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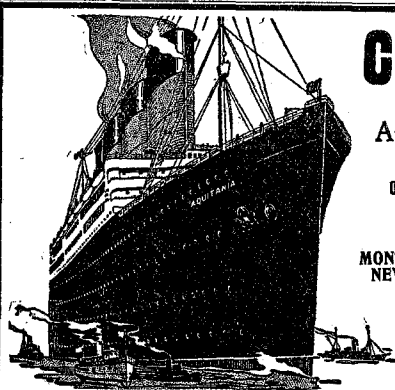
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planning, labor legislation, social insurance and the rest are not ends in themselves, but means of social technique toward this great social end.

Mr. More met this century in its childish years, and he has neglected to observe its growing up. His misinterpretation of the modern spirit which is so bold in desire to substitute mastery for drift betrays either an ignorance or a callousness. It is probably both, for his philosophy was hammered together in its perfect form fifteen years ago, and no word of the movement of men and minds has since penetrated his studied isolation. It is not only an insensitiveness that he betrays, but since the modern political and social vision is so largely an aesthetic one, a genuine anesthesia. His narrow preoccupation with the Greek classics has prevented him from seeing the color and forms of that sociological world which men are now eagerly studying and in which they seem to find all the imaginative lift and intellectual discipline which their fathers got from the classics. If he looked about the world, he would find his orthodox classical scholars the starest and most stagnant of men, their fire passed to pragmatic philosophers or the realistic publicists. He would find Gilbert Murray, the greatest Greek scholar of his age, gone with all his students over into the sociological camp, delving into mana and initiation ceremonies and primitive magic in order to explain his Greek tragedy, or else making the abhorrent classical compromise by popularizing Euripides in English verse. One wonders of what classics and of what discipline Mr. More is talking when his greatest scholars, his natural aristocracy, are finding his lovely archaic poems a tangled tissue of social myth rather than the naïve outpourings of the human heart.

The world has grown too wide and too adventurous for Mr. More's tight little categories. We are becoming too conscious of vast economic forces which control the destinies of society. We cannot believe that our salvation lies in the resolution of Mr. More and his anxious friends to put a harsh stop to those dangerous modern ideas that are undermining the sober virility of our minds.

RANDOLPH BOURNE.

The Dawn of California

The Gray Dawn, by Stewart Edward White. New York: Doubleday, Page & Co. \$1.35.

RED-BLOODED California of 1855 is the setting for the story of Milton and Nan Keith. In the man's world of which he had become a part, Milton Keith is called upon to prosecute, as assistant district attorney, a leading gambler and a formidable politician. All possible pressure is used to weaken him. He is driven to become a member of the Vigilantes. He has made many enemies by this time; he has fallen into the hands of a scheming woman and has submitted to blackmail, but has later refused to make further payments. His wife fails to understand his new attitude, his desertion of his class as she calls it, and turns from him. At each crisis, disaster is averted by Patsy Sherwood, the wife of another prominent gambler. She protects Milton from the woman; she rescues Nan from danger; she brings about the reconciliation with which the book closes. The story is not, however, the main interest. Mr. White has made the reader feel the intense excitement of the time. He has made him see clearly the strong yet quaint characters, the quiet severity of the Vigilantes, the power of the ruling classes. The life of the period is vividly portrayed. Were it not for evidences of haste in plot and style, this would rank with Mr. White's best stories.