

compare it with the only real rival in the field, the first volume of Professor Hayes's work, it may safely be said that Turner falls far short of Hayes in capacity for synthesis, and specifically in making it clear that the rise of the bourgeoisie was the basic fact and unifying thread in the social and political history of early modern times, but greatly surpasses Hayes in treating the intellectual and cultural forces and achievements during this period. Dr. Turner's implicit indictment of Catholic anachronisms and obscurantism is no less admirable and salutary than his appreciation of the importance of science and rationalism, but he fails conspicuously to make clear the intellectual degradation produced by Luther, Calvin and Knox as compared with Erasmus and Montaigne. Much the best chapters are those on intellectual and cultural history, to which considerable space is given. The maps are the finest which yet grace a college textbook in history.

*Europe Since 1789* is a revision and amplification of the author's *Europe, 1789-1920*, bringing the material down to 1924. It will serve well those teachers who desire a textbook on the period since 1789 which is less detailed than the volumes of Professor Hayes and Professor Hazen's larger work, while somewhat more advanced than Hazen's *Modern Europe*. It is reasonably progressive in the conception of history which dominates the general arrangement and the distribution of space, but the interrelation of economic and social forces with the political factors and changes is not so clearly indicated as in the manuals by Professors Hayes and Schapiro, and the political history is far less ample than in Hazen. The treatment of the general background of the World War is free from the gross form of dualism and diabolism common a few years back, but the prevalence of nationalism, imperialism and militarism outside of Germany is not adequately emphasized. Aside from a few fossil exhibits such as the statement that the French leaders in 1914 "earnestly wished to avoid war," that Austria weakened on July 30 and would have given in had not Germany rushed into the breach to prevent the consummation of any pacific overtures, and that "the German government was directly the cause of the conflict and the principal immediate factor in bringing it to pass," the handling of the outbreak of hostilities is as fair as one may look for in the average commercial textbook for some time to come. Even more wholesome is the author's return of restraint and judgment as evidenced in his treatment of post-war Europe. Here he reveals infinitely greater poise, sanity and fairness than does Hazen in his revised *Europe Since 1815*, both in the treaty of Russia since 1917 and in the survey of European diplomacy and economic history since 1919.

HARRY ELMER BARNES.

## Roman Poetry

*Roman Poetry*, by E. E. Sikes. New York: E. P. Dutton and Company. \$3.50.

THE chapter headings of the book—Theory of Roman Poetry, Post-Augustan Criticism, Practice of Roman Poetry, Poetry and Philosophy, Language and Style, Ornaments of Latin Verse—give no adequate idea either of its breadth or of its depth, and afford no hint at all of its attractiveness. Its learning is not narrowly confined to the facts of Roman literary history; its author is familiar with criticism from Aristotle and Longinus to

Saintsbury and Croce, and ancient and modern poetry are made mutually illuminative. This does not mean that there is a sacrifice of quality to quantity. *Roman Poetry* is a thoroughly solid work, and will hardly interest those unfamiliar with classical letters; but the effect of its learning is multiplied by its being brought into relation with the literature and criticism of Renaissance and modern times; Mr. Sikes has assimilated the critical thought of the centuries and given new life to the criticism of Roman poetry by his universalization of it. In the field of criticism, he exemplifies the principle which he lays down in the field of poetry: namely, that originality results from the assimilation of tradition.

*Roman Poetry* is not one more manual of Roman literature, nor is it a book of essays in mere appreciation. It does not catalogue the well known facts of Roman literary history, but assumes the reader's familiarity with them, and interprets them. It does not fail to appreciate, but its chief effort is to lay better foundations for appreciation. It goes to the roots of the matter. Among the discussions which will be found especially stimulating are those on nature and the Latin poets, on the relations of poetry and poets with the Roman state and Roman society, on the restraints imposed by Augustan social tastes, on the theory of imitation, on pleasure and utility, on originality and borrowing, on the Dido and Aeneas episode, on alliteration, assonance, and the refrain, and on the greater nearness of our own times to the Augustans than to the Victorians. An occasional spark of humor lights the way and gives the reader a greater confidence in the guide.

Mr. Sikes in the preface writes that "some of the statements in the following pages will no doubt seem a little obvious to professional critics; but long experience as a teacher has led me to observe that many students of the Classics are badly equipped with even elementary notions of modern criticism." Whatever may be the case in England, this surely is the case in America, where it is not only possible, but almost compulsory, for the doctoral candidate to face his examiners without a really familiar knowledge of the classical literatures, with no systematic knowledge of the other arts, ancient or modern, and absolutely a stranger to either the theory or the practice of criticism; but where, in every classical publication and on every classical program, there is sure to be an article or a paper on the value of the classical study in which its effect upon literary appreciation and execution occupies a place of first importance. We laud the classics as literature and study them as the stuff for statistics. Our graduate students spend three paralyzing years in working toward the doctor's degree, and then, if they are to become intelligent citizens and teachers, have to spend another three years working away from it.

GRANT SHOWERMAN.

## Recent Fiction

*Wandering Stars*, by Clemence Dane. New York: The Macmillan Company. \$2.25.

MISS DANE employs a highly sophisticated technique for the presentation of a highly fantastic situation. In the title-story the emotional pitch is sometimes strained to the breaking point. The incidental fantasy, *The Lovers*, rings truer, despite its essentially mystical quality—which goes to prove that intuitive emotional sense is convincing

even when the circumstances of the narrative are wholly imaginary. The dates appended to the stories—as well as their almost excessive polish—reveal the meticulous craftsmanship of Miss Dane's work, but tend to deepen the impression of self-consciousness the reader receives.

D. B. W.

*Young Felix*, by Frank Swinnerton. New York: George H. Doran Company. \$2.00.

IT looks as if Mr. Frank Swinnerton is doomed to be known as the author of *Nocturne*. His has been the misfortune to write one masterpiece and ten novels. Oppressed by the distinction of *Nocturne*, Mr. Swinnerton has decided to be garrulous and to reject intensity for an interminable expansive realism. *Young Felix* is Mr. Swinnerton's Wild Duck, and a rather sad bird. This long confidential history about Felix Hunter from babyhood through two marriages maintains a forlorn and calculated gaiety. In trying to be gay Mr. Swinnerton succeeds in being gossipy. At heart he has always been a sober man, that is, a realist.

A. D. D.

*Fantastica*, by Robert Nichols, with a Foreword by John Masefield. New York: The Macmillan Company. \$2.50.

IN a preface which is at once testy and florid Mr. Nichols (writing, he says, "as spring breaks") tries so hard to explain the three stories in the book that they come as progressively inferior anti-climaxes. The best, *The Smile of the Sphynx*, is a spirited fantasy; *Perseus and Andromeda* is a Shavian comedy beginning where the mythologies break off; the third, *Gogoltha and Company*, is a fantastical tract with touches of *Back to Methuselah*. In the deplorable preface Mr. Nichols says that he likes abstract ideas and that each of his stories has for him "the attraction of anything which wriggles." One might suggest that next time he tackle something more stationary. His stories wriggle, certainly. They wriggle like a centipede with St. Vitus' dance.

J. G.

*High Fires*, by Marjorie Barkley McClure. Boston: Little, Brown and Company. \$2.50.

MISS MCCLURE sets forth the old theme of parents versus children, in the struggle between Puritanism and modernism, much as it was set forth thirty years ago by Mrs. Deland and Mrs. Humphry Ward. She writes with such abundant good faith and good will, she has such genuine feeling for her characters, especially the grand old clergyman, Angus Stevenson, and her view of life including the war is so simple, healthy and honest that *High Fires* is a masterpiece of the school of thought represented by the *Youth's Companion* and the *Y. M. C. A.* Readers who are shocked and pained by *Flaming Youth* and *Janet March* will turn to its wholesome pages with relief.

R. M. L.

*Heirs Apparent*, by Philip Gibbs. New York: George H. Doran Company. \$2.00.

THE near-Shavian epilogue of *Heirs Apparent* proclaims Sir Philip Gibbs's faith that "Youth's all right!" despite the dismay its more startling manifestations in his vivid and diverting pages may cause "the Old

People." He reminds us that responsibility has never been a salient characteristic of Youth, that the urge to reform is then iconoclastic rather than reconstructive, and that when honesty and courage are the dominating qualities of a generation one may fear for their safety but not for their virtue. Sir Philip's own courage, honesty and good humor in presenting a perplexing condition make his assertions reassuring even to the apprehensions of the Falling Generation.

D. B. W.

*Half Gods*, by Lynn Montross. New York: George H. Doran Company. \$2.00.

INSOUCIANT, defiant pagan that she is, the girl Frances wins from us not so much our admiration as our pity. For though with her we watch her half gods vanish after so brief a reign, we glimpse the advent of no god worthy of the title or the succession. Mr. Montross's brew, strong as it gave promise of being, shows signs of having been watered—and the flavor suffers by the process.

C. N.

## Contributors

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GRANT SHOWERMAN, professor of classics at the University of Wisconsin, is a fellow of the Archaeological Institute of America, and has written a translation of Ovid's *Heroides* and *Amores*.



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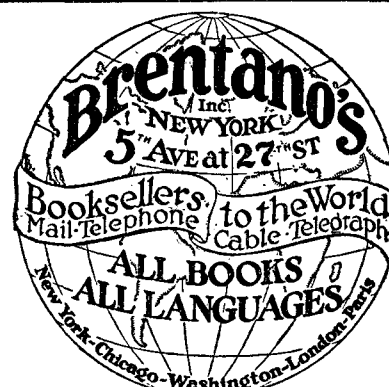
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