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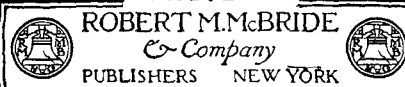
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The New Books

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

Art

WHAT VOICE TO ART AND WHAT MAKES THEM GREAT. By J. W. Ruckstuhl. Putnam.
THE SUBSTANCE OF GOING. By Ralph Adams
and Maxwell Jones.
THE SMALL HOUSE PRIMER. By Edwin Bonta.
Little Brown. \$2.50 net.
SAVING POTTERY. By Wilhelm Bode. Scribner's. \$10.
OLD FRENCH FURNITURE AND ITS SURROUNDINGS. By Elise Maillard. Scribner's. \$7.50.
THE TECHNIQUE OF WATER COLOUR PAINTING. By L. Richmond and J. Littlejohns. Pitman.

Belles Lettres

MEN, WOMEN AND COLLEGES. By
LE BARON R. BRIGGS. Houghton Mifflin. 1925. \$1.50.

Women appear in the title of this little book apparently as a gallant gesture to atone for their not appearing elsewhere. But of men and especially colleges, these five addresses by President Briggs contain many a shrewd and illuminating remark. What could be better, for instance, than his characterization of mediocre teachers as "cooking-stoves through which the forces of nature are applied or misapplied for a time to the crude compounds, which emerge from their keeping baked, half-baked, or raw, as the case may be, for consumption by the world"? Or this, "We make German demands on a teacher's learning, without relieving him of American demands on his personal relation to the students." The research attitude and the teaching attitude are in most men incompatible. President Briggs deplors the present tendency to select business men as college presidents. He equally deplors the prevalent ideal of every college to become a university—witness the multitude of so-called state universities—and points out the resultant confusion between undergraduate and post-graduate methods. If he followed his argument to its logical conclusion he would be led to Thorstein Veblen's position that the college and the university should be entirely separated. It seems a pity that President Briggs did not see fit to lend the weight of his authority to some such radical solution. Instead, he comes back in the end to a rather pale optimism which solves nothing.

ACADEMY PAPERS. Addresses on Language Problems. By Members of the American Academy of Arts and Letters. Scribner's. 1925. \$5.

This volume consists of addresses delivered before the American Academy during the last eight years by Paul Elmer More, William Crary Brownell, Brander Matthews, Blod Perry, and others. The speakers, however, for these addresses was a host of about a thousand dollars from the American Academy of Arts and Letters in an effort to determine its duty toward the preservation of the English language in its beauty and integrity. The speakers' enthusiasm by such a sumptuous banquet of modern conditions. The speakers are not absolutely in agreement as to the seriousness of the danger of the language. Mr. More holds that the English language is degenerating and that it is necessary to have a "linguistic" movement. Mr. Brownell believes that a "linguistic" movement is not only unnecessary but also dangerous. Mr. Perry and Mr. Matthews believe that a "linguistic" movement is not only unnecessary but also dangerous. Mr. Perry and Mr. Matthews believe that a "linguistic" movement is not only unnecessary but also dangerous.

Mr. Secretary Walsingham is a study of his life throws light into many different corners of Elizabethan history. Three volumes; \$20.00 a set.

MERE MORTALS: MEDICO-HISTORICAL ESSAYS. By C. MACLAURIN. Doran. 1925. \$2.50.

Here again is brisk acceptance, by the Sydney physician (author of the scabrous and successful "Post Mortem") of that awing invitation:

For heaven's sake, let us sit upon the ground,

And tell sad stories of the death of kings.

The new volume contains a score of discursive clinics, dealing largely with the maladies of English kings and queens of the Tudor and Stuart periods. The royal list is interlarded with a few mere literary worthies and philosophers. Their ills are discussed with a candor and freedom which is perhaps not without a parallel in our literature but which we find undisguisedly bold and refreshing. Dr. MacLaurin follows a line of morbid inquiry much affected by the French physicians Chéreau, Corlieu, Cabanès, who for half a century have been discussing the terminal illness of Francis I and the probable cause of death of Blaise Pascal. Far from being supernaturally solemn, as the French are in such discussions, MacLaurin carries on in a gay vein which at times verges on the unregenerately brutal. He stops at nothing. His overmastering impulse is to make haste through the blasted terrain which he and we must traverse. And so, under his lead, without delays for circumspection, we make a glad, mad rush from cover, unsupported, undismayed.

We grant that in this mood and temper is history made. Not so, however, with the "Ars et Mysterium" of historiography. Unhasting method, meticulous preparation are hers.

Lack of method and sound preparation militate against the validity of much that Dr. MacLaurin has to say. His cajoling manner of speech is so bland and genial that he can all but carry off most outrageous pieces of conceit and aggressive guesswork. Diagnoses based on the protocols of medical procedure are altogether wanting in this volume. They are not as interesting as sheer speculations, particularly if the latter are tinged with the Talmudism of modern psychoanalysis. Let us see, for example, in the case of Samuel Johnson, how our author attempts to surprise one of the most abstruse secrets of biography:

To sum up, probably all Johnson's psychasthenic involuntary movements, which made him so strange a figure to his contemporaries, took their origin in unconscious memory of some affront to his childish masculinity, such as would be caused by taking him to Queen Anne to be "touched."

THE CHAP BOOK. Number 40. London: Cape.
SYNCRATIC SAXOPHONES. By Alfred V. Frankenstein. Chicago: Bullon.
COLBRIDGE AT HIGHGATE. By Lucy Eleanor Watson. Longman's Green. \$3.75.
ORVETO DUST. By Wilfranc Hubbard. Minton. Balch. \$2.50.
THE NOBEL PRIZE WINNERS IN LITERATURE. By Annie Russell Marble. Appleton. \$2.
THE THREE OWLS. By Anne Carroll Moore. Macmillan. \$2.50.

Biography

IN THE AMERICAN GRAIN. By William Carlos Williams. A. & C. Boni. \$3.
THE BUILDERS OF AMERICA. By Edwin Wildman. Pisco.
IF LINCOLN WERE HERE. By John Wesley Hill. Putnam. \$1.25.
THE LIFE STORY OF GIBSON SWETT MARDEN. Cornell. \$3 net.
ARIEL. By André Maurois. Appleton. \$3.50.
FREDERICK (FRANCIS) LEE. Harper. \$1.50.
RICHARD WAGNER. By William Wallace Harper. \$1.50.
ROBERT SCHUMANN. By Herbert Bedford. Harcourt. \$1.50.
THE LIFE OF SAMUEL W. ELDER. Yale University Press. \$5.
CHAMUS COLEMAN. By William Allen White. Macmillan. \$2.
THE CORRESPONDENCE OF WILLIAM HICKLING LINSLEY. Edited by Roger Wolcott. Houghton Mifflin. \$7.50.
A SCOTLAND COMMENTARY. By James Wilson Lauder. Longmans, Green. 2 vols. \$12.
MEMOIRS OF THE LIFE OF JOHN MYTON. By "Nimrod." Longmans, Green. \$7.50.
DIARY AND LETTERS OF JOSEPHINE PRESTON PEABODY. Edited by Christina Hopkinson Baker. Houghton Mifflin. \$4.50.

Drama

THE JUDGE. A Play by MAXIM GORKI. Translated by MARIE ZAKREVSKY and BARRETT H. CLARK. McBride. 1925. \$1.50.

Maxim Gorki in the preface to his latest play, "The Judge," says that a play to be a work of art must be devoid of

(Continued on next page)

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GOOD BOOKS

**The New Books
Drama**

(Continued from preceding page)

the personal bias of the dramatist; that is that each character should be motivated by his own individual nature and surroundings, and not moulded so as to coincide with the particular point the dramatist is striving to make. He adds, however, that he is sure he could never write such a play.

This confession explains the greatest weakness of the present play. Each of the characters is interesting enough as a character to study up until the appearance of the Old Man. Once, however, he has come upon the scene they lose all their individuality and become nothing more than puppets to help bring out his character more completely. This is just the opposite to the way Gorki treated "The Lower Depths," where neither emphasis nor plot was allowed to interfere with the character development of the people he had put into his play.

This does not mean that "The Judge" is not well worth reading. There are many things of interest in it. The old nurse, Zakharovna, and The Young Girl with the animal, expressionless face are worth meeting, as well as the bricklayer Nikita, who is always pondering the strangeness of the world and the ways of God.

The plot itself is the familiar one of retribution. Mastakoff, an escaped convict, who has succeeded in hiding his past and making himself an important member of his community, is confronted by the man who had shared his imprisonment with him, but who rather than escape, had served out his entire sentence. This man believes that because he has suffered, he has the right to torment others, and consequently is determined that Mastakoff shall go back to Siberia. Rather than do this, Mastakoff commits suicide.

The play is too morbid and subjective to be successful upon the stage unless it be played by the Moscow Art Theatre, or some equally proficient organization which could place the emphasis upon the individual characters rather than upon the plot.

The philosophy behind the play can best be expressed by the following quotation:

Everyone judges life according to his own sorrows; and everyone is deaf to the sorrows of others. We all of us suffer injuries and live our lives trying to take revenge on others for what we have suffered.

THE LIVING DRAMA. By **NELLIE B. MILLER.** Century. 1925. \$2.50.

THE SORCERESS. By **VICTORIEN SARDOU.** Boston: 1925. Four Seas. \$1.50.

PLAYS FOR PAGANS. By **COLIN C. CAMPBELL.** Appleton. 1925. \$1.75.

GAS. By **GEORGE KAISER.** Small, Maynard. 1925. \$1.75.

The recent essays of Alexander Harvey (reprinted in the Blue Book Library) are a testimonial of the vitality of Greek tragedy. One hears, indeed, the word "revival" toward season-ends on Broadway; yet the term should strictly be applied only to that which is moribund—the recent plays of the 1840's, for example, brought out for our superior audiences to laugh at; a good play needs no revival, however greatly we may enjoy a representation. Such a regathering of the living drama Mrs. Miller attempts, in her "Drama of the Drama," a Cook's tour—she tells us—through the ages. Ingeniously arranged: to the Nineteenth Century in the divisions of a Greek ode, and after that as a five-act play; Act One "The Curtain Rises in the Far North"; Act Two "In Which France and Germany Play a Part"; Act Three "Rather a Long Act (England and Ireland) in Which We May Expect a Climax"; Act Four "With a Southern Setting"; Act Five "A Short One With an Indeterminate Ending" (in America). The volume is a thorough handbook, with well-chosen passages from the plays and from critics, and with study outlines that make the book of value to any group of students. Without neglecting the vital drama of old, Mrs. Miller emphasizes the plays and tendencies of today; she is somewhat confused in her approach to expressionism, but in general is a bustling and efficient guide.

On the road to the drama of today lies the land called Sardoodledum, in which "The Sorceress" dwells. Although first presented but twenty-one years ago, this play is already older than Aeschylus, being dated and outmoded by virtue of its too obviously flawless construction, by the smoothing away of all that may impede

the progress of the plot, by the artificial interlocking of every element, even to the lips of the sorceress and those of the hero, into whose mouth she presses the poison that brings the end, as before the delirious mob they die together.

Almost as surely dated, though more recently written, are the plays presented "for pagans," though the moods are as many as the pieces, and "Yesterday," indeed, bears the subtitle: "A Little Comedy for Victorians." Mr. Clements is skilful, with, as in "Harlequin," an occasional touch of poetry; perhaps it is the poetic element he labels pagan. But—as no true pagan does—Mr. Clements grows too often sentimental; as in his Cop who sits on a park bench to read Omar Khayyam; as in the whole diluted-Charles-Rann-Kennedy religious symbolism of "Four Who Were Blind." There is more power, but also more confusion, in "The Haiduc," a Carpathian melodrama of murder and mysticism and love that defies time and reason, yet holds the reader tense.

And George Kaiser's "Gas," the most modern of the plays in spirit, is inevitably dated by the manner of a school, by the technique of expressionism. The play is a tragedy of the modern spirit, in which the Billionaire's Son, somehow exempt from the general contagion, strives vainly to save the world from the consequences of its greed. Despite the certainty of another cataclysmic explosion, workers, owners, governors, all insist on rebuilding the power plant that supplies the world with the new, tremendous gas. Crowds of workers surge as a background for the Engineer, the Clerk, and the few representatives who speak for the mass which is the real protagonist. The moving crowds of Toller's "Masse-Mensch" are not achieved, nor the sense of tragedy that is at once personal and universal in Kaiser's own "From Morn to Midnight." There is a great suspicion that rhetoric has been substituted for dramatic intensity. "Expressionism" too often merely isolates an element that has always existed as one aspect of drama (Hamlet's soliloquy is in the vein) and seeks to erect an entire play upon the single pillar. The result may be interesting, but it is usually—and surely in this case—insecure.

Education

THE PROBLEM CHILD IN SCHOOL.

By **MARY B. SAYLES.** New York Joint Committee on Methods of Preventing Delinquency. 1925. \$1.

The subtitle further describes this book as narratives from case records of visiting teachers, with a description of the purpose and scope of visiting teacher work by Howard W. Nudd (chairman of the National Committee on Visiting Teachers).

The visiting teacher, a specialized form of psychiatric social worker who is familiar with educational systems and processes, has appeared in the field because it has been recognized that "the school is obviously in a strategic position to get at the vital and active causes of the child's behavior wherever they may be manifested and, by soliciting and utilizing every agency that may help, to reinforce conditions that are wholesome and work for the removal of those that may lead to disaster." Children who are problems in the school room are reported to the visiting teacher for more complete study and treatment than a busy classroom teacher can make. The visiting teacher is another spoke in the wheel of mental hygiene activities.

A number of case histories of children whose problems centered about "parental attitudes, feelings of inferiority, questions of honesty, diverse issues and sex" form the body of the book. General principles involved in the treatment of each child are included with each history.

One leaves the book feeling that the work of the visiting teacher might well be done by anyone with a little vision, really interested in a given child's welfare, but that it is well in so complicated a society as ours to have a professional worker on guard, lest any child lack such a sympathetic advisor, while there is yet time. The development of "a conscious and transmittable technique, which utilizes the processes unconsciously employed in some degree by every successful teacher and parent," for those less gifted is no mean part of the visiting teacher's work.

This book should not only be of interest to teachers, but should make clear what sort of children should be reported for special help while their problems are still in the incipient stages.