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NEW AMERICAN, BRITISH AND FRENCH NOVELS

NOTHING CAN KEEP TRUE LOVERS APART
The Old Theme Is Developed in Archibald Marshall's Latest Tale

Archibald Marshall, a British novelist of distinction and gradually increasing popularity, set out apparently in "Sir Harry," his latest book, to do one thing, and before he had finished it decided to do another. Sir Harry the hero, is the son of an Englishman of rank and wealth who married an obscure actress, and a few weeks later was killed in the South African war. The widow is taken to the country seat of her mother-in-law, where her son is born. The grandmother decides to do her best to keep him from the influences which led his father to marry beneath him, and keeps the boy in the country with no companions of his own age or rank. He is not quite eighteen years old when the story opens, and the great war is just beginning. While riding on the estate one day he suddenly comes upon a beautiful seventeen-year-old girl, who proves to be the daughter of a London artist spending his vacation in the country. The young people fall in love at once and the thing has apparently happened which the grandmother had devoted nearly eighteen years of effort to prevent.

It is disclosed in the course of the story that the mother of the girl had been an actress who had died soon after her daughter was born—and a friend of the mother of the boy. Her father was a man of good family, as the father of the boy had been. She had been educated by her father and was delicate and refined in her nature. The boy, born of the same kind of a mother, had been educated by his grandmother with the aid of a tutor, and he was a youth of honor and fine sensibilities. Their love affair, as it is exhibited, is a beautiful idyl of youth and purity. And the moral, which the grandmother herself sees and formulates, when she discovers what has happened, is that it is useless to attempt to meddle with fate. The romantic reader will put it in another form, and say that two persons destined for each other will come together, though the whole world separate them. Mr. Marshall might have ended his story with a happy marriage between the young people after the boy had served in the great war and survived its perils. But after laying the foundation for such a romantic and satisfying ending he seemed to decide that he would do something to console the young women whose lovers were killed in France and Egypt and Mesopotamia and Gallipoli. So he has the boy die in battle soon after his grandmother's countenance his engagement to the girl, and then he has the girl assured that Sir Harry still loves her, and that he is continually near her. The story is told in Mr. Marshall's usual leisurely style, with his usual aptness of characterization and keenness of insight into British character and motive. In spite of its quietness and calm it holds the reader's attention from first to last. It is understood that the author regards it as the best thing he has yet done. However this may be, it is a novel of which any one might be proud.

SIR HARRY, by Archibald Marshall, New York: Doubt, Mead & Co., \$1.75.



ARCHIBALD MARSHALL AND KATHLEEN NORRIS
 Whose new novels are attracting attention

ROMAIN ROLLAND'S ROMANTIC HERO
A Burgundian Wood Carver Who Is a Sort of Rural Benvenuto Cellini

Romain Rolland, who won fame by his "Jean-Christophe" trilogy, relaxed himself after it was completed by writing a Burgundian tale of the early seventeenth century. It was finished and in type when the war began. Its publication, however, was postponed until the present season. He calls it "Colas Breugnon, Burgundian." Colas being an abbreviation of Nicholas. The hero, who is fifty years old when the tale opens, is a sort of rural Benvenuto Cellini, a woodcarver and sculptor who does his own thinking, who is not afraid of a fight, who was lusty in his youth and has not lost his admiration for a pretty face and a well-turned ankle. He is made to tell what happened to him for about a year involved with reminiscences of his youth. He suffers bereavement through the death of his wife, he comes near dying of the plague, his house is burned down by the citizens to get rid of the plague-infected dwellings, and he leads a company of hard-headed men who are looting and robbing while other houses are burned. When he tries to rebuild his house so that he may not be compelled to live on the bounty of his children he breaks his leg and is forced to submit to the care of his daughter. This story is interesting, not so much for what happens as for the disclosure of the intensely human personality of a seventeenth century Burgundian who fears neither priest nor king and has his eyes with every one and is a novel for thoughtful men. They will find much in Colas that touches a chord in their own being and makes it sing. The optimistic among them will agree with him when he says: "In my world everything is in its place: God in His heaven, the saints in their chapelets, out of doors my good wife, and my good leg in my bed, so it all works smoothly, to each his proper task with no deistic king to rule over us."

COLAS BREUGNON, by Romain Rolland, translated by Helen W. Henderson. New York: Henry Holt & Co., \$1.75.

A HEROINE OF SUBLIME SACRIFICE
Kathleen Norris Develops Unusual Situation in New Novel

Kathleen Norris has an excellent book in "Sisters" and a splendid heroine in Alix Strickland, a vivid and vital girl who rises to heights of self-sacrifice so lofty that, though we all wish such a woman might be, we nevertheless have our doubts about it. "Sisters" is perhaps the most intensely emotional of any of the books this talented writer has produced. As in her other stories, it is a tale of the West, which Miss Norris writes about as though she loved it, and this she doubtless does. The outstanding figures in this most entrancing book, which one puts down with a feeling of regret, are Alix Strickland, her butterfly sister Cherry, Peter Joyce and Martin Lloyd. Against the better judgment of her delightful old father, who, his wife having died, does his pathetic best to be a father and mother in one, Cherry marries Martin Lloyd in a gust of that impetuous and unreasoning love which comes in the teens. But the crudity of her life in a mining camp, where Lloyd's profession takes him, and Lloyd's matter-of-fact treatment of this young wife of his, open a gradually widening gap between them, and Cherry drifts back to the love and peaceful shelter of her father's house. There, for the first time, she realizes the charm of Peter Joyce, a friend of the family whom she has known since her infancy, and she learns, also, that Peter Joyce loves her. But that was earlier, and Peter is now the husband of Alix, Cherry's sister. Nevertheless, though devoted to the generation, woman who is his wife, Peter falls in love all over again with the exquisite, spoiled little Cherry, and love flames high in her heart for him. This is the situation which Alix discovers when she returns to her father's back from the exile in which his wife had left him, to renew his claims upon Cherry. And it was then that Alix found the way out that was so sublimely self-sacrificing that it seems unreal.

SISTERS, by Kathleen Norris, New York: Doubleday, Page & Co., \$1.60.

McARONI BALLADS
A New Book of Charming Verse by Tom Daly

The extraordinary wealth of Tom Daly's lyric gift has never been more charmingly exhibited than in his new book, "McAroni Ballads." As his title cleverly intimates, the book is both Irish and Italian in flavor; but it also contains some of the poems on which Mr. Daly's finest reputation is based, in straight English. In the old French verse forms of ballade and rondeau Mr. Daly is unexcelled, and he fills these crystal molds with entrancing wit and fancy. Whether in dialect of English undefiled, whether in a mood of gaiety or in the deeper measures of the poet's heart, Mr. Daly's skill and grace never desert him again with the native fiber of Robbie Burns, a singer of original and irresistible enchantment. In perplexing days and in a time when the world of the Museum is often muddled by the dabbling of clumsy and graceless hands, it is a true delight to return to Mr. Daly's gift of lasting pleasure. The composition of dialect poems is a dangerous thing for a poet of Mr. Daly's power, for it is so easy to become known to the public as a writer of dialect verse alone. Also the uncritical reader is apt to imagine that poems of this sort are in some way easier to write than the customary forms. Mr. Daly has happily escaped this superficial judgment, and we are glad to find in this new book a number of poems—and particularly the splendid Lincoln fancy, "The Second Coming"—which are of the noblest and most stirring tradition. In his dialect pieces, which are deceptively simple in appearance, his cunning is unvarying, and his genius for insinuating pathos and humor in the very simplest themes is unsurpassed by any American poet. It is good news, indeed, to hear that a uniform edition of his six volumes is soon to be issued by a New York publisher, and no lover of Tom Daly's muse will rest content until he has them complete in this new format. Herbert Pullinger has contributed a charming etching as a frontispiece for McAroni Ballads, a picture of Rubicon in Germanistown where Mr. Daly houses quite a number of lares and penates. Philadelphiaans are said to be unappreciative of genius that lives in their midst, but the book counters the sale of McAroni Ballads will refute this libel!

McARONI BALLADS, by T. A. Daly, New York: Harcourt, Brace & Howe, \$1.50.

NEW ENGLAND
Miss Henderson Has Written of Her Loiterings There

As though the New Englanders did not exploit their part of the world enough, Helen W. Henderson, a Philadelphia, has turned her facile pen to the subject. She has produced in "New England" a book which every New Englander will find most entertaining. It does not contain parts with one of the best descriptions of the city produced by any one, but yet it is very much worth while. Miss Henderson confines her loitering to Cape Cod, Plymouth, Boston and Salem, but she finds enough there to fill a volume of nearly 450 pages. If one chose to be hypocritical one might say that she had padded it out with a rewriting of much ancient history, but a book about eastern Massachusetts without ancient history would fail to satisfy any one. We want the old story of the Pilgrim fathers retold. It must be confessed that Miss Henderson tells it most gracefully. She even goes as far as to get to the story of the capture of John Smith and the Turkish leads. According to her, the fighting between an English and Turkish army was stopped in order that the troops might be entertained by a combat between a chosen Turkish and British warrior. The victor was to have the head of the vanquished. Captain Smith was chosen to represent the British. He got the head of the Turk, and in two succeeding combats, arranged as sequels to the first, he got two more heads. When he explored the New England coast he named a group of islands the Turks Heads, after his memorable combat. The story of Salem is retold with much informed comment on the architecture of the old town, and Miss Henderson also celebrates the glories of Bullfinch, the architect of the state house in Boston, and regrets the obscuring of the famous front by the modern writers who have been added to the original structure. While the book will entertain New Englanders, it will also interest those so fortunate as to live in other parts of the country where history was also made, and where artists and painters have produced masterpieces.

A LOITERER IN NEW ENGLAND, by Helen W. Henderson, New York: George H. Doran Co.

How a Post Makes Poetry
 John Hall Wheelock, whose "Dust and Light" (Scribner's) has been called the most significant poetry of the year, was asked why he never wrote down a poem until he had completely composed and polished it in his mind. Mr. Wheelock explained that the poet in writing a good poem must go back over it several hundred times revising and changing, and that when the poem was written down he post's anxiety was hampered as the lines he had written became stamped in his mind by seeing them in fixed form.

McARONI BALLADS
 By T. A. DALY
 \$1.50 Net
 Tom Daly's gift in dialect, especially Italian and Irish, needs no comment. But this talent, however charming, must not obscure his finer credit as a poet of English undefiled. Here is the genuine tradition of Burns, Calverley and Dobson, of Holmes, Riley and Field.—Christopher Morley.
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EVIDENCE THAT POETS MUST BE BORN
Dickey's Story of Riley's Youth Shows How Genius Finds Itself

If in the middle seventies of the last century any one had said that a young man of central Indiana, who was traveling about the country singing songs and painting signs for a patent medicine vendor, with not enough money to keep himself out of rags, would in 1893 stand on the platform at the Columbian Fair in Chicago and share honors with President Harrison as one of the distinguished men of the state, he would have been laughed at; and if any one had prophesied that a 400-page book would be written about the experiences of this young man as an itinerant vendor no one would have taken the pains to contradict him. The whole idea was preposterous. But you never can tell.

These things happened and James Whitcomb Riley is now admitted to be one of the most human and musical poets that America has produced. He was the obscurest of the obscure in 1875 and in 1890 he was famous. He was honored at the Chicago Fair, along with President Harrison in 1893, and this fall Marcus Dickey has published the story of his youth in a volume containing more than 400 pages and illustrated with numerous portraits and scenes in the life of the man. Mr. Dickey is a hero-worshiper and Riley is his hero. As so many other people agree with him, his point of view is pardonable, even if at times it is a little too unsophisticated and suggests the village gossip praising a man who has gone to a larger town and won fame "in his chosen profession."

The book, however, is an important contribution to literary history, for it shows the beginnings of a poet and out of what apparently unpromising soil genius springs. The training instinct was born in Riley, for he was descended on his mother's side from a long line of verse makers. His father, born in Bedford, in this state, was a lawyer noted as one of the most brilliant orators in Indiana. The father tried to make a lawyer out of the boy, but failed. He was good for nothing at anything save at putting signs, playing the violin, singing popular songs and playing the comic fool; that is, until he found himself, when he began seriously to write verse. Mr. Dickey tells the story of his pathetic attempt to prove that he could write poetry by producing something in imitation of Poe and palming it off on an unsuspecting public, through the collusion of a group of friends, as a hitherto unknown poem of that gifted man. Mr. Dickey's version differs in many particulars from that which has gained currency, but it must be accepted as the true story. THE YOUTH OF JAMES WHITCOMB RILEY, by Marcus Dickey, with illustrations by the author, published by Doubleday, Page & Co., Indianapolis: Bobbs-Merrill Company, \$2.50.



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We have just sent to the press a seventh edition of "Slippy McGee" over three times as large as the edition printed when it was brand new. Booksellers are ordering larger quantities of this two-year-old novel than when it was being reviewed all over the country.

And of course long ago "Slippy McGee" was discovered by alert theatrical managers on the hunt for stories with powerful situations, wide human appeal and the gift of laughter. A contract has been signed calling for the presentation of "Slippy McGee" in New York as soon as possible.

If by any mischance you have not read "Slippy McGee," do go buy a copy and give yourself a treat. And buy another copy for some one else who is entitled to a treat. It is sold at all bookstores for \$1.60.

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