

POETRY

Chadwick—Later Poems. By John White
Chadwick. Houghton, Mifflin. \$1.25

The thoughtful, if not large, audience reached by this most earnest, yet gentlest of singers, might well have desired to greet him in the memorial phrase of the old salutation which he himself offers to Dr. Furness, *Serus in cælum*. But the work of Mr. Chadwick, here collected, is but a bequest; and, being so, is of a prevailingly personal and occasional nature (for there are many poems of this order in the collection); thereby its acceptableness to his many friends and fellow-workers is the more assured. For the larger circle of readers, also, there is no lack of provision of stimulus to heart-searching thought and to renewed resolution to exemplify in the life of the spirit the *Ganzen, Guten, Wahren* watchword of the German idealists. It is in Mr. Chadwick's sonnets, particularly (and these very nearly fill the perfect measure of the sonnet), that the note of this poet becomes a hortatory power; showing himself to be, as he ever aimed to be.

Poems, Lyric and Dramatic. By Ethel Louise Cox. Badger. \$1.50.
The presumably young author of "Poems, Lyric and Dramatic," though the work she has here collected will not long detain the reader, still gives evidence of her conversance with poetic forms, and of her sensitiveness to the impulses and the material that prompt the poet and provide his themes; and from these indices we are led to hope for more assured demonstration of her right to be called poet.

Hawthorne—Poems. By Hildegard Hawthorne. Badger. \$1.00.

Cheerfully we give welcome to this (we believe) maiden volume of one who by birthright should be possessed of the gift of song—with something, too, of seership added. Evidence of the latter is, indeed, to be found in the speculative and subjective cast of thought which pervades Miss Hawthorne's work. And in the quality of her lyrical utterance, we are often reminded of that distinguished kinswoman of hers, who, some years since, deserted the roses and sweet waters of Pieria to administer a palliative cup to the hopelessly suffering of her human sisterhood. The moods of Miss Hawthorne's lyric thought, as revealed in this volume, suggest far more the shadow of pain than the warm tinging of Pieria's leaning rose; yet touches of tenderness are not wanting, nor shall we look in vain for the earnest of an adequate and heroic spirit—such as old George Chapman delighted to honor—that "loves to have his sails filled with a lusty wind."

Henderson—Pipes and Timbrels. By W. J. Henderson. Badger. \$1.25.

A certain compliance with the rules of prosody, a flavor of the sentiment of poetry, an aspiration toward the best, characterize these verses. There are tributes to various of the author's literary heroes; sonnet pictures of sundry trysting-places of his muse; and occasionally a lyric note, as that struck in "Old Love," which holds, for an instant, the reader's attention.

Ledoux—Songs From The Silent Land. By Loomis Vernon Ledoux. Brentanos. \$2.00.

In this volume of verse, the divisions follow the time-honored method: "Poems of Life," "Poems of Love," "Poems of Nature," etc. All may be said to be sicklied o'er with the pale cast of thought, rather than to evince any novel or original thought on the author's part. Yet the verse itself is at least of average merit, that of "Inasmuch" showing considerable skill in the handling of the blank verse form, while a gentle teaching breathes from the lines of the narrative.

Loveman—Songs from a Georgia Garden, and Echoes from the Gates of Silence. By Robert Loveman. Lippincott. \$1.00.
This, the fourth of Mr. Loveman's collections

of his own poetry, is a modest volume, in which the most pretentious and by no means the least successful piece is an "Ode to Liberty." As a rule, the poet confines himself to short swallow flights of song; and the grace of his wing is known of old to the CRITIC's readers.

Neidig—The First Wardens. By William J. Neidig. Macmillan.

We may conjecture that, of the work contained in this volume of verse, the author would be best pleased should the reader judge him by the merits of "The First Wardens," a poem in *terza rima*, whose legendary theme runs back to the days of Constantine and his basilica; else by the merits of his experiment in that other stanza—also the *tour de force* of the young poet of the romantic school,—this latter being in the Spenserian form, and entitled "Mission Carmel." In both these poems there are lines and lines—conspicuous transgressions (chiefly inept trope and obscurity in meaning); also, instances of beauty in landscape description, and of that imaginative realization which, given a romantic theme from the antique world, can "repeople with the past" its chosen precincts in legendry.

Rittenhouse—The Lover's Rubáiyát. Edited by Jessie B. Rittenhouse. Small, Maynard. \$0.75.

That clever editor of verse (herself not without dexterity in this field), following the lead of a novel and happy inspiration, has in this little volume, entitled "The Lover's Rubáiyát," brought together in harmonious sequence some sixty-five scattered stanzas from the treasure-poem of the incomparable Omar. Ten different translations unite to furnish the selected gems of this brilliant mosaic, which has an entirety of effect that goes far toward beguiling the reader from a too captious observation as to the inequalities existing in the craftsmanship of the various poetic lapidaries therein employed. This reconciling charm we must attribute to the dextrous handling given by the appreciative and sympathetic editor, threading her own dream-motive amid her variant material. Of this material, Le Gallienne has furnished the third part, while Fitzgerald is represented by seventeen stanzas, other contributions being from Garner, Cutter, Whinfield, etc. In evidence of Miss Rittenhouse's felicitously welding touch, the reader has but to pass from stanza five to stanza ten, inclusive: but then, the reader (be he the "Lover" for whom the editor has purveyed, or merely Omar's lover) should content himself only with the entire sequence; not omitting the editor's introductory sally in verse, "Critics, All," nor yet the charming poem, "Lovers, All," in which she has exactly characterized, as it seems to us, the dual ministration of Omar's subtle muse.

(For list of Books Received see thirteenth page following.)