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## Books of Special Interest

### Greek and Iberian

THE GREEKS IN SPAIN. By RIIYS CARPENTER. New York: Longmans, Green & Co. 1925.

Reviewed by GEORGIANA GODDARD KING  
Byrn Mawr College

IN this, the second volume which Dr. Carpenter has published in the Bryn Mawr Notes and Monograph series, adventure takes the place of theory. The earlier one dealt with a problem of aesthetics, profound and far-reaching; this is occupied with archaeology.

He has, as he believes, identified the site of the earliest Greek settlement in Spain, picked out from among the early Iberian bronzes, three which reveal the Ionian influence, vindicated the claim that a Grecian chisel carved the Lady of Elche, and advanced one even more daring, viz., that of the Aesculapius from Ampurias to be right Athenian work of the fifth century; lastly, recognized a broken vase in Barcelona to be painted by the artist Makron. The learning is sound, the argument is well reasoned throughout.

It is a pleasure to see a trained scholar go through his ritual: the selection and definition of forms, the citation of parallels, the scrutiny of counter-assertions, the final proof; with everywhere a serene and happy manner. Wherein Dr. Carpenter differs from the average scholar is in going and looking at the places under consideration. Thereby he was able to recognize the rock which the earliest Phocæan sailors had named Hemeroskopeion, the Watcher of the Dawn; to photograph the huge promontory in many lights and from every angle. It is just this present and vivid relation to things that gives to the book its special touch of romance. If the note is struck in the title, and throughout the whole discussion of "The Voyage to Tartessos" is sustained, and resumed in the chapter upon "The Massiliot Sailing-Book," it is no more than might have been expected of one who had not many years ago written "A Plainsman to the Hills," or described "The Land Beyond Mexico." The freshness is no less delightful because it is expected, and profits by the style, neither colloquial nor quaint, but deliberately detached and easy-going, as in a discussion after dinner, among people who know each other's knowledge and are more afraid of being pedantic than of seeming off-hand. This is heightened by the device of relegating the closer technical discussion to the Appendices and the expanded Notes, which are classified and treated as "Commentary." All this which looks perhaps just happy and fortuitous, is of course the outcome of the nicest skill and an admirable understanding of style. Mannered the work is, but in a very good manner.

The discussion of the early sites and of Avienus (who is translated into English verse a trifle better than his own late Latin) need not detain the critic; the former will have to be proved by excavation and in the latter there is little to dispute. Among the bronze figurines from S. Elena in Madrid Museum Dr. Carpenter has selected three which reveal, as he is able to show, direct Ionian influence of the sixth century. By costume and modelling alike, in two, he has recognized the Greek quality, and in the third the Greek strain is mixed with an alien one, and "as always, loses in beauty but gains in interest." He might have added that in this case where "the profile outline sways and runs wild," as Plate vi shows clearly, there the ascetic straight contour of the maidenly-stepping Ionian girl is replaced by the Iberian "saddle-back" figure that one can watch any day on the street, with all its troubling grace of movement, in Seville or Barcelona.

Coming to the too-famous statues of Cerro de Los Santos, he is greatly daring, as in the location of the early cities; he is willing to ignore the scandal and take them as for the most part genuine, dismissing the charge of spuriousness as too ready a way of accounting for their extraordinary style. But, then, he does not have altogether to account for it. Iberian art, he holds, alike in sculpture and in vase-painting, was stirred to life by Greek influence and thereafter worked out its own style: the formula has a modern and scientific flavor.

That the bust in Paris known as the Lady of Elche is "Greek, pure Greek by style" he would prove by analysis both quantitative and qualitative. The scale of proportion is all but identical with that of the "Chatsworth" Apollo, and so is the precise stage of development in the statuary's art, pass-

ing, at about B. C. 460-450 from the archaic to the moment of perfection; and on the other hand, the bust is more beautiful than anything which is not Greek. The remainder of the argument is careful, fairly forcible, but it is that personal evaluation which will carry the reader over or leave him unconvinced. The analysis of the Asklepios occupies just as many pages and is worked out with equal care; if the reader concedes everything with a touch of indifference, we must admit that the writer himself is equally indifferent over-leaf when he comes to the fourth-century marble head of a girl, also in Barcelona now. In truth, like the rest of us, Dr. Carpenter cares little or nothing for the ripest maturity of classical or any other art, while the archaic and the primitive or the little-known, like the delicate beauty of the vase-fragment, or indeed the vase-painter himself, identified as Hieron's workman Makron, draw him on and out. So the mere presence of the Lady of Elche, and the situation of the rock that is still a Watcher of the Dawn, have turned the essay from a scholar's task accomplished to the projection of images like those of a poet's imaginings.

### A Notable Album

DORA WORDSWORTH: HER BOOK.  
By F. V. MORLEY. Boston: Houghton Mifflin Co. 1925. \$2.

Reviewed by ARNOLD WHITRIDGE

THE Victorian Age was notoriously fond of albums. Today we ask our friends to sign their names in a guestbook, but the older generation was not content with a mere signature. They wanted a sentiment, something that would suggest the personality of the visitor besides recording his name and the date of his arrival and departure. The word keepsake has nearly dropped out of our vocabulary, but in the days when love-letters were hidden in the lilac-bushes, keepsakes and albums were in universal demand. Mr. F. V. Morley has resuscitated the album of Dora Wordsworth which contains entries, mostly in verse, by the hand of every distinguished man of letters who came to pay homage to her father. It is remarkable how much of themselves the authors managed to infuse into these snatches of poetry. Coleridge contributes a philosophical inscription on a time-piece, Elia some whimsical verses in which he signs himself "a jealous, meek, contributory Lamb." Landor is coldly classical and Leigh Hunt delicately sentimental. The verses as a whole do not show the authors at their best, but they are remarkably adequate, and Dora Wordsworth may well have prided herself on having gathered so many celebrated names between the covers of one book.

Mr. Morley has provided a running commentary which is particularly interesting for the light it throws upon the owner of the album. Dora Wordsworth possessed one invaluable quality which was entirely lacking in her father. She had a very pretty sense of humor. After years of waiting Wordsworth finally consented to her marriage with Mr. Edward Quillinan, and her account of the honeymoon in Portugal, with its innumerable touches of liveliness and wit, is worth more than many of the verses in the album. Wordsworth himself does not emerge to any great advantage. Off his own ground he was, as Emerson pointed out, a man of surprising limitations. The dalesmen of his own country, whom he might have been expected to understand, never made friends with him. Except in his poetry he seemed to be unconscious of their existence. They were much more at home with the brilliant, erratic, Hartley Coleridge. Wordsworth might write about the Lake Country but it was Hartley Coleridge who won the hearts of the Westmorland farmers. According to one of his rustic admirers, "he was in and out of every cottage, in and out of every pub, ever willing to share a pipe, a discussion, an opinion, or a game." In the "Prelude" Wordsworth gives us a much more attractive picture of himself but that was written in the earlier days when he exulted in sheer living, before he had adopted his "I and my brother the dean" manner. Perhaps the most likable figures in Dora Wordsworth's gallery are Charles and Mary Lamb. No one who likes Charles Lamb can help writing well about him and Mr. Morley belongs to a family of natural born Lamb lovers.

# Harper Books

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## Canadian Literature

By WILLIAM ARTHUR DEACON

BIOGRAPHY dominates among the presentations of Canadian literature issued during the last six months. Of travolous literature the nation is at present as much as a government blue book, excepting only one outbreak of light verse ("Locke Room Ballad," golf satires by W. H. Webbing) whose appearance reminds us that the half-year is devoid of a single volume of poetry of any consequence—an unusual state of affairs. There remain for notice a tract for the times, two collections of essays and two novels, each being the first published book of their respective authors.

"The Life of Thomas D'Arcy McGee," by Isabel Skelton, is a comprehensive, bulky, fascinating record of that versatile Irish political and literary genius who played an important part in the councils of three countries and, by his murder at the age of 43, became the first martyr to the cause of the federation of the Canadian provinces which had just been consummated. A second "Thomas D'Arcy McGee" was written by Alexander Brady and appeared as Volume II of the embryo "Canadian Statesmen" series, of which "Sir John Macdonald" by W. Stewart Wallace is Volume I. These are uniform in aim and design with the "Canadian Men of Action" of which, also, two have come to light—"Sir Isaac Brock," by Hugh S. Eayrs, and "David Thompson," by Charles Norris Cochrane. All are of the tabloid variety suitable for readers desiring only main outlines and the more significant and picturesque incidents.

If greater variety and even more concision are wanted, they may be had in "Canadian Portraits" wherein Adrian Macdonald presents fifteen very short studies of leading warriors, statesmen, writers, and men of affairs. The work is commendable for its accuracy of fact, and Mr. Macdonald has chosen his subjects wisely since a great part of the nation's history was made or affected by the men whose pious names fill his pages. Sir William Osler appears as the man of science; Haliburton and the poets Lampman and Frechette are the men of letters; Macdonald and Laurier represent government; Howe is the journalist, Paul Peel the pioneer artist of the West, and Father Lacombe the missionary, while Lord Strathcona was fittingly chosen to represent nation-building in the fields of trade and commerce. These, and the rest, are figures of the highest significance, and, as reliable information for those knowing little or nothing about Canadian history, the book can be safely recommended.

The struggles of the pioneers appealed to Mrs. Skelton whose "The Backwoods-woman" is made up of colorful narratives of such notable women as the intrepid Madame Hebert, who made the first Canadian home in the early years of the seventeenth century; Marie de l'Incarnation, founder and Mother Superior of the first convent at Quebec, who is likened in character and career to Florence Nightingale; and Madeleine de Vercheres, whose successful conduct at the age of fourteen of the defence of a fort against an Indian attack has become a cherished legend. The stories are well written and full of interest.

In "The Romance of the Canadian Pacific Railway," R. G. MacBeth has given a striking account of the political, financial, and mechanical difficulties in the way of building the first transcontinental railway, of how they were overcome and of the men who accomplished the miracle. The enterprise was colossal, and essential to the opening of the West and even to national unity, for the railway was one of the main features of the contract of Union. English engineers and financiers were unwilling to assume responsibility, and the tale of how a small group of inexperienced Canadians financed and built one of the largest and best railways in the world—most of it through the virgin wilderness—is nothing short of thrilling. Happily supplementing this book, J. H. E. Secretan's "Canada's Great Highway" supplies a racy version of the actual construction, and the life of the camps as the author saw them as a young civil engineer.

A book that should find many enthusiastic readers in the United States is William Henry Moore's "The Commandments of Men." The subject is the present multiple attempts to compel the state to force upon the individual restrictions of conduct for so-called moral reasons, as these attempts appear in the light of history and the teachings of Jesus. The argument is that Jesus believed in example and persuasion, while his modern professed followers are seeking to advance the cause of Christ by the

physical force of the state." The prohibitory laws respecting liquor are one instance among many. Campaigns about Sabbath observance, tobacco, movies, literature, nursery rhymes, the teaching of evolution and countless other matters are being waged with varying success. The personal conduct of the individual is being more and more a matter for legislation, policemen, and jails. Were this nothing more than another howl over loss of liberty on the part of some poor beggar just deprived of his beer, or his Sunday swim or game of golf, or whose favorite author had just been suppressed, we would not pay much attention to it because one more lament would never be heard in the general outcry—an outcry of individuals and therefore ineffectual to block the legislative designs of fanatical minorities, powerful because organized. Mr. Moore has thought as well as felt; and his method is a careful analysis of all these movements as problems in crowd psychology, showing how these reformers, as bodies, will do vain, cruel, stupid things that they would not countenance as individuals, and proving by apt historical parallels the contentions of Le Bon that the crowd is lacking in critical faculty, and primitive enough in its instincts to desire a victim. Throughout, the author is scholarly and restrained; he is always quietly the master of his facts, and while his reasoning is keen and illuminating, he has avoided catch-words and any appeal to sentiment. His treatise should go far to explain the causes of those contemporary tendencies which some find alarming. I recommend this book most highly as a thoughtful and important contribution to the discussion of a pressing topic.

Dr. Thomas O'Hagan is correctly revealed by his latest volume, "With Staff and Scrip," as a cultured gentleman with a taste for travel and the unfailing capacity for finding something fresh and interesting in literary research. His six novels and charming essays are entitled: "With Dante in Exile," "Brittany and Its People," "The Birth and Evolution of the Gothic Cathed-

ral," "In the Land of the Troubadour," "In the Footsteps of Wordsworth" and "In Chivalrous Spain." The late W. H. Blake, lawyer and fisherman, famous for his translation of "Maria Chapdelaine," published in his lifetime two volumes of essays, "Brown Waters" and "In a Fishing Country." The former has just been re-issued in enlarged form to include two new and delightful papers.

With much greater chances of bearing its author into immediate popularity, "The Magic Road" introduces G. Frederick Clarke of New Brunswick as one possessed of the undoubted knack of telling a story. His tale of the woods and streams of his native province gives a rarely true reflection of the Canadian scene and people. When the little boy runs away from home and falls in with two unusual tramps, his adventures begin, and they end when the author has cured the young man's heart troubles due to having both a wife and a sweetheart. Though romantic almost to the point of being sugary, the book has a good plot, has a reasonable amount of originality, and lifelike, likable people: therefore it is finding many friends.

IN his "La Vie en France au Moyen Age, de la Fin du XIIe au Milieu du XIVe Siècle, d'après les Moralistes du Temps" (Paris: Hachette) Charles V. Langlois presents what is virtually a series of twelve lectures digesting some of the most interesting of the works of twelve moralists from the twelfth to the fourteenth century. His book is a realistic portrayal of mediæval life, with biographical and critical material elucidating its narrative.

The noted German dramatist and poet, Fritz von Unruh, has embodied in a volume entitled "Flugel der Nike" (Frankfurt: Frankfurter Societats-Druckerei) his experiences on a trip made last winter to London and Paris. The book, while a chronicle of travel, is also a narrative that very illuminatingly displays the personality of the writer. It is full of his reflections on politics, the art and life, and though written in a somewhat bombastic manner, is an interesting chronicle.

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