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The 1922 issue of *The R.P.A. Annual*, which is now on the eve of publication, contains as its chief feature a lengthy paper by Sir E. Ray Lankester, entitled "Is There a Revival of Superstition?" Among the other contributors are Professor Sir Arthur Keith, Earl Russell, Dr. Leonard Huxley, and Mr. William Archer.

The Cambridge War List, based on the work undertaken by the executive committee of the *Cambridge Review*, will be published by the Cambridge University Press early in December. The valuable material compiled by Mr. J. Austin Fabb has been revised and added to under the editorship of Major G. V. Carey, and the volume gives as complete a list as the available records permit of Cambridge men who served in his Majesty's forces during the war. Although the list is limited to persons who served in some branch of the Navy, Army, or Air Force coming within the scope of the official service lists, and does not include the names of those who only became members of the University after their war service, it contains nearly 14,000 names. The book is arranged by colleges, the names under each college being in alphabetical order and the date of matriculation being given in each case. The particulars of service recorded and rank and regiment, number of times wounded, distinctions: in the case of those who won the V.C. the account from the *London Gazette* of the act for which it was awarded. In the case of the fallen the date is added, and, when known, the place of death. An index of names is included; also a summary showing the numbers in the various colleges of those who served, fell, obtained distinctions, &c.

THE METAPHYSICAL POETS.

By collecting these poems* from the work of a generation more often named than read, and more often read than profitably studied, Professor Grierson has rendered a service of some importance. Certainly the reader will meet with many poems already preserved in other anthologies, at the same time that he discovers poems such as those of Aurelian Townshend or Lord Herbert of Cherbury here included. But the function of such an anthology as this is neither that of Professor Saintsbury's admirable edition of Caroline poets nor that of the "Oxford Book of English Verse." Mr. Grierson's book is in itself a piece of criticism, and a provocation of criticism; and we think that he was right in including so many poems of Donne, elsewhere (though not in many editions) accessible, as documents in the case of "metaphysical poetry." The phrase has long done duty as a term of abuse, or as the label of a quaint and pleasant taste. The question is to what extent the so-called metaphysicals formed a school (in our own time we should say a "movement"), and how far this so-called school or movement is a digression from the main current.

Not only is it extremely difficult to define metaphysical poetry, but difficult to decide what poets practise it and in which of their verses. The poetry of Donne (to whom Marvell and Bishop King are sometimes nearer than any of the other authors) is late Elizabethan, its feeling often very close to that of Chapman. The "courtly" poetry is derivative from Jonson, who borrowed liberally from the Latin; it expires in the next century with the sentiment and witticism of Prior. There is finally the devotional verse of Herbert, Vaughan and Crashaw (echoed long after by Christina Rossetti and Francis Thompson); Crashaw, sometimes more profound and less sectarian than the others, has a quality which returns through the Elizabethan period to the early Italians. It is difficult to find any precise use of metaphor, simile, or other conceit, which is common to all the poets and at the same time important enough as an element of style to isolate these poets as a group. Donne, and often Cowley, employ a device which is sometimes considered characteristically "metaphysical": the elaboration (contrasted with the condensation) of a figure of speech to the farthest stage to which ingenuity can carry it. Thus Cowley develops the commonplace comparison of the world to a chess-board through long stanzas ("To Destiny"), and Donne, with more grace, in "A Valediction," the comparison of two lovers to a pair of compasses. But elsewhere we find, instead of the mere explication of the content of a comparison, a development by rapid association of thought which requires considerable agility on the part of the reader.

> On a round ball
> A workeman that hath copies by, can lay
> An Europe, Afrique, and an Asia,
> And quickly make that, which was nothing, *All*,
> So doth each teare,
> Which thee doth weare,
> A globe, yea world by that impression grow,
> Till thy tears mixt with mine doe overflow
> This world, by waters sent from thee, my heaven dissolved so.

Here we find at least two connexions which are not implicit in the first figure, but are forced upon it by the poet: from the geographer's globe to the tear, and the tear to the deluge. On the other hand, some of Donne's most successful and characteristic effects are secured by brief words and sudden contrasts—

> A bracelet of bright hair about the bone,

where the most powerful effect is produced by the sudden contrast of associations of "bright hair" and of "bone." This telescoping of images and multiplied association is characteristic of the phrase of some of the dramatists of the period which Donne knew: not to mention Shakespeare, it is frequent in Middleton, Webster and Tourneur, and is one of the sources of the vitality of their language.

Johnson, who employed the term "metaphysical poets," apparently having Donne, Cleveland and Cowley chiefly in mind, remarks of them that "the most heterogeneous ideas are yoked by violence together." The force of this impeachment lies in the failure of the conjunction, the fact that often the ideas are yoked but not united; and if we are to judge of styles of poetry by their abuse, enough examples may be found in Cleveland to justify Johnson's condemnation. But a degree of heterogeneity of material compelled into unity by the operation of the poet's mind is omnipresent in poetry. We need not select for illustration such a line as—

> Notre âme est un trois-mâts cherchant son Icarie;

we may find it in some of the best lines of Johnson himself ("The Vanity of Human Wishes"):—

> His fate was destined to a barren strand,
> A petty fortress, and a dubious hand;
> He left a name at which the world grew pale,
> To point a moral, or adorn a tale,

where the effect is due to a contrast of ideas, different in degree but the same in principle, as that which Johnson mildly reprehended. And in one of the finest poems of the age (a poem which could not have been written in any other age), the "Exequy" of Bishop King, the extended comparison is used with perfect success: the idea and the simile become one, in the passage in which the Bishop illustrates his impatience to see his dead wife, under the figure of a journey:—

> Stay for me there; I will not faile
> To meet thee in that hollow Vale.
> And think not much of my delay;
> I am already on the way,
> And follow thee with all the speed
> Desire can make, or sorrows breed.
> Each minute is a short degree,
> And ev'ry houre a step towards thee.
> At night when I betake to rest,
> Next morn I rise nearer my West
> Of life, almost by eight houres sail,
> Than when sleep breath'd his drowsy gale. . .
> But heark! My Pulse, like a soft Drum
> Beats my approach, tells *Thee* I come;
> And slow howere my marches be,
> I shall at last sit down by *Thee*.

(In the last few lines there is that effect of terror which is several times attained by one of Bishop King's admirers, Edgar Poe). Again, we may justly take these quatrains from Lord Herbert's Ode, stanzas which would, we think, be immediately pronounced to be of the metaphysical school:—

> So when from hence we shall be gone,
> And be no more, nor you, nor I,
> As one another's mystery,
> Each shall be both, yet both but one.
> This said, in her up-lifted face,
> Her eyes, which did that beauty crown,
> Were like two starrs, that having faln down,
> Look up again to find their place:
> While such a moveless silent peace
> Did seize on their becalmed sense,
> One would have thought some influence
> Their ravished spirits did possess.

There is nothing in these lines (with the possible exception of the stars, a simile not at once grasped, but lovely and justified) which fits Johnson's general observations on the metaphysical poets in his essay on Cowley. A good deal resides in the richness of association which is at the same time borrowed from and given to the word "becalmed"; but the meaning is clear, the language simple and elegant. It is to be observed that the language of these poets is as a rule simple and pure; in the verse of George Herbert this simplicity is carried as far as it can go—a simplicity emulated without success by numerous modern poets. The *structure* of the sentences, on the other hand, is sometimes far from simple, but this is not a vice; it is a fidelity to thought and feeling. The effect, at its best, is far less artificial than that of an ode by Gray. And as this fidelity induces variety of thought and feeling, so it induces variety of music. We doubt whether, in the eighteenth century, could be found two poems in nominally the same metre, so dissimilar as Marvell's "Coy Mistress" and Crashaw's "Saint Teresa"; the one producing an effect of great speed by the use of short syllables, and the other an ecclesiastical solemnity by the use of long ones:—

> Love, thou art absolute sole lord
> Of life and death.

If so shrewd and sensitive (though so limited) a critic as Johnson failed to define metaphysical poetry by its faults, it is worth while to inquire whether we may not have more success by adopting the opposite method: by assuming that the poets of the seventeenth century (up to the Revolution) were the direct and normal development of the precedent age; and, without prejudicing their case by the adjective "metaphysical," consider whether their virtue was not something permanently valuable, which subsequently disappeared, but ought not to have disappeared. Johnson has hit, perhaps by accident, on one of their peculiarities, when he observes that "their attempts were always analytic"; he would not agree that, after the dissociation, they put the material together again in a new unity.

It is certain that the dramatic verse of the later Elizabethan and early Jacobean poets expresses a degree of development of sensibility which is not found in any of the prose, good as it often is. If we except Marlowe, a man of prodigious intelligence, these dramatists were directly or indirectly (it is at least a tenable theory) affected by Montaigne. Even if we except also Jonson and Chapman, these two were notably erudite, and were notably men who incorporated their erudition into their sensibility: their mode of feeling was directly and freshly altered by their reading and thought. In Chapman especially there is a direct sensuous apprehension of thought, or a re-creation of thought into feeling, which is exactly what we find in Donne:—

> in this one thing, all the discipline
> Of manners and of manhood is contained;
> A man to join himself with th' Universe
> In his main sway, and make in all things fit
> One with that All, and go on, round as it;
> Not plucking from the whole his wretched part,
> And into straits, or into nought revert,
> Wishing the complete Universe might be
> Subject to such a rag of it as he;
> But to consider great Necessity.

We compare this with some modern passage:—

> No, when the fight begins within himself,
> A man's worth something. God stoops o'er his head,
> Satan looks up between his feet—both tug—
> He's left, himself, i' the middle; the soul wakes
> And grows. Prolong that battle through his life!

It is perhaps somewhat less fair, though very tempting (as both poets are concerned with the perpetuation of love by offspring), to compare with the stanzas already quoted from Lord Herbert's Ode the following from Tennyson:—

> One walked between his wife and child,
> With measured footfall firm and mild,
> And now and then he gravely smiled.
> The prudent partner of his blood
> Leaned on him, faithful, gentle, good,
> Wearing the rose of womanhood.
> And in their double love secure,
> The little maiden walked demure,
> Pacing with downward eyelids pure.
> These three made unity so sweet
> My frozen heart began to beat,
> Remembering its ancient heat.

The difference is not a simple difference of degree between poets. It is something which had happened to the mind of England between the time of Donne or Lord Herbert of Cherbury and the time of Tennyson and Browning; it is the difference between the intellectual poet and the reflective poet. Tennyson and Browning are poets, and they think; but they do not feel their thought as immediately as the odour of a rose. A thought to Donne was an experience; it modified his sensibility. When a poet's mind is perfectly equipped for its work, it is constantly amalgamating disparate experience; the ordinary man's experience is chaotic, irregular, fragmentary. The latter falls in love, or reads Spinoza, and these two experiences have nothing to do with each other, or with the noise of the typewriter or the smell of cooking; in the mind of the poet these experiences are always forming new wholes.

We may express the difference by the following theory:—The poets of the seventeenth century, the successors of the dramatists of the sixteenth, possessed a mechanism of sensibility which could devour any kind of experience. They are simple, artificial, difficult or fantastic, as their predecessors were; no less or more than Dante, Guido Cavalcanti, Guinizelli, or Cino. In the seventeenth century a dissociation of sensibility set in, from which we have never recovered; and this dissociation, as is natural, was due to the influence of the two most powerful poets of the century, Milton and Dryden. Each of these men performed certain poetic functions so magnificently well that the magnitude of the effect concealed the absence of others. The language went on and in some respects improved; the best verse of Collins, Gray, Johnson, and even Goldsmith satisfies some of our fastidious demands better than that of

*Metaphysical Lyrics and Poems of the Seventeenth Century: Donne to Butler. Selected and edited, with an Essay, by Herbert J. C. Grierson. (Oxford: Clarendon Press. London: Milford. 6s. net.)

Donne or Marvell or King. But while the language became more refined, the feeling became more crude. The feeling, the sensibility, expressed in the "Country Churchyard" (to say nothing of Tennyson and Browning) is cruder than that in the "Coy Mistress."

The second effect of the influence of Milton and Dryden followed from the first, and was therefore slow in manifestation. The sentimental age began early in the eighteenth century, and continued. The poets revolted against the ratiocinative, the descriptive; they thought and felt by fits, unbalanced; they reflected. In one or two passages of Shelley's "Triumph of Life," in the second "Hyperion," there are traces of a struggle toward unification of sensibility. But Keats and Shelley died, and Tennyson and Browning ruminated.

After this brief exposition of a theory—too brief, perhaps, to carry conviction—we may ask, what would have been the fate of the "metaphysical" had the current of poetry descended in a direct line from them, as it descended in a direct line to them? They would not, certainly, be classified as metaphysical. The possible interests of a poet are unlimited; the more intelligent he is the better; the more intelligent he is the more likely that he will have interests: our only condition is that he turn them into poetry, and not merely meditate on them poetically. A philosophical theory which has entered into poetry is established, for its truth or falsity in one sense ceases to matter, and its truth in another sense is proved. The poets in question have, like other poets, various faults. But they were, at best, engaged in the task of trying to find the verbal equivalent for states of mind and feeling. And this means both that they are more mature, and that they wear better, than later poets of certainly not less literary ability.

It is not a permanent necessity that poets should be interested in philosophy, or in any other subject. We can only say that it appears likely that poets in our civilization, as it exists at present, must be *difficult*. Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning. (A brilliant and extreme statement of this view, with which it is not requisite to associate oneself, is that of M. Jean Epstein, "La Poésie d'aujourd'hui.") Hence we get something which looks very much like the conceit—we get, in fact, a method curiously similar to that of the "metaphysical poets," similar also in its use of obscure words and of simple phrasing.

> O géraniums diaphanes, guerroyeurs sortilèges,
> Sacrilèges monomanes!
> Emballages, dévergondages, douches! O pressoirs
> Des vendanges des grands soirs!
> Layettes aux abois,
> Thyrses au fond des bois!
> Transfusions, représailles,
> Relevailles, compresses et l'éternal potion,
> Angélus! n'en pouvoir plus
> De débâcles nuptiales! de débâcles nuptiales!

The same poet could write also simply:—

> Elle est bien loin, elle pleure,
> Le grand vent se lamente aussi . . .

Jules Laforgue, and Tristan Corbière in many of his poems, are nearer to the "school of Donne" than any modern English poet. But poets more classical than they have the same essential quality of transmuting ideas into sensations, of transforming an observation into a state of mind.

> Pour l'enfant, amoureux de cartes et d'estampes,
> L'univers est égal à son vaste appétit.
> Ah, que le monde est grand à la clarté des lampes!
> Aux yeux du souvenir que le monde est petit!

In French literature the great master of the seventeenth century—Racine—and the great master of the nineteenth—Baudelaire—are more like each other than they are like anyone else. The greatest two masters of diction are also the greatest two psychologists, the most curious explorers of the soul. It is interesting to speculate whether it is not a misfortune that two of the greatest masters of diction in our language, Milton and Dryden, triumph with a dazzling disregard of the soul. If we continued to produce Miltons and Drydens it might not so much matter, but as things are it is a pity that English poetry has remained so incomplete. Those who object to the "artificiality" of Milton or Dryden sometimes tell us to "look into our hearts and write." But that is not looking deep enough; Racine or Donne looked into a good deal more than the heart. One must look into the cerebral cortex, the nervous system, and the digestive tracts.

May we not conclude, then, that Donne, Crashaw, Vaughan, Herbert and Lord Herbert, Marvell, King, Cowley at his best, are in the direct current of English poetry, and that their faults should be reprimanded by this standard rather than coddled by antiquarian affection? They have been enough praised in terms which are implicit limitations because they are "metaphysical" or "witty," "quaint" or "obscure," though at their best they have not these attributes more than other serious poets. On the other hand, we must not reject the criticism of Johnson (a dangerous person to disagree with) without having mastered it, without having assimilated the Johnsonian canons of taste. In reading the celebrated passage in his essay on Cowley we must remember that by wit he clearly means something more serious than we usually mean to-day; in his criticism of their versification we must remember in what a narrow discipline he was trained, but also how well trained; we must remember that Johnson tortures chiefly the chief offenders, Cowley and Cleveland. It would be a fruitful work, and one requiring a substantial book, to break up the classification of Johnson (for there has been none since) and exhibit these poets in all their difference of kind and of degree, from the massive music of Donne to the faint, pleasing tinkle of Aurelian Townshend—whose "Dialogue between a Pilgrim and Time" is one of the few regrettable omissions from this excellent anthology.

MAINLY ABOUT COTTON.

RECOLLECTIONS. By SIR CHARLES MACARA, Bart. (Cassell. 7s. 6d. net.)

It has come to be a matter of course that reminiscences should be written by every one who has ever done anything worth doing or met anybody worth meeting; and no one would dream of disputing Sir Charles's claim to inclusion in both these categories. He sprang into fame as the main author of the Brooklands agreement, which settled a strike and kept the peace in the cotton trade for a long term of years. He was president, for twenty-one years, of the Federation of Master Cotton Spinners' Associations, and for eleven years of the International Cotton Federation. In spite of our frigid Foreign Office he successfully insisted that the representatives of the latter body should be entertained by King Edward VII. at Windsor. Naturally, therefore, it is with cotton that his recollections are mainly concerned; and though the subject is not equally interesting to everybody, anyone may feel the fascination of the picture drawn in these pages of a busy and devoted man rushing about from capital to capital in order to discuss cotton questions with crowned heads.

Such well-informed crowned heads too: chock-full of knowledge of the cotton trade! King Edward "showed a personal knowledge of his subject." The ex-Kaiser "had apparently studied the subject." The King of Italy "was well equipped in knowledge of the cotton industry." The King of the Belgians "still remembered" an article which Sir Charles had contributed to a review on the subject six long years before. "It was quite clear" that the King of Spain "had studied the cotton industry." The Crown Prince of the Netherlands "showed himself to be particularly well informed with respect to the doings in the cotton industry." The concordance of tastes and studies seems almost miraculous until one reflects that "experts" as well as courtiers are included among the pillars of the thrones, and that if Sir Charles had been travelling in the interest of, say, radium or relativity instead of cotton, he would have found the monarchs equally ready with a few well-chosen words on his favourite topic.

Not all the book, however, is devoted to these conversations. Sir Charles Macara also recollects and recalls, with well-merited satisfaction, his work in bringing labour and capital together, in helping the Royal National Lifeboat Institution, in fighting the Free Trade Battle, in resisting the Health Insurance Act, and insisting that cotton, being the raw material of explosives as well as garments, should be declared contraband of war; and he finally devotes a special chapter to Andrew Carnegie and his benefactions. He writes of Carnegie as a friend, but not as a hero-worshipper. He recalls the vigorous complaint of the Prince Consort of the Netherlands that the millionaire had dumped a Peace Palace at The Hague and left the Dutch to pay for the upkeep. He also quotes Carnegie as saying that "millionaires who laugh are rare" and that "wealth lessens rather than increases human happiness"; and he leaves us with the impression that, when Carnegie spent vast sums of money on that wonderful swimming bath at Skibo which, "by means of elaborate machinery, worked electrically," could at a moment's notice be "converted into an open-air ballroom," he looked for no pleasure from the sports for which he was making provision, but merely hoped to ease himself a little under the painful burden of his immense possessions.

We do not pretend to know whether that impression is well founded or not; but the chapter from which we derived it does, at any rate, give light relief to a volume which it might otherwise have been possible to regard as a shade too monotonously strenuous.

Professor A. Berriedale Keith has compiled and edited two volumes of "Selected Speeches and Documents on Indian Policy, 1756-1921," which will shortly be published by Mr. Milford in the "World's Classics" series. Another forthcoming addition to the same library will contain "Polish Tales by Modern Authors," translated by the late Miss Elsie Benecke and Miss M. Busch.

Towards the end of the month Messrs. Allen and Unwin hope to have ready Professor Gilbert Murray's new volume of "Essays and Addresses," beginning with his "Religio Grammatici." The same publishers also have in preparation a study of "The Social Philosophy of Carlyle and Ruskin," by Frederick W. Roe.

THE WAR AND THE DOMINIONS.

WAR GOVERNMENT OF THE BRITISH DOMINIONS. By ARTHUR BERRIEDALE KEITH. Published on behalf of the Carnegie Endowment for International Peace. (Oxford: At the Clarendon Press. London: Milford, 10s. 6d. net.)

It is inevitable that the unprecedented magnitude of the war should have its reflex in the literature of the war, all the more because this literature must deal not only with the military and naval operations and the political problems, but also treat of the economic and social aspects and effects which assumed such exceptional importance. Even the preliminary work of collecting the material and putting it in a form available for future historians, entailed work of the greatest magnitude, requiring the cooperation of a large number of highly skilled experts and very large funds. Probably it would never have been done or would have been left at best to the unorganized and spasmodic attempts of individuals, had not the Carnegie Institute come forward. The execution of the work has been entrusted in the first place to Professor Shotwell, who is assisted by separate editorial boards for each country.

The natural procedure would have been to begin by the publication of documents and records. As is explained in the preface to this work, this was rendered difficult, for in most cases these papers are Government property and are not available. A different course was therefore adopted. It was found possible to enlist the services of many of those who themselves had taken some part in the events; and it was determined therefore to bring out a series of monographs which are planned primarily with regard to the availability of contributors rather than, as in the case of most histories, on a formal scheme to cover the whole of the material. In this way it will be possible to provide a narrative which will be authoritative, even if it is not accompanied by the publication of the original documents. The outline of the plan, which is attached to the volume before us, is itself a testimony of the magnitude of the task they have undertaken. We have a list of monographs in the course of preparation, which does not include others to be added from time to time. It is divided into countries: for Great Britain we have some thirty volumes, for France about forty; at this rate the productions of the committee will themselves constitute a library of some considerable magnitude. It is obvious from the list that many of the works will be of very highly technical nature; in addition to more general subjects such as British Archives in Peace and War, the War Government of Great Britain and Ireland, and Taxation during the War, we are to have monographs on Scottish Agriculture during the War, Scottish Fisheries during the War, the Clyde Valley during the War, and Source Materials of Relief Organizations in Scotland. One cannot but feel that perhaps there is some danger of over-specialization.

Hitherto two volumes have appeared—those on Allied Shipping Control, by Mr. Salter, and on Prices and Wages in the United Kingdom, by Mr. Arthur L. Bowley. The third volume which is now before us is one which differs from most others of the series in that it deals not specially with economic or financial, but rather with political matters, and the apprehensions to which we have already given expression certainly do not apply to it. The editors have been fortunate in securing the services of Professor Keith. As all who are acquainted with his other works will anticipate, he has compiled a very lucid, well-informed, and judicial account of the part played by the Dominions both in the war and in the peace settlement. The actual operations of war, which have been or will be fully described elsewhere, he has wisely treated with comparative brevity. The bulk of the book is occupied with the very grave political matters involved in the relations between the Dominions and the United Kingdom. After some account of the framework of Empire Government before the war, he passes on to the changes made in it by the war itself, as embodied in the Imperial War Cabinet and the War Congresses of 1917 and 1918, and then to the part taken in the peace negotiations. The narrative clearly brings out the extraordinary difficulty and complexity of the problems which had to be solved. It is of particular interest to note how different were the interpretations placed on the real constitutional position of the Dominions by different statesmen and parties in the Dominions themselves. That which is especially noticeable is that we do not find, as might have been anticipated, a clear difference of view between the home authorities on the one side and the Dominions on the other; the situation rather is that the home authorities seem throughout willing to go to almost any length in order to meet the wishes of the Dominions, but that there were very serious discrepancies, not only between the different Dominions, but within each one of them. How complicated and involved was the situation through which our statesmen had to make their way is shown by the procedure adopted on the one hand for the signature of the Treaty of Versailles and the other peace treaties; on the other by the guarantee treaty with France of June 28, 1919. While the Treaty of Peace was signed by the representatives of the Dominions, this was not the case for the Guarantee Treaty, which

> was concluded on behalf of His Majesty by Mr. Lloyd George and Mr. Balfour and was not signed by any Dominion representative. But it was expressly provided that "the present treaty shall impose no obligation upon any of the Dominions of the British Empire unless and until it is approved by the Parliament of the Dominion concerned." The implication of the clause is clear; the conclusion of the treaty bound the Dominions, and it required an express exception in its terms to render that obligation null and void unless it was expressly approved by the Dominion Parliaments. The motive for the abstention of the Dominions is clear enough; what was needed by France to compensate her for the failure of the Conference to accede to her desire to control the territory on the left bank of the Rhine was an assurance of immediate aid from the United Kingdom and eventual support from the United States. The formal assurance of Dominion aid was not of first-class importance, whereas the undertaking of the obligation by the Dominions would have involved the Prime Ministers in the possibility of difficulty with their Governments and Parliaments, which might have developed hostility to an arrangement which definitely placed on them the obligation of immediate recourse to war, while the procedure actually followed gave the Parliaments the free and unfettered right of deciding the issue.

We quote this merely as a single illustration of the matters dealt with and the treatment. The author limits himself to recording and explaining what happened; but wisely does not attempt, as some other writers have, a solution of the problems; his book is none the less valuable for this reason. For English readers the chapters giving an account of what actually happened in the Dominions themselves, as for instance on the vexed question of conscription and the debates in the Dominion Parliaments, will be very useful.

SIR EDWARD FRY.

A MEMOIR OF THE RIGHT HON. SIR EDWARD FRY, G.C.B. By AGNES FRY. (Milford. 12s. 6d. net.)

It is but three years since Sir Edward Fry died—just on the eve of the Armistice—yet the salient dates of his career take us through successive mutations of the world's affairs so momentous that they can hardly be conceived as being contained within the span of any single human life. When Fry came into the world the first railway had not been built, Waterloo was almost as fresh in the minds of men as the Marne is to-day, the author of "Waverley" had but lately revealed his identity, Gladstone was a freshman at Oxford, Bright was a schoolboy, and the name of Cobden was unknown. He matriculated at University College, London, in that great and generous year 1848. The "Origin of Species" appeared in 1859, and it is perhaps well that it appeared no earlier, otherwise a struggling junior might have been tempted to desert equity for the biology that was his first love, and Fry on "Specific Performance" would never have been written. Even as a Judge he seems very remote to the present generation (was he not the first of the Chancery "Justices"?). We think of him rather as the patient and sagacious advocate of justice in international affairs, the learned representative of his country at The Hague and in Paris.

In all the circumstances Fry must be regarded as a perfect product of nineteenth-century England. Member of a famous Quaker family, he naturally rose to eminence in an age in which Quaker ideals acquired an influence far transcending the narrow limits of the Society of Friends. There was something in the atmosphere of the nineteenth century that had the effect of "liberating" the Quaker spirit of rigid individualism and its passionate repudiation of mere forms. Fry exhibited the fullest measure of this liberated Quakerism. In his boyhood he had developed a keen interest in natural science which quickly emancipated him from orthodox Christianity as it was then understood. When he was a very young man he wrote a little book expounding his religious position. His views are now pulpit commonplaces—then they were regarded as "too German" for publication. He was a warm admirer of Darwin, but he was also a keen critic, for his acutely philosophic mind was never able to overlook the metaphysical objections to the pure doctrine of natural selection. He was, perhaps, singular in his generation in his constant insistence on the metaphysical implications of science. He had read Aristotle to some purpose.

It seems odd that such a man should have devoted his life to the practice of law instead of following his undoubted natural bent towards science. He hesitated long before he chose a career, and it was by mere accident and without enthusiasm that he went to the Chancery Bar. Yet he became a distinguished if not a great equity Judge, and then in his old age achieved fresh fame as an international lawyer. The paradox disappears when we examine beneath the surface. There is one unifying element in Fry's varied career—a kind of metaphysical passion for justice. No man was ever more under the influence of the idea of κόσμος. To him law was simply one of the manifestations of the accomplishment of order, and his late efflorescence as an international lawyer was due to his desire to wrest yet another region of human affairs from chaos. How exalted and yet how frigidly intellectual was his passion for justice is shown by his daughter's words: "Justice was with him not a compromise, not the mere inversion of injustice, neither was it mercy, nor kindness, but the constant effort after an ideal in judgment and action which would make even mercy and kindness superfluous because unwanted." This was Sir Edward Fry's ideal. It is not the most lovable of creeds, but none could be nobler, and nobly it was adhered to throughout a long and arduous life.

Late in life, for the benefit of his family, Sir Edward composed an autobiography, which forms the basis of Miss Fry's memoir. Fry was too big and too intellectual a man to write a really good autobiography; but what he has written is full of interest, admirably lucid, and within its limits self-revealing.

"Sunity Devee, Maharani of Cooch Behar: the Autobiography of an Indian Princess" and "Days and Ways of an Old Bohemian," by Major Fitzroy Gardner, are two volumes of reminiscences which will be published by Mr. Murray during October.

Eliot, T. S., and T. S. Eliot. "The Metaphysical Poets." The Times Literary Supplement, no. 1031, 20 Oct. 1921, pp. 669+. The Times Literary Supplement Historical Archive, link.gale.com/apps/doc/EX1200028145/TLSH?u=iulib_fw&sid=bookmark-TLSH&xid=f17c82f8. Accessed 14 Sept. 2021.