

NEW BOOKS.

Continued from Seventh Page.

years. "Never in all his life had Papa Bouchard enjoyed a supper as much as that one. He was at perfect liberty to eat and drink all things that were certain to make him feel ill the next day, a prerogative dear to a man's heart. He had a charming woman opposite him and a waiting-woman overwhelmed him with attentions. Without an order from Monsieur Bouchard, François produced the wine appropriate to every course, and instead of being frowned on was rewarded for it. But, in spite of white wines and red wines, Papa Bouchard stuck pretty close to the champagne, which speedily got into his tongue and his eyes as well as into his blood. It was the champagne that made him squawk Madame Verret's hand under the table, wink at François, and kiss his fingers to the young ladies of the ballet, who responded by playfully throwing a bouquet to him which hit him upon the nose."

Of course the parrot had come to the garden. He had suffered with Papa Bouchard in the Rue Clarisse, and naturally he had sought the same relief. The bird kept laughing in a shrill manner and crying, "Bad boy Bouchard!" The champagne helped Papa Bouchard, and he belated to my sister, he said to his companion, "older than I—who brought me up in the way I should go, and a deuced dull and uncomfortable way it was!"

Mme. Verret smiled one of her gentle and winning smiles. "It's a great mistake not to give a man his head sometimes," she said.

"You," said Monsieur Bouchard, with a look for which the champagne alone was responsible, "know how to manage a man. I manage a man!" cried Mme. Verret. "Pray don't say that. The idea of my managing a great, strong man! No, indeed! All I should ask of a man is that he would manage me—and I'm sure, as yielding as I am, nothing would be easier."

At this François, behind Monsieur's chair, nearly perished of silent laughter, but Papa Bouchard went on: "I suppose I shall have to marry a woman some day, for to be very confidential my dear Mme. Verret, I am in an excellent position to marry, and after a while I think I shall not be satisfied with liberty. I shall want power, too—the power of controlling another destiny, another heart, another will besides my own; so I shall marry a wife."

"What an old fool!" cried the parrot, but the champagne permitted Papa Bouchard to know better. "Come, madame," he said, "let us take a little stroll. Do you see that sweet, retired little alley, all roses and myrtle and honey suckles, with a lot of cooing pigeons nesting among them? Perhaps you may find your uncle and aunt amid the roses. And, madame, I may say to you I don't want a managing wife, and I don't know any man who does. I want a dependent creature—sturdy oak and clinging vine, you know—I want a clinger. And if she has already tried her hand on another man, so much the better. I get the benefit of her experience. The fact is, madame, I am born to console. I'm a consoler of the first water. Now, pray take my arm and let us explore the wilderness of myrtle and roses."

It sounds like the late Mr. James Lewis, and indeed the whole story reminds us of Daly's, where, among other things, it will be remembered, the French comedies were pruned and kept respectable. The book is illustrated by William Glackens, who shows very well the gay nature of the influences to which Papa Bouchard exposed himself.

Stories in Slang. If it were not for slang it is quite likely that we should be much more prim than we are, and it is possible that we should not be nearly so happy. In "Toothsome Tales Told in Slang," by Billy Burgundy (Street & Smith), we find it said in the opening paragraph of the eighth tale, which is the last but one: "Once upon a time a very petite edition of femininity, entitled 'Minerva's mayday' into the city of New York from the wealthy West. She was the prettiest blossom that ever bloomed in a lowly little home, and was fortified with a bunch of Uncle Sam's promissory notes as big as a roll of carpet."

We have thought of the different and quite lean appearance of this with the slang left out of it. Once upon a time an unpleasant lady of the name of Minerva came to New York from the West. In evening dress she was the most beautiful of her sex, and she was rich.

To say that she "sashayed" into New York, conveys of course, the idea that she entered the metropolis in a stivacious manner. "Low-tide bodice" seems to have been suggested by that other phrase of lofty and striking fancy, "high-water pants." We dare say there are plenty who can be warranted not to be disturbed by it. Certainly it will never enter the mind of the reader to doubt that Minerva was liberally supplied with pocket money.

She had come to New York, we gather, to attend boarding school. "She installed herself in a brownstone front refining establishment, wherein daughters of the well-fixed were impregnated with literature, music and art under the supervision of a slim dame who had been deprived of the pleasures of the married state. For the purpose of parlor-breaking the law the most perfect gentleman was permitted to call occasionally to play progressive euchre and eulogize Laura Jean Libby. In the course of time Minerva had in her stable of admirers enough blackheads, gossamers and mentalized members of the masculine fraternity to stock a matrimonial catalogue. Collectively, these gentlemen constituted enough hot air to last a twenty-four-story office building. It was an even thing to the Minerva tale at the fall of the flag, but before the first quarter was over, Brander Howard and Leander Howard drew away from the rest of the field and began to fight it out among themselves."

It may be that the plot of these tales is not their most important feature, and we shall not enlarge upon the fact that in their pursuit of Minerva Brander Howard depended upon his intellect and Leander Howard upon his brawn. Perhaps it is not generally known that during the first quarter of the century of the late Laura Jean Libby there was a picture of Leander Howard who also got into Leander Howard's eyes. Two scenes are taken from Brander and Leander upon Leander. The story tells of Leander's own life and that of his wife, and how they came to be together. It is a story of love and struggle, and of the triumph of the spirit over the flesh.

Brander look like he was standing still. When Leander walked away with his prize, decorated with smiles, white mulle, orange blossoms and pearl, Brander, the ally and her subordinate, threw faints, while Minerva's girl friends giggled and chimed, "We told you so!"

In another of the tales we are told that a giant of intellect who wrote a historical novel beginning with the Stone Age and ending with the battle of Manila Bay, verifying all his facts, could sell no books, whereas a rival author, who spent a week studying the dialect of a New Jersey farmer and dialed off a character sketch of the "David Harum" variety, sold 5,000,000 in three months and married an heiress. The surprising part of this tale is its allegation of the failure of a historical novel. We have never before heard of such a thing.

Mr. Markham Still Hees. Fame came to Mr. Edwin Markham late in life as liberty came to the shepherd in the first Book of Samuel. James says respectfully and employs all the more on that account. Does any other verse maker have so absolute and unvaried delight in his own verses? He goes about reading them like an ancient rhapsode. Go to a teachers' meeting a congress of mothers, a discussion on some aspects of contemporary sociology, a reunion of Forty-niners or of volunteer firemen or of gentlemen's sons of the Ninth ward, and Mr. Markham is sure to appear with a recitation. If we can't say conscientiously that we pine to hear him, at least we love to see him playing and "looking" his part. If industry, diligent study of the dictionary and handsome flowing metrical hair and beard can make a good poet, he is one. At any rate, if his inward joy in his work is one millionth part of his visible satisfaction therewith, he is the happiest man on earth.

"Lincoln and Other Poems" (McClure, Phillips & Co.) Mr. Markham shows his familiar qualities. He combines the sentimental political economy of Prof. George D. Herron and of Prof. Bemis, formerly of Kansas, now of Cleveland, with the studied and affected rhetoric of a Latin poet of the decadence. Add capital letters by the bushel. Sure, never was such another spendthrift of them. Clearly Mr. Markham holds that there is a magic power and magic in them. So you have First Whisper, Parilla of the Street, Lean Hunter (we like to know that Hunger isn't putting on flesh), Worm of Misery, Tradition, Book of Pedigree, Privilege, Dream, Kingdom of Fraternity, Brother-Future, World-State, Mighty Deed, Purpose, Labor Angel, Hidden Hand, Secret Vast, Powers of Water, Fire and Air, Naked Fact, one Law, one Purpose, one Advance, Comrade-Future, Scattered Power, Rules of the Spheres, Lyrio Seven, Mighty Hundred Years, and so on. If capital letters were wings, Mr. Markham would be whizzing through the empyrean all the time.

Micawber or Sam Weller was able to do it. The original. What would "The Rives and the Ring" be without Mr. Tilmars's cuts and rhymes? And what is "Alice in Wonderland" without John Tenniel's pictures? Every life of Lewis Carroll that has appeared since his death has shown how carefully author and artist went over the pictures to make sure that they represented the author's conception, and generations of children have demonstrated that the pictures were good enough for them. We should have imagined that "Alice" was a safe book for a new illustrator to let alone. Yet here comes Mr. Peter Newell and jauntily shows what he can do with a classic. The result is lamentable. Mr. Newell owes apologies to every child that has loved Alice; he owes them, too, to the persons who have followed Mr. Newell's talent with interest. His drawings, as Mr. E. S. Martin says in his introduction, are not quite of this world. They are nightmares. Tenniel's Alice is a dear, pretty English child; Mr. Newell starts with an ugly wooden doll and ends with a stupid German goose-girl. There is no trace of humor in the dreadful "Father William" contortions, and each fantastic creation of Lewis Carroll's genius becomes something prosaic and hideous. Sometimes fortune favors the bold, but when she does not, all that is left is admiration for the cheek Mr. Newell's "Alice" should be given to very bad children as a severe punishment, if it were not for the Gerry society. It is published by the Harpers.

More Holiday Books for Youth. Another batch of children's picture books comes to us from R. H. Russell. "Yankee Doodle Gander, A Jingo Jingle Book" by Otto Hunt von Gotschalk, is a clever rhyme and picture book, with comical and original illustrations by Charles S. Vandevort are far better than the verses of "Memoirs of Simple Simon." Charles Kingsley's "The Heroes" is printed in large type with sixty colored plates and other pictures by M. H. Squire and E. Mars. "Mother and Baby Lullaby Poems," by Mary D. Brine is illustrated by photographs, in most of which the face of the mother or of the child attracts attention; the verses are rhythmical, pleasing and tender. "The Boy and the Girl," by Kate Dickinson Sweetser, is a book of an offensive type, formerly quite common. Fragments of stories are put together to tell the tale of "Tiny Tim," "Oliver Twist" and so on. Fancy "Tiny Tim" without the setting of the "Christmas Carol"! Such books spoil the child's appetite for the real books. They are used to be good; good; they are just as unpleasant now with that touch left out. From Small, Maynard & Co. we have received "The Round Rabbits and Other Verse," by Agnes Lee, verses that have already been printed in various children's magazines and received with favor. A novel and timely book for children, answering questions that must have been asked over and over again in many a nursery of late years, is "The Chinese Boy and Girl," by Isaac Taylor Headland of the Pekin University. (Fleming H. Revell Company.)

A very charming book for children—little children—Lyle Reynolds's "Hosanna Tales" (L. C. Page & Co., Boston). Rosamond, despite the name, is a little boy, who lives very much of an outdoor life, and has a good time with a dog, a monkey, rabbits, farm animals and many two-footed human friends. The pictures are from photographs, so it is evident that there is a real Rosamond. The youngsters, both boys and girls, will follow his adventures with interest and pleasure. The pictures will pick up a deal of information about everyday affairs that most persons know nothing about.

Other Books. "The Arabian Nights' Entertainments" remains a classic of romance, and E. W. Lane's careful translation, now fifty years old, seems likely to continue as the accepted English form for the stories. The translations of Sir Richard Burton and of John Payne must for their peculiar character be restricted to the order named, and the latter received "The Round Rabbits and Other Verse," by Agnes Lee, verses that have already been printed in various children's magazines and received with favor. A novel and timely book for children, answering questions that must have been asked over and over again in many a nursery of late years, is "The Chinese Boy and Girl," by Isaac Taylor Headland of the Pekin University. (Fleming H. Revell Company.)

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