

of art, but as a clear, detailed model of dress and accessories. Diagrams show the actual cut of the garments. Necessary historical data is compendiously arranged. Reference for the student is in every way facilitated. "Much of the information," says Mr. Norris in his Foreword, "has been published before, and is available elsewhere, in fragmentary form, to anyone who has the industry and the time to pursue the details in a hundred books (in half a dozen languages) and a thousand illuminated MSS., pictures, statues, mosaics, and frescoes scattered throughout Europe." He has performed an excellent service in his compilation and arrangement of such material. The book is a solid reference book and hand-book.

The costume of Republican and Imperial Rome is treated with particular thoroughness, and the chapter on Byzantine costume is, to the author's knowledge, "the first work on the subject in English." The seven chapters deal, first with Man from earliest times to 78 A.D., next with classic Greece and Rome, with the Byzantine Empire, with the history of silk from the earliest times to A.D. 1600, with the Britons of the Dark Ages, the Franks, and the Teutonic tribes of Germania, and finally with the Anglo-Saxons, A.D. 700-1066.

You can go to the book for information concerning the dress of a Celtic chieftain, the outfit of a Roman general, the costume of Byzantium, the panoply of Viking chiefs, what the Emperor Charlemagne wore, or what the Empress Cunigonda. The book is admirable in its practical detail.

ADVENTURES WITH ROD AND HARPOON ALONG THE FLORIDA KEYS. By Wendell Endicott. Stokes. \$4 net.

THE BOOK OF WINTER SPORTS. By W. Dustin White. Houghton Mifflin. \$2.75.

DIABETIC DIET. By A. Doris McHenry and Marjorie M. Cooper. Harpers. \$2.

THE DEGENERATIVE DISEASES. By Llewellys F. Barker and Thomas P. Sprunt. Harpers.

Poetry

COLUMN POETS. Edited with an Introduction by KEITH PRESTON. Chicago: Covici. 1924.

Keith Preston, that delightful columnist of the *Chicago Daily News's* book section, has here gathered together songs, lyrics and sonnets grave and gay by various contributors to the columns of the *Chicago Daily News*, the *Chicago Evening Post*, and so on. It is entirely a Chicago volume. There "The King of the Black Isles," "Mescal Ike," Vinpenny, Riq, Friar Tuck, Cathal of the Songs and others are known by their real names and their verses are familiar to the readers of newspapers. The small volume is full of diversion and occasional flashes of beauty. Column poets, it proves, are in many cases cleverer, and in some cases more truly poets, than a mort of versifiers in the magazines. We are glad to see them raised to this bad eminence, and we wish than an Eastern anthology might be brought out to challenge this volume.

JUPITER'S MOONS. By GERTRUDE NASON CARVER. Philadelphia: Dorrance. 1924.

Miss Carver has some original ideas and her execution is at times quite effective. The general impression left by her book of poems, however, is of mediocrity. Occasionally a line, a phrase, a quirk of free verse or a cadence in rhymed verse arrests one's attention, but in general her power over language is not the obstreperous power of a major poet. Her mind is bright and clever rather than truly imaginative, her technique too often derivative or indistinguishable from the manner of many minor poets of the day.

THE IRON STRING. By ALBERT W. DRAVES. Philadelphia: Dorrance. 1924.

This is extremely poor verse. For proof we recommend any reader merely to the almost unbelievable travesty of Jean Richépin's song on pages 17 and 18. Read this terrific doggerel and then seek Herbert Trench's poem on the same theme, and you will be able to measure the distance between the best and the worst.

A HALF CENTURY OF SONNETS. By GUSTAVE DAVIDSON. Nicholas Brown. 1924.

Davidson is a sonneteer in the Rossetti tradition. He writes "memorials to one dead deathless hour." He handles the sonnet form with ease and often achieves a murmurous beauty of line without ever sparing into truly great verse. This half century of sonnets traces the course of true love in one instance, but vibrates with echoes of what other and greater poets have

had to say upon the theme. There is very little striking imagery, little memorable phrase. We hope for greater originality in Mr. Davidson's "Thirst of the Antelope," a book of lyrics announced for publication and now in preparation.

THE FAR HARBOUR. By CHARLES NORMAN. New York: Blue Faun. 1924. \$1.

This attractive pamphlet of poetical sea narrative comes from The Blue Faun Bookshop conducted by Bernard Guilbert Guerney at 29 Lexington Avenue near 23rd Street, where books old and new are bought, sold and exchanged. We wish we could discover that Mr. Guerney, a specialist in books worthwhile, had discovered a major poet. But, instead of a Masefield, here is a Mr. Charles Norman who owes much to Masefield in his verse. He also is a sailor who has sailed, but he does not give us another "Dauber" in the description of the Stella Dore and her crew and passage. He manages his verse not ineptly, but the net result is only so-so. His poem is somewhat vivified merely by his sincere love of the sea.

SONNETS. By M. C. S. Pasadena: Upton Sinclair. 1924.

These sonnets by Mrs. Upton Sinclair are prefaced with a sympathetic and understanding note by her husband. The sonnets possess spontaneity, passion, and an occasional grim humor. But the deep irony that Upton Sinclair avers is to be found in "Suffrage" and "Challenge" would not be apparent were we not forewarned. "M. C. S."s handling of the sonnet form is not particularly distinguished—but then, by her own affirmation in "Finis," she cares nothing for the arts. She wants "red life"—which, after all, few escape, though the color is not necessarily red; but "red" sounds more dramatic. In this same sonnet, however, "biscuits in the young impulse of bread" is an excellently humorous phrase. M. C. S. seems to us at her best in the sardonic. "Upon the Winds of Spring: 1919" is her most moving sonnet. Her social conscience tortures her throughout; she would like a sonnet to be a bullet against the outrages wrought in the world. Such bitterness and such defiance are aspects of a genuine love for humanity. But there is no certainty of poetic promise here.

NANTUCKET WINDOWS. By EDWINA STANTON BABCOCK. Nantucket: The Little Book House. 1924. \$1.60.

A summer resident of Nantucket whose stories have appeared in the best-known magazines and who has previously published several volumes of verse and a novel, here gives us unstudied pictures of the old coast town so dear to many Americans. The versification is fair to middling, the observation of natural things and the feeling for the charm of the old town and adjacent countryside are pleasant and vivid. To Nantucketers the book will be a welcome souvenir of happy days. To the reader of much contemporary poetry the book must remain of only average merit.

POEMS FOR THE NEW AGE. By SUMON FELSHIN. Seltzer. 1924.

These are the poems of a young man, all in free verse and mainly rhetoric. There is enthusiasm for revolutionary Russia, longing for the embraces of girls, delight in Versailles and Venice, an unintermittent *cri du coeur*, and an occasional flash of beauty or striking exclamation. The desire is for personal revelation, and the poems are sincere, but there is nothing here of great value. The writer has not achieved a style of his own, and his views on life are more than twice-told tales.

TWO VAGABONDS IN THE BALKANS. By Jan and Cora Gordon. McBride.

ADVENTURES IN PERU. By C. H. Prodgers. Dutton. \$4.

IN AN UNKNOWN LAND. By Thomas Gann. Scribners. \$5.

CAP'N COOK'S VOYAGES. By A. Kippis. Knopf.

THE ROAD TO PARIS. By Michael Monahan. Nicholas L. Brown. \$4.

ALONG THE PYRENEES. By Paul Wilstach. Bobbs-Merrill. \$4.

Religion

LIBERALIZING LIBERAL JUDAISM. By JAMES WATERMAN WISE. Macmillan. 1924. \$1.50.

The embattled liberal is rather an incongruous figure. For the moment reason becomes emotionalized, moderation takes flight, and suavity, unless ingrained, gives (Continued on next page)

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The New Books Religion

(Continued from preceding page)

place to brusqueness. These lapses are bound to affect the attitude of the liberal who, like James Waterman Wise, writes "At Liberal Jews."

"Liberalizing Liberal Judaism" is the work of a man who, frightened by his own audacity, hurls his arguments with more force than convincingness requires. Carried away by a propagandist zeal, he continues to belabor his opponents long after they had succumbed and then proceeds to set up puppets for want of real combatants. Liberal Jews, as individuals, are adapting Judaism to modern conditions, and though they do not relax their religious loyalties, their attitude towards intermarriage and Jesus are as "liberal" as Mr. Wise would have them. Liberal Jews will deny him the distinction of a "voice crying in the wilderness." They will accord him condign praise for having stated the problem vigorously and fearlessly. His formulation of the equations is, however, too hectic and incoherent to aid in the solution. The evangelist in Mr. Wise has overwhelmed the logician.

SERMONS FOR THE TIMES. Edited by REV. PETER WALKER. Revell. 1924. \$1.50.

The title of this book is a misnomer. Some of the sermons, including the first, would be more aptly described as for the 17th century when educated men still believed that the world cannot be moved because it rests on an unshakable foundation. On the other hand, a few of these sermons are of high excellence and worthy of a better setting. Necessity makes strange bed fellows but we wonder what was the urgency under which the editor and publisher worked to cause them to assemble such a potpourri of divergent interpretations of the meaning and message of religion. Fundamentalists and modernists have their respective parts to play but they can scarcely be brought together in intimate converse even though they are on their good behavior as they are in this volume since none of the sermons is controversial.

The discerning reader will suspect that some of the preachers were chosen because of their ecclesiastical position rather than their literary skill or capacity for thought. What waste of good ink and paper to perpetuate such an anæmic idea as the following: "David the great soul! Somehow we love David more because he was so human. We love Peter the same way." One of the sermons has appeared in another much advertised volume. The preacher must have been highly pleased with this sample of his work. Surely the editor would not have accepted second-hand material had he known what he was about.

Travel

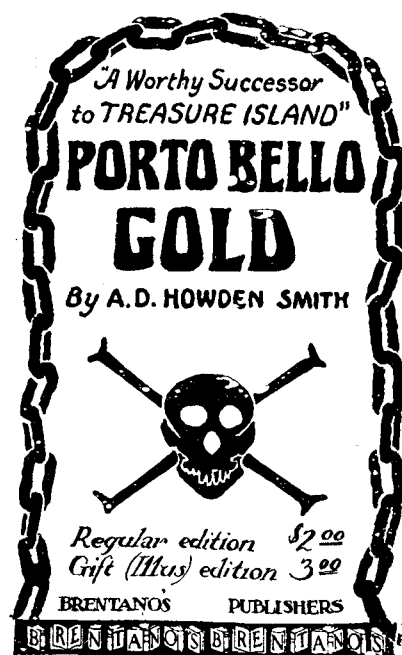
UGANDA TO THE CAPE. By FRANK G. CARPENTER. Doubleday, Page. 1924. \$4.

For many years Mr. Carpenter has been a-journeing. He has seen strange things in strange lands, and set them down, side by side with statistics and sturdy facts. He has girdled the globe in a fashion Marco Polo and Sir John Mandeville might not scorn.

And now he has come to South Africa, that dark and acrid-smelling land of sharp-cleft mountains and sparse-grassed plains. He is the best of authors for arm-chair travelers, who like a brisk fire and a big book with bold print. He prattles pleasantly of facts and dates, he finds romance by the simple process of not looking for it. Besides Mr. H. M. Tomlinson he may seem dry, against Martin Johnson and his animals, his adventures surely seem as nought. But for all that, Mr. Carpenter has a canny facility of taking his auditors along with him. He can almost convince you that you are in his company on a smutty little steamer breasting the swells of Lake Victoria; and certainly you can feel soaking wet with the spray of Zambesi waterfalls through merely skimming a certain chapter.

It is magic sure enough, and not an easy sort of necromancy to trace. He uses no fine phrases, his descriptions have neither glow of color or turn of line. Yet Zanzibar and Mozambique, that are mere names on a multi-colored map to most of us, rise out of his pages, sure and solid. He gives, it may be, merely the sheen and surface of things, but it is quite sufficient. Anyone's imagination will conjure up the rest.

The wonder of it is that by setting down scenes and cities in such a workaday fashion he can make his readers see eye to eye with him. Africa springs out of his pages as something stirring and splendid; a huge canvas daubed with strong colors.



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