator. Vol. III., The Fall of an Aristocracy. 8vo, uncut. G. P. Putnam's Sons. \$1.50 net.

- Roman Life and Manners under the Early Empire.** By Ludwig Friedländer; trans. by Leonard A. Magnus. Seventh edition; 8vo, pp. 428. E. P. Dutton & Co. \$1.50 net.
- France and the Alliances:** The Struggle for the Balance of Power. By André Tardieu, 12mo, gilt top, pp. 314. Macmillan Co. \$1.50 net.
- The Fifteen Decisive Battles of the World from Marathon to Waterloo.** By Sir Edward Creasy. New enlarged edition; With maps, 12mo, pp. 516. Harper & Brothers. \$1.25.
- The Oneidas.** By J. K. Bloomfield. Illus., 8vo, pp. 395. New York: Alden Brothers.

GENERAL LITERATURE.

- De Libris:** Prose and Verse. By Austin Dobson. Illus., 12mo, pp. 232. Macmillan Co. \$1.50 net.
- In a New Century.** By Edward Sanford Martin. 12mo, gilt top, pp. 377. Charles Scribner's Sons. \$1.50 net.
- Books and Reading.** Compiled by Roscoe Crosby Gaige and Alfred Harcourt. 12mo, uncut, pp. 383. Baker & Taylor Co. \$1.50.
- The Ideal of a Gentleman:** or, A Mirror for Gentlefolks: A Portrayal in Literature from the Earliest Times. By A. Smythe-Palmer, D.D. With engraved frontispiece, 12mo, gilt top, pp. 522. E. P. Dutton. \$1.50 net.
- The American Stage of Today.** By Walter Prichard Eaton. 12mo, uncut, gilt top, pp. 338. Small, Maynard & Co. \$1.50.
- An Irish Precursor of Dante:** A Study on the Vision of Heaven and Hell Ascribed to the Eighth-Century Irish Saint Adamán, with Translation of the Irish Text. By C. S. Boswell. 12mo, uncut, pp. 262. London: David Nutt.
- Attic and Elizabethan Tragedy.** By Lauchlan Maclean Watt. 8vo, uncut, gilt top, pp. 356. E. P. Dutton & Co. \$2. net.
- Woman, Etc.:** Some Leaves from an Editor's Diary. By George Harvey. 12mo, gilt top, pp. 231. Harper & Brothers. \$1. net.
- The Key of the Hearts of Beginners:** A Set of Persian Tales. By Bibi Brooke; trans. by Annette S. Beveridge. London: Luzac & Co.
- He Can Who Thinks He Can,** and Other Papers on Success in Life. By Orison Sweet Marden. 12mo, pp. 245. T. Y. Crowell & Co. \$1. net.
- The Home Builder.** By Lyman Abbott. 16mo, pp. 129. Houghton Mifflin Co. 75 cts. net.
- On the Open Road:** Being Some Thoughts and a Little Creed of Wholesome Living. By Ralph Waldo Trine. 16mo, pp. 64. T. Y. Crowell & Co. 50 cts. net.
- About Dickens:** Being a Few Essays on Themes Suggested by the Novels. By Henry Leffmann, 12mo. Philadelphia: Henry Leffmann.
- Little Stings.** By T. W. H. Crosland. With decorations, 12mo, pp. 161. John W. Luce & Co.

VERSE AND DRAMA.

- Selected Poems of Francis Thompson.** With portrait in photogravure, 16mo, gilt top, uncut, pp. 132. John Lane Co. \$1.50 net.
- The Irish Poems of Alfred Perceval Graves.** With foreword by Douglas Hyde. In 2 vols., 16mo, uncut. Macmillan Co. \$1.50 net.
- The Poems of Richard Watson Gilder.** With portrait in photogravure, 12mo, pp. 483. "Household Edition." Houghton Mifflin Co. \$1.50.
- Arvat:** A Dramatic Poem in Four Acts. By Leopold H. Myers. 12mo, gilt top, uncut, pp. 147. London: Edward Arnold.
- The House of Falling Leaves,** With Other Poems. By William Stanley Braithwaite. 12mo, uncut, pp. 112. John W. Luce & Co.
- Idylls of Greece.** By Howard V. Sutherland. With decorations, 12mo, uncut, gilt top, pp. 175. Sherman, French & Co. \$1. net.
- The Wounded Eros:** Sonnets. By Charles Gibson. Limited edition; 12mo, gilt top, uncut, pp. 130. Boston: Charles Gibson. \$2.50 net.
- Israel Bruna:** An Historical Tragedy in Five Acts. By Gotthard Deutsch. 12mo, uncut, pp. 95. Boston: Richard G. Badger.
- Memories of Cuba,** and Other Poems. By Janan Ewyn. 12mo, pp. 53. Boston: Richard G. Badger.
- Poems from Punch.** Edited by Francis C. Burnand. With frontispiece in photogravure, 18mo, gilt top, pp. 186. H. M. Caldwell Co. 75 cts.

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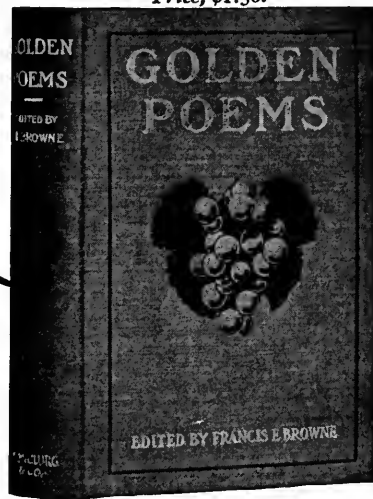
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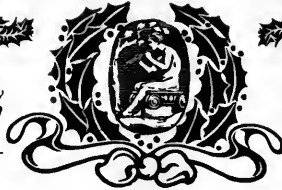
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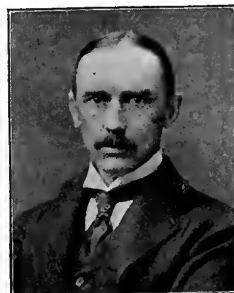
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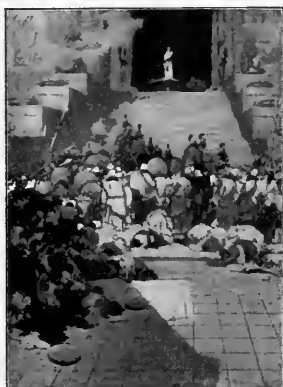
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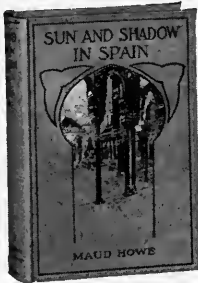
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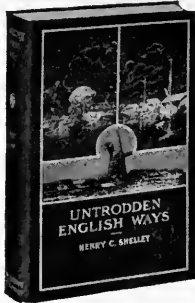
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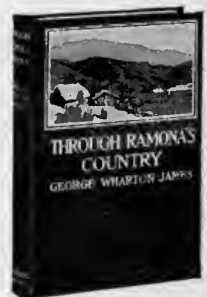
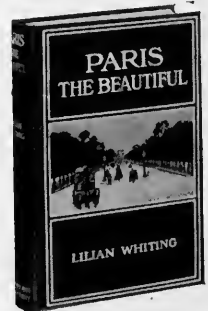
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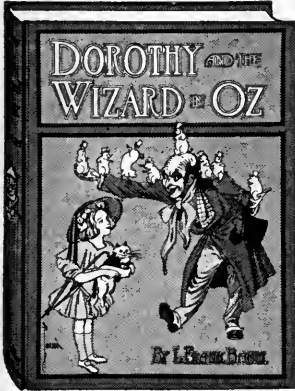
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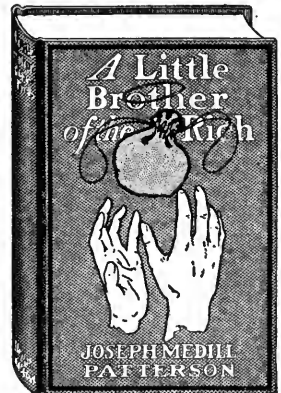
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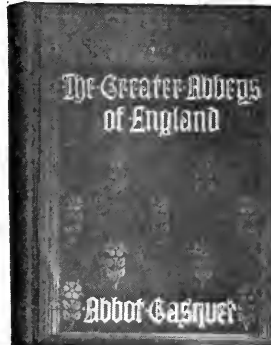
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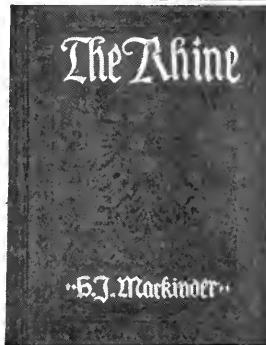
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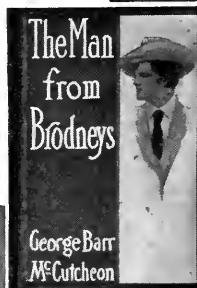
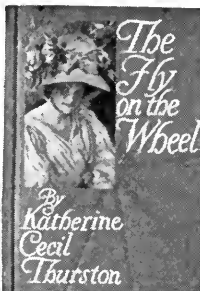
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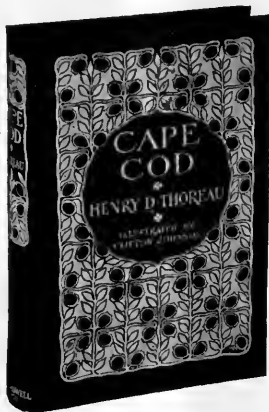
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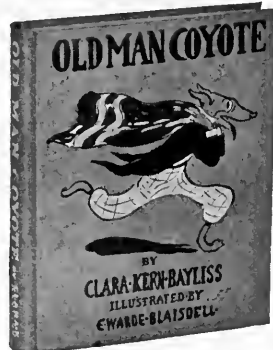
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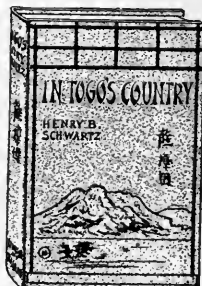
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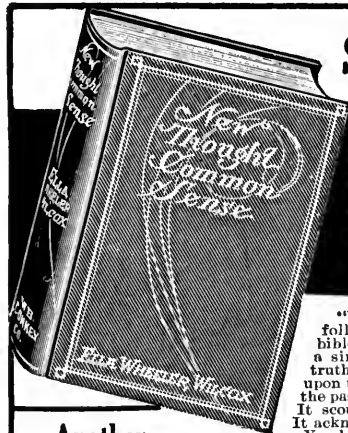
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DIAPHANOUS LITERATURE.

An old protest, but one that cannot be voiced too often, is again made in a recent article by Mr. Frederic Harrison, whose powers of clear thinking and cogent reasoning have done so much, in so many directions, to keep our generation in the paths of sanity. Whatever Mr. Harrison's theme may be,—ethics, politics, philosophy, or æsthetics—he has a way of striking at its heart, or of penetrating as with shafts of clear sunshine the obscuring mists of verbiage or sentimentalism that have gathered around it. The text with which he now provides us is the following:

"It is too much the fashion of our day to require in poetry a subtle involution of thought, cryptic parables, the 'curious felicity'—or rather the laborious 'curiosity'—of precious phrase, such as may rival the ambiguity of a double acrostic in a lady's journal. There are some who will hardly count anything poetry unless it need many a re-reading to unravel its inner connotations. And for the sake of this subtlety, or rather as a hall-mark of this superfine 'mentality' as they call it in their jargon, they desiderate an uncouthness of diction, or at least a sputtering cacophony of strident discords, that would 'have made Quintilian stare and gasp.' For my part, I have no taste for conundrums rhymed or unrhymed. I will read no poetry that does not tell me a plain tale in honest words, with easy rhythm and pure music?

If this personal declaration were to become an accepted canon of appreciation on the part of intelligent readers in general, there would be a wholesome housecleaning of literary premises everywhere. Such a consummation would, no doubt, leave many a scribbler with his occupation gone, but it would make most wonderfully for strength and vitality in the world of letters.

Even in this twentieth century, we are still harvesting the aftermath of the romantic spirit, and with it many weeds of adventitious origin. Often, we do not get even the iridescent coloring of romanticism, for which it is easy to make allowance, but dull obscurity and the fuliginous darkening of counsel. Even those of the clearest powers of vision wilfully hide their light, while their feeble imitators, who have no light to hide, don the concealing robes, and wear them with so impressive a pose that many are deluded into taking the wearers for prophets of authentic lineage. The trick of mystification is readily learned, and many a masquerader, vacuous of real intellectual substance, gets a fol-

lowing by adept practice of the arts of charlatan-ism. In a certain sense, such unquestionably great writers as Carlyle and Browning and Meredith are responsible for the straining and preciosity that infect so much of our current literary production. It is their example that gives vogue to so many of our word-mongers in prose and verse. These men need no mannerisms to buttress the solid structure of their thought, for without mannerisms they would be equally great and equally individual; but what is with them the accident is too often mistaken for the essence by their would-be copyists, and is found to be easily imitable. "Words without thoughts never to Heaven go," but it is too frequently the case that they may have a fairly successful life upon earth, and work much mischief before their force is spent.

With this mischief in the world of practical affairs we are not here concerned. The demagogue, the philosophaster, and the yellow journalist make it a-plenty, and the evil that they do lives after them, besides being patent in the present. It is to the mischief done in the domain of art, and particularly of literary art, that attention is now directed. From the use of words for the concealment of thought to their use for the concealment of its absence is an easy step, and one that seems to be taken by extraordinary numbers of writers at the present time. How else should the voracious printing-presses be fed with "copy," or the artless public get its intellectual breakfast-food? The appetite of the masses may, of course, be served with commonplace thoughts and sentiments garnished with the tissue-paper ornaments of commonplace rhetoric, and their case has thus been disposed of in all ages. But just above the level of the masses there is a stratum of readers who demand some touch of distinction in the product set before them. Fortunately, a sham distinction is sufficient for their needs, and they think brummagem quite as good as gold. These give to the pretentious writer, who has nothing to say but many ingenious ways of saying it, the opportunity for which he has been seeking, and he sets bravely out to win with his pen the plaudits that may be thus cheaply got.

Among his methods are the employment of tortuous constructions that have to be puzzled out, and bold ellipses that permit several guesses for each meaning. Sometimes he acquires a reputation for great subtlety of thought by the use of qualifying clauses, and puts so many of them into a sentence that when it is ended one wonders what it started out to say. Sometimes

he indulges in reckless figurative language that he may be credited with great powers of imagination. Still, again, he darkly hints that his writing is symbolical, and will reveal a precious inner significance to those who penetrate its verbal veil. This is a particularly fetching trick, because anybody can find symbols in anything by looking hard enough, so each investigator may feel sure that he has discovered the right ones, and admire his own acumen with all the naïve satisfaction of an intellectual Jack Horner. Finally, if all these devices fail to bring the writer a following, he may resort to paradox, for paradox, if only startling enough, is unfailingly effective. Let him deny all self-evident propositions as a matter of principle, declare the wildest of absurdities to be the most obvious of truths, turn all current ideas topsyturvy, posing throughout as the one normal thinker in a mad world, and he will soon enjoy a very pretty reputation as a philosopher. Examples of how the thing has been done will come to the mind of every reader of current fashionable literature.

The general case which we have been seeking to characterize was diagnosed long ago by Schopenhauer, whose words fit present-day conditions with singular accuracy. Mediocre writers are much the same in all times and countries.

"They say what they have to say in long sentences that wind about in a forced and unnatural way; they coin new words and write prolix periods which go round and round the thought and wrap it up in a sort of disguise. They tremble between the two separate aims of communicating what they want to say and of concealing it. Their object is to dress it up so that it may look learned or deep, in order to give people the impression that there is very much more in it than for the moment meets the eye."

We fancy that many a showy reputation of our own day would shrink noticeably, or crumble to pieces altogether, if subjected to the tests suggested by this incisive passage.

The kind of writing to which our attention has above been devoted is anything but diaphanous, and the title of our article is clearly a misnomer unless it may be justified by invoking the law of association by contrast. It came to us from Landor by way of Professor Ker, whose words upon the Icelandic sagas we wish now to quote.

"There is nothing equal to them anywhere for their power of recording life. To use the words of Landor about his own poems, they are not prismatic, but diaphanous; those who look into them can see through. One looks through into the tenth century, into the thirteenth, one sees men there, not as 'trees walking'; one hears their conversation, not muffled in a learned language (like so many good things in Giraldus Cambrensis and

Matthew Paris), not dressed up with rhetoric, not paraphrased or otherwise cooked, but their very words. It is true, and fortunately true, that good memoirs are common in all times and languages. But nowhere are things seen, and heard, so clearly as in the Icelandic stories."

Life was simple in the days of which those stories were told, and it is highly complex in ours. Probably it is impossible for us now to recover the magical simplicity of the sagaman's art, but it is surely not unprofitable to hark back to it, and to seek to learn something from its example.

THE CASE OF FICTION.

It was only the other day that criticism began to take prose fiction seriously, but it has done its best to make up for lost time. The universities offer courses in the novel; grave doctors discourse of its origin and development. It is not strange that noteworthy discoveries have ensued with regard to its scope and function. Prose fiction is, we now learn, the one art or achievement upon which our material age may rightly plume itself. It is pretty well agreed that in other fields the last word had been said before the modern race of men came into being; the gift of prose narrative being our one natal gift. To be sure, there had been some sort of prose fiction before Richardson, before Boccaccio even; somebody once wrote a story of Ruth with a hand not far from masterly. But it is only our own age which could have produced an "Adam Bede" or a "Peau de Chagrin."

But there is a tendency to go even farther than this, to fancy that fiction is about to supersede certain older forms of literary art, such as narrative poetry and the drama; and, *mirabile dictu*, this not by virtue of a decadence of the general taste, but by fairly defeating them on their own ground. A recent writer begins his elaborate discussion of English prose fiction with this astonishing statement: "Shakespeare did not remark that it [Lyly's Euphues] marked the genesis of a new kind of literature which was destined to usurp the place of acted drama. . . . To find plots for his drama, Shakespeare ransacked the Italian novelists, without perceiving that Boccaccio and Bandello had invented a form of art capable of expressing all the passions of human nature not less successfully than the drama itself." Are we really ready to assent to this? Can we quite pit a Balzac against a Shakespeare? Is the novel as pure a medium for the higher imagination as the play? Is it, at all events, as pure a medium as the narrative poem, the true epic? Or do we lay that flattering unction to our souls because prose fiction is the tool to which our hand is now best fitted? — because above all, to the mass of us to-day the novel virtually *is* literature? No doubt immense progress has been made during the past century in the technical handling of this graphic literary mode; yet the relation of

prose fiction to other forms of literature has undergone no discoverable change: it is the attitude of the authorities that has changed. "It confers a certain dignity upon the study of fiction," says a recent critic, "to remember how universal is the appetite for fiction." Precisely: human beings have always been listening for the story; but we need not therefore discuss Hall Caine in terms of Shakespeare or of Homer. Prose fiction has not yet proved itself equal or comparable to poetic fiction. It is an unfortunate tendency of the day to confuse the boundaries of prose and poetry, to attribute to one the functions of the other. It may not have been a surprise to hear that sensitive enthusiast, Sidney Lanier, declaring that "in the novel we have the meeting, the reconciliation, the kiss, of science and poetry." But which way were we to look when so cool a critic as the late Sir Leslie Stephen asserted that "A novelist is on the border-line between poetry and prose, and novels should be, as it were, saturated with poetry"? The truth underlying the remark is clearly that the best fiction demands a high exercise of the imagination. But is it the same thing as the poetic imagination? To speak of a novel saturated with poetry is like speaking of water saturated with sunlight. The water seems to contain the light, but remains itself, and is at best a defective vehicle for that celestial visitant.

People did not hold these vague notions a few generations ago. If anybody ever wrote English prose which seemed to be saturated with poetry, it was DeQuincey. Certainly he himself discovered no promise of sublimity in the fiction of his day. "To be a reader," he wrote sixty years ago, "is no longer that honorary distinction which once it might have been amongst a more elevated, because more select, body of readers. . . . A writer of to-day, either in France or England, to be very popular must be a story-teller — which is a function of literature neither very noble in itself, nor, secondly, tending to permanence." A cavalier and old-fashioned way of disposing of the great modern art! But the kibe of the man of letters was then freshly galled by the advance of the popular storyteller. It is a favorite theory of a later observer, Mr. Andrew Lang, that Walter Scott's success really marked the beginning of the end of serious reading on the part of the general. At the height of Scott's first fame Carlyle had prophesied over him in a notable passage. "Literature," he cries, "has other aims than that of harmlessly amusing indolent men. . . . There is nothing to be sought or found in the Waverley Novels. Not profitable for doctrine, for reproof, for edification, for building up or elevating, in any shape. The sick heart will find no healing here, the darkly-struggling heart no guidance: the Heroic that is in all men no divine awakening voice. We say, therefore, that they do not found themselves on deep interests, but on comparatively trivial ones; not on the perennial, perhaps not even on the lasting." This is doctrine sterner than many of us would subscribe to. We

seem to have found some of these things in Scott; we seem to find him as lasting, at least, as his censor. Yet we cannot defend him from the real charge — that he fails in the test of supreme greatness. He worked magic with that rushing pen, but the wizard of the North was after all only a wizard. There was no deep poetic faculty in him, and he remains in the end, to use Carlyle's pitiless phrase, the great Restaurateur. It may reasonably be contended that the writer of fiction who sticks to his last can hardly achieve greater success than this — to be a great Restaurateur. In the modern novel the genius of narrative often finds himself among strange bedfellows, exponents of political, religious, or social theory, who crowd him to the wall and well-nigh smother him in their discourse. But the divine awakening voice is not to be heard, for it is the voice of poetry, and a very different matter from the pleasant or busy voice of prose fiction. We may well remember that while the appetite for fiction has always been universal, the appetite for prose fiction is a creation of yesterday. And it can do us no harm to listen, now and again, to some such abrupt *dictum* as that which the late Churton Collins uttered, quite without apology: "Popular fiction moves in a sphere of its own. It has its own public and its own fortunes; with serious literature it has no influential connection."

H. W. BOYNTON.

CASUAL COMMENT.

A POPULAR ANNUAL PERIODICAL is the never-failing almanac, which makes its yearly appearance on the news-stands about this time, as a reminder that another twelvemonth has nearly fled and a new one is about to begin. The word "almanac" is of uncertain derivation, but probably from the Arabic. The thing it denotes is of great antiquity, the *fasti* of the old Romans being a crude sort of almanac, and the printed calendar as we now know it being almost as old as the art of printing. Taking advantage of the fascination of the inscrutable, almanac-makers early besprinkled the pages of their annual productions with all sorts of prognostications, not merely concerning the weather and the convulsions of nature, but also regarding occurrences of peculiar, local, and even personal interest. So mischievous, in fact, did these pretended prophecies prove themselves in France that as early as 1579 they were forbidden by royal decree. The pages of Italian almanacs are sprightly and amusing by reason of their interjectional comments on the weather. Turning to the date July 30, one may read, for example, "Sudano ancora le ossa!" (even the bones sweat); and exclamations abound like "Oh, what an insufferable heat!" "My birthright for a mantle of morning dew!" "The foul fiend take this stifling sirocco!" The first American almanac is said to have been published by William

Pierce of Cambridge in 1639, while the most famous one was undoubtedly "Poor Richard's Almanac," which Franklin began to issue in 1732 and continued for about twenty-five years. "The American Almanac," of about 1828-60, afterwards revived by the late Ainsworth R. Spofford for a number of years, is also familiar to those interested in such things. "The New England Almanac" (1775-1817) of Isaiah Thomas, the famous Boston printer, and "The Old Farmer's Almanac" of Robert B. Thomas (also a Boston printer), now in its 117th year, are likewise historic. The voluminous and miscellaneous instructive newspaper almanacs are to-day well-nigh numberless.

THE REFERENCE LIBRARIAN'S ARDUOUS TASK calls for more than scholarship and sympathy and tact and training; it demands powers of divination, of mind-reading, a Sherlock-Holmes keenness of observation and unerring shrewdness of inference. The applicant for aid from the reference librarian may not, and often does not know exactly what he wants; but that is no excuse for languid service on the librarian's part. He should know the applicant's mind better than does the applicant himself; he should skip nimbly and noiselessly hither and yon in cheerful quest of just the right books or pamphlets or maps or prints to meet the requirements of the case; and he should at last send the satisfied applicant away swelling with new knowledge and beaming with self-satisfaction. In a late number of the Indiana "Library Occurrent" is a short article on "Reference Work" from the pen of the Michigan City librarian, who thus presents the ideal to be aimed at by the person in charge of this work: "Upon finding out what the reader really wants, and that is a difficult and painstaking process at times, the librarian should be able to size up the information-seeker and know immediately whether he is a dictionary man or whether, perhaps, he might not be an encyclopedia man, and, what is still better and will bring joy to the heart of the usually discouraged librarian of a small library, he may be a real student and want everything to be had on the subject. In order to give the right book to the right man, the librarian must be perfectly familiar with the character of the material in the different books, and this means work." Yes, indeed — hard work; reading and remembering the contents of some five hundred volumes a day would make a man a very fair reference librarian by the time death overtook him at his task. But this is a world of remote approximations, and we have to be satisfied with less perfectly equipped reference librarians.

PRAGMATISM AT OXFORD appears to be shaking the philosophical structure of that University to its foundations. An Oxford graduate who is now pursuing philosophical studies at Harvard recently sounded a note of alarm in an able and interesting paper read at the opening meeting of Professor

Royce's Seminary. His essay, entitled "The Present State of Philosophical Study at Oxford," concluded with this significant paragraph: "In the summer of this year Professor James gave a course of lectures in Oxford. Those lectures were of a character to which Oxford is unaccustomed, and (this is the point) of a kind quite out of harmony with Oxford's traditional mode of philosophical teaching. Yet Professor James had the largest audience which Oxford has probably ever seen at a philosophical lecture. It was a singular event; and many wondered whether it marked the beginning of a new era, and, if so, how much of the old way, so highly valued and so long cherished, would be likely before long to remain . . . For myself, I feel that, as far as Oxford and her purpose are concerned, there never can be any way better than the one so long in use, which I believe will survive all present unrest and dissatisfaction." This is not the place to discuss the merits of rival philosophies, but even the most cursory backward glance at the germination, growth, and decay of system after system of philosophical belief ought to inspire a reasonable certainty that the universe can withstand the strain of yet another change in this respect. That gasping sense of dismay which inevitably accompanies the wrenching away of old props and buttresses is indescribably awful, to be sure, but one nearly always recovers breath a little later.

THE NATIONAL NOTE IN LITERATURE may be a grand and a stirring note, but it is not the note of strongest and most universal appeal. Mr. Bliss Perry, in his address the other day at the seventy-first anniversary of the founding of Mt. Holyoke Seminary (now Mt. Holyoke College), deplored the absence of this national note in our literature as if it were the one desideratum required to make that literature truly great. Speaking particularly of poetry, he said: "The body of tolerably acceptable contemporary verse is enormous. It shows a wide range of thought and a commendable technique. In one department, at least, it has manifested a notable progress during the past five years, namely, in the poetic drama. Yet how rarely in the mass of lyric verse does one catch the national note! More sonnets are written about John Keats than about the United States of America." The greatest poets, however, and prose writers too, have addressed themselves to no nation, but to all mankind. It is love rather than patriotism that takes up the harp of life and smites on all the chords with might. The national note in literature is too often the provincial note, and seldom gives the highest pleasure except as touched involuntarily and unconsciously, and when heard as the undertone to themes of perennial and universal significance.

THE COSMOPOLITANISM OF OUR BEST AUTHORS cannot be disputed. They strike, not the national note, but the international, or even the interplanetary. In a published interview with Mr. W. J. Locke, the English novelist now visiting our shores, he is reported as exclaiming, when Mr. Howells, Mr.

Henry James, and Mark Twain were mentioned as of our country: "What, are they Americans? You really bring me up with a jerk when you claim these writers as Americans. Howells is a household word with us in England. As for Mark Twain, he is not American, surely; he belongs to the whole Anglo-Saxon race. I remember when I was a boy of fourteen I had learned his story of 'The Jumping Frog' by heart. Every Englishman knows him, and we consider that he belongs to us quite as much as to you. And then, as you say, there is Henry James; after all, is he not literally quite as much an Englishman as he is an American? He lives in England . . . and he stands very highly with us, especially in his earlier novels, which are decidedly and deservedly popular." Years ago it used to be scornfully asked in England, Who ever reads an American book? Now it might rather be asked, Who ever fails to read a good American book, or in reading it stops to think of its being American?

"BORN IN THE PURPLE" is a fine phrase and a coveted attribute of one's origin. But by no stress of retroactive exertion, by no utmost zeal in pedigree-chasing, has it hitherto seemed possible to make oneself of purple birth when that birth was just common green or gray or straw-color or drab. Now, however, all that is changed, and if the benevolent scheme of certain gentlemen at present consulting together in London is carried out, any American (or almost any American) with a certain modest sum in his pocket will be able to throw a purple glow about his cradle and to feel himself forever after a scion of chiefs and monarchs. In other words, an American "Almanach de Gotha" is under contemplation, to be called "American Purple," and to contain the names of all those whose pride of birth, when properly touched, will respond—to the tune of \$7.50 (which entitles the proud one to a free copy of the book, post-paid). What impertinent rhymester shall ever again dare say of our purple-born:

"A bridge across a hundred years,
Without a prop to save it from sneers—
Not even a couple of rotten peers—
A thing for laughter, fleers, and jeers,
Is American aristocracy."

CONSERVATISM AND CAUTION IN SPELLING-REFORM appears to be the watchword of the recently organized band of orthography-menders in England. They have established dignified and appropriate headquarters across the street from the British Museum, and have as their president no less a light in linguistics than Professor Skeat, and as secretary Mr. William Archer. "What is needed, and what we plan to arrange," this latter official is reported as saying on a recent occasion, "is an international commission of experts to consider the situation and report on it. After receiving their report we shall be in a position to draw up a plan of campaign, and the English-speaking world will decide for itself

whether this movement, now only tentative, is a good and useful one. If it prove, as we believe it will, a boon and a blessing not only to children but to the whole community, it will gradually 'catch on' and oust the old unreason. It will be, in fact, a case of the survival of the fittest." There is good sense in that. *Festina lente* is the best of mottoes for spelling-reform associations, and our cousins across the water, refusing to be stampeded in this matter by anyone in high civil station, have evidently adopted it.

THE JARGON OF LITERARY CRITICISM, like every other system of nomenclature, tends to become, through much use, worn and slippery and vague. Terms not originally synonymous are interchanged, and thus precision and clearness are always demanding the coining of new words or the borrowing and adaptation of words from other fields of learning. As an example of the manner in which a term may degenerate from the sharply specific into the vaguely general, let us quote from a review of "Diana Mallory" in a leading London literary weekly. "At the risk of being thought meticulous," says the reviewer, "we may be allowed to express surprise that so accurate a writer as Mrs. Ward should have gone out of her way to say that Sir James Chide was as 'innocent of books as Lord Palmerston.'" Surely, if the word meticulous (from Latin *metus*, fear; hence, fearful, timid) has so lost all definiteness that it can be used instead of pedantic or over-particular, it is time it were thrown back into the melting-pot and its place taken by a bright, new, freshly minted, and clearly stamped piece of verbal coinage.

THE "PSEUDONYMS" are a quiet little society of English librarians that may in a sense be likened to our own "Bibliosmiles," a little conclave of choice and congenial souls gathered by mutual attraction out of the ranks of American library workers. The "Pseudonyms" appear to be as little fettered by constitution and by-laws as are the "Bibliosmiles." They meet semi-occasionally in an informal way and discuss, informally, subjects of literary and library interest, or any topic whatever that happens to provoke discussion. Each member is at perfect liberty to air his views freely, and if opinions clash, so much the better. The society is described by current report as a secret society, meeting and dining in Soho, but not suspected of cherishing any treasonable, nihilistic, or anarchistic designs. So heartily enjoyable are its "evenings at home" that an invitation to one of them is prized by the lucky outsider.

"THE CLOWN OF THE NEWSPAPER ESTABLISHMENT," as the Boston "Herald" fittingly denominates the motley-clad comic supplement to the Sunday issue, has been discontinued by that leading New England journal; and it is to be hoped that its lead will have a numerous following. Public protest is not ineffectual in such matters; and as soon as the makers of Sunday newspapers are con-

vinced that the people are weary of this particular form of ugliness and inanity, they will vie with one another in their promptness to suppress it. We heartily agree with the "Herald" when it says that "comic supplements have ceased to be comic. They have become as vulgar in design as they are tawdry in color. There is no longer any semblance of art in them, and if there are any ideals they are low and descending lower." In the not too distant future it is to be hoped that the art of illustrating in color will become truly a fine art, and that the possessor of even a nickel may purchase some of its benefits; but until then, let the Sunday newspaper put its paint-pot away and resume the sober garb of an earlier, more self-respecting age.

A THIRTY YEARS' EPISTOLARY FRIENDSHIP, if one may so name it, was maintained between the late Charles Eliot Norton and Leslie Stephen. The two could have seen little of each other, and must rarely have had the pleasure of clasping each other's hands; for they were home-loving men, and they lived three thousand miles apart. But their correspondence was regular and frequent, and Stephen's last days are said to have been especially cheered by those welcome letters from Cambridge. As Mr. Sidney Lee has taken timely occasion to point out, there are but few examples in literary annals of so warm a friendship kept alive so long by the interchange of letters. The loveliness of Norton's nature receives no better testimony than Lowell's affectionate letters to him from abroad. Studied and self-conscious in too much of his published correspondence, the poet of Elmwood could let himself go in writing to his "Ciarli"—as he liked to spell the name, in Italianized form. The letters, too, that he wrote to Stephen are among his best. Will the world ever see such another Charley and James and Leslie?

COMMUNICATIONS.

"MISCORRECTIONS OF MISQUOTATIONS."

(To the Editor of THE DIAL.)

Reference is made, in the issue of THE DIAL for November 1, in a paragraph on "Miscorrections of Misquotations," to an apparent misquotation from Fitz-Gerald's Rubaiyat of Omar. The line which is questioned is,

"Ah, take the cash in hand, and waive the rest,"

on which you comment: "If this last is a variant reading of the third line of FitzGerald's thirteenth quatrain, it is certainly an unfamiliar one." It is a variant reading. The first edition, published in 1859, which remained long obscure, contained seventy-five quatrains, the twelfth of which reads:

"How sweet is mortal Sovranty!—think some:

Others — 'How blest the Paradise to come!'

Ah, take the Cash in hand and waive the Rest;

Oh, the brave Music of a distant Drum!"

The fourth and so-called standard edition was issued in 1879, and differs widely from the first, as also from the second, the latter containing one hundred and ten

quatrains. The third line of the thirteenth quatrain here reads:

"Ah, take the Cash, and let the Promise go."

The word "Promise" in this line was subsequently changed to "Credit." The third and fourth editions differ in a few particulars. The writer cannot refrain from expressing the opinion that the first edition still excels in forcefulness and rugged beauty.

CHARLES A. JENKINS.

East Cleveland, Ohio, November 19, 1908.

IMPROVING THE LANGUAGE.

(To the Editor of THE DIAL.)

Much has been said for and against the neutral language Esperanto. It has gained thousands of adherents, but its closest students have realized that some vital improvement was necessary before it would answer the requirements of science and of commerce in their international relations. Such an improvement, carefully made on the principle of maximum internationality, is now a candidate for public favor. The simplified Esperanto, called "Ido," is now in practical use, and boasts of two or three magazines in Europe. A few words selected at random will serve to show the superiority of "Ido" over the old Esperanto.

<i>Old Esperanto.</i>	<i>English.</i>	<i>"Ido."</i>
kulpigi	to accuse	akuzar
almiliti	to conquer	konquestar
shancelighi	to hesitate	hezitar
scii	to know	savar
shati	to prize	prizar
elparoli	to pronounce	pronuncar
shajni	to seem	semblar
demandi	to question	questionar
tagnoktegaloco	equinox	equinoxo

E. F. McPike.

Chicago, November 23, 1908.

[These examples certainly seem to make good our correspondent's claim as to the superiority of "Ido" over the "old Esperanto." For ourselves, while not wishing shajni scii much about the matter, or kulpigi anyone of rash innovations, we see no reason shancelighi elparoli in favor of "Ido." A few more "vital improvements" like these might make it almost as good as English. — EDR. THE DIAL.]

STORY-TELLING IN SCHOOL AND LIBRARY.

(To the Editor of THE DIAL.)

Mr. Dana's argument for story-telling in the schools, as quoted in the comment on "The Children's Story-Hour at the Public Library," in THE DIAL of November 16, seems to me most convincing. We do need story-telling in our schoolrooms, and many teachers, feeling this need, are systematically studying the subject under professional story-tellers.

But why need the "Story-Hour" in either school-room or library be limited to "40 children"? We have in many school buildings large assembly halls seating 500 to 600 children. We also have large assembly rooms in many of the Chicago Library substations in the "field houses" of the small parks.

Many children clamor for the story-hour. If out of a large number forty or fifty children select books and follow a suggested course of reading, well and good;

but a large number besides will have felt the influence of the well-told tale, even though they may not at that time come in closer contact with the book.

Occasionally, however, we need the "Story-Hour" in the library itself, to draw the children into the library building, into the presence of the books and the atmosphere of book-lore. There should be, too, a closer correlation between the stories told in the library and in the school, and the lessons which the child is studying. Whenever possible, the librarian should visit the school-room and tell an occasional story. On the other hand, the teacher should visit the library and cooperate in the story-telling work there. There should be no division of interest; the object of both teacher and librarian is to bring the child and the book nearer together. This can be done through the "Story-Hour" held both in the library and in the schoolroom.

GEORGENE FAULKNER.

Chicago, November 24, 1908.

"THE TUMBLER OF OUR LADY."

(To the Editor of THE DIAL.)

Our attention has been called to a communication in a recent issue of THE DIAL, in which it is stated that "The Tumbler of Our Lady," in the "New Mediæval Library" published by us, is not now first translated from the Middle French as our advertisements claimed.

We regret to perceive that the wording of our paragraph was not more definite. The old manuscript, which contains our particular version of "The Tumbler of Our Lady" and the remaining Miracles in our volume, is now first translated in its entirety. Several versions of the translated "Tumbler" we believe exist, though we do not know whether Mr. Wicksteed or others translated from the same manuscript as did Mrs. Kemp Welsh. Certainly they did translate that particular story long before she produced her version of the entire manuscript.

DUFFIELD & COMPANY.

New York, November 18, 1908.

WHISTLER'S PORTRAIT OF HIS MOTHER.

(To the Editor of THE DIAL.)

In the interesting review of Mr. Phythian's "Fifty Years of Modern Painting," in THE DIAL of November 16, it is stated that Whistler's portrait of his mother hangs in the Louvre, and is considered by the French "one of the gems of the collection."

In 1906 this painting was hanging in the room of the Luxembourg Gallery in Paris devoted to foreign painters, along with Sargent's "Carmencita" and Melcher's "Young Mother."

The 1904 edition of "Baedeker's Paris," which I have at hand, on page 311 speaks of the Whistler painting as being in the room referred to in the Luxembourg Gallery, and states that it was bought by the gallery for 4000 fr. (a ridiculous sum as compared with values to-day, if correct).

It is possible, of course, that the painting has since been transferred to the Louvre.

L. D. T.

Philadelphia, November 20, 1908.

[Mr. Pennell's new life of Whistler speaks of the picture as still being in the Luxembourg; and this, we suppose, must be regarded as authoritative. — EDR. THE DIAL.]

The New Books.

THE PERSONALITY OF RICHARD WAGNER.*

It would seem that the earthly advent of the Great Man, who is to be predominant in his sphere and exercise a transforming and elevating influence upon his age, should be accompanied by signs and portents, significant and assuring to the expectant generation. We ought to know him in his infancy, watch with protecting care over his growth and development, save him from the disasters implicated in his unique temperament, and accept reverently his mature work and message, however destructive of things long established and subversive of our choicest prejudices.

Such, unhappily, is not the case. Unheralded, unproclaimed, he generally appears in some obscure corner of the earth in circumstances but little auspicious to the fulfilment of a great destiny. He struggles with needless difficulty toward a recognition of the part he is to play on the world's stage, and when that consciousness arrives he finds himself worse off than before. Conservatism and conventionality bring against him all their deadening and deadly weapons. The hatred of the foolish and the ignorant wounds him even while he despises it. An atmosphere of chilling misunderstanding surrounds him. He waits for the hour of real appreciation; and its arrival means a further questioning of his serious purposes and a pompous criticism of his intentions which rarely touches the nerve and heart of his life and labors.

Moreover, his very nature and endowment incapacitate him for meeting successfully the difficulties of ordinary daily life in which his compeers of the average manhood play so competent a part. He belongs in a region apparently superimposed upon the visible and tangible experiences of earth; there he is at home, and has intuitive understanding of its structure and employments; here he fails in comprehension of trifling things, and loses his temper at obstacles and incongruities. Fortunate is such a man if he finds some kindly intermediary who, appreciative of the higher realms of art and poetry and philosophy, yet has an effective grasp of material things and the power to give the new revelation a place and meaning in the world.

Such an intermediary Richard Wagner found

* PERSONAL RECOLLECTIONS OF RICHARD WAGNER. By Angelo Neumann. Translated from the Fourth German Edition, by Edith Livermore. New York: Henry Holt & Co.

in Angelo Neumann; and no member of the *genus irritabile* ever had one more devoted or more capable. Neumann was born in Vienna in 1838. He was an accomplished singer, who began his career in the Opera at Cracow, and in process of time became a leading tenor in his native city at the Imperial Theatre. He was called in 1876 to Leipsic, by Dr. August Förster, Manager of the Leipsic Theatre, and was made Director of the Opera there. He established a company noteworthy throughout Germany, played remarkable engagements in Berlin and London, and founded in 1882 the Richard Wagner Theatre—a travelling association of artists who gave performances of the music dramas of the master in the leading cities of Germany, Belgium, Italy, and Russia; and later he was Director in Bremen and in Prague. The Wagner Opera owes Neumann an immense debt of recognition and gratitude.

In Neumann's "Personal Recollections of Richard Wagner," now offered to American readers in an English translation, the author's first study of Wagner's works is presented as follows:

"It was the celebrated singing teacher of those days, Therese Stilke-Sassi, of Vienna, who gave me my first introduction to the genius of Richard Wagner and fired me with an early enthusiasm for his new and wonderful style. This remarkable woman was training me for the stage, and taught me among other things the part of Wolfram von Eschenbach in Tannhauser.

"I mention this particularly as in those days—the early forties*—it was rare indeed to find a singer with this *role* in his repertory, and managers then found it most difficult to cast the important part. Being young and impressionable—a boy of nineteen—I soon became an ardent disciple of the Master."

This enthusiasm grew with the passage of the years. In 1862, when Neumann became a member of the Royal Opera Company in Vienna, Wagner began his own career in that city. He was endeavoring to produce his "Tristan," which after forty-seven rehearsals was pronounced wholly impossible. He was giving great concerts in which he tried to interest the public in his new and extraordinary music. Later, Neumann was in the Royal Opera Company when Wagner conducted his rehearsals for "Lohengrin" and "Tannhauser." Of these rehearsals, our author says:

"I was especially interested, as I then contemplated taking the superintendence of a theatre myself. What an inspiring director he was! How he understood the art of spurring on his men, of getting his best work out of each one of them, of making each gesture, each expression, tell! These rehearsals convinced me that

*This seems inaccurate. Neumann was born in 1838. He would be nineteen in 1857.

Richard Wagner was not only the greatest dramatist of all time, but also the greatest of managers and a marvellous character actor as well. Now at the end of these long thirty years I can still distinctly recall certain incidents of his wonderful mimetic powers."

On August 13, 1876, the first performance of the "Nibelungen Ring" occurred at Bayreuth. Neumaun was then Director of the Leipsic Theatre. Dr. Förster, the manager of this theatre, returned from the first presentation of the Cycle with the strong conviction that the work was not deserving of repetition. He dissuaded Neumann from going to Bayreuth to attend a second performance of the Cycle. A friend from Vienna—Julius Nilius—had returned with Förster from Bayreuth, and after the theatre the three went to a restaurant for supper.

"There the conversation naturally turned on the 'Ring.' When I admitted that I'd given up going on the strength of Förster's account, Nilius exclaimed, 'I want to tell you something, my dear fellow. Of course I can't judge whether or not the staging is possible, but of one thing I'm quite sure; and that is, that in your capacity as director of the opera in Leipsic, it's nothing short of your duty to see this performance, no matter what it conflicts with.' As he said this, he drew from his pocket a ticket for the second cycle and handed it to me."

The visit bore its expected fruit, for two years thereafter, in spite of tedious waits and delays, disheartening obstacles, and serious discouragements, Neumann produced the "Nibelungen Ring" at Leipsic with great success. On this occasion Liszt came over from Weimar, and telegraphed to Wagner, "Neumann has managed the affair in *some* respects even better than you did at Bayreuth."

After Leipsic, Neumann proceeded to the other and larger successes. He was emboldened to undertake greater tasks and win more important victories. Berlin allured him. The obstacles were manifold; officialdom had to be met and appeased; but the "Ring" was triumphantly put on the stage, and met the reception it deserved. Then came futile attempts to present the Wagner Opera in Paris; then the London triumph; finally the organization of the Wagner Theater. This was a travelling company of the great singers of Germany, who visited the leading cities of the Fatherland, and played the Music Dramas before thronged and enthusiastic audiences. All the noble artists were at one time or another under Neumann's direction. Nieman, Scaria, Unger, Vogel, Lieban, Amalia, Materna, Hedwig, Reicher-Kinderman, Therese Vogel, Rosa Sucher, Marie Wilt, sang for him; Sucher, Seidl, Mottl, Nikisch, conducted for him.

He went about spreading the great new gospel, doing for the master what a disciple so devoted and so ardent alone could do—making the world know how priceless a possession had again been placed in its keeping.

The portrait given in these Recollections of the Master, as Wagner was now generally called, is a full-length and appreciative representation. Wagner had now reached the recognition that placed him among the foremost men of his age. He was regarded as one of the great dramatists, and the first of musicians since Beethoven. Mr. Neumann shows everywhere the deepest admiration and reverence for him; monarchs, statesmen, composers, *litterateurs*, vied with each other in honoring and lauding him.

Wagner was the most insistent of men in various ways, but he showed the warmest esteem for those who labored in his behalf. Neumann relates the following occurrence at the presentation of "Siegfried" in Berlin:

"The Master had recommended his Bayreuth singer, Schlosser, for the part of Mime, but I had decided to give the role to Julius Lieban, an ideal Mime and a member of our Leipsic cast. At the close of the first act, Wagner, who had never seen the young singer before, could hardly contain himself. With his characteristic dash he flew on the stage, and stormed up the steps, passing Lieban, whom he did not recognize, in his hurry. The singer himself, young and inexperienced, was hurrying down the stairs, anxious to hear the Master's verdict. As he passed him by, I called to Wagner, 'Master, that is our Lieban,' but not recognizing the name, he hurried on, still looking for the artist; till I finally cried, 'Master, that is our Mime!' Then he stopped suddenly, wheeled, and rushed at Lieban, who stood there, trembling at the thought of meeting Wagner. The Master threw his arms about him in an ecstasy of enthusiasm, and when he exclaimed, 'You did that wonderfully—it was simply matchless!' the young fellow fairly cried for joy, and kissed his hand in reverence and gratitude."

The relations between Neumann and Wagner, though sometimes strained, recovered from every misunderstanding and closed with the profound friendship that was the result of a long and serious association. Neumann persistently besought the Master to give him permission to produce "Parsifal" outside of Bayreuth. In an important letter Wagner writes:

"'Parsifal'—once and for all—belongs exclusively to my Bayreuth theatre, and it is at our yearly festivals that this work is to be presented. The segregation is due to the lofty character of the work itself. My creation of 'Parsifal' shall stand or fall with Bayreuth. At least this shall be the case until my death; for who then will carry out my intentions is still a problem to me. In case my powers, which are put to such unspeakable tests by these performances, should be exhausted before my life, and I should no longer be able to attend to the details, I should have to think of some other

plan for carrying out the traditions of my work. If by that time your Wagner Opera Company has reached that perfect plane towards which you are constantly advancing with my other works, I might then find it feasible to turn over to you my 'Parsifal' for certain festival performances at stated occasions; and it is only to you, and on these terms, that I shall ever consign my 'Parsifal.' "

Mr. Neumann's book is written in an agreeable and intimate style; it has more interest than the novels of the day; it tells a moving and heroic story; it abounds in characteristic anecdotes and incidents; it places the master and his immediate *entourage* before us in clear light; it brings us into close intimacy with the great people and great artists of the place and period. The translator, Miss Edith Livermore, has done her work well. The publishers have made a fine and presentable book. It contains a number of portraits and a facsimile letter of Wagner's, received by Neumann after the master's death in Venice. There is a copious and satisfactory index.

LOUIS JAMES BLOCK.

THE DEVELOPMENT OF MODERN ART.*

Julius Meier-Graefe's elaborate study of "The Development of Modern Art" is laid before English-speaking readers in two stout quarto volumes, finely printed, and embellished with a large number of full-page illustrations, mostly half-tones of excellent quality. These plates call for more than casual mention, not only because they contribute much to the attractiveness of the volumes, but because they form an unusually representative collection covering the entire period dealt with in the book. In selecting the paintings, drawings, and sculptures for reproduction, pains have been taken to choose works displaying the salient characteristics of the artists' styles. Therefore they really illustrate. Without their aid the book would not be as readable as it is, nor would the opinions expressed be as intelligible.

The author calls the book "a contribution to a new system of aesthetics." Nowhere, however, in all the six hundred and fifty closely packed pages is there any attempt to formulate such a system. The nearest approach to it is in the following passage:

"The one point which I trust this book will make clear is the necessity for clearer views upon an organic system of aesthetics, an organic culture from which we

are worlds removed, and of which we have not the slightest inkling. I hope to show that certain things belong not to culture, but to life, that these things are necessary to the expression of intellectual needs, and are to be accepted even more unquestioningly than the convention that we shall not eat with our knives or introduce ladies to gentlemen. Culture is the due completion of our consciousness with everything necessary to the comprehension and furtherance of the claims of the present. Of a hundred important artists born within so many years, a certain number are indispensable, not because they produce this or that effect upon the mind, but because they affect their age and because they are symbolical of ourselves, and to know them is to have a true knowledge of our own life, to possess a means of resistance to that pessimism which can see nothing good in our own time, and a valuable weapon against the wild optimism which declines to see what is bad in it."

This extract is quoted at length because it well sets forth the author's major premise and at the same time affords a glimpse of his forcible and often piquant style. As reflected in what is apparently an excellent translation, this style is sometimes lucid and at other times a mixture of clever epigram and verbosity in which the leading thought is not readily disentangled from a wealth of illustrative imagery that obscures it. One may not always agree with what is said; indeed, most readers are likely to find themselves alternately assenting to and differing from the views expressed. But always there is entertainment and mental stimulus. This is especially true of the brilliant opening chapter. In one significant paragraph, "the great error that retards our artistic culture" is so pertinently stated that it is impossible to refrain from a further quotation.

"In these days, the pure work of art has been brought into immediate contact with every-day life; an attempt has been made to transform it utterly, to make it the medium of the aesthetic aspirations of the house, whereas this function belongs properly to the house itself and the utilitarian objects in it. We have tried to popularize the highest expression of art, something only significant when applied to the loftiest purposes, something, the enjoyment of which without a certain solemnity is inconceivable, or, at least, only to be attained in moments of peculiar detachment. We have succeeded merely in vulgarizing it."

In the dominance of planes over lines, Mr. Meier-Graefe sees the quality that most markedly differentiates modern art from that which preceded it. He therefore begins his survey with Rubens and Rembrandt, who, he says, with the Venetians and Velasquez, were the heroes of the victorious struggle in which the new manner supplanted the old. The idea that in the contemplation of modern paintings the soul receives a sense of enlargement and enrichment beyond the power of line to communicate, runs through the author's lengthy examination

* MODERN ART: Being a contribution to a New System of Aesthetics. By Julius Meier-Graefe. Translated from the German by Florence Simmonds and George W. Chrystal. In two volumes, illustrated. New York: G. P. Putnam's Sons.

of the position and achievements of the notable European artists of the eighteenth and nineteenth centuries. With this there is constantly associated the idea of continuous growth and development from one artist to another.

That the progress of art has been along what may be called evolutionary channels cannot be gainsaid. Nevertheless, the æsthetic base upon which all art rests remains unchanged. The weak point in Mr. Meier-Graefe's philosophy is the undue exaltation of a single aspect of truth. To this he might, and doubtless would, retort that upon the question of what is and is not æsthetic, opinions differ. Even so; but in the last analysis it is neither line nor plane that counts, it is something beyond and above either — the creative power that brings all the elements in a composition into harmonic relation. This, if Mr. Meier-Graefe perceives, he does not assert. Of his verdicts upon individual artists it may be said in brief, since it is impossible here to traverse the long chronicle with him, that they are always interesting. We are not, however, yet far enough removed from the nineteenth century to pass final judgment.

FREDERICK W. GOOKIN.

MUSIC AND COMEDY IN EIGHTEENTH CENTURY ITALY.*

If there were a neater rendering of the facile Italian phrase, *istruir dilettaudo*, than "to instruct while charming," I should like to borrow it for use in connection with an incredible sort of book. Twenty-seven years ago there appeared in England a large volume bearing the title "Studies of the Eighteenth Century in Italy," by Vernon Lee. Even conservative critics found therein freshness and novelty, with much interesting and diverting information; while from some it evoked such tributes as "the unsurpassed *verve* of this brilliant writer," and in Italy it became a sort of text-book. It turned out to be the work of a brilliant young Englishwoman, Miss Violet Paget, whose pen-name of Vernon Lee has since become well known to the English-reading world. She was but twenty years of age when this remarkable book was written — an unquestioned fact not quite easy to believe even yet. Now that the work appears in a new and handsome edition bearing the imprint of an American publisher,

*STUDIES OF THE EIGHTEENTH CENTURY IN ITALY. By Vernon Lee. New edition, enlarged, with new Preface and forty-one full-page Illustrations. Chicago: A. C. McClurg & Co.

considerations of its vivid portrayal of Italian life of the period, with the scarcity of good books in English relating to it, may justify the attempt to weigh once more what this youthful critic and historian had to offer. The reviewer's general conclusion is pretty clearly indicated by the opening sentence above; and his chief fear is that any sober attempt to map out the important currents of the volume may obscure the fact that it is above all else interesting, readable, charming.

Literary and musical studies in eighteenth-century Italy do not exact any particular knowledge of the political history of the peninsula. To my juvenile complaint that the history of Italy during that period was unattractive, a wise friend replied: "Remember the treaty of Rastadt in March, 1714, which left to Charles VI. of Austria, as his share of the Spanish inheritance, Milan, Mantua, Naples, and Sardinia; the transfers of Naples and Sicily to Don Carlos in the early thirties; the comparative quiet of the papal domain, the Venetian territory, and most of the minor states. Then forget the years until the coming of the French in 1796." This invasion was the beginning of the storm, from which in the far future the new Italy was to emerge, — the nineteenth-century Italy, with its divine aspirations, its bitter protracted struggles and glorious self-realization. The eighteenth century was essentially a time of recovery from the blighting influences of the wretched Spanish *régime*. To the actual making of history, Italy contributed practically nothing. In the writing of history, however, she numbered many honorable names, as she did also in philosophy and jurisprudence. In general literature there was considerable activity; and one recalls a few names of real distinction. In tragedy we all remember Alfieri, even if we forget Maffei Martelli and Antonio Conti. But in music, lyric drama, and comedy, she was making magnificent contributions, which must be understood if we are to grasp the subsequent history of these activities in Europe. This was perceived in some unexplained way by the youthful mind of Vernon Lee, and the volume before us deals primarily with music and comedy, and all the background of persons and places that they imply.

The musical life of our period is not easily summarized; indeed, it defies hurried treatment of any sort. You must linger at services in metropolitan cathedrals, where saints and angels are made to sing like heroes and heroines of opera, or in humbler provincial churches, where

you will realize that many years have passed since Palestrina's day. You must loiter down village streets of an evening, in the golden Italian summer time, the mind vagrant as the wandering musicians themselves, the heart free from care, and take your place among the people listening to the *burletta*, lightly rendered by strolling players. In the very streets there is music of serenaders, or larking shop-boys or what not; and on the morrow you may hear boatman or peasant singing at his work. If you are fortunate you may be bidden to a *dilettante* concert at some cultured hospitable home. You must visit at least one of the famous charity music schools for boys at Naples, or for girls at Venice, where you will hear performances unsurpassed by the contemporary Parisian stage. Finally, when the late autumn has come, you must betake yourself to the opera house in one of the great musical centres and hear the ambitious lyric drama, the *opera seria*. The music will interest you much; the players and singers, more; the audience, perhaps, most. At first you will be indignant at these beaux and fine ladies playing cards in the boxes or chatting capriciously; at these men in the pit comparing sonnets or epigrams. And why do the authorities allow such a nondescript disorderly mob in the gallery? But a fine number comes and then you understand. The individuals of this audience, patrician and plebeian alike, love music and know music. When they are not paying attention, it is because attention is not deserved; when they applaud, it is not because of the fame of composer or singer, but because there is something that charms their ears. Then you will agree with our author that art demands, not volitional attention, but instinctive appreciation. And perhaps, after all these varied experiences, you will realize that these eighteenth century Italians lived music, as it were, and that the serious opera is only a deeper breath of a general life.

The word *opera* carries us back to the seventeenth century, which saw the welding of melody, recitativo, mimetic, and mechanical show into the musical drama that these melomaniac southerners called *the work*. This was the heritage that Apostolo Zeno and his successor, Pietro Metastasio (1698-1782) elaborated and brought to perfection. Roughly speaking, they used the much-berated recitativo for the action of the play, and melody for what may be called the stationary parts: "the lyrical similes, the solitary outpourings," and similar features. The appearance of Metastasio's "*Didone Abandonata*" in 1723 "offered a musical perfection, an

elegance of variety of blank verse and rhyme, such as had not hitherto been known." Between 1733 and 1740 he produced his masterpieces. Herein the recitativo, as primarily the poet's work, was helped by the subordination of the musician, while the air was recognized as the latter's realm, wherein the poet most glorified himself by giving all possible scope to the composer and vocalist. Throughout the greater plays, the emotional situation was developed with a finished skill that moved rapidly to its goal, while showing with adequate clearness each significant step. It is perhaps unwise to say that this type of lyric drama was not capable of greater achievement; but at any rate subsequent generations quickly left the *melodramma* for the opera with which we are now familiar. It is easy to see how the development of rhythm, accompaniment, and concertation, of harmonic and orchestral elaboration, led to the nineteenth century opera,— "a symphony of voices and instruments accompanying, more or less closely, a dramatic action." But along this path, with Gluck and Mozart, we may not wander.

By these German names we are reminded of the controversy as to the relative value of the contributions of Italy and Germany during the period under treatment, a question to which Miss Paget returns with great vigor in her new preface. She points out the priority of the Italians in melody, more particularly; and dwells on the tremendous importance of all their "pioneering" work. The preponderant influence of Scarlatti on the sequent generations of musicians in both countries, can hardly be questioned; and our author indicates the relations in a striking figure. Roughly speaking the Italian and German composers throughout the eighteenth century formed a brotherhood; "but a brotherhood as of Jacob and Esau. Italian Esau, a mighty hunter (in Sir Hubert Parry's text 'pioneer'), but impulsive and lazy, selling his birthright for the pottage of vocal virtuosity and general slipshod facility; German Jacob getting the blessing meant for his elder, and putting it to profit under the personal guidance of the god of Thoroughness," and so forth. But we may surely appreciate the work of the Italian Esau without belittling the services of the German Jacob. Comparison is without profit only when it seeks to lower one nation or person in order that another may be exalted; and the student who has no aim save historical accuracy will gladly recognize that the eighteenth century *maestro* and the contemporary *Kapellmeister* were alike serving Apollo and

the Muses for the ultimate weal of the art they cherished.

In passing from the old *Opera Seria* to Comedy, we make a rather abrupt but natural transition; for they flourished side by side and in almost equal vigor. To some of us, perhaps, the latter is more of a reality; and not a few readers for whom Metastasio is rather vague have a fairly distinct conception of Goldoni, the Menander of his century. And Quintilian's tribute to the Greek, *omnem vitæ imaginem expressit*, would be quite as applicable to the Italian. That Goldoni's comedy grew out of the Comedy of Masks is a commonplace; but the history of the latter type is not clear in all its details. In some form or other it is as old as Italian civilization, or even a previous stage in Aryan development. A crude farce of buffoons and improvisations is an early device of the mimetic creature called man. And down the centuries from Oscan days to the present year, some form of this primitive play has existed in Italy. Passing over the earlier stages, we recall that during the unhappy days of the sixteenth century the Comedy of Masks saw a marked revival: "Laughter in misery, buffooneries to drown the recollection of ignominy; merriment to hide seditious sorrow, local satire to hide national satire, dialect to save Italian; at any rate, one means of satisfying that indestructible craving for fun in the Italian nature. Pantalone, Brighilla, Arlecchino, and Il Dottore were the four standard masks of the northern group. The terrible Pulcinella, the tempestuous Scaramuccia, the simpleton Tartaglia, the vagabondish Coviello, formed the equally representative southern types. With them were countless other buffoons, less generic and less abiding. These were the central figures in the *Commedia dell'Arte*, although other actors were necessary, even for the slight plots about which the all-important drolleries played in erratic scintillation. In the sixteenth century, companies of comedians were found everywhere in Italy; and in fact in many other parts of Western Europe. In 1577, for instance, we remember that a band of mask actors migrated to England, and exercised some considerable influence on English drama. In one sense, the old contention that 1600 marked the zenith of this comedy is right; for by this time it had reached its "most artistic shape and its highest polish." But there is as much truth in Vernon Lee's contention that the seventeenth century was its golden age; for it had a more vigorous, if less literary, life among the people. It was more itself, so to say, than

in its finer clothes. At any rate this was the thing that came to Goldoni's door and under his hands grew into the Realistic Comedy.

At first not only did the general framework remain unchanged, but the written text merely represented the old extemporized interplay of dialogue. The actors were the old "type" actors, who had played Harlequin, Pulcinella, and the rest. All was movement, retort, fun; "the scene changed as recklessly as the words." And in Goldoni's best period all of these original elements are perceptible; but his actors become diversified and ordered; his characters become coëxtensive with the life of his times; his plots become less filmy and more natural, until he elaborates the high type of comedy seen in "Il Vero Amico" and "La Locandiera."

Of the waves of hostility that dashed against our comedian; of his later years and laughter-moving memoirs; of Carlo Gozzi and the "Venetian Fairy Comedy," written in reaction against the Realistic Comedy, we may not treat. But we may point out that Vernon Lee has not given quite an adequate account of the various influences under which Goldoni's power was developed. In our modest opinion she is too cavalier in her attitude towards Molière; and she has practically neglected the Venetian's indebtedness to Plautus and Terence, not to mention Aristophanes. Goldoni added a scholar's training to his natural *vis comica*, and it is much easier to understand his career if we keep that fact in mind.

Compared with the chapters that suggested the foregoing thoughts, those on "The Arcadian Academy" are less important. But they are delightful, and properly come first in the book; for in our wanderings we do continually encounter these Arcadians. On a spring morning of 1692, fourteen men interested in letters were meeting in the Prati di Castello at Rome. "It seems to-day as if Arcadia were reviving for us," said one of them, and the omen was grasped. Fourteen pastoral names were assigned to those present, and the Arcadian Academy was constituted. It was ambitious: it was to be the literary arbiter of Italy and make a golden age of poetry. It became the vogue. Colonies were founded in every part of the peninsula from Venice to Naples; princes and senators mingled in this literary commonwealth. And all went well, despite internal disturbances, until it occurred to somebody that the thing was ridiculous, that Arcadia was a joke. Then it began to wane. In 1775 its glory was restored for a moment; but it was only a flutter. And in the destruc-

tive years of transition from the eighteenth to the nineteenth century, Arcadia disappeared almost as the fabric of a dream. The first time I was in Rome one could find on the Janiculum a tiny villa, the old *Bosco Parrhasio*, quaint in its very desolation. Already it was practically forgotten, and the pictures of the immortal shepherds and shepherdesses had been removed to the Academy; by this time it has probably disappeared. And yet it once really represented literature in Italy.

The most hostile and fruitful criticisms of the volume have probably been written by Miss Paget herself, in the preface to the new edition. She says it must be full of presumptuousness and folly; that the eighteenth century was humdrum; that the enthusiasm of youth is full of piety, but also of ruthlessness; that her ignorance of music was pathetic; that she never distinguished between the novelist's plausibility and historic probability. And there is much truth in these strictures. Howbeit, she loves her book too well to change it; it is her dream, and for better or for worse shall be kept unmarred. Herein I think her instinct is right. Or, if she errs, it is with Stevenson and all other good lovers of life who will leave to each age its own heart. In addition to the imperfections emphasized by the author herself, any reader will note defects in style, some of them unpardonable; but the book could not be re-written after thirty years without losing something from the beauty of its wings, if not some of its real power of flight.

As one puts the volume aside, there arises the inevitable question: What sort of young person was this, who at the age of twenty wrote a book that is really valuable as well as a joy to the reader? Some explanation is to be found in her subjects and sources; for the *materiarum ingenium* is a very real thing. But this still leaves a decidedly large residuum to be explained by the personality of the author. In "The Eighteenth Century," and in some of her essays, we catch provoking glimpses of her earlier life and training, glimpses which make us hope that some day we shall be favored with a definitely autobiographical sketch of those youthful years, written in the fine vein discernible throughout her better writings.

The book is well printed, attractively arranged, and handsomely bound. The illustrations, selected by Dr. Guido Biagi of the Laurentian Library, Florence, are excellent, and contribute their share to the vividness that is perhaps the salient characteristic of the work.

F. B. R. HELLEMS.

LATTER-DAY NOVELISTS OF FRANCE.*

It needs no literary Sherlock Holmes to discover a feminine hand in the volume entitled "French Novelists of To-day." Phraseology and details of perspective aside, a critic of the masculine gender would scarcely have classed Madame Favre de Coulevain,—the bewilderingly eclectic admirer of George Meredith and Marie Corelli, the anxious student of five-o'clock teas and of the exact boundaries of the *bourgeoisie*—with Anatole France and Paul Bourget, in a volume which presumably discusses the most considerable of the current French novelists. It is only justice to admit that the author's avowed object is somewhat different—namely, "to indicate what contemporary French novels are likely to interest English readers." But is it impertinence to remind the fair critic that novels more likely still to interest English readers are "Arsène Lupin" and "La Chambre Jaune," or certain volumes of dubious decency, and to suggest that she has attempted to pick those authors whose works *ought* to interest English readers rather than those that are likely to interest them? With the possible exception of the lady mentioned, the choice has been a good one for this purpose.

If Winifred Stephens is able to attract the general reading public's attention to the eight notable novelists whose names fill her table of contents, she will succeed in doing what has thus far been done only very imperfectly, at least in America. Pierre Loti is read here a little, and Paul Bourget a little. One story by Anatole France, "The Crime of Sylvestre Bonnard," is known and loved; Marcel Prévost is attracting more attention in this country by his sociological theories than by his fiction; René Bazin is beginning to be known a little on this side of the water; Maurice Barrès and Edouard Rod are no more than names to the average American reader.

The volume carries as a motto the hopeful prophecy of Paul Sabatier: "Mysteriously and sadly, making many experiments and many mistakes as she goes, France is journeying toward a new ideal." It is difficult, however, to find a common ideal in the activities of the extremely varied eight before us; and if the author has found it, she has made no clear statement of her discovery. Anatole France is so subtle and ironical that no one can confidently brand him

* FRENCH NOVELISTS OF TO-DAY. By Winifred Stephens. New York: John Lane Company.

as either pious or irreligious. He confesses himself a socialist, and rails at wealth and poverty. He is so far from a narrow nationalism that he stood next to Zola in the band of defenders of Dreyfus. Marcel Prévost is a dogmatist; he never writes a line without a moral object. In literary theory he is as extreme a romanticist as Anatole France is decided in his preference for classical traditions. It follows very naturally that his fluent and vigorous style is full of faults that his great contemporary would never have been guilty of. "The writers of the past," says Jules Lemaître in discussing the writers of the present, "sometimes wrote weakly; they never wrote badly." Prévost is so far from the cheerful skepticism of the older writer that the fearful intensity of his interest in the preparation of "Les Vierges Fortes" resulted in a nervous breakdown. He is an ardent feminist, and is ready with theories and plans for the cure of every social evil. Paul Bourget, on the other hand, is, as the author neatly puts it, "the apostle of arrested development." An ardent Catholic for some years back, he places the world's salvation in blind submission to traditional authority. Bourgeois by birth and early associations, he shows a preference for the aristocracy that lays him open to the charge of snobbery. Maurice Barrès began his literary life as an individualist, but seems to be traveling toward collectivism; literary artist and lover of words for their own sake like Anatole France, ardent Catholic like Bourget, he professes a socialistic theory as earnest as the former's and a traditionalism almost as dogmatic as the latter's. Barrès is a furious militarist, and a relentless Jew-baiter; women are to him, for the most part, merely instruments for the bearing of children.

René Bazin, unlike all the others, is a wholesome, sweet-spirited optimist. He is careless of the existence of a feminist question. To him, a man is a human being and a woman another; and the favorite French theme of unlawful love plays little part in his cheerful stories of the soil. There is evil in the world, and he discusses it frankly; but he sees it more than compensated for by the host of kind and thoughtful ones who are always at hand to soothe and comfort; and he has no algebraic formulæ to conjure it with. He is not a mocker—even a genial one like France; he is very serious and very earnest in condemnation of the wrong; but, in Brunetière's happy phrase, "he never raises his voice"; he possesses the rare faculty of literary self-control.

Edouard Rod, the nondescript Swiss pessimist, is fond of denominating himself *un chercheur désintéressé*, which our critic somewhat unexpectedly translates as "a detached investigator." He refuses to ally himself with any school of thought. A Calvinist by birth, he has grown so enthusiastic in his admiration of the Catholic Church that the world has been waiting for him to follow the reactionaries into her bosom; but the prospect of his doing so grows less and less. He has shifted in views and method more frequently and decidedly perhaps than any other writer on our list. At first a crass naturalist of the school of Zola, he has developed into an exponent of the manner of writing which he names by the self-explanatory term "Intuitionism." His forte is the portrayal of the sort of violent passion which makes no appeal to Bazin. Religiously an agnostic, he has no patience with bigoted anti-religionists; profoundly moved by social problems of the day, he is as sure as is Bourget that the old ways are better.

Last of all comes Pierre Loti, unlettered and spontaneous as Anatole France is learned and artful; purposeless as Prévost is earnest, pagan as Bourget is Catholic; selfish as Edouard Rod is devoted; a lover of art for art's sake; the greatest of living impressionists. Where is the common ideal toward which this group is tending? They have not even the common trait of doctrinarianism which the critic who is somewhat barren of ideas may ordinarily attribute with safety to a Frenchman.

There is nothing for it but to consider this book a collection of eight distinct biographical studies; and very charming and suggestive little studies they are. Loti and Bazin the poets, Anatole France the curious scholar, Barrès and Bourget and Prévost the philosophers, are quoted, annotated, and catalogued, in a manner that is sane and thoroughly delightful. The picture of the young Loti, so filled with a longing for travel that "pictures of palm-trees and the very word 'colony' were enough to make him wildly excited" is a vivid one; and it is not easy to get away from the account of his first sight of the sea, which was to fill so much of his life with love, and fear, and sadness.

"He had gone with his parents to a village on the coast of Saintonge. On his first arrival he had not been able to catch a glimpse of the ocean, hidden behind sand-hills. But as soon as dinner was over, he could contain his curiosity no longer. He escaped alone, and in the darkening twilight made his way down a winding path through the sand-hills to the shore. There was a keenness and a bitterness in the air he had

never before experienced. He heard in the distance a dull sound, at once loud and indistinct. Suddenly there opened out before his gaze the ocean wrapped in the glow of the evening sky. Paralyzed with fear, he stood still, while this dark roaring mass seemed to come up from all directions. Of a dark green color, almost black it appeared, unstable, perfidious, engulfing."

The youth of Anatole France is described as sympathetically, although very differently; indeed, it was a very different sort of youth. As he himself says, in our present author's translation:

"At seven years old, I did not know how to read; I wore divided skirts; I cried when my nurse wiped my nose, and I was devoured by ambition. If I had been able I would have gone forth to win immortality on the battle-field; but a horse, a uniform, a regiment, enemies, were not for me. Therefore I thought of becoming a saint. The profession of saint has fewer requirements and wins greater renown than that of a soldier."

So he set about becoming a saint. But his attempts at fasting brought his mother down upon him with tonics and nostrums; the servant refused to allow him to imitate Stylites on the kitchen pump; his father pronounced him crazy when he emulated St. Nicholas of Patras by throwing his playthings and twelve new sous out of the study window, and unfeelingly thrashed him when he tried to manufacture a hair-shirt out of the cushions of the stuffed chairs. So he became sympathetic with the hermits who renounced all intercourse with their fellows and took up their abode in desert places; and he thought seriously of retiring to a secluded corner among the wild animals of the Jardin des Plantes.

The *doctrinaires* are not so amusing. I question if their work is as significant, even. It is possible that the gentle playfulness of "The Crime of Sylvestre Bonnard" and the infinite sadness of "The Iceland Fisherman" will be remembered when all the *romans à thèse* are forgotten; and that it is not Bourget the traditionalist or Prévost the reformer whom succeeding generations will admire, but Bourget the consummate story-builder and Prévost the sympathetic student of female character.

"French Novelists of To-Day" is written for the "general reader." It presupposes very little knowledge of the subject, and each chapter is headed with a complete list of the works of the novelist, with dates. The author also gives the date of each writer's birth, with the exception of Pierre de Coulevain, who is a lady and hence exempt from chronological scrutiny.

ROY TEMPLE HOUSE.

HOLIDAY PUBLICATIONS.

I.

ILLUSTRATED ART BOOKS.

Those to whom "a tiny rivulet of text meandering between broad meadows of margin" signifies the acme of luxurious book-making will take much comfort in the sumptuous setting given to Mr. Otto H. Bacher's "With Whistler in Venice" (Century Co.). If, because of the large type and broad expanse of blank paper, these reminiscences seem to have less substance than when printed in the pages of the "Century Magazine," they have lost none of their entertaining quality, and exemplify once more the pertinency of the saying that personal recollections furnish a most agreeable form of literary dissipation. Especial interest attaches to these because they deal with a period in Whistler's life about which comparatively little is known. Bankrupt as a consequence of the famous lawsuit with Ruskin, he went to Venice toward the end of the year 1879, having accepted a commission to make a series of etchings for the Fine Arts Society of London. There Mr. Bacher first met him, and the friendship was formed that continued unbroken as long as Whistler lived. Many anecdotes are related of the days that Whistler spent in Venice. These picture "Jimmy" as an indefatigable worker, as the helpful and inspiring associate of a group of young artists of whom the narrator was one, and, in spite of his eccentricities and his dominant personality, as an ever-charming comrade and faithful friend. Incidentally they furnish considerable information about the methods employed by the master, which were often so peculiarly his own as to be inimitable. Bearing on this, an amusing tale is told of the Russian artist Wolkoff (otherwise Roussoff, as he is known in London), who ridiculed Whistler's pastels, declaring he could execute others that could not be distinguished from them. A wager followed; then a long delay which Wolkoff explained was caused by his inability to buy in Venice the brilliant pastels with which Whistler obtained his effects. He was then accorded an opportunity to select some pieces from Whistler's own box; but they proved no better, the brilliancy lying not in the materials, but in Whistler's use of them. The volume is embellished by reproductions of a number of the Venice series of etchings, and of several etchings by Mr. Bacher of views from the windows of the Casa Jankovitz, where Whistler roomed. Facsimiles are given of four letters written by him to Mr. Bacher. In one of these mention is made of Théodore Duret, the Parisian connoisseur, whose portrait is one of Whistler's masterpieces. Strange as it may seem, neither Mr. Bacher nor his publishers have been able to read the name, though it is plainly written; and in the text of the book it is printed "Ducet (?)." The good taste of including the letters of "Maud Whistler" is perhaps open to question; and in always making Whistler refer to himself by name there is an implied intimation that

this was his customary manner of speech, whereas the truth is that such an affectation was most unlike him. For printing Whistler's own version of the well-known goldfish story, the artist's friends owe Mr. Bacher a debt of gratitude. Even Mr. and Mrs. Pennell ascribe the exploit to Whistler himself. This ascription Mr. Bacher stigmatizes as a libel, and says the actual performer was a clever Frenchman, once Whistler's roommate in Paris.

The late Grant Allen, who had a mind so many-sided and keenly sensitive to life in all its aspects that he has been described as "naturalist, anthropologist, physicist, historian, poet, novelist, essayist, and critic," always contrived to invest his chosen topics with fresh interest by considering them from some novel point of view. One of his early efforts was an investigation into the physiology of æsthetics, upon which he published a treatise in 1877. He was not an art critic in the ordinary sense of the term, but being compelled by ill-health to spend many winters in a climate less rigorous than that of England he had abundant opportunities for visiting Italian and other art galleries and utilized them in studies for which his early work had been a preparation. The outcome of his observations was a series of papers in the "Pall Mall Gazette" and the "English Illustrated Magazine," which are now reprinted in a handsome volume with their original title, "Evolution in Italian Art" (A. Wessels Co.). These papers, left practically complete at the author's death, have been revised and brought up to date by Mr. J. W. Cruickshank, who supplies a useful historical introduction. The novelty of Mr. Allen's treatment of the subject is in "the conception of the individual composition as an organic type evolving along lines of its own." Taking up the principal themes of the Italian painters, such as the Marriage of the Virgin, the Visitation, the Madonna, the Adoration of the Magi, etc., he shows that each picture should be viewed as a variant upon a central type, and that "the variations themselves follow fixed laws of development." This applies also to the separate figures of saints that appear in many different compositions. The conditions under which the early Italian artists worked made the course of evolution peculiarly direct. The artists themselves were free agents only to a very limited extent, receiving as a rule commissions for some definite work, such as a Transfiguration, or a Madonna and Child attended by certain specified saints, it even being required in many cases that the treatment should closely follow the representation of the same subject in such and such a picture by another hand. That Mr. Allen has proved his contention must be admitted. Incidentally, by the exercise of the close analysis and comparative method employed in scientific research, he throws light upon various items that help to better understanding of the works of the primitive artists. His cogent argument is pleasant to read and by the aid of a large number of excellent illustrations is made easy to follow. Mr. Allen based his work on studies made in the Italian galleries during his many visits

to Italy, and the illustrations represent the masterpieces of those great collections.

A history of "British Water-Colour Painting," at once comprehensive, authoritative, and readable, is that of Mr. H. M. Cundall, published by Messrs. E. P. Dutton & Co. Fifty illustrations, beautifully reproduced in color by the best modern methods, both elucidate Mr. Cundall's descriptions and make of his book a sumptuous art volume. Mr. Cundall does not lay claim to any fresh discoveries, but his classification of the artists in water-color in eleven distinctive categories gives a new turn to the material; and his appendices, containing lists of members of five great British Societies of water-color artists, will be of great value to students. The arrangement is by groups, and in general is chronological. The first chapters are devoted to miniature painters and topographical draughtsmen, two branches of art little practised in the nineteenth century. Girtin, Turner, and Constable, forerunners of the English landscape painters, are discussed together in an interesting chapter. Another discusses "The Influence of Pre-Raphaelitism." Each Society is represented by a chapter, and "The Last Decade of the Nineteenth Century" speaks of Whistler, and, in a very general way, of the Impressionistic School. Sane and balanced judgment, and careful economy of space by judicious selection from a wide field are the best points about Mr. Cundall's method.

The high standard of excellence set in the earlier volumes of "The Art Galleries of Europe" series (L. C. Page & Co.) is fully maintained in "The Art of the Netherland Galleries," by Mr. David C. Preyer. Compelled by the nature of his material to adopt a method of treatment different from that followed in the rest of the series, the author, who is a Hollander by birth, has taken advantage of the circumstance that the great majority of the paintings in the galleries described are by Dutch artists, in order to present a complete history of Dutch art. Strange as it may seem, such a history has not before appeared in English, nor in Dutch in the same completeness. Comparatively little information concerning the early painters is available, as most of their works perished during the two decades of the Spanish war and the fanatical outburst in 1566 known as the "Image Storm." Even in the case of an artist so distinguished as Lukas van Leiden, only one easel picture was saved. But from the middle of the sixteenth century onward, the material is ample, and the list of artists who are represented in the galleries of their native land is a long one. Many of these men are known chiefly by their works, few biographical details concerning them having survived. Mr. Preyer's account of these lesser men, as well as of their more noted fellows, is written with intelligence and discrimination. The history is brought down to the present day, even the younger living artists being included in the purview. Following this section of the book, five chapters are devoted to "Walks through the Galleries." There is also a useful bibliography and

an index. The illustrations, which are reproduced in a pleasing sepia tone, in duogravure work of fine quality, are as distinguished in their way as is the text.

Accurate scholarship and painstaking workmanship are manifest throughout "A Short History of Engraving and Etching," by Mr. A. M. Hind of the British Museum, Department of Prints and Drawings. The scope of the book is unusually wide. The history of the art is traced from its earliest beginnings, and the course of its development is followed through all the countries of Europe, even present-day etchers and engravers being included in the survey. The views expressed are sound and conservative, and fairly represent the consensus of well-informed opinion. Considering the necessity for terse statement to keep the work within the limits of a single volume, the amount of information given is surprisingly large. Extended comment upon individual men is precluded, only the more eminent artists being treated with any fulness; but the inadequacy in this respect is more than offset by the extensive bibliographies and compendious indexes that are provided. The students and collectors for whose use, according to the title-page, the book has been prepared, will find these of great value. They occupy no less than a hundred and thirty-one of the book's four hundred and seventy-three pages, and are alike admirable in substance and arrangement. The "Classified List of Engravers" supplies data about more than twenty-five hundred members of the craft, grouped by countries. Following this is a "General Bibliography," which the author claims is more ample than any similar list attempted in any other publication. There is also an "Index of Engravers and Individual Bibliographies" which serves as a general index to the book. Coupled with the names of the engravers in this latter index are the titles of publications containing information concerning them and their works, a feature that will be appreciated by every student having occasion to consult the list. A considerable number of well-chosen illustrations add to the attractions of a most useful book, which is issued in this country by the Houghton Mifflin Co.

"Cathedrals and Churches of Northern Italy" by Mr. T. Francis Bumpus, the latest publication in the "Cathedral Series" (L. C. Page & Co.), might be described as an ornate hand-book, so closely does it combine the useful and the ornamental. An introductory chapter traces with unusual clearness the development of the cathedral from the Roman basilica. The remainder of the volume describes over one hundred cathedrals and churches, grouped according to location. A large mass of detail is condensed in the four hundred pages, for to comments on architecture, paintings, and mural decorations is added more or less of the history of buildings, architects, and bishops. Most of the technical matter is clear enough to be easily understood by the novice in art-study; and this is saying much for

a writer who deals in apses, pilasters, ambons, baldachinos, and such-like "ecclesiological" material. To the ordinary reader, however, and to students not intending an early pilgrimage to these shrines, the more general comments will appeal with greater force; and these are many and valuable. The failure of Italian architects to master the Pointed Gothic, the prevalence of great unfenestrated wall spaces, the scarcity of stained glass, and other predominant features of Italian churches are logically accounted for. The book closes with a list of pictures and wall-paintings in the churches described, which will be a convenience to students. Over thirty photogravures are placed well for further elucidation of the text. The light covers with ecclesiastical designs in red and gold, elaborate cover linings, and marginal traceries of sacred emblems around the illustrations, give the volume a sumptuous churchly look.

Messrs. A. C. McClurg & Co. have inaugurated a remarkably attractive series of "Little Books on Art" with four volumes — "Enamels," by Mrs. Nelson Dawson; "Miniatures, Ancient and Modern," and "Jewelry," by Mr. Cyril Davenport; and "Book-plates," by Mr. Edward Almack. Each volume is fully illustrated, the frontispiece being in color; and their small size and simple but attractive binding suggest their suitability as gifts for those whose interests centre in the artistic handicrafts. The text is necessarily general in scope, but it is in each case authoritative, comprehensive, and readable, — intended for amateurs in search of accurate information which is not too technical for the amateur understanding.

BOOKS OF TRAVEL AND DESCRIPTION.

Lovers of Dr. van Dyke's books — and what reader of them is not a lover? — will rejoice that their number is increased by a record of the author's recent journey to Palestine. The volume is entitled "Out-of-doors in the Holy Land" (Scribner), and is bound uniformly with others by the same author. The conventionalized design of the cover suggests the "flowers of the field," and the unusually beautiful illustrations, in delicate pastel tints, are such as might adorn a much more expensive book. Dr. van Dyke has discovered that "Christianity is an out-of-doors religion," and journeys in the faith that "the shut-in shrines and altered memorials are less significant than what we find in the open, among the streets and on the surrounding hill-sides." His "impressions of travel in body and spirit" (his sub-title) are therefore not heavy with human creeds and contentions, but breathe the spirit of the land itself. His writing always combines poetry, religion, and the love of nature, and this threefold felicity could not be more appropriately displayed than in celebrating the birthplace of Christianity. From the "city that is lifted up" to the Sea of Galilee, "sleeping in still, forsaken beauty among the sheltering hills, and open to the cloudless sky which makes its water like a little heaven," his descriptions of

these long-loved places are at once refreshing and reverent. Psalm-like, unrhymed songs at the close of each chapter, beautiful enough to deserve publication as a book of poems, recall "The Welcome Tent," "The Distant Road," "The Unseen Altar," and other memories of the journey.

If we cannot quite apply the poet's words to Mr. Robert Hichens and say of him that he has seen the mystery hid under Egypt's pyramid, we can at least admit that he has potently felt that mystery in his recent re-visit to the "land of sand, and ruins, and gold," after an absence of fourteen years. In a large octavo, nothing short of luxurious in its appointments, entitled "Egypt and its Monuments" (The Century Co.), he writes of the pyramids and the sphinx, of the colossi of Memnon and the tombs of the kings, of Cairo and Karnak and Luxor and the Nile, with a rich accompaniment of full-page illustrations from the camera, and from the brush of Mr. Jules Guérin. The size of these illustrations, corresponding with the ample page and the large print, makes the book an impressive work of art. To be sure, the brilliant greens and yellows, reds and blues, of the reproduced paintings are a wide remove from nature and realism; but probably they express the spirit and the spell of the scene better than do the severely literal photographs that accompany them. Of the sixty pictures, twenty are of Mr. Guérin's execution and in his well-known style. The eighteen leisurely chapters of the volume have nothing suggestive of the guide-book about them. It is the fascination of the country, and not its hotels and routes of travel, that the author of "The Garden of Allah" has dwelt upon, and not a few of the thousands who now every year visit Egypt will find pleasure and stimulus in his pages.

With that genially serious attention to minute details, that humorous circumstantiality in treating the commonplace, which we have all come to know so well and to like (or dislike) so heartily in Mr. Howells, he has filled a substantial volume with his easily-flowing narrative of a Mediterranean vacation journey, naming his book "Roman Holidays and Others" (Harper). The first landing of his party was made at Madeira, whence they proceeded to Gibraltar, and then to Genoa, Naples, Rome, Leghorn, Pisa, Genoa again, and Monte Carlo. The style of the narrative — if it is necessary to indicate it at all — is well illustrated by the opening words of the second chapter: "There is nothing strikes the traveller in his approach to the rock of Gibraltar so much as its resemblance to the trade-mark of the Prudential Insurance Company. He cannot help feeling that the famous stronghold is pictorially a plagiarism from the advertisements of that institution." Mr. Howells says of the present-day Romans that they have "a republican simplicity of manner, and I liked this better in the shop people and work people than the civility overflowing into servility which one finds among the like folk, for instance, in England." The great number of half-tone illustrations, done in a pleasing brownish tint that suggests

etching, are a feature of the book, which in general appearance is uniform with Mr. Howells's other recent volumes of travel and comment.

"The motor-car has restored the romance of travel." Thus alluringly does Mrs. Edith Wharton begin her account of "A Motor-Flight through France" (Scribner). One may question the truth of her statement, feeling that a mad rush along dusty roads, past flying scenery and frightened peasants, has little of the "restored" charm of the old post-chaise. But the further one reads, the less he is inclined to dispute with Mrs. Wharton. Motoring may not strike the average person as a romantic means of transit, but she finds it so. It makes possible the quick transitions, the easy blotting out of non-essentials, in the fashion best suited to her impatient, restive, and luxury-loving temperament. It snatches her from a cathedral door, drops her before a château in the next village, blurs all impressions between save the few great moments, and leaves those distinct, etched on a background of flying clouds. It furnishes bird's-eye views, salient yet subtle pictures, simple because their complexity is too deep to do more than fascinate the eye of "the woman in the car." So, while most automobile tourists see nothing, Mrs. Wharton, with a mind extraordinarily alert, sees the gist of everything, and fully justifies her initial hypothesis. Her sketches appeared originally in the "Atlantic Monthly," of course without illustrations. In book form they are supplemented by a very generous allowance of excellent photographs, and the gain in readability is very great. Readers who enjoy style, readers who are fond of automobile riding, readers who are interested in rural France, whether for its art, its architecture, or its landscape, will enjoy Mrs. Wharton's book.

A sumptuous and — what is more — highly readable volume entitled "Florida Enchantments" has been written by Messrs. A. W. and Julian A. Dimock, and published with almost innumerable illustrations from photographs, by the Outing Publishing Co. The pictures, however, are not strictly numberless; there are 120 of them, all large plates to match the generous pages of the book. Accounts of crocodile-hunting, tarpon-fishing, canoeing in the surf, searching for wild honey (and finding it), crossing the everglades in a power boat, capturing a sea-cow, intercourse with the Seminoles, and other more or less thrilling adventures, fill the volume in a manner acceptable to the reader, adventurous or unadventurous. The book is not the inspiration of a moment. "Florida the Fascinating," writes one of the authors at the beginning, "cast the spell of her witchery upon me many years ago. I felt it then, I know it now. We were sailing, my family and I, up the lovely Hermostassa and approaching the little islet which sentinels the small bay that fronts on Tiger Tail Island, once the home of the famous Seminole, afterward the manor of the late David L. Yulee, and at the time of which I write, a realized Utopia." The annual migration to Florida

is at hand. The book would be an excellent one to read before going, or on the way, or even after arriving there.

The Chinese character is a veritable Chinese puzzle to us, and any contribution toward its solution is welcome. Mr. J. Macgowan, of the London Missionary Society, and author of previous works on China, has given us, in his "Sidelights on Chinese Life" (Lippincott), a series of informing and interesting chapters on such subjects as the family life of the people, child life, servants, amusements, the farmer, the mandarin, schools and school-masters and school-books, religious forces, the seamy side of Chinese life, and other matters of which he has intimate personal knowledge. The book is well made, has an outside wrapper of cloth, an agreeably flexible binding, and numerous illustrations—twelve of them in color, the others in the familiar but serviceable half-tone. The colored views, landscapes chiefly, are so gaudily tinted as to be caricatures of nature, unless nature's aspect in China is utterly unlike her appearance in western lands. In view of recent noteworthy occurrences in the Celestial Kingdom, and the prospect of still more noteworthy ones to follow, this authoritative account of conditions there prevailing should minister to a natural and legitimate curiosity on the part of readers.

A more readable book of travel than Mr. Clifton Johnson's "Highways and Byways of the Pacific Coast" (Macmillan) is not often published. Journeying with his camera from the Mexican to the Canadian frontier along the coast and as far inland as Arizona, Nevada, and Idaho, this experienced "highway and byway" traveller and author has contrived to encounter a good many interesting experiences, to see many unusual sights, and to meet and talk with a number of highly original and entertaining characters. As in other volumes of the series, he has described the rurally picturesque and typical, and has avoided the urbanly conventional and uninteresting. The difficulty of getting into close and unconventional contact with the people, he has admirably surmounted, and his book abounds in racy talk from the unspoiled rustics he has met. This abundance of conversation gives his pages a human interest and an inviting appearance not found in the ordinary book of travel. To make his chapters more serviceable to intending travellers over the same route, Mr. Johnson has continued his previous practice of appending to each a useful note of desirable information. The sixty-three full-page illustrations from the author's photographs are excellent; and the binding and type are all that one could ask for in such a work.

Much in the manner of her "Roma Beata" and "Two in Italy," Mrs. Maud Howe Elliott has given her impressions of "Sun and Shadow in Spain" (Little, Brown & Co.) in chapters that treat of Gibraltar, Seville, Cordova, Granada, Tangiers, Madrid, Toledo, the Carnival, the King's wedding, and various other interesting matters, all profusely illustrated with half-tones and colored drawings.

An abundance of conversation gives the pages an inviting appearance, while there is enough of serious attention to art and architecture and matters of historic interest to preserve the book from the charge of frivolity. It is pleasant to read, apropos of an incident illustrative of Spanish courtesy: "I think this could not happen outside of Spain, the most democratic of all countries. Here every man is equal, not merely in the law's eye, but—what's far more important—in his own eyes, and proves it by allowing no other man to show better manners than he." This speech is put into the mouth of one of the characters of the book. For promoting a more intimate understanding and a warmer friendship between Americans and Spaniards, this attractive picture of the land and its people is likely to do good service, besides affording considerable entertainment.

Picturesque Ireland is very agreeably presented, with pen and camera, in Mr. Plummer F. Jones's "Shamrock-Land" (Moffat, Yard & Co.), which has just enough of historical and statistical information to be useful without being tiresome, and a wealth of personal observation and experience that make excellent reading. The people, lively, emotional, keen of wit, receive sympathetic treatment at the author's hands, and on the whole appear to be light-hearted, kindly disposed to all the world, and living their lives with admirable heartiness. Of the gentler sex we read: "Perhaps no other women of the world have just that piquancy and vivacity of manner which characterizes the women of Ireland. There is an animation, a force of manner, a spontaneity of expression which makes them attractive in the extreme. One cannot come in contact with them without feeling that with the proper environments they might furnish the world a type of the perfect woman." In seeking places of interest and scenes of beauty, of course the author visited Lissoy (now better known as Auburn, Goldsmith's Deserted Village), the Lakes of Killarney, Blarney Castle, the Giant's Causeway, the Golden Vale of Tipperary, and other inviting districts. Of the sorrows of Ireland he refrains from speaking, nor do they seem to have obtruded themselves very painfully upon him. There is much more of the sunshine of the Celtic temperament than of its occasional gloom in this study of Pat and his Emerald Isle. The pictures are excellent, as is in fact the entire workmanship of the volume.

Between the English "trippers" and the travelling Americans, England is pretty well tourist-ridden; so that Mr. Henry C. Shelley's title for his book of sketches—"Untrodden English Ways"—provokes at once both interest and apprehension. Investigation proves the title, in some cases at least, unwarranted; surely Bath, the Poets' Corner at Westminster, and the graves of Thackeray and of George Eliot, are not unvisited by tourists. On the other hand, St. Ives and its artist colony, Inverary Castle, Hursley with its relics of John Keble, historic Witney, and many other spots described

by Mr. Shelley, are mere names to most travellers in England or to readers of books of English travel. Mr. Shelley's style is easy and readable, bespeaking intimate acquaintance both with the subject in hand and with the "untrodden ways" of English literature. Pictures in color and line from the work of Mr. H. C. Colby, and reproductions of photographs taken by the author, furnish a varied and beautiful adjunct to the text. (Little, Brown & Co.)

General interest in the preservation of Niagara Falls makes not untimely Mr. Archer Butler Hulbert's elaborate descriptive and historical work on "The Niagara River" (Putnam). By a reversal of what would seem to be the more natural method, he has, in his first six chapters, considered the Niagara of the present, with its problems and interests, while in his concluding six he dwells on the history of the region and some of its heroes. His sixth chapter, "A Century of Niagara Cranks," is an entertaining review of the many tight-rope-walking and cataract-shooting performances by which a raging thirst for fame has sought to assuage itself. Chapter V., on "Harnessing Niagara Falls," has an even greater interest—to the practical, utilitarian mind. The illustrations throughout are good, the winter scenes being especially beautiful. The ample page permits most effective work of this sort. In mechanical execution, as well as in literary style, the volume has decided merits.

STANDARD LITERATURE IN HOLIDAY FORM.

Thoreau's popularity as an author has greatly increased since he died in 1862 at the age of forty-four, with only two published books to his credit. Since then the publication of even his informal diaries, with all their imperfections of form and repetitions of thought, seems to indicate that the world can never have enough of that keen-witted Yankee dreamer of Concord. Emphatically worthy of this posthumous publication, however, was his "Cape Cod," which appeared in print three years after the writer's death and has gone through many editions. An unusually attractive reprint of the work, prefaced and fully illustrated by Mr. Clifton Johnson, is now issued by Crowell & Co. The illustrations, thirty-three in number, are from photographs taken at different points along the identical route travelled by Thoreau, and in the same month of October to which his descriptions mainly refer—although his book was the fruit of more than one pilgrimage over those shifting sands. So delightfully slow of progress, so sturdily tenacious of the tried and tested, are the good people of the Cape that we may safely assure ourselves that we are looking out, through Mr. Johnson's camera, on very much the same scenes as met Thoreau's shrewdly observant scrutiny half a century ago. The typography of this edition is large and clear, a luxury to failing eyes; and the binding is not only handsome, but strong and flexible.

The charm of "Marjorie Daw" was so irresistible when first she gleamed upon our sight—a lovely apparition sent to be a moment's ornament—that

the story was immediately translated into several foreign tongues and even enjoyed the honor of republication in the *Revue des Deux Mondes*. That was a generation ago. Now, for the first time, and in suitable accompaniment to Aldrich's biography, his little masterpiece appears in a volume by itself (Houghton), with colored illustrations by Mr. John Cecil Clay. Heavy paper, wide margins, and very large type (great primer, or nearly that) combine to make a fairly large book out of the story—which, as some may recall, was first printed in "The Atlantic Monthly" for April, 1873. The drawings would be better without the splashes of color; but they help to a better conception of the characters, especially of the incorporeal heroine.

It is surprising how long it took for "Lorna Doone," first published in 1869, to struggle into anything like popularity. It had been on the market three years when a chance association or confusion of Lorna's name with that of the marquis who had lately wedded the much loved Princess Louise brought the book into general notice and caused it to be read. It had been rejected, as Blackmore himself has written, by all the magazines and by many publishers; yet as soon as the great reading public became aware of its existence, the demand for it kept the printing-presses busy. The author's account of the rise and prosperity of his masterpiece, as contained in his preface to the twentieth edition, is quoted in part by Mr. H. Snowden Ward in his fifty-page introduction to the "Doone-land edition," which is published in this country by the Harpers. Much has already been made known concerning this elaborate re-issue of the book,—its topographical and antiquarian and historical features, as supplied by the zealous editor's pen; and its equally elaborate pictorial embellishment, as furnished by the industrious Mrs. Ward's camera. It is hard to see how the work could have been better done. The numerous views, even the wide landscapes, have an admirable clearness and finish. The editor's lore will please the curious, and will be at least skimmed by the indifferent and careless. The exigencies of a one-volume edition have necessitated rather small type and a somewhat crowded page; otherwise the appearance of the book is excellent.

Messrs. G. P. Putnam's Sons have anticipated the Poe centenary by issuing a sumptuous illustrated edition of the "Complete Poems of Edgar Allan Poe," with a critical introduction by Professor Charles F. Richardson, and pictures, reproduced in photogravure, as well as ornamental head-pieces and tail-pieces in line, by Mr. Frederick Simpson Coburn. Nothing could be worse than Poe badly illustrated; but those who know Mr. Coburn's style will feel no doubt of his competence. The simple, sensuous, mystical, yet picturesque quality of Poe's verse, its elegant aloofness, contrasted with its human thrill, are all suggested in the photogravures. The headings, symbolical or merely decorative, and a tasteful cover design in gold, carry out the effect of decoration.

A decidedly inviting edition of Sterne's "Sentimental Journey," with an engraving of Joshua Reynolds's portrait of the author, and a great number of line drawings by Mr. T. H. Robinson, comes from the press of J. B. Lippincott Co. The little story, without the impertinence of an introduction, has been so treated by printer and illustrator that it spins its slender length through 442 pages (including those that are blank and those that contain pictures only). But it is meet that this leisurely stage-coach ramble through France and Italy should, in its telling, present no appearance of stress or hurry, or vulgar consideration of the value of economy, whether of time or space. The drawings are spirited, the print delightfully uncrowded and legible, and the binding is evidently designed for wear even more than for looks.

To the "Thumb-nail Series" of small but distinguished reprints The Century Co. has this year added two titles — Keats's "Odes, Sonnets, and Lyrics," with a preface by Edmund Clarence Stedman and a note by Mr. Richard Watson Gilder; and Emerson's essays on Power, Success, and Greatness, with an introductory appreciation, also by Mr. Gilder. Both volumes have portrait frontispieces, and embossed leather covers specially designed for them by Mrs. Blanche McManus Mansfield.

The newest volume in the "English Idylls" series, with a dainty binding and colored illustrations after designs by Mr. C. E. Brock, is Miss Austen's "Mansfield Park" (Dent-Dutton). This is the fourth of Miss Austen's novels to be reprinted in the series, for which their old-time humor, with its wide scope for the illustrator's art, makes them particularly well suited.

MISCELLANEOUS GIFT BOOKS.

It is dangerous to use superlatives about any particular holiday book, especially this year when the publishers have vied with one another, as it seems, to produce luxurious effects. But if not the most sumptuous, one of the most sumptuous and artistic publications of the season is "The Book of the Pearl" (Century Co.). The volume is royal quarto size, and the cover-design shows a net-work of gold filagree inset with pearls. The illustrations, of which there are over one hundred, are in photogravure, color, tint, and black-and-white. They include portraits of famous women wearing superb pearls, pictures of crown jewels, of notable stones, and of jewels with unusual settings or adapted to unusual uses, besides scenes from the pearl fisheries throughout the world. The text is the joint production of Dr. George Frederick Kunz and Dr. Charles Hugh Stevenson, one the gem expert of Tiffany & Co., the other a statistician of acknowledged authority. It touches upon every conceivable phase of the subject: the artistic uses of pearls in all ages; their pictorial values; all obtainable facts and many theories concerning their origin, growth, and structure; their commercial value; their mystical and medicinal properties; the proper way to preserve

their beauty; the history of the pearl-fishing industry in all parts of the world and its methods; the necessity of husbanding the natural resources for pearls and the possibilities of their artificial culture. In short, there is nothing to know about pearls that may not be found somewhere in the six hundred pages of "The Book of the Pearl." Encyclopædic in character, and representing an appalling amount of the most laborious research, the book is nevertheless thoroughly readable — a strong proof of the patience and genuine interest of the authors in their work. It would doubtless require a very strong interest in the subject to cause any reader to go through the whole book in sequence; but whatever the ground of his attraction to the pearl he can find much to elucidate it, and once having begun to read it is safe to say that he will not soon stop. The history of the pearl fisheries reads like a romance. The account of the supposedly mystical qualities of the queen of gems, from the first reference in the Atharvaveda, at least 2400 years ago, to the almost contemporary recommendation of pearls as a medicinal cure-all, by a native Indian prince, makes a fascinating chapter. Readers who do not care for mysticism may turn to the following chapter, a very practical account of the money-value of pearls. No more beautiful gift than this could be desired, either for lovers and owners of pearls, or for lovers of fine book-making.

An imposing quarto over which a lover of gardens might dream by day or night is entitled "Gardens Old and New," and is the third in the series called "The Country House and its Garden Environment" (Scribner). The work is, first of all, a gallery of garden views, and contains about four hundred half-tones from photographs by Mr. Charles Latham, many of them full-page in size and all of them fascinating in subject. The thirty gardens chosen for this royal noticing are either English or Welsh, and are situated between Newton Ferrers, Cornwall, and Bramham Park, Yorkshire. To make it possible for stay-at-homes to imagine truly the historic box-maze and ancient cedars of Wilton, the Italian terraces of Bowood, the immemorial yews of Gayhurst, the rose garden of Treworrey, the gorgeous parterres of Holland House, the broad lawns across which rise the turrets of Hatfield, and many other scenes of delight, — this is what these pictures accomplish. The text, though subordinate, is not at all a mere sign-post. An introduction, presumably by the editor, Mr. H. Avray Tipping, records the characteristics of English gardens both humble and aristocratic from the time when Markham timidly suggested the separation of flowers and vegetables because "your Garden flowers shall suffer some disgrace if among them you intermingle Onions, Parsnips" etc., through the times when "Capability" Brown destroyed the beautiful past to make room for his "artificially natural serpentine," up to the present, with its encouraging harmony of nature and art. The chapters supply much information about the architecture of the houses and the history of the families who

occupy them, besides pointing out detailed beauties of the gardens which might otherwise escape observation. The volume is bound in dark blue cloth with elaborate Renaissance decorations in gilt, and forms a notable addition to garden literature.

In a lavishly illustrated quarto which he entitles "Historic Houses and their Gardens" (John Winston Co.), Mr. Charles Francis Osborne has brought together descriptions of over thirty of the world's most famous dwelling-places, from Tokio to Mount Vernon. A brief introduction by Mr. Frank Miles Day states some principles of garden architecture which are worth remembering. Mr. P. H. Ditchfield contributes six of the chapters, and some twenty writers furnish the others; so that the essays are interesting from variety of personal predilection and view-point as well as subject. A scholarly study of ancient Roman country houses, elucidated by many sketches, is supplied by Professor Hamlin of Columbia University, and an ingenious comparison of the mediæval and modern plans of the Taj Mahal gardens is made by Mr. Havell. National characteristics shown in landscape gardening are pointed out in chapters on Indian, Persian, and Mexican gardens—such, for example, as the pre-eminence of the Grand Moguls in "the art of planning and planting gardens in direct harmonious relation to the house, palace, or mausoleum to which they belonged." The descriptions are all brief, occupying much less space than the illustrations. Whether accidentally or not, it has come about that those of English places, Blenheim, Moor Park, Claydon, Stowe, and Warwick, are given almost wholly to the houses, their histories and occupants, while those of Italian and Spanish villas are chiefly concerned with the gardens. And no wonder these gardens monopolize attention! The only wonder is that people who could wander through such vistas as the pictures show, beside such fountains and parterres, and feast their eyes on such visions of distant mountain and valley, should ever have cared to build houses at all. Would anyone who found his feet on the hedged ramps of vine-clad terraces of the Villa Lante, or among the mosses and ferns of the Villa D'Este, where "man has created where Nature does not provide, but with Nature as his perception," ever care to enter even a palace in which "there are servants and furniture"? Yet when one comes to think of them, these lordly pleasure palaces all have their own beauty, ranging from the ornate harmony of the Spanish arcade and the airy lightness of the Indian pavilion to the gray solidity of the English keep. The book will bring travellers' joy, whether reminiscent or imaginary, to those who turn its pages.

A series of unusual distinction, both in subject-matter and as examples of artistic book-making, is "The New Mediæval Library" of Messrs. Duffield & Co. The series makes its advent this fall with five volumes. Its object is to offer reprints, in translation, of the choicest mediæval romances and other interesting works, especially those that are

little known to modern readers. The mediæval note is emphasized by the antique style of binding, in brown pigskin with metal clasps. The texts are clearly printed on pure linen paper, and illustrated with photogravure or wood-cut reproductions of the original illustrations contained in old editions of the work reprinted. But the mechanical perfection of the series is no more alluring than befits the delightful works chosen for reprint, and the fine and discriminating quality of the editorial work and the translation. "Of the Tumbler of Our Lady, and Other Miracles" has been translated from the Middle French, with a sympathetic introduction, by Miss Alice Kemp-Welch. Miss Kemp-Welch is also the translator of the fifteenth century French romance by Christine de Pisan, "The Book of the Duke of True Lovers." The ballads which occur in the old tale are translated in the original metres by Messrs. Laurence Binyon and Eric R. D. MacLagan. "The Chatelaine of Vergi," a thirteenth century romance, also translated by Miss Kemp-Welch, is short enough so that the original French text has been reprinted after the translation. Mr. L. Brandin furnishes a delightful introduction for this volume. "The Legend of the Holy Fina, Virgin of Santo Gimignano" is a thirteenth-century Italian legend chronicled by Fra Giovanni di Coppo. It is translated and furnished with preface and notes by Mr. M. Mansfield. Quaintest of all, perhaps, is "The Babees' Book: Mediæval Manners for the Young," done into modern English from Dr. Furnivall's texts by Miss Edith Rickert. These curious codes of good behavior form the intricate basis for the whole fabric of the mediæval romances, so that their intrinsic human interest is heightened by their relation to the social organization and the literature of their time. Each of these little books will be treasured by those who appreciate rare things, culled in literary by-paths and fittingly presented.

That Madame Mary King Waddington knows her Paris perfectly, we have already learned from her "Letters of a Diplomat's Wife." That she also knows her rural France almost as well is now made clear in a fresh book of very agreeable description and anecdote, entitled "Château and Country Life in France" (Scribner). Sojourns at various country places in different parts of France are described in the author's now well-known style; and illustrations, sketchy and suggestive rather than detailed and finished, help to place us amid the scenes and characters successively chosen for our entertainment. As a sample of the book's quality, this passing pen-portrait of the dowager Comtesse de Florian, at whose château on the outskirts of Valognes the writer was hospitably entertained, is good: "She doesn't take much interest in the outside world, nor in anything that goes on in other countries, but is too polite to show that when she talks to me, for instance, who have knocked about so much. She doesn't understand the modern life, so *sans gêne* and agitated, and it is funny to hear her say, when talking of people she doesn't quite approve of, '*Il*

sont pas de notre monde." Speaking of the present Marquis de Lafayette, great-grandson of the famous Lafayette, she says: "There is something in perfectly well-bred French people of a certain class that one never sees in any other nationality. Such refinement and charm of manner—a great desire to put every one at their ease and to please the person with whom they are thrown for the moment." It is the human element in Mme. Wadlington's book, rather than her references to architecture and landscape, that makes it especially enjoyable.

To Mr. Francis Gribble the love affairs of celebrated characters are extremely important and worthy of the minutest study and the most painstaking research. The follies of their unguarded moments shall not be suffered to lapse into charitable oblivion if he can help it. Having already given us the details of Madame de Staël's and of George Sand's unlicensed loves, he now selects still another French character for similar treatment. "Rousseau and the Women he Loved" (Scribner) is a substantial octavo of nearly five hundred pages, admirably printed, and adorned with two portraits of Jean-Jacques himself and with five of women to whom he felt sentimentally inclined. Justification for this new life in English of one whom Mr. John Morley (as we still like to call his lordship) has made the subject of an excellent biographical study, is sought for in the recent discovery and publication, by certain delvers in French archives and private papers, of many letters and other documents that throw new light on the philosopher's idiosyncrasies and demonstrate the palpable untruth of certain portions of his own autobiography. If one is interested in Rousseau's life—and who can help being more or less interested?—it is better to have the real facts than falsehoods; and so Mr. Gribble has rendered a not unuseful service.

The fresh-looking green covers of Mr. Stanton Davis Kirkham's "In the Open" (Elder) give promise of a spring-like quality in the book which the reading of it finds fulfilled. The author is quite capable of the more wintry acumen of scientific precision, as is proved by his remarkable account of a battle between red and black ants. But one feels that the scientific spirit is secondary with him and that his mood is first of all that of gentle responsiveness to Nature's "perpetual invitation." "To count among his friends the birds and flowers and trees" is his ambition. Through intimate companionship he reaches a power of delicate characterization unique even among trained nature-lovers. To his eye the beech in the winter woods is a "stripped athlete, every muscle and sinew in evidence"; the stones of a New England pasture "are almost as individual in appearance as men." To his ear "the brook seems as if inhabited by a number of spirits throughout its length, some whispering, some laughing, others singing." He feels in the forest "imperceptible calm, that stable equilibrium of the granite ledge and the great tree trunks"; and adds, "the

forest has its luxuries, and they consist, in a measure, of freedom from those things considered luxuries in the city." In the mountains, he says, "one would better wander alone, for in our deepest moments the mountains are company enough." His readers will often pay him the subtle compliment of exclaiming, "That is just what I have thought." The book has several dainty half-tone illustrations, and a beautiful frontispiece, after a painting by Louis Agassiz Fuertes, which fixes in color that vision never clearly enough seen in real life, a wedge of wild geese in full flight.

No city in America is richer in historic associations than Boston. Miss Mary Caroline Crawford, already known for her studies in New England history and antiquities, has prepared a work, full of zealous research and written in an agreeable style, on "St. Botolph's Town" (L. C. Page & Co.). It is especially the human and personal element that appeals to her in reviewing the past, and so she has given considerable space to Winthrop and Vane, to Samuel Sewall and the two Mathers, to Anne Hutchinson and Dorothy Quincy, and to other picturesque or otherwise interesting characters of that olden time. "History," she says in her preface, "seems to me worse than useless unless it illustrates the times of which it writes as those times affected the lives of its men and women. A book like this has no justification, to my mind, save as it makes us understand just a little better the part New England, in the person of its chief town, has played in the mighty drama of nations made up of thinking, feeling men and women." The many illustrations from old paintings and engravings reproduce the persons and places treated, and a map of 1722 strikingly demonstrates how little of the present city stands upon soil that was in existence when the waters were gathered together unto one place and the dry land appeared. The book is clearly printed on substantial paper of a creamy yellow tint, and the binding is appropriately decorated.

For moral uplift and sane optimism, Dr. Henry van Dyke's essays are of acknowledged excellence. In a little volume called "Counsels by the Way" (Crowell) are reprinted nine of his best productions of this sort, selected from the still smaller booklets that the same publishers have brought out in the last few years, and that have met with deserved favor. A prefatory note explains that "the little gift books containing single essays may still be had as formerly," but that requests for a single volume suitable for the library has induced the publishers to issue the present collection. The subject matter of the several essays is indicated by the titles,— "Pilgrims of the Sea," "Whither Bound?" "The Haven of Work," "The Haven of Character," "The Last Port," "The Poetry of the Psalms," "Joy and Power," "The Battle of Life," and "The Good Old Way." The book is well printed and of pleasing aspect.

"My Lady of the Fog" (Lippincott) is one of Mr. Ralph Henry Barbour's characteristically light

and whimsical romances. Beginning four or five years ago with "Kitty of the Roses," Mr. Barbour has written a novelette a year, each more original in plot and better finished than its predecessors. The "Lady of the Fog" is lost off the coast from Gloucester, and rescued by a stranger, who is, as it turns out, an employee in one of her mines in the West. And in the end the foreign count who has been looking for an heiress finds that he has to look further. Twelve illustrations in color, by Mr. Clarence F. Underwood, and dainty page borders, also in color, by Mr. Edward Stratton Holloway, make the story the prettiest possible sort of Christmas remembrance.

One cannot see the title of Miss Helen A. Clarke's recent volume, "Browning's England" (Baker & Taylor Co.) without thinking of Mr. Winter's "Shakespeare's England," and wondering if the new book is analogous to the old. As a matter of fact, there is scarcely any resemblance between the two, for Miss Clarke's is a book of literary criticism pure and simple. This is confined to poems which are at least partly English in inspiration — hence the title; and as their number is considerable and most of them are quoted entire, the volume is of appreciable size. Studies which furnish new and valuable material are made of such subjects as these: the poet's early adoration of Shelley and Keats; his feeling toward Wordsworth, and toward Shakespeare; the historical background of "Strafford," and the social aspect of "A Blot in the 'Scutcheon"; the relations which various Englishmen bear to some of the poems — Alfred Domett to "Waring," Bunyan to "Ned Bratts," and so forth. A charming portrait of Browning serves as frontispiece, and numerous illustrations recall the persons and places mentioned.

With "The Open Road," "The Friendly Town," and "The Gentlest Art," Mr. E. V. Lucas has achieved an enviable position as artistic compiler. This year he has edited "The Ladies' Pageant" (Macmillan), a collection, as delightful as the rest that he has made, of feminine portraits, real and fictitious. As usual, the captions for the various groups — "The Buds," "Daughters of Erin," "Wayside Flowers," "Good Company," "Saints," "The Blues," "Aunts and Grandmothers," "The Tyrants," and so on — give an individual quality to the small volume. The theme offers plenty of scope for variety, and there is no lack of that quality in Mr. Lucas's book, the selections in which are culled from all imaginable sources, both in prose and poetry.

The Roman villas, "asleep in lap of legends old," have been chosen by Mrs. Elizabeth W. Champney for the latest volume in what might be called her romance-of-turrets-and-towers series. An earlier work of hers ("Romance of the Italian Villas") dealt with famous villas outside of Rome. Now her "Romance of Roman Villas" (Putnam) presents, with a generous embellishment of song and story, the historic villas of the sacred city itself, of the

Renaissance period. "Still unrivalled," she says in her introduction, "after the lapse of four centuries the villas of the great cardinals of the Renaissance retain their supremacy over their Italian sisters, not, as once, by reason of their prodigal magnificence, but in the appealing charm of their picturesque decay." Her book is a highly ornamented, profusely illustrated, handsomely printed volume of almost four hundred pages.

Maeterlinck's poetic drama, "Pelleas and Mélisande," appears in a new edition (Crowell) with pictures in color and half-tone. These are reproductions of photographs representing scenes from the Debussy opera on the same theme, as it was first presented in New York with Miss Mary Garden as Mélisande. The translation is that of Mr. Erving Winslow, and an introduction by Mr. Montrose J. Moses puts the reader in touch with Maeterlinck's point of view and with this particular example of his work, and explains the relation between it and Claude Debussy's music-drama. Colored page borders lend an additional decorative touch to the new edition.

Readers of "Life," "Puck," and "Judge" will recall the clever nonsense verses of Mr. Thomas Ybarra, often accompanied by Mr. Hy. Mayer's humorous drawings to give an added zest to their absurdities. Some of the verses have now been collected in a small volume entitled "Davy Jones's Yarns, and Other Salted Songs" (Holt). Davy Jones is a delicious caricature of the Ancient Mariner, with many mad adventures to relate. The Swiss Admiral, the Mince Pirates, the Cuban Revolution Bug, and the Icecreamberg, figure conspicuously in the five "Yarns." The "Salted Songs" are in similar vein, with a fantastic quality in their humor that is as unusual as it is delightful. The pictures, which are printed in two colors, are a distinct attraction.

A collection of brief essays on various things that make up the fascination of city life—beauty, human interest, fellowship, opportunities, holiday-making, the charms of a great past and a glorious future—written by Mr. Charles Mulford Robinson, appears from the press of Messrs. Paul Elder & Co. with the expressive title "The Call of the City." The book is beautifully printed on handmade, deckle-edged paper, with a photogravure frontispiece and a novel binding. Verses, selected with the same discrimination and originality that mark the style of the essays, appear as headings for the prose.

"The Christmas Book" (Griffith & Rowland Press), by Miss Jane A. Stewart, is full of information about the origin of the universal holiday, and its characteristic sports and observances in this land and many others. There are also two Christmas exercises for children and some suggestions for home-made Christmas gifts. Illustrations, some of them in color, decorative headings, gay end papers and cover design, add a Christmas touch to the appearance of a book that is full of the Christmas spirit.

THE SEASON'S BOOKS FOR THE YOUNG.

The following is a list of all children's books published during the present season and received at the office of THE DIAL up to the time of going to press with this issue. The titles are classified in a general way, and brief descriptions of most of the books are given. It is believed that this list will commend itself to Holiday purchasers as a convenient and trustworthy guide to the juvenile books of 1908.

STORIES FOR BOYS ESPECIALLY.

- Harry's Island.** By Ralph Henry Barbour. The story of the fun that Tom, Dick, Harriet, and Roy had camping on an island in the Hudson. Illustrated. Century Co. \$1.50.
- The New Boy.** By Arthur Stanwood Pier. Another "St. Timothy's" story, with a jolly, athletic Western boy for its hero. Illustrated. Houghton Mifflin Co. \$1.50.
- Mad Anthony's Young Scout.** By Everett T. Tomlinson. Sequel to "The Camp-Fire of Mad Anthony," with the same hero still undergoing many thrilling adventures. Illustrated. Houghton Mifflin Co. \$1.50.
- Jack Harvey's Adventures;** or, The Rival Campers among the Oyster Pirates. By Ruel Perley Smith. Jack Harvey is kidnapped by pirates, and rescued by Henry Burns, the Ellisons, and "Little Tim." Illustrated. L. C. Page & Co. \$1.50.
- In Texas with Davy Crockett.** By Everett McNeill. A tale of adventure in the days when Texas won her independence from Mexico. Illustrated. E. P. Dutton & Co. \$1.50.
- The Good Sword Belgarde.** By A. C. Curtis. Belgarde is a famous old Crusader's sword, which comes into the possession of an English boy of the time of King John. Illustrated in color. Dodd, Mead & Co. \$1.50.
- The Boy Forty-niners.** By Everett McNeill. Two Ohio boys hear about the gold of California and go with the other "Forty-niners" in search of it. Illustrated. McClure Co. \$1.50.
- Three Years behind the Guns.** By "L. G. T." The hero ran away and enlisted just in time to have a share in the Battle of Manila Bay. Illustrated. Century Co. \$1.50.
- Pete, Cow Puncher.** By Joseph B. Ames. A faithful picture of a cowboy's life from the viewpoint of a "tenderfoot cow-puncher." Henry Holt & Co. \$1.50.
- All among the Loggers.** By C. B. Burleigh. A boys' story of adventures in the lumber camps. Illustrated. Lothrop, Lee & Shepard Co. \$1.50.
- From Keel to Kite.** By Isabel Hornbrook. A sea story for boys, all about bank fishing and shipyard life. Illustrated. Lothrop, Lee & Shepard Co. \$1.50.
- Bob Knight's Diary with the Circus.** By Charlotte Curtis Smith. Bob Knight tells of his adventures with a travelling circus. Illustrated. E. P. Dutton & Co. \$1.50.
- Four Boys on the Mississippi.** By Everett J. Tomlinson. The third volume of a series describing the travels of four boys through America. Illustrated. Lothrop, Lee & Shepard Co. \$1.50.
- Reminiscences of a Ranchman.** By Edgar Beecher Bronson. The story of the author's adventures, first as cowboy, then as ranch owner and manager. Illustrated. McClure Co. \$1.50.
- The Trail of the Badger.** By Sidford F. Hamp. A story of the Colorado border thirty years ago. W. A. Wilde Co. \$1.50.
- In Ship and Prison:** A Story of Five Years in the Continental Navy with Captain Samuel Tucker. By William Pendleton Chipman. Illustrated. Saalfield Publishing Co. \$1.50.
- Wrecked on a Coral Island.** By Edwin J. Houston, Ph.D. Tells of what three boys and two men did and learnt on a coral island of the Southern Pacific. Illustrated. Griffith & Rowland Co. \$1.25.
- A Full-Back Afloat.** By A. T. Dudley. Seventh volume of the "Phillips Exeter Series." Illustrated. Lothrop, Lee & Shepard Co. \$1.25.
- The Young Alaskans.** By Emerson Hough. Three Alaskan boys go on a fishing and hunting trip and are cast away in a dory on a lonely shore. Illustrated. Harper & Brothers. \$1.25.
- A West Point Cadet.** By Paul B. Malone. In his last year at West Point, Douglas Atwell wins football honors and a race, and helps to abolish hazing. Illustrated. Penn Publishing Co. \$1.25.
- The Eagle's Badge.** By Holman Day. The eagle's badge is worn by the "Mayor" of the Maine woods, who has exciting times there among the log-drivers. Illustrated. Harper & Brothers. \$1.25.
- On the School Team.** By John Prescott Earl. The first of a boys' preparatory school series, in which athletics play a leading part. Illustrated. Penn Publishing Co. \$1.25.
- A Sophomore Half-Back.** By T. Truxton Hare. The second story about Bob Waiters, a college athlete. Illustrated. Penn Publishing Co. \$1.25.
- The Boat Club Boys of Lakeport.** By Edward Stratemeyer. The Lakeport boys form a boat club and have many jolly times sailing and racing. Illustrated. Lothrop, Lee & Shepard Co. \$1.25.

- In West Point Gray.** By Florence Kimball Russel. A second volume in "The Boys' Story of the Army" series. Illustrated. L. C. Page & Co. \$1.25.
- An Annapolis Youngster.** By Edward L. Beach. Cadet Robert Drake's second year at Annapolis includes an exciting cruise on a battleship. Illustrated. Penn Publishing Co. \$1.25.
- Under the Great Bear.** By Kirk Munroe. A young mechanical engineer goes off to Labrador for an iron and copper company, his ship is wrecked by an iceberg, he is captured by Indians, and so on. Illustrated. Harper & Brothers. \$1.25.
- Jack the Young Explorer.** By George Bird Grinnell. A boy's experiences in the unknown Northwest. Illustrated. Frederick A. Stokes Co. \$1.25.
- The Story of a Wireless Telegraph Boy.** By John Trowbridge. Alexis, the hero, is a Russian boy who flees from his country with his father and his teacher. The "wireless" plays an important part in the story. With frontispiece. Houghton Mifflin Co. \$1.25.
- The White Trail:** A Story of the Early Days of Klondike. By Alexander Macdonald. A strangely assorted band of pioneers force their way into the Klondike when the first news of its gold startles the world. Illustrated. H. M. Caldwell Co. \$1.25.
- Rivals and Chums.** By Kent Carr. A story of English public-school life for boys. Illustrated. J. B. Lippincott & Co. \$1.25.
- How Canada Was Won:** A Tale of Wolfe and Quebec. By F. S. Brereton. The hero is captain of a band of scouts, and goes through many thrilling experiences at the time of the capture of Fort William Henry and Quebec. Illustrated. H. M. Caldwell Co. \$1.25.
- A United States Midshipman Afloat.** By Yates Stirling, Jr. Two Annapolis graduates are mixed up in a South American revolution, and have many exciting adventures. Illustrated. Penn Publishing Co. \$1.25.
- Arizona Series.** By Edward S. Ellis. Comprising: Off the Reservation, or Caught in an Apache Raid; Trailing Geronimo, or Campaigning with Crook; The Round-up, or Geronimo's Last Raid. Stories of the stirring days of 1885. Illustrated. John C. Winston Co. Per vol., \$1.
- The Auto-Boys.** By James A. Braden. A story for boys, of automobiling, business, fun, and adventure. Saalfield Publishing Co. \$1.
- How Richard Won Out.** By Mary Knight Potter. Full of life and those sports which are most attractive to children. Illustrated. W. A. Wilde Co. 75 cts.
- The Phantom Auto.** By Edward S. Ellis. Illustrated. John C. Winston Co. 75 cts.
- Fire, Snow, and Water.** By Edward S. Ellis. John C. Winston Co. 75 cts.
- Two Stowaways.** By James Otis. A story of the fishing banks. T. Y. Crowell & Co. 75 cts.
- The Galleon Treasure.** By Percy K. Fitzhugh. A stirring tale of adventure at sea. T. Y. Crowell & Co. 75 cts.
- Adventures at Sea.** By T. H. Stevens, F. H. Converse, and others. Illustrated. Harper & Brothers. 60 cts.
- The Pony Express.** By William L. Visscher. Illustrated. Rand, McNally & Co. 50 cts.

STORIES FOR GIRLS ESPECIALLY.

- Sidney at College.** By Anna Chapin Ray. Sidney Stayre is now a freshman at Smith College, where she and her friends enjoy life to the full. Illustrated. Little, Brown, & Co. \$1.50.
- Six Girls Growing Older.** By Marion Ames Taggart. A sequel to "Six Girls and the Tea Room." Illustrated. W. A. Wilde Co. \$1.50.
- Princess Wisla.** By Sophie Swett. Peggy Piper, a little Maine girl, fell into a river, and many amazing things came of it. Illustrated. Little, Brown, & Co. \$1.50.
- The Wide Awake Girls.** By Katherine Ruth Ellis. A story of girls living in Wisconsin, Oregon, and Germany, all of whom belong to the girls' club of a popular magazine. Illustrated. Little, Brown, & Co. \$1.50.
- The Court-Harman Girls.** By L. T. Meade. Court-Harman is a run-down English estate, and the girls are twins who live there with their mother. Illustrated. E. P. Dutton & Co. \$1.50.
- The School Favourite.** By Laura T. Meade. A new story of school girl life by a popular writer. Illustrated. J. B. Lippincott Co. \$1.50.
- Betty Wales, B. A.** By Margaret Warde. Betty and her college friends go abroad and have many queer adventures, beginning with the sight of a ghost in a Scotch castle. Illustrated. Penn Publishing Co. \$1.25.
- Miss Betty of New York.** By Ellen Douglas Deland. Betty and her friend Chris are both lovable young people, who have some queer experiences in leaving New York for the country. Illustrated. Harper & Brothers. \$1.25.
- Wee Winkles at the Mountains.** By Gabrielle Jackson. A seven-year-old girl, with her pony, her dogs, rabbits, goat, and canary, camp for a summer in the mountains. Illustrated. Harper & Brothers. \$1.25.
- Clotilde.** By Margaret Bouvet. Illustrated by Maginel Wright Enright. The story of a little French girl and her life in the gay capital of Louisiana. A. C. McClurg & Co. \$1.25.

Helen Grant, Graduate. By Amanda M. Douglas. Helen Grant goes back to her college as a teacher, after having a little taste of romance. Illustrated. Lothrop, Lee, & Shepard Co. \$1.25.

Peggy Owen. By Lucy Foster Madison. The heroine is a little Quaker maiden in Revolutionary Philadelphia. Illustrated. Penn Publishing Co. \$1.25.

Irma in Italy. By Helen Leah Reed. In this second "Irma" book, the little heroine goes to Europe. Illustrated. Little, Brown, & Co. \$1.25.

A Little Heroine of Illinois. By Alice Turner Curtis. Edith Austin is a daring and patriotic little pioneer. Illustrated. Lothrop, Lee & Shepard Co. \$1.25.

The Turn of the Tide. By Eleanor H. Porter. A sequel to "Cross Currents." Illustrated. W. A. Wilde Co. \$1.25.

Little Miss Evangeline. By Evelyn Raymond. Like her celebrated ancestor, this Evangeline lives in historic Grand Pré. Illustrated. Penn Publishing Co. \$1.25.

Heroines of a Schoolroom. By Ursula Tannenforst. A school story for girls. Illustrated. John C. Winston Co. \$1.25.

O-Heart-San. By Helen Eggleston Haskell. The heroine is a little Japanese maid, who, although the daughter of a humble wood-carver, is famous throughout Tokio for her beauty. Illustrated and decorated in color. L. C. Page & Co. \$1.

The Quest Flower. By Clara Louise Burnham. The story of how a little girl "made up" a family quarrel. Illustrated in color. Houghton Mifflin Co. \$1.

Dorothy Dainty's Gay Times. By Amy Brooks. The seventh tale of Dorothy Dainty's doings. Illustrated. Lothrop, Lee & Shepard Co. \$1.

Carlota: A Story of the San Gabriel Mission. By Frances Margaret Fox. Carlota is a little Spanish girl who lived in California before it was a part of the United States. Illustrated and decorated in color. L. C. Page & Co. \$1.

Felicia. By Elizabeth Lincoln Gould. Felicia is the new minister's daughter, who, at thirteen, manages the family. Illustrated. Penn Publishing Co. \$1.

Little Sister Erue. By Amy Brooks. First volume in a projected series by a popular writer of girls' stories. Illustrated. Lothrop, Lee & Shepard Co. \$1.

Little Maid Marian. By Amy E. Blanchard. A story for little girls from eight to twelve. Illustrated. George W. Jacobs & Co. \$1.

Grandpa's Little Girls at School. By Alice Turner Curtis. A second book about the little Newman girls, telling how they ran away to escape school and how they found they liked it after all. Illustrated. Penn Publishing Co. \$1.

Jeanie's Journal. By Althea Randolph. A boarding-school story, told by means of the diary of its heroine. Illustrated. Bonnell, Silver & Co. \$1.

STORIES FOR BOYS AND GIRLS BOTH.

The Adopting of Rosa Marie. By Mrs. C. W. Rankin. A sequel to "Dandelion Cottage," telling of the fate and fortunes of a little Indian papoose. Illustrated. Henry Holt & Co. \$1.50.

The Christmas-Makers' Club. By Edith A. Sawyer. A story of Christmas fun and jollity, with a lesson, cleverly hidden, about bringing good cheer to others. Illustrated. L. C. Page & Co. \$1.50.

Uncle Tom Andy Bill. By Charles Major. Marvelous tales of adventure, told by a quaint old man. Illustrated. Macmillan Co. \$1.50.

Jack Lorimer's Holidays. By Winn Standish. Lorimer and his friends spend the summer in camp. The girls of Millvale High share in the fun and the athletic events. Illustrated. L. C. Page & Co. \$1.50.

The House of Prayer. By Florence Converse. A mystical story of a little boy who saw angel visions. Illustrated in color, etc. E. P. Dutton & Co. \$1.50.

The Browns at Mt. Hermon. By "Pansy." A new story by an old-time writer for young people. Illustrated. Lothrop, Lee & Shepard Co. \$1.50.

The Fortunes of the Farrells. By Jessie De Horne Valzey. The Farrells are put through a queer test before they get their fortune. Illustrated. George W. Jacobs & Co. \$1.50.

Holly House and Ridges Row. By May Baldwin. A tale of old and new London. Illustrated in color. J. B. Lippincott Co. \$1.50.

The Kidnapped Campers. By Flavia A. C. Canfield. Catching fish, snaring squirrels, exploring a cave, and hunting bears are some of the sports that the young campers enjoy most. Illustrated. Harper & Brothers. \$1.25.

The Hero of Pigeon Camp. By Martha James. Pigeon Camp is as jolly as ever, and the hero earns his title. Illustrated. Lothrop, Lee & Shepard. \$1.25.

Persis Putnam's Treasure. By Myra Sawyer Hamlin. A new volume in the "Nan of Camp Chicopee" series, especially interesting to girls who like out-door life. Illustrated. Little, Brown, & Co. \$1.25.

The Street Singer. By John T. McIntyre. By singing, "Chub" Foster supports himself and a younger friend, and helps the latter find his family. Illustrated. Penn Publishing Co. \$1.25.

The Millers and their New Home. By Clara Dillingham Pierson. The fourth "Pencroft" book, in which the Millers move into the country. Illustrated. E. P. Dutton & Co. \$1.

A Little Gipsy Lass. By William Gordon Stables. The heroine, a little English girl, was stolen when a child, and brought up by a Gipsy comedian. Illustrated. J. B. Lippincott Co. \$1.25.

The Tower Angel. Translated from the German of Tony Schumacher by Mary E. Ireland. The "tower angel" is the beautiful daughter of a German church keeper. Illustrated. Saalfield Publishing Co. \$1.

Pixy's Holiday Journey. By George Lang; trans. by Mary E. Ireland. Pixy is a little dog, who with three German boys, takes an eventful summer trip through the country. Illustrated. Saalfield Publishing Co. \$1.

HISTORY AND TRAVEL.

The Chronicles of England, France, and Spain. By Sir John Froissart. A condensed version of Froissart's romantic history, for young readers. Illustrated in color, etc. E. P. Dutton & Co. \$2.50.

Roy and Ray in Canada. By Mary W. Plummer. A new volume in a popular travel series for children. With map and illustrations. Henry Holt & Co. \$1.75 net.

Journeys of the Kit-Kat Club in England. By William R. A. Wilson. Four American boys and their tutor automobile through England, having a good time and picking up a great deal of entertaining information. Illustrated. D. Appleton & Co. \$2 net.

The Story-Life of Lincoln. By Wayne Whipple. A biography composed of five hundred true stories told by Abraham Lincoln and his friends. Illustrated. John C. Winston Co. \$1.75 net.

Famous Indian Chiefs I Have Known. By Maj. Gen. O. O. Howard. A noted Indian fighter's story of his experiences, friendly and hostile, with Indian braves. Illustrated. Century Co. \$1.50.

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NOTES.

A revised edition of Miss Mary E. Lang's "Reading: A Manual for Teachers," is published by Messrs. D. C. Heath & Co. in their "Pedagogical Library."

The Macmillan Co. publish a new translation, by Sir Clements Markham, of that famous picaresque novel, "The Life of Lazarillo de Tormes." Considerable editorial apparatus goes with the translation, and there are numerous illustrations.

"The Origin and Early Development of the English Universities to the Close of the Thirteenth Century," by Mr. Earnest Vaucourt Vaughn, is an important study in educational history, now published in the "Social Science Series" of the University of Missouri.

"Poems of New England" is a reissue, in a single volume, of that section of Longfellow's "Poems of Places" which relate to the New England country. The compilation is now thirty years old, but it is well worth bringing before the attention of the new generation. It is published, of course, by the Houghton Mifflin Co.

The Oliver Ditson Co. publish "Panseron's A B C of Music," as revised and extended by Mr. N. Clifford Page. This little book is a primer of vocalization by a musician who died half a century ago, and it has long been favorably known as an elementary text. Its first American edition dates from 1846, and has had a wide circulation.

The first two volumes of a new "Readers' Library," published by the Fleming H. Revell Co., and edited by Messrs. W. J. and C. W. Dawson, are devoted to "The Great English Letter Writers," and give us a classified selection of examples from a wide range of authors. Considerable ingenuity has been exercised by the editors in bringing together letters from widely scattered sources under such suggestive and alluring categories

as "Tribulations of Genius," "Pocket Philosophies," "By-gone Lovers," and "The Artist and His Art." Future volumes in this attractive series are to be devoted to essayists, historians, nature-lovers, "accusers," and other interesting groups.

The "Dictionary of Quotations," compiled by Mr. Norman MacMunn, and published by Messrs. George W. Jacobs & Co., is a small volume of "extracts old and new from writers of all ages"—too small a volume, in fact, to be of much use in running down any given quotation, although it may benefit the writer in search of an appropriate text for some discourse.

To reduce "Les Misérables" to text-book dimensions, allowing space for much editorial matter and a fairly complete vocabulary, means pruning of a rather merciless sort, and we are not sure that we consider the task worth undertaking. However, it has been performed by Dr. Douglas L. Buffum, and the work is now issued for school use by Messrs. Henry Holt & Co.

Three German texts just published by Messrs. Henry Holt & Co. are the following: Moser's "Ultimo," edited by Professor Charles L. Crow; Moser's "Der Bibliothekar," edited by Professor Hollon A. Farr; and Fran von Ebner-Eschenbach's "Lotti, die Uhrmacherin," edited by Professor George H. Needler. The American Book Co. publish "Fritz auf Ferien," by the writer who calls herself "Hans Arnold," edited by Miss May Thomas.

Almost the last piece of literary work from the pen of the late Professor Charles Eliot Norton, if not quite the last, was the writing of an Introductory Note for a new edition of the famous stories of Maria Edgeworth, whose work Mr. Norton admired, believing that the pictures of good breeding and pleasant manners of their time cannot fail to have a helpful influence on the young people of to-day. The volume is edited by that veteran purveyor of children's literature, Mr. Charles Welsh, and is published by Messrs. H. M. Caldwell & Co. with the title "Tales That Never Die."

One of the most impressive peace documents ever prepared is Pastor Frensen's story of "Peter Moor's Journey to Southwest Africa," which is a plain narrative, in the first person, of the experiences of a private soldier in the inglorious German campaign. It is the naked reality of warfare, not its blaze and glory, that confronts us in these pages, and no one can read them, we should think, without taking their lesson to heart. The translation, which is authorized, has been made with exceptional skill by Miss Margaret May Ward, and the little book is published by the Houghton Mifflin Co.

Herr Axel Olrik is one of the most learned and industrious modern students of the civilization and literature of the old Scandinavian peoples, and already has a dozen or more works to his credit. His latest book is a condensed account of "Nordisk Aandsliv i Vikingetid og Tidlig Middelalder." Beginning with the age of the myth-makers, this monograph carries the story of the Norseman's spiritual life down to the early Christian era and to the time of the folk-songs. The work is beautifully printed and illustrated. Herr Olrik has also issued a new edition of his selection of "Danske Folkeviser," with an extensive introduction and notes adequate to the purpose of the work, which is especially planned for the use of Danish schools. Both these publications come to us from the Gyldendalske Boghandel, Copenhagen and Chicago.

TOPICS IN LEADING PERIODICALS.

December, 1908.

Abnakee Rugs, Making of. Hellen R. Albee. *Craftsman*.
 Adult Minor, Plea for the. K. F. Murray. *Atlantic*.
 Alaska's Coal Resources. G. E. Mitchell. *Review of Reviews*.
 Alaska's Railroad Development. F. H. Chase. *Rev. of Revs.*
 American Aesthetic Activities. Gutzon Borgheim. *Craftsman*.
 American Art, Louis H. Sullivan on. *Craftsman*.
 American Fleet, Cruise of the—III. R. D. Evans. *Broadway*.
 American Language, The. Brander Matthews. *Munsey*.
 American Male, The Unconquered. Harrison Rhodes. *Bookman*.
 American Music, Movement for. A. Farwell. *Review of Reviews*.
 American Oberammergau, An. Harlan I. Smith. *Putnam*.
 American Prima Donna, Rise of the. E. Loneragan. *Munsey*.
 Author's Full Dinner Pail. Arthur B. Maurice. *Bookman*.
 Barnard, George G., American Sculptor. *Review of Reviews*.
 Barnard, George G., Sculptor. Katharine M. Roof. *Craftsman*.
 Bear Hunt, A Chromatic—conclusion. Rex Beach. *Everybody's*.
 Belasco, What's the Matter with? *Broadway*.
 Berlin: City of the Emperors. R. H. Schauffler. *Century*.
 Berry Industrial School at 'Possum Trot, Ga. *Everybody's*.
 Birds with a Handicap. H. K. Job. *Outing*.
 Bulgaria: A Nation Reborn. A. D. Howden Smith. *Putnam*.
 Caine, Hall, Autobiography of—IV. *Appleton*.
 Centuries New and Old. Edward Fuller. *Bookman*.
 Charity, The New View of. E. T. Devine. *Atlantic*.
 Chicago Finding Herself—II. Ida M. Tarbell. *American*.
 Children who Will Be Kings. Theodore Schwarz. *Munsey*.
 Christmas at Mount Vernon, The First. G. Hunt. *Century*.
 Christmas Cheer at Country Homes. E. Post. *Everybody's*.
 Christmas Dinner on a Ranch. Theodore Roosevelt. *Everybody's*.
 Christmas Giving, Proper Spirit of. Anne Hard. *Broadway*.
 Christmas Memories of My Denmark Home. J. A. Ris. *Century*.
 Christmas Plans Tested. L. A. Smith. *World's Work*.
 Christmas Presents. *Appleton*.
 Christmas Reflections. Samuel M. Crothers. *Atlantic*.
 Churchill's Challenge in "Mr. Crewe's Career." *Appleton*.
 Civic Righteousness via Percentages. R. L. Bridgman. *Atlantic*.
 College Woman, The. Margaret F. Coughlin. *Appleton*.
 Corn Exposition, National. W. A. Campbell. *Rev. of Reviews*.
 Corporation Shareholders in America. F. Fayant. *Appleton*.
 Damascus, A Day's Adventures in. Norman Duncan. *Harper*.
 Dramatic Reminiscences. Montgomery Schuyler. *Bookman*.
 Ducks,—When they Begin to Fly. H. D. Trierer, Jr. *Outing*.
 Election, Lesson of the. *Craftsman*.
 Europe,—As It Sees Us. Emily J. Putnam. *Putnam*.
 Farm, New Spirit of the. Agnes C. Laut. *Outing*.
 Ferrero, Guglielmo: Greek Historian. S. Aleramo. *Putnam*.
 Fire Protection, High-Pressure. H. T. Wade. *Rev. of Reviews*.
 Florida Winter Garden, My. E. P. Powell. *Outing*.
 Foraker of Ohio. Sloane Gordon. *Broadway*.
 Forest Fires. Forbes Lindsay. *Craftsman*.
 Furnace Problem, The. Eugene Wood. *Everybody's*.
 Genius, Prodigies of. Lyndon Orr. *Munsey*.
 Ghosts. Frank Crane. *Atlantic*.
 Giving, The Difficult Art of. John D. Rockefeller. *World's Work*.
 Grenfell of Labrador. P. T. McGrath. *Review of Reviews*.
 Heredity, Applied. R. C. Punnett. *Harper*.
 "Herr Kapellmeister" of Yesterday and To-day. *Atlantic*.
 Herrick, Robert. Frederic T. Cooper. *Bookman*.
 Higher Education, Organization of. H. S. Pritchett. *Atlantic*.
 Hsin Kiang: "New" Chinese Province. E. Huntington. *Harper*.
 Investors, When Caution Pays. *World's Work*.
 Italian Affairs in Last Two Years. Homer Edmiston. *Atlantic*.
 Jack Tar Ashore. Harris M. Lyon. *Appleton*.
 Japanese, A Western View of the. W. T. Prosser. *World's Work*.
 Juvenile Book World, A Glance at the. *Bookman*.
 Legends of the City of Mexico. T. A. Janvier. *Harper*.
 Life Insurance Policy Holders, Two "Dont's" for. *World's Work*.
 Literary Light, A New. "Mr. Dooley" on. *American*.
 Man who Gave Himself, A. *World's Work*.
 Men, Moulding of. A. L. Benedict. *Lippincott*.
 Milton and Keats. *Century*.
 Milton Tercentenary, The. Wilfred Whitten. *Putnam*.
 Mind-Curing, a Rate-Maker. W. G. Eggleston. *American*.
 Monarchies: Why they Endure. W. T. Stead. *Appleton*.
 Muscular Work, Appetite and Energy. G. E. Flint. *Outing*.
 Napoleon the Less. Harry T. Peck. *Bookman*.
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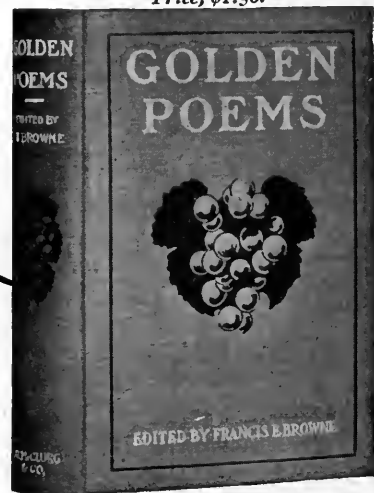
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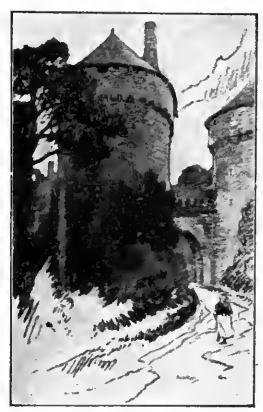
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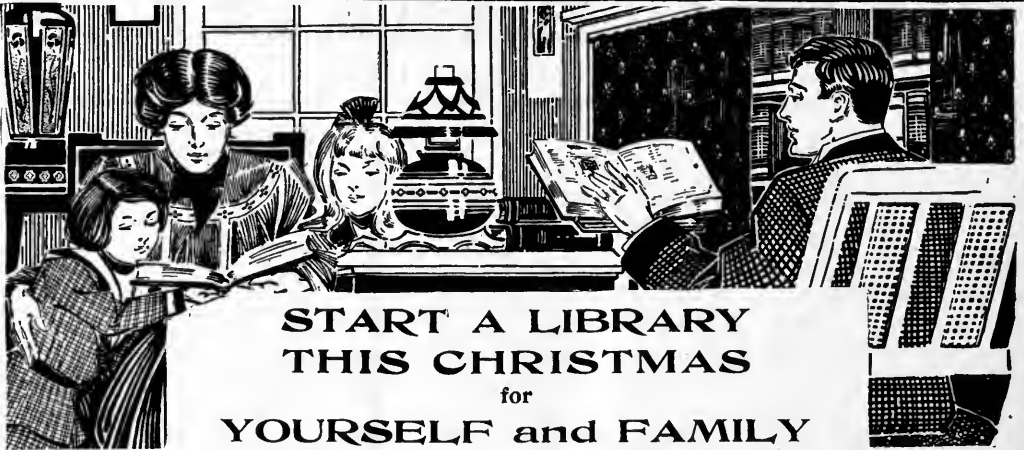
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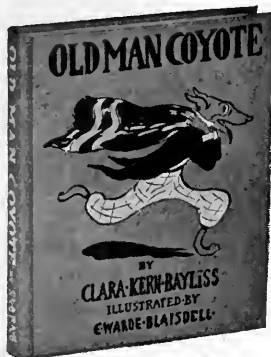
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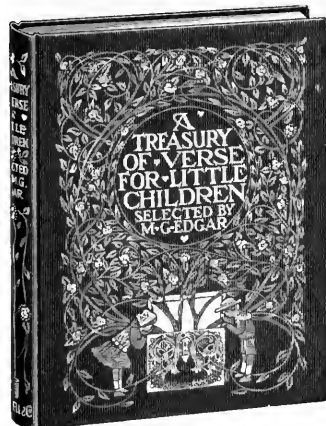
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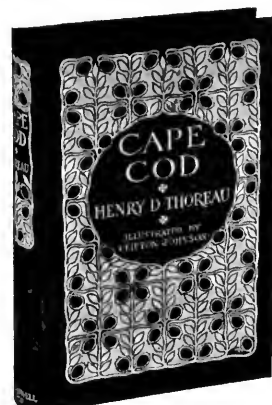
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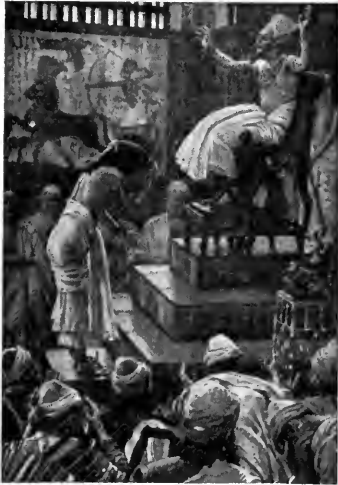
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THE COPYRIGHT QUESTION.

Sometime during the coming year, the story of "The Celebrated Jumping Frog" will be removed from the protection of our law of copyright and become the prey of the irresponsible publisher. Its aged but still sprightly author will have no legal means of preventing anyone from reproducing, in any form that may suggest itself, even a form inaccurate and mutilated, this pleasant tale of the guileful stranger who took a mean advantage of his unsuspecting fellow-countryman. The case is of no consequence in itself, but is typically important because it illustrates a great wrong done by American lawmakers to the profession of American authorship. The author of this particular bit of writing was among those who went to Washington two years ago to plead with Congress for a fairer system of copyright protection, and was welcomed as a humorist, but treated with indifference as a champion of the rights of literary property. Briefly stated, the grievance is simply that every American author who lives to the age of seventy or thereabouts must see his earlier writings pass out of his control, and his income from their sale become a vanishing quantity. The present decade has witnessed the expiration, during the author's lifetime, of copyright upon important works by Stedman, Aldrich, Norton, Dr. Mitchell, Colonel Higginson, and Mr. Howells. In this respect we are far behind the rest of the civilized world, for most countries respect an author's rights in his own books as long as he lives and for a considerable term of years after his death.

This is only one of many defects in our tangled copyright legislation, but it is a particularly salient one because of the personal injustice which it so clearly works. We consider the principle of perpetual copyright, although logically sound, to be of academic interest only; for we believe that substantial justice would be done by protecting literary property during the author's lifetime and for one or two generations beyond. To secure such protection should be the primary aim of the American Copyright League, which is about to renew its demands upon the national legislature. The League may have seemed moribund during the years since 1891, when its

efforts brought about the imperfect although considerable triumph of International Copyright, but its Council has been doing a good deal of quiet work all the time, and the activities which it now plans will not constitute a new departure. The membership of the League is now being reorganized, "so that the full force of American authorship may come to the support of the Council, and that many authors who have achieved distinction in the last twenty years may have the honor and responsibility of contributing to the improvements in the present statute."

The failure to protect authors in their literary rights during their own lifetime and that of their immediate descendants is one of the two major evils of our copyright law as it now exists. The other is the "manufacturing clause" in the act granting copyright protection to foreign authors. To say that an Englishman shall have no rights under our law to the product of his brain until that product shall be put into marketable form by American labor, is precisely like saying that the same Englishman, landing in New York, shall have no right to personal protection against violence until he has purchased American-made garments and clothed himself therein. Looked at in this light, the sheer economic waste of the duplicate typesetting becomes a less important aspect of the evil than the downright wrong done the individual by this piratical demand. We are well aware that without the acceptance of this obnoxious requirement the Act of 1891 would have failed of its passage, and as a temporizing expedient, resorted to for the sake of securing an instalment of equity, we were willing to justify it. But every friend of fair dealing is bound to lift up his voice, in and out of season, to protest against a supine acceptance of this condition as a part of any final settlement. It is a compromise essentially revolting to the sense of international justice.

We could wish that the agitation for copyright reform might be narrowed down to the discussion of the above two evils only, until they were effectively remedied; but this wish would be futile. We may reasonably hope for an extension of the term of copyright, but there is little immediate likelihood of our giving more than the present half-measure of justice to the foreign author. The unholy alliance of special interests which has made "protection" a synonym for "oppression" is too firmly in control of the law-making machinery to allow us to hope that the grip of its typographical tentacle

will be loosened in the near future. There seems to be nothing for it but to keep on temporizing, and work for improvements in small matters, while the large question of principle is left for another generation to settle. But we repeat that this large question should never be lost sight of, and that its equitable settlement should be the underlying aim of all who honestly work for a more enlightened law in copyright affairs.

Among the reforms just now thought practicable by the League are an extension of the term of copyright, the abolition of the manufacturing clause in its application to *foreign languages only*, the establishment of penalties for violations of copyright and stageright, the protection of copyrights assigned to corporations, the simplification of certain details of the law as now existing, the abolition of the disfiguring copyright notice on works of art, and the recognition of the rights of composers in mechanical reproductions of their music. The whole question of copyright legislation is exceedingly complicated, and is becoming more so all the time. The problem last named in the above list has been injected into the discussion very recently, and has made a great deal of trouble. It was the opposition of the mechanical music pirates that nullified the efforts of the League two years ago, when a determined attempt was made to induce Congress to amend and rationalize our law of copyright. We presume that the composer ought to be protected against the manufacture of mechanical devices for the reproduction of his music, but we wish that his grievance, so comparatively new, might be separated from the long-standing grievance of the authors' guild, and dealt with on its own account. That it may not be thus distinguished means simply that a new "vested interest" joins hands with the old ones in opposition to the rights of intellectual workers, and makes their prospects seem darker than ever before.

Probably some of the reforms now urged by the League will be effected by its activity. We may perhaps get, instead of a few patches here and there, a general revision and codification of the entire body of law relating to intellectual property. This is an aim worth working for, even if the law should remain bad in some of its essential features. As matters now stand, only an expert (and he not always) can tell what the law is upon many points. It may be a necessary preliminary to the securing of a wise and just law that we should first be enabled to get a clear view of the law that we actually

have. At all events, it is clear that much work remains to be done, and it is work in which every American author should take an interest, which means, among other things, contributing both money and personal effort to the campaign now about to be inaugurated anew.

CASUAL COMMENT.

SOME IDIOSYNCRASIES OF SARDOU have been recalled by his friends since his death. That he had an eagerly acquisitive and (in a good sense) inquisitive mind, need not surprise us. "You should have watched him turning the leaves of a book," says one who knew him, "or scrutinizing a picture. Thoughts, ideas, images he devoured. He transformed them and made them his own." In his youth, when, poor and often in need of food, he roamed about Paris seeking employment, it seemed as if nothing unusual could happen without his being on the spot to see it; and he was also an indefatigable questioner of those who had been eye-witnesses of memorable events beyond his reach. "I have heard him tell of his meeting with Mme. de Metternich," writes another friend. "As soon as he knew of her presence in the house where he was a guest, he hastened to interrogate her. He asked for her recollections of Metternich, of the Vienna treaty, of 'l'Aiglon'; then he asked whether Metternich was wont to talk much about the emperor, and burned to find out what he had said of him. That is how he came by the anecdotes he used to relate with such spirit." Still another friend, visiting the great dramatist in his illness, found him distressed at his inability to work. "All the same," he cried abruptly, "I have strength enough to reply to the wretch who has been guilty, in an article on Beaumarchais, of saying that when the author of 'Figaro' came to Paris he lived in the third house on the left of the boulevard, whereas God knows it was the first house on the right!" And then he indulged in a fine burst of wrath against the inaccurate historian. He appears to have been almost as passionately alive as the famous actress for whom he conceived some of his greatest characters.

TYPES OF PEDANTRY that afford no little entertainment in the amusement or the amused exasperation that they excite have been created in considerable number by the great novelists and playwrights. Scott's Antiquary and Dominie Sampson, Shakespeare's Holofernes and George Eliot's Mr. Casaubon, are a few of the pedants that live and long will live in our literature. Worthy to be ranked with these—in fact, almost a twin brother to Mr. Casaubon—is Lucas Malet's Dr. Casteen, the exigent and patience-trying father of the heroine in "A Counsel of Perfection." A recent reading of the book impresses one with the admirable skill displayed

in the portrayal of this purblind, self-absorbed, and altogether unamiable scholar. "Lucas Malet," as perhaps not all readers may remember, is the pen-name of Mrs. St. Leger Harrison, youngest daughter of Charles Kingsley. In the Rev. Dr. Casteen, learned author of "The Heretical Defections from the Early Church," the world of letters gained a fit companion to Dorothea Brooke's mummified husband, the sour-visaged recluse whose interests were wholly centred in his projected but never completed "Key to All Mythologies." Compare the unresponsive hardness of the two men. In the midst of a little discussion with Dorothea in which Mr. Casaubon's position threatened to become untenable, he broke off with the dry suggestion, "We will, if you please, say no more on this subject, Dorothea. I have neither leisure nor energy for this kind of debate." No wonder the young wife exclaimed to herself in despair: "What have I done—what am I—that he should treat me so? He never knows what is in my mind—he never cares. What is the use of anything I do?" Much in the same manner, Lydia Casteen finds herself continually misunderstood and put in the wrong by her father despite all her uncomplaining devotion to him and his great book. Dr. Casteen checks a debate with Lydia in which he is not distinguishing himself for openness and liberality, by saying: "I must entreat you to exercise a little more self-control; pray spare me any more of these protests—this emotion—this instability of thought and intention. I am really unequal to further discussion. . . . It behooves me to husband carefully the remnants both of my mental and bodily strength." No wonder Lydia's "heart was sore for a little affection, her thoughts bitter, her sense of injury keen. Her father, as usual, had contrived to put her in the wrong." For concentrated selfishness under a cloak of pedantic devotion to a *magnum opus*, these two desiccated embodiments of dead learning are a pair hard to equal. That the creator of Dr. Casteen has studied appreciatively the valetudinarian Mr. Casaubon is evident, but need not redound to her discredit. She is a writer of distinctly original quality.

. . .

DEAD AUTHORS WHO OUGHT NOT TO BE BURIED in oblivion are repeatedly coming to the notice of the literary rambler. For example, there is Mortimer Collins, author of "Sweet Anne Page," a story of acknowledged charm, and of "The Inn of Strange Meetings," a volume of clever verse; and it was his daughter, Miss Mabel Collins (let it not be inferred that she too is dead), who wrote the novel with the very taking title, "The Prettiest Woman in Warsaw." A chance newspaper paragraph on the father gives a most prepossessing picture of the man, and makes one wish for a shelfful of his books (if he wrote so many) and a week's vacation in which to read them. "His work," says one who knew him, "reflected in a remarkable degree his wonderful personality.

Although it is over thirty years ago, I can still recall the magnificent frame and leonine head of Mortimer Collins when, on one bright summer day, he sailed into the office of his publisher, Mr. Henry S. King, on the historic spot from whence the *Cornhill Magazine* was first issued under Thackeray's editorship, and I can again hear in fancy the sound of his deep, melodious voice, as I first heard it then. . . . He was every inch a man, a self-proclaimed artist and poet, and his books and his looks revealed another side of his character also. . . . The pleasure of dining at his table, garnished as it was with his own wonderful wit, was a never-to-be-forgotten experience. He was, as may be judged from the foregoing, the most unconventional of men in every respect; but he was not, like many a poet and scholar, 'gey uncomfortable to live wi.' On the contrary, he made a poem out of life and fun out of everything. He was as big-hearted and boyish, genial, guileless and lovable as a great Newfoundland dog. The celebrated journalist, George Augustus Sala, characterized him as 'a ripe scholar and skilled mathematician, an antiquary, a botanist, a most melodious and facile versifier, a humourist and a wit.' We are wont to complain of a dearth of great writers; but, once having consented to seek enjoyment in authors not perched on the very apex of the pinnacle of greatness, how many of them there are with whom even a well-read person may find himself astonishingly unfamiliar.

. . .

THE BOOK-LOVER AND THE TREE-LOVER may exist in one and the same person, and yet the book-lover is, in a certain sense, and commonly without knowing it, a tree-destroyer, and so an enemy to trees. To provide wood-pulp for the paper that goes into the great bulk of our books and magazines and other periodicals and newspapers, there are annually denuded one thousand eight hundred and thirty square miles of woodland. (This interesting fact was brought to public notice at the recent investigation of the so-called paper trust, when a representative of newspaper interests argued convincingly for unprotected paper-manufacture.) How many square miles are left bare each year by the cutters of timber for building purposes, we cannot say; and how many are left in blackened ruin by forest fires, we shudder to imagine. But the buyer of books, or of printed matter in almost any form, is adding his infinitesimal fraction to the demand for more wood-pulp; he is unconsciously calling to the woodman not to spare that tree; and he is hastening, however innocently, the time when treeless, freshet-washed wastes, denuded of fertile soil and incapable of retaining the refreshing rains, shall give unpleasant premonition of the ultimate cessation of vital activity on this earth of ours. Not that this melancholy end is near enough to keep us awake nights, — it may be millions or even billions of years in the future, for aught we know. But it is well for the reader to be reminded

in due season that when this ruthless denudation of old mother earth shall have been accomplished, he, little though he may now be dreaming of any such thing, will have been a *particeps criminis*.

. . .

THE TENDER GRACE OF A DAY THAT IS DEAD haunts the house in Plymouth Grove, Manchester, England, where "Cranford" and "Mary Barton" and the other delightful stories of Mrs. Gaskell's were written, a house that for nearly half a century has remained a centre of social warmth, of refining influence, of a certain old-fashioned human charm and hospitality. The recent death, in that house, of Miss Julia Gaskell, the youngest daughter of the novelist, and herself one of the best known personages in the social life and the philanthropic undertakings of Manchester, carries us back once more to that vanished Victorian age in whose prime her childhood was passed. She had, says one who knew her, the eager sympathy and communicative quickness that make good talk possible; she was ardently interested in letters, painting, the theatre, and music, and her convictions and point of view were always unmistakable and characteristic. With an elder sister, also unmarried, she had continued to live in the house where her mother and her father, the Rev. William Gaskell, of Cross-Street Chapel, had years before settled in what was then a rural suburb of the manufacturing city, but is now a crowded urban quarter in which almost the only breathing space is a recreation park recently presented to the city by the Misses Gaskell. Wealth and fashion have moved to the more attractive green spaces outside, but the Gaskell house remains a now somewhat melancholy reminder of the good old days. Yet a little while, and it too will have vanished.

. . .

RECOGNITION BY ONE'S FELLOW-CRAFTSMEN is always a sweet reward for toil. A curious instance of such recognition on the part of a noted playwright recently deceased may be worth relating, or recalling, at this time. In that unusually interesting and perhaps too little known life of Robert Buchanan which his sister-in-law, Miss Harriett Jay, wrote immediately after his untimely death, occurs the following pleasant incident in connection with Buchanan's dramatization of the Cupid and Psyche legend. "The Bride of Love" was the name he gave to his poetical and imaginative rendering of the ancient myth. "There is no modern instance, I think," writes Miss Jay, "of a poetical play attracting audiences on its own merits apart from the arts of the showman and the tricks of the scene-painter. This experiment cost him some thousands of pounds, nor was he much consoled, I fancy, by the almost daily receipt of letters from unknown admirers congratulating him on the work. One of these letters was so remarkable in the tone of its compliments as to be almost unique. The writer said that he had

long ceased to find in the theatre the enjoyment and the interest of his early years; the glamour had all passed away, as he thought, forever; but in witnessing the 'Bride of Love,' he said, all the charm and all the glamour had returned, and he felt again the delight and enthusiasm of his boyhood. The signature to this letter was that of the distinguished American dramatist, Bronson Howard."

THE BOSTON PUBLIC LIBRARY'S MILTONIANA, rich in number and variety, were temporarily augmented to form an exhibition in memory of the great poet's birth three hundred years ago. On the ninth of this month (Milton's birthday) there was opened to the public such a display of Milton books and manuscripts and portraits as had never before been gathered together in this country. To the treasures of this sort already owned by the library, valuable additions were made in loans from Mrs. J. Montgomery Sears's collection and from the large stock of literary rarities accumulated in London by that genius of the book-trade, Mr. Bernard Quaritch. Perhaps the most interesting item in the exhibition was an autograph loaned by him in the form of an old parchment, about two feet long by eighteen inches wide, dated 1623 and bearing the boy Milton's signature at the bottom. It was a post-nuptial settlement between the poet's sister Anne and Edward Phillips. Milton's extant signatures are so rare as to give great value to this document. In connection with all this tercentenary celebration the natural query arises, Will it prompt one person out of half a million to open his "Paradise Lost" and read it through from cover to cover, or even one book of it? Somehow the poem does not irresistibly appeal to twentieth-century cravings. One would like to know what is the present demand for it at public libraries and book-shops.

A TRANSLATOR OF UNEXAMPLED POPULARITY has been taken from us, to the grief of thousands of readers — especially young readers — by the recent death of Mrs. A. L. Wister at the home of her brother, Dr. Horace Howard Furness, in Philadelphia. To find another American writer who has made for herself such a place in girls' affections, one would have to go back to Louisa Alcott. Mrs. Wister's books, translations though they were, seemed to breathe her own personality; they all had her characteristics. To be translated by Mrs. Wister must have been felt, by the German story-tellers whom she thus distinguished, to be a high honor. There was a singular prophecy in the dedication to her last published work, "The Lonely House," by Adolph Streckfuss. She wrote: "I take pleasure in inscribing this translation — the last I shall ever complete — to the children and grandchildren of those who so kindly welcomed the first, published a lifetime ago." By generations of children yet to come her versions of wholesome and homely German romances are likely to be read with all the delight that hailed their first appearance.

COMMUNICATIONS.

THE "DISSIDENCE OF DISSENT" AMONG ESPERANTISTS.

(To the Editor of THE DIAL.)

The letter of a correspondent in your last issue, advocating "Ido" in place of the universal language Esperanto, has caused some amusement among Esperantist circles in the East. Mr. McPike is neither convincing nor consistent. "Simplified Esperanto" (called "Ido") is no more practical than simplified English, and the ultimate result of the two will be the same. It is not generally known that the author of "Ido" is M. de Beaufront, and that what seems to be his chief reason for publishing this rival to the language which he formerly endorsed is his dissatisfaction with the subordinate position that up to this time he has been content to take. Even the title of his language is an Esperanto word, meaning a *descendant*!

This defection has caused some indignation among Esperantists, who have been working for twenty-two years, spreading the language all over the world and meeting with remarkable success; and all who have used it — such men as Count Tolstoy, Sir William Ramsay, Professor Ostwald, and Mr. George Harvey, president of the national Esperanto association — unite in declaring it entirely satisfactory for representing every shade of meaning of which the human speech is capable. If the new generation, they protest, is to be informed that changes are proposed in this perfectly practical language by a band of childish malcontents, the people will naturally hesitate before taking up the study, not only of Esperanto but of any universal tongue whatever, arguing that if "reforms" are once started (where they are unnecessary) there would be little use in giving time to acquiring a language the fundamentals of which are likely never to remain constant.

The author of "Ido" is nothing less than a plagiarist, for it is evident that he has appropriated nearly all the advantages of Esperanto and has added to them ideas of his own which improve Esperanto little. These ideas, if published broadcast with the mantle of a former authority on and adherent of the tongue which he now seeks to supersede, may work havoc with the cause of any universal tongue.

But Esperantists, knowing the history of "Ido" and its inventor, do not apprehend any serious rivalry.

JULIAN PARK.

Williamstown, Mass., Dec. 4, 1908.

THE WORD "METICULOUS."

(To the Editor of THE DIAL.)

In your issue of December 1, in a paragraph under the heading "Casual Comment," you are rather severe on the English reviewer of "Diana Mallory" for using the word "meticulous" in the place of over-careful. In my Century Dictionary the word has just this meaning. "We are none of us infallible — not even the youngest."

W. L. D.

[No, not even the youngest dictionary. We should have to reprint the entire paragraph from our last issue (p. 396) to make clear our objection to the use of the word made by the English critic. — EDR. THE DIAL.]

The New Books.

THE AUTHORIZED LIFE OF WHISTLER.*

Whistler's selection of Mr. and Mrs. Pennell as his biographers was an exceptionally happy one. Whatever may be thought of their estimate of him as "the greatest artist of his time" and one of the commanding figures in the art of all time, there can be no question that Mrs. Pennell, upon whom the literary workmanship of "The Life of James McNeill Whistler" devolved, has written a most enchanting book. This much must be admitted even by the Philistines who neither know nor care anything about art.

The charm with which the relation has been invested is indeed compelling. The abundant material, brought forth by painstaking effort, has been arranged with consummate skill. Much was learned from the lips of the master himself. This has been supplemented by the recollections of his friends and of many people who in one way or another had been brought into close contact with him. The book is a conscientious endeavor to put before the reader Whistler as he really was — as he appeared to those privileged to know him intimately. So to tell the tale that his unique personality would appear in its proper light, that his idiosyncrasies would not obscure the vision of the inner man and rob the portrait of verisimilitude, was not an easy task. Its successful accomplishment is largely due to the straightforward simplicity and directness of the narration. The numerous anecdotes with which the pages are enlivened are so introduced that each one contributes something to our understanding of the man. No attempt has been made to gloze over his faults. Frankly set forth, they are left to make what impression they may; and if they seem not greatly in evidence, it is because such things are, after all, always relative, and in Whistler's case they were far outweighed by his finer qualities.

The world is dominated by conventional ideas from the bondage of which few have the presence or the courage to break away. To strive long and suffer much in the effort to impress new truths upon the inert mass of their unthinking fellows has been the usual experience of the bearers of important messages that did not square with prevailing notions.

It was Whistler's lot to be the bearer of a message for which the world is not yet ready —

an intellectual concept easier of apprehension than comprehension by the mass of mankind, and likely therefore to be fought over by opposing factions for many generations to come. The concept is not a new one, nor was Whistler its first prophet. It is merely that subject as such and art as such are separate, although not separable, things; that the appeal of art is solely to the æsthetic sense, and that, as a necessary corollary, the artist has no mission except to create beauty. This concept Whistler presented in concrete form. His pictures were its visual exponents. He called them "arrangements" in certain colors, and the conventional world about him knew not what to think of them or of him. His own words in this connection are pertinent:

"I know that many good people think my nomenclature funny and myself 'eccentric.' Yes, 'eccentric' is the adjective they find for me. The vast majority of English folk cannot and will not consider a picture as a picture, apart from any story which it may be supposed to tell. . . . As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or of colour."

Readers of the book will enjoy another famous utterance, too long to be quoted here, wherein, in terms of witty and withering sarcasm, Whistler paid his compliments to "the British subject." The critics and the people were alike bewildered. "He had," says Mrs. Pennell, "robbed them of their only pleasure in art." Accordingly they scoffed at what they could not understand. They laughed at the paintings, and they laughed at the painter, refusing to take seriously one of the most serious of men.

As unfolded in the pages of this delectable biography, the story of the long years of patient effort before recognition came is an impressive human document. With delicate tact and sympathy Mrs. Pennell depicts the life-struggle of the great man, high-strung, abnormally sensitive, hurt to the quick by lack of appreciation and persistent misunderstanding, yet in the face of ridicule, open antagonism, and even personal affront, holding tenaciously to his artistic creed, and waiting until past middle-age for the meed of praise he had earned early in his career.

Whistler's militant spirit did not permit him to take the buffeting meekly. Nature had endowed him with exuberant vitality, extraordinary social talent and personal magnetism, and wit of the most brilliant and pungent quality. These were alike his saving graces, the defiant masque behind which he hid his real self from a cruel and unfeeling world, and also, it can scarcely be doubted, contributory causes that did

* THE LIFE OF JAMES McNEILL WHISTLER. By E. R. and J. Pennell. In two volumes. Illustrated. Philadelphia: J. B. Lippincott Co.

much to defer merited honors. For the pleasure of impaling real or fancied enemies upon the shafts he forged for their undoing, he paid a heavy price. If he wished to be taken seriously he should not have made the world laugh. Yet we could ill spare even one of these witticisms — so nicely calculated, exquisitely polished, irresistibly amusing, and withal so deadly. One might almost fancy the victims expiring in hysterics between their laughter and their tears. His quick resentment was, alas, often aroused by affronts that were not intended as such, and it was incomprehensible to the offenders whose feelings would not have been hurt had the relative positions been reversed. The misunderstanding was sometimes mutual. In being misunderstood he took whimsical and contemptuous delight, born of conscious superiority to a public incapable of perceiving truth which to him was self-evident. What he could not forgive was pretense to knowledge of art. That irritated and provoked him; it was a crime against art, and he felt impelled to take up cudgels in her defense.

There were other sides to Whistler's character, as Mrs. Pennell shows. Not less salient traits were unflinching kindness and tender affection for his friends, of whom he had many throughout the entire course of his life. Despite the insistent egoism that made him always a law unto himself, few men have ever inspired more ardent friendship. The veneration in which he is held by his biographers is indeed almost overpowering, and might raise doubts as to the veracity of the portrait were not adoring witnesses so many. Those who knew him well are all alike worshippers at the shrine; and it is impossible that their love could have been undeserved. Even his servants, Mrs. Pennell tells us, were always devoted to him, and endured without complaint the inconveniences caused by his unconventional ways and habitual unpunctuality.

In a very special sense, Whistler's art was his life. It was "the beginning and end of his every thought and ambition." To separate Whistler the man from Whistler the artist would be impossible. Quite properly, therefore, this biography is full of details about his methods of working, his paintings and drawings, his etchings and lithographs, when they were executed and where they were exhibited. The transcendent quality of his etchings was admitted from the very first; but, although his greatness as an artist has long been conceded, there is still rather halting recognition of the artistic worth of his paintings. Yet, to those who have passed

beyond the childhood stage of art-appreciation, they make no uncertain appeal, and the best of them belong in the category of the world's masterpieces. As a colorist he has had few superiors. Upon color and composition he lavished all his knowledge and skill. To make the color "grow out of the gray" of the background, as he expressed it, was his constant effort. This could be accomplished to his satisfaction only by painting his pictures at a single sitting. Rather than retouch them he preferred to scrape out what had been done and begin over again. In this way countless sittings were required for his portraits. The method involved sacrifices, — among them, minute accuracy of draughtsmanship. Out of this grew the charge that he could not draw. Hands and feet in particular gave him difficulty, as to delineate them with precision would have taken more time than was available. He could of course draw, and draw divinely; but the truth is that drawing was not his strongest point, and that rhythm of line sometimes gave him infinite trouble, as he admitted to his friend Fantin-Latour in a letter in which he "deplored the mistakes of his early training."

All human accomplishment is circumscribed by the limitation that attainment in any direction is at the expense of shortcoming in some other. No criticism is fair that does not take this into consideration. Whistler's art should be judged in the light of what he aimed to do. It was not the only thing worth doing, though to him it may have seemed to be; but the lesson he taught was one of great importance, and in teaching it he produced many works of power and beauty for which the world has reason to be profoundly grateful. No artist ever strove more earnestly to realize his ideal. From the Japanese he had learned that in the finest compositions there can be nothing superfluous, and that every shape, every line, every hue and tone must be right in relation to every other and to the combined effect of all. Therefore, whatever entered into his pictures was subjected to the fire of the most critical taste. He was "always striving for the little more that meant perfection," nor, within the limits he set for himself, did he fail to achieve it.

Where art was concerned, Whistler could endure no trifling. Like all men of genius, he had infinite capacity for taking pains. His letters were as carefully constructed as his pictures, and it is impossible not to regret that his biographers were restrained from printing any of them. We could, however, better afford

to lose these than the very interesting account of the Académie Carmen contributed by Mrs. Clifford Adams, or Mr. Sauter's description of his visit to Haarlem with Whistler in 1902 and the rapturous exclamations of delight with which he revelled in the handiwork of Franz Hals: "Look at it — just look — look at the beautiful colour — the flesh — look at the white — that black — look how those ribbons are put in!" "There," says Mr. Sauter, "was the real Whistler — the man, the artist, the painter, — there was no 'why drag in Velasquez' spirit — but the spirit of a youth, full of ardour, full of plans, on the threshold of his work, oblivious of the achievements of a lifetime."

The outward appearance of Mr. and Mrs. Pennell's fine volumes is in keeping with their contents. The form is that of the large-paper copies of "The Gentle Art of Making Enemies," which Whistler himself designed; and the typography is in accord with the most exacting taste. A few inaccuracies have crept in, some of them plainly attributable to the haste with which the proof-reading had to be done to get the book out before the holidays. Whistler's funeral was not on July 23, as stated, but on Wednesday, July 22. By a slip of the pen, the date of his father's death, which occurred on April 7, 1849, is given as August 9, 1849, although upon the next page that is named as the date when the widow and her two sons landed in New York. Another error is the designation of Howard Mansfield's catalogue of Whistler's etchings and dry-points, shortly to be issued by the Caxton Club of Chicago, as "the great Grolier Club catalogue."

The numerous illustrations constitute a feature of great interest. Many of them are in photogravure, and as reproductions they give all that could be asked for save color. Taken together, they afford a more extended glimpse of the range and character of Whistler's art than has hitherto been available.

FREDERICK W. GOOKIN.

THE PEARL.*

Within three years we have had five versions of that exquisite Middle English poem, "The Pearl." It voices one of the most poignant of human griefs — grief for the death of a little

* THE PEARL, A Middle English Poem. A modern version, in the metre of the original, by Sophie Jewett. New York: Thomas Y. Crowell & Co.

THE PEARL. An English Vision-Poem of the Fourteenth Century. Done into modern verse by Marian Mead. Portland, Maine: Thomas B. Mosher.

child; and imparts, through dream and vision, the Christian consolation. Few lovers of the poem doubt its genuine elegiac character. The father's sorrow is too sore for allegory.

"Alas! I lost my pearl of old!
I pine with heart-pain unforgot."

"I mourned my pearl, dear beyond cost,
And strange fears with my fancy fought;
My will in wretchedness was lost,
And yet Christ comforted my thought."

There falls upon the mourner, praying at the flower-grown grave, a sleep in which he beholds, beyond a sundering river, a maiden "glimmering white" in fair linen bordered with pearls, the Bride of the Lamb, his little daughter already a queen in heaven. She teaches him the mysteries of faith, and guides him to a hill-top whence he catches glimpses of the New Jerusalem. The essential content of the threnody — its anguish of loss, its wistful look into Paradise — is of universal appeal; and we may well be grateful to any and all translators who re-phrase the mediæval into modern without sacrifice of the original pathos and beauty.

"The Pearl" but barely escaped oblivion, surviving the centuries in a single manuscript. Bound up with three other Middle English poems, "Purity," "Patience," "Sir Gawain and the Green Knight," it long lay unregarded among the riches of the British Museum. The Early English Text Society gave it to scholars in 1864; and Mr. Israel Gollancz in 1891 extended the gift to us all, printing the text on the left-hand pages, with a line for line and stanza for stanza rendering on the right. This translation, though making no attempt at rhyme, has the look of stanzas and a certain rhythmic movement, together with a force and fineness of phrasing that contribute to a general poetic effect. The sixth stanza, for instance, is thus rendered:

"My spirit thence sped forth into space,
my body lay there entranced on that mound,
my soul, by grace of God, had fared
in quest of adventure, where marvels be.
I knew not where that region was;
I was borne, iwis, where the cliffs rose sheer;
toward a forest I set my face,
where rocks so radiant were to see,
that none can trow how rich was the light
the gleaming glory that glistened therefrom,
for never a web by mortal spun
was half so wondrous fair."

Some readers may prefer to this the literal prose translation (privately printed at Princeton in 1907) of Dr. Charles G. Osgood, who in the year preceding had brought out in the "Belles-Letters Series" a new edition of the text.

The corresponding passage in Dr. Osgood's version reads more simply.

"Thence sprang my soul aloft while my body lay at the grave-mound in dreams. For in God's grace my soul set forth on a strange journey to behold marvels. I knew not where in the world it was; I only saw that I was brought into a place where great cliffs stood cleaving together. Toward a forest I took my way, where were seen rocks of richest hue. The light — the gleaming glory that flashed from them might no man believe; no fabric woven by men was ever half so bright and rare."

More readers, perhaps, would respond to Dr. S. Weir Mitchell's version (Century Company, 1906; reprinted in Mosher's "Bibelot" series, July, 1908), which renders a poem by a poem, though in different stanzaic form.

"Thence sped my spirit far through space,
My body tranced upon the ground,
My soul's quick ghost by God's sure grace
Adventuring where be marvels found.
I wist not where on earth that place
With cloven cliffs, so high and sheer,
But toward a wood I set my face,
Borne whither radiant rocks appear.
Their light more golden than the sun,
A gleaming glory glinted thence:
Was never web of mortals spun
So wondrous fair to mortal sense."

Yet Dr. Mitchell's rendering, altogether sympathetic and poetic, falls in two points short of the ideal translation. It does not reproduce the complicated but most effective metrical scheme of the original, and it gives less than half of the elegy, — forty-six stanzas out of the one hundred and one.

The technical structure of "The Pearl" might well be the despair of translators, combining as it does the old alliteration with an elaborate system of rhyme. Each stanza consists of twelve verses, carried on three rhymes, one occurring six times, one four and one two. The closing verse of each stanza constitutes a refrain repeated, with slight variations, for a group of five stanzas that are further linked together by echoing in the first line of each new stanza the chief word in the last line of its predecessor. By way of illustration, here are stanzas 82 and 83 in the rendering of Miss Marian Mead (Mosher's "Old World Series" 1908). To the father, longing for a sight of the City of God, the daughter gives direction.

"Wilt thou see the spot where it doth hide,
Bend thy steps up toward the river's head,
And across from thee upon this side,
I will follow, till thou to a hill hast led.
Then there would I no longer bide;
By fair-leav'd boughs I softly fled,
Till a hill before me I espied,
And beheld the city, as up I sped.

Beyond the stream, far from me, that stead,
That brighter than sun, with clear beams shone;
In Apocalypse its fashion is read,
As describeth it the Apostle John.

"As John the apostle saw the sight,
Saw I that city high renown'd,
Jerusalem the New, full royally dight,
As it new alighted from heaven was found.
Of pure gold all that burgh was built,
Burnish'd, it gleam'd like glass around,
With precious gems beneath it pight;
The base with courses twelve was crown'd,
Foundations twelve, full richly bound,
And a special stone each tier thereon;
As well that city's praise doth sound,
In Apocalypse, the Apostle John."

The above passage is fairly representative of Miss Mead's version throughout, exemplifying its general accuracy and literary skill and also its occasional lapses in rhyme (sight, dight, built, pight) and more frequent roughening of the music, with a lack of ease, here and there, in phrase and sentence-turn. Yet as a whole Miss Mead's version is a marked advance upon Mr. Coulton's (Nutt, London, 1907), the first to attempt the difficult metrical scheme. Mr. Coulton's rendering of these same stanzas is as follows:

"If I that spot shall now un-hide,
Bend upward to this streamlet's head,
And I against thee on this side,
Until thou see a broad hill spread.
Then would I no longer bide,
But stole through many a flowery mead;
Till, from a hill that I espied,
I saw its dazzling radiance shed.
Beyond the swirling river-bed
It shone more radiant than the sun:
In Apocalypse is its fashion said
As deviseth it the Apostle John.

"Even as it met the Apostle's sight,
Saw I that city of great renown,
The New Jerusalem, royally dight
As it was let from heaven adown.
Its bulwarks burned with gold so bright,
As burnished glass that gleams around,
With noble gems all underpight,
And pillars twelve on their bases bound:
On twelve great slabs the Lord did found
Those walls, and each a precious stone;
As standeth written of this fair town
In Apocalypse of the Apostle John."

It will be seen that under the stress of his exacting task Mr. Coulton has had resort not only to grossly defective rhymes (mead, shed; renown, adown, around, bound, found, town), but to words (as "un-hide") that can hardly pass muster under his term "archaic." If we must offer a glaring example of his eccentricities in diction, his forty-sixth stanza stands ready.

“The date of day the lord did know
 And called to the Reeve: ‘Let pay my meinie:
 Give them the hire that I them owe;
 And further, that none may me repreny,
 Set them all upon a row
 And give to each alike one penny.
 Begin at the last that standeth low
 Till to the foremost thou atteny.’
 And then the first began to pleny,
 And said that they had travailed sore:
 ‘These but one hour did strive and streny;
 Us think us ought to take full more.’”

Surely this cannot be accepted as modern English, or as English at all. Of our six translators, Mr. Coulton alone has failed, and that not through defect of scholarship but for want of art.

In turning to Professor Jewett's recent version (issued in holiday form and also in plain binding for class-room use) we soon realize, as with Dr. Mitchell's, that we are reading a poem translated by a poet. To illustrate the full group of five stanzas, and to make, at least in part, comparison with these two other renderings in the original metre, we cite the New Jerusalem section, one of the most difficult in the whole elegy.

“This flawless sight I will not hide;
 Up toward the brook's head thou must go,
 While I will follow on this side,
 Till yonder hill the city show.’
 And then I would no longer bide,
 But stole through branches, bending low,
 Till from the summit I espied,
 Through green boughs swaying to and fro,
 Afar, the city, all aglow,
 That brighter than bright sunbeams shone.
 In writing it is pictured so,
 In the Revelation of St. John.

“As John the Apostle saw the sight,
 I saw that city, standing near
 Jerusalem, so royal dight,
 As if from Heaven alighted here.
 The city all of gold burned bright,
 Like gleaming glass that glistens clear.
 With precious stones beneath set right:
 Foundations twelve of gems most dear,
 Wrought wondrous richly, tier on tier.
 Each base was of a separate stone
 As, perfectly, it doth appear
 In the Revelation of St. John.

“John named the stones that he had seen,
 I knew the order that he made;
 The first a jasper must have been,
 That on the lowest base was laid,
 Beneath the rest it glinted green;
 A sapphire in the second grade;
 Chalcedony, from blemish clean,
 In the third course was fair arrayed;
 Fourth, emerald, of greenest shade,
 Fifth, sardonyx, was raised thereon;
 The sixth a ruby, as is said
 In the Revelation of St. John.

“John joined to these the chrysolite,
 The seventh gem in that basement;
 The eighth, a beryl, clear and white;
 The topaz, ninth, its luster lent;
 Tenth, chrysopease, both soft and bright;
 Eleventh, the jacinth, translucent;
 And twelfth, and noblest to recite,
 Amethyst, blue with purple blent.
 The wall above those basements went
 Jasper, like glass that glistening shone;
 I saw, as the story doth present,—
 The Revelation of St. John.

“I saw, as John doth clear devise:
 The great stones rose like a broad stair;
 Above, the city, to my eyes,
 In height, length, breadth appeared four-square;
 The jasper wall shone amber-wise,
 The golden streets as glass gleamed fair;
 The dwellings glowed in glorious guise
 With every stone most rich and rare.
 Each length of bright wall builded there
 For full twelve furlongs' space stretched on,
 And height, length, breadth all equal were:
 ‘I saw one mete it,’ writeth John.”

Here we have verse moving as simply and with as little apparent self-consciousness as prose — translation whose fidelity is instinctive, grace answering to grace. It is not too much to say that Miss Jewett's translation crowns the series. The original stanza is kept through the whole poem, without a single concession to imperfect rhyme. Monotony is avoided by special skill in the placing of the cæsura and the sentence-stops, giving an effect of variety and ease. The movement is completely musical, though occasionally asking of the reader, as above in “basement” and “translucent,” the stressing of a normally unaccented syllable. The wording, at once simple and poetic, has distinction. Imagination and feeling are in full play, the translator seeing what the mediæval dreamer saw, and, with him, wondering and rejoicing at the vision. This unknown author of “The Pearl” is thus apostrophized by Miss Jewett in a prefatory stanza:

“Poet of beauty, pardon me
 If touch of mine have tarnished
 Thy Pearl's pure luster, loved by thee;
 Or dimmed thy vision of the dead
 Alive in light and gaiety.
 Thy life is like a shadow fled;
 Thy place we know not nor degree,
 The stock that bore thee, school that bred;
 Yet shall thy fame be sung and said.
 Poet of wonder, pain, and peace,
 Hold high thy nameless, laurelled head
 Where Dante dwells with Beatrice.”

KATHARINE LEE BATES.

HENLEY'S LITERARY MONUMENT.*

No writer could ask of the piety of his survivors a more substantial memorial than has been reared to Henley in the new edition of his works. But the *cere perennius* nobody can build out of a mere fulness of fair, clear pages: an artist has to rear his own monument. Meanwhile, it is pleasant that so rich a token should be laid like a wreath upon the memory of a strong man in his and our day. Henley's career did not go altogether as he had planned it. Years ago he wrote of himself (in a preface not included in this edition): "After spending the better part of my life in the pursuit of poetry, I found myself [about 1877] so utterly unmarketable that I had to confess myself beaten in art, and to addict myself to journalism for the next ten years." The implication is that he recognized prose art to be not within his province. And indeed it was not. He produced no prose comparable with his verse, though all of it was useful and much of it brilliant. However, his journalism was of the type which has produced and maintained the great English reviews. One of his most remarkable attributes was his extraordinary faculty of discovering and bringing out young or unrecognized talents. He was a great editor. But as we are now for the first time in possession of everything of his which is likely to be reprinted, as we see it all together and get its effect as a whole, the question we naturally ask ourselves is what he amounted to, not as a man but as a writer.

His prose occupies in this edition five of the seven volumes. The two volumes of "Views and Reviews" suggest, he says, "less a book than a mosaic of scraps and shreds recovered from the shot rubbish of some fourteen years of journalism." But it is a patchwork of exceedingly rich materials. These brief and flashing notes upon great writers and painters express a criticism personal and impressionistic, but full of life. Here, indeed, rather than in the two volumes of essays, we find the prose Henley whom we like to remember. For leisure seems to have had a queer effect of developing in him a tendency to truculence, above all a tendency to dwell with a sort of defiant gusto upon those aspects of greatness which the world as a whole is anxious to ignore.

Henley has been called a Pagan, perhaps believed himself to be one; but there is no such person in the modern world — or at least no

such person is now articulate. We protest too much, and in the end prove ourselves to be mere inverted Puritans. Henley's hatred of cant and sentimentalism led him to extremes of utterance. His Introduction to the Centenary edition of Burns had not the obituary ring and lacked the dispassionateness fairly to be demanded under the conditions. That was not the place for a protest or a manifesto. The substance of his contention as to Burns's character is hardly to be seriously disputed; we have the poet's own frank evidence to go by. Nor do we suppose that Henley was unjust to the memory of Stevenson in the substance of his unguarded and greatly resented protest against Balfour's fancy picture. To cover his friend's memory with silver-gilt really seemed to him an act of treachery. But in his hasty attempt to set that friend before the world as a man human in his faults as well as in his virtues, he allowed himself to be offensive. He could not be calmly judicious, and often appeared cynical, because he could not bear the thought of appearing sentimental.

But this is not all. As you read over these two volumes of carefully considered essays, you are aware of a tendency to dwell upon sexual frailty which represents not merely a revulsion against prudery. He is not prurient, but he has that dangerous pride in his faculty of calling a spade a spade which ends in keeping one unnecessarily on the lookout for that useful but not ornamental object. He is very severe with Burns for his lewdness, but (although he resents Taine's label of Fielding as the "Good Buffalo" and pronounces him one of the best of men) declares that he has no doubt there was a Lady Bellaston in Fielding's own experience, and that "The Matthews and Bellaston episodes were profitable to Fielding: profitable and deemed in no sort reprehensible." It is hard enough to stomach the Lady Bellaston relation in connection with Tom Jones: are we to be required to accept it of Fielding with this bland complacency, while in the same breath we call him, with Henley, "a humane, stately, and honourable gentleman"? Even so he dwells upon the fleshly failings of Smollett and of Hazlitt, — above all, of Balzac; so that in the end one wearies at the insistence with which this one harsh string is sounded. Henley's criticism has notes far sweeter and sounder, though it is his nature and intent to be robustious rather than agreeable. Get him away from his hobbies, absorb him in his theme and not in his effect, and you find yourself in the presence of a criticism sound as well as independent.

* THE WORKS OF W. E. HENLEY. In seven volumes. London: David Nutt.

The volume of plays, joint work of Henley and Stevenson, is disappointing to read, if one takes it up with the expectation of finding therein anything of real dramatic importance. "Beau Austin" is a finished comedy of eighteenth century manners. We can easily understand why it should have "acted well," but it is, after all, no more than a bit of pleasant artifice. The three other plays are meritorious studies in melodrama. "Deacon Brodie" is a sort of Dr. Jekyll reduced to the Adelphi convention; it would have a real and lively interest for the gallery. "Admiral Guinea" is less conventional, and therefore less acceptable as melodrama. "Macaire" the authors call a "melodramatic farce"; but it seems to be rather a piece of very light romantic comedy suddenly cut short by a shocking catastrophe. The sketch was successfully produced, but it is hard to see how any gallery can have put up with it.

In the end, our judgment of Henley's achievement rests upon his two volumes of poetry. For here is a true and fresh lyric note. He was one of the few veritable singers of his day, whether the burden of his song might be war, or love, or work, or the life of the street. His poems of the London hospital and the London highway have naturally been more highly praised for their originality, their modernity, — in short, their timely or journalistic quality. They are excellent poems in their class; but the poet's reputation will linger rather in the perfect lyrics of "Hawthorne and Lavender" or in the stout war-songs of "For England's Sake."

H. W. BOYNTON.

RECENT FICTION.*

There can be no doubt that Diana Mallory is one of the most attractive of Mrs. Humphry Ward's heroines. She may be too completely good for this wicked world, but it is pleasant to dwell for a season in the brave world of imagination that has such people in it. The test that tries her is a severe one, but her spirit proves equal to it, and her character emerges from the

trial in renewed strength and purity. Grown to womanhood in Italy, in the companionship of her father, a scholarly recluse, she comes back to her own English land after his death, and takes a country house. She has become fitted into her new sphere of life, and has given her heart to a rising young statesman, when the blow falls, and she learns the secret of her father's secluded existence, and of the tragedy that had darkened his life at the time of her early childhood. For it seems that her mother had been drawn into a network of wickedness, had killed a man in a moment of passion, and had been the central figure in a murder trial that had been the sensation of its day. Diana's new friends know of this tragic prelude to her life, but cannot bring themselves to break the truth to her, and she learns it just as she has become betrothed. She imparts the revelation to her lover, who is not strong enough to accept the situation thus changed; he thinks too much of his career and too little of his love, and weakly lets her go. The scene of the story then changes from England to Italy, whither Diana flees with her wounded heart. Presently her former lover discovers that his weakness in the critical hour of their relationship has reacted upon his political career, that his power is broken, and he is on the point of physical collapse. He realizes what he has lost, and in the end persuades Diana to return to him. This is the bare outline of the story which Mrs. Ward has told us with all the technical mastery we have learned to expect from her. The merit of the work rests almost wholly upon its technical virtue, and upon the author's intimate and accurate knowledge of the social and political circles in which her characters have their being. It is all so extremely well informed, and so thoroughly well done, that it is difficult to understand why we should not be more deeply moved by it and why it should not make a more lasting impression. For the story, even in its climactic scenes, leaves us comparatively cold, and seems to illustrate anew the fact that the ultimate aim of creative art may be defeated by an excess of calculation and a too obvious reliance upon literary artifice.

* THE TESTING OF DIANA MALLORY. By Mrs. Humphry Ward. New York: Harper & Brothers.

SIR RICHARD ESCOMBE. A Romance. By Max Pemberton. New York: Harper & Brothers.

WROTH. By Agnes and Egerton Castle. New York: The Macmillan Co.

THE BIG FELLOW. By Frederick Palmer. New York: Moffat, Yard & Co.

THE LITTLE BROWN BROTHER. By Stanley Portal Hyatt. New York: Henry Holt & Co.

THE RED CITY. A Novel of the Second Administration of President Washington. By S. Weir Mitchell, M.D., LL.D. New York: The Century Co.

TWO GENTLEMEN OF VIRGINIA. A Novel of the Old Regime in the Old Dominion. By George Cary Eggleston. Boston: Lothrop, Lee & Shepard Co.

THE TRAIL OF THE LONESOME PINE. By John Fox, Jr. New York: Charles Scribner's Sons.

THE DIVA'S RUBY. By F. Marion Crawford. New York: The Macmillan Co.

THE WHISPERING MAN. By Henry Kitchell Webster. New York: D. Appleton & Co.

THE MAN WHO ENDED WAR. By Hollis Godfrey. Boston: Little, Brown, & Co.

THE WELL IN THE DESERT. By Adeline Knapp. New York: The Century Co.

Unless Mrs. Ward can escape from the well-defined pattern which her latest novels have assumed, the continuance of her vogue will be a matter of mere momentum, and not the sign of a vitalizing influence.

Mr. Max Pemberton has given us a surprisingly good novel in his "Sir Richard Escombe," a tale of England in the middle years of the eighteenth century. It has for its central feature the notorious doings of the dissolute roisterers who made Medmenham Abbey a name of evil import, and it relates the manner in which the disreputable Society of St. Francis was brought to an end. It is, of course, Mr. Pemberton's titular hero who is the appointed means of so praiseworthy an achievement; and we follow his career with deep interest, although his type—that of the daredevil Irish soldier—has been worked pretty hard by earlier novelists. The heroine also, appropriately named Kitty, is of the sort that always goes with this particular kind of hero, being by turns witty, pert, wilful, and unreasonable, yet all the time sound at heart, and the pattern of constancy. Mr. Pemberton has worked up his "manners and customs" in a way that we find rather surprising, when we recall the extent to which he has hitherto relied upon sheer invention for his effects. He may have done this by a diligent reading of other novelists, from Thackeray down, but he certainly has achieved an easy familiarity with the dialect and the fashion of the period. His tale is thus given an unexpected richness of texture, and this, in addition to a fairly creditable plot, makes it a highly readable piece of work.

Curiously enough, there is an echo of the revels at Medmenham Abbey in "Wroth," the latest romantic invention of Mr. and Mrs. Castle. Lord Wroth, known as "Mad Wroth," comes into possession of his ancestral estate, Hurley Priory, just before the time of Waterloo, and, with the aid of certain choice and reckless spirits of his acquaintance, renews the sort of sacrilegious revelry that had made the Society of St. Francis notorious some two generations earlier. One wild autumn night, when the revels are in full swing, the Lady Juliana, Contessa di Belgiojoso dei Vespi, travelling by post in that neighborhood, is captured and brought into the Priory, being mistaken for a lady of light virtue whose arrival has been expected. The effect upon Wroth is magical, for he becomes her champion, expels the rout of his followers, and sends his guest upon her way with due honors. This constitutes the prologue to a romance of tense emotionalism and

happy outcome. Wroth develops into a truly Byronic hero, pursues his lady all over Europe (after the death of her aged and wicked spouse), defends her against all comers, and eventually wins her. The tale is prolonged by a curious invention. The hero is on the verge of bankruptcy, and a marriage is the only condition upon which he may preserve his fortune. With characteristic recklessness he offers himself in the open market, and weds, as he supposes, the brazen creature for whom Lady Juliana had been mistaken in the prologue. But his bride is veiled, and is no other than the heroine herself, who has effected an ingenious substitution at the critical moment. Consequently, the subsequent long pursuit is really the pursuit of his lawful wife—the fact known to her, but undreamed of by him. This raises a pretty moral issue, for the love which he offers her is an unlawful one, as far as his own knowledge goes, and she would feel degraded by its acceptance. It is only in the act of desperate renunciation that he learns the truth, thus redeeming himself in the sight of his lady, and winning her by his very willingness to make the sacrifice. The interest of the situation becomes fairly breathless as we near the close, and it is with a sigh of relief that we witness the untangling of the coil.

A stirring and hearty tale, written in boyish humor, about a hero who remains a boy in spirit all the way through, is given us in "The Big Fellow," by Mr. Frederick Palmer. Even at college, James Harden towered over his fellow-students, and his thews won for him athletic distinction. Fortunately, his moral plan was upon the same large lines, and his personality was magnetic as well as imposing. We first meet him as he is about to leave college, and go home to his native town in the Middle West, where he is eagerly awaited by a household consisting of mother, an aunt, and an adopted daughter. He finds their affairs at a crisis, and learns at how great a cost of privation his education has been secured. It will be a task to set the family upon its feet, but he feels equal to it, and goes to work with health, strength, and temperamental optimism for his sole assets. Going to the city, he takes the first employment that offers, and joins a gang of laborers engaged in street railway construction. He also studies law, and gets an occasional job of newspaper reporting. He is the sort of man who is bound to succeed, and hence we are not surprised to find him, a few years later, a lawyer waging successful warfare upon "grafters," a wearer of

judicial robes, and the one man who is chosen by the President to take charge of our island possessions, then recently acquired. In the story of his Philippine career is the real substance of the book, for he engages in the work with zest and high purpose, slowly acquires the confidence of the natives, becomes their friend and counsellor, sets about providing them with schools, and successfully opposes the humanitarian ideal to the ideal of military harshness in the management of their affairs. It will be seen from this brief statement that the author is a believer in "benevolent assimilation" — that catchword which at its best stands for uninformed sentimentalism, and at its worst for cant and hypocrisy. He seems to have espoused in entire sincerity the "sacred obligation" theory of our dealings with the Filipinos, and he does what is possible to genial rhetoric in making that theory seem plausible. It is, of course, easy to identify the Big Fellow, as far as many of the traits of his character and incidents of his career are concerned, with a certain conspicuous personage of our times, although the drawing is more or less composite. But Mr. Palmer's envisagement of the whole problem is essentially superficial, and his mouthings about duty and destiny will ring hollow to readers who have followed with anything like close attention the history of our unfortunate experiment in imperialism. There is a love interest in the book, as prettily sentimental as the political interest, and the story is very agreeable to read, despite the underlying falsity of its conception.

"The Little Brown Brother" is a story that proclaims by its very title that it has to do with Philippine affairs. It is the work of an Englishman, Mr. Stanley Portal Hyatt, who fought in the American ranks at Samar, and knows the scenes whereof he writes. Its point of view is the antipodes of that from which Mr. Palmer's roseate picture is painted, for the American writer is on the side of the civil government, whereas the Englishman reserves all his sympathies for the military branch, and treats the civilian rulers as incompetent and even criminal in their methods. Mr. Hyatt's view is urged with great force, and illustrated with vivid pictures; logically considered, it reduces Mr. Palmer's argument to a sentimental "frazzle." If a civilized people is going to burden itself with the rule of savages, it must perforce adopt stern measures. As between the imperialism of British tradition, and the imperialism diluted with sentiment of our recent American concoction, it seems fairly clear

that the former gets the better of the argument. Once admit the general principle that superior races have a right to govern inferior ones, and, as a corollary, the justice of our own wanton subjugation of the Philippine peoples and Mr. Hyatt's conclusions follow logically enough. The Asiatic, whether Indian or Malayan, must be made to "know his place"; his conqueror must "civilize him with a Krag"; since gentler methods are wasted upon him, all talk about "the little brown brother" must be stigmatized as pestilential nonsense, and the very mention of humanity must be met with a sneer. This standpoint Mr. Hyatt consistently assumes, and, writing from it, has passed scathing judgment upon our management of the whole wretched business. We must not, however, convey the notion that he has written a mere tract; he has, on the contrary, told a story of absorbing romantic interest, although a story involving so complicated a tangle of faction and motive that it is not altogether easy to understand. Of course, neither Mr. Hyatt nor Mr. Palmer faces the underlying fact that our original occupation of the archipelago was without any real justification, and was undertaken in violation of the most sacred principle of our national existence.

France was the focus of the world's interest in the years 1793-7, and things happening elsewhere at that time seem relatively unimportant in the pageant of world-history. Yet the period of the Terror and the young French Republic was one of much excitement throughout Europe and even in America, which excitement was, of course, largely occasioned by the turbulent doings on the banks of the Seine. In our own country, these were the years of Washington's second term, and the years when the French Revolution became an acute issue in American politics—the years of Citizen Genêt, and Jay's Treaty, and the Whiskey Rebellion. All this material, besides much of minor significance, is utilized in "The Red City," a novel by Dr. S. Weir Mitchell, linked at a few points to his "Hugh Wynne," but quite independent in its interest. The hero is a young *émigré*, who does not sulk in his tent, but fits himself into the life of the new country, even becomes one of the smaller cogs in its system of government, and finds happiness in the love of a Quaker maiden. The story is related with all the deft literary skill to which Dr. Mitchell has accustomed us, and enriched by all the wealth of his minute historical knowledge. In French matters, he slips occasionally, for *enfantillage* is not feminine, *canaille* does not take a plural,

and a performance by Mademoiselle Mars could not very well have been witnessed by an eighteenth-century hero. But these are trifles, and in general Dr. Mitchell's picture of life, political and social, during the later years of Philadelphia's glory as the capital of the nation, is rich and satisfying. But we would not be taken as meaning that "The Red City" is an archaeological narrative only; on the contrary, it is a real story of real human interest, and its action is often exciting beyond the limits of Quaker sobriety.

Mr. George Cary Eggleston, in his "Two Gentlemen of Virginia," does not take us as far back in our history as Dr. Mitchell, and does not concern himself so largely with public matters; but the method of the two novels is in so far similar that both rely largely for their effect upon close attention to details, and are written from fulness of knowledge. Mr. Eggleston's knowledge is the product of his own boyhood recollection, and is for that reason the more exact and vivid. He writes of the period just preceding the outbreak of the Civil War, and his book is an honest one, although rather commonplace in style and invention. It more than redeems the pledge of its name, for it acquaints us with at least three gentlemen of Virginia, and the finest of the three is the old Colonel, of whom the title-page gives no promise. We also have portraits, much after our own heart, of two ladies of Virginia, one young and one old, and both of the kind in which it is good to believe.

"The Trail of the Lonesome Pine" is melodrama, but it is also conscientious and artistic. Mr. Fox has upon several previous occasions given proof of his quality as a novelist, and of the peculiar sympathy which he brings to the study of the Kentucky mountaineer; but his latest book is even better than its predecessors, for it is more richly wrought and more secure in its grasp of character. Its interest centres in the heroine, whose growth from rudeness to refinement is portrayed with nicety of shading and a clear comprehension of the evolutionary process. The wilding charm which is hers by nature is not effaced by education or by contact with the outside world, and she returns to her native surroundings unspoiled by culture. Once only, we fear that she is going to disappoint us; for the man who loves her, and to whom she owes her education, has had a hard struggle during her absence and has grown careless of his person and his ways. The revelation of this fact is a shock to her, and her gratitude is for

a moment in abeyance. But this temporary revulsion of feeling soon gives way, and his love is returned in rich measure when she realizes all that he has done for her. A mountain feud supplies the melodramatic element of the narrative, and is the basis of its most exciting episodes. Of this the author makes an effective psychological use also, as he portrays the struggle between the clan-spirit and the conception of social order, between the personal view and the impersonal one, in the minds of the heroine and her kindred. Another main feature of the story is provided by the growth and collapse of an industrial "boom," the account of which is almost as well done as Theodore Van Dyke's account of a similar happening in Southern California a quarter of a century ago. These are but suggestions of the substance of the book, and of the reasons why it offers so much more than mere entertainment.

"The Diva's Ruby" completes the trilogy of novels in which Mr. Marion Crawford has unfolded the career of Margaret Donne, and even before this story is ended, we cannot but feel that the prima donna lags superfluous on the stage. The magnate of the nickel trust wins her in the end by promising to build her an opera house in America. The Greek financier, thus *planté là*, consoles himself with an untutored Tartar maiden who has been wandering over Europe in male attire, peddling stolen rubies, and seeking to run down a certain Russian who has treated her so brutally that she wishes him for a husband. Learning that the Russian is dead, she philosophically puts up with the Greek. These are among the preposterous inventions to which the author resorts in his endeavor to keep alive our interest in "Fair Margaret" and her *entourage*. The whole affair is fustian, and will add nothing to Mr. Crawford's reputation.

A mysterious murder, and a group of characters upon each of whom in turn suspicion for the crime is fastened, — this is a fairly familiar programme, carried out more or less successfully by every writer of detective stories. Mr. Webster's "The Whispering Man" belongs to the class of the more successful, because of the precision with which the parts of the plot are fitted together, and the clock-work regularity of the action. When the mystery is cleared up, our surprise is genuine but not violent, for reflection reveals the fact that it has been foreshadowed by a series of carefully calculated incidents, and if we have failed to see their significance it is clearly our own fault. This is the method of

the story as disclosed by analysis; but the man who tracks the murderer depends upon sheer intuition, and goes straight to his aim without resorting to the laborious process of deductive reasoning. The "whispering man," who pretends to join in the search, turns out to be the criminal himself; his vocal affection seems to be an irrelevant matter, attributed to him solely for the purpose of providing the book with a non-committal and alluring title.

When Bulwer wrote "The Coming Race," basing it upon his conception of "vril," a means of destruction so potent and far-reaching as to make warfare henceforth impossible, he set the model for a long line of romantic inventions founded on the same general idea. The latest of these inventions is "The Man Who Ended War," by Mr. Hollis Godfrey, and the author's "vril" takes the form of Hertzian waves, which are brought under such control that they may be projected from any distance to fall upon a given object, wiping it utterly and instantaneously out of existence. The force acts upon metals only, which are at once dissipated by its attack. Having perfected his invention, the hero (if we may apply that title to one who works in secret and makes practically no appearance upon the scene) notifies the governments of the great powers that he will, unless disarmament is effected within a year, proceed to destroy one by one all the battleships of the world. The communication is treated lightly enough until the year passes, and then, as one battleship after another is mysteriously annihilated, it becomes a subject of pressing concern. The climax is reached when two great navies, arrayed in battle-line against one another, are destroyed before they have got fairly into action. Meanwhile, three light-hearted young people, being a brother and sister who are electricians, and a newspaper reporter who is in love with the sister, are engaged in fathoming the mystery, and in tracking the agent of destruction. Science, good luck, and inspiration, all aid them in the task, and they are on the point of success when the annihilation of the fleets brings the nations to their senses, and a plan of general disarmament is adopted. The ingenious inventor is disposed of at the moment when his figure stands revealed. He is, figuratively speaking, "hoist by his own petard," since he becomes a victim of the very force which he has wielded for the destruction of others. This is a convenient outcome, but it would otherwise be difficult to know what to do with him.

A man unjustly sentenced for a crime of which he is innocent contrives to escape from

his Arizona prison, and wanders far into the desert. He hides in a remote oasis, with a burro for his only living companion, and lives a Robinson Crusoe existence for some years. Incidentally, he discovers a gold mine in his retreat. During this season of solitude, he undergoes both physical and moral regeneration; and when he at last ventures forth into the civilized world, he is endowed with renewed health and an altruistic purpose before unknown to him. Then a young woman comes into his life, and makes it worth while. As a matter of poetic justice, the scoundrel who had been the cause of the unjust conviction gets his desert, and evidence turns up which clears the name of the hero. This is the substance of Miss Adeline Knapp's "The Well in the Desert," a story in which the rough realism of frontier life in the Southwest is curiously blended with delicate sentiment and spiritual motive. The combination is effected with singular skill, and the product is deeply interesting, equally so whether we view it as a picturesque and dramatic recital of incident or as a study of the development of a human soul.

WILLIAM MORTON PAYNE.

HOLIDAY PUBLICATIONS.

II.

ESSAYS AND GENERAL LITERATURE.

"Why has the reign of peace and good-will upon the earth been so long delayed?" asks Dr. Crothers in the opening essay of his collected pieces entitled, as a whole, "By the Christmas Fire" (Houghton). This question the five bright and suggestive essays of the book may in a general way be regarded as attempting to answer, although the fourth, on "The Ignominy of Being Grown-Up," is rather entitled to be ranked as pure literature, delightfully guiltless of a purpose except to amuse. The others — "The Bayonet-Poker," "On Being a Doctrinaire," "Christmas and the Literature of Disillusion," and "Christmas and the Spirit of Democracy" — chime in very well with this holiday season of peace and good-will and of attempts (on the part of the Salvation Army and others) to promote the happiness of the many and hasten the coming of the millennium. But the fortunate ones who, with large means or commanding abilities, are dealing telling blows at poverty and wrong, are not encouraged in self-complacency. The Spirit of Democracy, we read, "laughs at the pretensions of the Strong and the Wise and the Rich to have created the things they possess. They are not the masters of the feast. They are only those of us who have got at the head of the line, sometimes by unmanly pushing, and have secured a place at the first

table. . . . They are not benefactors, but beneficiaries." A symbolical frontispiece and other ingenious drawings, from the pencil of Miss Frances Bassett Comstock, adorn the book.

In a small volume most inviting to bibliophiles not yet so desiccated as their parchment or papyrus treasures, Mr. Austin Dobson has reprinted sundry short, light, and often amusing pieces in prose and verse that were originally published in various periodicals. "De Libris" (Macmillan) is the book's short and sufficient title. Scraps of curious and interesting book-chat alternate with exquisite fragments of Dobsonian verse. Here are a few headings from the table of contents, to whet the appetite:—"Some Books and their Associations," "The Passionate Printer to his Love," "A Pleasant Invective against Printing," "The Books of Samuel Rogers," "Fresh Facts about Fielding," "Cross Readings—and Caleb Whitefoord." Caleb Whitefoord, let us add in explanation, wrote in 1766 a letter to Woodfall's "Public Advertiser," complaining of the miscellaneous, unconnected, and altogether profitless character of newspaper reading matter, and suggesting that more pleasure and quite as much profit could be derived by reading straight across the page, regardless of column divisions. He then gave examples of the sprightly and astonishing news items thus discovered in even the dullest sheet: as,—"Yesterday the new Lord Mayor was sworn in and afterward toss'd and gored several Persons." Delicate line drawings from various sources enliven this enjoyable volume. That it is often reminiscent of the eighteenth century was to be expected from its authorship.

Quaintly archaic is the sub-title of Mr. Arnold Haultain's treatise on "The Mystery of Golf" (Houghton). It reads thus: "A brief Account of Games in general; their Origine; Antiquitie; & Rampancie: and of the game ycleped Golfe in particular: its Uniqueness; its Curiousness; & its Difficultie; its anatomical, philosophicall, and moral Properties; together with diverse Concepts on other Matters to it appertaining." That is a *tour de force*, surely enough; but little attempt is made to carry the archaisms through the book. It is simply a present-day golf-enthusiast's enamoured account of the delights of his favorite pastime. The half-dozen pages given to "The Origin of Games" do not suffice to take one very far back into the investigation of the play-instinct in man; nor are the remarks on the "anatomical, philosophicall, and moral properties" of golf unfathomable in their profundity. But the well-conceived and cleverly executed little treatise is amusing, especially to golfists; and if they wish to own it they should take early action, as the edition is "strictly limited." The author, be it noted, is not a Frenchman, despite his name; he is described as "an Anglo-Indian by birth, who has been for many years the literary assistant and co-worker of Mr. Goldwin-Smith, in Toronto, Canada." The book, like the series of limited editions to which it belongs, is a beautiful piece of work.

The delicate banquet of choice literature which Mr. Mosher sets before his guests every year is always awaited with eager interest by the lover of books. This year its *pièce de résistance* is a superb edition of "The Poetical Works of Oscar Wilde," a volume for whose beauty of mechanical production and painstaking editorial equipment it would be difficult to find words of praise that should be exaggerated. Every detail of this edition is marked by faultless taste, and the volume is a delight to the bookish sense. It is, moreover, a definitive edition, for it includes all the poems before published, and two dozen hitherto uncollected pieces. The "Poems in Prose" are also included. There is an editorial introduction, a bibliographical index, and a set of facsimile title-pages of the original editions. A portrait, dated 1892, is the frontispiece. A dozen smaller books are also included in Mr. Mosher's output of the present year. Of these, none is more welcome than that which gives us Eugene Lee-Hamilton's "Sonnets of the Wingless Hours," a work that seems fairly assured of a lasting place in our literature. Mr. John Vance Cheney's "The Time of Roses" is a volume of thirty-five (Shakespearean) sonnets, with lyrics interspersed, which quicken our sense of the charm of this delicate melodist. Three English poets who have recently died—Henley, Lionel Johnson, and Francis Thompson—are represented, the two former by volumes of selections, the last by a single poem, but his most famous one, "The Hound of Heaven." Wordsworth's "Immortality" ode is another single-poem booklet. The poetry of a primitive age is represented by that fourteenth-century gem, "The Pearl," done into modern English and provided with a critical introduction and a bibliography by Miss Marian Mead. The rest of Mr. Mosher's offerings are prose: Hazlitt's "Liber Amoris" heads the list, and has for a suitable companion "Ann: A Memory," by De Quincey. Then there are "Three Legends of the Christ Child" and "Nature Thoughts," being two little books by "Fiona Macleod," and, last of all, "Toward Humanity," a selection of brief passages from the writings of Robert G. Ingersoll. On the whole, we should say that it would be a difficult taste that could not find satisfaction in some part of the *menu* which Mr. Mosher has provided for this season.

TRAVEL AND DESCRIPTION.

In two large octavos, "The Rivieras of France and Italy" by Mr. Gordon Home, and "Venetia and Northern Italy" by Mr. Cecil Headland, the Macmillan Co. begin a series called "Old World Travel," which is designed to include books on Italy, Greece, Palestine, and Egypt. "It is hoped," says the announcement, "that the various volumes will not only prove welcome to the traveller during his visit, and serve as pleasant reminders of bygone days, but will also bring the different districts vividly before the minds of those who are unable to leave home." The volumes at hand, are well fitted to fulfil this destiny. Both are illustrated in color—

clear, brilliant Italian color — from paintings by Mr. Home, and both contain also numerous black-and-white reproductions of his drawings. Both give — usually in outline, sometimes in detail — the history of places described, and both avoid dreary enumerations of hotels, trains, and other mechanical matters. Mr. Home says of the Riviera that it “may be described as a collection of jewels strung together at irregular intervals on a rough mountain chain”; and he deprecates the fact that the English have disregarded the jewels at the eastern end of the chain, especially the Gulf of Spezia, and Lerici. He conducts the traveller from Marseilles to Pisa, stopping at every point of beauty, and projecting its present charms against a carefully studied background of the past. The stay-at-home reader will perhaps wonder if this background is not too intrusive; but the traveller who uses the volume on the spot will be grateful for all the facts given. Mr. Headland says of his book that “it deals in outline with the history, architecture and art of the towns of Northern Italy which lie within the triangular plain bounded on the north by the Alps, on the west by the Appenines, and on the east by the Adriatic Sea.” Beginning with the Lombard Lakes, “the Gates of Italy,” he opens the whole region to the appreciation of the art-lover and the traveller. He writes delightfully, and his characterizations are so clear and beautiful that they linger in the mind. If the additional volumes of the series unite as well as this the artist’s vision with the tourist’s zeal, they will become, as the publishers desire, “indispensable to the traveller.”

Mr. Frederick S. Dellenbaugh has shown no unseemly haste to rush into print with his account of the important Powell exploring expedition down the Green and Colorado Rivers, in which he took part nearly forty years ago. But now, Major John W. Powell and Prof. Alvin H. Thompson, the leaders of the enterprise, being dead, and no one else likely to leave on record a full account of this memorable and at times dangerous piece of inland waterway exploration, he at last overhauls his diaries and notes, and collects other related matter, to furnish a substantial and extremely interesting volume on the subject. He names his book, “A Canyon Voyage: The Narrative of the Second Powell Expedition down the Green-Colorado River from Wyoming, and the Explorations on Land, in the Years 1871 and 1872.” The first Powell expedition was made in 1869, and of this, as well as of the second expedition, Major Powell wrote an official report in his well-known “Exploration of the Colorado River of the West, 1869-1872,” which, however, goes into no such details as Mr. Dellenbaugh has favored us with in his work. He calls the book “practically volume two” of his earlier “Romance of the Colorado River,” and it might almost as well be considered a supplement to his “Breaking the Wilderness.” No one could well be more at home in his subject than Mr. Dellenbaugh. His illustrations, half a hundred in number, are

chiefly from photographs, and are clear and good. There is a colored frontispiece of the Grand Canyon, and a serviceable index. The volume is handsome and strongly made. (G. P. Putnam’s Sons.)

Tourists to Spain, and also those whose travels are of the fireside sort, will find in “Southern Spain” (Macmillan), as chromatically illustrated by Mr. Trevor Haddon and described by Mr. A. F. Calvert, a sumptuous and well-informed handbook. It is to the pictures rather than to the letterpress that the modest author himself calls the reader’s appreciative attention, and they certainly are a conspicuous feature of the book, being seventy-five in number, all full-page and all most strikingly colored — too strikingly, in fact, one might maintain. But something must be allowed for impressionism in the treatment of life and landscape in the sensuous, sunny South. A few words from Mr. Calvert’s preface will indicate the plan and purpose of the volume. “Few travellers,” he says, “have leisure enough to traverse the wide realm of tawny Spain in its every part. Those who must confine their attention to a single province naturally select Andalusia, where all the Northerner’s preconceptions of the South find realization. . . . The present volume, mainly the embodiment of personal impressions and observations, is intended partly to supply the place of a guide-book to this part of the Peninsula, and with that object I have brought together as much of history, art, and topography as the traveller is likely to assimilate.” The book is uniform with Mr. Edgar T. A. Wigram’s “Northern Spain,” and is provided with a good map.

Miss Esther Singleton has added a volume called “Great Rivers Described by Great Writers” (Dodd, Mead & Co.) to the numerous compilations she has already made. Even to a person who had thought of rivers as furnishing a possible subject for a book, it must be a surprise that there was such a wealth of material to draw from. Victor Hugo’s glowing words repeat his impressions of the Rhine and the Loire; Dickens tells of a trip down the St. Lawrence (was he so fair to it because it is more Canadian than American?); Pierre Loti pictures the Ganges, Thoreau the Concord and the Merrimac, and Mrs. Richings the Irrawaddy. All the rivers of the earth which are great either in size or in association are described by competent writers. It is a disappointment to find Mark Twain barred from the Mississippi, but perhaps that was a case of “no bottom.” The accounts are various in character, some statistical and some impressionistic, and they show entertaining variety of style, the height of dignified propriety being reached by Dr. Timothy Dwight, who notices in the Connecticut “a frequency and elegance of meanders, and an absolute freedom from all aquatic vegetables.” But for all the “personal importance” of the mightily flowing streams, the little Oise brings the reader the happiest memories, because it won Stevenson to sing its praise. Fifty excellent half-tones enforce the vividness of the descriptions. — Another volume

in the same series is devoted to "Switzerland Described by Great Writers," and again shows Miss Singleton's careful editing. The first division of the book deals with the country and the race, the second with their history, the third with Alpine climbing, the fourth is descriptive purely, the fifth sets forth social life among the Alps, and the last is devoted to statistics. The names of Ruskin, Tyndall, Goethe, and Victor Tissot are in the list of writers. Mr. Edward Whymper's exciting account of the first ascent of the Matterhorn alone makes the book notable. The many half-tone illustrations give beautiful views of mountains and lakes.

Miss Lilian Whiting disclaims for her fascinating volume on "Paris the Beautiful" (Little, Brown, & Co.) any pretense of being a complete study of the city, but says it is "a little record of the crystalized enchantment of many springtimes and early summers" spent there. It is, in truth, just such a record as actual and would-be lovers of Paris will welcome, because it shows the city not only in its outward fairness but in its beauty of intellectual and artistic achievement. Nor is it a "little" record, for the four hundred pages are literally packed with what one would most wish to know about streets, buildings, paintings, statues, men, and events. Most unique and satisfactory of all, it pictures Paris in its activity to-day. The work that is being done by scientists is reported as if from the laboratory, and that of artists from the Salons of last spring. Men like Rodin, Richet, the scientist Landor, and many others, are described in connection with labors now in hand. Miss Whiting's spirit is that of enthusiastic admiration of the Parisians, whose chief characteristic she considers is "imaginative intensity"; and admiration also of the city, whose atmosphere she finds not one of frivolity and wickedness, but of "light and color, of the keenest and most sympathetic human response in joy or sorrow,—an atmosphere, too, that is peopled with lofty visions and with ideals of loveliness." The volume is acceptably bound in cloth, with a vista of the Bois de Boulogne in color on the cover, and numerous half-tone illustrations, many of them from recent paintings.

The serious-minded go to Egypt to see the Pyramids and study inscriptions. But even they — and still more all frivolous travellers who go to Egypt, and elsewhere, for amusement — will appreciate Mr. Lance Thackeray's effort to picture and describe "The Light Side of Egypt" (Macmillan). Mr. George Ade, in a brief but pungent preface, characterizes the book thus: "For a real picture of Egypt — prop up the dusty antique in the background, put bewildered tourist into foreground, then flood with sunlight. This is what Mr. Thackeray has done." Crafty dragoman, "very good donkey," and easy-gaited camel are also conspicuous and entertaining foreground features. Mr. Thackeray's comments on his pictures allow none of their amusing implications to escape the eye of the reader, so that his appeal is by no means limited to those who have climbed the Pyramids themselves (see illustration

entitled "The Climbers") or engaged in an involuntary game of cup and ball — the "camel's favorite game." Especially will it be valuable to persons who are planning to visit Egypt in the near future, and are not averse to seeing themselves as others may see them and getting all the possible fun, as well as profit, from the adventure.

No writer on American birds is more thoroughly at home in his subject than Mr. Frank M. Chapman, Curator of Ornithology at the American Museum of Natural History, and author of several well-known works on the bird-life of our continent. His latest book, "Camps and Cruises of an Ornithologist" (Appleton) is the fruit of seven years of field work in which, he tells us, he has devoted the nesting season of birds to collecting specimens and making studies and photographs on which to base a series of what have been termed "Habitat Groups" of North American birds, for the Museum. Two hundred and fifty photographs from nature have supplied pictures for the book; and in photographing the birds care has been taken to provide a suitable background. Great panoramic views, some of them twenty-eight feet in length, have been painted to give in each case the characteristic shore, marsh, prairie, plain, desert, forest, or mountain height, as the proper haunt of the bird or birds before the camera. The descriptive matter has, of course, been prepared with equal attention to accuracy, and the whole is a notable contribution to bird lore.

As long as rivers run down to the sea the Rhine will continue to be a favorite stream with travellers and nature-lovers. No river is so rich in both natural beauty and historic and legendary association. Not even the Tiber or the Thames or the Danube fills so large a place in song and story, in politics and history. Mr. H. J. Mackinder's book on "The Rhine" (Dodd), illustrated in color after Mrs. James Jardine, is a substantial and handsome volume, historical and descriptive, tracing the course of the great river from its origin in the Grisons to its many-mouthed discharge in the Netherlands, and bestowing a side glance on some of the river's chief tributaries. Physical geography, political history, and romantic legend contribute each its share toward the making of the book. The colored views have the merits and the faults of such attempts to catch the hues of nature in the pages of a printed volume; but some of the plates are at least pleasing in effect. The work shows careful study and patient labor, and is good to read by itself or to use as a supplement (even though a "colored supplement") to Murray or Baedeker. The two elaborate maps of the Rhine basin (northern and southern sections) and the four simpler charts of smaller districts are valuable additions.

"New Zealand, painted by F. and W. Wright, and described by Hon. William Pember Reeves, High Commissioner for New Zealand" (Macmillan), carries us to a land little familiar to general travellers, but much written about of late, and sometimes represented as all but utopian in its admirable labor laws and enlightened manners and customs. Mr.

Reeves takes pleasure in referring to the enviable lot of the New Zealand laborer and artisan, and quotes the testimony of Mr. Keir Hardy, who, "after a tour round the Empire, deliberately picks out New Zealand as the most desirable country for a British emigrant workman." The reading matter of the book, divided into seven chapters, deals with country life, sport and athletics, the fast disappearing forests of the colony, the outlying islands, and other matters, with a concluding word to the tourist. Seventy-five illustrations, each having as many colors as Joseph's coat, give an aspect of gaiety to this sober but interesting account of a far distant country. A folded map at the end of the book helps to a better understanding of New Zealand geography.

Miss Anne Hollingsworth Wharton has an agreeable way of making her European travels narrate themselves in the conversation or letters of various fictitious or disguised characters endowed with wholesome curiosity and with alertness of observation. The characters are also well-read and, in general, of the literary habit of mind. "An English Honeymoon" (Lippincott) treats of certain favorite haunts of England very much as the earlier "Italian Days and Ways" pictured pleasantly a number of scenes and events in the travels of three women in Italy. Mrs. Walter Leonard, in the later book, is supposed to describe her wedding journey in a series of letters to her friend Mrs. Allan Ramsay. Canterbury, York, Warwickshire, Cornwall, the Lake region, the Land of Lorna Doone, and other districts rich in tradition and historic or literary association, are visited by the happy pair, who also devote some time to their kodak, or otherwise procure a number of very good photographs of scenes visited, and reproduce them for the reader's benefit in the book. It is an attractive volume and written in Miss Wharton's best style.

So acceptable to book-buyers have Mr. Gordon Home's pictures and descriptions of Yorkshire scenes proved themselves that he is encouraged to collect and issue in one generous volume his three smaller works treating of different parts of that largest of the English counties. "Yorkshire" (Macmillan) is uniform in general appearance and in excellence of workmanship with the other similar works issued from the same press. It is preëminently a picture-book, having seventy-one brightly-tinted illustrations, as well as a map of the region described. The pages given to Whitby and the adjacent stretches of coast recall Lowell's love of the old red-roofed town and its abbey, which became very familiar to him in the last summers of his life. Scarborough, with its castle, and with its curious story of the mayor who was once tossed in a blanket, is another interesting place. Mr. Home knows well how to give variety of interest to his pages—pages, too, that are admirably printed in the clearest of Scotch-face type.

The "Greater Abbeys of England" (Dodd) receive a worthy tribute in the goodly volume by Abbot Gasquet, illustrated in color after Warwick Goble. The book is devoted to the history of these build-

ings, not to the more frequently considered subject of their architecture. If the general reader is not interested in all the details of the revenue and estate of the monasteries in their times of prosperity, he is profoundly glad of a book which brings together the facts of their building—and alas! in most cases of their partial destruction also—and which holds consistently to the subject with which it intends to deal. Canterbury, Tintern, Westminster, and all the others, will seem even more wonderful to him when he views them through the ideal perspective of their legendary and historic past. The pictures of them in this volume, even of those most pathetically "ruined, dismantled, and time-worn" are very beautiful, and a possession in themselves.

Generously illustrated from photographs, paintings, and old prints, Mr. Frederick W. Watkeys's two-volume work on "Old Edinburgh" (L. C. Page & Co.) is an attractive and serviceable book of its kind. The character of the work is more specifically indicated by the sub-title, "An account of the ancient capital of the kingdom of Scotland, including its streets, houses, notable inhabitants, and customs in the olden time." The outcome, as the author explains in his preface, of a recent pleasant sojourn in the Scottish capital, his book will be a welcome companion to other sojourners and of interest to intending visitors. It makes no claim to being exhaustive, nor does it seek to supersede older and more learned historical accounts of the famous city. "Rather," says the author, "has it been my intention to bring before the reader the principal and interesting events in the history of the Old Town which have made her famous. With these has been given some account of the manners and customs of her old-time citizens, together with certain details relating to the ancient life of the city, which are not obtainable without considerable research among antiquarian lore." Wilson and Chambers have been drawn upon for much information. Especially interesting are the chapters on the Castle, the Canon-gate, literary Edinburgh and the University, the old Tolbooth, and old manners and customs.

"Washington: the City and the Seat of Government" (John C. Winston Co.) is a compact, useful, and also ornamental volume from Mr. C. H. Forbes-Lindsay's practiced pen. History and description, and sufficiently minute details concerning our governmental machinery, are relieved with numerous agreeably tinted photographic views of principal buildings and places of interest. The pages that treat of journalism in Washington, the educational institutions of the city, the Library of Congress, and other matters relating to learning and literature, are especially inviting. The chapter on the social life of the capital is also good reading, but (best of praise) too short. Of importance to the antiquary are the appended reminiscences of one Christian Hines, who was twenty years old when the city was founded, and died in his ninetieth year, leaving behind him some memoranda descriptive of early Washington and its buildings. These notes, first

published in his eighty-fourth year, are now made more easily accessible in Mr. Forbes-Lindsay's book.

BIOGRAPHY AND MEMOIRS.

The fierce light that beats on a throne seldom spares the near relatives of that throne's occupant. Napoleon's brothers and wives have received their share of attention from the historian, and his mother and sisters are the subjects, collectively or singly, of several French studies in minute biography. But in English there has been little attempt to make us intimately acquainted with "Madame Mère" and her three daughters, Elisa, Pauline, and Caroline. Now, however, Mr. H. Noel Williams sees his opportunity and offers us two substantial volumes on "The Women Bonapartes" (Scribner). His previous studies in French female biography have fitted him for his present task, and he seems to have undertaken it with zeal and relish. The treatment of his theme is chronological, and necessarily introduces many important characters, both male and female, besides the Bonaparte ladies. The events of the period also call for due mention, so that the work is really an account of the life and times of Napoleon from a fresh point of view. The numerous portraits and other illustrations are all that could be desired.

"Cornish Characters and Strange Events" (Lane) industriously compiled by Mr. S. Baring-Gould, and adorned with "sixty-two full-page illustrations reproduced from old prints, etc.," is a volume of nearly eight hundred pages filled with all sorts of curious matter. In general arrangement it is a collection of biographies of those Cornish celebrities who have escaped interment in the National Cemetery so ably planned and laid out and filled by Leslie Stephen and his successor in the editorial chair. Cornwall's comparative isolation, as the author remarks, "has tended to develop in it much originality of character; and the wildness of the coast has bred a hardy race of seamen and smugglers; the mineral wealth, moreover, drew thousands of men underground, and the underground life of the mines has a peculiar effect on mind and character." A forty-three-page index conveys some idea of Cornwall's wealth in noteworthy characters. How the subject could have been more exhaustively treated, the reader of this thick octavo would find it hard to indicate. In form and substance it is a companion volume to the author's "Devonshire Characters and Strange Events."

From the pen of Sir Walter Scott's great-granddaughter, the Hon. Mrs. Maxwell-Scott of Abbotsford, there comes a well-written, clearly-printed, and handsomely illustrated biography of "Madame Elizabeth de France, 1764-1794" (Longmans). The "angelic Princess," youngest sister of Louis XVI., has probably never been so engagingly presented to English readers as now by Mrs. Maxwell-Scott; and she has moreover based her narrative on contemporary and other French authorities whose writings, as a whole, have not been available to earlier students in this field. The life and times of Madame

Elizabeth are not wanting in dramatically effective incidents, and the writer has turned them to good account, especially in the chapter describing the tragic end of her heroine. Fourteen illustrations, four of them colored, are scattered through the book, and an index, a list of authorities consulted, and occasional footnotes are also provided.

Some people, including Charles Lamb and Mr. Crosland, cherish a constitutional antipathy for the inhabitants of North Britain; but a good many others find something exceedingly winsome in the Scotch character. To these others a new edition of Dean Ramsay's "Reminiscences of Scottish Life and Character" (McClurg), with some very lifelike and often, in a sober, quiet way, delightfully humorous, illustrations in color by Mr. H. W. Kerr, will be welcome. As a rule, books of jokes are, for uninterrupted perusal, rather tiresome reading; but this famous collection of Caledonian traits and humors and oddities has sufficient body and substance, enough connecting tissue, so to speak, to make it capable of yielding sustained enjoyment. Not the least remarkable feature of it is its objective and detached manner, even though it is from the pen of a thoroughbred Scotchman. The author recognized — no one better — that cautious and canny element in his countrymen which is so often turned to ridicule by outsiders. "Can you play the fiddle?" was once asked of an unmusical Scot, and his finely non-committal answer was that "he couldna say, for he had never tried." This and all the other peculiarly Scottish idiosyncrasies and obstinacies and whimsicalities are most entertainingly illustrated in the book.

A "new and revised edition" of Mr. H. Noel Williams's "Madame de Pompadour" (Scribner), first published six years ago, has made its appearance. As this is the only formal biography in English of Louis XV.'s accomplished and skilful favorite, it is not surprising that it should run into a second edition, especially as it is written in an agreeable manner and at the same time bears evidences of careful and scholarly workmanship. Besides other claims on the world's attention, Madame de Pompadour was the prime mover in the establishment of the Sèvres porcelain works, and in the founding of the Ecole Militaire, which in its twenty-seven years' existence furnished France with many distinguished military commanders, including Napoleon. As the author further reminds us, "she protected Voltaire and Montesquieu, rescued the elder Crébillon from poverty and neglect, encouraged Diderot and d'Alembert in their herculean labours, and made the fortune of Marmontel"; so that, whatever may have been her faults, she has certainly deserved well of the republic of letters. A portrait, engraved from Boucher's painting, serves as frontispiece.

HOLIDAY FICTION.

"The Ruby of Kishmoor" (Harper) gives full play to Mr. Howard Pyle's gift for inventing wild adventures, while the nine illustrations in color show

his matured pictorial art at its best. Jamaica is the scene of the story. There the splendid ruby of the Rajah of Kishmoor is the centre of a romantic tale in which pirates of the high seas mingle with Quakers from Philadelphia, mysteriously lovely women, and desperate villains with one eye, silver ear-rings, or a broken nose to distinguish them from peaceful citizens. In the end the ruby goes a-begging, for Jonathan Rugg turns his back on fabulous wealth and tropical romance to marry a Philadelphia Quakeress and live quietly and happily ever after.

The Countess Diane, in the novelette named after her, walks barefoot on a Breton beach, is kidnapped and carried off in a motor-car by a terrible Russian Prince, is pursued and rescued by two benevolent American automobilists, one of whom speedily finds himself desperately in love with her, in spite of the ill-fitting peasant costume in which she has disguised herself. Needless to say, the tale furnishes plenty of excitement, while colored pictures and decorations by Mr. John Rae, and a dainty cover, make of it a very attractive gift-book. (Dodd, Mead & Co.)

No part of General Lew Wallace's "Ben-Hur" could better serve the purpose of spirited illustration than that descriptive of the chariot-race and the events immediately preceding. In a thin octavo, entitled "The Chariot-Race from Ben-Hur" (Harper) this fragment of the popular novel is republished with four colored pictures designed by Mr. Sigismond Ivanowski — not counting the blue-and-gold cover illustration showing the four-horse chariot in full career. The frontispiece represents the victorious *quadriga* straining for the goal and leaving a confusion of inter-tangled rivals in the rear. The next picture shows us Ben-Hur leading forth for trial the horses he is to drive. Then comes the scene where the memorable wager on the race is accepted; and finally we have a group of eagerly expectant faces watching in agonizing suspense the progress of the competing chariots.

Mrs. Hugh Fraser's "The Heart of a Geisha" (Putnam) is the sweetly pathetic story of a Japanese dancing girl, whose wit and beauty saved her lover's life. Colored border designs are gay with lanterns, flowers, and Japanese garden scenes. Every alternate page is devoted to a small picture of some Japanese flower, and a photogravure frontispiece adds a touch of elegance to the book.

ANTHOLOGIES AND COMPILATIONS.

The success of Mr. E. V. Lucas's anthology of English letters, "The Gentlest Art," has inspired the publishers (Macmillan Co.) to issue a companion volume devoted to the productions of American letter-writers. Miss Elizabeth Deering Hanscom is the editor, and the title is "The Friendly Craft." The division headings and the titles for the separate letters have a decided Lucas touch, and the choice of material is based on the personal appreciation of the editor that puts Mr. Lucas's work so far above that of the mechanical compiler. As for the letters, all patriotic

Americans will be proud to find that the epistolary art has flourished so gaily amid the bustle and hurry of the New World. Everyone who owns "The Gentlest Art" will want "The Friendly Craft" to place beside it on his shelves.

A group of poetical anthologies in dainty bindings may properly be counted among the year's gift editions. "The Rose-Winged Hours" (Longmans) is the suggestive title that Mr. St. John Lucas has chosen for his collection of English love lyrics. It is not intended to be complete, but is merely, as Mr. Lucas describes it in the preface, "a garland of familiar flowers" meant to appeal to the jaded taste of a public too hurried to cull the flowers of poetry for itself. The book is prettily bound in blue and gold, with decorated end-papers. — An anthology that will appeal to nature-lovers and especially to bird-students and lovers is "The Bird in Song" (B. W. Dodge & Co.), edited by Robert Sickert. A photogravure of the king of birds forms the frontispiece. The poems comprising the collection are, with one or two exceptions, from English sources, the range of dates extending from Shakespeare to Tennyson. — Many famous poems, from Gilbert's "Bab Ballads" to Hood's "Song of the Shirt," first saw the light in the London "Punch." Mr. Francis C. Burnand has taken advantage of this fact to collect some "Poems from Punch" not so well known as those just referred to but well worth knowing. His book is issued as a new volume in Messrs. H. M. Caldwell Co.'s "Remarque Series," a popular miniature edition.

There is certainly no lack of attractive year books for 1909. Mr. Wallace Rice is the compiler of two, "The Washington Year Book" and "Catchwords of Patriotism," both published by Messrs. A. C. McClurg & Co. The former is a companion volume to the "Lincoln Year Book" of last year. The maxims and morals of "the Father of His Country" are embellished with marginal sketches in tint, and the cover is adorned with tiny silhouettes of the first President. The patriotic "catchwords" are printed on pages whose borders show the American eagle, and Simmons's picture of Liberty forms an appropriate frontispiece. — "The Carolyn Wells Year Book" (Holt) of "old favorites and new fancies" will help to make 1909 more amusing for almost anyone. There are verses, anecdotes, "twisted" proverbs (nonsense and fun for all seasons), with pictures by a variety of artists, including Mr. Oliver Herford. — "Keep up Your Courage" (Lothrop, Lee & Shepard Co.) is the alluring title of Miss Mary Allette Ayer's book of quotations. The sub-title, "Keynotes to Success" will suggest the character of its quotations, which, while they are not arranged for special dates, are meant to serve the same general purpose as the regular year books. — "The Pleasant Thought Year Book" (Holt) is compiled by Mr. R. J. DuBois, who has gleaned its contents in many delightful literary byways. The small size of the volume will commend it to many, and its bright cover and clear print will please others.

Not the least valuable, though possibly the smallest volume in the year's crop of Lincoln books, is "The Wisdom of Abraham Lincoln" (A. Wessels Co.), being extracts from Lincoln's speeches, state papers, and letters. The make-up of the volume is exactly similar to "The Pocket R. L. S.," a fact which attests to the good taste, but scarcely to the originality, of the publishers.

"Catchwords of Friendship" (McClurg) is a collection of two hundred wise and witty sayings about the making, keeping, and value of friends. Each page is decorated, and the frontispiece, title-page, and end-papers are printed in two colors, which gives a holiday touch to the little book.

HOLIDAY EDITIONS OF STANDARD LITERATURE.

It is twenty-one years since the poet-naturalist (he was a novelist also, as well as a miscellaneous contributor to periodicals), Richard Jefferies, died at the age of thirty-nine, leaving an astonishing number of books to his credit, the majority of them dealing with those aspects of nature and forms of wild life with which he had early cultivated a loving familiarity. There are now republished, with appropriate illustrations in color, two of his most characteristic and interesting works, "The Life of the Fields" and "The Open Air" (Lippincott). Miss Maud U. Clarke furnishes colored illustrations for the former, and Miss Ruth Dollman for the latter. The drawing is good, and the coloring sometimes shows much painstaking skill, but necessarily has its faults in the printed reproduction. However, the pictures do bring back the country air and scents and sounds. It was in 1884 that "The Life of the Fields" first appeared in book-form with prefatory acknowledgment to those periodicals from which the several chapters were reprinted. The republication now, without date, of this preliminary acknowledgment conveys (however unintentionally) an impression of first publication—to the unwary. The reprint is timely; nature study is in vogue; and Jefferies is almost as pleasant to read as is our own poet-naturalist whose name has long been a household word.

Mr. George Alfred Williams, who has already illustrated Dickens's "Carol" and "Cricket," and other selected portions of his works, now turns his skilful hand to the pictorial interpretation of "The Chimes" (Baker & Taylor Co.), providing for this ever-popular Christmas story six full-page illustrations in color, four in black and white, and a number of smaller line drawings in the text. An introduction from his pen traces the history of the tale from its conception in September, 1844, to its completion in November, its illustration by the four celebrated artists, Leech, Doyle, Stanfield, and Maclise, and its publication in successive editions, of which the later ones have been illustrated by artists whom he thinks even more in sympathy with the human quality of Dickens's work than were the illustrators who were his friends and contemporaries. Mr. Williams has studied his predecessors' efforts in the difficult task

of depicting the Dickens characters; and while one would hesitate to affirm that he has on the whole surpassed them, he has certainly given us pictures that have character and are pleasing. A handsomer edition of "The Chimes" could not well be asked for.

"Tales by Edgar Allan Poe," with colored illustrations by Mr. E. L. Blumenschein, is a handsomely printed, wide-margined, but somewhat inflexibly bound volume from the house of Duffield & Co. The words "Centenary Edition" on the title-page remind one of the near approach of that wonderful year in which Poe and so many other celebrities were born. Seven of the best known tales are selected, and each is provided with an appropriately weird and horrible picture, both the drawing and the coloring doing their best to intensify the shivers and the shudders of the spellbound reader. Especially gruesome is the design accompanying "The Masque of the Red Death." The pictures as a whole are like nothing on or under or above the earth, but so are the stories, for that matter; hence their reciprocal fitness.

Three of the most popular of the Waverley novels—"Ivanhoe," "Kennilworth," and "The Talisman"—have been issued by the J. B. Lippincott Co. in a handsome holiday edition. Each volume contains twelve beautiful full-page illustrations in color, from drawings made especially for this edition. The type is both readable and attractive, the paper of fine quality, and the binding of dark red cloth, with decorations in gold leaf, is rich and appropriate. Prefaces by the Hon. Mrs. Maxwell Scott of Abbotsford add to the interest of the edition, which is well worthy of Scott's best work.

Longfellow's "Song of Hiawatha" is reprinted in the so-called "Minnehaha Edition" by Messrs. Rand, McNally & Co. There are many full-page pictures in tint, besides appropriate headings and decorative initials. The canvas cover shows an Indian design reproduced in the gay colors that the Navajo rug-weavers love.—"Evangeline" is issued this year as a companion volume to the "Wooing of Hiawatha," published last winter by Messrs. John W. Luce & Co. Paper and board-covers cleverly simulate birch-bark; there are dainty decorations in colors, and a lacing of leather thongs adds a further touch of novelty to the little book.

"Tennyson's Love Poems" is the title of a compilation arranged by Miss Ethel Harris and published, with illustrations from famous paintings and border designs in tint, by Messrs. Rand, McNally & Co. Over seventy of Tennyson's poems are reprinted. The cover is attractively designed, but the coloring is decidedly crude.

HOLIDAY BOOKLETS AND CALENDARS.

Among the Christmas booklets of serious import, Mr. Hamilton Wright Mabie's "Christmas To-day" (Dodd) will be sure to find many readers. Its theme is the meaning of the old Christmas story for the world of to-day, and it is handled in Mr. Mabie's accustomed easy and readable style. There are

no decorations except on the very attractively designed board covers. — "The Higher Sacrifice," by President David Starr Jordan of Leland Stanford, is published by the American Unitarian Association. Presswork, paper, and board covers are all attractive, and the subject, the free gift of one's best powers to those less fortunate, is well suited to the holiday season, with a new year of life imminent. — President Woodrow Wilson recently made a Baccalaureate address to a class of Princeton seniors on a theme very similar to President Jordan's: the joy of sacrifice. This is now published in a dainty booklet, entitled "The Free Life" (Crowell). — "Quatrains of Christ" (Paul Elder & Co.) is described, in a brief preface by Mr. Julian Hawthorne, as a sort of Christian Rubaiyat. Not only are the stanzas in form like FitzGerald's, but the symbolism is oriental. The spirit, however, is quite different, being reverent, virile, optimistic. A frontispiece, cover design, borders, and initial letters especially drawn, are the decorative features. — "What Does Christmas Really Mean?" is the suggestive title of a little book whose title-page explains that it contains a "sermon begun by John T. McCutcheon, continued by Jenkin Lloyd Jones, and published for Santa Claus by The Unity Publishing Company of Chicago." The McCutcheon cartoon supplies a cover-design and a frontispiece, as well as a point of departure for the text. The page borders suggest Christmas greens. — In "The Sea of Faith" (American Unitarian Association) Mr. Milton Reed shows that there have always been doubts and differences of religious opinion in the world, and that scepticism is not so modern a disease as one might think. His optimistic outlook gives to his essay the appropriate tone for the Christmas season.

A handful of gift-books of an unpretentious but not unattractive sort must be noticed in a group. No one understands the art of writing amusing trifles better than that versatile artist-author, Mr. Oliver Herford. "Cupid's Almanac and Guide to Hearticulture" (Houghton) is the joint production of Mr. Herford and Mr. John Cecil Clay. The latter is responsible for half of the daintily colored illustrations; while the other half, the absurd jingles, and the ingenious descriptions of the Proposal Plant, the Hammock Vine, the Cosey Cornia, and many other flowers and weeds that grow in Cupid's garden, are Mr. Herford's. — Mr. Robert Williams Wood, who last year taught many appreciative readers "How to Know the Birds from the Flowers," has written and illustrated some "Animal Analogues" (Paul Elder & Co.) in which the subtle but unmistakable resemblances between the eel and the elephant, the puss and the octo-pus, the P-cock and the Q-cumber, and others, are deftly set forth in Mr. Wood's characteristically bouyant and convincing style. — "The Smile on the Face of the Tiger" (Bacon & Brown) is the diverting title of a diverting collection of limericks, new and old, the one about the confiding young lady of Niger being accorded the place of honor at the head of the list. The sources are

indicated at the end of the book, the names of well-known "limerickers" jostling those of dignified citizens like President David Starr Jordan and Professor Arlo Bates. — "All in the Same Boat" (Life Publishing Co.), text and pictures by Mr. James Montgomery Flagg, is a made-to-order gift for any friend with a sense of humor and a European trip to look back upon. Diverting quatrains and absurd caricatures depict the familiar types to be found on shipboard, and in some other places too, since the ship is really the world in miniature. — "The Simple Jography; or, How to Know the Earth and Why It Spins" (Luce) acknowledges Mr. Oliver Herford as "editor" and joint illustrator with Miss Cecilia Loftus, whose contribution consists of "imitations of pictures." The book contains many laughable remarks on an amazingly wide variety of topics, including some delicious bits about President Roosevelt. — Hitherto Mr. Robert Seaver has contented himself with illustrating other men's verses; but in "Ye Butcher, Ye Baker, Ye Candlestick-Maker" (Houghton) he has written some quaintly humorous characterizations of old-time types, which are exactly suited to illustration in the antique wood-cut style that he uses so successfully. Spelling, print, paper, border-patterns, and binding are all in harmony with the old-style pictures and text. — The Cynic's Calendar for 1909 (Paul Elder & Co.) is entitled "The Perfectly Good Cynic's Calendar," and Mrs. Ethel Watts Mumford Grant, Messrs. Addison Mizner and Oliver Herford have coöperated in its production. There is the usual assortment of cynically distorted proverbs, and a new feature in the shape of "perfectly good prognostications," their object being to "Enable Everyone to enjoy Everything without Remorse, Expense, or Indigestion." — "Cupid the Surgeon," by Herman Lee Meader, with pictures in color by "Pal," is a treatise on the fine art of love-making, with full directions for pursuing it to a successful finish. Pictures printed in red and a fat Cupid repairing a broken heart on the cover give the decorative touch. (Altamus Co.)

Two fables, "The Little Brown Hen Hears the Song of the Nightingale" and "The Golden Harvest," both by Mrs. Jasmine Stone Van Dresser, are printed together in a small volume, with illustrations in tint, colored page-borders, and cover of Japanese wood-boards with pictorial inset (Paul Elder & Co.). Both fables teach the lesson of patient contentment; the little brown hen knew how to find sweet notes among barnyard noises, and the russet apple-tree hid her sorrow over her green apples that would not redden.

From Mr. T. Hasegawa of Tokio comes a delightful array of Japanese calendars, all made in Japan, and done up in slip covers of Japanese paper or in Japanese boxes. The larger calendars are decorated with modern reproductions of rare old prints. There is a Hokusai calendar, with two prints slipped in so that when the owner is tired of one he may put the other on top; and a Hiroshige calendar to correspond. A beautiful floral calendar has twelve sheets,

one for each month; and there are twelve street scenes in silhouette in a dainty case that has the effect of a frame. For lovers of the grotesque there is a fat and ugly idol, with depending paper streamers which hold the calendar. Panel prints make effective calendars, with a decidedly Japanese air about them. Booklets of various sizes, printed on crinkled paper, with gay decorations, combine the utility of a calendar with the unique interest attaching to a foreign book. Altogether we know of no more artistic calendars than these from far Japan.

Messrs. E. P. Dutton & Co. have followed their usual custom in issuing a large and attractive variety of calendars for 1909, and a number of pretty wall mottoes and cards. The mottoes are most of them illuminated after the style of the old missals, and many of the calendars are in the same style, with Scripture passages or stanzas of poetry on the different sheets. The "Brooks Calendar," with selections from Phillips Brooks's sermons, is a pleasing example of this type. Another "Brooks Calendar," less ornate but more comprehensive, has a pad with a selection for each day in the year. The "Ingoldsby Calendar" and the "Mother Goose Calendar" are very cleverly illustrated in bright colors. "The Lullaby Calendar" and "Our Cats" will appeal, respectively, to lovers of babies and of fluffy angoras. The "Lincoln Calendar" is timely in view of the Lincoln centenary. The "Madonna Calendar," in various sizes to suit different tastes and purses, and the Fra Angelico calendar, are beautiful examples of color-printing. And these are only a few among the many titles which the Messrs. Dutton have to offer.

The object of the "Rubric Series" of Messrs. Duffield & Co. is to reproduce in handy and attractive form some great documents not easily obtainable in any desirable reprints. Two recent volumes contain, respectively, "The Sermon on the Mount" and "Poor Richard's Almanac," printed, like the rest of the series, in two colors, with marginal borders and pleasing covers.

MISCELLANEOUS GIFT-BOOKS.

One can imagine no more delightful subject for an artist's brush than "The Flowers and Gardens of Japan" (Macmillan). Miss Ella Du Cane is the illustrator, and Miss Florence Du Cane furnishes the text. The Japanese theory of landscaping is interesting in all its details — and its details are almost endless. Then there are the temple gardens, planted and arranged with reference to their sacred character. There are the nurseries where the dwarf trees, in infinite variety of size and species, are grown with infinite patience. There are the favorite blossoms, — the plum, the cherry, the chrysanthemum, the wistaria, the lotus, — each with its especially beautiful gardens and the quaint and charming festivals associated with its blossoming time. Surely no excuse is needed for writing a book, — the first of a popular character, — about the

flora of "The Land of Flowers." But if one were needed the pictures would furnish it. The artist has chosen her subjects with regard both for beauty and variety of theme, and the resulting color-plates, printed by the finest modern processes, are exquisite. As a garden book or a book about Japan this one is full of interest.

A series of books devoted to art and literature, and called the "Art and Letters Library" (Duffield & Co.), is inaugurated by three volumes, "Stories of Flemish and Dutch Artists" by Mr. Victor Reynolds, "Stories of English Artists" by Mr. Randall Davies and Mr. Cecil Hunt, and a new and enlarged edition of Mr. T. W. Arnold's translation of "The Little Flowers of St. Francis of Assisi." These initial volumes present excellent examples of book-making, comfortable to the hand as well as delightful to the eye. The cover decorations and the title-pages are replicas, in one case from a manuscript, in the others from books, of the sixteenth century, and arrest attention for their delicate beauty of design. The illustrations are many, and are reproductions, either in four-color process or in black-and-white, of famous paintings. The two art books aim to present in easily available form the best material from numerous old and bulky histories — a list of which is carefully given in each volume. In quality of text, the "Flowers of St. Francis" is wholly different, being a direct translation from a pious MS. which records episodes in the "seraphic life of St. Francis and his companions." The present edition contains, besides numerous illustrations after Giotto and others, some quaint drawings from a fourteenth-century manuscript.

A book of goodly size, and having a quiet elegance of appearance which harmonizes with its subject, is Mrs. Lillie Hamilton French's "The House Dignified: Its Design, Arrangement, and Decoration" (Putnam). Seventy-five illustrations show both exteriors and interiors of palatial American homes, most of them in New York or on Long Island, in which wealth and good taste have joined to produce the best results. The principles which should guide the builders of such homes in planning halls and stairways, in furnishing salons, dining-rooms, and boudoirs, and in selecting fire-places, mirrors, and even lamps, are persuasively set forth. Failures in such matters are tactfully treated in words only, while that which is good is emphasized by photographs. Lovers of beautiful and spacious houses will find their knowledge and enjoyment increased by the volume, while those who are content with more humble dwelling places can learn from its expert criticism much which they can apply to their own uses.

A picture-book full of precious memories to most of us has been made by bringing together all the illustrations, eight hundred and sixty-six in number, that were drawn for the "Household Edition" (1870) of Dickens's works. "Scenes and Characters from the Works of Charles Dickens" is the title of this inviting book, and it is imported by the

Scribners. The artists contributing to that widely popular edition of the then lately deceased novelist's works were Fred Barnard, Hablot K. Browne ("Phiz"), J. Mahoney, Charles Green, A. B. Frost, Gordon Thomson, J. McL. Ralston, H. French, E. G. Dalziel, F. A. Fraser, and Sir Luke Fildes. Their designs are reprinted "from the original wood blocks," and they fill a volume of 584 pages, two cuts appearing on a page, for the most part. The contrast, combined with a certain general resemblance, between the fantastic caricatures of "Phiz" and the more humanly possible creations of Barnard is most interesting. Barnard, in fact, is the leading illustrator of this edition, having supplied pictures for eleven of the twenty-five separate works, while "Phiz" appears only in "Pickwick," and the others in one or in two instances in three works each. It would have greatly added to the interest of the volume if other early illustrators, especially Cruikshank and Seymour, could have been represented with "Phiz"; but that was not in the plan. The scheme was happily conceived, and has been well executed. It is timely too, for there seems to be a decided revival of interest, just at present, in the work of Dickens.

Mr. Will Carleton's name carries so definite a connotation that it is unnecessary to characterize a new volume from his pen. "Drifted In" (Moffat, Yard & Co.) is the rhymed narrative of a journey on a railroad train, with episodic songs developing thoughts by the way. One ballad which will start sympathetic vibrations in many hearts is called "The Auto and the Saint," and tells how a mule who had never been known to kick lost his saintliness at sight of an automobile and kicked it to slivers. When the train is stopped by snowdrifts, the passengers make their own Decameron by each telling a story. These are various in subject, and all is as whole-souled in character as the people themselves. A number of them, such as "The Merry Tennis Girl," "Farmer Stebbins at the Rummage-Sale," and "Up-train and Down-train," prove that the author's spirit has kept up with the times.

In "The Henry Hutt Picture Book" (Century Co.) seventy-five of Mr. Hutt's best drawings are collected from various sources and printed on heavy sized paper in a volume of the ordinary picture-book dimensions — nine by eleven inches. About half of the plates are colored, and they are all extremely clever — in no invidious sense of the word. A biographical notice of the artist, with portrait, is prefixed. The apparent ease and the undeniable rapidity with which he has made his way to the front, and has become an illustrious illustrator at a comparatively early age, is set forth in an interesting sketch of his professional course. To say that the book is almost wholly devoted to the "Henry Hutt girl" — a type now nearly as familiar, from the pages of "Life," "The Century," "Harper's," and other leading periodicals, as was the "Gibson girl" a few years ago — will sufficiently indicate its character.

NOTES.

The Macmillan Co. publish "Specimens of Exposition and Argument," a text-book for the guidance of college students, prepared by Messrs. Milton Percival and R. A. Jelleffe.

Lafcadio Hearn's translation of "The Crime of Sylvestre Bonnard" forms a new volume in the handsome library edition of the works of M. Anatole France, now in course of publication by the John Lane Co.

"The Redeemed Captive," being an account of the experiences of the Rev. John Williams, taken prisoner by the Indians at Deerfield in 1704, is now reprinted, under the editorship of Mr. George Sheldon, and published as the third issue of the "Indian Captivities Series" by the H. R. Hunting Co., Springfield, Mass.

A second volume of piano composition by J. S. Bach, edited, like the first, by Mr. Ebenezer Prout, is published by the Oliver Ditson Co. in their "Musicians' Library." The volume contains sixteen of Bach's larger compositions, including six fugues, three toccatas, and two suites. There is an introductory essay, descriptive of these works, and the usual portrait frontispiece.

"The Poetical Works of George Crabbe," edited by Messrs. A. J. and R. M. Carlyle, are published in an "Oxford Edition" by Mr. Henry Frowde. The arrangement is chronological, and the text is complete, with Crabbe's own notes. Six hundred double-columned pages of fine print are required for this edition, which will probably remain the standard form of the poet for many years to come.

Volume VIII. of the "Proceedings of the Aristotelian Society" (N. S.) is sent us by Messrs. Williams & Norgate. The papers included are nine in number, and one of them, at least, is upon a "live" topic. We refer to Mr. G. E. Moore's trenchant analysis of the philosophy of pragmatism as expounded by Professor James. The papers of Messrs. R. B. Haldane, A. Caldecott, and Shadworth H. Hodgson are notable, if not exactly lively.

Two monographs recently published in the Columbia University series of "Studies in History, Economics, and Public Law" are distinguished from their fellows by their unusual dimensions, being volumes of five hundred and seven hundred pages, respectively. One is a study, by Miss Bertha Haven Putnam, of "The Enforcement of the Statutes of Laborers (1349-1359)," and the other is a history of "The Province of New Jersey (1664-1738)," by Dr. Edwin P. Tanner. Both bear the imprint of Messrs. Longmans, Green, & Co.

"Essays and Addresses of Edwin Burritt Smith" is the title of a memorial volume now in course of preparation by Messrs. George L. Paddock, Albert H. Tolman, and Frederick W. Gookin, all intimately associated with the man whose life and work are thus sought to be perpetuated. The volume will include a memoir and a portrait, besides a selection of a score or more of the late Mr. Smith's papers on municipal government, anti-imperialism, and other topics. It cannot fail to be a work of great interest and value. Subscriptions (\$2.50) may be sent to Mrs. Edwin Burritt Smith, 5530 Cornell Avenue, Chicago.

Sir Edward Creasy's "Fifteen Decisive Battles of the World" has been a minor classic of popular history for more than half a century. Scholars have spoken kindly of it, although they have taken exceptions to the author's choice. Quebec and Yorktown, in particular, should have been included among the fifteen. The

anonymous editor of the new issue of the book (Harper) has repaired this fault by adding accounts of these two battles, and of six others — Vicksburg, Gettysburg, Sedan, Manila Bay, Santiago, and Tsu-Shima — fought since the middle of the last century. Most of the new chapters are signed by names that represent scientific scholarship.

Messrs. E. P. Dutton & Co. are the publishers of "The Illustrated Bible Dictionary," edited by the Rev. William C. Piercy, and making a volume of nearly nine hundred pages. The position of the editor is conservative, and he tells us that he means by conservative "that attitude of mind which, while welcoming all ascertained results of investigation, declines to accept any mere conjectures and theories as final conclusions, and believes that the Old Testament will emerge with reinforced authority from the ordeal of criticism as the New Testament did in the last generation." This should be reassuring to timid souls who may hesitate about domesticating this imposing tome. Besides the very numerous illustrations in the text, there are thirty-six full-page plates. The Church of England supplies most of the contributors, and the list is one to inspire respect.

John Bell Henneman, M.A. (University of Virginia, 1884), Ph.D. (University Berlin, 1889), Dean of the College of Arts and Sciences, and Professor of English Language and Literature in the University of the South, Sewanee, Tennessee, since 1900, died suddenly in Richmond, Virginia, on the 26th of November. He was in his forty-fifth year. For nearly a year he has known that he was ill with a fatal disease; and his industry, unselfish devotion to his various duties, cheerfulness, and courteous regard for others, have been nothing short of heroic. In Professor Henneman's work as an educator he probably did more than any other man in the history of Southern Education to raise the standards of the Southern colleges and universities. Two weeks before his death he read a notable paper upon that subject before the Southern Association of Schools and Colleges. His contributions to literature included his work as Editor of the "Sewanee Review" since 1900; his edition (with Prof. W. P. Trent) of the complete works of Thackeray; the "Best American Tales"; editions of Shakespeare's "Twelfth Night"; Thackeray's "Henry Esmond"; Kemper Bock's "The Antiphon to the Stars"; and as General Editor of the Johnson series of English Classics. At the time of his death he was the editor of the Literary department of "The South in the Building of the Nation," issued by the Southern Historical Publication Society.

LIST OF NEW BOOKS.

[The following list, containing 105 titles, includes books received by THE DIAL since its last issue.]

HOLIDAY GIFT BOOKS.

- Ancient Tales and Folklore of Japan.** By R. Gordon Smith. Illus. in color, 8vo, gilt top, pp. 360. Macmillan Co. \$6. net.
- The Life and Strange Surprising Adventures of Robinson Crusoe.** By Daniel Defoe, with illustrations from the designs by Thomas Stothard. In 2 vols., 8vo. Houghton Mifflin Co. \$5. net.
- Camps and Cruises of an Ornithologist.** By Frank M. Chapman. Illus., 8vo, pp. 432. D. Appleton & Co. \$3. net.
- Reminiscences of Scottish Life and Character.** By Dean Ramsay. New edition; illus. in color, 12mo, pp. 387. A. C. McClurg & Co. \$2.75 net.
- Alaska the Great Country.** By Ella Higginson. Illus., gilt top, pp. 529. Macmillan Co. \$2.50 net.

- Through Ramona's Country.** By George Wharton James. Illus., 8vo, gilt top, pp. 406. Little, Brown, & Co. \$2. net.
- The Life of the Fields, and The Open Air.** By Richard Jefferies. Illus. in color, 12mo. J. B. Lippincott Co. Per vol., \$1.50 net.
- Great Rivers Described by Great Writers.** Compiled by Esther Singleton. Illus., 12mo, gilt top, pp. 358. Dodd, Mead & Co. \$1.60 net.
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- The Friendly Craft: A Collection of American Letters.** Edited by Elizabeth Deering Hanscom, Ph.D. 12mo, gilt top, uncut, pp. 364. Macmillan Co. \$1.25 net.
- Drifted In.** By Will Carleton. Illus. in color, etc., 12mo, pp. 144. Moffat, Yard & Co. \$1.50 net.
- Thin Paper Editions.** Comprising: King Arthur, by Charles Morris, 2 vols.; Robinson Crusoe, by Defoe; Tales from Shakespeare, by Charles Morris; The Sketch Book, by Irving; Tales from Shakespeare, by Lamb. Each illus., 12mo. J. B. Lippincott Co. Per vol., leather, \$1.25.
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Thomas Pownall, M.P., F.R.S.: with a Supplement comparing the Colonies of Kings George III. and Edward VII. By Charles A. W. Pownall. Illus., large 8vo. London: Henry Stevens, Son & Stiles.

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- Quiet Talks with World Winners.** By S. D. Gordon. 12mo, pp. 280. New York: A. C. Armstrong & Son. 75 cts. net.

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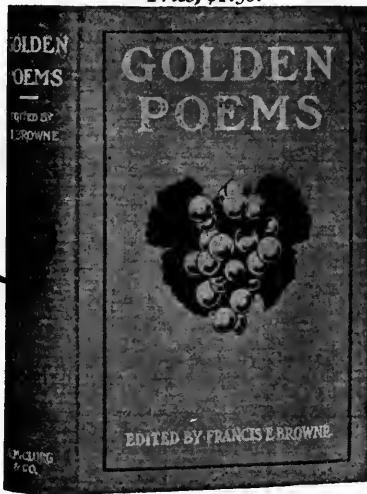
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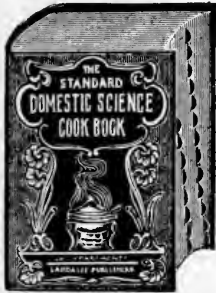
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