



BURTON EGBERT STEVENSON.

where it appears that a "great and hostile crowd" assembled at the railway station and greeted Count Caserta with vociferous cries of "*Vive Liberté!*" and "*A bas Réaction!*" The mystery comes in when we try to explain just why a Spanish mob when particularly excited should vent its feelings in bad French rather than in the vernacular. Or can it be that the American papers which printed this bit of news tried to give it a little foreign colour, and in the absence of any knowledge of Spanish, threw in some broken French instead?

The writer of the present day who sits down to construct the historical romance is necessarily subject to a great many limitations in the matter of his period and of the historical personages whom he aims to introduce. That part of history which is in any way familiar to the general reader has been pretty thoroughly threshed out. For instance, when a few years ago Mrs. Frances Hodgson Burnett published *A Lady of Quality*, almost every reviewer alluded to the fact that the period and setting had been pre-empted by *The History of Henry Esmond*, and that Mrs. Burnett's book would inevitably invite a rather crushing comparison. Mr. Maurice

Hewlett writes *Richard Yea-and-Nay*, an admirable story, and yet one which obliges the reader mentally to contrast Mr. Hewlett's *Cœur de Lion* and his time with the monarch and the environment of Scott's *Ivanhoe*. French history can be covered almost completely by naming a few very familiar books. We have the time of Louis XI. in *Quentin Durward*. A period somewhat later is treated in Victor Hugo's *Notre Dame*. The reign of the merry king François I. has been treated in a number of romances. Of subsequent French history there is hardly a decade that is not covered by one of the swiftly moving novels of the elder Dumas. After *Marguerite de Valois*, *La Dame de Monsoreau* and *Les Quarante Cinq* what can one find to say about the years preceding and following the massacre of St. Bartholomew? Novelists may find a certain inspiration in the power of Richelieu, the dramatic scenes of the Fronde and the early and glorious years of Louis XIV., but those times belong and always will belong to *Les Trois Mousquetaires*, *Vingt Ans Après* and *Le Vicomte de Bragelonne*.

While it is almost impossible to find in history an absolutely virgin field, a writer now and then stumbles on a period of years which, through having been written about very little, are so little known that he may for the time being make them to all practical purposes his own. This has been the case with Mr. Burton Egbert Stevenson's *At Odds with the Regent*, a story of Paris and the French Court in the second decade of the eighteenth century, when Louis XV. was a child and the succession was temporarily threatened by the Cella-mare conspiracy. The idea of writing *At Odds with the Regent* first came to Mr. Stevenson in the autumn of 1899, after he had been reading some French memoirs. The period of the Regency appealed to him as one especially full of colour, and after studying very carefully all the available literature dealing with the time he found that it had been overlooked in a surprising manner by romancers in general. In fact, it has been treated only in two comparatively obscure works of fiction, Ainsworth's *John Law* and the *Chevalier d'Harmental* of the ubiquitous

"At Odds with  
the Regent."

Historical Periods  
and the  
Historical Novel.

Dumas. *At Odds with the Regent* is, in many respects, far above the general run of recent historical novels. It is worth while reading for one chapter alone; that chapter which tells how the hero escaped from his jailers through a stratagem based on a game known as "Prisoner's Chase." The device is, so far as we know, absolutely new in fiction. It was adapted by the author from an old game called "Battle Game," or "Siege." The topography of old Paris, with which the story abounds, was studied from Turgot's map of the city in 1830 and Paul Lacroix's *The Eighteenth Century in France*. Mr. Stevenson is a Princeton man, class of '94. He left college at the end of his junior year to accept a newspaper position in Chillicothe, Ohio, his native city. He remained in newspaper work as city editor of the *Daily News*, and later of the *Daily Advertiser*, until August, 1899, when he resigned the latter position to accept that of librarian of the Chillicothe Public Library, an office which he still holds. His second novel, *A Soldier of Virginia*, a story of the Fort Necessity and Braddock expeditions, is soon to appear from the press of Messrs. Houghton, Mifflin and Company.

A good deal of the recent fiction dealing with undergraduate life has been devoted to the experiences of the freshman. Some months ago Mr. Jesse Lynch Williams published his *Adventures of a Freshman*, and now Mr. Charles M. Flandrau treats of the same subject in *The Diary of a Freshman*. Mr. Flandrau



JIGGERS.

CHARLES M. FLANDRAU.

first won a reputation with *Harvard Episodes*, which is undoubtedly one of the very best of all the books of college tales that have as yet been written. The hero of his new book is a young man from the West, who finds the environment of one of the great traditional universities of the East very different from his earlier associations.

We may reasonably be pardoned for calling attention with a certain pride to the very artistic series of books which is appearing under the general head of The Bookman Classics. This series is designed to include the principal works of English prose and verse. The books are