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If the infectious fun of Max Beerbohm, Hilaire Belloc, Samuel McCord Crothers, Stephen Leacock, Heywood Brown, and the other merry-makers of this company does not bring laughter, then, indeed, is it time to establish the "Chair of Nonsense" extolled by Burgess Johnson. But drollery and satire are not the only moods engendered by these commentaries.

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September 30th

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trary, profit by President Butterfield's social wisdom scattered throughout this small volume and appearing in such pregnant sentences as: "Can I say more to emphasize the conviction that all of this Christian program for farm interests must be applied in the local units, the little farm communities, or else it is a nearly useless scrap of paper?" President Butterfield's program leaves the reader with an unmistakably satisfying glow, but it also leaves him with many doubts. To state principles and then to ask for their application is a deductive process. What Christianity needs above all else is inductive verification of its principles—verification which stands on the solid ground of human experience and not upon historic authority. Christian principles must be rediscovered and recreated before they can be applied.

E. C. LINDEMAN.

The Eight Paradises

The Eight Paradises: Travel Pictures in Persia, Asia Minor and Constantinople, by Princess G. V. Bibesco. New York: E. P. Dutton and Company. \$2.50.

IS the Anglo-Saxon book of travel commonly prosaic and stodgy? Does the author dwell too precisely on the characteristics of his companions, and do the haps and mishaps of the road intrude too pertinaciously upon the reader's attention? Are the means of travel allowed to usurp first place, and thus become the end? Do we hug the ground so closely that we forget the atmosphere which hovers above it? It all this be true, if we feel our shortcomings and regret them, then we should have a ready welcome for a book written in another tradition and another language, enveloped in a different racial temperament, and directed toward a wholly disparate effect.

On such terms we meet Princess Bibesco as she journeys through Teheran, Ispahan, Trebizond and Constantinople and the minor "paradises" that lie between. She may please us, and please us mightily—unless we decide that she has gone to quite the other extreme, and put a whole world between her pole and ours. For the book is a conscious work of art. The author is after the necessary unified impression, and such an object, of course, involves its rigors and exactions. Her Orient is a garden—or a succession of gardens. She concentrates all her powers on the production of a homogeneous and harmonious work of art, and it is doubtless as such that the result was crowned by the French Academy. Yet the hard-headed and literal-minded reader of another race may pose a query or two: Who accompanied her? It is difficult to make out. What were the means of locomotion? Indications are scanty. What were the homely accidents of the road? They are touched upon infrequently and are passed over very lightly. What references to matters political and economic in an East now stirring to new life? Next to none. What details of the actual social life of the day? Mostly glimpses at the harems of two or three important personages, and chaffering with tradespeople who are brought in by the servants, as "the shops which are open to all comers do not aspire to our custom." The persisting atmosphere is that of a dreamy, romantic, well-flowered enclosure, supplemented by a persevering suffusion of glamor and by the recital of congruous legends. We know the thing cannot be "true." It is a marvel of selection, rejection and adjustment, all to one predeter-

mined effect and end, and all produced as we rather fancy the South Sea idyls of Frederick O'Brien must have been produced. Artifice reigns. One often scents not so much the garden as the hot house. Quintessence has been carried to its highest; the perfume is a little too dense and heavy. And through it all we doubt; the world is wiser than in the days of Lalla Rookh. Or would it be wiser still to welcome an affectism that so amply supplies the lacunæ in our Occidental scheme of life? If we really need poetical abstractions passed through a temperament, we have them here.

Ispahan and Constantinople are the book's great "set pieces." The latter of the two is really presented as a city; the gardens are indeed present, yet the throbbing, repellent miscellany of a great Eastern metropolis manages to assert itself, despite the author's trend toward the portically indefinite. This method and its deficiencies are felt in the pages devoted to that Persian religious reformer, the Bâb. His date is left indeterminate; and as for his tenets, "it is well not to repeat what he said, but the women wept for joy at hearing him and the multitude of men round his shadow grew silently." Yet the author makes amends for this by finishing, in words more precisely her own, with such a penetrating reflection as this: "Young man of Persia, or Arabia, or Judæa, Messiah of Asia, can it be that in this quarter of the globe thou art born again periodically, even, as certain flowers, denizens of the region?"

HENRY B. FULLER.

[NOTE.—Caxton's Ovyde, reviewed in the last issue of The New Republic as an English publication, is also published in America by Houghton, Mifflin Company.]

Contributors

HARRY ELMER BARNES, lecturer in history of thought and culture at the New School for Social Research, is author of a number of books on social and political history.

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E. K. RAND, professor of Latin at Harvard University, is the author of numerous articles on classical and mediæval subjects, and has edited and translated *Boethius' Opuscula Sacra and Consolatio Philosophiae*.

LEWIS MUMFORD is the author of *The Story of Utopias*. His latest book, *Sticks and Stones: An Interpretation of American Architecture and Civilization*, has just been published by Boni and Liveright.

E. C. LINDEMAN, formerly a teacher of sociology, is author of *The Community, Social Discovery*, etc.

HENRY B. FULLER is the author of *The Chevalier of Pensieri-Vani*, *The Chatelaine of La Trinité*, *On the Stairs*, *Bertram Cope's Year*, etc., and a book of verse, *Lines Long and Short*.

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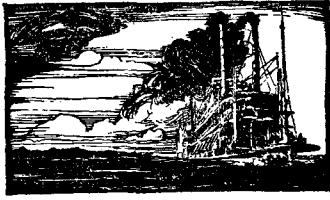
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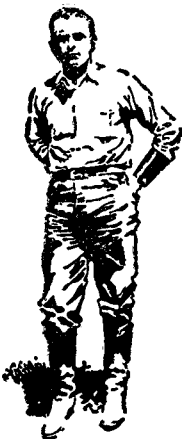
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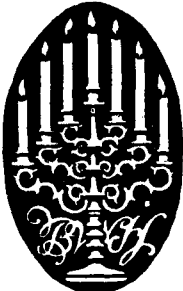
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