

## The New Books

The books listed by title only in the classified list below are noted here as received. Many of them will be reviewed later.

### Art

THE ANALYSIS OF ART. By DeWitt H. Parker. Yale University Press. \$4.

### Belles Lettres

MY GRAY GULL, and Other Essays. By WILLIAM VALENTINE KELLEY. Abingdon Press. 1926. \$1.50.

These homilies of an octogenarian parson have, naturally, the qualities of the period in which the author came to maturity. They represent a kind of writing that half a century ago had a higher literary rating, in the general opinion of intelligent readers, than it can be said to have now. Moralizing is out of fashion among the literati, though as popular as ever (witness the outstanding instance of Dr. Frank Crane) with the wistful majority. Dr. Kelley writes in these little papers of all sorts of aspects of his old-fashioned religion in relation to life and conduct. He is full of little anecdotes, of genial reminiscence, and kindly exhortation.

"Because it is not credible that the Veracity at the Heart of Things, who has never been caught deceiving even a worm or a black beetle, has lied to his noblest creature, therefore it is scientifically certain that man's innate moral convictions correspond to realities, that Religion's world is actual, factual, and that the Holy Scripture within us is authentically in the handwriting of Him who cannot lie. Religion is real."

To pigeonhole it, this book is a blend of the familiar essay and what used to be called the "devotional" discourse.

LEAVES OF HELLAS. By Marshall MacGregor. Longmans, Green. \$4.50.

LUCIAN, SATIRIST AND ARTIST. By Francis G. Allinson. Marshall Jones. \$1.75.

LIGHT MY CANDLE. By Henry Van Dyke and Tertius Van Dyke. Revell. \$2.

GREAT NAMES. Edited by Walter J. Turner. Dial Press. \$5.

EXAMPLES OF SAN BERNARDINO OF SIENA. Chosen by Ada Harrison. Illustrated by Robert Austin Gerald Howe, 23 Soho Square, London.

THE AMHERST MEMORIAL VOLUME. Edited by Claude M. Fuess. Published by the College.

### Biography

THE LIFE OF CHARLES THE FIRST, THE ROYAL MARTYR. By Charles Wheeler Coit. Houghton Mifflin. 1926. \$5.

This book is of no importance historically, and hardly worth notice, unless it be as another proof of the resistance to mortality of cults. The work is dedicated to the President of the Royal Martyr Union and is throughout a glorified narration of the life of Charles I. It must be said for the author that he has tried to be fair; he admits mistakes upon the part of Charles I and that his advisers were not all of them wise. It is a pity that he is unaware of recent historical literature, the tendency of which is to show that Prerogative in its struggles with Parliament had the best of the case historically. But the author is unaware of the literature that might have served him, nor has he the workaday knowledge of a good senior in college about the relative value of authorities. The partisan Disraeli (Isaac) now nearly a hundred years out-of-date, and the sentimental Miss Strickland, bulk largely among his footnotes. When it comes to original sources he knows only a few and little about the use of them. And further he has small skill in gathering together what he has found into a narrative and no knack of handling sentences. Yet there are few glaring errors in the book, it is pleasantly illustrated, and breathes a sincere and unaffected devotion to the Church of England and less rancor towards Puritans and the Cromwellian party than is customary with the adherents of the good old cause.

Would that the author, who has honest intentions, had seen the last two volumes of the correspondence of the Venetian ambassador, now published two years. Those letters, from the English Court, of the observing Giustinian, wholly sympathetic with the Court, might avail something to lessen the cult of Charles I, were cults affected by facts. It has long been proved that Charles I was vacillating and undependable, worse than that, of a duplicity that passed understanding, but it now appears that he was a man easily frightened.

That he had dignity, that he loved the

Church of England, that he was a man of taste and knew good pictures, that he was a good family man, in that respect exceptional among English kings, that he "nothing common did or mean upon that memorable day," when he lost his head, etc., etc., it needs no biographer to tell us. It was one of his own descendants who wrote in his diary on the anniversary of the death of his royal ancestor, that he nothing common did or mean upon that memorable day, because he was "at last in his right place, on a scaffold." With that verdict it is unnecessary to agree. The rulers of England in 1649 might well have put Charles on a boat for a continental port and would have been more surely rid of him than they were by his death. His ghost walked more dangerous than he. That they did not anticipate. They feared his return from the continent and more wars, and saw in his death the only way to secure peace, to make England safe for their brand of government.

Carlyle says their action "did in effect strike a damp through the heart of Flunkysim universally in this world." He was quite wrong. It gave a lasting vogue in certain curious but highly respectable circles to one of the weakest characters among English kings.

PALMERSTON. By PHILIP GUEDELLA. London: Benn Bros. 1926.

The life of Palmerston was the life of England and, to a large extent, of Europe in the last sixteen years of the eighteenth and the first sixty-five of the nineteenth centuries. . . he covered an amazing span. Stated in terms of art, his life unites an almost legendary past to our own time; when he was born, Reynolds was painting Mrs. Siddons, and Mr. Swinburne published "Atalanta in Calydon" in the year that he died. A regency beau, he spoke in debate when Mr. Pitt and Mr. Fox had not long fallen silent, and he was Secretary of War against Napoleon. He moved in the candlelight of the drawing-rooms where Mr. Creevey told his stories; and men still living have conversed with him. For he lived to be fifteen years Foreign Secretary and twice Prime Minister in the gathering gloom of a later age. His first diplomatic duels were fought with Talleyrand and Metternich, his last with Mr. Lincoln and Prince Bismarck. For he had a positive genius for survival; perhaps the reason why he left no disciples was that he survived them all.

TEN WEEKS WITH CHINESE BANDITS. By HARVEY J. HOWARD, M.D. Dodd, Mead. 1926. \$3.

Dr. Howard is the most recent and by far the most original addition to famous American captives of the twentieth century, a roll that includes Ion Perdicaris, and Ellen Maria Stone (whose name sounds as though it might have suggested the Vice-President's apocryphal oath). Within a few days of his capture by the notorious band of Black Dragon River bandits a year ago last summer he was treating them for all manner of ailments, and was even invited to become their chief. He owed his invitation partly to their belief that the Greek letters of his college fraternity branded on his shoulder indicated that he had himself belonged to a notorious American band of "hung hutes," the Chinese name for bandits. The book is a record of game endurance, and indomitable spirit; its end, one is glad to find, is happy, though its beginning was pure tragedy, with the death from a bandit's bullet of Morgan Palmer, the young Harvard man who was attempting at the time of Dr. Howard's capture to bring help to a settlement of some of his Chinese farmers.

THE PUBLIC LIFE OF THOMAS COOPER. By DUMAS MALONE, Ph.D. Yale University Press. 1926. \$4.

Thomas Cooper belongs in the group of American public men which numbers Patrick Henry of Virginia, Aaron Burr of New York, and George Bryan of Virginia. They were too commonly and constitutionally agin' the government, as the phrase goes, to earn through public office a rank in the Nation's history consistent with the influence that they exercised on the politics of their day. We can appreciate that influence only if we will try to reflect what would have happened to American democracy if the Federalist push toward upper class rule, and suppression of the States' powers had not met with opposi-

tion. The Democracy that we call Jeffersonian, and that accomplished in and after Jackson's time the enfranchisement of the common run of citizens and the popularization of politics had numerous other and equally zealous if less well remembered sponsors of its infancy besides Jefferson and Jackson.

Cooper, as Dr. Malone presents him, forms an odd parallel to Thomas Paine. Both were sons of eighteenth century England, both were drawn by French rationalism and democratic doctrine, both came to America to find French ideals in English clothes, and both ran afoul of the still high and mighty American First and Second estates. But Cooper, as we view him through his biographer's eyes, had about him much less of the temperamental Jacobin. He was the fruit of an upper middle class extraction and training, an Oxford scholar, and the intimate of Joseph Priestley. He had no quarrel with capital, and held in high regard the economics of Adam Smith. Until impoverished by the failure of manufacturing interests in England, he enjoyed independent means. He was for the people, rather than of the people.

The incident of Cooper's trial, and conviction under the sedition law in 1800, and his six months' imprisonment in Philadelphia help explain his later course as the father of South Carolinian secessionism, and as the "high priest," in a newspaper phrase of his day, of Nullification. One cannot say that he took his imprisonment like a martyr; he took it rather as an opportunity to damage the Adams administration. The martyr's meekness and penchant for blessing the hand that smote were not in him. He went to jail for having criticized the President; once he was liberated, he hastened to New York to clamor for the indictment of Adams's fellow Federalist, Alexander Hamilton, who had also just written a bitter criticism of the President.

In State politics Cooper could indeed take the conservative side with almost as much vehemence as, in Federal matters, the radical. He got himself cast out of the Pennsylvania judiciary for upholding the rights and prerogatives of the bench against popular agitators. Constitutionally incapable of keeping out of controversy, he had to side with the bench, or against his colleagues, and the governor who appointed him. And unlike many persons of polemic temper, he stuck staunchly by his friends.

But later on, when the turns of fortune took him to South Carolina, first to teach chemistry, and soon to assume the presidency of the State university, he returned to his old antipathy for the centralized Federal government. He insisted on the State's right to act as its own arbiter of the constitutionality of the Federal tariff law. The tariff compromise that ended the nullification movement was acceptable to South Carolina, but disgusted him. His comment on it is sufficiently expressed in his dour toast: "To the memory of the United States Constitution."

For a State Rights extremist, domiciled in the South, and convinced that the negro was better off as a slave, the advocacy of early secession, even in 1835, was logical enough. Cooper foresaw secession; his attitude was, eventually, why not now? He foresaw the difficulty of secession at a later date, when abolitionism was to gain the upper hand. By an odd quirk of the irony of things, he had coined in 1794 the phrase, "Government of the people, and for the people," later to be used with slight amplification by the abolitionist hero. Cooper's singular clearness of mind gave him a power to anticipate the future; his vehemence, and *flair* for controversy disabled him in his struggles with the present. Dr. Malone has well won the Porter prize by his presentation of Cooper's hitherto-burly career of politics, law, journalism, science, education, farming, business, and philosophy—in which his services to democracy nevertheless stand, out a durable and significant fact.

MY ARMY LIFE. By the Earl of Dundonald. Longmans, Green. \$7.50.

THE LIFE OF GOTAMA THE BUDDHA. By E. H. Brecuster. Dutton. \$4.

### Drama

SAPPHO AND PHAON. By Marian Osborne. Macmillan.

CANADIAN PLAYS FROM HART HOUSE THEATRE. Edited by Vincent Massey. Vol. I. Macmillan.

THE WAY. By Princess Lazarovich-Hiebelianovich. Stanford University Press.

THE WORKS OF CIRETINO. By Samuel Putnam. 2 vols. Covici.

THE BOOK OF PLAY PRODUCTION. By Milton M. Smith. Appleton. \$3.

JOHN GALSWORTHY AS A DRAMATIC ARTIST. By R. H. Coats. Scribners. \$1.50.

### Fiction

THE COMEDIANS. By LOUIS COUPERUS. Doran. 1926. \$2.50.

The well known Dutch novelist, Louis Couperus, who died in 1923, during the latter part of his life published a number of historical novels on Greek and Roman subjects. Though founded on much sound scholarship, they represent the lighter side of his talent. While such studies of modern life as "Small Souls," and "Majesty" are perhaps more considerable achievements, it is possible that "The Tour," previously translated, and "The Comedians" will prove more popular with readers in America, where his books have never received the recognition they deserve.

The central figures in this story, laid in the decadent Rome of Domitian, are two comedians, Cecilius and Cecilianus, the unacknowledged twin sons of a patrician lady. Their associates, against a background of feasts and entertainments, range from the lowest ruffians to the greatest wits and *savants* of the time. It is an artificial narrative exercise, carried out with skill and thorough attention to colorful detail,—but always an exercise. It has both lightness, and an unforced reality, yet this book alone would never demonstrate the author's undoubted position as leading novelist of Holland. There is evidence that this version has been considerably expurgated, and, in fact, the late Alexander Teixeira de Mattos, friend and translator of Couperus, for some years prevented the appearance of these historical novels in English on the ground that they would be suppressed. At any rate, the present unsigned translation is lively, natural, and makes excellent reading. Even the most determined friend of purity could scarcely find it censorable.

THE DANCER AND THE FRIAR. By EUGENE PAUL METOUR. Doran. 1926. \$2.50.

Mr. Metour's story of mediæval days is one of those thoroughly adequate pieces of work, written with an eye for color and an ear for pleasant rhythms, freaked with poetry and romance, which on the one hand fail to be actually distinguished, and on the other to be really interesting. This tale of Graussin, the wandering troubadour with a genius for getting into trouble and then out of it, of his friend Pascal and of the dancing girl who bears him blind daughter and whom in the ultimate flush of victory he marries, takes us through sunny Provence to the Mediterranean, and then in the Crusades to Jerusalem. Several times Graussin narrowly escapes death, once or twice he is taken prisoner, his liege lord ends by being killed, and he himself is only saved by winning the favor of the Saracens.

Mr. Metour writes with a good deal of grace and facility. He knows his period, communicating it to the reader in a mixture of glamorous romance and lifelike realism. One can find no actual fault with either his characters or his plot, indeed must call the book an excellent minor achievement. But for all that, it is slow-moving and at the same time long-winded as narrative. There is more talk than action, more grace than excitement. And being picturesque rather than vivid, pleasing rather than beautiful, languorous rather than light, one is not quite willing to put up with the story, as story, for the sake of its art. One fears that Mr. Metour's very real talents will not secure the recognition they no doubt from a purely artistic standpoint deserve.

THE WISHING CARPET. By RUTH COMFORT MITCHELL. Appleton. 1926. \$2.

Our wishing heroine is the daughter of a country doctor who drifts to a southern mill town, there to exist frugally upon the practice he establishes among the poor. When he dies, the girl, at seventeen, is faced with the necessity of earning her own living, which problem she solves by mastering stenography and securing a position in a mill. The newly appointed manager of the latter, a hill-billy caught young in the woods and tamed by the beneficent influence of her father, passes for a while as the hero and the girl's sweetheart. But toward the close, unlooked for events reveal him to be a rascal and defaulter, a rich, but inactive, rival suitor for the girl's hand showing the real stuff of which heroes are made. Though admittedly one of the "Glad" species, the story is a shade more plausible, interesting, and restrained than the majority of its competitors.

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## The New Books Fiction

(Continued from preceding page)

SAINT MICHAEL'S GOLD. By H. BEDFORD-JONES. Putnam. 1926. \$2.

There is slight trace of plot in this sanguinary romance of revolution-torn France on the brink of the Terror, the author seeming to rely upon an incessant bedlam of conflict and carnage to fill the want of more involved action. John Martin, an American member of the Convention, having incurred the hostility of his leaders, flees from Paris with a forged document authorizing him to take possession of the huge treasure, hidden by the priests in Mont St. Michel. Each of Martin's fellow conspirators who accompany him on his perilous quest has secret designs to gain the gold for himself, but Young America foils them all. The heroine, Marie de Rohan, of the proscribed nobility, a fugitive masquerading as a peasant lad, falls under John's protection and eventually departs with him for the happier land across the sea. The tale moves rapidly, which is the best thing we can record in its favor.

THE PRICE OF WISDOM. By MARJORIE BARKLEY MCCLURE. Minton, Balch. 1926. \$2.

It is not easy to identify such far-fetched marital trials and the characters who here experience them with remotely credible incidents and people of reality. The story starts smoothly and convincingly enough, but a feverish chaos soon gains the ascendancy, obliterating all the reader's anticipations of a third novel as good as the author's preceding two. Terry Karanoff, the leading lady and chief sufferer, weds in her early twenties, for mercenary motives, a very rich, self-made Russian Jew twice her age. Nicolai (the husband) is an eccentric egotist afflicted by a fixed idea that he is Napoleon reincarnated. Planning the foundation of a dynasty, he chooses Terry as the mate most likely to bear him worthy heirs, informing her that this is the sole reason for which he marries her, and that, in the event of her proving unfruitful, she must submit to the fate of another Empress Josephine. A year follows, the dynamic husband fast losing patience, the persecuted Terry, giving no token of a future addition to the race, haunted by the fear of impending repudiation. But enter to the rescue, a knightly young doctor, by whose chivalrous assistance the crucial situation is saved from complete calamity. A little girl is born to Terry and Nicolai (he had petitioned God for a son) bringing a measure of peace to the distraught couple. Even the generous amount of respectable writing which Mrs. McClure expends upon her theme fails to disguise that the book is twaddle.

## Government

MUNICIPAL GOVERNMENT IN THE UNITED STATES. By THOMAS H. REED. Century. 1926. \$3.

History, exposition, and appraisal are skilfully mingled in this well-informed and comprehensive volume on one of the most important subjects that can concern an American. Both the political and the administrative aspects of city government in this country are presented and discussed. In no other governmental unit have we tried so many experiments as in the city. Professor Reed recounts these experiments and estimates their results with scientific detachment. His analysis while necessarily following familiar lines in the main, is by no means a mere repetition. He writes with animation and occasionally improves upon the usual classification of municipal phenomena, as when he divides the Mayor and Council type of city government into the weak-Mayor and the strong-Mayor plan.

The most recent development in American municipal government is the formal recognition of "metropolitan areas," of which the most striking example, because it crosses a State line, is the Port of New York, created by a treaty between the States of New York and New Jersey approved, as the Federal Constitution requires, by Congress. So long ago as 1889 Illinois established a metropolitan area in the Chicago Sanitary District, but the present movement toward the setting up of such areas contemplates more ambitious departures from the conventional idea of city government. The movement has not progressed far enough yet to afford many actual examples of this kind of administra-

tive unit. Professor Reed is compelled to take most of his illustrations from Europe, whose best known example is the London County Council. There are in this country, however, more such organizations than most Americans are aware.

Professor Reed is doubtless correct in holding that city government in this country has greatly improved in the last thirty years. "We have definitely passed the point," he declares, "where it is necessary to struggle for simply honest and tolerably representative municipal government. The government of American cities today will compare favorably on these points with the government of cities in any country in the world." The chief reason for anxiety regarding the future of our city government is "continued popular indifference to city elections." Coupled with this indifference is the public distrust of the expert. City officials and politicians can hardly be expected to wax enthusiastic over efficiency when the ordinary voter is quite willing to leave the administration of city affairs to home talent regardless of consequences.

Under the head, "Municipal Political Parties," Professor Reed lists the Citizens' Union of New York. The Citizens' Union did act as a party in a city campaign or two, but it has not done so in a long time.

PROPORTIONAL REPRESENTATION. By Clarence Gilbert Hoag and George Hervey Hallett. Macmillan. \$3.

## History

THE DEVELOPMENT OF JAPAN. By Kenneth Scott Latourette. Macmillan. \$2.

A HISTORY OF THE ANCIENT WORLD. By M. Rostovtzeff. Oxford University Press. \$5.  
THE WRITING OF HISTORY. By Sir John Porteus. Longmans, Green. \$1.

## Miscellaneous

MY FRIEND THE DOG. By ALBERT PAYSON TERHUNE. Harpers. 1926. \$3.  
THE ODYSSEY OF BORU. By J. ALLEN DUNN. Dodd, Mead. 1926. \$2.50.

So many canine friendships have enriched our life that we are very critical of books about dogs. On our own shelf of such books, aside from the purely informative volumes, the ones we like best are those which portray courage, loyalty, and intelligence with insight, vigor, and a dash of humor. Ian Hay's "Sally" is an example of what we mean. The dog is essentially gay. Those who write about him should catch his spirit. Too many writers regale us with sob stories. Mr. Terhune has vast knowledge about collies but at times he does write "The Dog at His Master's Grave" sort of thing. Some of the stories in "My Friend the Dog" get one by the throat. It is always dangerous business to question an authority, but we were surprised to learn that Mr. Terhune does not find collies treacherous. He may be like the breeder of our own temperamental Pekingese who zestfully bites the hand that feeds him, yet is withal a winsome mite. The most damaging admission he can be coerced into making is that the breed is "spunky"! The most charming chapter in Mr. Terhune's book is "The Dogs at Sunnybank." The illustrations, many of them in color, are beautiful.

In the "Odyssey of Boru," Mr. Dunn gives us a story of a huge Irish wolfhound who escaped from a circus and ranged the hills and plains of Northwestern Montana where he mated with a wolf and raised freebooter pups. It was a wild and hard life but doubtless more satisfying than jumping through hoops. The pictures are good and the book is well written.

THE COLLECTING OF ANTIQUES. By ESTHER SINGLETON. Macmillan. 1926. \$7.50.

Miss Singleton is well and widely known as one of the most authoritative of all our writers upon that most alluring of hobbies, antique collecting. She writes with more scholarship than most of the "popularizers" of the hobby, though her literary craftsmanship is not equal to her learning.

This copiously illustrated and well printed volume reveals both the catholicity of Miss Singleton's taste and its rather austere limitations. She has the enthusiasm of the true collector who is also a connoisseur. That is far from the jackdaw-like acquisitiveness of the uncultured. She has a genuine love for antique objects which, to quote her own old-fashioned expressive phrase, are "able to pass all the canons of elegant and fastidious taste." In ceramics it is the richly decorated wares of the great master potters in which she finds delight, not the coarse, crude, and often ugly

objects which uncultivated faddists are dragging from dusty cellars where they belong, to "decorate" their living rooms. She writes, always intelligently, and often enthusiastically, of K'ang Hsi, Wedgwood, Sevres, Worcester, Derby, and the like, invariably selecting examples for illustration which conform to the "canons of elegant and fastidious taste." Similarly, when she writes of glass her inexorable adherence to this rule is evident. The graceful and dignified cut glass of Bristol and Waterford with its opulent designs; the fanciful, dream-like elegance of Venetian glass; the gorgeously colored and well-wrought glass of Bohemia; the delightful grace of Nailsea glass; the transplanted art of the glass produced in Pennsylvania by "Baron" Stiegel, and in New Jersey by Caspar Wistar—for these and all other types of really good glass Miss Singleton cares as only a connoisseur-collector can. For the coarse, ugly pressed glass that was so extensively made at Sandwich, and other places she does not trouble to disguise her disdain.

The chapter on furniture, one of the most useful in the book, reveals Miss Singleton at her best. As the author of two recognized standard works on early furniture she brought to this part of her task an unusual equipment. One does not always agree with her dicta, and sometimes feels that she is too positive upon disputed matters concerning which the amplitude of her knowledge should have made her cautious, and uncertain, but as a rule her judgments are sound, and sanctioned by the best authorities.

The book suffers from the fact that Miss Singleton has tried to embrace too much. The inclusiveness which will be its chief merit in the judgment of many readers has imposed severe limitations upon the author. China, Silver, Glass, Furniture, Clocks, Textiles, and Metal-Work are each the subject of separate chapters, but twelve pages do not permit more than a superficial discussion of clocks, or sixteen pages a satisfying discussion of the subject of textiles. With all its limitations, the book is one which the serious collector will want to possess. Certainly, librarians should not overlook it.

THE STEPCHILDREN OF MUSIC. By ERIC BLOM. Dial Press. 1926. \$2.50.

In these short essays on the minor works of great composers and the major works of minor composers Mr. Eric Blom has brought to light many interesting facts which lead to "new thoughts bearing on more vital things." His patient examination of matters known to most critics only by hearsay is made profitable by his fine judgment and the extent of his culture both musical and literary.

After studying the operas and the history of Piccinni, notorious as the Italian rival of Gluck in Paris shortly before the Revolution, Mr. Blom decides that Piccinni was not only a worthy rival but an innocent one, very different from the wretched figure of tradition. This is an important fact to have established, and incidentally it is enlivening to read again the story of the war between the Gluckists and Piccinnists who fought with pamphlets and with words that led them even into duels.

The essay on Max Reger contains a number of pointed observations, among them this: "It is a particularly cynical jest on the part of musical history to have turned Max Reger, who not many years ago shocked Germany by his mock audacities, into a composer who today and outside his own country is only tolerable where he is most conservative." In this same essay, Mr. Blom expresses an opinion in regard to organ music which is very sensible but which will startle a good many musicians: "The great composer is yet to come who shall wake up to the fact that the organ is not really an ideal polyphonic instrumental at all. No man has so far appeared who has refused to let himself be blinded to this truth by the genius of Bach, who wrote organ music in a polyphonic style simply because he happened to be a great contrapuntist as well as a great organist. . . . The instrument is far more suitable for a homophonic style with certain chord-sequences."

In a passage in the essay on Bartok Mr. Blom loses his usual critical grasp and says that Bartok in his string quartets disregards "the old mathematical principles" and builds "a masterly structure by instinct, as a bird builds a nest." Just what are the "mathematical principles" by which any works of genius have been written and what genius of the past has used his "instinct" any less than Bartok?

Unusual illustrations add to the interest of this book.

MODERN CHIVALRY. By HUGH HENRY BRACKENRIDGE. (The Rogues' Bookshelf). New York: Greenberg. 1926. \$2.50.

WHEN in 1792 the first contemporary reviewer of "Modern Chivalry" condemned that book as "sometimes rather loose, and at times bordering on vulgarity," he was voicing the American devotion to propriety. This decorum restrained all other eighteenth century novelists from emulating Brackenridge in the portrayal of rogues, and continued to operate through the following century to the practical exclusion of the picaresque element from our literature. In his search for "fascinating stories of thieves, gamblers, highwaymen, swindlers, debauchees," the publisher of The Rogues' Bookshelf will unfortunately find little aid or comfort in American fiction. Indeed, only by severe strain can the term *picaresque* be made to include "Modern Chivalry," for it is primarily a social and political satire, and only incidentally a rogue story.

The unique position of Brackenridge among eighteenth century American novelists has never been pointed out. He was in his century the only author whose humor so exceeded his tearfulness that he could laugh at the exponents of sweet sensibility, and likewise he alone was sufficiently independent of polite convention to write of low life. He was the first to introduce racial and occupational types into the novel; his pioneer attempts at reproducing dialect, particularly that of the negro, are notable. He was also the only satirical novelist of his day (the political allegories of Hopkinson, and Belknap cannot be termed novels), and he thus became the father of the satirical novel in America.

To term "Modern Chivalry" "the 'Don Quixote' of America" is misleading; for Brackenridge, although he alluded to Cervantes, derived his expedient of setting master and man on their wanderings directly from Samuel Butler. The novel was first conceived as a poem in Butler's manner, and a portion of it was actually written in Hudibrastic couplets. Further, in a period which deprecated Fielding as likely to "corrupt the mind not well established in virtue," and Smollett as unedifying "on account of his unpolished humor," Brackenridge acknowledged these two as his masters, and was often in their debt. His literary ancestry is English, therefore, rather than Continental.

No eighteenth century American novels have been in print for some time save that innocuous perennial, "Charlotte Temple." Of the two novels revived this year, Brockden Brown's "Wieland" was edited with such accuracy that the present reprint of "Modern Chivalry" is most disappointing. Errors are numerous in the editorial matter: Part I was published not in 1796 but 1792-7; Part II, not in 1896 but in 1804-5. Part I was not originally entitled "The Adventures of Captain Farrago," the title "Modern Chivalry" was given the book in 1792, not in 1816. That "the book was never noticed by any reviewer" is as much a misapprehension as is the assertion that "it has scarcely ever been mentioned in histories of American letters." Inexplicably ignoring first editions as well as Brackenridge's final revision of 1816, the editor follows the version of 1846, which, far from meriting the editor's description of "complete," is a posthumous condensation directed by the author's son. All this is particularly unfortunate in that the reprint is of interest chiefly to the student, and the historically-minded layman; any unwary sensation hunter who purchases this particular volume of The Rogues' Bookshelf will receive but scant return on his investment.

THE ITINERARY OF A BREAKFAST. By John Harvey Kellogg. Funk & Wagnalls. \$1.75 net.

A BOOK OF JEWISH THOUGHTS. Selected and Arranged by Joseph Herman Hertz. Bloch. \$1.50.

HOMES OF CHARACTER. By Marcia Mead. Dodd, Mead. \$3.50.

## Poetry

FROST FIRE. By ARTHUR CREW INMAN. Small, Maynard. 1926.

SILHOUETTES AGAINST THE SUN. By ARTHUR CREW INMAN. Dutton. 1926.

Many are called but few are chosen to publish two volumes in one season. This double appearance is Mr. Inman's chief distinction, for his verse has none. It is a composite of all the rhymed platitudes which have been going the rounds since 1890. "Frost Fire" reads like a humorless parody on all the *wanderlust* poems ever written. This is, possibly, an unfair sentence, for there is undoubtedly humor in these echoes of "Vagabondia." But it is,