

ROMANCES.

The Historical, the Criminal and the Whimsical Motive.

THE GREY CLOAK. By Harold MacGrath. The Illustrations by Thomas Mitchell Piers. 12mo. Pp. 368. Indianapolis: The Bobbs-Merrill Company.

FELICITAS. By Felix Dahn. Translated by Mary J. Safford. 12mo. Pp. xxiv, 341. Chicago: A. C. McClurg & Co.

A COIN OF EDWARD VII. By Fergus Hume. 12mo. Pp. 288. G. W. Dillingham Company.

AT THE TIME APPOINTED. By Maynard Barbour. 12mo. Pp. 371. Philadelphia: J. B. Lippincott Company.

THE TRAITORS. By E. Phillips Oppenheim. Illustrated. 12mo. Pp. 341. Dodd, Mead & Co.

BREWSTER'S MILLIONS. By Richard Greaves. 12mo. Pp. 328. Chicago: Herbert S. Stone & Co.

RED-HEADED GILL. By Rye Owen. 12mo. Pp. 341. Henry Holt & Co.

THYRA VARRICK. By Amelia E. Barr. 12mo. Pp. 341. J. F. Taylor & Co.

MARJORIE. By Justina Huntly McCarthy. 12mo. Pp. 341. E. H. Russell.

THE DEEPS OF DELIVERANCE. By Frederik Van Eeden. Translated from the Dutch by Margaret Robinson. With an Introduction by Will H. Dicks. 12mo. Pp. vi, 294. G. P. Putnam's Sons.

"The Grey Cloak" is a rather formless but nevertheless interesting romance, through which various figures known in French history move at a spanking gait.

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Mr. Lewis's resources are apparently inexhaustible. He has already published two or three volumes of short stories, and now he gives us one more in "The Black Lion Inn," which, like its predecessors, is well filled.

It is not a new philosophy that an emotion dictated by the heart and sanctioned by the head is productive of happiness, nor have we been taught to believe that mature judgment contents itself only with a prose version of life. Indeed,

It is to be assumed that Mr. Friedman's object in writing "The Autobiography of a Beggar" was to exhibit as picturesquely as possible the inner side of mendicancy. His book is a contribution to the grimier lore of all great American cities, akin to the writings of Josiah Flynt.

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riched by the unexpected inheritance of \$1,000,000. This event gives "Monty," as his friends call him, a very pleasant feeling, which, however, turns into another emotion upon the receipt of a second unexpected piece of news. An enormously wealthy uncle has died in Montana and left him \$7,000,000. But only on one condition is "Monty" to get this fabulous sum—on his twenty-sixth birthday he must be able to prove that he owns absolutely nothing in the world but the clothes on his back. The uncle's motive for this clause was a violent dislike for "Monty's" father, the uncle being determined never to give a penny to any one living on money coming from that side of the house. So now "Monty" has an aim in life thrust upon him—the getting rid of \$1,000,000 within about a year. This is not so easy as it seems, because he is forbidden to lend or give away anything, to gamble extravagantly, to endow charities excessively, and there are a few minor restrictions. The story, therefore, concerns itself with the young man's disposal of his \$1,000,000 according to "Hoyle." He has an anxious time of it. A mild stock speculation turns out badly, since for a moment the ingenious youth loses his presence of mind and wins \$5,000. On the other hand, he is fortunate enough to lose \$13,000 in a bank failure. His best stroke of "business," next to a trip to Florida, is a \$200,000 cruise in the Mediterranean, which is slightly offset by some disgusting winnings at roulette at Monte Carlo. Luckily his crew mutinies, and his yacht has to be towed back to Southampton at a great (and welcome) expense. Jones, the inflexible executor of his uncle's will, carefully follows his movements, occasionally sending threatening telegrams when "Monty's" lavish hospitalities attract the attention of the newspapers. Of course, such a book has nothing whatever to recommend it from the moral standpoint. Nor is it by any means a fine literary work of art. But, taking it simply as a story for reading in a hammock on a warm, lazy summer afternoon, it is certainly amusing enough.

The author of "Red-Headed Gill" has a fairly interesting story to tell. The scene is laid in Cornwall, with characters partly bucolic and partly fashionable. A very striking figure is the beautiful but stubborn Gillian, or, more properly, Barbara, Trehanha, who is endowed with the curious faculty of mentally living over again the part of a noted actress. And, seeing that Barbara has some physical resemblance to said actress, one almost believes at moments that here is a mysterious case of reincarnation. It is, moreover, through the living Trehanha's implied continuance and actual rectification of the dead Trehanha's career that the ban resting



JEAN WEBSTER. Author of "When Patty Went to College." (The Century Company.)

upon the family is removed. This descendant of the red-haired Gillian takes up one's attention to the exclusion of the remaining characters, who are drawn on merely conventional lines.

A beautiful maiden of Orkney is the heroine of Mrs. Barr's latest novel, the daughter of Captain Paul Varrick, a sturdy seaman, and the friend of Prince Charles during that period when Scotland desired him for her king. These were turbulent times in "the land of hills," and Mrs. Barr has woven a graceful romance in and out, with historical incidents affording the ardor of the Jacobite cause. Hector MacDonald leaves his betrothed, Sara MacArgail, to de-

liver a letter given him by "Royal Charlie" to Captain Varrick. While on this mission MacDonald meets the lovely Thyra and, straightaway forgetting his truth, falls desperately in love with her. This passion does not meet with the sanction of Thyra's father, who has other plans for the welfare of his child. An interrupted elopement follows a difficult courtship, and Hector is compelled to relinquish Thyra on the eve of their marriage. Stormy scenes and exciting incidents follow, but it is the reader's privilege to describe the outcome of it all. In her heroine Mrs. Barr has depicted a strong, free creature, but it requires the humor and satire of a Bobbie Burns to do justice to the fickleness of Hector MacDonald.

Raphael Crowninshield, seafarer, opens the tale of his adventures in "Marjorie" with an "apology." "I believe that nothing is harder," he says, "than to tell a plain tale plainly and with precision. Twenty times since I began this narrative I have damned ink and paper heartily after the swearing fashion of the sea, and have wished myself back again in my perils rather than to have to write about them." But Master Raphael's diffidence is unnecessary, for he writes with admirable clearness and smoothness. The literary style of "Marjorie" is of a fair order of merit; the story is rendered with considerable narrative skill. But it is a pity that such a clever writer as Mr. McCarthy should elect to spend his talents upon juvenilities such as "Marjorie," which can appeal to no cultured person out of his or her teens. Young Raphael goes to sea, from England, with a captain desirous of founding a utopian commonwealth in a distant tropic land. Among the prospective utopians is the good and beautiful Marjorie, accompanying her brave and tall brother, Lancelot. But there is also a foul catiff on board. A shipwreck occurs, and the ship's company leaves the vessel by means of rafts, and makes for an island that happens to be in sight. This island at first seems to be a very nice sort of place. However, the main body of the shipwrecked go off exploring another neighboring island one day, but on that other island are soon joined by a boatload of their friends from the first island, who inform them that island number one is infested by wicked, murderous pirates. Before long the wicked pirates have in sight in two big boats. They are wearing fine red uniforms and are all armed to the teeth. Their leader turns out to be the foul catiff who had mysteriously vanished from the English vessel about the time she ran onto the shoal. Brave brother Lancelot organizes the defence of island number two. A tremendous battle ensues. In the course of which young Raphael finds himself face to face with the foul catiff, who is about to dispatch the good and beautiful Marjorie. Just then a cannon shot is suddenly heard at close proximity, and it frightens the wicked pirates very much. A Dutch frigate it is that has fired the shot and come to the timely rescue of the hardly beset voyagers. The foul catiff perishes miserably, and Raphael and Marjorie return to England, where they are happily married.

In the consideration of such a work as Frederick van Eeden presents in "The Deeps of Deliverance" the question arises, Does definite analysis of temperament elucidate what is fundamentally a problem of nature, and does such an analysis tend to broaden a philosophy which recognizes morality as a tentative possession based upon physiological conditions? Here is another volume dealing with the eternal feminine, the minutest portrayal of a woman's inner consciousness, a dissecting knife laying bare a conflict between body and soul; a condition fostered by environment and augmented by a union contrary to natural law. The character of Hedwig de Fontayne, as shown by Van Eeden, is complex from its inception. Born of Dutch parentage, she has no battle with heredity, but appears to evolve in herself an individuality apart from other members of her family. To know and to feel are the laws Hedwig makes unto herself, and so vibrant is her highly wrought nature that she luxuriates in every passing emotion, recalling in her imagination each sensation as it pleased or grieved her. Passing through endless introspection to maturity, Hedwig preserves an innocence or maintains an ignorance impossible to a less finely organized nature, and when she finally marries the ascetic Gerard Wybrands the woman in her rebels and deplores a too late awakening to an actual knowledge of herself.

"The history of a woman's life," writes Van Eeden of his book. "How she sought the cool depths wherein is deliverance, and how deliverance came to her." But to what depths did she sink before a bodily release brought her spiritual relief? Abased, exhausted, wrecked, there is that still left in her that craved salvation, emancipation from a weakness that held her in a thrall seemingly impossible to overthrow.

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ale in a style utterly unlike that which has hitherto so well served her purpose. "That night," she says, "Death advanced and laid sudden siege to Mrs. Groot. Generalized by Life, she retreated by a series of forced marches. Death occupying the abandoned territory, till at last Life and Death confronted each other across an invisible line. Here, much as a ballet dancer on a rope, Mrs. Groot took to capering; Death, a humorist at heart, heaved his vast sides in laughter, and meek Life stood hair on end to see so strange an image of himself." There is more and still more in the same vein, and woefully affected and silly it seems, after the honest seriousness of "Zack's" previous volumes. When she wishes to describe the victim that one of her characters has decried, of a certain her character, she says: "its well ordered reserve had fled, and the whole wide stretch of grass lay expanded in laughter. So broad was the thing's mirth one blushed to play the part of eavesdropper, and feared in another moment to hear how the world was made, the secret divulged in Elizabethan English." The second story in the book, "The Balance," equals the first in the strained whimsicality of its conception and the tawdriness of its style, and is worse in both respects than either of the other two productions. The whole book is a welter of just such literary fopperies as an author might expect to give us after having saturated himself in Mr. Meredith and Mr. James, not



FREDERICK VAN EEDEN. Author of "The Deeps of Deliverance." (G. P. Putnam's Sons.)

wisely, but too well. We have steadily delighted in "Zack's" writings, and have as steadily applauded them, and we are proportionately disappointed in "The Roman Road."

It is to be assumed that Mr. Friedman's object in writing "The Autobiography of a Beggar" was to exhibit as picturesquely as possible the inner side of mendicancy. His book is a contribution to the grimier lore of all great American cities, akin to the writings of Josiah Flynt. The information he gives us, in its way, interesting enough, and it is vivaciously presented. At the same time the squalid atmosphere of these stories very soon grows oppressive, and the sating terms with which the book overflows are among the least piquant available in the speech of the underworld. The illustrations, by Mr. W. Glacken, are all remarkably clever.

Mr. Lewis's resources are apparently inexhaustible. He has already published two or three volumes of short stories, and now he gives us one more in "The Black Lion Inn," which, like its predecessors, is well filled. There are twenty-seven chapters in the book, and save for the first, which is really a kind of prologue, they are all packed with matter. The author's Old Gentleman reappears in the volume, which is one way of saying that this is a collection of Western tales, of briskly rectified episodes among types of action generally violent and speech invariably pungent if not always picturesque. It is a spirited and breezy piece of work, colored by a certain vigorous humor. The characters in the stories, whether white men or Indians, have ways that may be quaint and peculiar, but are very human. There is pleasant entertainment, when, to be found at "The Black Lion Inn."

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HAROLD MACGRATH. Author of "The Grey Cloak." (The Bobbs-Merrill Company.)

some of the greatest love stories of modern history have concerned people well past the first flush of youth. Miss Daskam's "Middle Aged Love Stories," therefore, is not especially original in conception, though in several instances strong in characterization. "A Hope Deferred" and "A Reversion to Type" are the best in this group of tales. In the first named there are only two characters, Miss Sabina and her lodger, M. Sylvestre Laroche, but this little old maid and the gentle old French professor evolve a romance sincere and unselfish, and at the same time very human. There is a reasonable doubt as to whether "A Reversion to Type" comes within Miss Daskam's "middle aged" limitations. The heroine is a school teacher still in her twenties, with only her pedantic qualifications to recommend her to a place among this collection of semi-elderly sentimentalists. By itself, however, the story is charming, and reveals the author in a subtle vein. "The Valley of the Shadow," "A Philanthropist," "Julia the Apostate," and the one or two other tales which complete the volume are not especially worthy of mention. Miss Daskam's humor is strident, and at times jars more than perceptibly. This young writer still lacks the note of earnestness necessary to put her work above the commonplace.