

RECENT FICTION.

Anna Karenina. Count Tolstoi. Mr. Nathan Haskell Dole has "thoroughly revised and largely rewritten" his translation of this great novel, restoring all passages formerly omitted. He has also "resisted the occasional temptation to embroider by paraphrase on what the author left purposely simple, plain and direct," and eliminated for the most part the Russian words and interjections retained in the first edition with the idea of preserving local color. The admirers of the famous Russian may therefore read his thousand pages giving the painful story of Anna Karenina's guilty love, and the happier annals of Levin and Kitty in a form truer to the original than Mr. Dole first gave. We do not think that Mr. Howells has said the final word on Tolstoi's rank as a novelist, but his place in the fiction of the nineteenth century is so high, beyond dispute, that Mr. Dole is to be thanked for this improved version—three volumes in all. [Crowell. \$1.50.]

When Love is Young. Roy Rolfe Gibson. "The Eternal Girl" would be a still more appropriate title for this book, since from beginning to end it turns on girls, from the time that Robert Dale, aged three, proposes to marry his Aunt Ruth, and experiences jealous agonies when the "Man from Somewhere" carries her away from him: agonies only appeased by being allowed at the wedding

One dish of strawberry ice-cream,
One dish of vanilla ice-cream,
Another dish when nobody was looking,
Three pieces of bride's cake,
The frosting left in the pan!

Into love and out of it he falls with the inevitability and ease of boyhood. The charmers of his roundabout days cease to charm when he arrives at tail coats. He tries successively a Violet, a Winifred, a variety show fascinator whose remarkable name is "Lorelei Vane!" and finally brings up on a plain (but pretty) Jane Smith whom he promptly weds. What the young couple are to live on is not explained, and Robbie seems never to have addressed himself to any particular work except that of falling in love. But we leave the pair happy, and there is a good deal of fun and sparkle in the little record, which forms No. 11 in the "American novel series." [Harper. \$1.50.]

The Siege of Lady Resolute. Harris Dickson. Another historical novel; the period the old age of Louis XIV; the heroine a Huguenot maiden who attracts the attention of the aged King, and as a consequence the hostility of Madame de Maintenon. There is another lover in the shape of a French officer of rank, and a second heroine who is daughter to Crozat the great financier; and a good deal of clumsy maneuvering on the part of the father to secure for his child the regard of the man she loves. The scene shifts between Paris and Louisiana; there are plots, surprises, arrests, and duels, and a happy termination so far as the two chief characters are concerned; the rest go down to

disgrace or dusty death without being particularly missed by the reader. [Harper. \$1.50.]

The Desert and the Sown. Mary Hallock Foote. There is unusual strength and originality in this novel, whose early scenes take place in a frontier outpost in the far west, where the Colonel's daughter is making ready to marry a civilian lover with a mixture of Dutch blood in his ancestry. Later the action changes to one of the settlements on the Hudson where the Dutch strain is predominant. Moya, the heroine, is a charming creature, full of hope and purpose; and less charming but quite as forcible is the portrait of her mother-in-law with her tenacity of will and purpose and the depth of her late repentance. We will not spoil the book for its readers by detailing the plot, but its very clever author has never done better work than in this volume. [Houghton. \$1.50.]

The Claybornes. William Sage. The Claybornes are a Virginian family, who espouse the cause of secession enthusiastically, with the exception of the oldest son, a graduate from West Point, who feels his oath of allegiance to the government imperatively binding. Father and brother are thus arrayed against him in the opposing army, but Gordon Clayborne is true to his convictions. The story has not the verve and dash of *The Cavalier*, or the careful analysis and character study of *The Crisis*. It resembles in many of its points half a dozen novels on the same theme, but it has a quality of its own too, and a distinct interest. [Houghton. \$1.50.]

Oldfield. Nancy Huston Banks. Out of comparatively few but strongly individualized characters, dwelling in a tranquil, old-time village in "the pennyroyal region" of Kentucky, the writer has made a story which in its progress grows in power and genuine human interest. Toward the close the element of tragedy becomes prominent. The purity and delicacy of style mark conscientious work. [Macmillan. \$1.50.]

None but the Brave. Hamblen Sears. The time is 1780, the scene the Hudson-river valley, and later the town of New York under Sir Henry Clinton, with the story of Gen. Arnold and Maj. André prominent in the historical setting. As a novel, it is unnatural if not unwholesome, in its succession of exciting events and desperate adventures. There is a heroine who pushes the proverbial changeableness of the fair sex to great length. Illustrations exemplify the advanced style of art seen in a few American magazines. [Dodd. \$1.50.]

Lafitte of Louisiana. Mary Devereux. The data are not at hand by which to confirm the historical accuracy of this romance of the career of a personage known to his contemporaries as "Lafitte the Pirate." He is a passionate willful boy of noble birth, in love with the young Napoleon, and resenting what seemed like neglect on the part of his idol, drifting under the influence of the buccaneer Laro, but always preserving a keen sense of honor and integrity. His final rehabilitation in the respect of men came with his services to the state of Louisiana under command of General Jackson, and when he had helped in the saving of the State, he resumed his rank and returned to end his days in France as a country nobleman.

There is a good deal of the story, but it has interest. [Little. \$1.50.]

A Friend of Nelson. Horace G. Hutchinson. The attempt to assassinate Nelson, perhaps with the knowledge of Napoleon, is here made the basis of a dramatic novel, which gains an aspect of veracity by its carefully wrought historical details of time and place. The smuggler's cave, life at Brighton with the Prince, and the love affairs of the hero and the Comtesse d'Estonville furnish varied and interesting material, grouped around the main incident of the book. [Longmans.]

The Virginian. Owen Wister. Presents stirring scenes of life in Wyoming territory between 1874 and 1890: the vice and squalor of a mushroom town; the vast stretches of wild nature; the inspiring exhilaration of the atmosphere; the violence of men's ways; the author as a "tenderfoot;" the hero a young man from "the Old Dominion." The presentation as a whole is one repellent to sensitive readers, though the evil in men here, as everywhere, is doubtless not without countervailing traits of good. [Macmillan. \$1.50.]

Glass and Gold. James O. G. Duffy. A beautiful and accomplished woman, having been betrayed when a girl by the principal of the school she was attending, and compelled by the rules of her sect, the "Pauline Christians," to make a public confession of her sin, goes, after the death of her heart-broken father has made her wealthy, where she is not known, and, posing as a widow, seeks to win back a place in the fashionable world. After sundry disclosures and frowns, she goes to England. Here her betrayer reappears as "Father Athanasius," uses all his arts to persuade her to elope with him, which she indignantly spurns; and he fortunately breaks his neck and thus delivers her. In the meantime Miranda betakes herself to Paris and thinks of entering a convent. A Lord Herbert discovers her secret, follows her, tells her that he knows all and shall consider her a widow, and all that she has to do is to marry him and be forever happy; to which suit at last she yields. The story is thoroughly sensational, and the transformation of the *ci-devant* "Pauline Christian" doctor of divinity into the Anglican monk is ridiculous. Had the author acquainted himself with the laws of the Church of England regulating the admission of men to clerical functions, he would have found that his "Father Athanasius" was an impossibility. [Lippincott. \$1.50.]

Monsieur Martin. Wymond Carey. A really good historical romance of the times of Charles XII of Sweden. Monsieur Martin is a young English tutor, who has had for his pupil the fair Countess Polentsjerna, whom he has come secretly to love with the sorrowful consciousness that, on account of the lady's high birth and wealth, if for no other reason, his passion is hopeless. The term of his tutorship expired, he goes to Dresden on business, and is involved through no seeking of his own in a maze of political intrigue. Things look very dark, and he makes many hairbreadth escapes; but in the end he becomes the trusted secretary of King Charles, is ennobled, and wins the hand of the woman whom for years he has served with a devotion as touching as it has been disinterested. While we suspect that the author has idealized the "Mad King"

not a little, we confess that the story has raised the eccentric monarch in our estimation. *Monsieur Martin* is sustained in its interest to the last. [Putnam. \$1.50.]

Charlotte. L. B. Walford. A character-study of a young lady moving in fashionable English circles, playing the candle to the men-moths about her, dashing, witty, insatiably fond of pleasure and anxious to prolong her reign of fascination as much as possible, and designed by a selfish and frivolous mother for sacrifice on the altar of a "desirable" marriage. Drax Rotherham, a thoroughly worthy middle-class gentleman, she likes after a fashion, but does not think of marrying until he is left a large fortune. Then she becomes engaged to him, and on the eve of her union, born flirt that she is, makes a stolen marriage with an old flame, the dissolute Lord Tarporley. Rotherham, thoroughly cured of his passion, is "dumb beneath the mercy of God." Having sown the wind, Charlotte reaps the whirlwind. Her character is drawn with much skill. [Longmans.]

A Paladin in Khaki. H. S. Canfield. The "Paladin" is Robert Chambers, a young Chicago millionaire. A lying anonymous letter causes his *fiancée*, a Chicago belle, to give him his dismissal, and he betakes himself to Wyoming, joins the Rough Riders, at San Antonio meets his fate in the person of Molly Farnsworth, "the prettiest girl in Texas," is desperately wounded in the charge up San Juan Hill, and Miss Molly, who of course goes to Cuba as a nurse, ministers to him in the hospital. The doubly-dyed villain of the story is none other than the Paladin's illegitimate half brother, the son of a Spanish woman, and the author of the letter that caused so much trouble. The story is as silly as it is artificial. [Jamieson-Biggs Co.]

World's People. Julien Gordon. "Julien Gordon's" — otherwise Mrs. Van Rensselaer Cruger's — "World" is as unreal as the painted scenery of a stage. It is made up of fops, finery and *double ententes*; ladies who emulate *cocottes* in their ideas and conversation, and men who worship these worthless charmers for no reason appreciable except their clothes, their perfumes, or their daring dexterity in edging the limits of respectability and decency. To eat and drink luxuriously; to spend money lavishly whether it is honestly their own or not; always to prefer other people's lawful partners to their own; and to get through life without one generous or sincere impulse other than the satisfaction of the senses; such seems to be the end of this worthless population of an equally worthless world. [Taylor. \$1.50.]

The Love Story of Abner Stone. Edwin C. Litsey. Gentle, sentimental, ineffective is this record of a love affair between a dreamy, dreary old bachelor of forty-five and a girl of nineteen. The scene is Kentucky: its inspiration, evidently, is Mr. James Lane Allen, and when the regulation typhoid closes the episode, the reader feels that so-and-so only was it fore-ordained to end. The luxury of retrospect suits Abner Stone far better than the luxury of realization would have done. [Barnes. \$1.20.]

Miser Hoadley's Secret. Arthur W. Marchmont. Miser Hoadley's real name was Janneway, and by that alone was he known to his only daughter Marion. She was a

plucky, resourceful girl, earning fair wages as a typewriter, and supposing herself to be the support of her elderly parent, while he, under another name, was a purchaser and hoarder of jewels. When he is murdered, as the exigencies of the tale demand that he should be, he leaves a cryptic description of the hiding places of his treasure, which in time his heiress deciphers. There is a great deal of melodrama in the story — plots, counter-plots, abductions, attempted assassinations, with wonderful emeralds and diamonds underlying all, and a happy termination. [New Amsterdam. \$1.25.]

Unstable as Water. Mrs. J. H. Needell. A beautiful face, a musical voice, charm of manner, a weak will, a heredity of shiftlessness and insincerity, such are the component parts of the hero of this novel of English life. Given this make-up the inevitable results follow — trickery, dishonor, failure, heart-break. An opportune death carries the hero creditably out of the world, and the reader is left to hope that his worthy and long pardoning cousin may in the end inherit his beautiful widow. [Warner. \$1.25.]

The Credit of the County. W. E. Norris. Though not quite at his best in this novel, Mr. Norris here shows, as usual, the skill of Anthony Trollope in exact delineation of English society life. In this as in the former's earlier work, *The Dancer in Yellow*, there is "infelicity" between husband and wife; but, whereas in the earlier tale the author's adherence to probability is shown by the nearly equal division of fault between the two parties, in *The Credit of the County* the graver blame should be given to the man, who is proud, exacting, unforgiving, and perhaps a bit puritanical, though he has to deal with a wife selfish, injudicious and shallow. The somewhat curious title of the story refers to the maintenance of a pack of hounds. The bishop presented is not exactly an ecclesiastical personage, but, as one of the other persons remarks, "a good fellow." Enough more people are introduced to the reader to make him feel pretty well acquainted with the neighborhood. [Appleton. Paper. 50c.]

Folk Tales of Napoleon. Alexander Amphiteatrof and Honoré de Balzac. Even if it were worth while to embody these pages in book form their wide margins and heavy type could easily have been foregone. "Napoleon," the first tale, originally appeared as a feuilleton in the *St. Petersburg Gazette*, December 13, 1901, and is here translated by George Kennan, who also furnishes a short introduction to the volume. Napoleon is represented as created by the devil, but God having given him a soul by accident used him as a means of punishment for the wickedness of the world, though he lost his power for evil when pity was at last aroused in him. Then his conqueror put him in an iron cage and exhibited him at country fairs. Yet he has a chance of being forgiven in the next world since God is merciful. The second tale, "Napoleon of the People," already familiar to those who recall the third chapter of Balzac's *Country Doctor*, represents the Emperor as sent by God to show forth the glory of France. Both stories are caustic in their temper, and curious specimens of national hatred and vainglory. [The Outlook Co. \$1.00.]

Told by the Death's Head. Maurus Jokai. This curious extravaganza is modeled after

the tale in the Arabian Nights of the Empress Scheherezade, who saved her life by interesting the Sultan in a continuous story, too thrilling to allow of interruptions. In like manner Hugo, the "Constable" of one of the batteries at the siege of Coblenz in 1688, when detected in sending plans and information to the besiegers hidden in the bottom of a "fire-pot," prolongs his existence by an enormous "confession," which occupies whole days, and vastly interests his judge and executioners, being as thrilling and improbable in its incidents as the adventures of Sindbad the Sailor or Baron Munchausen. Hugo's hope is that by the time his imagination or the patience of his auditors fail, the French will have taken the town and rescued him; and though this hope is frustrated, his adventures with their plausibilities and improbabilities make an amusing volume. [Saalfield. \$1.50.]

In the Eagle's Talon. Shephard Stevens. The "Eagle" of this romance is Napoleon Bonaparte, then First Consul. The prey in his "talons" is a beautiful young girl of noble family whom he wishes to make his mistress. Her rescuer is her cousin, a youthful "Courier du Bois" from Louisiana, who has crossed the seas to find her. The prettiest part of the tale is the creole love affair in the opening chapters. [Little. \$1.50.]

The Assassins. Nevill Myers Meakin. The "Assassins" are the members of the fanatical and bloodthirsty sect, which, though an offshoot from Mohammedanism, was so often a thorn in its side in the time of the Crusades, and as hateful to a true follower of the Crescent as of the Cross. The hero, Hassan, son of an Arab emir, has been brought up among the Assassins, and is chosen to take the life of the noble Saladin. Promised the hand of the beautiful and courageous Saida, one of the houris of the Assassins' Paradise, Hassan reluctantly enters the service of Saladin and wins his confidence; but when the supreme moment arrives, is disarmed by his admiration of the Sultan's character and confesses. Saladin forgives him and crowns him with his favor, but Hassan, just after he has been wedded to Saida, falls, with his bride, a victim to the revenge of his former associates. The Crusaders, with Richard of England at their head, are brought upon the scene, and we are given an exciting, if lurid, description of the siege of Acre. The story is full of action, and if at times highly sensational, possesses considerable merit; but when we think of Scott's splendid *Talisman*, which is at once suggested, we are reminded, as so often before, of the world-wide difference between talent, however marked, and genius.

Juell Deming. Albert Lathrop Lawrence. Juell Deming is the son of a Canadian father and an American mother. The father is a Yankee hater, and the son an admirer and an enthusiastic believer in English-speaking peoples, who, he fondly hopes, will yet become morally, if not politically, one. The result is the estrangement of the two, and Juell goes to the States, where, posing as an American, he settles down in Michigan. His zeal for "Anglo-Saxony" leads him to serve in the American army in Cuba and in the Canadian contingent in South Africa. In each conflict he is badly hurt; but in the one gains a lieutenant's commission, and in the other that of a colonel; and wins the

hand of the villain's fair widow, who has twice nursed him back to life. Should our hero have another opportunity to draw his sword in the cause of "Anglo-Saxony," he may be expected to come out of it Commander-in-Chief of the American army, or a full-fledged Field Marshal in the British service, with titles and glory galore.

An Unwilling Guest. Grace Livingston Hill. A strongly religious tale. The contrasted views of life and duty are well represented. The narrative is carried through two love-stories. It has two faults: first, a slovenly grammar; second, the religion is pushed to the indiscriminating condemnation of things which are in themselves morally indifferent and which *become* good or bad according to circumstances. These faults are however outweighed by merits. The religion is sincere, heartfelt and cheerful; and the story is interesting. [Baptist Publication Society. \$1.00.]

Those Delightful Americans. Sara Jeanette Duncan. There is much that is amusing in this international tale, narrating the experiences of a jolly and opulent young English couple, who come over to New York to examine the details of a railroad "amalgamation" in which their fortunes are intimately concerned, and are taken to the bosom of exclusive society in the metropolis and at country seats on the Hudson, and camps in the Adirondacks. Their inferences and comments and the unconscious betrayal of their own insularities are sufficiently entertaining, but we should be at a loss to fix on the original of the dashing Miss Violet Ham, who leads in the circle of the Four Hundred, and "makes delicious angel cake, the best I should say in New York City—all the fellows go for it." And what can be meant by that "delicious but very sticky confection—the American lemon cake, covered with meringue and a thin icing?" Mrs. Cotes has been a good while away from her own country, it is true, but her memory should serve her better than this. [Appleton. \$1.00.]

Morchester. Charles Datchett. Rather a study than a story is this record of life and politics in a New England town, full of discrimination and vigor. Several types of character are very well worked out, among them the delightful and eccentric Mr. Julian Nertherly, with his clear-cut, incisive sense, his weary eyes, and his jerky utterances:

The Bob Griswolds are mere shells—blown eggs—do for exhibition purposes but quite empty. Plunkett girl gets herself up in the taste of the Queen of Diamonds—regular playing card, voice like a guinea-hen. McLean;—sort of camelia, grown in rottenness, suggests funeral of the body politic. Delaney Plunkett—family tastes; likes to show himself; would accept situation as a poster; no earthly use.—The Gorilla is after you, I suppose. You don't understand? Gorilla is an African ape, much resembling man, remarkable for strength and ferocity; goes under the name of Le Mark in Morchester.

Mary only said "oh!"
"Sorry for you, awful sorry," Mr. Nertherly continued. "Gorilla chews my wife regularly, but she is tough and used to it; can't help pitying youth and inexperience."

Altogether we find Mr. Nertherly quite delightful. [Putnam. \$1.20.]