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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.

Art

CONTENT AND METHODS OF THE INDUSTRIAL ARTS. By SAMUEL J. VAUGHN and ARTHUR B. MAYS. Century. 1925. \$2.

This book comes as near being a one-volume library as any we have yet seen. The teacher in industrial arts or in vocational shops, for whom it is written, will find in its four hundred pages a complete, well organized, and unprejudiced presentation of the history, purposes, and methods of industrial education in this country, viewed from the vantage point of twenty years' experience.

Opinion on this new phase of education has ranged all the way from that of the extreme classicists to that of men like the principal of a vocational school who we once heard remark that he saw "no reason for teaching history, which is nothing but a collection of dates, and won't help a man earn his living." Between such extremes the authors keep an even keel, believing that the "goal of education is socially desirable conduct on the part of the individual," and that this involves, briefly, acquisition of knowledge, training of mind and hand, and preparation for some special vocation.

After a sane discussion of the part which industrial education does or should play in the curriculum, they give a brief history of its development in this country, and then discuss, in a detailed manner calculated to be extremely helpful to the new teacher, or even to the experienced one, exactly how to start a class in shop work, how to conduct the demonstration, plan the projects, present the lesson, and use the various textbooks. Further chapters are devoted to other problems arising in the life of the industrial arts and the vocational teacher, and all of these are made vivid by numerous specific examples drawn from the experience of the authors, both of whom have been or are now professors of industrial education.

The book is arranged, with questions and references at the end of each chapter, so that it can be used as a text, and is one of the Century Education Series.

THE TOUCHSTONE OF ARCHITECTURE. By Sir Reginald Blomfield. Oxford University Press. \$3 net.

Belles Lettres

DAVID COPPERFIELD'S LIBRARY. By JOHN BRETT LANGSTAFF. Stokes. 1925. \$2.

Mr. Langstaff is president of the Children's Libraries Movement in England, and in this book he tells how a library for children was established in a London house which was occupied by Charles Dickens in that period of his youth which corresponds to David Copperfield's boyhood. Many persons interested in children's reading, and many admirers of Dickens had a hand in the work. The book itself contains literary contributions by Sir Owen Seaman and Alfred Noyes; drawings by Raven Hill, Frank Reynolds, H. M. Bateman, and others. It is interesting to collectors of Dickensiana, but still more so to those engaged in library work for children.

VONDEL. By A. J. BARNOUW. [Great Hollanders Series]. Scribners. 1925. \$2.

Students of English literature have generally made acquaintance with the name of the Dutch poet Vondel in connection with a theory, now discredited, that his biblical drama "Lucifer" contributed something to Milton's "Paradise Lost." To the Dutch, however, Vondel is the great classic poet, the dominant figure of the golden age of the seventeenth century. Why they should feel as they do is made admirably clear in Dr. Barnouw's volume, which is much more than a biography—a vivid account not only of the poet's immediate circle, but also of social and political life in the Netherlands for the all but hundred years of Vondel's lifetime.

Although no scholar, in an age when scholarship bore the bell, Vondel by indefatigable industry became the interpreter of classical letters to his people. His robust and courageous personality found opportunity both to create a succession of works of art and, through them, considerably to affect the political currents of his day. His courage appears not more in his defiance of political authority by his defence of Oldenbarnevelt in the colloquial play of "Palamedes" than in the years of uncom-

plaining drudgery when the defalcations of a graceless son compelled his old age to earn bread by keeping a ledger in the city pawnshop. A merciless satirist of the Calvinist minister in his youth he became at sixty a delighted convert to the church of Rome and to the end of his days continued to practice and to preach his Christian humanism. Vondel brought the world to Holland and his poetic appeal is therefore limited to those whose language he helped to dignity and richness, unlike the great Dutch families, to whose work his own is often akin in method, who speak of Holland to the world. But the crowds who annually witness in Amsterdam the performance of his "Gijsbrecht van Aemstel" offer but one evidence of his enduring value to his countrymen.

EMOTION IN ART. By Sir Claude Phillips. Houghton Mifflin. \$4.50.

PROSE AND POETRY OF THE REVOLUTION. Edited by Frederick C. Prescott and John H. Nelson. Crowell. \$1.50 net.

THE LITERATURE OF THE MIDDLE WESTERN FRONTIER. By Ralph Leslie Rusk. Columbia University Press. 2 vols. \$7.50.

Biography

WILLIAM AUSTIN, The Creator of Peter Rugg. Being a biographical sketch of William Austin, together with the best of his short stories. By his grandson, WALTER AUSTIN. Marshall Jones. 1925.

As there are poets who immortalize themselves by a single couplet, so there are fiction writers who live in a single character. One of this company is William Austin, whose Peter Rugg never acquired the fame of Rip Van Winkle or Mulberry Sellers, but has nevertheless taken his place among the true legendary figures of New England. This tragic figure in a gig, who because he defied a tempest at Menotomy with a "fearful oath" was condemned forever to beat about Massachusetts in a vain effort to reach Boston, is a creation worthy of Hawthorne, and quite as successful as the gray champion, or the black-veiled minister. The inspiration from the Flying Dutchman legend is evident, but the story is related with originality and art. Mr. Walter Austin has with praiseworthy thoroughness traced the whole career of his grandfather, which presents few points of interest. He was a lawyer at the Middlesex and Sussex bar, an earnest Democrat, who fought a duel with an equally fiery Federalist named James Elliott, and an industrious member of the State Senate. Unquestionably he was a man of strong individuality, considerable humor, and real powers of observation, and these qualities are illustrated by some amusing family anecdotes. But this biographical sketch hardly makes him so living a figure as his own Peter Rugg.

The chief value of the volume lies in its reprint of not merely "Peter Rugg, The Missing Man," but the three other stories by which Austin added to his modest reputation. "The Man With the Cloaks" is an American prose version of the theme of Wordsworth's "Good Blake and Harry Gill," with ingenious variations. Grindell, a Vermont skinflint, shows himself so cold-hearted that he cannot get warm physically, but puts on cloak after cloak until one day he does an act of kindness, and finds that it is possible to remove one of his garments. "The Late Joseph Natterstrom," another tale, relates the strange test that was made of the honesty of a New York merchant, and the reward that he received for passing it. "Martha Gardner, or Moral Reaction," is a tale of the persecution of a poor woman by the powerful corporation of the Charles River Bridge, and embodies Austin's opinions regarding the danger inherent in the growth of heartless corporate entities. The genuine merit of all these stories in style as well as conception makes it regrettable that circumstances did not favor a literary career for Austin. A book of letters from England which he wrote in 1802-03 is additional evidence of his command of the pen. But his environment led him to give to briefs the energies that a century later he might have given to magazines and books.

FURTHER REMINISCENCES. By S. Baring-Gould. Dutton. \$6.

THE AUTOBIOGRAPHY OF A CROOK. By R. L. Dearden. Dial Press. \$2.

THE LETTERS OF MARY RUSSELL MITFORD. Dial Press. \$2.50.

(Continued on next page)

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OXFORD BOOKS

The Dialogues of Plato

Translated into English with Analyses and Introductions. By B. Jowett. New impression, 1925, of the third edition, 1892. Five volumes. Cloth, net, \$25.00.

Owing to a regrettable incident of the war the electroplates of Jowett's *Dialogues of Plato* were lost, with the result that the book has been out of print for some time and very high prices have been charged for copies. This new impression has been produced photographically by the Muston process.

The Wandering Scholar

By D. G. Hogarth \$3.00

This is a reissue of the bulk of two books, *The Wandering Scholar*, published in 1896, *Accidents of an Antiquary's Life*, in 1910. Together they give a vivid picture of life and adventure in the Near East.

The Touchstone of Architecture

By Sir Reginald Blomfield Net, \$3.00

Among the essays are State-aided Art Training in England; The Outlook of Architecture; The Bridges of London; Christopher Wren; Architecture and Decoration.

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The New Books

(Continued from preceding page)

Fiction

OLD BRIG'S CARGO. By HENRY A. PULSFORD. Atlantic Monthly Press. 1925. \$2.

One of the runners-up for the Charles Boardman Hawes prize, this is splendidly true to the manner and atmosphere of the "Dark Frigate." Here we have the sturdy young hero, the faithful sea-faring companion, pirates, hidden treasure in the South Seas, and all the adventure relished by youthful and once-youthful readers. The plot is cleverly contrived without undue evasion of probabilities, the author's crisply marching style and keen imagination for detail never falter, while the final recovery and disposition of the treasure are handled with a neat little quirk of novelty.

HURRICANE. By OLGA PETROVA. Four Seas. 1924. \$2.

In "Hurricane" Madame Petrova has written the story of a poor immigrant girl in Texas, whose ambition carries her far, but who in the end succumbs to the tragic and inescapable results of the life she has led. In spite of the conventionality and many crudities from which this play suffers there are moments of good characterization and considerable power. On the whole, however, the appeal is more theatrical than genuinely dramatic.

THE DREAM DETECTIVE. By SAX ROHMER. Doubleday, Page. 1925. \$2.

It is difficult to discover any reason for this book. It can hardly do the author any good with his large following. It consists of ten "episodes" strung upon the tenuous thread of a central character. No doubt each story adequately served its purpose in a magazine, but when the ten are gathered together, the machinery, similar in each case, becomes painfully evident. A great deal of ingenuity has been expended on each tale, but there is not enough verisimilitude to make it go down. Furthermore the author with a strange perversity in so ingenious a story-teller, after building up a really ghostly situation, insists on destroying it with a flatly rational explanation. This results in nine painful anticlimaxes. In the tenth story he allows the ghostly element to follow through with happier results. There are interesting possibilities in Moris Klaw, the protagonist of all the stories, but as the author describes him in almost identical words in every story, he becomes very tiresome. A modicum of editing when the stories were gathered together would have overcome this.

It might be pointed out that it is almost impossible to contrive a good detective yarn within the space of the conventional short story. The author has not room enough to build up a convincing intrigue. Even Sherlock Holmes was not wholly successful in a short story. The ideal length for a detective story is the novelette. This is long enough for the author to get everything out of his story that there is in it; and not so long that he is obliged to weaken his driving force by heaping Pelion upon Ossa.

THOMAS THE IMPOSTOR. By JEAN COCTEAU. Translated with an introduction by LEWIS GALANTIERE. Appleton. 1925. \$1.75.

Guillaume Thomas was a boy of sixteen who masqueraded as the nephew of the great General de Fontenoy. Nobody thought to question his title. It was the first autumn of the war: a time of wild confusion when the Germans were marching on Paris and any impossible rumor could be preferred to fact. The General himself was dying of his wounds; he could not deny the story, while as for young Thomas, it is only natural that he came to believe his own lie. Afterwards, when he was paraded at dinner parties by the Princesse de Bormes, he invented other stories, which he also believed. Everybody found him charming. The daughter of the Princess fell in love with him, but he marched away to die at the front, without being unmasked and without understanding the enormity of his falsehoods.

Like his own hero, Cocteau is considered sometimes as a genius, sometimes as an impostor. The present novel admits of neither explanation. It is rapid, absorbing, and ends inevitably. It is told simply in a style which, incidentally, loses none of its charm in the translation by Lewis Galantière. A novel so capably written could never be called an imposture, but neither can it be judged as a work of genius. It is too narrow in its imaginative scope, too shallow in its emotions. Its characters

have no independent life; they remain to the end puppets of the author. In other words, "Thomas the Impostor" is neither a great book nor a little book: it is a readable, excellent novel of the second rank.

UP THE RITO. By JARVIS HALL. Penn. 1925. \$2.

As a Western story, Jarvis Hall's "Up the Rito" is not bad. It has a fairly novel plot, having to do with a woman who is for some unknown reason an opera singer; a backwoods poet, mute and inglorious; other facile and stereotyped characters, and a situation not too impossible nor too insufficient. It has much interesting descriptive material of a type quite different from the usual ruck of adventure novels; it is barely possible that Mr. Hall knows whereof he writes. And the love story is improbable enough to make it adventurous.

But as a piece of writing, "Up the Rito" is rather horrible. Not that much good literary effort is meant to be spent on such material. But such sentences as "She shook herself together and decided to go for a ride," "Apache lay smiling in the sun for the month was April and the clock in Robinson's store registered eleven o'clock in the morning" are indefensible. . . . Not all is as bad as this; but of course there is no individuality in style; and there is far too much of that sort of moralizing—platitudinizing—which seems to have a fatal attraction for the average Western story writer.

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

Here is a story that will appeal to all dog owners and all lovers of dogs. The author not only knows dogs intimately and at first hand, but is able to portray them vividly and in sympathetic strokes. "Wolf," the hero of the book, is a collie that we come to know as closely as though he were a human being; and, certainly, there are many human beings that one would find not so well worth knowing. From his adventuresome puppyhood to his not less adventuresome death, we follow him through numerous exploits in which he displays rare wisdom, and an individuality more striking than that of many of his two-legged superiors. The book is composed of a series of narratives, each of which would be complete if read alone, yet all of which are linked together and gain in effectiveness through the unifying personality of the canine hero. Sometimes amusing, sometimes exciting, sometimes whimsical, the book is thoroughly enjoyable from beginning to end.

Miscellaneous

THE COMPLETE LIMERICK BOOK. By LANGFORD REED. Putnams. 1925. \$2.50.

Strayed, and at loose-ends throughout the world since well back in the last century, thousands of limericks, one may suppose, have lived, multiplied, and perished. No one has thought to gather them together. There has seemed no need. The poet has fashioned his own; the man on the street has delighted in parading the crudest attempts; children, even, have trifled with their intoxicating metres when the counting-out rhyme would seem their sole avenue to Parnassus. At the moment, almost in spite of its sordid past in the annals of English advertising, when Mr. Samuda was "limerick contest king," and quite in spite of the continuing American demand for a last line, the limerick remains as sweet and joyous as ever. The plaything of facile minds, the prize squib of the dullard, it has a distinct social position—rather after dinner than before.

Recognizing this, Mr. Langford Reed has literally scoured the English speaking countries for the finest examples of the art. Several hundred of these he has put in "The Complete Limerick Book," whose pages are further enlivened (though not so thoroughly as one might expect) by occasional drawings of H. M. Bateman. An introduction, which inclines to ramble, reports with apparent fidelity the history of the limerick, the life in *parvo* of Edward Lear, some account of limericks that have made money, and the author's conception of the Lemarkarks of a good one.

Although at the lim'ricks of Lear
We may feel a temptation to sneer,
We should never forget
That we owe him a debt
For his work as the first pioneer.

There is considerably more verse here than Poe would swallow at a sitting, if ever. But one may be particular and discriminating with limericks and conclude that Mr. Reed's detritus only goes to prove the precious quality of the gems.

(Continued on next page)

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