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## Satire and Humor

PLATO'S AMERICAY REPUBLIC. By Douglas Woodruff. To-Day and To-Morrow Series. E. P. Dutton \& Co., New York. \$1.

Socrates; brought to life, visits America, studies its ways, gives a luncheon talk to the business men of Hootsville, Iowa, returns to the coast and criticises the "movies," whereupon he is deported as an undesirable citizen. On an Athenian pavement, in the presence of Agathon, who had accompanied him, he tells his experiences to Lysis and Phaelon. No doubt the unfriendly reception given him had soured the good man's disposition, for he found little or nothing to praise. Xanthippe, on the other hand, had received in America a tumultuous reception from the womenfolk, and was known to have declared that the Americans were, of all people in the world, the truest lovers of the good. The philosopher covers a wide range of American faults and closes with the optimistic hope that our people, reading what he has to say of them, will amend their ways. The style imitates that of the Dialogues and is not without a degree of cleverness, though here and there this cleverness sags dis. mally. "Your countenance," says Agathon, "is one that grows upon people." "It grew upon me," replied Socrates. For an end man of a minstrel troupe in the period of the middle fifties this would have been fairly bright, but in its present setting is what the Thespians know as a "flop." How much of the satire expresses the presumed reactions of a philosopher of ancient Greece and how much expresses merely the pet irritations of the author cannot be guessed.

## Poems

EAST WIND. By Amy Lowell. Houghton Miffin Company, Boston. $\$ 2.25$.
The second posthumous volume of Amy Lowell's poems is well named "East Wind,' since New England's chill wind is no small factor in the formation of its characterand characters, for it is with these that Miss Lowell has to do. She penetrates into remote corners of New England, where most of the people are dead and others old, and where for those still extant life is so meager as to develop strange twists of mind that lead ofttimes to lunacy. Miss Lowell shows an understanding of the starved lives of these people-particularly the women,
maiden ladies left alone
With still things on the walls and man-telpieces-
and these old wives' tales recount their fears, superstitions, weird fancies, and queer hobbies. There were Amos and his wife, who could not agree about the lawn-
He set by a straight slope and she wanted terraces,
So they had a straight slope to one side and terraces to th' other.
There was Minnie, the farmer's daughter, so tired of routine-
Nothin' done that ain't to do over againthat when the cat was taken sick she was ready to drink a cup of wood alcohol. There was the tombstone underneath grandfather's stairs, chiseled, by mistake, Joseph instead of James. For economy's sake it was kept until the death of Joseph, but he was lost at sea and did not need it, and, as no one was named Joseph in that family again, it was never needed.
Miss Lowell misses none of the humor in these stories, but she is more alive to the gruesome, with which she seems to have a kinship. It is as though she supped on horrors. An example is "The Note-


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THE EDITORS OF THE OUTLOOK
120 East 16th Street
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Book in the Gate-Legged Table," a morbid thought put here in the form of a madman's diary; this seems to have been something of an obsession with her; for we come upon the notion more than once, notably in "Footing Up a Total" in."What's O'Clock."

The first sentence in the book is not complete. It begins a description of the two Misses Perkins and their home, written in the rambling style in which Amy Lowell sometimes indulges
You know, my dear, I have a way, each summer
When leaves have changed from ecstasies in green
To something like a crowd with raised umbrellas
Pushing for places at a theater door,
Whenever there's a reasonable wind-
And when there isn't, why I think it's worse,
They droop so underneath the copper sun
Sitting upon them like a metal cover ;
I think the trees look positively tired
Holding the mass of them up all the time.

The conclusion of this sentence will be found in the next. "Merely Statement" Miss Lowell named one of her poems in "What's O'Clock," and this might, not ineptly, designate much of her work. She knows that she is sometimes tedious.
"My dear, I prose, you really must not let me," she writes.

The tales are haunting. As for poetic charm, they have none. Few, indeed, of Miss Lowell's lines are sufficiently arresting to remain in the memory. Though appreciative of beauty in others, notably Keats, she eliminates it from her own poems by divesting them of the power and the charm of artistic form.

## Notes on New Books

FOREST FRIENDS. By H. R. Evans. The Judson Press, Philadelphia. $\$ 1.50$.
Brief stories about American animals, illustrated with photographs. For any one, grown-up or child, who likes to read about animals.

THE GREAT AWAKENING. By John David Godkin. Dorrance \& Co., Inc., Philadelphia. $\$ 1.75$.
A business man's reflections on religion and patriotism.
MOSES IN RED. By Lincoln Steffens. Dorrance \& Co., Inc., Philadelphia. \$1.75.
Lincoln Steffens, called by his publishers the veteran muckraker, writes a book about Exodus. He sees the revolt of the people of Israel as a typical revolution.

PRENOMENA OF THE BIBLE, By George A Green
The Bible explained in terms of psycholos.
DAD, WHOSE BOY IS YOURS: By Frank H Cheley. The w. A. Wilde Company, Boston $\$ 1.25$.
The sub-title of this is "Forty-eight Little Talks with Fathers Who Want to be Real Dads to their Real Boys." The author has also written "The Job of Being' a Dad." Doubtless they are both well-meaning works, but they irresistibly suggest that this kind of a "dad" is apt to be a good deal of a dud.
AUTUMN FIRE. By T. C. Murray. Houghton, Miffin Company, Boston. $\$ 1.25$.
A play in three acts about Irish country life.
KINGS IN NOMANIA. By Percival Wilde. D Appleton \& Co., New York. $\$ 1.25$
A play for children and for Christmas Eve.
THE WORLD THAT WAS. By John G. Bowman The Macmillan Company, New York. $\$ 1.50$. How very young children look upon the world.


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