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**NEW LITERATURE AND A HISTORY OF THE OLD**  
**'HEART'S HAVEN' FULL OF LOVE INTEREST**  
The Story of a Delayed Romance With Many Complications  
To all those who demand plenty of solid heart interest with their reading and as small a disturbance of the intellect as possible "Heart's Haven," by Clara Louise Burnham, is strongly recommended. A terrifically sweet story of the school of Myrtle Reed, it should make a powerful appeal to readers of our best women's periodicals.  
Myrtle Reed reveled in working up a serene and yellow love affair between two antique individuals, and the numbers of her following proves that this brand of theme has its appeal—possibly because it is both flattering and encouraging to those who have passed that milestone beyond which thrills and flutters are usually considered scarcely a good taste.  
Of course, where deep, true love is concerned it is frivolous to speak of age, and the fact that her heroine, thirty-five, is a grandmother, and that her hero has said a decorous farewell to his waist line some years previous to the opening of the story, is neither here nor there with the author of "Heart's Haven."  
May Caline had no end of troubles. She began them by turning down one suitor, who revenged himself by going off and marrying and making up everything he could try his debonair hands on and then died honorably. Consequently, we find poor May Caline in the opening of the tale wondering how in the world she will pay her bills. Her son has married a dreadful person; but, anyhow, May Caline goes off and lives with him and his wife while she waits for the one she picked up and kept in a tin for a time it looks as if the author is making a pretty bad tangle of it. Poor May Caline is hearted to death by her daughter-in-law. This daughter-in-law falls in love with a young heart-breaker in a pinch-back coat; Joe, the son, who is as honest and upright a young man as could be found, falls in love with a beautiful heiress, and things reach a point of complication which in real life would simply stump clumsy Providence to unravel. But Providence never could hold a candle to the writers of summer literature when it comes to doing a neat job that the solution to this state of affairs was as simple as simple could be. The daughter-in-law is killed in a stolen automobile ride with her admirer. The Joe, who is employed by the rich father of the heiress, gets a rise. This piece of good fortune is also much more simply brought about than is usual. His boss, looked at Joe one day with his keen, piercing eyes, contracted his brows and ordered Joe's pay envelope to be fattened. The ingenious author explains this phenomenon by the fact that Joe looked exactly like his mother, and the boss was—why, May Caline's old beau, of course, who had always loved her. He is beautifully preserved, and his wife is dead, so May Caline puts on her best bonnet, which takes another five years off her sweet, trusting little face, and in about twenty pages makes up for old mistakes by marrying him. All of which makes one suspect that perhaps she wasn't as green as she was painted. But no doubt that is an unworthy suspicion, and the best thing to do is to read this charming tale and draw your own conclusions.  
**HEART'S HAVEN**, by Clara Louise Burnham. Boston: Houghton Mifflin Co. \$1.50

**COMMUNING ON A ROCKING HORSE**  
Kit Morley Finds It More Agreeable Than Going to Olympus  
Whoever it was that said Christopher Morley writes the best light verse in American literature today was a man of fine discrimination. If any one doubts the correctness of this judgment all one needs to do is to buy "The Rocking Horse." Mr. Morley's second book of verse, to discover his error. The reader will be amused first by the depressing motto from Keats on the title page: "They awoke about upon a rocking horse and thought it Pegasus." And he will find further entertainment in the table of contents, where are listed a "Requiem on Discarding an Old Suit," a "Ballade of Drowsiness," "Thanksgiving for Having Overeaten," "Ballade on Getting One's Feet Wet," "A Ballade on Getting One's Feet Dry," "A Ballade on Getting One's Feet Cold," "A Ballade on Getting One's Feet Hot," and other unusual and suggestive titles. But these titles represent Mr. Morley at play. They are whimsical and humorous with a touch of the undercurrent of a genial philosophy.  
If one wishes to discover the secret of Mr. Morley's point of view it can be found in the poem, "Do You Ever Ever Like God?" It tells a little story of what he saw through the windows of an apartment house and afterward in a movie show. There was a company of four dining, two mature persons and a young man and a girl. After dinner the man and the girl were left alone and the two leaned over the lamp and kissed each other. The poem continues:  
A little later I went down the street to the boys' room.  
And there I saw all four, laughing and joking.  
And as I watch them I felt like God—  
Beholding all-knowing and tender.  
Omitting the omnipotence, the quality of benevolence, and the tenderness, which acterizes the whole volume. There are love poems and poems about little children, poems about the movie shows and about the woman and the man, and a genuine fondness for mankind. There is neither cynicism nor pessimism to leave a bad taste in the mouth. Of course, he writes of the war. Those who enjoyed "Reading 'Termin'!" when it was first printed in this paper last summer will be glad to know that they can get it in a book. It tells of the departure of a rain of drafted men. Here are three of its stanzas:  
The boys were gone. Shift-sleeved, they  
Taunted their friends—"Your turn next  
Eyes swim. Apart, a stater choked;  
It was not laughter as though she laughed.  
"This coal gas, honey, stings one's eyes!"  
I could not watch. Kind eyes must shut  
When I saw such a thing as I saw;  
When all the life of life are out.  
One does not dwell on what one saw.  
Yet all the passion of our face  
Vibrated in that solemn place.  
A dim, vault of noise and steam—  
But that great shed can never seem  
To me the same as I saw it  
I'll see that girl, alone  
Choked by her leaping, naked heart.  
The simplicity, directness and insight of this sort of thing are beyond praise.  
**THE ROCKING HORSE**, by Christopher Morley. New York: George H. Doran Company. \$1.25

**All About a Pin**  
The detective methods of Fleming Stone must be entertaining to a large public, for his popularity is so great that it has justified Carolyn Wells in writing ten novels in which he figures. The tenth, "The Diamond Pin," has just come from the press.  
It is the story of the unraveling of the mystery of the death of an eccentric woman who was found lifeless in a locked room. The author tells the mystery of the pin and of the jewels and of the death of the woman are all explained, but the reader will not guess until the author tells them. The Fleming Stone of course solves the problem, assisted by the boy Phby. Those who have read the earlier books in the series will not be content if they have sat up all night to finish this one.  
**THE DIAMOND PIN**, by Carolyn Wells. Philadelphia: J. B. Lippincott Company. \$1.25

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The popularity of "The Four Horses of the Apocalypse" has set a vogue and translators are looking Spainward for significant fiction, just as a generation or so ago they did when the novels of Valdes and Ca'dos were successfully turned into English and followed by an aftermath of other Spanish fiction. Much of this was of inferior quality, as is some of the near-Spanish fiction now so generously purveyed for the reading public in search of fresh sensations.  
This charge, however, cannot be laid to "Caesar or Nothing," which Louis How has just translated from the Spanish of Pio Baroja. Baroja is regarded by many Hispanian critics as the peer or even superior of Blasco Ibañez, and certainly this example of his craft, taken in conjunction with his "The City of the Discreet," reveals and ranks Baroja as a master of fiction, with a keen sense of character, constructive power and active, dynamic style.  
Caesar, his hero, is definitely individual. He happens to be Spanish and an idealist—his ideal is the modernizing of his country to fit it for place in the procession of achieving and successful nations. New glories of and for a new Spain is his goal. He has to combat two forces—native satisfaction with the traditions of an older, though departed, glory and inertia or inability to insure the restoration, and the power of the church against the social disturbances of aspiring, ineffectual, unprepared reformers. How he gains the latter half of his vaunted motto, "Aut Caesar aut nullus," the part inconceivable to his nationalist, is powerfully portrayed in the narrative of his political rise and fall.  
**CAESAR OR NOTHING**, by Pio Baroja. New York: Alfred A. Knopf. \$1.75

**THE SEE-SAW**  
By **SOPHIE KERR**  
"A woman who honestly loving a man was trying to keep him from hurting himself and spoiling forever their love for each other"—such was **Marcia Crocely**.  
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**BOOKS RECEIVED**  
Fiction  
**KINGS AT ARMS**, by Marjorie Bowen. New York: E. P. Dutton & Co. \$1.75  
**THE VALLEY OF VISION**, by Sarah Comstock. New York: Charles Scribner's Sons. \$1.50  
**SPRINGS**, by Frederick Schatz. Boston: Houghton Mifflin Company. \$1.00  
**CAREER OF SOPHIE**, by John Jay Chapin. Translated from the Spanish. New York: Alfred A. Knopf. \$1.50  
**LADY LAURENCE**, by Meredith Nicholson. New York: Charles Scribner's Sons. \$1.50  
**CLAIRE**, by Lucille Burton Scales. New York: George H. Doran Company. \$1.50  
**CLARA**, by Mrs. J. Edgar Ham. New York: George H. Doran Company. \$1.50  
**HOBART**, by Mrs. J. Edgar Ham. New York: George H. Doran Company. \$1.50  
**DAWN**, by Eleanor Hallowell Porter. Boston: Houghton Mifflin Co. \$1.50  
**THE MAN WHO COULDN'T SLEEP**, by Arthur Strieder. Philadelphia: Bobbs-Merrill Co. \$1.50  
**MARTIN SCHLEIBER**, by Homer Wilson. New York: Henry Holt & Co. \$1.50  
**THE STRANGE CASE OF CAVENDISH**, by Randolph Parrish. New York: George H. Doran Company. \$1.50  
**THE EVOLUTION OF PETER MOORE**, by Dale Drummond. New York: Britton Publishing Company. \$1.50  
**FOUR YEARS**, by A. Stone. New York: Britton Publishing Company. \$1.50  
**A MAN FOUR SQUARES**, by William MacLeod Rainey. Boston: J. Houghton Mifflin Company. \$1.50  
**MAID OF WIFE**, by Carolyn Hoerber. New York: Charles Scribner's Sons. \$1.50  
**THE EDGE OF THE WORLD**, by Edith Wynne Blyden. New York: Britton Publishing Company. \$1.50  
**THE OLD GRAY HOMESTEAD**, by Frances Parkinson. New York: Houghton Mifflin Company. \$1.50  
General  
**WORLD POWER AND REVOLUTION**, by Willard Huntington Wright. New Haven: Yale University Press. \$2.50  
**WILSON'S POLITICAL IDEALS**, edited by Tucker Brooke and Henry R. Canby. New Haven: Yale University Press. \$2.50  
**TEN DAYS THAT SHOOK THE WORLD**, by John Reed. New York: Boni & Liveright. \$1.50  
**THE FRIENDS OF THE FATHERLESS**, by Ann Roy. New York: George H. Doran Company. \$1.50  
**BYE BYE BACKGROUND**, One-act plays. By Emma Beatrice Bruner. New York: My Husband. \$1.50  
**MY HUSBAND**, by Vera Verdon Castle. New York: Charles Scribner's Sons. \$2.50  
**SONS AND POEMS**, by John Jay Chapin. New York: Charles Scribner's Sons. \$1.50  
**SYMBOLIC MOVEMENT IN ENGLISH LITERATURE**, by Arthur Brown. New York: E. P. Dutton & Co. \$2.50  
**WHEN THE BOYS COME HOME**, by Captain Harold Hersey. New York: Britton Publishing Company. \$1.50  
**THE MAN OF STRIOTH**, by Robert Norwood. New York: George H. Doran Company. \$1.50  
**SPIRITUALISM**, by J. Arthur Hill. New York: George H. Doran Company. \$2.50

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