

## 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

ENGLISH SATIRE AND SATIRISTS. By HUGH WALKER. 1925. \$3.

Although satire has played a less important role in English literature than in some others—notably Latin and French—it manifestly deserves more thorough critical treatment than it has yet received. The present volume by Dr. Hugh Walker of Cambridge will do much to fill the gap. The reader will find in it a conscientious and accurate account of the relevant facts in the history of English satire from its beginnings to the close of the nineteenth century, together with a careful notation of the institutions and customs at which this satire has been mainly directed. Dr. Walker, however, sometimes writes as if he were the first person who had ever ventured into literary criticism. The book is of a type which, when produced in America, receives the patronizing comment of English reviewers to the effect that its exposition of the obvious is due to the low state of American culture. One wonders what, in an English writer, is the explanation of many such passages as these. (Of Pope) "As a poet, it is his special praise that he carried his own particular style to perfection. Of his numerous imitators none ever equalled him." (Of Byron) "Don Juan, though a work of high genius, is also the work of a vicious man." (Of Samuel Butler) "Yet surely human history proves that the establishment of the family on the basis of monogamy is the greatest step forward ever taken by man. But perhaps Butler did not mean what he said."

THE COMIC AND THE REALISTIC IN ENGLISH DRAMA. By John B. Moore. University of Chicago Press. \$2.

### Biography

PORTRAITS OF A HALF CENTURY. By SAMUEL L. POWERS. Little, Brown. 1925. \$3.

Here is a striking vindication of "the dynamic force of New England's Brahmin blood." Mr. Powers is of the aristocrats of democracy. Generous, cultivated, and perceiving, he turns his thoughtful eyes back over the scene of seventy years to give us introduction to a distinguished company. He is a gentleman writing of his peers; perhaps for that reason his kindly portraits are unblurred by any of that conscious or unconscious hope for reflected glory which often mars reminiscences. Nor has he any affectionate weakness for his own less significant memories. The reader is presented, as by a gracious common acquaintance, to a choice circle that includes lawyers, orators, and business men, four governors of Massachusetts, and three presidents of the United States. His revered friend Henry Ward Beecher is studied with penetration. Perhaps most interesting of all is the appreciative estimate of Evarts, that figure which so long dominated the American bar. Here is the ready and humorous wit, culled in anecdote, the almost paternal kindness which welcomed young Powers to his profession, and in the defense of Beecher, the amazing intellectual and emotional reach of the great orator. It is, all in all, a portrait not soon to be forgotten.

Yet the book is more than a group of likenesses of "brave men and strong, earnest in action, loyal and devoted to country and mankind." Behind all these fine figures of American leadership, drawing them together into a deeper significance, one discerns the moving force of that high tradition out of which our American democracy sprang. Mr. Powers has, perhaps unwittingly, written an illuminating commentary on the part of New England in that tradition, and its influence on the development of the nation.

TWENTY YEARS OF MY LIFE. By LOUISE JOPLING. Dodd, Mead. 1925. \$5.

Mrs. Jopling has compiled, with obvious zest, as piquant a book of artistic and literary recollections as one could ask for, to beguile a leisure evening. The manner is subjective, feminine, full of charm, spiced with personalities. An artist of recognized standing herself, she counted among her intimate friends "Jimmy" Whistler and John Millais, Tadema and Lord Leighton, as well as Oscar Wilde, Irving, and Ellen Terry, Tosti, W. S. Gilbert, and the Lindseys. Her clever pen catches the subtle tone of an occasion, the glamour of a "varnishing," or the individual twist of a character, so that even when her observations are un-

important they are never dull. Hers is a book full of good company, observed with a writer's eye and enlivened by her own gay spirit.

FROM PRESIDENT TO PRISON. By FERDINAND OSSENDOWSKI. Dutton. 1925. \$5.

This book is the story of the writer's adventures in Manchuria at the time of the Russo-Japanese war of 1904. It is written in the same manner as the previous books of Ossendowski. As fiction it is entertaining, somewhat romantic, and amusing. However, what was a novelty in "Beasts, Men and Gods," through repetition of the method of writing, has become here less interesting and somewhat tiresome. Dr. Ossendowski seems to forget that anything that is repeated many times is doomed to lose its attraction and enchantment. For this reason the book is neither as thrilling nor as colorful as his previous books. It is a pale shadow of "Beasts, Men and Gods" and "Man and Mystery in Asia." As a factual chronicle, the book, like the preceding works of the author, has little if any value. No one of Ossendowski. As fiction it is entertaining, accurate description of what has really happened. The element of imagination is much greater than the element of reality in all his writings. If we were to believe the author we should have to grant that he was a dominating figure in the Russo-Japanese war and in the Russian Revolution of 1905. There is no need to say that such was not the case.

CHARLES BUDENBACH. By Charles A. Place. Houghton Mifflin. \$15.  
ISRAEL ELIYAHU AND CADWALLADER WASHBURN. Compiled by Gaillard Hunt. Macmillan. \$3.50.  
THE AUTOBIOGRAPHY OF RICHARD DAXTER. By J. M. Lloyd Thomas. Dutton. \$3.  
THE TRUE STEVENSON. By George S. Hellman. Little, Brown. \$3.50 net.  
MR. SECRETARY WALSINGHAM AND THE POLICY OF QUEEN ELIZABETH. By Conyers Read. Harvard University Press. 3 Vols.  
THE HOLLANDERS IN AMERICA. CATALOGUE 518. By Martinus Nijhoff. The Hague. Nijhoff.  
REYSBROECK, THE ADMIRAL. By A. Wauther L'Agalliers. Translated by Fred Rothwell. Dutton. \$5.  
WHAT THEN MUST WE DO? By Leo Tolstoy. Oxford University Press. 80 cents.

### Drama

THE STORY OF THE SAVOY OPERA IN GILBERT AND SULLIVAN DAYS. By S. J. ADAIR FITZ-GERALD. Appleton. 1925. \$3.50.

The Right Honorable Tey Pay O'Connor, M. P., has written an introduction (a brief one of two pages) for this book, commending Mr. Fitz-Gerald as thoroughly fitted to write it. He rehearses his own acquaintance with the plays and personalities of the famous Gilbert and Sullivan. Mr. Fitz-Gerald, who follows, gives us a thorough account of the operas' origins and full details of their production. He also gives us all the original casts of the first-night of each opera. His is a valuable reference book to all who wish to make a thorough study of the Savoy opera. It is sprinkled with many amusing anecdotes. It is the work of an experienced singer, comedian, and journalist who has long established himself as an authority on theatrical matters and particularly upon all the works and ways of Sir W. S. Gilbert and Sir Arthur Sullivan.

Will light opera ever again see such lyrics or hear such wonderfully appropriate music? From that famous March evening in '75 at the "Royalty," when "Trial by Jury" took the audience by storm, two new and brilliant literary and musical stars swam in the ascendant. Mr. Fitz-Gerald points out how Gilbert began to "plagiarize from himself" in the sense that "Pinafore" grew out of Captain Reece of the "Bab Ballads," and "The Baby's Vengeance" was utilized for "The Gondoliers." And he has many other original and interesting comments to make. The book is thoroughly documented.

THE DISCOVERY. A Comedy in Five Acts. By MRS. FRANCES SHERIDAN. Adapted for the Modern Stage by Aldous Huxley. Doran. 1925. \$2.

There is a great deal of freshness and charm about "The Discovery" in its original form. The comic relief provided by the bickering Lord and Lady Flutter who become the warmest of lovers, and the affected but not vicious oddity of Sir Anthony Branville projected the play into immediate success. Even the rather slight plot of the original play gave opportunities for excellent acting. The characterization—as it

should be in a good play—is better than the story. Lord Medway, despite his long-enduring and charming wife, fosters the breach between the young Flutters in order to draw the wife to his arms. A long course of fashionable debauchery has so reduced his moneys that he induces his soldier-son to propose for the wealthy widow Knightly's hand, and orders his daughter to accept the pompous but wealthy Sir Anthony. Not the least delightful thing in the old play is the interest aroused in the real loves of the son and daughter, for the Colonel loves the younger sister of the outspoken captivating Knightly, and the daughter loves the absent nephew of Sir Anthony. It is easy to point out now the chief weakness of the comedy—the daughter's suitor does not appear, so the audience was deprived the pleasure of seeing her melt, or more likely, rush into his arms.

This lack, Mr. Huxley remedied immediately. Thus the disagreeable stain in the early play is eradicated. At the same time the acting possibilities are heightened, as they are further by the introduction of a creditor of Lord Medway's, who humorously abates his claim to have his debtor stand as godfather to his latest.

Without reference to the original, it is impossible to determine exactly where the adaptations and additions of Mr. Huxley begin and end. The final curtain of the early play shows Lord Medway proclaiming himself a reformed man. This conclusion is, of course, too sentimental for today; therefore Mr. Huxley (so much more careful are we of words than of things) announces his reformation in indirect phrases several speeches before the conclusion of the last act. Having done that, he was put to it for a good last bit. The dance—evidently a country dance, since the Creditor insists upon one—seems a noisy and agitated ending to this comedy of refined manners.

To us, part of the charm of the eighteenth century is its artificiality. We all know that plays then had their prologues and epilogues.

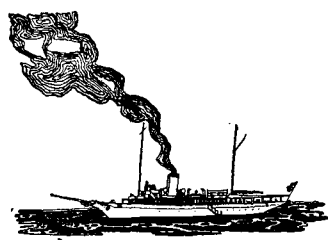
### Fiction

PORTRAIT OF A MAN WITH RED HAIR. Doran. 1925. \$2.

Hugh Walpole claims only "readability" for his latest novel, "Portrait of a Man with Red Hair." In a recent tilt with

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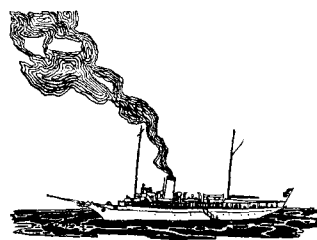
## Why this book is a London best seller



# THE CLIO

A Novel by  
L. H. MYERS  
Author of "The Orissers"

Charles Scribner's Sons announce that the novel which has scored so marked a success in London is now on sale in all American bookstores.



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EDWIN MUIR in the NATION AND ATHENÆUM  
"The Clio" is a brilliant, enticing, witty and profound work. His thought is so fascinating and profound, and has such resource behind it, that it is a continuous delight."

THE OBSERVER

"Mr. Myers's new book will not disappoint those who expected great things from the author of 'The Orissers'. Mr. Myers has a humour and a deep humanity which are his own. His book has great richness; it is strange and haunting, while there are passages which suggest to one that Mr. Joseph Conrad has left a successor."

THE TIMES LITERARY SUPPLEMENT

"The work of a penetrating writer who shows that he can happily blend acuteness with gaiety and humour with truth. . . . What Mr. Myers has contrived to do, without any solemnity or aping of Conrad, is to convey the effect which a tedious proximity to virgin forest has upon these brilliant beings."

THE SATURDAY REVIEW

"Mr. Myers stepped at once into the first rank of contemporary novelists a year or two ago with 'The Orissers'. A fine intelligence has here expressed itself in scores of reflective passages and swift generalizations. Mr. Myers is a thinker and a wit."

H. C. HARWOOD in THE OUTLOOK

"So extraordinary are his imaginative force and intellectual acumen that he from time to time awes the reader. The actual writing is direct, with the peculiar Myeresque quality of striking to the heart before the senses are aware."

THE SKETCH

"Mr. Myers has the infallible air of the consultant without his professional discretion. It would be a bad business to skip through 'The Clio'. Words are measured, weighed and meticulously dovetailed into their place. It is an audacious affair; a trip (in more than one sense) back to the jungle."



## THE OXFORD BOOK OF ENGLISH PROSE

Chosen and Edited by  
SIR ARTHUR QUILLER-COUCH  
Cloth, Nett \$3.75

This new anthology is published on the twenty-fifth anniversary of the famous *Oxford Book of English Verse* long recognized as the outstanding anthology of English Verse. *The Oxford Book of English Prose* presents the best from English Prose writers from the fourteenth century to the present day, and is bound uniform with the Oxford Books of Verse. It is a book of first importance.

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MANY CHOSEN AS  
THE BEST



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Anderson's  
**DARK  
LAUGHTER**  
7th big edition \$2.50

BONI & LIVERIGHT, N. Y.

GOOD  
BOOKS

### The Fight for Everest

By LIEUT.-COLONEL E. F. NORTON  
and other members of the Expedition

"Officially this is the report of an expedition, actually it might be called the saga of George H. Leigh-Mallory and Andrew Irvine, the two climbers who were last seen at noon on June 8, 1924, 'going strong' toward the top of Mount Everest. Because of the fate that overtook them, this is a tragic narrative; because of the courage, and more than courage, that sent them to their deaths, it is a glorious one."—*New York Times*.

"A document superbly commensurate with the best of our scientific age, offers to the imaginative reader a great sweep of wonder and grief and ecstasy, the highest mission of a book."—*Laurence Stallings in N. Y. World*.

\$7.50

### Coleridge at Highgate

By LUCY E. WATSON (nee GILLMAN)

The object of this memoir, which has been written partly to fulfill a wish expressed by Dr. and Mrs. Gillman, is to describe S. T. Coleridge the poet, as he was, when living with them, for the last eighteen years of his life at Highgate.

\$3.75

Longmans, Green & Co.  
55 Fifth Avenue New York

## The New Books Fiction

(Continued from preceding page)

H. L. Mencken, Mr. Walpole has named himself as the most conservative of present day English novelists. There is a grain of truth in the statement although the author of "Jeremy" has wandered down many of the bye-paths of literature from the packed realism of "The Captives" through the romance of "The Dark Forest" to the fragile diablerie of "The Old Ladies." In them all, Mr. Walpole has fairly well abided by the mandate of Henry Fielding with which he prefaces the present novel. "Every writer may be permitted to deal as much in the wonderful as he pleases; nay, if he then keeps within the rules of credibility, the more he can surprise the reader the more he will engage his attention, and the more he will charm him." In the literary iconoclasm of the day there are many readers who are glad to have one novelist who has not turned his back on the old gods and yet is conscious of the new. The "Portrait of a Man with Red Hair" is a rapidly moving mystery story, more than touched with horror, and, as the author admits, open to allegorical interpretation. There is no doubt that it is to the highest degree readable.

THE JU JU-MAN. By ARMSTRONG LIVINGSTON & THOMAS H. GRIFFITHS. Siebel. 1925. \$2.

The authors of this weird and gory yarn seem to have taken it for granted that the perpetual slaughter of minor characters should constitute enough action to grip and satisfy the reader's appetite for adventure fiction. But it is not enough, even when the scene of carnage is so impressive a region as the Belgian Congo. Two murdering white handits are the villains of the piece, this fiendish pair, aided by restless natives, despoiling the property and stealing the wealth of a respectable trader. With his own followers he at once sets out to be avenged and regain his looted possessions. Of course you know that he succeeds and that (as is the rule in yarns of this kind) the nasty business of executing the two malefactors is left to the natives. Certainly there's a girl, the trader's fair and fearless daughter who loves the stalwart young overseer and is abducted by the villains. Does she defy the latter to do their worst? But to confide that would spoil the story.

PARADE. By EMILY POST. Funk & Wagnalls. 1925. \$2.

The jacket of "Parade" tells us that Miss Post is the author of a celebrated etiquette book. "Parade" makes this fact obvious. It is the story of a poor young girl who marries for money and lives to rue the day. The poor but honest lover whom the heroine jilts on page 65 returns, a successful statesman under an assumed name, and on page 265, in his own turn, jilts her. In few books have we found so beautiful a pattern of symmetry and balance.

Hidden unobtrusively throughout the book are clichés that a high school girl would hardly dare use. "Parade" is the sort of book that might have been written by any author of any etiquette book at any time.

UNCHANGING QUEST. By Philip Gibbs. Doran. \$2. net.

BLACK VALLEY. By Raymond Weaver. Vilsing Press. \$2.

FIREFLY. By Diana Patrick. Dutton. \$2.

JOANNA. By H. L. Gates. Barse & Hopkins. \$2.

## Miscellaneous

THE DICTIONARY OF ENGLISH FURNITURE: From the Middle Ages to the Late Georgian Period. By PERCY MACQUOID and RALPH EDWARDS. Volume II. (Ch.-M.) New York. Scribners. 1925. \$35.

This sumptuous work has now reached its second volume. In thoroughness, in richness of illustration, and in scope, the second volume accords with the promise of the first, which was reviewed in this magazine with reference to the scheme of the work as a whole by Myric Rogers on November 14, 1925. Mr. MacQuoid died when the preparation of this volume was well advanced, and his work is to be carried on by Mrs. MacQuoid, who had been his fellow worker. For reference, especially, these books are of high importance.

SHORTS. By O. W. Coursey. Mitchell S. Dak. Educator Supply Co.

THE CITY. By Robert E. Park, Ernest W. Burgess, and Frederick D. McKenzie. University of Chicago Press. \$2.

TAXIDERMY AND MUSEUM EXHIBITION. By John Rowley. Appleton. \$7.50.

THE TREE FOLK. By HENRY TURNER BAILEY. Cambridge, Mass. Washburn and Thomas. \$2.

THE METHODIST YEAR BOOK, 1926. Edited by Oliver S. Baketel. Methodist Book Concern.

## Philosophy

THE THEORIES OF INSTINCT. A Study in the History of Psychology. By E. C. WILM. Yale University Press. 1925.

The expansion of psychological knowledge and its place in the direction of human energy carries with it an increasing interest in its history. Though true of other sciences, it is peculiarly true of psychology that a retrospective view is less a study of origins than of antecedents—an account of the doctrines that prevailed in regard to similar subjects of reflection before the modern views began which themselves frequently and radically reshaped, at length made psychology a commanding science. Thus selecting the subject of Instinct, Professor Wilm is able to put together an account of the sporadic views of this thinker and that, contributing to the development of the concept of reason versus instinct. It is not a consecutive story nor even in the several chapters do we find much more than an incorporation of the topic into the prevalent philosophical trends; there is the central issue of the mechanistic versus the vitalistic view, of blind forces against directive purpose. There is the practical interest in the habits of animals and the use of their psychology to prove wonderful adaptation or design. There is the feeling of community of men with animals, that supports a vegetarian diet as well as animal totems and taboos. But until evolution appears, and the modern ways of thinking about the boundary sciences neighboring and protecting psychology, there is no true history of the doctrines of instinct. In recent discussion the problem has again received a notable emphasis alike from behavioristic quarters sponsoring what has been called the anti-instinct fallacy, to the Freudian expansion of all that emerges from the unconscious or the Bergsonian *élan vital*, and the sociological psychologists tracing in the active behaviour of men the urge of instinctive forces. This convenient and critical account of the early views of germane topics is a welcome contribution to the history of psychological problems.

SYMBOLISM AND TRUTH. By RALPH MONROE EATON. Cambridge, Mass.: Harvard University Press. 1925.

This is a book of somewhat technical character. It does not directly concern literature, or art, or heraldry. It is intended as an approach to logic and theory of knowledge by the avenue of an analysis of linguistic and other symbols. When the reader has been warned that such is the subject-matter of the book, what remains to be said is largely encouragement and praise. It will do the reader with literary or philological interests a great deal of good to acquaint himself with the way language and thought look to the modern logician. The same is true of the psychologist. Yet until the appearance of Dr. Eaton's book, much of this material was quite inaccessible to most such readers. No one need be deterred by a fear of crabbed and obscure writing, for Dr. Eaton writes well; but he does demand of his readers a good deal of thought, since he attends strictly to business, and grapples bravely with some rather subtle and evasive problems.

## Poetry

XXVIII SONNETS. By MRS. WILLIAM LOWELL PUTNAM. New York: William Edwin Rudge. 1925.

ROBERTGO OF BIVAR. By T. STURGE MOORE. The same \$6.

STUDIES OF MODERN PAINTERS. By ARTHUR SYMONS. The same \$7.50.

SKALLAGRIM. By RICHARD WEST SAUNDERS. The same \$5.

These four recent examples of the art of book-making as practised by William Edwin Rudge, and the art of typography as practised by Bruce Rogers, are indeed beautiful books. Aside from this the poetic drama of Sturge Moore and the appreciative writing of Arthur Symons make two of these slim volumes particular literary treasures. Details concerning the printing of such books are of interest. Six hundred and eighty-five copies have been printed of the Symons. Eighty-five of these are on hand-made paper, signed by the author, and bring twenty dollars apiece. Of Sturge Moore, five hundred have been printed, and twenty-five copies on hand-made paper, signed by the author sell for fifteen dollars a copy. Of "Skallagrím," five hundred copies have been printed, only one hundred of which are for sale. It were better no further to comment upon Mr. Saunders's operetta.

We often wish that fine book-makers and artists in typography would confine themselves to presenting writing only of the first order. It does not seem proper here to

enter into serious criticism of the artistry of Mrs. Putnam's sonnets which are for a select and intimate audience. But it may be pointed out, in general, that though The Lantern Press of San Francisco, who are now reviving fine book-making on the Coast, do not command, in the services of Edwin and Robert Grabhorn, artistry commensurate with the work of Edwin Rudge and Bruce Rogers, they have, nevertheless, in the selection of material for immortalization on the selectly printed page, been especially fortunate in their choice of a fantasy by Stella Benson, "The Awakening," and Sherwood Anderson's "The Modern Writer." We should like to see more truly notable English and American work made the particular province of our finest printers and typographical experts. For we regard their function in literature as extremely important. And the Rudge and Rogers selection of material is not always discriminating.

HUNTING SONGS. By R. E. EGERTON WARBURTON. Scribners. 1925. \$5.

Mr. Warburton's songs, obviously composed as a labor of genuine love, are not particularly startling from a literary point of view. But they would certainly help to grace the late evening after any English hunt dinner. The author's jogging verse follows the hounds thoro' bush, thoro' briar and always brings the reader in at the death. There is nothing in the least pretentious about his book excepting the handsome way in which it is printed and bound. Several three-color illustrations in the conventional mode help to enliven the letterpress. At his best Mr. Warburton is capable of some amusing Gilbertian rhyme, Plantagenet and "badge in it," and so forth. At his worst he can give us such a stanza as—

*The Willington mare, when she started so fast,  
Ahl we little thought then that the race was her last;  
Accurst be the stake that was stained with her blood;  
But why cry for spilt milk—May the next be as good.*

This could certainly compete for a place in the Book of Worst Verse. But there is one passable sonnet and some ingenious Sapphics to counterbalance this and nobody could possibly quarrel with Mr. Warburton's honest and gallant dealings with his Muse. He is also to be thanked for one or two pleasant glimpses of the Cheshire countryside. There is, however, no danger that John Masefield's "Reynard" will be superseded. Mr. Warburton is obviously a better huntsman than he is a poet.

CARAVAN. By WITTER BYNNER. Knopf. 1925. \$1.50.

This volume will not add anything considerable to the author's reputation as a poet although it is five years since he published his last book of verse. On the whole the new poems are slight and disappointing. In reaching out after the arresting phrase Mr. Bynner frequently puts his verse out of joint. "The wonder of the midnight of your breath" looks and sounds good; but it means next to nothing. And there is more than one such puzzling ambiguity as appears notably in "Nieh Shih-Chang."

*... you played for me  
On your bamboo-flute ancestral tunes;  
Pure-hearted poems you explained  
On amber walls.....*

Even one's own punctuation fails to make this clear. Were the poems explained by somebody standing on amber walls? Or was the flute played on amber walls? Or were the poems about amber walls or the ancestral tunes? Anyway it is not easy to recognize any particular virtue in the lines. The same uncertainty of purpose recurs throughout the volume. Exceptions, however, must be made in favor of the happy lyric "A Dark Wind," and the searching lines concerning the felinity of D. H. Lawrence, lines containing some admirable literary criticism. In the poem "One of These Days" we meet an altogether different Mr. Bynner who reveals himself admirably in a fresh and convincing manner in two pages of really pulsating verse, the best in the book.

## Travel

THE TRUTH ABOUT FLORIDA. By CHARLES DONALD FOX. Simon & Schuster. 1925. \$2.

Although the jacket of this book assures us that the author has no material interests in Florida, thus rendering him a neutral recorder of the state's surpassing fairness and prosperity, the most enthusiastic native son and booster should seem by comparison a mumbling pessimist. The eulogy is addressed to the unenlightened and misin-