

NEW BOOKS

and their Publishers

"BROWNING'S ENGLAND," by Helen Archibald Clarke.—Now that the rush of the holiday season is over, which is, unfortunately, felt as much in the reading world as in the commercial world, the real lover of a good book can settle back into his easy chair and enjoy something of his own choosing, with the gift book relegated to the shelf of the impossibles.

It would seem that for just such a time as this the author has prepared her fine analytical study of the English influence on Browning's life and work. It is a companion volume in every respect to "Browning's Italy," by the same author and from the same press, published about a year ago. In this book the subject is treated in the same clear and understandable way, giving many poems and much of Browning's work to illustrate and substantiate the claim she makes for them.

The first chapter deals with the influence the English poets had upon Browning, beginning with Shelley, whom the author believes had a deep influence upon him in early life, and with many traces of Shelleyan music and idea in his early poems, "Pauline," "Paracelsus" and "Sordello."

She further says, however, that "no marked nor lasting impression was made upon Browning's development as a poet by Shelley." Many critics and students of Browning will disagree with this, but her opinion is pretty well fortified when she says: "The last trace of the disciple appears in 'Sordello' when the poet addresses Shelley among the audience of dead great ones he has mastered to listen to the story of Sordello."

Of another influence she says: "Keats' lesser but assured place in the poet's affections comes out in the pugnacious lyric 'Popularity,' one of the old time bits of ammunition shot from the guns of those who found Browning 'obscure.'"

In this way the author takes up other phases of England's history, social aspects of English life, religious thought, etc., that either influenced Browning's life or gave him material for thought and theme for poem or drama.

It is a work intensely thoughtful in its tone, yet it would be great to extend the influence of Browning to many who either still find him obscure or are only just beginning to study him; for to understand the environment of the poet, the influences that were molding his opinions and the history that had shaped his character is to understand perfectly the works of the poet, and this is exactly what the author has successfully endeavored to do.

The book is very elegantly bound and elaborately illustrated with portraits and historic landscapes in halftones. Baker-Taylor company. Price \$2.

"More's Millennium," being the "Utopia" of Sir Thomas More rendered into modern English by Valerian Paget.—After 400 years to be reviewing a book, which, if given to a critic entitled, would be classed with the most advanced thought and best works on modern social and industrial problems, is a little less than marvelous. The title adopted by Sir Thomas More when he wrote what some call "his new word, and ever since 1516 Utopia and Utopian have signified the habitation of the dreamer of dreams. Unfortunately, the ordinary mind it carried the impression of vague ideals, impossible economic conditions, a realm of idealism, ruled and from which pain and privation had been expelled in a wholly impractical way.

While the translator—if we may use the word—tells us this book is a source from which the bulk of his inspiration, it is a book that very few have recognized of value at its true worth. Even Mr. Paget in his introduction, says: "More had, it is said, a manner of conversation that frequently baffled his own hearers, whether he was in earnest or joking—whether he was upholding some point of view or deriding it. The ultimate impression left upon me by the 'Utopia' is that it was written very much in that frame of mind. It is to be the mental exercise of a man of the world—a statesman's intellect taking relaxation from the responsibility of practical life, and politics along a freer, lighter path of abstract theory and fugitive imagination."

"I cannot think that we must believe that More actually advocated all that is set forth there, even recollecting that he was a public man, dare not seem to entertain personally ideas then so dangerous, or that we need wonder why in practical statesmanship he seemed so unwilling to act upon all the principles of liberality and toleration expressed by his supposed mouthpiece, Raphael Hythlodæus."

In this we take an entirely different view from Mr. Paget. If the great work had been simply a statement of intellect taking relaxation from the responsibility of practical life and politics along a freer, lighter path of abstract theory and fugitive imagination, it would never have survived the stress and criticism of 400 years. It was more consistent to believe, in the face of many of our present social upheavals, that he was a man with prophetic vision, straining his ears to catch the distant music of the coming ages, and perhaps not realizing that the history path we can not have actually advocated all that he set forth," but what great philosopher ever did? To exaggerate the shell and protect the diamond is the truth has ever been the policy of the advanced thinkers of the world, and such we believe Sir Thomas More to have been, and so Mr. Paget evidently thinks of his work, from later expressions in his introduction, that we can not bring ourselves to believe that the intentions of the man and the actual words of what he wrote could so widely diverge.

One of the surprises in this work is that, while maintaining a good, strong line, no publisher has thought it worth while to modernize its text for the general public. Mr. Paget says: "It seems to have become a habit with librarians and publishers to release the work for students of literature mainly, with no thought of its value to the general reader of English literature to the general reader of today."

The work of Mr. Paget has been done wonderfully well, and there is no question but "More's Millennium" will grow in popularity, for this is the use of economical words. The John McElderry company. Price \$1.50.

Ian MacLaren, Author of "Beside the Bonnie Briar Bush." Photograph Copyright, 1907, by Charles H. Gondiss.

able information. It will also have numerous surprises in store for even those who consider themselves well versed and familiar with all kinds of china and pottery.

The first surprise for the novice will be to find that Holland was not the birthplace of Delftware and that it is not all blue; for who can think of Delftware without the close association of windmills, dikes and wooden shoes, in the daintiest blue of shade entirely its own? And on the other hand, everything that bears these ear-marks and this coloring is Delftware to the layman. This is not surprising to those who have never made these things a study, for Mr. Moore proves before he gets through with his subject that there is very much to learn about pottery and that it is quite worth learning, and furthermore that he has dug out a great deal that will be new, even to those who consider themselves authorities.

The author briefly takes up the history of pottery and in a concise manner, very satisfactorily arrives at Delftware, saying: "It is the custom among those who class under the head china both pottery and porcelain, to call all ware made in the Netherlands 'Delft.' While much Delft is decorated in blue and white, other colors are frequently employed, and the term 'Delft' is properly applied to a class of ware made of coarse pottery, yellow or brownish in color, covered with a coating of enamel composed of glass and lead and a certain proportion of oxide of tin. It is then shown that this process can be traced to the Dutchman adopted it as his own.

The history of the craft in Holland and of the various potteries reads almost like a romance, and it must be an indifferent mind that could not be aroused to an interest in ceramics by this delightful little book.

But even for those who are indifferent to the personal history, but are collectors and are often puzzled to know the genuine from the spurious the author has provided much valuable data and gives the trademarks of the old and reliable potteries, so no one can be excused for being imposed upon if they will only take the trouble to read what Mr. Moore has provided for them.

Some of these potteries have a wonderful industrial history, which can hardly be conceived of in these days of labor disturbances and capital upheavals. The pottery and glass industry has passed through many hands and has had to compete with printed and cheap ware, but through it all it kept running, and in 1875 M. J. J. Thooft, through a lone workman, then over 80 years of age, revived the ancient industry of Delftware that has now been dead for nearly a century.

This is but one of the many interesting bits of information that the book contains, and the illustrations of the various potteries is alone worth having. Price, \$1.00.

"Home Occupations for Boys and Girls," by Bertha Johnston.—In this legend we are taught that man's career is to eat bread by the sweat of his brow, but some of the most interesting should be the cause of mankind the ages have turned it into a blessing, and to-day we recognize work as the savior of the race. Students of anthropology will agree, however, that the higher the order of civilization the longer the period of infancy lasts, and that the child that has been made in recent years against child labor has been carrying on a struggle between labor and idleness. The entire overlook the higher ground of occupation, which is the antithesis of idleness, and the author tells us how to do this largely because so few know how to find occupation for children. It is so much easier to allow them to dawdle away their time or command them to carry in the wood, or do something that will tire the body and leave the brain stagnating, than to teach the child something that will entertain him, find work for body and brain, and at the same time lay a foundation for mature usefulness.

Mothers are not all inventive, many of them are so tired with household duties they cannot put their waxy brains to work when the child demands something to do, and so many mothers who would rather give their children both labor and idleness. And why they do this is largely because so few know how to find occupation for children. It is so much easier to allow them to dawdle away their time or command them to carry in the wood, or do something that will tire the body and leave the brain stagnating, than to teach the child something that will entertain him, find work for body and brain, and at the same time lay a foundation for mature usefulness.

Here are all sorts of occupations suggested for boys and girls and for all temperaments, and not only to occupy their hands and brains, but to teach them lessons of economy, and quick resourcefulness. It can be favorably recommended to any mother who at times finds herself confronted with the problem of labor versus idleness for her child. George Jacobs company. Price, 75 cents.

"Memories of Cuba," by Janet Ewyn.—To the beautiful south, and to all people and lands who still have time for the beauty and poetry of life, in the few dedicated words the author very touchingly foreshadows the sentiment of the poems included in this collection, for there are other poems named in the subtitle besides those which recall Cuba and its memoirs. The poems are all sweet and tender, nothing deep, but simply pretty pictures of love and the southland. There is one beautiful little prose sketch, "The Little Green Cottage," which is a charming picture of home and hospitality in Cuba.

The poems have been written at different places in the south, and breathe an intense love for the home-land, but Montgomery, Ala., seems to hold more of the author's heart than any other place. One very pretty poem is entitled "Montgomery," and a toast to Dixie closes with these words:

"Hold high the fragrant Julep
And drink this toast with me—
The fairest spot in Dixieland, Montgomery."

This was written from Burlington, Iowa, Richard G. Jagger company. Price \$1.

"How to Train Children," by Emma Churchman Hewitt.—On general principles we would pronounce a book of this kind of very little real value, for back of all training of a child, stands the training of the mother, and so on, back and back, into the ages, until one drops her pen in saying, "You should begin with its saying, 'You should begin with its grandmother.'"

Each of the three acts depicts a different scene in the life of the characters as they are drawn true to the life of the west. There are some 50 people in the company, among them are the famous actors, Fred, Frances Gosar, Edward Hume, Frederick Knights, John McSweney and Walter Stanley.

"A Royal Family" Next Week.—Next week Baker stock company will present for the first time here in several years Robert Marshall's famous satire on royalty entitled "A Royal Family." The play deals with the troubles of the monarch of a petty principality in making a royal match between his only daughter, the princess, and a prince from a neighboring country, and is filled with the most delightful comedy and pretentious scenes in the history of the stage. The play will be performed on Sunday matinee at the Bungalow.

There are 700 amusement parks in the United States.

Carlotta Nilsson is rehearsing a new play.

Upton Sinclair's four act drama, "Prince Hagen," will be performed in San Francisco.

Rosalind Coghlan will play Beth Elliott in the No. 2 "Traveling Salesman" company.

The New York run of the Harrison Grey Fiske "Devil" will end on January 18.

The "big" scene of "The Sins of Society" will represent the sinking of a ship with a hundred of men aboard.

Mrs. Fiske began her stage career at the age of 3, playing the Duke of York in "Richard III." She was born in New Orleans, December 18, 1865.

Bessie McCoy, who fainted during the performance of "Three Twins," must rest for several weeks.

Before leaving England Charles Frohman acquired the American right of production of "The Flag Lieutenant," a play by W. B. Yeats, which he produced recently at the New Theatre.

The Whippoorwill, by Herbert Swears, recently produced in London by Mr. and Mrs. Kendal, turns out to be the Rev. Cyrus Townsend Bruns' comedy, "A Corner in Coffee."

London critics speak highly of Mrs. Patrick Campbell's performance of the heroine in "The Sign of the Cross," a tragedy in verse by W. B. Yeats, which she produced recently at the New Theatre.

Henry Miller's second company of associate players, presenting "The Sign of the Cross" in western cities, was so successful in Grand Rapids, Mich.,

susision to induce the young woman to return with them and when the novelty had worn off and she was waiting for boat to take her back to New York, a sudden wind induced her to accept the position of governess in the family of Mr. and Mrs. Martin, who had a coffee plantation—El Cafetal—12 miles from the little town of Santa Maria. The Martins were found to be delightful people and the young woman was afforded opportunity to see and participate in the pleasures and pains of frontier life on a South American coffee plantation. As the title would indicate, a love developed and the young woman became more interested in coffee raising than ever before, and in the same ratio, the migratory spirit subsided.

But it is not in the pretty romance that the readers find the cause wholly in the book. It is found principally in the many bits of really valuable information regarding the natives, their customs and habits, with a very general idea of coffee raising and other products of the soil. It is, as a whole, a very clever and creditable story. Frederick A. Stokes company. Price \$1.

George B. Miller, who plays the part of Judge Martin in "Checkers," has never played a part without a title. He usually a one night stand, that they played there a week.

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"Eddie" Haas, formerly a stock actor in the west, will be the leading support of Charlotte Walker in Eugene Walter's "The Easiest Way," under Belasco's management. He has changed his stage name, at Belasco's suggestion, to Edward H. Robbins.

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