

life, and for the marvels of her architecture:

I will confess an unqualified admiration for the sky-scraper—given the New York air to reveal it clearly to its summit against the sky. The Flat-Iron I visited again and again during my brief stay in New York, that I might see it at every phase in the bright round of the New York day and night. Mr. Coburn has given it between wintry trees, and in its graver mood, but I liked it best in the pellucid evening time, when the warm reflections of the sundown mingle with the onset of the livid lights within. To suggest that, the most exquisite of all New York's daily cycle of effects, Mr. Coburn has given a picture of the Singer tower at twilight, in which I verily believe his plate has caught something of the exhilaration of the air.

Mr. Wells thinks that these photographs will still be admired a hundred years from now; we are content to recommend them for the present. (Brentano's, \$6.)

There was a time when few travellers penetrated the remote places of the peninsula of Brittany. Aliens were chiefly English residents on the fringe of coast, attracted by the moderate cost of living. Increasing facilities of travel, and, for the motorist, the lure of good roads have opened the land to invasion—a land picturesque, with an atmosphere of sombre romance, where the cult of Celtic saints still persists, where much of mediæval and even Druidical days still lingers. Scientists explain in vain the stones of Carnac. Every Breton peasant, whose church still tolerates a reverence for stones and springs, knows that it is St. Corneille who saved Carnac from destruction by turning the pagan army into stone; and the fisherman on the wind-swept headland knows as well that the blast at his hut door is the knock of a Druid soul pleading for Christian burial. It is into this world of witchery and romance that George Wharton Edwards invites us in "Brittany and the Bretons"—into the world of Merlin, of stout Du Guesclin, and sturdy Anne of Brittany, of gray villages of one tone, of plain, uninteresting churches, peopled by a patriotic race, faithful to religion and law. The volume is a companion to the author's "Holland of To-day," and is illustrated by somewhat sombre pictures which, however, accord well with his subject—a land of sinister beauty, a people whose life is bound up with the tragedies of the sea. The illustrations are handsomely reproduced in color. (Moffat, Yard, \$6 net.)

Harrison Fisher has for a gift-book this year "A Garden of Girls," the title of which, together with Mr. Fisher's well-known manner, sufficiently explains the nature of the drawings reproduced. (Dodd, Mead, \$3.50 net.) Another volume by Mr. Fisher is "Pictures in Color." (Scribner, \$3.50 net.)

Among the special illustrated books from Boston may be mentioned Trowbridge's "Darius Green and His Flying Machine," with pictures by Wallace Goldsmith, and Mrs. Wiggin's "Rebecca," with a frontispiece in color by F. C. Yohn and reproductions of photographs taken from the play. (Houghton, 50 cents net and \$1.50.)

Howard Chandler Christy offers his instalment of sentiment in something above a hundred illustrations for "The Lady of the Lake." (Bobbs-Merrill, \$3.)

A "Christmas Treasury of Song and Verse" has been compiled by Temple Scott from sources ancient and modern. The book is neatly printed. (Baker & Taylor, \$1.25 net.)

## ENGLISH DRAMA.

*The Cambridge History of English Literature.* Edited by A. W. Ward and A. R. Waller. Vols. V and VI. The Drama to 1642. New York: G. P. Putnam's Sons. \$2.50 each.

The volumes before us, which, together, form a history of the English drama from its beginnings down to the closing of the theatres by the Puritan Parliament, are decidedly the most notable that have yet appeared in this series. The contributors are nearly all authorities of the first rank—English, German, and American—in the field of the drama, and the result is a more exhaustive record of present knowledge of the subject than is to be found in any other work. One observes, moreover, a progressive improvement in the supervision of the general editors. There is no serious conflict of statement from chapter to chapter, and cross-references are here given for the first time to any considerable extent. Dr. Ward has himself contributed two valuable chapters on subjects which his past researches have fitted him peculiarly to deal with—namely, *The Origins of English Drama* and *Some Political and Social Aspects of the Later Elizabethan and Earlier Stuart Period*.

Among the chapters which are devoted to the different branches of the drama as distinguished from individual authors we note in Prof. W. Creizenach's treatment of the miracle-plays and moralities a masterly survey, in brief compass, of the early religious drama. He remarks of the original purpose of the miracle-plays—viz., to constitute a sort of living picture-book of sacred history at a time when so few could read the Bible itself—that it explains why nothing was left in them to be done behind the scenes or told by messengers; and this observation is significant not only for the mediæval drama, but for its descendant, the modern drama, generally. He also lays due stress on the degree to which the interests of the priesthood color the miracle-plays, as in the case of Cain, whose unwillingness to pay his religious dues seemed to these ecclesiastical authors a much more heinous offence than the killing of his brother. We observe that in the "Elckerlijc-Everyman" controversy Professor Creizenach accepts the English play rather than the Dutch as the original—a position which is hardly tenable since the recent thorough examination of the problem by Professors Manly and Wood. Prof. J. W. Cunliffe's discussion of early English tragedy, which follows immediately after, is noteworthy, especially for new material on the sources and mutual relations of the plays of this group, the debt of which to Seneca he has done much to set in its true light. The weightiest contribution,

however, to the study of a particular branch of the drama is unquestionably that which F. S. Boas has devoted to the university plays. We have here a full and careful account of university activity in the drama, including plays in both Latin and English, for the whole period down to 1642. Mr. Boas's history of these academic efforts, which, notwithstanding their obvious limitations, were not without influence on the popular stage, fills a real want in the literature of the English drama, and, besides, contains much material with which even specialists are not familiar. We would call attention particularly to the summary which is here given of Griffin Higgs's "True and faithfull relation of the rising and fall of Thomas Tucker, Prince of Alba Fortunata, etc.," the manuscript of which is preserved in the library of St. John's College at Oxford. This manuscript, which has hitherto been printed only in part, lets us more completely behind the scenes of the collegiate theatre, as Mr. Boas remarks, than any other document in existence. The "Relation" is an account of a series of festivities which lasted from 'All Saints' Eve, 1607, to the first Sunday in the following Lent. It is curious to observe how strong a hold even at this late date the allegory of the old moralities had on the academic playwright.

In his chapter on the Masque and Pastoral, the Rev. Ronald Bayne is treading in less obscure paths. Possessing, however, a distinct charm of style, he has known how to convey to his own pages something of the picturesqueness of his material, as the authors of certain standard treatises on these species of drama have failed to do. The sympathy with which he has entered into his subject has led him to exaggerate, perhaps, the literary value of Jonson's masques. In any event, the different estimate which is put on these productions by Professor Thorndike and himself marks a stronger discord than anything else that we have observed in the present volumes.

Of the chapters which deal with the individual dramatists, the best are those on Marlowe and Kyd by G. Gregory Smith, Middleton and Rowley by Arthur Symonds, and Massinger by Emil Koeppel. Indeed, the pages devoted to Marlowe and Middleton offer the most penetrating criticism that is to be found in the two volumes. Especially to be commended is Professor Smith's insistence in regard to Marlowe's influence on the Elizabethan drama as one of poetic quality rather than of dramatic workmanship, and his view that the "history play" does not in any essential respect stand apart from the accepted dramatic categories. On the other hand, Professor Koeppel's treatment of Massinger is marked by lucid exposition and an easy mastery. But we

may say, in general, that, with one conspicuous exception, the various dramatists are discussed in a satisfactory manner. Unfortunately this exception, Shakespeare, is the most important of all, and one cannot but feel a keen disappointment that the principal figure not only in the Elizabethan drama, but in the whole range of our literature, should have found such inadequate treatment in a work of this authority. The discussion of the poems is not open to serious objection, but in the chapter on Shakespeare's Life and Plays, we have Professor Saintsbury at his worst. He exhibits the familiar disparagement of the results of modern research at the outset and the consequent attitude of barren negation, which is sufficiently typified in the sentence, "We do not know whether he ever went to school." Only by his reluctance to accept the results and methods of recent research can we explain the author's rejection of the customary chronological method in the discussion of Shakespeare's plays in favor of the confused scheme which he actually adopts and which he would have no trouble in copyrighting as his own—that is to say, first, the plays mentioned by Meres in the "Palladis Tamia" (with separation of the history plays from the rest), next, "Pericles," and, then, the remaining plays according to "the usual folio order, with one single exception, that of 'The Tempest.'" As a matter of fact, even as regards the main categories—comedies, histories and tragedies—this is not the only instance in which the folio order is departed from, and within these categories that order is not observed at all, the plays on classical themes being discussed first and then the great tragedies. We may note, in passing, that Professor Saintsbury is inclined to take "Timon of Athens" as entirely Shakespearean, and "Julius Cæsar" as written "about the same time" as the other Roman plays. In view of the attitude of mind which we have described, no one will be surprised to learn that in the Tabular Conspectus, which is supposed to give the "facts" of Shakespeare's life, no use whatever is made of Prof. C. W. Wallace's discoveries or that this same Conspectus ascribes the first quarto of "Titus Andronicus" to 1595 (instead of 1594), and dates the old play, "King Lear," 1605, simply because it was printed in that year. One could, of course, forgive these deficiencies of Professor Saintsbury's, if they were offset by merits of literary criticism or the verve of style which lends interest to his recent address on "The Grand Style in Shakespeare," but we fail to discern these qualities in his present contribution.

With regard to the Rev. Ernest Walden's chapter on the Text of Shakespeare, we have only space to remark that it is, in the main, an acceptable piece of

work, although not entirely up to date. For example, the writer repeats the common opinion as to the surreptitious origin of the quartos, without mentioning the grave doubts as regards a number of them which have been raised by A. W. Pollard's admirable treatise, "Shakespeare Folios and Quartos." This book, to be sure, is included in the bibliography, but no use is made of it in the text. Nor do we find here any allusion to the theory of Greg and Pollard concerning the printing in 1619 of certain of the quartos which bear earlier dates—a theory which has received convincing confirmation from the investigations of W. J. Nieldig, published in the current number of *Modern Philology*.

The bibliographies which accompany the volumes are full and valuable. We hope, however, that the brief estimates of individual books which they contain here and there will be more numerous in future volumes. Indeed, this ought to be made a regular feature of the work.

#### CURRENT FICTION.

*The Guillotine Club, and Other Stories.*  
By S. Weir Mitchell. New York: The Century Co.

Admirers of Dr. Mitchell's fiction will not find these tales less effective than their predecessors. Among other accomplishments he has caught the knack of the short story, so far as it need be caught in order to win a considerable audience. He has, in fact, an eye for the picturesque scene, and the stageable, if not dramatic, episode. And he is always intelligible. No doubt this latter quality, the fact that he is in the habit of leaving nothing to the ingenuity of his readers, has had something to do with his popular success. Magazine readers do not want to be bothered with subtleties of plot or style. Dr. Mitchell writes always like a promising beginner. His wires are visible, his puppets move to the prompter's lips. The persons, for example, in the story of "The Guillotine Club" have little or no objective reality. They are called into action by the necessity of the plot which the author has invented, and which remains his master. There is no illusion; the whole thing is artificial, entertaining only as an idea. But Dr. Mitchell's acceptability seems to be independent even of novelty in idea. The outworn superstition about thirteen at table figures in two of these four stories; their freshness consists merely in a minor ingenuity of application. But we suppose the secret of Dr. Mitchell's undoubted hold upon a public of his own is an open one. It lies a little, no doubt, in the glamour that surrounds the writer who is eminent outside of literature, but chiefly in the very genuine and human interest in life and character which

shines through work that might otherwise be judged artificial.

*Westover of Wanalah.* By George Cary Eggleston. Boston: Lothrop, Lee & Shepard Co.

This is a story of old Virginia before the war, a Virginia whose hospitality and life Mr. Eggleston is well qualified to describe. His hero, a young plantation owner of good family, through a case of mistaken identity, is arrested and convicted of the crime of breaking into a girls' school, but happily, just as he is about to go to prison, the real culprit is discovered. The incident, however, has the effect of breaking up Westover's love affair and sending him to the mountains, where Judy Peters, a feminine political boss of the district—a character, by the way, that the author has used before—helps to restore his self-respect. The author gives a satisfying picture of the chivalrous respect of the Southern gentleman for his woman-kind, but the people of "Westover of Wanalah" are a little bit untrue—they are almost too perfect, all save Judy Peters, kindly, shrewd, rugged, and strong, influencing all with whom she comes in contact.

*Romance of Imperial Rome.* By Elizabeth W. Champney. With 60 photogravures and other illustrations. New York: G. P. Putnam's Sons.

Upon a broad and solid foundation of familiarity with the literature, art, and history of ancient Rome, the author of "Romance of French Abbeys," "Romance of Italian Villas," etc., has reared another of her charming fabrics—not so light and airy as to incur the charge of flimsiness, and not so heavy as to be burdened by its own weight. In this collection of stories, the tender and tragically ending love-tale of Sulpicia is enough of a story easily to stand alone as fiction, and has the added attraction for cultivated people of introducing the flesh-and-blood characters of Albius Tibullus and his Delia, Horace, Virgil, Mæcenas, Glycera, and a villain or two. "The Song of the Sirens," another pleasing attempt to make Imperial Romans live, calls up the names of Augustus and Livia, Agrippa and Vipsania, Tiberius and the Princess Julia, and other members of the court circle, among them Ovid, and invokes the sympathy of the reader for the notorious daughter of the Emperor. "The Villa of Unhappy Love" is a story of the Flavian reign; "A Dog of Britain" treats of Druids and Dryads and Love. "The Nameless Pedestal" tells of the punishment of a Vestal, and "The Necklace of Vesta" brings back the times of Alaric and Attila. "The Flight of Apollo" and "The Loves of Horace" are more in the vein of the essay, and are not so convincing, especially the latter. The photogravures are excellent, all of the illustra-