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## The New Books Drama

(Continued from page 320)

mon with theirs, yet it is not the same. For Mr. Colum, though he may have borrowed something from the movement of his contemporaries, never borrowed anything to distinguish his personal imagination. His plays ring dramatically true today. The same cannot be said of more than a few others written at the same time by other authors who bent to the same influences and ideals as Mr. Colum. The shadow of Synge falls across his stage, but he is no mere imitator, witness the beautiful concluding speech of Cornelius in "The Land" and the delicate idiomatic dialogue which distinguishes all three plays. Mr. Colum has yet to come into his own.

SEA PLAYS. Edited by Colin Campbell Clements. Small, Maynard. 1925.

Here are gathered ten short sea plays, selected with admirable understanding by Mr. Clements. The plays are mainly of the sea, as felt upon the shore, where, after all, its depths make such lasting impressions. "Just Two Men," one of the pieces afloat, takes place on the forecastle of a coastwise freighter. It gives a clear understanding of the enfolding power of the sea. At sea, small tragedy and comedy are singled out and magnified; life is separated from the mass, hence the force and character of the sea play.

The collection includes "The Ship Comes In," by Henry B. Fuller; "The Brink of Silence," by Esther E. Galbraith; "Just Two Men," by Eugene Pillot; "The Magic Sea Shell," by John Farrar; "The Outside," by Susan Glaspell; "The Rusty Door," by Howard Southgate; "Second Best," by William Gaston; "Sintram of Skaggerak," by Sada Cowan; "Will-O-The-Wisp," by Doris F. Halman; "The Wondership," by Leon Cunningham.

## Economics

THE FINANCIAL ORGANIZATION OF SOCIETY. (Revised Edition). By HAROLD G. MOULTON. University of Chicago Press. 1925. \$4.

For a period of five years Mr. Moulton's book has been depended upon by economists and business men as the standard work in its field. But these late years have seen speedy changes in financial arrangements and it is time for a revision. Evidently the obligation has been taken seriously, for the book has been thoroughly reworked and once again can be said to be the best informed as well as the most balanced and trustworthy of its kind. Especially valuable are the new treatments of the foreign exchanges, of the federal reserve system, of urban real estate finance, of cooperative credit and labor banking, and of the problems surrounding the raising of agricultural capital under the Intermediate Credits Act.

THE MARXIAN ECONOMIC HANDBOOK AND GLOSSARY. By W. H. EMMETT. International Publishers. 1925. \$3.25.

Few people have ever read Marx; many have acted upon the assumption that they knew his system, getting their knowledge second hand. Here is the best second-hand Marx ever prepared—best because it does not "interpret," merely sorts and makes available the essential doctrines hidden in the masses of verbiage of "Capital."

ECONOMIC LIBERALISM. By JACOB H. HOLLANDER. Abingdon. 1925. \$1.50.

This is a definition of modern liberalism by reference to the consequences of its attitudes in what Professor Hollander feels to be the four outstanding issues of the present: the price level, taxation, trade unionism, and social reform—a printing of the current Bennett foundation lectures at Wesleyan University. For one who is interested in maintaining a rounded liberal attitude, or who happens to be interested in any of the main classes of its subject-matter the book ought to be of some value.

MARKETING. By EDMUND BROWN, JR. Harpers. 1925. \$3.

Textbooks covering the various fields of business technique are growing numerous. This one covers the field of commodity marketing in an industrious way, extending pretty much over the whole field. Fourteen chapters are devoted to descriptions of the marketing procedure

for individual commodities. The other twenty-one chapters deal with such subjects as future trading, general marketing policy, and wholesale distribution. There is no original contribution to marketing theory and there are no startling conclusions from surveys of the facts; what can be said is that there is adequate description and summary for one who requires a casual knowledge of marketing processes.

CURRENT ECONOMIC PROBLEMS. By WALTON H. HAMILTON. University of Chicago Press. 1925. \$4.

There is no better way of being introduced to the besetting problems of industrial life than through such a volume of readings as Mr. Hamilton offers. The book as it appears now is, it is true, a re-writing of an older work, but it is better for that. The arrangement has by now been thoroughly thought out and welded together by a series of editorial notes that are, beyond comparison, the most brilliant writing in contemporary economics.

The orientation of Mr. Hamilton's book is toward the control of industrial development. Its theory rests upon a few simple propositions. They are stated thus: "that our society is a developing one; that the institutions which make up its structure are interdependent; that industry occupies a place of prime importance in determining its nature; that current problems rest upon the triple fact of an immutable human nature, a scheme of social arrangements based upon individualism, and a world wide industry organized about the machine technique; that current problems represent a lack of harmony among these elements; and that conscious attention to these interrelated problems is the means through which industrial development is to be controlled." Such an aim, so seriously carried out, must enlist the attention of any one who is interested in the future of humanity.

## Fiction

THE SPELL OF SARNIA. By MRS. BAILLIE REYNOLDS. Doran. 1925. \$2.

This is an exciting tale of melodramatic happenings in Guernsey, the very book for a slack mood, a long pipe (or a box of candies) and a winter evening. Mrs. Reynolds has varied a familiar theme, the native's return to claim his inheritance. She is careful not to make that inheritance too rightful, but we do get a lost will and, what is much better, a lost formula for the most bewitching of perfumes. Then there is a detective, unrevealed until the last few pages, and a villain, polished, urbane, though not very sinful. His worst exploit is to reintroduce cock-fighting into the Channel Islands and thus awaken the local branch of the Society for the Prevention of Cruelty to Animals. Still he is a potential villain and he serves his purpose. Mrs. Reynolds half unmasks him at the outset. Even a yawning reader will find something to awaken him in the remainder of the book.

CAUCASIAN FOLK-TALES. Selected and translated from the originals by Adolf Dirr. Translated into English by Lucy Menzies. Dutton. 1925. \$2.

Professor Dirr's ten years of labor were well expended in collecting the materials of this volume to which no less than sixty nations in the little melting-pot of the Caucasus directly or indirectly contributed. Beast-fables, fairy tales, and legends, with strange Christian phantoms of Prometheus, Polyphemus, Rustum, Solomon, Alexander the Great as heroes of new sagas, offer valuable material for the student of culture. Although the work in its present form is the translation of a translation, no one would guess it from the style which is as simple and easy as the tales themselves.

SNOW RUBIES. By "GRANPAT" (M. L. A. GOMPERTZ). Houghton Mifflin. 1925. \$2.

One very typical Anglo-Indian officer (that is, brave, decent and tremendously efficient), one very typical Anglo-Indian engineer (that is, brave, immaculate, and tremendously efficient), another typical Anglo-Indian officer, and the first typical Anglo-Indian officer's typically Anglo-Indian sister (that is, brave, charming, and tremendously efficient) set out for the highest of the Hills to search for rubies. On the way to the scene of their endeavors, they quote poetry to each other to prove that they are not seeking mere rubies and wealth but are going a far pilgrimage to Samarcand, to Carcassonne, to

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**MOCKERY GAP.** By T. F. POWYS. Knopf. 1925. \$2.50.

Unlike Mr. Thomas Hardy, Mr. T. F. Powys can write stories of the English country which are at once magnificently fantastic and unmistakably true, and he can create country men and country women who are at once as fantastic as anything out of the Brothers Grimm and as true as anything out of Arnold Bennett. Mr. Powys's Prings and Pottles and Caddys and Pinks are visited by a large number of calamities—precisely those calamities which are always visited on characters who have the misfortune to find themselves in novels of peasant life. They are drowned, they are run down by the motors of their betters, their daughters refuse to wait for the wedding bells, and suffer the consequences of their impatience.

But Mr. Powys never asks his readers to suffer over their misfortunes—not any more than a cubist painter asks his admirers to suffer over the cleft pear which inevitably places in his canvas, a little to the right. And that refusal to demand reader's tears is almost certainly the distinction between English novelists of the nineteenth century and Englishists of the twentieth century. But the misfortune of Mrs. Moggs and Mrs. Mole and Mrs. Pattimore are related by and obliquely, they are also related thematically and almost tenderly. "Mockery Gap" has the warmth of all that is touched by high imagination by deep sympathy, even though it is of irony that could not be surmounted by Mr. Norman Douglas himself. And it is written in a prose that is always delicate and clever and flexible—a prose that is also a distinction of twentieth century English novelists.

**CLING OF THE CLAY.** By MILTON HAYES. Adelphi. 1925. \$2.

Almost one half of this strangely constructed novel must be read before it becomes apparent that the balance is to be developed into an ingenious, swiftly moving murder-mystery-detective story. The earlier portion introduces the various principals, William Fayle, prosperous master brickmaker of Manchester, England, his wife and five sons, of whom Ernest, the youngest, if not exactly the hero, is at least the character of the book most extensively dealt with. There are tragic ghosts in the Fayle family cupboard, and when they are turned loose, the underlying significance of much that has previously happened is brought into the open and given free play. The complications of the plot are far too involved for detailed summary here, but the tale possesses throughout a power and fascination not often met with in the populous field of the thriller.

**THE WAY OF ALL EARTH.** By EDITH BARNARD DELANO. Boni & Liveright. 1925. \$2.

The scenes of domestic discord, in which Brice Denison and his wife Anne enact the eternal cat and dog, provide the first hundred pages of this story with an interest which wanes steadily thereafter, but never to the extent of dying out completely. In the character of Anne the author has created a thoroughly hateful, mercenary, nagging wife who is incessantly tormenting her patient and stolid husband to improve their modest income, to move with the times, to keep up with the "better fixed" people in whose company she desires to shine. Marital discord mounts to a crisis after they have been married ten years and are both well past thirty. The wife's sordid ambition carries her beyond the limits of reasonable decency when, in order to hurry her plodding husband into sudden prosperity, she secretly intrusts his savings of \$4,000 to

a "man of a quiet turnover." Meanwhile, he is to retrieve his money, Brice has been offered a generous proposition to buy his services on condition that he will remain in the firm. Unable to resist Brice's offer, the advancement of his wife's plans is well.

Brice, however, instead of meeting Anne's motherly and responsible people, they shift mean tracks on each other by disappearing without leaving a clue to their separate whereabouts and intentions. The forsaken wife is belatedly to experience motherhood for the first time, and one really foresees the baby uniting the estranged pair. But that meeting is deferred until six years after the little stranger's arrival, the interim giving Anne time and opportunity to develop into a nobler person than the one we first knew.

We are repeatedly called upon to witness Anne's triumph over the ordeal of housework and garden chores. Enough words go into the process of her reclamation to save a dozen heavier sinners from the flames. But if this portion of the book is a trifle tedious, it has clearly the merits of a thorough dignity, a strict restraint, a complete absence of exaggeration and of the labored endeavor to coax a tear. The task of changing Anne from the wayward, defiant, unscrupulous personality of the beginning into the mature and spiritual woman of the close was no simple one. But the author has managed the transformation competently and in spite of the timeworn devices she uses to clear the path for her heroine's lonely and valiant ascent.

**THESE MORTALS.** By MARGARET IRWIN. Seltzer. 1925. \$2.

If the ending of "These Mortals" did not suggest the ending of "The High Place"—with the dark cloud of Mr. Cabell's satire turned inside out to show the silver lining of romance—Miss Margaret Irwin's new tale would suggest that its author is well-read in the earlier works of James Branch Cabell, but that she has not yet gone on to "Jurgen" and "Figures of Earth" and "The High Place." But with a last page on which the beautiful and amiable and innocent Melusine assembles her king and her baby and floats away on the mighty wings of her Raven, and which inevitably recalls the page on which Count Florian's young countess assembled Holy Hoprig and her baby and caught the last cloud going west, "These Mortals" suggests that its author may be of the age Mr. Cabell was when he wrote "Domnei," and that she is therefore unable to be entirely cynical.

If she has not read "Domnei," the coincidence of manner and of borrowing from the old tale of Melusina is extraordinary, even if it may be explained by a common obligation to the Reverend Sabine Baring-Gould's medieval tales. But Miss Irwin's obligation to Mr. Cabell is only the obligation which any commencing author may fairly owe to one of her day's epoch-making writers of fiction, and Miss Irwin is a vassal whom any literary overlord might be glad to welcome. Her tale is the tale of the beautiful and amiable and innocent Melusine, daughter of the Enchanter Aldebaran and of the Fairy Melusina, and she has told it delicately and charmingly and sometimes even cleverly. She has also managed to make the court of the Emperor Eminondas a very excellent microcosm of this foolish world, and to justify the celebrated cynicism of Puck, wisest of the fairies, quoted by the learned Aldebaran to make the title and its origin unmistakable. She has in fact, managed to give her book almost every virtue except interest.

**THE DEPTHS OF PROSPERITY.** By PHYLLIS BOTTOME and DOROTHY THOMPSON. Doran. 1925. \$2.

One looks in vain here for any sign of the distinguished workmanship which has long characterized the novels of Phyllis Bottome. We are not informed, of course, as to the extent of her labors and responsibility in collaboration with Miss Thompson, but the completed product of the alliance gives us no incentive to proclaim the magic word "Success." The story's initial assumption that a beautiful, forty-year-old woman may be so fiendishly jealous of her daughter's competing charms as to deliberately plan and partially carry out the girl's slow destruction fails to withstand the simplest test of reason. When the torment of the girl is ruthlessly prosecuted through the whole book at the same pitch of violent, unconvincing malevolence, one's sense of the preposterous is finally reduced to unprotesting muteness.

(Continued on next page)



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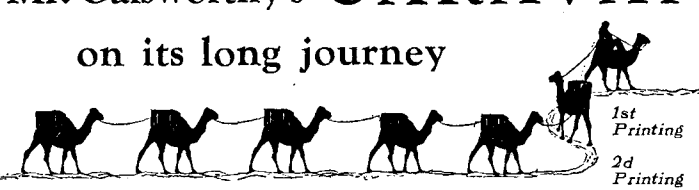
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## The New Books

### Fiction

(Continued from preceding page)

**THE UNDER DOGS.** By HULBERT FOOTNER. Doran. 1925. \$2.

Old fashioned crook melodrama, with all the ancient contrivances set shakily to work once more, is Mr. Footner's present contribution to romantic letters. His narrative centers about the pursuit by a superwoman detective, Madame Rosika Storey, of a strongly organized band of criminals whose speciality is jewel robbery on a gigantic scale. Rosika, in disguise, first has herself sent to prison, then is helped to escape by the organization, who thereupon accept her into their midst as a probationary, apprentice member. The directing genius of the group does not appear in person till the end, when Rosika traps him, but oversees from afar the undertakings of his "operatives." These latter he entrusts to the care of a fearful female Fagin who keeps house for them in a Greenwich Village den. Here such things occur as few of us have ever dreamed in the wildest of our childhood nightmares.

**GABRIEL SAMARA, PEACEMAKER.** By E. PHILLIPS OPPENHEIM. Little, Brown. 1925. \$2.

It was some thirty years after the close of the World War that, as we elder folk recall, Gabriel Samara, President of Russia and extinguisher of the tyrannical Bolshevik régime, visited this country officially to negotiate a trifling loan of 200,000,000 dollars for the financing of his nation's industries. While the deal was pending the executive resided in a New York hotel, where he engaged in a secretarial capacity the services of Catherine Borans. Little did he reckon what tremendous events were to arise and divert him from his congenial association with the girl, and little does the unwarned reader reckon what a fearful bore the Oppenheimian twaddle can be when let loose, as here, at its worst. The yarn is a feeble, but prententious and windy attempt to foretell momentous happenings in European governments of the distant future. We have searched the book vainly for a redeeming feature in its sustained banality.

**THE SELMANS.** By V. R. EMANUEL. Dial. 1925. \$2.

This novel offers us a cross section of Jewish social life in England. Or rather, a cross section of Jewish social life in London. To be still more exact, we should say a particularly unflattering cross section of a part of this social life. For factualism, not reality, is the aim of reportorial novels like "The Selmans," and the naturalism involved is strictly two-dimensional. Mr. Emanuel has merely told us the surface story of the descendants of Schmool Solomon who opened a pawn shop in London in 1835. The pattern of the novel—for it cannot be said to attain to form—is afforded by the rather aimless peregrinations of the hero through raucous chapters of talk.

**THE ULTIMATE ISLAND.** By L. DE GIBERNE SIEVEKING. International Publishers. 1925. \$2.

In its sub-title—sub-titles are becoming as popular as middle names used to be—this work is called "A Strange Adventure," but the strangest thing about it is that it should ever have been written. It is, to be sure, adventure up to date, with aeroplane flights from London to New York; the discovery of a group of islands in the midst of the Atlantic, surrounded by swirling eddies sucking in great ships whose passengers remain and establish some obscure sort of a government; more aeroplane flights; some smuggling; still more aeroplane flights; and the end in which the righteous are saved and the wicked punished. The whole thing might be called an empty Wells.

**MORE ACES.** Putnam's. 1925.

This is a worthy successor to "Aces," the collection of short stories compiled last year by the Community Workers of the New York Guild for the Jewish Blind. Thyra Winslow, G. B. Stern, Dorothy Canfield, and Kathleen Norris reappear in the present volume, along with eleven others including Willa Cather, Galsworthy, and Fanny Hurst. In most instances the stories show their authors at their best.

**VAINGLORY.** By Ronald Firbank. Brentanos. \$2.  
**THREE FARMS.** By Cynthia Stockley. Putnam's. \$1.50.

**PETER THE CZAR.** By Klabund. Putnam's. \$2.  
**BEYOND THE OUTPOST.** By Peter Henry Morland. Putnam. \$2.  
**"THE FLOT CONCERNS —."** By Joseph Kays and Burr Cook. Putnam. \$2.  
**AMEL CUSTER.** By Grace Livingston Hill. Lipincott. \$2.  
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