

stant revelation of the possibilities of sound human nature which are lying undeveloped in this great mass of children, so many of whom are submerged by the conditions in which they live. It is often dangerous to give anything directly in the way of material aid, but it is never dangerous to give education. Character is often weakened by ministry to physical needs, but character is always developed by education in the Froebelian sense—a training, that is, which seeks to reach and unfold the nature of the child and not simply to discipline the mind. These little faces tell their own story and make their own appeal. It is in such faces that the kindergarten finds its most eloquent advocates, and in this Thanksgiving season their appeal comes to the prosperous with peculiar force.



Books and Authors

Mr. Gilder's Poetry¹



Richard Watson Gilder

This volume includes the five small books of song which Mr. Gilder has written at different times during the last twenty years—"The New Day," "The Celestial Passion," "Lyrics," "Two Worlds," and "The Great Remembrance"—and furnishes the material for a characterization of his quality and work as a poet. A glance through these pages makes one aware that even the titles are significant; they suggest at once the mystery, the passion, the pathos, and the aspiration of life. Mr. Gilder has been an eminently successful editor, and has made a great magazine an educational force of high and permanent value; he has been active in many efforts for better social, political, and educational conditions; his heart and his hand have been committed to a variety of reforms; he has had no small share in recognizing and forwarding that renaissance of art felt in all parts of the country, but specially noticeable in the enrichment of the architecture and memorials of New York. It would seem as if the energy and vigor involved in so many activities would drain a man of that freshness of spirit and sentiment which is the very soul of poetry; as if so close and constant a contact with concrete things would take the bloom off the imagination.

But Mr. Gilder's verse, though possibly diminished in bulk, has gained rather than lost by immersion in affairs; it reveals, even under these conditions, a quality of detachment which, in a man of narrower activities, might have become spiritual isolation. This volume discloses a nature which is both sensitive and strenuous; a mind which, despite a strong dash of fantasy, has a hardy endurance. It would not be easy to find a volume of modern verse less touched by the materialism of the time than this; nor one in which pure sentiment is more definitely and persistently expressed. Nor would it be easy to find a body of verse more deeply committed to the highest ethical standards and more free from that tendency to mere sensuousness to which some of our younger poets have fallen prey. The defect of this poetry lies in the opposite direction; it is sometimes too ethereal; it is so compact of aspiration that the expression becomes vague and attenuated.

Purity is perhaps the keynote of the volume; purity in the large sense of detachment from standards, aims, and images which lower or cheapen thought and sentiment. The sorrow and mystery of life are present in undertones which are never silent; but there is no contamination from the lower atmosphere of the time. This is the more

noticeable because Mr. Gilder is keenly sensitive to beauty; but the passion for beauty, and the joy in it, are turned into aspiration in his hands rather than into sensuous imagery. His themes are not many; he does not write as one to whom the manifold intellectual interests of the time are a constant temptation; he writes as one to whom the world appeals through its old-time and all-time needs rather than through the special necessities of the hour. This does not mean that he is indifferent to or out of accord with his time; on the contrary, he is in such sympathy with it that he is willing to set his hand to the plow as resolutely as those who have no gift at divination and no call to sing. He is at one, too, with the liberalizing movement of the day in religion, education, economics, and politics. But it is the cry of man rather than the cries of men which one hears in this verse; the cry of love, faith, fidelity, sorrow. Mr. Gilder is at heart an uncompromising idealist; he sustains his faith, in contact with the actualities of the day, by fastening his thought upon the ultimate perfection. He looks everywhere for the heroic temper, the self-sacrificing deed, the aspiring and liberating touch in music, painting, sculpture, or literature, and is quick to recognize them. His strong ethical instinct colors his patriotism, which is eager, active, aggressive; and not only arrays him against all abuses and degradations, and for all reforms, but has made him in a peculiar sense the poet of public events and national happenings. Patriotism is a passion with him, as it was with Lowell.

But Mr. Gilder is at his best when his verse breathes those emotions which belong to individual rather than to universal experience; when he sings of love, loss, sorrow, regret, and longing. He always touches these themes with simple purity; he sometimes touches them with a deep and tender art. His temper is at times genuinely romantic, and his verse, in such moods, has true suggestiveness. This quality, as well as other characteristics of his style, is illustrated in a sonnet which has been very widely read:

What is a sonnet? 'Tis the pearly shell
That murmurs of the far-off murmuring sea;
A precious jewel carved most curiously;
It is a picture painted well.
What is a sonnet? 'Tis the tear that fell
From a great poet's hidden ecstasy;
A two-edged sword, a star, a song—ah me!
Sometimes a heavy-tolling funeral bell.
This was the flame that shook with Dante's breath;
The solemn organ whereon Milton played,
And the clear glass where Shakespeare's shadow falls;
A sea this is—beware who ventureth!
For like a fiord the narrow floor is laid
Mid-ocean deep to the sheer mountain walls.

The long poems in this volume are few, and even those few can be called long only by contrast with the mass of poems in which they are set. For Mr. Gilder's verse is entirely lyrical; very little is elaborated; it is mainly a cry, a prayer, a glimpse, an impression. The note of feeling is deepest, as it must always be in true lyrical poetry; it is often intense; it frequently finds words which are felicitous, melodious, effective. One is conscious throughout of the artist temperament, the poetic mood, the singer's sensitiveness to bits of color, flashes of light under dark skies, tones that stir, voices that set the imagination free, sudden insights, swift inspirations.



Mr. Mabie's Essays¹

Messrs. Dodd, Mead & Co. have made the publication of Mr. Mabie's new volume of essays, "My Study Fire, Second Series," the occasion for issuing his previous books, which have passed through various editions, in a new and uniform edition of very attractive form and appearance. The new volume contains the short papers which have appeared from time to time in *The Outlook* during the past two years, together with other papers. The volume is

¹ *Five Books of Song.* By Richard Watson Gilder. The Century Company, New York. \$1.50.

¹ *The Essays of Hamilton Wright Mabie.* Dodd, Mead & Co., New York. 5 Vols. \$7.50.

devoted exclusively to literary topics, and a glance at the table of contents shows that a majority of the chapters deal with the deeper aspects of literary work, with the sources of power, with the secrets of style, with the means and methods of growth in creative force and artistic quality. Such titles as "Work and Art," "Lightness of Touch," "The Spell of Style," "Manner and Man," "The Passion for Perfection," "The Law of Obedience," suggest the scope of the discussion and throw light on the intention of the writer. Of the five volumes which make up this group of books, four—"Short Studies in Literature," "Essays in Literary Interpretation," and "My Study Fire," first and second series—are entirely concerned with literature in its various aspects, and may be taken as the expression not so much of a philosophy as of an interpretation of the significance of literature, and its relation and value to the human soul. The first of the volumes named above is an attempt to discover the elements of which literature is compounded and to present them in a direct and vital fashion; the second volume illustrates and applies certain principles of interpretation at greater length and with fuller exemplification; the third and fourth volumes are mainly illustrative of the conditions which foster creative work, of the influence of those conditions upon the personality of writers, and of the vital qualities which underlie artistic production. The point of view of these books is vital rather than academic; literature is interpreted as an expression and revelation of the soul of man, and as the product of what is deep and unconscious in him as well as of his skill and purpose. The fifth volume, "Under the Trees and Elsewhere," contains a series of impressions of nature, and two series of connected chapters touching idealism and the uses of the imagination in daily life. For obvious reasons it would be improper to characterize the quality of these books or to do more than give this brief description of their contents. It is entirely proper, however, to add that the publishers have done much to minimize, by attractiveness of size, binding, decoration, and illustration, whatever defects the books may possess. The books are issued in England by Messrs. J. M. Dent & Co., whose imprint has become a guarantee of artistic book-making.



George Adam Smith's "Palestine"¹

This is mechanically a very perfect book. It is without illustration, but its maps are admirable specimens of color-printing; its pocket map of Palestine takes easily a front rank among maps of that much explained and exhibited country. Typographically, too, the volume is a delight to the eye; it is an æsthetic pleasure to read it. In style and spirit the book is all that readers of the author's "Isaiah" will expect it to be. Professor George Adam Smith is both a poet and a scholar. He is familiar with modern research, and he has a prophet's insight. He sees beneath mere Biblical criticism the divine message—that his "Isaiah" demonstrated; he sees in the Land the life which has made it sacred—that this volume demonstrates. It is true that readers who expect a demonstration of the Biblical narrative from geographical discovery, who look, with one modern author, for the lion's den into which Daniel was thrown, and with another for the discovery of the Pharaoh of the exodus in the marshes where the Egyptian host was entombed, will be disappointed. Professor Smith is very sober-minded. He knows how to distinguish between the reason and the imagination. He does not enter into topographical details—not quite so much as we wish he did. He does not point out in detail the results of "the explorations, discoveries, and decipherments, especially of the last twenty years." Jerusalem is hardly entered, and absolutely no light is thrown upon its sacred places. The artist is too prominent, the scholar is too much in the background. The fault of most books dealing with Palestine is that they are too geographical; this one is not geographical enough. And yet the critic

must concede that the author had a right to select his own point of view and his own purpose; and in the opening sentences of the preface he has told us what these were:

What is needed by the reader or teacher of the Bible is some idea of the main outlines of Palestine—its shape and disposition; its plains, passes, and mountains; its rains, winds, and temperatures; its colors, lights, and shades. Students of the Bible desire to see a background and to feel an atmosphere—to discover from "the lie of the land" why the history took certain lines and the prophecy and Gospel were expressed in certain styles—to learn what geography has to contribute to questions of Biblical criticism—above all, to discern between what physical nature contributed to the religious development of Israel, and what was the product of purely moral and spiritual forces.

This Professor Smith has admirably done. His views are broad views, almost outlines. He pictures the whole land and its history much as he portrays the landscape which Jesus as a boy saw from the hills about Nazareth—a wonderful bit of broad landscape word-painting. Throughout this volume the land lies before us as in a relief map; history passes before us as in a series of panoramic visions. The student who wishes for greater detail, for evidence on the question of the site of Capernaum or Cana or Golgotha, must look for it elsewhere. The preacher and the teacher who wish to be transported to the Land while they are studying its history, and to get the events of the latter in their setting, not dislocated and isolated, will find this volume admirable for that purpose—the more so because the relations between locality and event are suggested rather than elaborated, and the reader's skepticism is never awakened by demands made upon him for the exercise of a too credulous imagination.



The Rights of Women. By M. Ostrogorski. (Charles Scribner's Sons, New York.) This volume presents dispassionately the political, industrial, and social rights of women throughout the Christian world. The treatment is in the highest degree systematic, without being lifeless. There are chapters upon "individual sovereignty"—the rights of women to succeed to the throne; "collective sovereignty"—the rights of women to vote on national questions; "local self-government"—the municipal rights of women; "public offices and employments"—the rights of women to employment under the State and to plead at the bar; and other chapters showing women's rights to education, to entrance into the learned professions, etc., etc. The work is admirably done. It gives not only a survey of present conditions, but the history of the movement for the extension of women's rights since the outbreak of the French Revolution. It hardly needs to be said that our own States, Wyoming and Colorado, and the English colony of New Zealand, are the only places where full political rights have been given to women; but local political rights have been given to them, not only in most of our own States, but in many of the countries of Europe, where the right to vote is based on the ownership of property. The author refuses to state whether he believes that women should be admitted to political equality with men or not, but he makes no concealment of his belief that women's economic and intellectual opportunities should be the same as men's. He has, however, repressed his own predilections to an extraordinary degree, and his volume is without a second in its value to those who wish information rather than argument concerning development of women's rights.

From Blomidon to Smoky, and Other Papers, by the late Frank Bolles (Houghton, Mifflin & Co., Boston) will suggest comparison with the books of Thoreau and John Burroughs. There will be a question as to whether it deserves such comparison or not. At all events, the papers are pleasant and often inspiring reading. The first form the record of a journey in Nova Scotia and Cape Breton, the last are of Chocorua and its owls and woodpeckers. Mr. Bolles wrote well, as we know from the "Land of the Lingering Snow" and from "At the North of Bearcamp Waters." In his latest work, the first four papers of "From Blomidon to Smoky," the impression is yet more vivid when we read such passages as this:

It was now my turn at the oar, and a thrill passed through me as I grasped the great sweep and wrestled over it with the waves. Night had fallen. All color had died on the red cliffs of Smoky. Stars had burned their way into the dark-blue sky, and among them stray meteors fell seaward, or glided athwart the constellation. A year before, I had spent the long hours of the night on the peak of Chocorua, watching these wayward waifs of space as they danced behind the cloud-curtains of the storm. Now, with all a Viking's zeal, I tugged

¹ *The Historical Geography of the Holy Land.* By George Adam Smith. A. C. Armstrong & Son, New York. \$6.