

editor points out, some important differences due to the different character of the events described. In the case of Germany the main problem both of the war and of the peace conference was the defeat of a great military Power and the imposition of penalties. The same problem on a small scale presented itself in the case of Bulgaria. The Austro-Hungarian settlement, on the other hand, involved the dissolution of a dual monarchy whose disintegration was already prepared by long-existing racial and nationalistic rivalries, and the erection of four new states in addition to Austria and Hungary themselves. The narrative of the military defeat of Austria-Hungary, accordingly, is supplemented by an account of the internal conditions which rendered long aggression or resistance hopeless, and of the growth of nationalism among the Yugoslavs, Czecho-Slovaks, and Rumanians (Poland, as has been said, is reserved for the final volume) during the war period.

Following this comes a discussion of the armistice agreements imposed upon Bulgaria and Austria-Hungary and of the treaties with Bulgaria and the new Austria and Hungary, the story of the formation of the states of Yugoslavia, Czecho-Slovakia, and Rumania, and accounts of the readjustment of the Italian frontier and the recognition of Albania under the secret Treaty of London, and of the plebiscites in Teschen and other areas. Volume IV, which includes all of these matters, closes with brief summaries of recent political developments in the new Austria, Hungary, and Bulgaria, the narrative being brought down in general to March, 1921. The narrative portion of Volume V is given up to discussions of the reparation and financial clauses of the Austrian, Hungarian, and Bulgarian treaties and of the commercial policy which those treaties embodied, and to an examination of the various treaty provisions for the protection of minorities. About two-thirds of the volume and a part of the preceding one are taken up with the texts of the several treaties, skilfully arranged to facilitate analysis and comparison, the texts of numerous documents connected with the negotiations, and statistical tables and summaries. There are also a number of useful sketch maps illustrating boundary controversies.

The student who turns the pages of these volumes in the hope of finding new light on the attitude of the Three or the Four or the Five will be on the whole disappointed, for on that elusive subject the work has not much to offer. The bearing of Mr. Wilson's theories upon certain settlements is from time to time acutely referred to, but in general the personal views of the inner circle are but little in evidence. The influence of public opinion also, as distinguished from the opinions of individual politicians or propagandist groups, does not play a large part in the narrative, mainly because, as the editor points out, any attempt to estimate the weight of public opinion in the diverse parts of so huge and complicated a task as confronted the Paris Conference would be a wellnigh impossible undertaking. What the writers and compilers of these volumes have done, on the other hand, is to exhibit very fully the course of events and the views of the conference experts. Whatever opinion one may hold regarding the competency or the attitude of the expert bodies upon which the ultimate makers of the peace more or less relied, the independent temper of those who have cooperated with Mr. Temperley in the present work is praiseworthy. Some of the most crucial tests, however, will be presented when the issues reserved for Volume VI—Poland, Russia, Shantung, and Turkey—come to be considered, and a final judgment upon the spirit of the work as a whole must, accordingly, be reserved.

The names of two American advisers at Paris, Professor A. C. Coolidge of Harvard and Professor A. A. Young of Cornell, appear in the list of contributors to these volumes, Professor Young being responsible for the admirable section on the commercial policy of the German and other treaties. The public-spirited action of Mr. T. W. Lamont in making possible the publication of the work should not go unnoticed.

WILLIAM MACDONALD

## Humbug

*Humbug. A Study in Education.* By E. M. Delafield. The Macmillan Company. \$2.

IT is a pity that one of the most interesting and honest talents in recent British literature shows no gain in either depth or power. "Consequences" remains Miss Delafield's best book; "Tension" her next best. In "The Heel of Achilles" she dropped almost into the melodramatic; "Humbug" is cleaner in workmanship, but her tenseness shows slackening and her peculiar acridness has lost some of its sting.

In Miss Delafield's sense the subject is a great and burning one. Poor Lily Stellingthorpe, the heroine of "Humbug," makes a quite hopeless hash of her life—the final note of resignation convinces no one—because in her childhood and youth she had been systematically deceived as to the nature of reality. Her father never uttered a conscious falsehood and was constitutionally incapable of uttering a truth. Life went on in a world of soggy pieties and loyalties. There was not even—as there commonly is not nowadays—the force of a strong metaphysical tradition. The children were indeed told that God would be angry. But that was, like everything else, a mere bloodless formula for enforcing a system of proprieties and decencies the purpose of which was not, as those who resist the modern spirit plead, to restrain the wildness of nature, but to obscure the character of that reality within which men and women, however wildly or tamely, must exercise their powers. No wonder that Lily has neither vision nor spiritual rod or staff, that she desists from all action, and drifts fearfully and hesitatingly into marrying the utterly wrong man. We have a suspicion, indeed, that Miss Delafield does not exhaust the misfortunes of the pathetic life she delineates and that the cognitions which Lily is said to have acquired in the course of the years were laid on by the author from without.

The study of the relations between Lily and her husband is curious and significant. There was nothing wrong with Nicholas Aubrey. He was a clever man and a very kind one. Only he made no appeal to Lily's deeper instincts and he had a way of prolonging his laughter unnecessarily that rasped her nerves. But since she had been taught that it is disloyal to dislike anything about those to whom one is tied by the bonds of blood or duty, she stifled the warnings in her own heart and imputed the danger signals with which nature had provided her to faults in her moral being. In this analysis Miss Delafield probes deeply. Lily is like a person in a fever who, instead of inquiring into its cause and cure, declares it to be wrong to have a fever and perishes, on the highest moral principles, of the ensuing disease. Only Miss Delafield's breadth and richness are not equal to her perspicacity, and thus the study she gives us leaves a final effect as of something squeezed and poverty-stricken. There is no question on the other hand but that, in common with several others among the younger British novelists, she is capable of a cool and tonic perception of the real causes of things that is not often found in our richer, more vivid, but also more turbid fiction.

The difference is an interesting one. Mr. Sherwood Anderson, for instance, who has a touch of genius, writhes in his creative moods and agonizes through parable and allegory to reach mysteries that are to Miss Delafield as plain as the proverbial pikestaff. Even Mr. Hergesheimer has an air of proclaiming heresies and daring greatly. Miss Delafield has a briskness and a mathematical clarity and accuracy that leave them both as though caught in unnecessary toils. Yet she never has a touch of their spiritual wealth, or the sense, in their works, of profound ideas and perceptions yet beyond their reach. Perhaps it is, then, her intellectual mastery of life that impoverishes her work. To understand too thoroughly is to be in danger of falling into silence. For the full urge toward artistic expression there must be a depth unsounded and a mystery ahead.

L. L.

## Notable New Books

*The Psychic Life of Insects.* By E. L. Bouvier. Century. \$2.  
A fascinating study of insect behavior which is written in a less anthropomorphic language than might be guessed from the title.

*Peacock's Four Ages of Poetry; Shelley's Defence of Poetry; Browning's Essay on Shelley.* Edited by H. F. B. Brett-Smith. Houghton Mifflin. \$1.50.  
Three famous essays beautifully printed and admirably edited as No. 3 of the Percy Reprints.

*The Three Musketeers.* By Alexander Dumas. Translated by William Robson. With 250 illustrations by Maurice Leloir. Appleton. \$3.

An incomparable romance of adventure, the very quintessence of swashbuckling, incomparably illustrated. It will be noted that the recent motion-picture version of the story, with Douglas Fairbanks, relied almost altogether for its make-up and costume upon the brilliant pictures of Leloir.

*Abroad with Mark Twain and Eugene Field.* By H. W. Fisher. N. L. Brown. \$2.25.

Sketchy, scratchy gossip by a newspaper correspondent with a remarkable instinct for the cheap and the trivial.

*The Forsyte Saga.* By John Galsworthy. Scribner. \$2.50.  
This noble volume, including "The Man of Property," "The Indian Summer of a Forsyte," "In Chancery," "The Awakening," "To Let," in the order given, is worth all the rest of Galsworthy put together. Nowhere else in the whole range of English fiction has the propertied class of the Islands been given with such knowledge, accuracy, and distinction.

*Metaphysical Lyrics and Poems of the Seventeenth Century.* Edited by H. J. C. Grierson. Oxford. \$3.

"Metaphysical Poetry . . . is a poetry which . . . has been inspired by a philosophical conception of the universe and the role assigned to the human spirit in the great drama of existence." This collection is admirably chosen and edited and beautifully printed.

*Letters and Journals of Thomas Wentworth Higginson, 1846-1906.* Edited by Mary Thacher Higginson. Houghton Mifflin. \$4.

Pleasant memorials of a man who saw some great events but was always mild and minor, like the sweet cider of his native district.

*Angels and Ministers.* By Laurence Housman. Harcourt, Brace. \$1.50.

Four shrewd, pungent, amusing plays presenting certain eminent Victorians in that sort of light which Lytton Strachey said "Let there be."

*Matthew Prior.* By L. C. Wickham Legg. Cambridge University (Macmillan). \$7.

A faithful study, made from original documents, of the public and diplomatic career of one of the most charming of English writers of familiar verse.

*Letters on Contemporary American Authors.* By Martin MacCollough. Four Seas.

A wide-awake little survey, calculated from the meridian of Mencken.

The Modern Library: *Men, Women, and Boats.* By Stephen Crane; *Contemporary Science.* Edited by Benjamin Harrow; *Tales of Mean Streets.* By Arthur Morrison; *Passages from the Diary of Samuel Pepys.* Edited by Richard Le Gallienne. Boni and Liveright. 95 cents each.  
Worthy additions to an invaluable series.

*The American Credo.* By George Jean Nathan and H. L. Mencken. Revised and Enlarged Edition. Knopf.  
869 instead of the original 488 vulgar errors noted by two clever men as current among their countrymen.

*A Magnificent Farce and Other Diversions of a Book-Collector.* By A. Edward Newton. Atlantic Monthly. \$4.

Learned, candid, confidential, and beguiling gossip about the author's magnificent career as collector which comes up to the expectations aroused by his earlier "Amenities of Book-Collecting."

*Poems 1918-21.* By Ezra Pound. Boni and Liveright. \$2.  
Now witty, now pretty, now dull, now absurd.

*General Robert E. Lee After Appomattox.* Edited by F. L. Riley. Macmillan. \$2.50.

A collection of essays by various persons all dealing with Lee's dignified career as president of Washington and Lee University.

*Moral Emblems and Other Poems.* By Robert Louis Stevenson. Scribner. \$1.25.

Certain piquant verses which Stevenson wrote and illustrated with woodcuts for his stepson to print at Davos-Platz.

*Dante Studies.* By Paget Toynbee. Oxford. \$7.20.

Masterly investigations in minute points of Dante scholarship, particularly emphasizing the influence of the poet in England.

*The American Indian.* By Clark Wissler. Oxford University. \$5.  
The second edition, revised, of a remarkably sound, compact, and enlightened book.

## Drama

### The Two Comedies

WE have no American comedy comparable to the sketches of Miss Ruth Draper. As comedy of manners they are mere perfection. Hearing her one is grateful for the mechanism that will transmit to future periods this consummately skilful and exact record of speech, manner, foible. How our minds and imaginations would be enriched if we had such records of an eighteenth-century slavey and dowager, farm wife and citizen's wife as Miss Draper gives us of the New York factory girl, the chairwoman of the board of lady managers, the old wife from the coast of Maine, the Harlemitte at the art exhibition. The notation of characteristic diction, the reproduction of characteristic speech-sounds has never, assuredly, gone beyond this. Nor must it be forgotten that Miss Draper is the sole author of her own sketches. She is not merely an interpretative artist. She is a creative one. Yet like the art of the novel or the play which is strictly a novel or a play of manners hers is perilously close to the purely mimetic. During an entire afternoon Miss Draper gave but one touch—the chairwoman's remarks on condensed milk for orphan babies—that rose from imitation to interpretation, from observation to criticism, from a reproduction of manners to a glimpse into those regions of the moral being from which manners arise. Thus I had, throughout, the strong impression of Miss Draper's disdain of any profound and passionate identification of herself with her material, of her essential aloofness, and so her art at many moments transformed itself to me into a dexterity almost as barren as it is brilliant. This is judging her on the highest plane. But on that plane she must be judged. Only I seemed to hear Yvette Guilbert's hoarse little ditty about "la pauvre innocente" and her broken introductory remarks, and then, suddenly, Miss Draper's sketches seemed enormously fluent portraits—wonderful resemblances—not much deeper than the paint, while through Yvette's odd croon came a vision of the soul itself and the body itself and