

Books of Special Interest

Mill's Autobiography

AUTOBIOGRAPHY OF JOHN STUART MILL. New York: Columbia University Press. 1924.

Reviewed by STANLEY WILLIAMS
Yale University

A NEW edition of the "Autobiography" of John Stuart Mill is welcome, if for no other reason than the present difficulty of securing any text for ordinary use. At least this was so until Mr. Harold Laski's recent edition at the Oxford University Press. I know of one college class in Victorian literature which read perforce the text in Doctor Eliot's five-foot shelf. This new version, however, serves rather the needs of the scholar than the undergraduate. It is a reproduction of a manuscript of the "Autobiography" recently given to Columbia University by its Department of Philosophy. The editor, Professor Coss, believes that this manuscript was the draft intended for publication because of Miss Helen Taylor's statement, which she wrote and added to the manuscript:

"Autobiography of J. S. Mill written by himself. To be published without alterations or omissions within one year after my death.

HELEN TAYLOR."

The editor has wisely let this manuscript in its integrity speak for itself. He adds nothing about Mill in his brief preface except the terse summary of what everyone knows: "Mill's Autobiography shows, as few books can, the growth of a man in the midst of his age." Thus this new edition of the book, although clumsy in form, will serve very well as the "Autobiography" for our library shelves.

I do not know the history of the manuscript of this famous book. The delay enjoined by Miss Taylor was obviously due to the numerous complimentary allusions to herself. The new flavor comes from an occasional note by Miss Taylor, and by the exact repetition of the punctuation and capitalization of the manuscript. As for the former, in reading Mill's description of Mrs. Taylor, we encounter in the

midst of it the following: "Married at a very early age, to a most upright, brave, and honorable man, of liberal opinions and good education, but without the intellectual or artistic tastes which would have made him a companion for her—" It was at the word "or" that Miss Taylor pencilled in "not true." This is, however, not a specimen page. In general,—(alas!) Miss Taylor used her pencil sparingly. Not so Mill who thought the daughter of his wife "another prize in the lottery of life." I shall quote a few lines indicating by inclusive parenthesis the eulogistic passages which Miss Taylor did not care to have published during her life-time. The following passage is a typical example of what has hitherto been omitted from Mill's book.

And, though the inspirer of my best thought was no longer with me, I was not alone: she had left a daughter, my step-daughter (Miss Helen Taylor, the inheritor of much of her wisdom, and of all of her nobleness of character), whose ever growing and ripening talents from that day to this have been devoted to the same great purpose (and have already made her name better and more widely known than was that of her mother, though far less so than I predict, that if she lives, it is destined to become. Of the value of her direct co-operation with me, something will be said hereafter, of what I owe in the way of instruction to her great powers of original thought and soundness of practical judgment, it would be a vain attempt to give an adequate idea). Surely no one ever before was so fortunate, as, after such a loss as mine, to draw another prize in the lottery of life—(another companion, stimulator, adviser, and instructor of the rarest quality.) Whoever, either now or hereafter, may think of me and of the work I have done, must never forget that it is the product not of one intellect and conscience, but of three, the least considerable of whom, and above all the least original, is the one whose name is attached to it.

We do not forget it. You do not allow us to do so. Nor does Carlyle, who could not understand this extraordinary spiritual experience of Mill's with Mrs. Taylor. Nor anyone else, so far as I can discover now among his contemporaries. Moreover, the above paragraph, first given to the world in its entirety, indicates, if we think

also of the passage on Mr. Taylor,—indicates how Mill saw the entire Taylor family, not his lady alone, in rainbow colors. This experience which Mill calls "a valuable friendship," and then proceeds to speak of like the maddest of all lovers was the strangest and most unforgettable thing in his life. We never agreed with Carlyle that Mill was "sawdusty" or "a logic-chopping machine." That emotional experience which he called his "crisis," the love of Wordsworth, the passion for Mrs. Taylor, all attest the emotional depths in his nature.

Excavating in Sardis

SARDIS. VOL. V. ROMAN AND CHRISTIAN SCULPTURE. PART I. THE SARCOPHAGUS OF CLAUDIA ANTONIA SABINA AND THE ASIATIC SARCOPHAGI. By CHARLES RUFUS MOREY. Published by the American Society for the Excavation of Sardis. 1924.

Reviewed by GISELA M. A. RICHTER
Metropolitan Museum of Art.

SARDIS was not only the capital of Lydia under king Croesus but retained its importance for many centuries; so that the discoveries in that locality range in date from early Greek to late Roman times. To deal adequately with this heterogeneous material, the American Society for the Excavation of Sardis has decided to publish a series of separate volumes with different parts, to appear when ready without regard to sequence. Thus the present volume constitutes the first part of the fifth volume, the only others which have so far been published being Vol. I. The Excavations, Part I, 1910-1914, by Howard Crosby Butler, and Vol. VI. Lydian Inscriptions, Parts I and II, by Enno Littmann and W. H. Buckler. Professor Morey's monograph on the sarcophagus of Claudia Antonia Sabina is not only a full publication of "the most interesting and important work of the Roman period which was found at Sardis by Howard Crosby Butler," but deals exhaustively with the whole question of Asiatic ("Sidamara") sarcophagi. The much and hotly discussed question of "Rome or the East?" raised by Strzygowski in 1901 for the origin of early Christian art in general is answered in this particular instance in favor of Asia; and this after a thorough investigation of the ground—a descriptive catalogue of all the sarcophagi of this type with special reference to what is known of their origin, and an examination of the extensive bibliography on the subject. The copious illustrations enable the reader to follow the argument step by step and to become acquainted with the related material; so that the evidence becomes very convincing. The importance of the Sardis sarcophagus in this connection is that the circumstances of its discovery are fully known and that the marble has been pronounced as derived from a local quarry; so that its Eastern origin seems assured.

Mr. Morey's account of the sarcophagus itself has all the elements of thrill and imagination which archaeology supplies so freely. Its discovery was due to a peasant finding a few fragments on his land while plowing, and bringing them to the attention of the American excavators. Systematic digging on the spot soon brought most of the remaining pieces of the sarcophagus to light, so that it could be reconstructed almost in its entirety; as well as remains of the actual tomb to which it belonged—a small building with a porch, apse, and lateral niches. The porch originally accommodated two sarcophagi, one of which has disappeared except for a small fragment discovered in the Louvre! The newly found example was inscribed *Claudia Antonia Sabinae Feminae Consularis* (the tomb of) Claudia Antonia Sabina, a lady of consular rank. On the lid are depicted two women, the Claudia in question and apparently her daughter. Claudia's husband was probably Sulpicius Crassus, proconsul of Asia in 190-1 or 190-2, A. D., who was put to death during his administration of the province by order of the emperor Commodus. The widow under the circumstances did not dare return to Rome but moved from Ephesus (the proconsul's seat) to Sardis where her daughter was presumably married; and when the time came, the two shared a sarcophagus, the other missing one having been used for the husband. The date fits the style of the sculptures very well and the story, though hypothetical, is sufficiently probable to lend human interest to the two fine portraits of Roman women on the sarcophagus. The finding of their tomb in distant Sardis, far away from their native land, brings home to us the courage and ability of the Roman governors.

Harper Books

*Books Guaranteed
to Make You
Think*

Concerning the Nature of Things

By Sir William Bragg,
K.B.E., F.R.S., D.Sc.

"The best popular exposition that has been written of the advancement in knowledge of the physical science during the Twentieth Century." *Ellwood Hendrick*,
Curator of the Chemical Museum
of Columbia University.

\$3.00

The Ways of Life

By Richard Swann Lull, Ph.D.,
Sc.D., Professor of Paleontology,
Yale University.

A fascinating outline of the history of living things, telling how life on earth may be accounted for and how the various species were developed. In such perspective, evolution ceases to be a mere disputed theory and becomes the name of a magnificent process.

\$3.00

The Creative Spirit

By Rollo Walter Brown

Of this eloquent plea for the encouragement of the pioneering spirit, *W. H. Ghent* in the *New York Sun* writes, "A notable book both in matter and manner—with the white glow of a sincere and elevated purpose illuminating every line."

\$2.50

The Spirit of the Hive

By Dallas Lore Sharp

"A book flowing with thought and beauty, with the elixir of outdoor life and the heaven about us. And if it does not leave a bee in the reader's bonnet, he must be veiled and gloved with insensibility." *Saturday Review of Literature*.

\$2.50

A Small Town Man

By Mary Austin

"In this vital and original portrait of Jesus, Mary Austin has created an extraordinary book. Through her we are able to see him as a figure so vital that even now, after twenty centuries, his life still lies ahead of us." *New York World*.

\$2.00

HARPER & BROTHERS

Established 1817

See Harper's Magazine for
Announcement of the better
Schools and Colleges



Harcourt, Brace
and Company



THE TRAVEL DIARY

of a Philosopher

By Count Hermann Keyserling

"The publication of this diary is a spiritual event of national importance. Keyserling may turn out to be a John the Baptist to a new Western civilization."—*Glenn Frank, Century Magazine*.

"The writer of this book may yet emerge as one of the great ones of the earth."—*Henry James Forman, N. Y. Times*.

2 vols., boxed, \$10.00

BLACK
LAUGHTER
By
Llewelyn Powys
\$2.50

BEST POEMS,
1924
Thomas Moulton
\$2.00

MAGELLAN
By
Arthur Hildebrand
\$2.75

ONCE IN A
BLUE MOON
By
Marion Strobel
\$1.75

Virginia Woolf's

The Common
Reader

Essays on Literature

"Her critical essays have the quality, the individuality, and some of the intensity of works of art."—*Clive Bell, in the Dial*.
\$3.50

Mrs. Dalloway

A Remarkable New
Novel

"Clarissa (Mrs. Dalloway) is conceived so brilliantly that her type might be said to have been done 'inviolably and for all time.'"—*N.Y. Times*. \$2.50

383 Madison Ave., New York

Going Abroad?

Travel with McBride Books

1 **THE COMPLETE POCKET GUIDE TO EUROPE.**
By E. C. and T. L. Stedman. Pocket size.
Flexible cloth. With maps. \$4.00 net.

1 **PLANNING A TRIP ABROAD.**
By Edward Hungerford. \$1.50 net.

1 **FINDING THE WORTH WHILE IN EUROPE.**
By Albert B. Osborne. Illustrated. \$2.50 net.

1 **PICTURE TOWNS OF EUROPE.**
By Albert B. Osborne. Illustrated. \$2.50 net.

1 **AS IT IS IN ENGLAND.**
By Albert B. Osborne. \$2.50 net.

1 **LONDON IN 7 DAYS.**
1 **PARIS IN 7 DAYS.**
1 **ROME IN 7 DAYS.**
By Arthur Milton. Pocket size.
Each, \$1.50 net.

1 **THE LURE OF THE RIVIERA.**
By Frances M. Gostling. Illustrated. \$2.00 net.

1 **THE LURE OF THE FRENCH CHATEAUX.**
By Frances M. Gostling. Illustrated. \$2.00 net.

1 **FINLAND AND ITS PEOPLE.**
By Robert Medill. \$1.50 net.

1 **A LITTLE BOOK OF BRITANNY.**
By Robert Medill. Illustrated. \$1.50 net.

1 **NORWEGIAN TOWNS AND PEOPLE.**
By Robert Medill. Illustrated. \$1.50 net.

1 **SWEDEN AND ITS PEOPLE.**
By Robert Medill. Illustrated. \$1.50 net.

1 **TWO VAGABONDS IN SPAIN.**
By Jan and Cora Gordon. New Edition. \$2.50 net.

1 **FRANCE FROM SEA TO SEA.**
By Arthur Stanley Riggs. Ready shortly. Illustrated. \$2.50 net.

1 **REGARDING THE FRENCH.**
By Moma Clarke. Illustrated. \$2.50 net.

1 **VISTAS IN SICILY.**
By Arthur Stanley Riggs. Illustrated. \$2.50 net.

At all bookstores. Write for free descriptive folder. Add 6% for postage when ordering by mail.

ROBERT M. McBRIDE & COMPANY

Publishers New York

Naval History of the World War

Volume II, *The Stress of Sea-Power 1915-1916.*

By Thomas G. Frothingham, Capt. U. S. R.

Compiled like the first volume of this series from data provided by the Historical Section of the United States Navy, this book has the additional value of offering an impartial, authoritative account of the hotly debated Battle of Jutland. Both British and American authorities who have seen advanced proofs, have united in praising it as the best explanation of Jutland yet published. 9 maps. \$3.75 a copy.

Harvard University Press
2 Randall Hall
Cambridge, Massachusetts

Another Hilarious Novel
by the author of
"The Unseemly Adventure"

MARRIED ALIVE

By RALPH STRAUS

The New York Times calls it: "lively and entertaining—The characters seem to come to life even while their absurdities are making us laugh—vivacious and natural, witty at times, humorous at others—Indeed one could not ask more of Mr. Straus."

\$2.00 At All Booksellers



HENRY HOLT & COMPANY
19 West 44th Street
New York City

Literature Abroad

Wilson—A German View

WOODROW WILSONS WORTE ALS RECHTFERTIGUNG DER REVISION DES VERSAILLER VERTRAGS. By THEODOR HAHN. Heilbronn: Selbstverlag. 1925.

Reviewed by ALLEN W. PORTERFIELD

THE march of the German army from the West Front in November, 1918, was one of the most remarkable feats ever performed by ex-belligerent troops. There was no disorder, there was much show of patriotism, and not a scrap of anything, not even a tooth-brush, was left behind. It was a clean sweep of one sort and the folks back home showed their appreciation. All cities and many villages erected "triumphal" arches through which the brave *Feldgräue* swung immediately antecedent to handing in their guns and turning over their colors. These arches were, of course, adorned with appropriate mottos, one of which read:

*Seid willkommen, wackre Streiter,
Gott und Wilson helfen weiter.*

This humble couplet gives a fair idea of the colossal respect the Germans had for President Wilson at the time he adjourned the war and the peace conference was about to be convened. Herr Hahn feels that if the Germans only knew how Woodrow Wilson felt about it all they would still hold his name in reverence as the name of a man who fought, suffered and died for an idealism that could only add to their relief, enable them to feel that they were not wholly responsible for the war, and fill them with hope for the future—hope based on the prospects of a revised Versailles Treaty.

To prove his point, Herr Hahn, after a sensible introduction, takes up and translates the chief of President Wilson's speeches, from the one he delivered on May 10, 1915, at Philadelphia, to the one that was broadcast from his home in Washington on the eve of the Armistice in 1923.

By singling out 499 pages from President Wilson's Worte, Herr Hahn has prepared a formidable case in favor of his thesis: Mr. Wilson was in favor of virtually nothing that was done at Versailles-Paris apart from the clauses that he himself succeeded in having embodied in the Treaty. Those great war speeches, including the "Bryan" and "Lansing" notes, have a queer ring in the German language; it is only to be hoped that the Germans will read them until they sound quite familiar.

Herr Hahn has done for Woodrow Wilson what no German ever did for Germany's greatest political poet, Heine: He has prepared a separate edition of the Wilson War Talks. Let us hope that his laborious efforts so intelligently made make for peace.

Teutonic Gravity

FRUHROT: ein Buch von Heimat und Jugend. By AUGUST WINNIG. Stuttgart und Berlin: J. G. Cotta'sche Buchhandlung Nachfolger.

Reviewed by CHARLES A. MADISON

THIS autobiographic novel, although weighted with an overabundance of drab detail and written in the heavy realistic manner of a bygone age, nevertheless impresses one as a meritorious work of fiction. The author depicts rural life in Germany during the eighties and nineties of the last century—its homely beauty, its social reverberations, and various effects of its physical environment—with the insight of the genuine artist. With the same intuitive keenness he bestows reality not only upon the chief character but also upon the large number of persons with whom the hero comes in more or less intimate contact.

"Frührot" presents the reactions of a sen-

sitive soul to the smug stolidity of the village citizenry. It tells the story of a boy from his early infancy to his middle twenties. The synopsis is brief. He is the youngest of twelve. The loss of his father and the marriage of the older children leaves the family greatly impoverished. The boy is reared in dire circumstances, and has need to work at odd jobs from the time he is eight years of age. When fourteen he leaves school to be apprenticed as a bricklayer, and till the end of the story he struggles along as best he can on his meager seasonal earnings. His portrait, however, is drawn at length and leisurely; each stroke adds to the total effect slowly but cogently. And the whole reveals a wide knowledge of human nature and more particularly the darker recesses of a boy's soul.

We are told in effective detail how the boy gradually becomes aware of his environment and how he learns to accept it despite certain instinctively unfavorable reactions; how he performs prank after prank because of an innately mischievous urge and how he tries to explain the consequent punishment to his troubled sense of justice; how he manages to get on the stage as a super and immediately after is inspired to write a long play, how he becomes inoculated with socialistic propaganda and proclaims it in the classroom to the horror of a petty-minded teacher; how the consequent displeasure of the school superintendent leads to his becoming a bricklayer instead of a teacher; how he revenges himself by satirizing the leading townsmen in the county newspaper; how he organizes a strike and is imprisoned as a result. Throughout he feels and thinks as a poet. He ever gropes for light: to understand the hidden motives of human actions, to learn the whys and wherefores of life. His reactions are quick and true, and we come to know him and to like him—if our patience with the author's lack of compression is not exhausted before the end.

Equally well depicted—on a smaller scale—is his old and affectionate mother. She has suffered much, and suffering has intensified her strength of character and her natural love. She accepts her extreme poverty without much complaint—making the best of a hard existence without being at the same time unaware of her claims on society. Her fineness of character is shown especially well in the intelligent manner in which she rears her children; and their love and respect for her is sympathetically told.

The absence of a developed sense of humor and the lack of technical skill keep the author from expressing his theme more effectively. With typical German seriousness he overlooks the demand for humorous treatment in situation after situation; and where he does smile he smiles only weakly. Likewise the story is clogged with much extraneous matter. It was as if the author was anxious to relate every incident that entered into the life of the boy, regardless of its effect upon the weave and form of the story. The merit of the story can be appreciated only upon sympathetic approach, upon the willingness to shell the almond to get to the meat.

Two interesting works have recently come from the pen of Henry de Montherlant, one a moving and noble tribute to the dead of the Great War entitled "Chant Funèbre pour les Morts de Verdun" (Paris: Grasset), and the other what is a virtually a brief for the physical and moral discipline involved in sport in the sense in which the Greeks practised it. "Les Onze devant la Porte Dorée" (Grasset) is a series of prose, poems, sketches, and stories setting forth this philosophy of sport.

With the best of London, Vienna, Paris, Rome —

"He has produced something which approaches perilously near a masterpiece. . . . It can be put on the same book-shelf with the best of London, Vienna, Paris, or Rome. . . . One reads almost with a sense of elation, the elation with which one hears strongly emotional music or studies a perfectly poised painting."

This is quoted from William Curtis, writing in Town and Country of

Scott Fitzgerald's



The Great Gatsby

\$2.00 at all bookstores

H. L. Mencken says:

"A fine texture, a careful and brilliant finish. The obvious phrase is simply not in it. The sentences roll along smoothly, sparklingly, variously. There is evidence in every line of hard and intelligent effort. It is a quite new Fitzgerald who emerges from this little book and the qualities that he shows are dignified and solid. . . . Plainly the product of a sound and stable talent, conjured into being by hard work. . . . There is certainly no sign of petering out in Fitzgerald. . . . There are pages so artfully contrived that one can no more imagine improvising them than one can imagine improvising a fugue. They are full of little delicacies, charming turns of phrase, penetrating second thoughts."

Joseph Hergesheimer says: "Mencken is right":

"Mencken is right: it is beautifully written and saturated with a sharp, unforgettable emotion. It gathers up all his early promise surprisingly soon, and what he subsequently does must be of great interest and importance."

Charles Scribner's Sons, New York

THE SUNWISE TURN, Inc.

51 East 44th Street

Tel. Murray Hill 2590



Spring Sale of Bargains. Send your list of needs and let us quote what we can supply.

And come and look over books you may not have had already in mind.