

The Readers' Table

BY
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Misconceptions of a Theorist

MR. SIDNEY C. TAPP, a Southern barrister, has written a book, "The Story of Anglo-Saxon Institutions," as the vehicle for his elaborately wrought out theory concerning the outgrowth of the modern republican theory and practice of government from the paternalism and despotism of older European politics. Mr. Tapp's theory is interesting if not convincing; it falls of the latter quality because of the fact that in his utter obsession to the seeming soundness of his tenets the writer has twisted history to meet his views and overlooked the word of authorities with a fine scorn of any trammelling influences. His beliefs lead him to put a strange and untoward construction upon accepted chronicles of past events and to deduce unusual conclusions from facts heretofore presumed to admit of but one conclusion.

The object of Mr. Tapp's book is to demonstrate how it is that at last the free republican idea, which he attributes to the genius of the primitive Anglo-Saxons, has triumphed over the despotic and aristocratic propaganda of "Normanism." By the latter term the writer incorporates all of the governmental principles of feudalism—the divine right of kings, the existence of a titled class through inheritance and the degradation of the common people. Assuming that this beneficial influence of "Normanism" choked the path of upward-springing liberty in Anglo-Saxon England when it was saddled upon the conquered peoples by William the Conqueror, the author proceeds upon the theory that "Normanism" as a race characteristic and "Anglo-Saxonism" as an antagonistic race characteristic continued to wage continual warfare for governmental control through all England's history and continue so to do even today. The American republic alone represents the full and complete triumph of the one policy over the other; the seed sown in the heart of the savage Angle or Jute on the banks of the Elbe, shadowy in history, has borne mature fruit in the constitutional republic of the United States of America.

As preliminary to the elucidation of his theory Mr. Tapp reveals himself as a strict constructionist of constitutions, both written and institutional, by his definition of what constitutes sovereignty and what the powers of state. Supreme sovereignty, resident in the hands of the people, should delegate to a government only such authority as is necessary to protect all to the disadvantage or the advantage of none. The constitution is the paramount law, delegated by the sovereign power, i. e., the people, to its agent the government. In the United States the constitution (and this is a strange thought) is a pact between States only and not of the people, and the Federal Government thereby created is in no sense a national government, but a government of States as corporate bodies.

The author reviews ground made familiar by all studies in government in his resume of the ancient systems of Greece and Rome. He denies, however, that from the republics of Greece or the early republic of the Romans came any modicum of what is now the true republican order. The rudiments of representative government "by the consent of the governed" he finds, as do others, in the primitive tribal scheme of those Teutonic clans that later moved to the shores of Celtic England. It is agreed by the authorities that the rudiments of English local government trace their origin from the ancient Anglo-Saxon scheme of Witanagemot and Reeve Council and that these institutions survived in modified form the incursion of the Normans with their nascent feudalism. But does not the author take a far-fetched view of things when he declares that had Anglo-Saxon England remained isolated from Continental influences, represented in the Normans, republicanism would have flourished unhindered? Here is his assertion:

"No class of nobility could have its origin from them (the Anglo-Saxons). No upper house of Lords could have been conceived by their minds. According to their thinking and criterion of government the representatives in the legislative branch of the government should be elected by the people. The idea of appointing a House of Lords by the crown for life was of Norman conception and alien brains. It had its origin with the 'foreigners,' who had defeated the native Saxons and established their permanent misrule over a defeated and suppressed people."

It does not seem that Mr. Tapp considers the fact that feudalism—i. e., "Normanism," was as much a predominant element in the philosophy of government of the Middle Ages as absolutism was the tenet of seventeenth and eighteenth century politics; that not only Norman France, but Gothic Holy Roman empire and Teutonic Germany—the Germany of the Angles and the Saxons—held to this "Norman-



Child's Verse Brings Surprise to Critics.

IN England, and more recently in our own country, curiosity has been rife over little Enid Welford, whose work of verse, all written before the age of 12 years, has attracted the wonderment of all and the praise of some critics. "The Seagulls and Other Poems," this precocious young Miss has named her first flight on Pegasus. Her eulogists point with awe to the fact that some of the poems incorporated had to be dictated to the little girl's mother from lisping lips before the hand of genius had yet learned facility with the pen.

That a doting mother takes Enid very seriously may be gathered from the painting "Genius and the Child," which she has conceived in affectionate tribute to the early budding lyric stirrings of her daughter. "Genius" in this instance is a species of blandly-beaming Sphinx, dight with peacock feathers, who evidently is warning Enid that she will get the croup if she stands in the water bare-footed.

Not since the day of that "Infant Phenomenon" of "Nicholas Nickleby," Miss Ninetta Crummies, has an eager world hung so wonderingly upon the scintillations of fledgling inspiration.

ment misrule" of the feudal system. Indeed, did Anglo-Saxon King Arthur and his knights of the table round represent anything but the feudal theory?

After allowing us to believe that the invasion of the Normans was nothing but a continuation of the earlier incursions of pure Danish stock, the author continues to trace the warring influences of Anglo-Saxon and Norman ideas through all England's subsequent existence. Even after the testimony of English history, of English literature and of English tradition fall to show aught but an homogeneous English people, the writer persists in seeing everywhere in government a pug-nacious "Anglo-Saxonism" and a pug-nacious "Anglo-Saxonism." The wars of Simon de Montfort but clinched the fetters of the commons or Anglo-Saxons, the Hundred Years' War was fought entirely in the interests of the Normans, the great Civil War was avowedly a struggle between Anglo-Saxon and Norman, even the American Revolution expressed but the final triumph of the ancient governmental scheme of skin-clad Angle and Saxon over the oppressive tyranny of the armor-clad follower of William I. This stretching of fact to meet theory is fantastic, if naught else.

In tracing the transplanting of the Anglo-Saxon idea to America, Mr. Tapp has to make the most interesting hurdling over historical fact in the whole volume. His statement that the Puritan belief in "the right to worship God without any sanction from any priesthood or ecclesiastical court" was a perfect demonstration of the Anglo-Saxon spirit of liberty, does not take into account the tale of Roger Williams and Anne Hutchinson, who were denied sanction to preach by this very magnanimous genius of freedom. Again, in an attempt to reconcile the presence in the colonies of the Virginian cavaliers and the aristocracy of the Southern plantations—Normans certainly—with his dogma of an Anglo-Saxon outpouring from England to America, our author gathers these worthy Revolutionary fathers under the generic title of "a few of the privileged classes of England who had been sent over to rule and collect taxes." This surely will not be altogether acceptable to the pride of some F. F. V's. (G. P. Putnam's Sons, New York.)

A Small Novel of Davis Order

WERE the redoubtable Sherlock Holmes to turn the light of his analytic power upon some of the prodigies of literature we would probably witness results as startling as any arising from "The Sign of the Four," or "A Study in Scarlet." If, for example, this astute gentleman should read "The Pursuit

of Phyllis" between applications of the needle his deduction would probably sound something like this:

John Harwood Bacon is a man not yet 30 years of age and this is manifestly his first book. Having been raised in a country town and later coming to the city—New York, doubtless—Mr. Bacon became at once an eager seeker for the pleasures of society, which were awarded him in moderate proportion. As the most polished and easy exponent of the life of the haut ton Richard Harding Davis became for him the model par excellence for the society novel. He studied Mr. Davis' style carefully. When he determined to write "The Pursuit of Phyllis" he re-read "The Princess Aline" and kept that book handy on his library table. Mr. Bacon is not necessarily a globe-trotter.

To this hypothetical resume of the case by Sherlock H. little need be added. The story is a light, sketchy fancy, not altogether original in the matter of plot, as our friend the detective asserts, and containing little more than the airy perisage supposed to be essential to the typical society novel. Your typical young society man, with money to play with, starts out on a mad impulse and follows your characteristic sweet young girl of the "smart set" three-quarters of the way around the globe, falling more hopelessly in love with her with every league left behind. A very hackneyed piece of novel machinery serves to separate the twain until in the author's good time they are allowed to fall into one another's arms on a hilltop at Hongkong. Tableau. Curtain.

(Henry Holt & Co., New York; Illustrated.)

Titian, His Art and Life Story

THE concluding paragraph of Georg Gronau's sympathetic study of the life and talents of the great Titian explains why a careful reading of his book is not without reward to lovers of the best in art. "Titian's fame," writes Gronau, "has lasted more evenly and been subjected to fewer fluctuations than even that of Raphael and Michel Angelo, who at times have been judged somewhat coldly. It was left for men of our century, when they were beginning to regard the colorists as artists of the second rank, to imagine for one brief moment that they might cast doubts on the greatness and mastery of Titian's art."

It is the self-selected task, then, of this eminent European art critic to show by his detailed analysis of the great Venetian's work why it is that the masterpieces that have come down to us from the riotous brush of the teacher of Rembrandt and Van Dyck have lost nothing of vital sig-

nificance in the flight of years. Not the cold perfection of technique that was Michel Angelo's, nor the delicacy of line that was Raphael's is the charm which makes Titian's canvases living elements of to-day's esthetic appreciation; in his art it is color—color expressing all the passionate feeling and animated action of a master genius. "He who would be a painter," said Titian, "needs to know but three colors—white, black and red—and to have them well in hand. No one since his time has had the colors so well in hand."

Gronau seeks to show in the early chapters of his work how it was that the conditions of life and art in Venice taking up his abode in the Adriatic city, a consuming passion for high colors. Venice, then in the height of its glory, was the constant theater for gorgeous pageants and glittering spectacles. House fronts and cathedrals' exteriors were crusted with frescoes and mosaics of rich and harmonious colors. The people reveled in color for color's sake. So it was that when the young painter, fresh from the pastoral beauties of the lower Tyrol, came into the zone of this riotous chromatic extravagance his soul caught the tune of things and his palette glowed as none has since done.

It was with Giorgione, then dean of Venetian painters, that Titian worked, first as pupil and then as intimate fellow craftsman. While absorbing from his master a profoundly spiritual conception of portraiture and exemplifying it in his early paintings to such degree that the works of the respective artists have been confused, Titian gradually began to forsake the lyrical mood and to give vein to his penchant for the dramatic. By so doing he put life into the conventional set figures of religious paintings. Says Gronau: "Titian passed with rapid strides through the whole range of problems possible in altar picture; in the Assunta he introduced into Venice entirely new subject matter; he transported 'The Madonna With Saints' out of a world of quiet existence into the restless and changeful conditions of real life; he set aside the old ideas of composition and removed the principal group from the central line of the picture, and by means of his structure of lines and his ordered harmony of color pervading the whole, created a new and dramatically life-like presentation of the old theme."

Unlike Raphael, Titian did not come to the highest fruition of his powers until he had reached middle life, but he was painting some of his best pictures at an age when most men would be in their graves. Thus it is that not until after his thirtieth year did he begin to produce these masterpieces of sacred art and, the series of allegorical studies in the nude, which number some of his most famous paintings. Titian's love for the beauti-



"GENIUS AND THE CHILD"
A FOND MOTHER'S CONCEPTION OF THE INFANT WONDER.

ful human form found its earliest and to some its best expression in the brush. Of his portraits there are a score, become familiar to every artist who essays this difficult art. It was as the painter of such canvases that Titian became the courted of kings and the honored guest of princes. While at the court of the Hapsburgs Titian produced two portraits of Charles the Fifth and later the famous portrait of the tyrant Philip of Spain—the latter "a miracle of art," according to Morelli. Thus does Gronau characterize Titian's genius in this channel of effort:

"He reveals the inmost soul of his model with a clearness and keenness which testify to his extraordinarily cool observation. Not only the artist in Titian appears to be interested, but Titian the man. He observes the carriage, the gestures, sees the soul reflected in the eye, and his hand records these observations with triumphant certainty. At the same time he is ever approaching more nearly to the greatest simplicity and breadth of view."

Very studied and very well put are all of Gronau's criticisms upon the manifold aspect of Titian's work. These, with the running biography which serves to link together the various appreciations, make the book one of a value not solely for art experts. Any one of culture may learn much by an appreciative reading.

(Imported by Charles Scribner's Sons, New York; Illustrated; price \$2.)

Minor Classics in Rich Dress

CONFIRMED bibliolaters will jump to the opportunity of gracing their library table with such delicate little cameos of literature as those comprised in the Red Letter Library Series, published in this country by Messrs. H. M. Caldwell & Co. of Boston in connection with Blackie & Co. of Glasgow. Each volume of this series is devoted to selections from the minor classics of English literature, ranging from the works of Thomas a Kempis and the still earlier church father, St. Augustine, down to Emerson and the genial Autocrat of the Breakfast Table. Each number of the library is given increased merit by the addition of a vignette introduction, biographical and critical, from the pen of some modern authority.

In the fifth of the series, the selected poems of Shelley, the prefatorial duties are undertaken by Mrs. Alice Meynell, the well known English woman of letters. Though her critical estimate of the poet is encompassed in a few hundred words, Mrs. Meynell has hit off the peculiar quality of the romanticist's verse with clear cut emphasis. Shelley is not a great poet, according to her view, since he is not possessed of the divine fire of poetry which carries beyond the mere flights of imagination and touches realities with miraculous touch. But even as a poet of the second rank Shelley has power which moves his commentator to this estimate on the character of his poetry:

"That character is exceedingly serious as well as wild; it has the motion of an Ariel without Ariel's light heart; it is nothing if not responsible and sad, and yet what a flight is his—what a fitting! No one can define the Shelley quality by any word; but we may take a word to represent it and call it magical."

The volumes of this series are uniform in dainty size—3 7/8 by 6 inches—with the text in clear type printed with red and black ink; a frontispiece portrait, reproduced in half tone, and framed in decorative design, completes the artistic handicraft expended on the book's making.

Clarke. This volume, like all the others, presents peculiar attractions to Shakespeare students in that it gives in the first popular edition the original text of the great dramatist's works, without amendment or modernizing of any part.

As Shakespeare specialists know, the First Folio is the sole authority for twenty of the plays and furnishes the first complete text of two besides. The appearance before the death of the poet of the earlier quarto issues was both unauthorized and productive of inevitable discrepancies in the text. But to the lack of scholarly care in Shakespeare's first publishers must be attributed that in many instances the early unauthorized quarto editions were made the foundation for the folio printing after Shakespeare's death. As the joint editors of this new "First Folio" edition show, however, these sixteen plays pirated in the quarto form show signs of revision—at the hands of the author in The Folio and are therefore more nearly authentic in that form.

After all the foundering about on the part of Shakespeare editors, the modern tendency, given strong impulse by the work of Dr. Furness, is to a reversal to the original text with notations of variations from that in chronological order. This Charlotte Porter and Helen Clarke have done in their popular edition in a manner scholarly and complete. Footnotes serve to point out variations in the Globe or Cambridge texts and complete variorum readings, extensive literary illustrations and glossary give this series of handy little Shakespeares exceptional value.

(Thomas Y. Crowell & Co., New York.)

William J. Shearer, A.M., Ph.D., Superintendent of Schools of Elizabeth, N. J., a familiar writer on subjects of some influence and home training, has produced a book on "The Management and Training of Children," which may be found useful to some mothers. There are chapters upon the responsibility of parents, upon sympathy between parent and child and the development of good and bad instincts in the youngster. All this is perfect theoretically without doubt, but it is not the consensus of opinion that children can be raised on theory. Usually the eldest grows up under the straight rule of principle and all successive progeny are raised "by experience." A book on the theory of child training must be used by the young mother much as a cook book—sparingly; this last statement, however, the writer disclaims as original, nor will he stand the responsibility for its utterance, since he but quotes one who knows.

(Richardson, Smith & Co., New York; price \$1.50.)

"The American Boy's Life of Theodore Roosevelt," by Edward Stratemeyer, is an excellent book for the American boy to read once and then again. The narrative covers the whole life of the President from schoolboy to his present exalted position in a style well fitted to juvenile comprehension and appreciation. The author has been quick to catch the fascinating phases of Roosevelt's life as hunter, plainsman and rough rider and deals with the profundities of politics only in such measure as is necessary. The descriptions of battle scenes in Cuba are well calculated to hold the boyish fancy.

(Lee & Shepard, Boston; Illustrated; price \$1.25.)

Some Small Talk About Bookmen

AFRIEND wrote from his heated office in New York to Stewart Edwars White, author of "The Silent Places," saying: "It must be a satisfaction to know that while you are playing 'The Silent Places' has become the best selling book in the United States." From the depths of the Sierras Mr. White returned: "As for play—well, if you'd been trailing us for the last week, you'd take that back. Up under the Great Western Divide is Roaring River, from which you enter Cloudy Canyon and Deadmans Gulch. At the head of the latter is a notch or saddle in the range some 11,000 feet up. There are no trails. We have been trying to get through. Our most desperate attempt actually took us to the other side, but we met a gentlemanly precipice and had to return. The last two days I've been taking about twelve

hours a day away above the snow line trying to pick a route. I think I have found one. We're going to try it, anyway. I've huilt about two miles of trail and monumented the rest. If we get through, Mrs. W. will be the first woman to accomplish such a feat, and we shall name the pass 'Elizabeth Pass' after her."

The startling incidents which Robert W. Chambers has used to such good and effective purpose in his book "In Search of the Unknown" are rivaled by actual occurrences in the author's own correspondence. Once a woman bombarded him with letters for an entire year, saying that she was spending her fortune to buy up and destroy all of his books, because "The King in Yellow" had made her crazy, ominously adding that as soon as her money gave out she was coming to his home to murder him. Mr. Chambers, in telling this story, remarked that he was "pleased to see that her money still holds out." Another time a man sent him a model of a machine, declaring, with oaths, that the author must pay \$10,000 for the privilege of inspecting it, or he would have him poisoned. Mr. Chambers has a ton of crank letters that are curious enough to be bequeathed to a museum for use in studying the human mind in all its vagaries.

Admiral Winfield Scott Schley's own story, "Forty-five Years Under the Flag," which is to be brought out shortly by the Appletons, will be of especial interest in view of the fact that the admiral has recently stirred up the controversy about the naval battle of Santiago by an article in the Saturday Evening Post. Whatever articles he may write or speeches he may make, the final appeal as to his position will be in his book. The admiral has spent much of his time since the Spanish war in writing the details of his experience, and his recollections are constantly reinforced by references to dispatches and other documents. About one-third of the volume is devoted to the Spanish war, and in it we have in definite, concrete form just what the admiral did and thought in his own words. It is said that the Schley-Sampson controversy is to be made a political issue. If this be true the book will be greeted with still greater interest as a campaign document. The book will be carefully read to see if everything that the admiral has said and written so far agrees with this final statement. The admiral shows the courage of his convictions in submitting to the test.

What promises to be one of the handsomest little volumes of the fall is now in press for the American Unitarian Association. It is an allegory called "The Wandering Host," and the author is President David Starr Jordan of Leland Stanford University. The story, illustrating the diversity of paths into which differences of opinion in matters of religious doctrine lead searchers after truth, is told in singularly beautiful English, and the typographical setting is in keeping with the beautiful narrative. The special face of type, the illustrative border in green throughout, the all-paper cover with decorative design unite to make this one of the most attractive of the season's publications.

Daily, and weekly, and even monthly papers persist in their error as to the existence once upon a time of Nancy Starr, the heroine of the new novel of that name published by D. Appleton & Company.

"Nancy Starr," by Elinor Macartney Lane, says a prominent weekly, "is a novel well worth reading, not only for its entertaining qualities, but for its rescue and sympathetic portrayal of a beautiful character in history, who came within the orbit of Robert Burns, the poet."

And a big daily protests that "there seems to be a perfect craze among novelists to rake in the ashes of the past for dead and gone personages with which to decorate the pages of fiction."

A third reviewer speaks of "harrying to Carlyle," where he certainly found no mention of Nancy Starr. The publishers have given their assurance that the fascinating heroine was a figment of Mrs. Lane's imagination.

"Reminiscences of Peace and War" is to be the title of the volume containing Mrs. Roger A. Fryer's story of her life in Washington during the fifties and her extraordinary experiences during the Civil War. Mrs. Fryer was a part of the brilliant social life of Washington in its palmy days, and she had the unique experience of living practically in the Confederate army during almost the whole of the Civil War.

New Books Received

- THE PURSUIT OF PHYLLIS—John Harwood Bacon; Henry Holt & Co., New York; Illustrated; price \$1.25.
- THE MASTER'S VIOLIN—Myrtle Reed; G. P. Putnam's Sons, New York; price \$1.50.
- PROFIT: A BOOK OF TOASTS—"Cloth"; Paul Elder & Co., San Francisco; price \$1.50.
- LONG BRIDGE BOYS—W. O. Stoddard; Lothrop Publishing Company, Boston; Illustrated; price \$1.25.
- ANGLO-SAXON INSTITUTIONS—Sidney C. Tapp, G. P. Putnam's Sons, New York; price \$1.50.
- DEFENSE OF BRIDGE—"Badsworth"; G. P. Putnam's Sons, New York; paper; price 10 cents.
- EVERYDAY ESSAYS—Marion Foster Washburne; Rand, McNall, Company, Chicago; Illustrated.
- THE TROTTER AND PACING HORSES OF AMERICA—Hamilton Busbey; The Macmillan Company, New York; Illustrated; price \$2.
- AIR, FOOD AND EXERCISES—A. Rabagliati; William Wood & Co., New York.
- PHARMACAL JURISPRUDENCE—Harley R. Wiley; published by the author, San Francisco; price \$2.50.
- PRESIDENTS OF THE UNITED STATES—Compiled and published by the W. B. Conkey Company, Chicago; Illustrated.
- HAPPY THO' BROKE—Clifton Arrey Fox; The Colburn Publishing Company, Chicago; Illustrated.