

## Announcement

### THE SAILING OF THE ARCTURUS

Last week a ship called the Arcturus sailed from the basin over in Brooklyn to explore the extent, the depth and the life of that mysterious and fabled spot known to the world as Sargasso Sea. It is an expedition unrivalled in the history of the world, fitted skilfully and comprehensively as no other ship has been fitted. On board it carried, in addition to the captain and crew, a party of scientists headed by William Beebe, author of GALAPAGOS: WORLD'S END, a scientist who, since the passing of Fabre and W. H. Hudson, occupies a place that is unique in the world of science and of writing. The party included Miss Isabel Cooper, expert scientific artist, and Miss Ruth Rose, historian of the expedition—two women who hold positions that are likewise unique in the history of women's occupations.

The Arcturus is a big ship, a former freighter, fitted with great nets and dredges and carrying the most delicate of scientific instruments for the preservation and observation of the strange animals which Mr. Beebe will bring from the bottom of the sea. The sailing of the Arcturus was an event of national—even of international importance. On the eve of sailing, the decks were crowded with newspaper photographers and correspondents.



On his return the full story of the Arcturus and its voyage into the Sea of Lost Ships and Sea Monsters will be published by the House of Putnam in an edition worthy to be placed on the shelves beside the now famous and beautiful GALAPAGOS.



Meanwhile the same House has published, almost on the eve of the departure of this exciting expedition, a quiet book dealing with the history of the most romantic and the best beloved church in America. THE LITTLE CHURCH AROUND THE CORNER is written by George MacAdam, a well-known writer well qualified for the task. He has recreated the lives of its rectors and set down scores of anecdotes about the church and the famous people who passed through its lych gate. The book is beautifully printed and profusely illustrated in a dignified manner worthy of its subject. It sells for \$3.75.

The same week brings THE HUMAN TOUCH (\$2.50) a book by Lyman Powell, educator, teacher and cleric, dealing with his experience and friends ranging from Ellen Terry to Cardinal Mercier. A portion of it is devoted to Woodrow Wilson.

And there is GRANDMOTHER TYLER'S BOOK (\$3.50) a remarkable volume of memories, legends and recollections going back into pre-revolutionary days and written by one of the grand old women of our early American history.

Last week was notable for the publication of BACKFURROW, a remarkable novel of American farm life, by G. D. Eaton. Don't overlook it among the striking novels of the year. Following in the footsteps of Theodore Dreiser, the author has created a remarkable, human book. (\$2.00)

These books can be obtained from any bookseller or from

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## The New Books

The books listed by title only in the classified list below are noted here as received. Many of them will be reviewed later.

### Belles Lettres

UNSCIENTIFIC ESSAYS. By **FREDERICK WOOD JONES**. Longmans, Green. 1924. \$2.

Frederick Wood Jones, the eminent professor of anatomy in the University of Adelaide, permits his scientifically trained senses to take, on occasion, jaunts along the byways of fact and fancy. This book of essays, purporting to be "the expression of things, too trivial and too inexact to be reckoned as scientific," is the result. It is a delightful book. The essays are exotic in content, whimsically informative, genially lightsome. They reveal their author to be the possessor of an innate curiosity, a wide and observant traveler, a keen student of nature and man—a man who has lived his life adequately and well. And they are written in a style at once terse and mellow.

Professor Jones has spent many of his holidays in the Malay Peninsula and on coral islands. This part of the world he describes as only a lover of nature, especially "uncivilized" nature, can. The natives, their customs and beliefs, are depicted with glowing sympathy and understanding. Also, of the sundry things Professor Jones talks about, the following are included: sea-serpents, fireflies, crabs, wer-tigers, seals, marvels, evil spirits, the devil himself, little emotions, memory, inheritance, longing, healing, moon-gazing, oily patches, and barking. In each of these essays he is either informative or quizzical or philosophical. The reader will find this book, when his senses are dull and his mind is fatigued, when he wants to leave his workaday existence at least for a time, just the tonic he needs.

A SHEAF OF PAPERS. By **OLIVER ELTON**. Small, Maynard. 1924. \$3.

This is quite evidently a gleaning from the work of its author. It makes no pretense to research and possibly for that reason papers like "Hamlet, the Elizabethan" will appeal the more widely. The author's analysis of the "noble Dane" is one of the most discriminating and judicious that has appeared. Professor Elton has almost achieved the impossible, and without striving for the new, has passed such sane judgments upon old material that he has approached originality on Hamlet. He is at his best along scholarly, rather than critical lines. But that he is capable of keen and critical analysis is plain from his article on "Poetic Romancers." He there makes an interesting statement which will bear serious consideration.

In one way verse is a separable accident of a story. Morris relates equally well, though in a different way, in verse and prose. There are few of whom this can be said. Crabbe, or Browning in "The Inn Album," may relate well all the time, but the poetry is intermittent. The authors of "Endymion" or of "Tristram of Lyonesse" are poets all the time, but the press of imagery, or the poetic energy, easily swamp the telling, so that we ask what is really happening.

GEORGE MEREDITH. 1909. By **J. M. BARRIE**. Rudge. 1925.

This charming little booklet, a delightful example of typographic art, enshrines the brief and fanciful tribute paid to George Meredith by Barrie after his death. It is a bit of sheer fantasy, whimsical, tender, and heartfelt. It is too fragmentary to be of much value, but the dress the publishers have given it is worthy of all praise.

AT THE END OF THE WOOD'S PATH. By **Lulu Brooker Chittenden**. Nicholas L. Brown. \$2 net.

THE YEAR'S WORK IN ENGLISH STUDIES. Vol. IV. Edited by **Sir Sidney Lee**. Oxford. \$2.50.

HOW TO TELL THE FASHIONS FROM THE FOLLIES. By **Caroline Duer**. Scribners. \$1.50.

COLLEGE AND STATE. By **Woodrow Wilson**. Harpers. 2 vols.

THE WORKS OF THOMAS LOVE PEACOCK. Vols. I, II, III, and IV. **Gabriel Wells**.

A HISTORY OF MODERN ENGLISH ROMANTICISM. By **Harko G. De Maar**. Oxford. \$3.50.

THE SHAKESPEAREAN ENIGMA AND AN ELIZABETHAN MANIA. By **John F. Forbis**. American Library Service. \$4.50.

ADVENTURES IN CRITICISM. By **Sir Arthur Quiller-Couch**. Putnam. \$2.50.

LIFE AND ART. By **Thomas Hardy**. Greenberg. \$3.50.

### Biography

LADY MARGARET. By **E. M. G. Routh**. Oxford. \$2.20.

THE GROOMBRIDGE DIARY. By **Dorothy V. White**. Oxford.

THE LIFE OF SAN MARTIN. By **Anna Schollkopf**. Boni & Liveright. \$2.

### Drama

THE FLATTERING WORD AND OTHER ONE-ACT PLAYS. By **GEORGE KELLEY**. Little, Brown. 1925. \$1.50.

For five years George Kelley's short plays were headliners in vaudeville before "The Show Off" assured him an apparently permanent place on Broadway. It is interesting to read these four earlier short plays and to see, particularly in "Poor Aubray," which was the nucleus of "The Show Off," how Mr. Kelley became master of his style, and of his Fate—dramatically speaking! All of these are excellent, realistic sketches showing keen observation, clever character drawing, and skilful dialogue, but in none of them is there more than a hint of the author's real genius for characterization, or his own special gift of thoughtful humor. (I know no other phrase which describes that quality so apparent in the later play.) Of the four in this volume "Poor Aubray," a domestic comedy of American manners, is far and away the best, which may be why it grew into a longer one. "Smarty's Party" is grimmer in mood, depicting the inevitable force of heredity, that no amount of careful upbringing can really effect. "The Flattering Word" and "The Weak Spot" are both satires—the former illustrating the power of flattery on a narrow and prejudiced mind; the latter showing how often superstition hides behind the mask of scoffing practical-mindedness. All of these short plays are sure to find places for themselves on the programs of Little Theatres and Dramatic Organizations all over the country. They read well, but it is evident that they should act even more effectively.

ELIZABETHAN DRAMA. By **H. Dugdale Sykes**. Oxford. \$4.20.

DIMINUTIVE DRAMAS. By **Maurice Baring**. Doubleday, Page. \$2 net.

INDEX TO DRAMATIC READINGS. Compiled by **Agnes K. Silk and Clara E. Fanning**. Boston: Faxon.

TWENTY-FIVE SHORT PLAYS. Edited by **Frank Shay**. Appleton. \$4.

### Education

CONTENT AND METHODS OF THE INDUSTRIAL ARTS. By **Samuel J. Vaughn and Arthur B. Mays**. Century. \$2.

SHORT PLAYS FROM AMERICAN HISTORY AND LITERATURE. By **Olive M. Price**. New York: French. \$1.75.

SAFEGUARDING CHILDREN'S NERVES. By **James J. Walsh and John A. Foote**. Lippincott. \$2.

THE PSYCHOLOGY OF THE PRESCHOOL CHILD. **Appleton**. \$2.

### Engineering

ELECTRICAL TECHNOLOGY. By **H. Cotton**. Pitman. \$3.75.

FRICTION CLUTCHES. By **R. Waring-Brown**. Pitman. \$1.50.

WORKSHOP GAUGES AND MEASURING APPLIANCES. By **Louis Burn**. Pitman. \$1.50.

### Fiction

PARADISE. By **COSMO HAMILTON**. Little, Brown. 1925. \$2.

In spots this novel is journalistically clever, but the larger areas are a banal, lackadaisical performance of a facile writer. Mr. Hamilton seems to be glad himself to be rid of the people in his book. Once these Londoners are safely on their Samoan Isle to rule as owners, he drops the curtain. Such interest as the author had bestirred in Tony and Chrissie was but beginning at this point, even though it is no notoriously original device to discover a Pacific isle. The present reviewer never thought to wish for more of such an isle and less of London in a story; but if Mr. Hamilton had chucked Covent Garden and Pantom Street in thirty pages and given the rest over to copra and pearls the book would have been better.

Briefly the story concerns Tony, an engagingly worthless younger son, cadging for a living in London, and Chrissie, an idol of the music halls. Tony makes a splendid record in the war, becomes a wing commander, and returns to a little apartment (Continued on next page)

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## The New Books Fiction

(Continued from preceding page)

with Chrissie, and to earning a few shillings in an officers' street band or driving an automobile. He learns that his father had left him an island. Sherwood, a rich grocer, still in love with Chrissie, charts a yacht to take them to their far off possessions. His dark purpose is to drop Tony overboard. There is no need to go further. A sophisticated post war cynicism pervades everyone of these thoroughly unlikeable persons in the book, unless we except Chrissie, the angel, etc.

ALIAS BEN ALIBI. By IRVIN S. COBB.  
New York: Doran. 1925. \$2.

Irvin S. Cobb was one of the versatile stars on a Park Row newspaper which boasted the best rewrite men of the not distant day with which these stories deal; and his city editor then was a man whose marked traits and abilities supplied much for the portrait Mr. Cobb paints of Ben Alibi Crisp.

A change has come over city rooms as over politics. The great police reporters of two decades ago, led by a general such as Ben Alibi Crisp, have given way to a personnel and organization still glamorous, picturesque, but different. Crisp lived for the big crime mysteries, the nine days' wonders of the town. He penetrated human motives, the key to unlocking the doors of sensational mysteries, and played his results with a master newspaper hand in the columns of the Star. Crisp and his methods deserved a recorder who could tell their story as Mr. Cobb has done, a text book not for a school of journalism, but for the school of newspaper life.

Crisp's exploits are not all in the field of crime. There are stories of humor too, such as that of the office worm turning, and of the prominent citizen whose puff ball vanity Crisp punctured so cruelly. But he will be remembered longest for the saffron sensations of the big crime stories of his generation.

These newspaper sketches are to the life, undoubtedly. Yet rich as they are with the color of a Park Row city room (a color in which yellow was predominant) one does have the feeling that in many places they are the work of Mr. Cobb as a rewrite man, and not as a reporter who saw it all with his own eyes and came in to write it himself. Many critics point to the rewrite desk as the cause for so much of the shortcomings of newspaper reporting today. By way of comparison, Mr. Cobb's description in his recent volume "Stickful" of the trial of Wolter for the murder of little Ruth Cruger—a trial he covered at first hand—has a quality of vividness, authenticity, and conviction. That was truth. The present fiction gives the impression of being a rewrite of truth.

THE MIRACLE. By CLARENCE BUDINGTON KELLAND. Harpers. 1925. \$2.

If Clarence Budington Kelland is not an artist he is an admirable artisan. His work is finished, well rounded, smooth. His craftsmanship leaves no loose ends or ragged edges. Perhaps his strongest point is a sense for narrative value. His plots advance swiftly and surely, with a careful placing of emphasis so that interest is always a little ahead but not too far. He knows how a story should be told. In this particular one he reaches almost the concentration of the short story. There is no deviation from the main emotional line. It moves straight as an arrow toward its logical objective, each incident bearing directly upon the thesis. It has, in brief, unity and if we cannot admire Mr. Kelland's conception we may at least respect his execution.

In "The Miracle" his thesis is that there is a just, merciful god and that love and honor are dominant forces in the world in which we live. To prove it he draws the figure of a trusting young man upon whom fate has vented considerable spleen. Mother, father, sweetheart, and friend have betrayed him. The story opens in Quebec with the last of these disillusionments in which he finds his sweetheart in the arms of his best friend. Seeing only cruelty in the world Donovan Steel goes into the Canadian forests to become "Le Malcoeur"; a ruthless, cold, and desperate man. If people do not get out of his way he throws them out. (Both literally and figuratively; one of his favourite diversions being to knock down those who bar his path and step upon their faces.) But into his consciousness has come a lovely girl who is in the woods as a

fugitive from a misdirected justice. Drawn irresistibly he saves her from dishonor in a terrific brawl in which he loses his eyesight. By the girl's goodness and a miracle at a woodland shrine he recovers both his spiritual and physical vision, and again believes that god is good.

THE INDIVIDUALIST. By Philip Gibbs.  
Clode. 1925.

Here in his first volume, now first appearing after its publication in 1898, we find Philip Gibbs, novelist, at his best. For despite the evident immaturity in much of its execution and the occasional stiffness, even, throughout some of the dialogues, there are certain qualities which rank this story above all the later romances of its author.

If we do honor to "The Individualist" by recalling the theme of Adam Bede and the pervading spirit of "Ann Veronica," by no means would we suggest comparison with those undeniably greater books, nor would we hint at conscious imitation; for its author has won his laurels through the daily press, . . . and what success as a novelist he here attains was won through his own diligence. But the narrative he has to tell, albeit on a lesser canvas, is curiously akin, in part, to each of the above mentioned novels; and as Jonathan had reason "to recognize something of himself in the character of Adam," and the vivid portrayal of Alicia, confident, spirited, heroic, (we wish her earlier pages had not read so demurely!) recalls at moments Mr. Wells's more boisterous heroine. And if, on the other hand, we must admit that the drawing of the major characters, in part at least, is over done, and much is to be desired in the handling of some of the lesser figures, the movement of the story is natural and never flags.

As a pleasing romance, well above the average, intensely moving in its best passages, its present reissue is amply justified.

NAJIB. By ALBERT PAYSON TERHUNE.  
Doran. 1925. \$2.

We have not been familiar enough with Mr. Terhune's magazine contributions of the recent past to know whether this collection of short stories enjoyed periodical publication prior to their appearance in book form. It is our opinion that read at intervals in the Red Book or Cosmopolitan they would prove more successful entertainment than is to be found in the experience of reading one directly upon the close of another. For, with the suggestion of repetition and the inevitable rebuilding of the same effects, unavoidable in a series of stories dealing with two principals who enact unchanging rôles against an equally permanent background, a sense of monotony is bound to afflict the reader ere half the book is read. Perhaps, if Mr. Terhune had shifted the scene of action slightly for the exercise of his two stars' undoubted ingenuity, our own feelings of tedium would have been considerably lightened.

These two leading characters are Logan Kirby, American, manager of the Cabell Smelting Company's antimony mine in the wilderness east of the River Jordan, and his faithful Syrian factotum, Najib. Around them lies the uninhabited mountain region known as the "Land of Moab," a land unaltered, except by the presence of the mine, since the days of Abraham. Kirby's staff is composed of thirty laborers, a guard of twelve Turkish soldiers hired from the Government, and the invaluable Najib, first and only aide of the chief. At times, the apathetic dulness of their isolated existence is broken by the intrusion upon them of visitors from the outer world. The latter are rarely welcome, for they are invariably the bearers of more or less serious trouble.

In the succession of difficulties which arise from the coming of these peace disturbing people, Kirby and Najib, sometimes in union, sometimes unaided by each other, are always the victorious survivors, left to resume the scheduled routine of work as it had been carried on before interruption. The structure of these contests is cleverly devised, the development of them well managed, moderately exciting, accurately measured in the degree of suspense which holds back the outcome they are calculated to attain. But the continued round of them, despite the merits indicated, is liable soon to pall. This partial failure to keep our interest throughout the book seems due to the accumulating monotony mentioned above. It is like witnessing a vaudeville performance of eleven acts, in which the two leading players execute the same "stunts" with slightly varied business contributed by different castes of minor characters, the whole transpiring without a single change of scenery.

Our patience was a little worn also by Najib's pseudo-comic experiments on the

## Speaking of Books

IMAGINE

if you please, a barren campus—shorn of its Gothic towers, its ivy-clad wall, its cloisters and gargoyles. Only thirty years ago this was the University of Chicago. The story of its growth is an educational romance. The circumstances of the founder's munificent gifts, William Rainey Harper's daring and original projects, the dramatic million-dollars-in-90-days campaign—these make an engrossing tale. No one has more intimate knowledge of the founding and subsequent development of the University than Dr. T. W. Goodspeed, the spokesman of those who first looked to John D. Rockefeller for aid in realizing their dreams. *The Story of the University of Chicago*. By Thomas W. Goodspeed. \$2.00; postpaid, \$2.10.

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of Chicago were also University builders, and Dr. Goodspeed, who knew most of them, has sketched their lives. Volume I includes such men as Marshall Field, William Butler Ogden, the first mayor of Chicago, and Gustavus Franklin Swift. Volume II, about to be published, carries on with later figures—Mandel, Scammon, Bartlett, Ricketts. As interesting as fiction, the true story of these outstanding individuals is also the true story of Chicago. *The University of Chicago Biographical Sketches*. Volumes I and II. \$3.00 each, postpaid \$3.12.

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