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may be true that no creative gentleman has a right to moods, but at least he has a right to tenses. No such plea is put forth for the rest of mankind. Probably the fact is that the person criticising considers his own mood the more important of the two. Artistic sensibilities are as difficult for their possessors to endure all the time as they can possibly be for anyone else to encounter a part of the time. But who ever thinks of that?"

IRISH FAIRY TALES. By James Stephens. New York: The Macmillan Company. 1920. Pp. 318.

These ten ancient folk tales, as told by Mr. Stephens, are wistfully beautiful in tone and atmosphere, with a delicate vein of arch comic relief running irregularly through them. The author's relation to Irish literature since 1906 is well known, among his best books being *The Demi-Gods*, *Reincarnations*, *Here Are Ladies*, *The Crock of Gold*, and *Mary, Mary*. "What he writes," says Padraic Colum, "has a sense of spiritual equality as amongst all men and women—a sense of a democracy that is inherent in the world." And A. E. discerningly observes: "James Stephens has enough poetry in him to be a great prose writer." Those who have read closely Mr. O'Connor's essay, *The Early Irish Fairies and Fairyland*, published in the REVIEW for October, 1920, will realize something of the quality of the feast prepared for them in Mr. Stephens's book. The illustrations, it is sufficient to say, are furnished by Arthur Rackham.

THE SURPRISES OF LIFE. By Georges Clemenceau. Translated by Grace Hall. New York: Doubleday, Page & Company. 1920. Pp. 326.

If Georges Clemenceau has been more or less radical politically for fifty years, he has been intellectually radical ever since he began to think and to write. Yet his radicalism is so kind, his irony so urbane, his realism at once so courágeous in spirit and so just that his literary work has come to suggest kinship with Balzac's in point of detachment for proportion's sake.

The Surprises of Life contains some twenty-five stories and sketches touching, for the most part, the lives of small farmers in the French provinces, more rarely city scenes. *A Domestic*

Drama, Flower o' the Wheat, Mokoubamba's Fetish, A Mad Thinker, The Adventure of my Curé, and A Well-Assorted Couple impress the reviewer as peculiarly good work, but none of these little stories is without its sagacity of opinion and its Gallic indisposition either to mince or to waste its words.

OLD AND NEW. SUNDRY PAPERS. By Charles Hall Grandgent. Cambridge: The Harvard University Press. 1920. Pp. 177.

A book notice is intended either to quench a book, or to extend its influence: hence it seems to the writer that the shortest and best way in which to notice this book is to advise everybody to read it,—at least, all scholars and all scholarly teachers, these for their protection. As a means of self-reclamation, all pedagogues should read it, all parents and guardians, all 'Spiritual Pastors and Masters', all 'Educational Experts', all musicians, all composers, all painters, all writers, all school-boards, all educational associations, all Reformers of Everything. It should be recommended to all Revolutionists and Rebels from Satan down, concerning whom our author writes:—

“With sundry ups and downs, the fortune of the Miltonic Satan has prospered, until in our generation he has become a favorite society figure. The drawing-room anarchist, the literary rebel, the artistic iconoclast lay down the law for all of us. Among the conventions of the day, the most conspicuous is the convention of revolt.”

Professor Grandgent finds Bolshevism everywhere, and becoming a real menace when it invades the fields of politics and of education. He believes that—

“Pedagogical revolution has never been—to express myself in pedagogical terminology—adequately apperceived nor properly correlated with Imagism, Vorticism and Nihilism. Yet only a moment's reflection is needed to show that they all are manifestations of the same Satanistic movement.”

The book is made up of eight essays, all of them both admirable and charming. “*Nor Yet the New*”, *Modern Language Teaching*, and *The Dark Ages*, seem, in the light of to-day's crudeness, to be almost necessary to salvation. The author's