

questionable contribution to the history of Europe. The *Devotio Moderna*, that late fourteenth and early fifteenth century religious reform in Holland, centering about the lives of Gerard Groot, Florentius Radewijns, Thomas à Kempis, and Wessel Gansfort, has for the first time had justice done to its importance. The author traces both the Reformation and the Catholic Counter-Reformation to this common source. While he, perhaps, with the pardonable zeal of a discoverer, sometimes overstates his theses, there can be no question that his work must be taken account of in any future treatment of the period. The value of the matter atones for frequent infelicities of style. We are prepared, for example, by page 169 to admit that "It is not surprising that Thomas wrote the best biographies of Groot, Radewijns, and Zerbol" without needing the reassurance on page 176 that "It is no wonder that to Thomas à Kempis we owe the best biographies of Groot, Radewijns and Zerbol". Similar repetitions and much trite phraseology make the reading somewhat arduous.

Miscellaneous

EVERYDAY MEALS FOR INVALIDS. By *Mary Tremel*. Greenberg. \$1.25.
THE LANGUAGE OF ADVERTISING. By *John B. Opdycke*. Pitman. \$3.50.
PLAIN AND ORNAMENTAL LETTERING. By *E. G. Fooks*. Pitman. \$1.
THE STANDARDIZATION OF WORKSHOP OPERATIONS. By *T. Pilkington*. Pitman. \$4.50.
FIELD BOOK OF BIRDS OF THE SOUTHWESTERN UNITED STATES. By *Luther E. Wymann and Elizabeth F. Burnell*. Houghton Mifflin. \$3.50.
PRACTICAL D. C. ARMATURE WINDING. By *L. Wollison*. Pitman. \$2.25.
A GALLERY OF ROGUES. By *Charles Kingston*. Stokes.
WHEN THE MOVIES WERE YOUNG. By *Mrs. D. W. Griffith*. Dutton. \$3.
ART OUT-OF-DOORS. By *Mrs. Schuyler Van Rensselaer*. Scribner. \$2.50.
ADVERTISING. By *Sir Charles Higham*. Holt. \$1.
MOTHER'S MANUAL. By *Dorothy Bocker*. Brentanos. \$2.
ARMOUR AND WEAPONS IN THE MIDDLE AGES. By *Charles H. Ashdown*. Brentanos. \$3 net.

Poetry

AN AUSTIN DOBSON ANTHOLOGY OF PROSE AND VERSE. Made by *ALBAN DOBSON*. Oxford University Press. 1925. \$1.50.

This latest addition to the Oxford series of standard authors makes, as Sir Edmund Gosse in his foreword says, "a bouquet out of one of the most carefully arranged and exquisitely tended gardens in the whole of English literature." Austin Dobson was one of those delightfully anachronistic writers who crop up in the fields of literature all too rarely. He could write prose and verse in the most perfect style of the eighteenth century and many of his ballads, like that of *Beau Brocade*, reprinted here, could not be matched by the best of the poems on which they were modelled. His portraits and sketches contain some of the best *belles-lettres* of the past hundred years. There is a taste of everything he did to be had in this little volume which is fit fare for the epicure in literature and literary style. It should have a large sale.

MODERN BRITISH LYRICS: AN ANTHOLOGY: Compiled by *STANTON A. COBLENTZ*. Minton, Balch. 1925. \$2.

Not without some just cause our age has been called *The Age of the Anthology*. In the face of the recent multiplicity it is not surprising that the anthologist cannot rely upon public gratitude as one of his rewards. Mr. Coblentz has stepped in where more than one American angel might have feared to tread. Among the lesser known English poets of today he has discovered a score who have struck off some short lyric worthy of its place in an even better book than his. For so much gratitude is due. The defects of his book, its omissions and mistaken selections, even when such are not matters of mere opinion, could be discussed to the length of several columns. The same can be said of all but a very few anthologies. But it would be ungracious and ungrateful to go into detail over the body of Mr. Coblentz who has at least printed an unusually large number of poems by unknown people (many of whom are equally unknown in England) who, in more than one instance, have never even published their verse in volume form.

A fair sprinkling of the better known major writers is to be found in his pages, from Mr. Bridges and Mr. de la Mare (with one poem each) down to Mr. Drinkwater. But four poems by Mr. Gerald Gould in a book which contains nothing by Mr. Frank Kendon, Robert Graves, and Robert Nichols, is a difficult

thing to account for even when we have allowed for the besetting obstacles of copyright. Yet to have completed such a comparatively thankless task at such a distance from the sources of his anthology, is a considerable feat and Mr. Coblentz is to be congratulated.

SELECTED POEMS. By *CHARLES HANSON TOWNE*. Appleton. 1925. \$1.50.

Mr. Towne has been a notable magazine editor and a good friend to aspiring talent. He is also so likable as a man that, in common kindness, one hesitates too drastically to criticize his work as a poet. Yet the opinion of this reviewer is that Mr. Towne writes verse, not poetry. It is often remarkably workmanlike verse. The sentiment is always laudable. There are occasional lines that have a noteworthy if somewhat theatrical beauty. But throughout this volume almost axiomatic statements are made with tedious solemnity. Cliché is piled upon cliché. Triteness runs rampant. A fine character and a sensitive temperament are perceived between the obvious turns of speech. But we simply cannot find in the book those urgent felicities of phrase, that kindling language that engenders what has been termed, rather ineptly, "the spinal thrill", the major qualities that distinguish the work of the true poet.

SONGS FROM THE ELIZABETHANS.

Selected by *J. C. SQUIRE*. Dial Press. 1925. \$1.50.

This is a volume Lincoln MacVeagh brings out in the Fireside Library, whose general editor is Arthur Compton-Rickett. Mr. Squire has done his work remarkably well. Were it only for several of the anonymous songs this collection would be notable. Here is the utterly charming Dialogue between Phyllida and Corydon from "England's Helicon, 1600", the rare and delicate "Appeal" from John Daniel's "Songs for the Lute, Viol and Voice, 1906", beginning,

*Why canst thou not, as others do,
Look on me with unwounding eyes?*

Here is "The Parting" from John Attye's "First Book of Airs, 1622", albeit a more familiar selection, and, of course, all of Shakespeare's incomparable songs. Mr. Squire pays proper tribute to the greatest of all English song-writers in his introduction. He makes acknowledgment for his selections to several sources. He has delved in a rich mine, in the period when poetry and instrumental music went feathery hand-in-hand. And his selection particularly pleases us, coming as it does at a time when poetry seems becoming more and more estranged from the rhythms and measures which have engendered the most beautiful pure singing.

ODES FROM THE DIVAN OF HAFIZ. By *RICHARD LE GALLIENNE*. L. C. Page. 1925.

These renderings were first published in 1903. In his foreword "To the Reader" Mr. Le Gallienne explains how they were made "on the basis of two literal English translations of the poet." He also sketches rapidly who Hafiz was and speaks of his interpretation by the Sufis. He has brought a full romantic poet's equipment to the rendering of the ghazals of the Persian poet into an English equivalent. He discusses the impossibility of translating literally the mono-rhyme and repetitive effects of the original. He has instead "employed such various lyrical forms as seemed best suited to the various themes and moods of the individual poems." Thereby he has retained their colour, verbal beauty, and fragrant charm, without breaking them upon the wheel of scholarship. He has conveyed their spirit in beautiful forms understandable of the English-speaking races. This is an exotic garland from the famous "Divan", pervaded by genuine poetry.

THE JEWISH ANTHOLOGY. Edited by *EDMOND FLEG*. Translated by *Mauice Samuel*. Harcourt, Brace. 1925. \$3.50.

An important work has been done in this volume in that these collected extracts, from the Talmud down to modern Hebrew poetry give a complete picture of the inner life of the Jews as figured forth in entirely Jewish literature. This compilation was originally published in French as "L'Anthologie Juive", to present "a rapid fragmentary picture of Jewish spiritual experience from the beginnings to modern times." But the English edition (this, the first) is somewhat different from the original anthology. It begins, for instance, with the Hellenistic and Talmudic epochs, instead of with extracts

from the Bible, the reason for which is explained in the preface.

Certain other material has been omitted, and a few additional poems from the living Hebrew poets included, to underline the rebirth of Hebrew literature. Each epochal section of the book is prefixed by an interesting chronology. We are enabled to follow the inner flame of Jewish life from Palestine, through Spain and the Middle Ages and the Renaissance, presented in prose and verse in hundreds of selections.

Mr. Samuel, the translator, is the author of "The Outsider" and "You Gentiles", the latter an analysis of western civilization from the Jewish standpoint. He is to be thanked for making M. Fleg's remarkable work now available in English.

THE HARP OF FATE. By *WILLIAM F. KIRK*. Small, Maynard, 1925.

WILL O' THE WISP. By *DOROTHY DOW*. Boni & Liveright. 1925. \$1.75.
HILL FRAGMENTS. By *MADELINE MASON-MANHEIM*. Brentanos. 1925.
NEW POEMS. By *JOHN DRINKWATER*. Houghton Mifflin. 1925. \$1.25.

Mr. William F. Kirk has gone in for the satirical gesture *à la* Byron. His two longish poems, "The Harp of Fate" and "Forever" are what "Don Juan" might have been if Mr. Kirk had written it, which is to say, inconsequential. It is not that Byron's jaunty jibings at his age are any more profound than are Mr. Kirk's, of any finer philosophy. But there was method in his mad, loose stanzas. Mr. Kirk's stanzas are loose; they are never mad, and they certainly show no evidence of method.

Both Miss Dorothy Dow and Miss Madeline Mason-Manheim are in love; the former with flesh, the latter with the infinite. Miss Dow's kiss-me-again poems are gracefully turned, their cadence usually neat, their lines sprightly. Her verses should charm the many whose poetry of life is the plucking of immediate flowers. Miss Mason-Manheim's eternal and universal vision to us no vast horizons. There is in her entire book only one cadence that is really stimulating, but she who wrote it is indubitably a poet: *Lone worlds upon a lonely star,
Pilgrimage in the night to farther skies.*

In his latest volume of verse, Mr. John Drinkwater has included translations of eighteen German lyrics covering a period of some three centuries. These translations are delightful. In a prefatory note Mr. Drinkwater tells us that "the German lyric, even when it is on a philosophical errand, can move with as light and distinguished a grace as any French *madame* or English cavalier."

This statement holds true of his own poems. They are, most of them, on philosophical errands, but they move with a light and distinguished grace. It is perhaps because of this that the one long poem, "The Atom of God: A Vision," written in rhymed couplets, is less successful. Mr. Drinkwater is at his best in the intimate, gracious poem, such a one as "An Entry for Edmund Gosse's Library Catalogue."

Travel

MANCHURIA. By *ADACHI KINOSUKE*. McBride. 1925. \$5.

This corpulent handbook gives a comprehensive, readable survey of industrial Manchuria. With sufficient historical background for understanding present conditions, it describes the land, the people, the government, and the character and extent of Manchurian farming, forestry, mining, manufacturing, transportation, and foreign trade. Frequent illustrations and documented appendices add to the book's interest and value.

The author, unfortunately, is not Manchu but Japanese. National bias makes him whitewash Japanese aggression and minimize the antagonism which this has aroused in Manchus and other Chinese. He pictures the Chinese working amicably with their invaders but fails to see what other observers have reported—a growing Chinese bitterness toward Japan, and flaring posters that depict Nippon as a well-fed thief scurrying away with the rice of starving China. His defense of Japanese exploitation, and of the Twenty-one Demands of 1915, is pathetically lame.

Discounted for this leaning, and for ignoring the aesthetic and religious side of Manchu life, the book remains an adequate introduction to Manchuria in its industrial and international aspects. The author realizes, as must any student of the

Orient, that conflicting forces of exploitation are making Manchuria a danger spot. His contribution to the understanding of this Eastern complication should be welcomed by every one interested in the peace of the Pacific.

Reader's Guide

(Continued from page 227)

M. D., New York, asks for advice on a club program that will begin with a series of papers on men and women of the nineteenth century and include a similar series on prominent figures of today.

HOLT publishes a series of biographies called "Makers of the Nineteenth Century" that would outfit a program like this. The list is long and the standard of the series high. For the present-day celebrities, one could select from books like "Those Europeans," by Sisley Huddleston (Putnam), Philip Guedalla's "Supers and Supermen" (Putnam), the biography "Ramsay MacDonald," by "Iconoclast" (Seltzer), the works of the "Duster" man, especially "Windows of Westminster" (Putnam), in which his sympathies are evidently enlisted more than in some of his precedent subjects, and from the many delightful volumes of Gamaliel Bradford's "Portraits" (Houghton Mifflin). Some of these subjects of his are of the nineteenth century, some earlier, some almost in our time, but every volume adds to one's sense of getting on better terms of understanding with the human race.

J. S., New York, asks for books about West Africa: political, economic, and social conditions, native traditions and customs, with any works of fiction illustrative of these.

ONCE more I begin an African book-list—many of them I have made this year—with the little "Literary and Historical Atlas of Africa and Australasia," by J. G. Bartholomew, in Everyman's Library (Dutton). "Intervention and Colonization in Africa," by N. D. Harris and J. T. Shotwell (Houghton Mifflin), traces the origin and development of the colonial expansion movement, the policy of nations, and the methods by which it is carried out. It is chiefly from official sources. Harris's "Africa: Slave or Free" (Dutton) is strong in its arraignment of the abuses of white rule.

"Wild Bush Tribes of Tropical Africa," by G. C. Claridge (Dutton), and "Natives of the Northern Territories of the Gold Coast," by A. W. Cardinal (Dutton), are recent publications, finely illustrated, that describe native customs and conditions; an unusually valuable book for this region is R. S. Rattray's "Ashanti," published by the Oxford University Press. The United States Shipping Board published in 1920 "Trade and Shipping in West Africa, Senegal, Gambia, Ivory Coast, Gold Coast, Nigeria, and the Cameroons." For fiction, two books at once come to mind; one is the Goncourt Prize novel "Batouala" by René Morand (Seltzer), raw and revolting as literature but bearing unmistakable signs of honesty in its pictures of native life. The other is also a translation from the French, Tharaud's "The Long Walk of Samba Djiouf" (Duffield), which deserves to live for the impression it gives the reader of a native's emergence from the isolation of the ancient jungle, his part in a Great War to him quite incomprehensible, and his return from this "long walk" to take up life quite as he had left it.

L. H. R. H., Waterville, Me., hopes to spend a vacation in Palestine and needs books to prepare for it.

"THE HOLY LAND AND SYRIA," one of Frank G. Carpenter's series of "World Travels" (Doubleday, Page), is a large and beautifully illustrated volume—nearly a hundred pictures with maps—and detailed information. "The House of Fadeless Splendour," by George Napier Whittingham (Dutton), is as good as a travelogue; the pictures are unusually well-made color-reproductions. "Hilltops in Galilee," by Harold Speakman (Abingdon), is also illustrated in color, from the author's own paintings. All these are of recent publication, but the newest is Mrs. Steuart Erskine's "Trans-Jordan," a book of travels published by Benn Brothers. "The New Palestine," by W. D. McCrackan (Page), has not only descriptions of customs, scenery, and historic places, but discussions of its problems now disturbing the world and especially the British; economic, social, and racial.

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IN THESE days when the problem of air navigation seems to be so complicated by disaster, the poets at least are not downhearted. Last August *Stella Wolfe Murray*, an Englishwoman, informed us that in September her anthology, "The Poetry of Flight", would be published in London by Heath Cranton Ltd., with a foreword by the British Air Minister. * * * The book is in memory of all who have given their lives to aeronautical progress. Among the poems included is one by *James Elroy Flecker*, author of "Hassan"—a poem in the nature of a literary discovery, since it is not in Flecker's collected work, but was written back in 1907 for a journal on ballooning. * * * Anyone interested in the book may buy a copy for two dollars including postage by addressing S. Wolfe Murray, 6 Torrington Square, London, W. C. 1. * * * The prize of the platinum-buckled life-belt for the longest of titles should certainly go to *Gerard Hauptmann* for the appellation of his new novel. It is: "The Island of the Great Mother, or the Miracle of *Ile des Dames*: A Story from the Utopian Archipelago!" * * * *William Gerhardt*, author of "Futility" and "Polyglots" says his very existence is due to the mispronunciation of his name. * * * Gerhardt's father was a cotton-spinning mill owner in Petrograd, and during a local revolution his workmen tied him up in a coal sack to drown him in the Neva. Argument then arose as to whether he was not really the English Socialist, *Keir Hardy*. They asked him. * * * Still sitting in the sack the father of the novelist answered, "I am he and none else," explaining that Gerhardt was merely the Russian spelling for Keir Hardy! * * * Now that *Caillaux* has gone home, it may be interesting for some of you to read "The French Debt Problem," by *Harold G. Moulton* and *Cleona Lewis*, a really valuable discussion of the subject with the Aid of the Council and Staff of The Institute of Economics. It is published by the Macmillan Company. * * * All seafarers will enjoy "The Golden Age of Sail", by *Frank C. Bowen* (Milton, Balch). This is the last of a trilogy of quarto size, the other volumes being "Old Ship Figure-Heads and Sterns", by *C. Carr Laughton*, and "Sailing Ship Models," by *R. Morton Nance*. * * * For more than a hundred years, speaking of the sea, a manuscript lay in the drawer of an old bureau at St. Ives, Cornwall. *Crosbie Garstin*, the author of "Owls' House" and other romances, was instrumental in discovering it. Its title is "*Samuel Kelly*: An Eighteenth Century Seaman." Samuel was not only a first-rate skipper, but also kept a diary that was a combination log-book and autobiography. * * * It gives a complete record and a remarkable picture of the life of a British sailor in the Eighteenth Century. * * * From our principal literary adviser we hear great things of *Wells*'s latest novel, "Christina Alberta's Father," despite Mr. *Lawrence Stallings*'s recent objections to it. We understand that it is highly amusing and rich in observation. And, as we have yet to find our p. l. a. at fault, we heartily recommend it second-hand. * * *

Nathalia Crane, the new child poet, whose "The Janitor's Boy" surprised the critics, is now publishing a second volume of poems, "Lava Lane." * * * *Nathalia* wrote all of the poems in her first book before she was eleven years old, and now a young lady of twenty-one, *Frances E. Friedman*, has set ten of the poems in "The Janitor's Boy" to music. * * * The whole, text and music, is published by Seltzer under the title of the "Nathalia Crane Song Book," with an introduction by *Felix Deyo*, Music Editor of the Brooklyn Standard Union. * * * Seltzer, by the way, has just got out a booklet, "The First Five Years," reviewing his venture in publishing. The record is, certainly, an excellent one. * * * *Christopher Morley* sends us a picture postal from Paris of a certain chimera of a famous cathedral. "Here," sezee, "is a Phoenix uttering paradigms from his Nest upon Notre Dame. We are at the Burgundian headquarters of the III Hrs. for Lunch Club, and all the traditions are being observed." * * * *William Ellery Leonard*'s "Two Lives" is available through the Viking Press, whose fortunes were recently linked with those of *B. W. Huebsch*. Mr. Huebsch has published Mr. Leonard's poetry for a number of years. * * * "Two Lives" was written in 1912, shortly after the occurrence of the tragic events that inspired it; but as it concerned several people still alive in the city where the poet lives, he decided to withhold publication. After ten years he let it be printed "as manuscript" for close friends. * * * Mr. Leonard has finally agreed to give the poem to the public, encouraged thereto by an English publisher who has declared "Two Lives" to be "the best poem that has ever come out of America." It is being published simultaneously in London and New York. It is a stirring personal narrative, well worth reading. The *News Chat* comes to us from Elwyn's News Store at Woodstock, N. Y. It is an attractive and intelligent little pamphlet. * * * *J. Henry Guntzer* of 51 North Regent Street, Port Chester, N. Y., sends us his catalogue of "Choice and Interesting Books." He has many first editions of *Lawrence, Machen, Conrad, George Moore, Aldous Huxley*, and others. * * * *Dodd, Mead* has just brought out *Anatole France*'s "Penguin Island" in a new five dollar edition, illustrated in his inimitable manner by *Frank C. Papé*. * * * *William Stearns Davis* is in the line of *Sienkiewicz* and *Lew Wallace* in writing historical novels. His "Belshazzar, a Tale of the Fall of Babylon" is a gorgeous thriller of ancient days in the Orient. * * * *Felix Riesenber* is not only the author of the serious novel "P. A. L." but also of a recent boys' book, "Bob Graham at Sea." Captain Riesenber knows about everything worth knowing about salt-water life, and his juvenile ought to be a good one. * * * Of "P. A. L." his serious picture of American blah and boom, we hear great things. * * * Well, now, we're going to stuff some books into the old brief-case and galumph. * * * Happy days!

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