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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

LIFE DRAWING. By GEORGE C. BRIDGMAN. New York: Edward C. Bridgman. 1924.

In a large measure this volume may be considered as an additional collection of illustrations to the author's "Constructive Anatomy"; but there is also considerable explanatory text on the general method of drawing the figure with reference to principal block masses turned or twisted in different directions, on light and shade, on the alternation of rounded and angular surfaces as in mouldings, and in details of the head and other parts of the figure. The book is interesting and suggestive, and will no doubt be widely used. What makes for Mr. Bridgman's popularity as a teacher is exhibited in the striking emphasis and directness with which his ideas are "put across." One can almost hear the "Ah's" of the students as drawings similar to these are completed in the class room.

At the same time it is a curious fact that one cannot imagine a real connoisseur of drawings ever wishing to add the originals of any of these to his collection. It is probably due to the very fact that they are made to be so striking at the moment. They have little lasting quality. This is in line with the tendency of the artist to produce pictures with only the temporary exhibition in mind, to interest people who never look at anything attentively longer than five minutes. It is to be hoped, therefore, that a serious student would not adhere too closely to such drawings as models. One would fall into hopeless mannerisms if he did not at the same time study fine examples of style to be found in the drawings of the great Renaissance and modern masters.

## Belles Lettres

THE GOLD-HEADED CANE. By WILLIAM MACMICHAEL, M. D. Hoeber. 1925. \$3.75.

Few books about doctors have had a success comparable to the vogue of MacMichael's. The work is now a century old, lacking just two years. Its appeal is perennial, it would seem, for this is the third reprinting of the present edition. England at this moment is thrusting upon us a "remainder" of an excellent edition of the same work. We snap up each lot as she sends them over. The book, as every follower of the Apollonian art well knows, is cast in the form of five profitable and pleasant memoirs of the quondam possessors of the famous cane. Drs. Radcliffe, Mead, Askew, Pitcairn, and Baillie were men who deserved abundantly to be commended and memorialized in this conversable fashion and MacMichael was the fittest man in the realm to do it as it should be done, with address and a Georgian, spacious courtliness. The cane, in his eyes, was the symbol of an important dynasty in which was vested the soundest traditions of British medicine. This edition of the "Gold-Headed Cane" with the brief war-scored introductory letter by Osler and preface by Dr. Packard merits a favored station on the shelves of every medical library—better still, it should find lodgment among the winnowed few bed-side volumes of every physician.

THE LITERATURE OF LETTERS. Selected and Interpreted by JOHN B. OPDYCKE. Chicago: Lyons & Carnahan. 1925.

To quote the opening sentence from the Epistolary Letter: "This book purports to furnish guidance for the study of letters written by gifted and noted people." These letters are divided into eight different chapters, according to their chief point of emphasis: Life and Letters, Letter Quality, Engagingness, Humor, Individuality, Restraint, Movement, and "You" and "I." Each letter is prefaced by a summary sketch of the author and the person addressed and a brief explanation of its contents and epistolary qualities. Each chapter contains several pertinent exercises in letter writing; some of the letters are analyzed in a manner to disclose their singular qualifications. An adequate bibliography and index accompany the text. The book is attractively printed.

Mr. Opdycke has been associated with the teaching of letter writing for many years, and his factual knowledge of the epistolary art and its vast literature are manifest throughout the book. He has used sound

judgment in regard to the number and quality of this selection. Most of the letters are written by men and women who were vitally connected with English life and literature during the last three centuries; several of the letters go back to Cicero, and a few are by prominent American writers. This manual should be of intrinsic value both to the mature admirer of well-written letters and to the young student of English composition.

STUDIES IN THE FIRST FOLIO. Oxford University Press. \$2.85.

MEN SEEN. By Paul Rosenfeld. Dial. \$2.50.

## Biography

LADY MARGARET, A MEMOIR OF LADY MARGARET BEAUFORT. By E. M. G. ROUTH. Oxford University Press. 1925. \$2.20.

Mr. Routh begins his biography auspiciously: "It has been said of Lady Margaret Beaufort, 'She was a gentlewoman, a scholar, and a saint, and after having been three times married, she took a vow of celibacy. What more could be expected of any woman?'" Then it becomes apparent that Lady Margaret was the mother of Henry the Seventh, who became King of England, in 1485, on the death of Richard at the Battle of Bosworth. It might be added that she was the head of the Lancastrian party, and as such was in a precarious position until Henry's accession ended the feud. Finally, Margaret endeared herself to scholars through her donations to schools, to the Church through her piety and her charity, above all the latter, and to the people at large through her beneficent influence over her son. This much Mr. Routh makes apparent; yet we cannot confess to an unflagging interest in the book from start to finish. There is an over-minuteness of description of jewels, book-covers, and dresses, with no compensating originality of either style or matter to justify great eulogy. One closes the volume with the feeling that though doubtless "Lady Margaret was a gentlewoman, a scholar, and a saint," yet that in none of these capacities could she have attained more than passing distinction.

## Economics

EMPLOYEES' REPRESENTATION IN STEEL WORKS. By BEN M. SELEKMAN. Russell Sage Foundation. 1925. \$1.50.

This is a highly satisfactory study of workers' representation in the Minnequa Steel Works, operated by the Colorado Fuel and Iron Company in Pueblo, Colorado. In an industry as devoid of industrial democracy as the steel industry is, any step towards workers' representation is a step nearer that democracy. However, since the Colorado Fuel and Iron Company produces only two per cent of the country's steel and since it is forced to keep in line with the basic wage standards of the industry set by such powerful competitors as the United States Steel Corporation, the present plan is bound to prove far from satisfactory to the workers.

Nevertheless, certain definite gains have been made under the plan. The men in the Minnequa Steel Mills were the first to secure the actual eight hour day. They gained an opportunity to participate in revising wage scales, a method of presenting and discussing grievances, and a greater security in their jobs.

This is not a very great advance. Still, as Mr. Selekman points out: "When one looks at these accomplishments and then considers the methods of the United States Steel Corporation, one must conclude that at least in one small segment of the industry the wage-earners have been afforded an opportunity to have a voice in determining conditions under which they must work."

## Fiction

ROADS OF DOUBT. By WILLIAM MACLEOD RAINE. Doubleday, Page. 1925. \$2.

The simple test by which stories of this kind are to be judged should preclude all qualifications of merit except an affirmative response to the vital demand: "Is it interesting?" We are confident that Mr. Raine's novel fulfils that essential in a

(Continued on next page)

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## The New Books Fiction

(Continued from preceding page)

measure as generous as that which his numerous following have found in the twenty odd preceding volumes from his pen. His setting for the present tale is the Canyon country near Denver, and his theme is one of combat between leaders of "big business" for control of a coveted railroad enterprise.

**THE HOUSE WITHOUT A KEY.** By EARL DERR BIGGERS. Bobbs-Merrill. 1925. \$2.

Readers of "Seven Keys to Baldpate" will not be surprised to find in Mr. Biggers's new tale an entertaining story well told, with a dash of humor to give spice to its mystery, and a skilfully sketched in background to lend glamour to its incidents. By setting his narrative in Hawaii Mr. Biggers has achieved a double purpose—he has lent plausibility to the informalities of its episodes and he has given it a jocular cast by his depiction of the transformation of Brahmin New England character under the insidious influences of climate and beauty. His Miss Minerva, product of super-Boston culture, whose alarmed relatives send out her no less aristocratic nephew, John Quincy Winterslip, to rescue her from dangerous dalliance in *dolce far niente* Waikiki, and John Quincy himself, with his allegiances, his inhibitions, and his strain of the roaming Winterslip blood leading him on to adventure after adventure in his search of a clue to the murder of his uncle, Dan Winterslip, are more vividly realized characters than those that people the great ruck of mystery tales. Mr. Biggers has a nice turn for a humorous situation—the closing incident of his book is delightfully amusing—and he has discovered at least one new trick in the detective story writer's bag. We find his Chinese detective a trifle wooden, but he preserves a becoming modesty, and he shares honors in the end with another. Altogether an interesting tale.

**LUCKY IN LOVE.** By BERTHA RUCK. Dodd, Mead. 1925. \$2.

Bertha Ruck's novels must have an enormous vogue among sentimental working girls in London. If that is not the audience for which she consciously—and successfully—writes, this reviewer misses a guess. "Lucky in Love" would do very well as a newspaper feature page serial, provided the journal in question has what is called a mass circulation. The manners of London society are revealed to the eager reader with just that *savoir faire* and intimacy which so many adore. Marie Louise Threadgold, reduced to earning a living, does so by working in a beauty shop, Aphrodite's. To earn a few extra pounds she accepts an offer to double for a young lady at a masked dinner and ball. The adventures of that night furnish the contents of the whole book, thereby satisfying the demand of the readers already described for rapid romance. It should be said in commendation of this book that it is clean-minded.

**OLD HURRICANE.** By JULIA A. FLISCH. Crowell. 1925. \$2.

This is the story of the struggles and sufferings, the sorrows and disappointments, the failures and successes of a poor family of settlers in Georgia in the days when the land was still being parcelled out by Colonial grant. "Old Hurricane" is the name of a particularly rich strip of land, which falls by chance in the hands of an amiable but incompetent young farmer and his no less amiable but capable wife; and the plot is concerned with their efforts to win a bare living from the soil, to resist a grasping neighbor, and to bring their family comfortably to maturity. The story is told with sympathy and understanding, with an evident knowledge of rustic types and conditions, and with a clear although not obtrusive portrayal of the background; and the book will undoubtedly prove entertaining to the reader who is interested in that type of narrative which, in recent journalistic verbiage, is known as an "epic of the soil."

**THE WESTERN SHORE.** By CLARKSON CRANE. Harcourt, Brace. 1925. \$2.

After reading this novel one is convinced of at least three things. First, that American undergraduate life is a very sorry affair. Secondly, that such life is still good material for several first rate books of an activist nature. And third, that "The Western Shore" is not one of those books.

Mr. Crane is probably too near his story to benefit by the grace of perspective. Places, events, and people flatten out be-

fore him barrenly and he is quite unable to see the forest for the trees. The result is not plot but episodes whose connection is merely chronological; not portraits but sketches, the instantaneous individual rather than the completely comprehended. These individuals do not so much react as impinge upon one another. Nor is their environment in any sense a living protagonist. It is entirely geographical, one might almost say a back-drop, without life, without particular meaning.

One does not expect to see life steadily and whole through a first novel. One does, however, expect to find revealed a fresh and vivid personality, that of the author. In this, Mr. Crane disappoints us. He fails to realize the tragedy or the pathos of the lives he depicts. It is permissible that Mr. Crane should acquiesce to such lives. He is under no moral obligation to protest. As an artist, however, he is under obligation to give line to his chaos, no matter how dull and meaningless that chaos may be. That obligation Mr. Crane has not fulfilled.

**WILD ASSES.** By JAMES G. DUNTON. Small, Maynard. 1925. \$2 net.

The publishers of this novel say that "it must be taken as representative of American college life in general." They would have been more correct if they had said that the life represented was that of any American High School. About the book there is nothing characteristically collegiate. Students play poker, shoot craps, go on parties; they meet nice girls and girls who are not so nice; they are tempted and resist; they are tempted and succumb.

All this the author points out as if it were something new, something exclusively of this generation, something essentially collegiate. Yet these things might have happened to Octavius Roy Cohen's negroes in Birmingham. Somehow you feel that it doesn't matter much anyway what happens to the ghost-like presences which move against the hazy background of Mr. Dunton's book, that they are not as important as they or the author think.

From this book, you do not get the impression of a sincere artist concerned in rendering an authentic cross-section of life. You think, rather, of the village cut-up on vacation from college, regaling pimply faced youths in the pool-room behind the barber-shop with tales of the wild doings of college boys. Then, into the village come the heroes of his tales, and lo, they are neither gods nor devils, but tin-horn sports apeing the ways of men of the world.

Purporting to be a novel, "Wild Asses" trails off into a dull hybrid, part essay, part sermon. In handling material demanding dramatic treatment, Mr. Dunton balks at the scene. He appears to lack eclecticism; to be unaware of the dramatic moment. The explanation is that he lacks fundamental training in composition. The writing is atrocious.

**NUMEROUS TREASURE.** By ROBERT KEABLE. Putnam. 1925. \$2.

Numerous Treasure is the name of the heroine of this story, of a beautiful Polynesian half-caste called by her dissolute Irish father after a brand of Chinese cigarettes. When Ronald Herrick, a young English poet, came to Naiau in the days before the war, he succumbed to its charm and fell in love with Treasure. After casting aside his life-long culture and habits to enter a new life with her, he found the past reappearing with the news of the war. Ronald returned to England, leaving Treasure as the mistress of the man he had visited. And when, four years later, Ronald came back he found Treasure dead, a victim of overwork during the "flu" epidemic that had swept the island; and himself returned to England and the life into which he really fitted.

In spite of the fact that much of it is capably and even movingly written, something prevents this novel from being successful. For one thing, it never rises above the level of fiction into the quickly recognizable level of life. Though neither too romantic nor too sentimental in actual treatment, it lingers in the memory (perhaps unjustly) a sentimental romance, as a story lacking the compulsions of reality. That it should happen in a far-away place is not of necessity responsible for this, since it is often easier to believe concerning what we have not seen and known than what we have. But in this case the romantic atmosphere covers the reality of the people, and they come to grips with their problems behind a veil.

Mr. Keable seems eager to knock on the head the pictures of the South Sea drawn by Stevenson and Louis Beck; but he makes his own hardly more real and distinctly less charming. At the same time these pages

do show some approach to the beauty of the islands, and a good many of the descriptions—though pure description can never rise to atmosphere—have an authentic color and shape. The people are less convincing; and though one does not personally know, one can have one's doubts about the islanders and the Chinese after encountering the American missionary, Silas Titus, whose personality is about as credible as his preposterous "Yankee" diction.

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**THE ADVENTURES OF HAJJI BABA OF ISPAHAN.** By James Morier. London: Dulau.

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**SEA HORSES.** By Francis Brett Young. Knopf. \$2.50 net.

**GREEN MANSIONS.** By W. H. Hudson. Knopf.

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**SIR THOMAS MORE: "THE UTOPIA,"** and FRANCIS, LORD BACON: "THE NEW ATLANTIS." Edited by H. Goitein (Broadway Translations). Dutton. \$3.

**TIBETAN FOLK TALES.** By A. L. Shelton. Doran. \$2 net.

**FACE CARDS.** By Carolyn Wells. Putnam. \$2.

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**THOSE DIFFICULT YEARS.** By Faith Baldwin. Small, Maynard. \$2 net.

**THE HOUSE OF SECLUSION.** By Marion Harvey. Small, Maynard. \$2 net.

**SIMON THE COLDHEART.** By Georgette Heyer. Small, Maynard. \$2 net.

## Miscellaneous

**OUR HARBORS AND INLAND WATERWAYS.** By FRANCIS A. COLLINS. Century. 1924. \$2.

This is a rather dry account of the physical development of our more important harbors and inland waterways. It has a wealth of description and is illustrated with numerous photographs. Moreover, —thanks to the assistance of Major Church, which is fittingly acknowledged in a foreword—it is unusually free from the errors which generally accompany an interpretation of technical problems into popular language.

Lack of maps handicaps the descriptions of most of the harbors, though in the excellent account of the Port of New York this is overcome. In the chapters on Canals this lack is particularly noticeable as their relation to the country at large and to the transportation lanes is their most important factor.

Popular knowledge about each of our different means of transportation is most desirable as an aid towards the solution of this great problem of public interest. But each one, whether waterway, highway, or railway, should have its relation to the others clearly expressed, for as the country has grown they have become more and more interrelated and interdependent. This phase the present volume does not touch.

**QUOTABLE ANECDOTES.** Collected by D. B. Knox. Dutton. \$2.50.

**A HANDBOOK OF THE OUTDOORS.** By Earle Amos Brooks. Doran.

**THE ARCTIC FORESTS.** By Michael H. Mason. Hodder & Stoughton. \$6 net.

**THE RIDDERHAND (Semi-Shortland).** New York: Corneil Ridderhof. Times Building.

**DOMESTIC HANDICRAFTS.** By M. Helen Murray. Pitman.

**PRINCIPLES OF EQUITATION.** By Baretto de Souza. Dutton. \$5.

**COUNTRY LIBRARY SERVICE.** By Harriet Catherine Long. Chicago: American Library Association. \$1.75.

**GREAT UNIVERSITY MEMORIALS.** University of Chicago Press.

**THE ELEMENTS OF CHESS.** By J. Du Mont. Harcourt, Brace. \$3.25.

**HEREDITY IN NERVOUS AND MENTAL DISEASE.** Hoeber. \$3.75 net.

(Continued on page 734)

## Speaking of Books

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