

their answers were quaint and explicit. Take the Arab who replied amiably, when sounded on the vicissitudes of bigamy, "Oh dey bery good, I give dem much stick." It is an alluring Egypt. Unfortunately, Dr. Manning's explorations occurred in the last century. He records that in Cairo an American remarked to him, with firmness: "Cairo is a big place. It will stand a lot of improving." We fear that it has been improved since Dr. Manning's inspection. As an authoritative guide his book is not to be recommended. It is for reading only.

Charles-Augustin Sainte-Beuve once classed himself among the souls that espouse the illustrious and become the servants of their glory. He began his literary career as a poet and he achieved fame as a critic; he ardently took part in the romantic movement when it began but his renown rested on his taste for the classics; in his youth he was a conspirator and he died a pensioner of the Empire. His truly memorable works, the "Causeries de Lundi", were written under such conditions that only the quality of the performance makes the term "hack-work" inapplicable. With such a subject, it is hardly to be expected that Lewis Freeman Mott's "Sainte-Beuve" (Appleton) would read like a Strachey biography. Anatole France in an essay in "The Latin Genius" did indicate that the career of Sainte-Beuve offered material for such a biography. Certainly his friends, including Victor Hugo, Châteaubriand, Madame Récamier, Gautier, George Sand, and Renan would have offered a wonderful background for a Life that was intended to be a pointed up picture of the middle half of the nineteenth century in France. Mr. Mott has more soberly decided on an authorita-

tive work, worthy of being the first complete biography of its subject.

A cathedral to be appreciated must be seen. All that one can enjoy in a written description of it is the quality of the writing or the personality of the writer. Both of these, unfortunately, are missing from "The World of To-day" (Putnam), which, in four volumes, edited by Sir Harry Johnston and Dr. L. Haden Guest, describes "all countries and peoples of the world, its beauty spots and wonder places". It is not much more interesting to read than a guidebook; but it is indeed "sumptuously illustrated" and for this reason well worth having.

"With the advent of the new architecture", writes Alan Stapleton, "we have begun to build for a race of giants, and the old familiar London of courts and alleys and winding lanes is passing." Carefully then Mr. Stapleton has preserved the flavor of this old London in "London Alleys, Byways and Courts" (Dodd, Mead). Sixty odd pencil sketches with accompanying anecdotes comprise a delightful history of "courts and alleys of old London — some of these — places where men lived before the dawn of our ultracivilization; places where men still live". Mr. Stapleton is an excellent raconteur. He is neither pedantic nor pedagogical. He chats leisurely and intimately of Moll Cutpurse and Bet Flint, Ben Jonson and John Bunyan, Fetter Lane and Wardrobe Court, Paternoster Row and Chaucer's Tabard Inn. The sketches are excellent. Many of them are made in vignette, and Mr. Stapleton has combined a soft technique with the proper accent to give his work strength. His composition is good and there is a pleasing play of light and shade. The

book will endear London to Londoners, and strangers will heed the persistent call of the bowbells.

"Collected Poems" by Robert Underwood Johnson (Yale) represent forty years of labor by one who has endeavored consistently to follow the best traditions of English poetry, and has been measurably successful in producing work of finish and beauty. There is no outstanding originality about Mr. Johnson's poems, there is no world ranging imagination or deep sounding, compelling blast of emotion; the author has reached no untrodden height and raised no call unheard before; and yet within the domain of simple music and unpretentious subject matter he has been not ineffective, and in handling the conventional themes of springtime and love, of aspiration, patriotism and war, he is neither more distinguished nor less distinguished than a majority of the traditionally minded poets of the time.

Captain Vancouver, after his first view of Puget Sound, wrote that "to describe the beauties of this region will . . . be a very grateful task to the pen of a skilful panegyrist". The late William Watson Woollen, of Indianapolis, has performed much of that "grateful task" and has greatly extended it in the two large, handsomely printed volumes entitled "The Inside Passage to Alaska" (Arthur H. Clark), the subtitle to which more accurately describes it as an "account of the North Pacific Coast from Cape Mendocino to Cook Inlet, from the accounts left by Vancouver and other early explorers and from the author's journals of exploration and travel in that region". Mr. Woollen was a distinguished lawyer who was also a born naturalist, not of the laboratory but of the school

of Muir. His interest in the northwest coast came late in life, beginning with a trip taken in 1912, but he devoted the remaining years until his death in 1921 to further travel and research in this region. The resultant material, as edited in these volumes by Paul L. Haworth, is best described as an "account": a composite of description and history, given unity by the fact that he follows, more or less, in the wake of Vancouver, digressing liberally however whenever he likes, as in the interesting chapters on the "trees and shrubs of the coast", on whales and the whale fisheries, and on the Indian natives. The book is well indexed: a valuable compendium of information and also a fluent narrative of travel among the myriad islands and waters of the region.

The Italian historian, Guglielmo Ferrero, in "The Women of the Cæsars" (Putnam) has written a work whose design is to bring into the foreground those feminine figures which in his own "Greatness and Decline of Rome" occupy a place of necessarily secondary importance. His intention has been to rescue such remnants of their realities as survive beneath the accumulated legends, misrepresentations, and slanders with which earlier historians have obscured them, and to present the facts in as truthful an aspect as the conclusions of his studies and researches warrant. The period he covers is that which begins with the marriage of Livia to the Emperor Augustus and ends with the death of Agrippina, mother of Nero, the last member of the line to reign.

After Alice Meynell's celebrated sonnet "Renouncement" had been praised by the great Victorians the poet held, until her death in 1922, a