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would gladly bear testimony to the becoming manner in which the Tribunal conducted its business. For myself, I could not but be sensible of the presence, at all times, of an atmosphere most befitting the gravity of the occasion. Each representative of a neutral Power did credit to his country, and to himself, no less by his dignified bearing than by the industry, the fidelity, and the ability with which he met and determined the momentous questions submitted for his arbitration.

FRANK WARREN HACKETT.

WASHINGTON, *November 6, 1911.*

THE BALLAD OF THE WHITE HORSE. By GILBERT K. CHESTERTON. New York: John Lane Company, 1911.

Mr. Chesterton here follows in the footsteps of Kipling and Noyes in treating a bit of English history that has grown into legend in poetic form. The period taken is that of the Danish invasion of Wessex in the reign of Alfred. The Danes had pushed up Thames to Reading and then penetrated into the heart of Wessex as far as the heights that overlook the vale of the White Horse. Mr. Chesterton disclaims any intention of clinging close to history in the poem, and all of it that is not frankly fictitious is meant to emphasize tradition rather than history. As the work of Christianizing England was done by generation after generation, the poet summarizes this first crusade in a triple symbol and gives a Roman, a Celt, and a Saxon a share in the glory of Ethandune.

The poem consists of eight books or cantos; the first, we judge, purely fictitious, entitled "The Vision of the King" in which Alfred has a vision of the Mother of God, who tells him:

"I tell you naught for your comfort,
Yea, naught for your desire,
Save that the sky grows darker yet
And the sea rises higher."

The following cantos are: "The Following of the Chiefs," "The Harp of Alfred," "The Woman in the Forest," "Ethandune: The First Stroke," "The Slaying of the Chiefs," "The Last Charge," "The Scouring of the Horse."

All of Mr. Chesterton's good qualities are in this poem. Some of the critics say that it is the finest effort he has yet made, and the importance of that admission must depend entirely upon the importance one attaches to Mr. Chesterton's work at its best. Certainly the poem under discussion has swing, dash, and the charm of quick and vivid vision. Take, for example, Alfred's sudden memory of his mother:

"And he saw in a little picture,
Tiny and far away,
His mother sitting in Egbert's hall,
And a book she showed him very small,
Where a sapphire Mary sat in stall
With a golden Christ at play."

or:

“The long farm lay on the large hillside,
Flat like a painted plan,
And by the side the low, white house
Where dwelt the southland man.”

Ogier's speeches are eminently poetic and interesting from the first, when he sings the gods behind the gods, to the song:

“Fallen is Rome, yea, fallen
The city of the plains!”

From the standpoint of the average reader the poem promises to be acceptable; from the standpoint of the critic there are many things to be desired. Mr. Chesterton chooses for his poem the very easiest of English lines—namely, the four-footed iambic. Yet even in this line his heavy and light syllables are most erratic. Such words as “over,” “warrant,” “giant,” “servant,” “arrow,” “fallen,” “river,” “daisies,” “fighting” are constantly used with the heavy accent on the last syllable. Coleridge frequently uses this false accent to get an effect of quaintness and to vary the rhythm; but the accent is far too frequent in this ballad to give the effect of conscious art and it sounds simply careless.

Again, we find it not only difficult to scan, but even to read certain lines as meter at all; such lines, namely, as:

“And his faith grew in a hard ground,”

or

“Went Elf roaring and routing,”

“Then Ogier heaved over his head,”

“While Ogier writhed under his shield.”

Again, it is difficult to make a four-footed line, as we are supposed to do, out of this:

“From the land of the East Saxons.”

The ballad in the last analysis is a very clever feat by a prose-writer, but except in a happy stanza or line here and there it is not poetry. Mr. Chesterton is accounted a good, certainly a vivacious writer of prose; and England has at the moment a fair share of poets: Mrs. Meynell, Alfred Noyes, Ezra Pound, Henry Bryan Binns, to mention only a few real poets, are all in the running, and among such Mr. Chesterton cannot compete.

WOMAN'S PART IN GOVERNMENT WHETHER SHE VOTES OR NOT. By WILLIAM H. ALLEN. New York: Dodd, Mead & Co., 1911.

This is a new kind of book,” says the publisher's advertisement. “It makes you want to work for better government between elections. . . . It is a handbook on straight-seeing, straight-thinking, and straight-acting on public questions between elections.” The publisher's advertisement in this case does really set forth the aim of the book. The author, who is the Director of the Bureau of Municipal Research, does not so much