

is not so sympathetic with her individualistic heroine as her minute description of Vera's exotic beauty had led him to expect—in fact that she is bent on using the poor girl to point a relentless moral. And here is where the book is really and rather refreshingly old-fashioned: the author actually has a point of view, a definite theory of life and morals. Therefore, apart from the merits of her particular theory and despite the frequent obviousness, sententiousness, and even banality of her reflections, her work stands distinctly, in unity, emphasis, and clear organization, above that of more modern novelists whose æsthetic as well as their moral creed seems to be that everything and everybody is as good as everything and everybody else.

Gwenda. By Mabel Barnes-Grundy. New York: The Baker & Taylor Co.

Reflecting on the innocently primitive character-drawing and the amiably slipshod style of this harmless work, one wonders how it ever got into print. The secret lies, one comes to suspect, in the supposedly realistic, certainly minute, vivid, and unpleasant account of a case of appendicitis, operation included, which as a crisis, and a substitute for the usual first baby, in the heroine's life, constitutes the novel's only claim to originality. Probably the countless numbers of the appendixless will enjoy comparing experiences with *Gwenda*, and make for the book a profitable audience.

GERMAN NATURALISM.

Die neue Form: Ein Beitrag zum Verständnis des deutschen Naturalismus. Von O. E. Lessing. Dresden: Carl Reissner.

To orthodox believers in old-fashioned literary standards and ideals, the author of this book offers a number of simple formulas (besides much learned but rather irrelevant matter), which will solve all their doubts as to the importance of the new phenomenon known as German naturalism: "Artists and learned art critics rarely understand each other"; "The creative instinct and the conventional æstheticism of the mere observer often conflict with in the same individual"; "Lessing follows much too faithfully his infallible Aristotle"; "Goethe and Schiller struggle painfully and not always successfully against the subtle influence (Suggestion) of Winckelmann and Kant"; "If the subject matters nothing and the form is everything [the author is led to the deduction by a remark of Schiller's in the "Briefe über die ästhetische Erziehung"], then the question as to what are legitimate motives is solved. Then the artist has the whole world at his disposal, anything and everything, whe-

ther 'beautiful' or 'ugly,' gruesome or attractive, sublime or lovely"; "Then whatever is real is true, in so far as it becomes æsthetically alive; then everything in which the form has conquered the subject is beautiful; then beauty is inherent and not transcendental; then beautiful is synonymous with artistic." To all of which skeptical followers of the old school will be tempted to reply, in the language of the *Fliegende Blätter*: "Nicht Alles was hässlich ist, ist schön—not everything that is ugly is beautiful."

Not thus is daunted Prof. O. E. Lessing. He holds up to our unbounded admiration every line of the writer to whom he devotes the bulk of his book, Herr Arno Holz, the ripest exponent of German naturalism. In him, we have the "new form" in its highest perfection. Take these simple lines, an imperfect, though literal, translation of which we venture to add:

Draussen die Düne.	Out there the dune.
Einsam das Haus, eintönig, ans Fenster, der Regen.	Lonely, the house, monotonous, 'gainst the window, the rain.
Hinter mir, ticktac, eine Uhr, meine Stirn gegen die Schelbe.	Behind me, tick-tack, a clock, my forehead 'gainst the pane.
Nichts.	Nothing.
Alles vorbei. Grau der Himmel, grau die See, und grau das Herz.	Vanished the whole. Gray the heavens, gray the sea, and gray the heart.

Mr. Lessing's critical comment on this gem is as follows: "Expression, in its greatest simplicity, has here reached the highest degree of vividness, and, wonderful as it may seem, the rhythm no longer halts: it obtrudes neither by roughness nor smoothness; it is as such not noticeable at all. Contents and form are absolutely at one. There are few lyrics in German literature which accomplish so much with such simple means." Still, just as the artless simplicity of Heine's most exquisite songs was the result of incessant filing and polishing, so is the witchery of Arno Holz's rhythm often the crowning triumph of various changes in topography, including punctuation, leads, indenting of lines, and marking of "explanatory stops" (*Sinnpausen*), which make a world of difference to the initiated. Take, for instance, this stanza of four simple words, as first arranged, and as finally given to the world by Herr Arno Holz:

Vergeben?
Ich?
Dir?
Längst!

This form "werges on the poetical" (to speak with the elder Mr. Weller), but

Vergeben? Ich? Dir?
Längst.

is decidedly "more tenderer." As Mr. Lessing explains, "the dual oneness of the I and Thou, disturbed by the guilt of the one, becomes more pronounced

by the juxtaposition," etc., etc. And "what power of description, what magic insight, what splendor of coloring live in the Oriental phantasies of the modernist" who could pen lines like the following, descriptive of a Japanese dragon?—

Mit der Nase
stürzt er in den Baikalsee,
sein linker Hinterzeh zerquetscht den
Dhawalagiri.
(Nose foremost
he drops into Lake Baikal,
his left hind toe crushes Dhawalagiri.)

So much for the new form in lyric poetry. Of the dramatist Arno Holz we speak with more hesitation. Mr. Lessing devotes fifty pages to an analysis of "Sonnenfinsternis," a tragedy which, as its subject is unspeakably revolting to our uncultivated taste, we are bound to confess we shall not read, even after being assured that "at last Germany possesses a tragedy which did not spring from Greek, Roman, English, French, or Scandinavian soil, but is entirely German in its essence and form." We prefer to be classed with the public which "has no eyes" and "revels in the hollow rhetoric of a lying classicism" or "staggers once more in the fog of transcendental romanticism." Mr. Lessing would probably refer those who pass over in silence (because of its subject) the "profoundest tragedy of modern times," to the "Oedipus Tyrannus." Indeed, there is a slightly sneering allusion to the "miraculously accidental primal guilt" of the "Oedipus," which evidently means to imply that if the world has so long been able to stomach the unconscious guilt of Sophocles's tragedy, it ought to swallow without a murmur the tangible horror of the German modernist.

It is, indeed, a nauseous mess which the learned elucidator of Arno Holz places before us. Let us ask him, in all candor, whether he thinks it advisable in an American teacher (Mr. Lessing is professor in the University of Illinois) to set up literary standards which are in contravention of what the entire civilized world has cherished for thousands of years? Thirty years ago the great Hellenic scholar, Professor Gildersleeve, spoke in the *Nation*, after a performance of "Oedipus" at Harvard, of "the permanency of the ancient classics as an integral part of our civilization." Would Professor Lessing advocate the production of "Sonnenfinsternis," that "tragedy raised to the highest power" (*Tragödie in der Potenz*) by American college students?

Across Papua: Being an Account of a Voyage Round, and a March Across, the Territory of Papua, with the Royal Commission. By Col. Kenneth Mackay, C.B., M.L.C. With 40 plates from photographs, and a folding map.

New York: Chas. Scribner's Sons.
\$2.50 net.

This is the entertaining account by Col. Kenneth Mackay, C.B., of a visit to British New Guinea as chairman of the Royal Commission, sent out to report upon the present conditions of the territory and the best means for their improvement. To get the necessary information they sailed round the entire coast-line, visited all the principal settlements, and crossed the island from north to south over the almost impassable Owen Stanley Range. His impressions, scribbled down, to use his own words, after the day's work was done, are of enchantingly beautiful scenery and a land of extraordinary fertility. In a station garden he saw growing twenty-one different fruits and vegetables, and counted fifteen dozen bananas in one bunch, while from the produce of twenty acres nearly fifty persons had been sustained for a year. A prosperous future undoubtedly awaits Papua, from its special adaptation to the cultivation of coffee, copra, and rubber. The greatest interest was awakened by the study of the natives, who consist of "many tribes, often distinct in physical type, language, occupation, customs, dress, weapons, ^{and} character." The mountaineers are of fine physique and are generally a moral and dignified people. Cannibalism, however, still seems to survive even among the tribes brought closest into contact with the whites. As an illustration of the intelligence of the children, he quotes a missionary who told him that "he was constantly being critically questioned by his pupils after telling some of the Bible stories. For instance, having given his class an account of how Noah took two of each type of bird, animal, and insect into the ark, and so preserved the various species, a boy next day came to him and asked, 'Did Noah take two of each sort?' 'Yes,' replied Riley. 'Two fowls?' 'Yes.' 'Two pythons?' 'Yes.' 'No fear,' said the boy. 'But why?' 'Why,' laughed the boy, 'because if Noah had put two pythons in the same ark as those fowls, there wouldn't be any fowls now.'"

In regard to the vexed question of colonization Col. Mackay's judgment is that "in this fruitful region there is room enough for white and brown alike to work out and mutually improve each other's destinies, if only the more highly developed race will realize that morality, industry, honesty, firmness, and patience are virtues that to be rightly claimed must be consistently practised in every-day intercourse with a people who can respect these attributes, and will eventually respond to them, and in certain instances possibly absorb them into their own lives." In a book written as this was there are, of course, many rather trivial things told, and most readers will regret some occasional attempts at humor and the too fre-

quent use of sacred words. But these are minor blemishes in a work which gives much useful information about a little-known country and people, and in which there is special mention and hearty commendation of the valuable work of the missionaries. Many of the forty reproductions of photographs are exceedingly attractive, and an excellent map enables one easily to trace the route of the commission.

Personal Power: Counsels to College Men. By William Jewett Tucker. Boston: Houghton Mifflin Co. \$1.50 net.

As President of Dartmouth College, Dr. Tucker exerted great influence upon his students in the direction of clean, wholesome, and effective life. His success as an administrator and builder was not less than his power as a moulder of student opinion. He found his college in a questionable position among New England institutions of the second rank, and he left it challenging the very first in respect to the importance and quality of its strictly college work. He came to Dartmouth, also, when general opinion did not credit the institution with the most helpful moral tone, but it was not long before Rollins Chapel was celebrated as one of the most powerful influences toward good morals among young men to be found east of the Hudson river. The present volume reveals his method and the secret of his power. It contains about twenty of his sermons and addresses at the opening of the academic year. The thought is vigorous and clear, if not profound, and the style is direct and simple. There is no eloquence, no pleading, none of the rhetorician's "action," but neither is there cant or commonplace. A visitor at Rollins Chapel once overheard a student's comment at the close of one of Dr. Tucker's services, "Wasn't that the slickest thing you ever heard?" Without disparagement, it may be said that the student's slang adjective was well chosen. President Tucker was always tactful, and there is a cleverness of approach and treatment in each of his discourses which one who bears in mind his audience and his purpose must greatly admire.

The morality of a tactful and successful college administrator is in constant danger. To lift student sentiment always a little higher, while realizing that perfection is impossible, to maintain the personal hold needful to impart carrying quality to one's words, is to be tempted constantly to do evil that good may come. One may ask, if Dr. Tucker has not yielded to this allure-ment in his admission that "the prevailing type of mind in the colleges is set toward affairs," and in his contentment in the fact that the scholar is no longer the exclusive or chief product of

American academic life. The growing proportion of students who are devoid of the interests and ambitions of real scholarship finds no strong protest in his pages, but rather contented recognition. The reports which used to issue annually from Cambridge sounded a worthier note. Exaggeration of athletics has found little discouragement in Dartmouth utterances, if one may judge from this volume. The discourses are uplifting and instructive in a hundred directions in which American students need guidance, but in the two respects in which college men most need challenge, the loss of scholarly devotion and the over-emphasis upon athletics, they would have been better for a more resolute iconoclasm.

Notes.

Yale University Press will soon publish a work of peculiar timeliness, entitled "The High Court of Parliament and its Supremacy. An Historical Essay on the Boundaries between Legislation and Adjudication in England," by C. H. McIlwain, who is a member of the Department of History, Politics, and Economics at Princeton University.

We welcome the announcement of a new series of books, Harvard Studies in Comparative Literature, to be published under the general editorship of Prof. W. H. Schofield. It will comprise works by Harvard graduates or instructors. The volumes are to be handsomely printed at the Merrymount Press, and can be got separately, or by subscription at a discount of 10 per cent., from the Publication Agent of Harvard University. The first volume, now in press, is "Three Philosophical Poets—Lucretius, Dante, and Goethe," by Prof. George Santayana. Other works, in preparation, are as follows: "Poetic Values in Anglo-Saxon Verse—a Comparative Study," by Prof. Francis Burton Gummere; "Boethius," by Prof. Edward Kennard Rand; "The Old Norse Journeys to America," by Prof. Merritt Lyndon Fernald; "French Influences on Chaucer," by Prof. John Livingston Lowes; "The History of Allegory in Spain," by Dr. Chandler Rathfon Post; "The Literary Relations of England and Scandinavia from the Norman Conquest to 1300," by Dr. Henry Gordon Leach; "The Comedies of Ludwig Holberg," by Oscar James Campbell.

The John Lane Company announces the following forthcoming publications: "The Foundations of the Nineteenth Century," by Houston S. Chamberlain; "Robert Dodsley: Poet, Publisher, and Playwright," by Ralph Straus; "Memories of Sixty Years," by Oscar Browning; "John Lothrop Motley and His Family," further letters and records edited by His Daughter and Herbert St. John Mildmay; "Simon Bolivar, 'El Liberator,'" by F. Lorraine Petre; "Lady Charlotte Schreiber's Journals," edited by Montague Guest, with annotations by Egan Mew; "Self-Love: the Book of Pleasure"; "Indian Birds," by Douglas Dewar; "The Starlit Mire," by James Bertram and Russell Wilkinson; "Insect Wonderland," by Constance M. Foot; "What Pictures to See