

## The New Books

### Art

AMERICAN PICTURES AND THEIR PAINTERS. By LORINDA MUNSON BRYANT. Dodd, Mead. 1925. \$5.

The author passes in review with illustrations upwards of two hundred American painters, from Copley to Morgan Russell, in one sustained note of eulogy. The effect is of a rather breathless and unmodulated lantern lecture. There is at least a fine impartiality. Chauncey Ryder gets his two pages, so does Albert Ryder. The book lays a considerable tax on the reader's sympathy, but next to none on his mind. With its many good illustrations, and unsparingly effusive text, the book is a reasonable equivalent for a very popular course of lectures, and to that extent may be recommended.

### Belles Lettres

FOOLS AND PHILOSOPHERS. By J. B. PRIESTLEY. Dodd, Mead. 1925. \$2.

This volume might from its title be any one of several interesting things. As a mere matter of fact, it is a carefully chosen collection of excerpts from great English humorists showing in action the comic characters of whom Mr. Priestley has elsewhere written so well. The fools and philosophers are taken mainly from Dickens and Shakespeare—twenty selections from the first, ten from the second—while fifteen other authors are represented, ranging in importance from Surtees to Fielding. It is not possible or even desirable that there should be general agreement on what ought to be included in a collection of this type. Mr. Priestley has practically disarmed criticism in his preface when he says: "The fact is that the ideal authors for such a selection as this are authors like Shakespeare and Dickens, in whom absurdity blossoms to perfection in single passages, who indulge their comic characters, giving them *carte blanche* as it were all over the place; whereas some other writers (Thackeray is perhaps the best example) who have a fine sense of comedy in character, whose work is saturated in humor, are yet a shade too close to realism, are too reluctant to abandon themselves to their more absurd creations, to provide short extracts that would do them any justice." Even so one can but regret the absence of Mrs. Proudie and Mr. Polly—and what of Chaucer's Wife of Bath?

THE HOME TOWN MIND. By Duncan Aikman. Minton, Balch. \$2.50.

THE OTHER SIDE OF THE MEDAL. By Edward Thompson. Harcourt, Brace. \$1.50.

THE MODERN NOVEL. By Elisabeth A. Drew. Harcourt, Brace. \$2.

THE MONEY BOX. By Robert Lynd. Appleton. \$2.50.

TWO PREFACES. By Walt Whitman. Doubleday, Page.

### Biography

THE EARL BISHOP. By W. S. CHILD-PEMBERTON. Dutton. 1925. Two vols.

The fourth earl of Bristol was one of the many "characters" that found free play for his wit and licentiousness in the latter half of the eighteenth century. That he was the Bishop of Derry in no wise imposed the restraint that would be considered necessary in these times. It is therefore advisable to remember that the Earl Bishop played his part in a time of political flux when society and all that governs it were far more unstable than at present.

The author, who did not live to witness the publication of this work, has indeed shown that his subject left humanity his debtors. The Bishop was one of those handsome male moths that flitted with the candle of life but who was shrewd enough never to singe his wings. He played love and politics with equal facility in every corner of Europe. He was known to all the great men of his day and in a sense he was one of them; but, strangest thing of all, he was never liked, loved, or hated for the same reason.

It is just this diversity of opinion, usually well founded, that make the Bishop such an odd and interesting figure and lends a charm to these books that is irresistible.

THE GODFATHER OF DOWNING STREET. By JOHN BERESFORD. Houghton Mifflin. 1925. \$5.

On a little cul-de-sac off Whitehall stands No. 10 Downing Street, from the

outside so unpretentious that it might well pass for the modest residence of almost anybody's maiden aunt. Of all the seats of executive power that are known by the names of their location "No. 10" possibly carries more prestige per red brick than any other in the world.

This biography of Sir George Downing, after whom Downing Street was named, which takes the reader back to life in the Colony of Massachusetts, is chiefly interesting for the light it sheds on the origins of Downing Street, a piece of property which he "hedge of the Crown."

It follows then that as the founder of this famous street, or more properly of the two houses, No. 10 and No. 11, the account of Sir George's life is illuminating extrinsically rather than intrinsically. Professors Lowell and Merison have already covered much of the information contained in this book concerning the Bay Colony of Massachusetts, and while much remains to be done on the seventeenth century in England Sir George, had he not been the godfather of Downing Street, would probably never have come to light in this or any other biography.

Although he served without any great qualms of conscience Charles I, Cromwell, and Charles II, his character had all the virtues, if one may term them such, and few of the virtues of a Puritan temperament. He is not a lovable man. But the book is a lovable book, despite a certain amount of dryness, and it is one that can be commended to American and English reader alike.

LIFE OF HENRY B. WRIGHT. By GEORGE STEWART, JR. Association Press. 1925.

This is a devoted biography of a very remarkable man who through a career at Yale, not long in years but extraordinary in influence, came nearer to the ideal we call "saintly" than perhaps any other American in his time. Henry Wright was a Greek scholar, an able organizer in the Y. M. C. A., a friend of all the world and particularly of youth, but most of all he was a character of such intelligent spirituality as to be remembered when equally efficient men are forgotten. Mr. Stewart's biography is therefore more than the living history which we expect of able pastors or influential religious leaders. It is a record of a saint, and the method of the biographer, which is to give letters and tributes from friends as much space as the narrative of achievement, is a recognition of the singular qualities of the man he celebrates. We have heard much of "institutional religion" especially in the Y. M. C. A. Here is evidence of an essential religiosity more effective than all the efforts of executive management.

THE SOCIAL SIDE OF DIPLOMATIC LIFE. By Maud Parker Child. Bobbs-Merrill. \$4.

STEPHEN GARDINER AND THE TUDOR REACTION. By James Arthur Muller. Macmillan. \$4.

SECRETS OF A SHOWMAN. By Charles B. Cochran. Holt. \$5.

CONFESSIONS OF AN ACTOR. By John Barrymore. Bobbs-Merrill.

### Drama

WE MODERNS. By ISRAEL ZANGWILL. Macmillan. 1926. \$2.50.

THE JAZZ SINGER. By SAMSON RAPHAELSON. Brentano. 1926. \$2.

Here are two plays on parallel themes by Hebrew authors. Mr. Raphaelson's is dramatized from his story "The Day of Atonement," and is running in New York at the moment, while the other has had a somewhat checkered career on the stage both here and in London. Mr. Zangwill shows us an English family in the midst of its post-war adjustments, and Mr. Raphaelson's protagonist, a Jewish boy, struggles between his allegiance to racial traditions and the stage ambitions which he has come to cherish almost as highly. In neither case is the conflict between old and new resolved by the victory of either side; a sentimental compromise ends "We Moderns," and "The Jazz Singer" likewise temporarily resumes his place as cantor, with the poignance of the mammy-song still in his voice. Neither author, in spite of a contentious theme, attempts to go deep, but it is Mr. Raphaelson who makes less pother about the whole problem, and is consequently more broadly effective. Zangwill's Chelsea poets and free-lovers are conventional, unconvincing, and less colorful than the theatrical types in "The Jazz Singer," in fact, in any comparison, the young American comes off decidedly better, both in the freshness of his dialogue and in his

(Continued on next page)

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## The New Books Drama

(Continued from preceding page)

technical superiority. His is a good, viable piece, as anyone visiting the Cort Theatre these days will discover. Mr. Zangwill's ill-natured abuse of certain dramatic critics in the appendix to his new volume does not add to its attractiveness.

THREE PLAYS by DAVID GARRICK. Edited by E. P. Stein. Rudge. 1926.

In a handsomely arranged volume of excellent typography, three occasional pieces by David Garrick have been published for the first time, by the press of William Edwin Rudge. "Harlequin's Invasion" dates from 1759 and was designed largely as a comment upon the pantomimes then prevalent. This manuscript was found by Miss Stein in the Boston Public Library. "The Jubilee," a combination of *genre* farce and pageant, was designed to be performed at the Stratford Jubilee of 1769, and is filled with parades of Shakespearean characters, with elaborate accompaniment of musical and choreographic effects. "The Meeting of the Company, or Baye's Art of Acting," produced at Drury Lane in 1774, is the most important of the three. The manuscript, like that of "The Jubilee," was found in the Huntington Collection. Both because its comic effects are better sustained and less dependent on topical allusions or complicated stage machinery, and because it deals with a subject of which Garrick was necessarily past master, this prelude has a significance and point very like that of Buckingham's better known "Rehearsal." Garrick's piece is less disordered than that of his noble predecessor, and owes little to it. It holds a worthy place in the long and distinguished line of burlesque plays-within-plays that followed "The Knight of the Burning Pestle" and "The Rehearsal." Principally of scholastic interest, and therefore supplied with admirable notes, illustrations, and facsimiles, this volume as a sample of Garrick's powers as a dramatist is not likely to damage his purely histrionic reputation.

TRAGEDIES. By *Algeron Charles Swinburne*. Bonchurch Edition. Gabriel Wells. 2 vols.

## Fiction

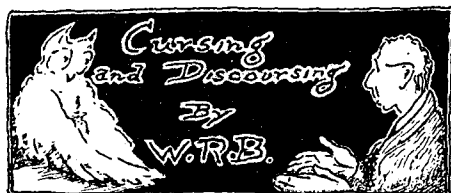
THE JESSAMY BRIDE. By F. FRANKFORT MOORE. Duffield. 1926. \$2.  
This anniversary edition of a famous old novel of the time of Goldsmith, Dr. John-

son, Garrick, Burke, Reynolds, *et al*, bears an introduction by Christopher Morley, brief, graceful, enthusiastic. Well, "The Jessamy Bride" is a good historical novel of literary personages of the past, and a new edition is welcome. It first appeared thirty years ago and still retains its flavor. Frankfort Moore knew the period, as he proved not in this one lively volume alone. Noll Goldsmith is, of course, one of the most quaint and charming literary figures of all time. Here he is chastely embalmed in lucid amber.

LODGERS IN LONDON. By ADELAIDE EDEN PHILLIPOTS. Little, Brown. 1926. \$2.

The title of Miss Phillipotts' book describes very well its substance, for what she has done is to relate the fortunes, in some cases loosely and in others tightly interlocking, of a group of roomers in a London lodging-house. It is a convenient and fairly natural way to create a tiny world composed of diversified individuals, and Miss Phillipotts has used it with average skill. The cast is a familiar one: a good-natured landlady, her tart sister, her rebellious child-niece, a mild old man and his daughter, her fiancée, a Jesuit student, and an old portrait-copyist. Miss Phillipotts jumps from one to the other, and her salutations reveal a pleasant humor, an ability for pathos sometimes degenerating into sentimentality, a deftness of superficial characterization, and enough inventiveness to keep the story readable. In short, she shows a facility in writing which may or may not lead to more significant achievement. The daughter of an established writer, she has no doubt found it easy to escape the errors and crudities of writing which most others

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## Bigger and Bigger

1 HE editorial offices of a Big Magazine. In the outer office there are three Big Desks. There is a Big carpet on the floor, gorgeous in texture. There are Big paintings on the walls in Big art frames. They are Original Illustrations. There are Big windows on one side of the room, looking

out on Big buildings. There is a Big door to the inner office which is that of the Editor-in-Chief. There is, in fact, an atmosphere of Bigness about the whole business. There has to be.

Discovered are Mr. Blatch, with his feet on the slide of his desk, reading a manuscript. He is clad in pearl-gray with an orange scarf. His hair is patent leather. He wears horn glasses. He wears spats. He puts down the manuscript to light a cigarette which he has drawn from a gold cigarette case.

Mr. Sweezy sits at another desk. His clothes are a smoky blue heather mixture. His collar is the same color as his shirt, which is deep violet. His knotted scarf is purple. He has red hair and freckles, and wears horn glasses. He is filling a Dunhill pipe from a tobacco pouch made of yards and yards of yellow oiled silk. On his desk are a silver ink-stand with flying buttresses, an enormous new chestnut-colored leather brief case, and a bouquet of forget-me-nots in a tall fragile glass vase.

Miss Hennepin is the third occupant of the outer office. She sits at a typewriter desk upon which are a large elegant compact, a lipstick in a gold case, several new novels, a copy of "The Confessional Magazine," a knickknack from Roget and Gallet, an ink eraser and some correspondence paper and envelopes bearing the name of the Big Magazine lettered in gold and blue.

Blatch: Well, last night she threw a swell party.

Sweezy: There's always something the matter with her Scotch.

Miss Hennepin: (humming not un-musically to herself) Show me the way to go home!

Blatch: (stretching and yawning) But it's hard to get down to work today.

Sweezy: Well, it's nearly time for lunch. It's eleven forty-five.

Miss Hennepin: Shall I say "not quite available" or "outside the periphery of our present needs" to Miss Child, Mr. Sweezy?

Sweezy: (tilting back his swivel chair) Miss Child?

Miss Hennepin: The pretty little blonde who left her story with you yesterday.

Sweezy: Oh that? Oh, yes! Oh never mind. I'll write her myself.

Blatch: Shall we try *The Versailles* this noon?

Sweezy: There's not enough room to dance.

Blatch: Well, their Martinis are swell.

Sweezy: (to Miss Hennepin) When's old Rags coming in?

Miss Hennepin: Mr. Ragland said he would be in at ten.

Blatch: Saw him at the Daisy Club last night. He was doing the Charleston with Mimi Nash.

Sweezy: Then he won't be here before twelve-thirty, or till after lunch.

Blatch: I'm hungry and it's twelve. Let's go out. Here, Miss Hennepin, this story's no good. I've read the first page. You can always tell.

(He puts it in a wire basket, pulls the cord of a traveler such as they used to have in stores, and the MS. in the basket rises and travels overhead on a wire to above Miss Hennepin's desk where it gently descends.)

Blatch: Rejection slip.

Sweezy: (rising and putting on a rakish blue fedora, with yellow gloves) Come on Blatchy, old thing.

Blatch: (rising and putting on a pearl-grey fedora, with orange gloves) Back at three-thirty, Miss Hennepin. (They go out.)

Miss Hennepin:

Butter and eggs, butter and eggs, Ay-uh-nee buddy who walks on two legs; Gun-man, yegg-man, butter-and-egg-man—(Enter Mr. Ragland, Editor-in-Chief of the Big Magazine. He resembles both Mr. Blatch and Mr. Sweezy, in a way,—only Bigger.)

Mr. Ragland: Good morning, Miss Hennepin. Well, we have X. Y. Z. Ouchison's new Big Serial. Cabled me last night. Here's the first instalment.

(He opens a Big leather brief case, removes a manuscript, and tosses it on Miss Hennepin's desk.)

Send that to the printer. Big Stuff. Big title. "The Lowing Herd." Quotation from Longfellow—or—somebody. Big beginning. Dissatisfied wife and husband both shoot each other simultaneously in the drawing room of their London flat. Let's see. I'll just finish up the blurb for it and you can send that down, too.

(Mr. Ragland sits down in a Big upholstered chair.)

Take this, Miss Hennepin. Ready? Beginning in April—our Biggest Serial. You can't afford to miss it. All the English-speaking world acclaims the colossal genius of X. Y. Z. Ouchison. Here is his latest

masterpiece. Huge. Period. Punch-packing. Period. Vital. Italic Caps. Period. The World's Greatest Enigma Solved. Exclamation Point. Who was The Man With the Crooked Foot. All Caps. Question. The Father of Lady Baynebroke's Child. Dash. Which. Question. What of the Younger Generation. Question. When lovely Opal Sindringham found Life in Mayfair but an Empty Shell comma whither led the trail of Purple Taxi. Question. How would you act if your Husband's bootlegger was a Duke in Disguise. Question. Will the World return to Fundamentalism. Question. You Don't Know. Exclamation. Neither Do We. Exclamation. But Ouchison Does. Period. Caps. Italics. . . . There, that'll do for a starter. Well, I'm off for lunch. Run that off in triplicate, copy for me, copy for Blatch, copy for Sweezy. I'll be back at four for that conference on the March cover. . . . Oh, yes, by the way, have a cheque for one hundred thousand dollars made out to Zindstein and Zindstein, Mr. Ouchison's American agents, covering initial payment on "The Lowing Herd," remainder on receipt of last instalment. That's all. Kew!

(Mr. Ragland goes out.)

(Four hours later. Enter Blatch, Sweezy, and Mr. Ragland. A moment later, Miss Hennepin.)

Mr. Ragland: That conference, Miss Hennepin! The March cover. Mr. Frisker here?

Miss Hennepin: Mr. Frisker's on the phone, Mr. Ragland.

Mr. Ragland (into phone): Hello? That you, Frisker? Ragland speaking. Matter of that March cover. You can't come over? Oh, I see. Well, we've been thinking of having some variation. For instance,—how about a girl's head, hands up to her head. Hat's blown off. March wind blowing,—see—ha! ha! Rabbit down in foreground. "March Hare," see? "March Hair!" See? Ha! ha! Whaddya think of that? Bine! O. K. Right, Frisker. Let us have it Monday. Right. O. K. O. K. Right, Frisker. Yeah, a-a-all right. O. K., Frisker. . . . Well, that fixes that. Let's see, Blatch,—anything important to see me about?

Mr. Blatch: Well, it seems to me, Sir, we need some sizzling leading article for May. Something Big, I mean. I've an idea. Big Prohibition Provocative article. "Wet or Dry!" Symposium. All Big Bugs. You know the kind of thing. Portraits. Swash lettering. Comic drawings by Fiddleditch.

Mr. Ragland: Listens good. What say, Sweezy?

Mr. Sweezy: Good idea.

Mr. Ragland: Put it through, Blatch. Send wires. Send cables. Spare no expense. Feature stuff. Put it over Big. That all?

Miss Hennepin: There are several gentlemen in the reception room waiting to see one of the editors, sir.

Mr. Ragland: Gentlemen? Who are they?

Miss Hennepin: One's Mr. Inverton, who wrote "Bees in Amber!"

Mr. Ragland: (laughing loudly) "Bees in Amber!" Why it never sold over four thousand! Who else?

Miss Hennepin: There's a poet, and—and a college professor—

Mr. Ragland: Poets? College professors? What in time,—what do they think this is! This is a Big Magazine. Do they realize that this is a Big Magazine? No, no, of course not, Miss Hennepin. Say, we're all in conference.

(Exit Miss Hennepin.)

Mr. Ragland: Well, boys. I'm off. Great cover idea, that for March. What? By the way, Sweezy, about Ouchison's serial; look it over when it comes up from the printer. Big. Great Stuff. But I haven't had time to read it yet. Get Frisker right on the job to illustrate it when he turns in that cover. Big three-quarter page drawings. Colors. That's a big thing—Ouchison. We must put it over Big. Well, ta-ta!

(Exit Mr. Ragland.)

Mr. Blatch: (sinking into his chair and fanning himself) Lord! It's been a big day, Sweezy. The Chief is certainly full of energy.

Mr. Sweezy: (yawning) Yeah, I'll say. Well, nothing to do till tomorrow. I got a tea date.

(Exit Mr. Sweezy)

(Reënter Miss Hennepin.)

Mr. Blatch: (with extreme languor) Get some cable forms, Miss Hennepin. I suppose I've got to send some darn cables. Send one King Alfonso, get his address in Spain. Take this. Your Royal Highness, *The Big Magazine* requests your views Prohibition one hundred dollars per word not less than two thousand words. Should deeply appreciate your coöperation in this international discussion. Kindly cable our expense—

Curtain

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