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## Books of Special Interest

### Personality

PROBLEMS OF PERSONALITY: STUDIES IN HONOR OF DR. MORTON PRINCE. New York: Harcourt, Brace & Co. 1925. \$6.

Reviewed by JOSEPH JASTROW  
University of Wisconsin

THIS collection of studies is issued as a tribute to Dr. Morton Prince, "pioneer in American psychopathology." It differs from the usual *Festschrift*, in that the contributors are not pupils but distinguished associates in his own country, in Canada, in England, in France, in Switzerland,—professors for the most part of psychology, psychiatry, and related branches. Some of these are disciples, and all have been aided in their professional undertakings by Dr. Prince's exposition of the nature of personality and the mechanisms of behavior in the more obscure forms of psychic disorder. With this field of research firmly established, one is apt to forget that in the formative days it took courage as well as original insight to launch the movement amid the distrust of colleagues. Dr. Prince's work is thus worthily recognized, and the recognition carries with it a high regard for an unusually forceful and gracious personality,—a tribute to Morton Prince the man, as well as the psychopathologist.

Dr. A. A. Roback in arranging the volume has performed a creditable service. He calls attention to the fact that Dr. Prince has ever shaped his conclusions with reference to the accredited body of psychological principles, avoiding extremes while reaching an original position derived from clinical interpretation. Though not a Freudian, he is hospitable to the more assimilable views of that school; and ardent Freudians appear among the contributors. This reference to the divergent trends that characterize present-day psychopathology will forestall any expectation of unity in approach or content. It is a busy if somewhat chaotic field of inquiry and peculiarly dependent upon the personal interests and temper of the researchers. The papers are divided into general studies; those dominantly psychological; those specifically in psychopathology; the psycho-analytic group (pro and con); and a miscellaneous group including aesthetics, neurology, and problems in social and anthropological psychology: in all a wide range from the thralldom of catch-phrases, to bad thinking in medicine, to witchcraft, to the neurotic evidence in Shakespeare's signatures, to the emotions in extreme danger, to conflict in art, and the usual themes of the subconscious, dreams, psychological types, and the several Freudian mechanisms. Yet the unity of title is justified.

As it is plainly impracticable to indicate in any brief compass the nature of the conclusions which one and another of the active workers in this field presents, the reviewer must be content to indicate some of the significant trends in this notable symposium, in which the members of a guild come together not to share a common menu, but to offer for consideration a ripe product of individual achievement. A common conviction is statable in the view that the issues of mental disorder afford a definite insight into the nature of personality and its liabilities in the normal as well as the abnormal setting. The psychopathic product is but the exaggeration, the terminal stage in full fruition, of tendencies that go to make up the composite personalities of ordinary and, still more so, of superordinary individuals. The psychopathic analysts disclose not only components of personality whose meaning is likely to be overlooked in the pale rendering of the neutrally normal, but indicate further that the mechanisms of motives and the interplay of processes, which direct the every-day traffic along mental highways and byways, must likewise find their clue in their more pronounced and irregular expressions of the abnormal.

Abnormal and social psychology have this in common—and they are associated in the Journal which Dr. Prince edits—that they must consider the total individual in his dynamic relations, interpreting his behavior in its totality, with motives and deep lying responses as the central consideration. They cannot focus, as may more academic aspects of psychology, upon isolated processes and the formal results of analyses. The neurotic expresses a way of living, or a way out of the besetting perplexities of

life; still more intimately he reveals a way of feeling and thinking, but ever with that self-reference that compels the formulation of type-forms of personality-response, conforming to the sorts and conditions of men in nature's scheme. The nervous system contains the cipher of personality, and the neurologist with a psychological gift must eventually furnish the clue to its meaning. Tentative and hypothetical solutions are warranted if not too narrowly conceived; and close-up studies of the effects registered, and partial glimpses of mechanisms in operation are essential contributions, such as this composite volume affords. All this proceeds to and through concepts, which mark the irregular milestones of progress. In this enterprise, distinctive of the modern rôle of psychology—the new psychology,—American thought has a creditable share, and particularly in the overlapping field of psychiatry and psychology, of which Dr. Prince is a distinguished representative.

There is an increasing purpose noticeable running through technical and popular treatises alike,—a conviction that in the counsels of the future, wherever an intimate knowledge of human personality is involved, the lessons of psychopathology will be listened to. The attention will be respectful in so far as the representatives of the movement are not extremists, who in turn make way for the extravagances of popular charlatans, but responsible exponents of the type of Dr. Morton Prince and his associates who thus do him honor.

### Composition

HOW TO DESCRIBE AND NARRATE VISUALLY. By L. A. SHERMAN. New York: George H. Doran. 1925.

Reviewed by HARRY H. CLARK  
Middlebury College

IN the host of composition handbooks garnering the dry husks of grammatical and external forms it is a rare delight to find one which is psychological, scientific, and soundly inspiring. For as George Henry Lewes once remarked, if "Art is a production, a creation of the mind of man, the real way to set about its examination must be an examination of those laws of mind from whence it proceeds." Professor Sherman has seen the bed-rock importance of naturalness, concreteness, and sense-images; by inspiring the student to observe thoughtfully, by an analysis of the laws of mind, and by an inductive study of the principles by which the enduring masters of description and narration have been governed, he has striven to point the pathway to that saving trinity. Each chapter discusses the various principles involved, is inlaid with bountiful illustrative quotations, and is concluded by suggestive exercises for the student.

If Conrad was right in saying that "all art must appeal primarily to the senses," then Professor Sherman is perfectly logical in seeking to develop the writer's senses, his powers of observation and feeling. Then, regarding words as the artist's symbols, it is an easy step to fit the perfect word to each observation or impression. A long stride is thus taken toward developing a strong style, for, whatever else may be demanded, a style must be flexible, bending to the subject and following every shade of meaning, every wave of sensation. Taught in this way, composition is seen to dovetail with life, its problems become attractively concrete, and it becomes the natural means of acquiring knowledge of life and human nature.

Unlike many novel theories, this one of Professor Sherman's cannot be brushed aside as being innocent of foundation. It is solidly supported by the incontestable facts of literary history. If we imagine a curve fluctuating throughout history between interest in the concrete and interest in the abstract, it is impressive to notice that the three great periods of literary eminence in England—the Ages of Chaucer, of Shakespeare, and of Wordsworth—coincide with the periods when our imaginary curve touches interest in the concrete; conversely, the three alternate barren periods—1500, 1700, and 1900—coincide with periods when the curve falls to interest in the abstract. For like the hero of the ancient fable, literature draws its abiding strength from Mother Earth, and when the contact is broken literature withers and dies. Here at last we have a book, based upon a theory which history has verified, surveying territory hitherto without chart or signpost in a scientific and inductive fashion.



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### Imported Sin

- THE OVERBURY MYSTERY. By His Honor JUDGE EDWARD ABBOTT PARRY. New York: Charles Scribners Sons. 1925. \$5.
- THE CANNING WONDER. By ARTHUR MACHEN. New York: Alfred A. Knopf. 1926. \$3.50.
- MURDER, PIRACY, AND TREASON; a Selection of Notable English Trials. By RAYMOND POSTGATE. Boston: Houghton Mifflin Co. 1925. \$2.50.
- THE ROGUES' BOOKSHELF: Volume I; The Pleasant History of Lazarillo de Tormes. With a general introduction to the Bookshelf by CARL VAN DOREN. New York: Greenberg. 1926. \$2.
- THE NEWGATE CALENDAR. Introduction by HENRY SAVAGE. Hartford, Conn.: Edwin Valentine Mitchell. 1926. \$3.50.
- THE BOOK OF GALLANT VAGABONDS. By HENRY BESTON. New York: George H. Doran Co. 1925. \$3.
- THE BOOK OF THE ROGUE. Edited by JOSEPH LEWIS FRENCH. New York: Boni & Liveright. 1926. \$3.
- THE BENCH AND THE DOCK. By CHARLES KINGSTON. New York: Brentano's. 1925. \$3.50.
- A GALLERY OF ROGUES. By CHARLES KINGSTON. New York: Frederick A. Stokes Co. 1925. \$3.50.
- CROOKS: Confessions. By NETLEY LUCAS. New York: George H. Doran Co. 1926. \$3.50.
- THE LIBRARY OF CRIME: Unsolved Murder Mysteries. By CHARLES E. PEARCE. Famous Crimes and Criminals. By C. L. McCLUER STEVENS. Famous Judges and Famous Trials. By CHARLES KINGSTON. New York: Frederick A. Stokes Co. 1926. \$2.50 per volume.

Reviewed by EDMUND L. PEARSON

HERE are thirteen books, each with an American imprint. Looking at them makes me imagine that, in the council rooms of American publishing houses, dialogues like this have been going on:

"Look here! We ought to publish something about crime: everybody's doing it."

"About what?"

"Crime."

"Spell it."

"Oh, you know,—murder and robbery, rascals and rogues and pirates."

"Is that what you want? Well, we can do that. There are two ways: we can get somebody to compile an anthology from the old books, from English and French sources. Or we can import a book by an Englishman."

"Nothing else?"

"Absolutely nothing. We don't have any crime in America."

This, it has seemed to me, is the sober judgment of American publishers, as reflected by their works. Almost it converted me into accepting the staggering opinion I once heard expressed by one of two Englishwomen who were managing a small book shop in New York.

"You know," said one of them, "you don't have any murders in the States, do you? None that I ever hear of, at all events."

All that I could do was to make a faint sound in my throat, to indicate that of all strange criticism of my country, this was the wildest. Perhaps, however, they ignored our newspapers and read only our books. And during this season, if they had passed by the solitary exception among our books, Walter Noble Burns's original and vigorous "Saga of Billy the Kid," it would be easy for them to think that we have to import all our sinfulness, especially our homicide in the pages of English books.

In the list printed above, an American anthologist, Mr. French, makes a well chosen selection, chiefly from English or French writers, in his "The Book of the Rogue." Only one American rogue squeaks in: Slade the outlaw. Another American writer, Mr. Van Doren, writes the introduction of the first volume in an attractive series, "The Rogues' Bookshelf." In all the thirteen volumes, however, the name of only one American appears, as the original author of a volume; this is Mr. Henry Beston. And here it is noticeable that he is not dealing with criminals nor rogues, merely with "vagabonds." Some of them are highly respectable persons, like Trelawney, the friend of Shelley, and the book is not altogether at home among these biographies of the criminous.

The attitude of the American publisher toward crime is, however, changing. While he denies, for the most part, that we grow anything of the kind in America, he no longer thinks it necessary to make it clear that his position about it is the same as President Coolidge's pastor's toward sin. He does not always and invariably feel that books on this subject ought to be badly bound, and poorly printed on bad paper. Indeed, the Messrs. Scribner, Houghton Mifflin, Boni & Liveright, Mr. Knopf, Mr. Greenberg, and Mr. Edwin Valentine Mitchell, by these presents, deem it possible to put out books physically well made, with no apparent fear that some one will accuse them of showing an approval of the crimes described therein. One ancient convention is being upset.

Judge Parry, author of "The Overbury Mystery," is one of the conscientious writers on the subject of crime. The others, in England, are Mr. Machen, whose magazine articles on famous murders may yet be collected, Mr. William Roughhead, and Sir John Hall. Miss Tennyson Jesse shows no sign of writing another book on murder; she has one good volume to her credit. Mr. William Bolitho's first plunge into this red sea has been long awaited, and should be interesting. In the present book, Judge Parry describes the great historical mystery of the death, in the Tower, of Sir Thomas Overbury. It is a colored pageant of crime and intrigue, involving the highest, like King James I, and the lowest, like apothecaries' boys and magicians. The same story was much more briefly, and perhaps a little less sentimentally, told in "The Fatal Countess," the title essay of Mr. William Roughhead's book. But there is much good reading in Judge Parry's work.

Arthur Machen, in "The Canning Wonder" tells again the often told riddle of Elizabeth Canning, who fooled Fielding the novelist, but does not fool her present historian. Elizabeth was the spiritual ancestress of all the girls who nowadays are whisked away in big, gray motor-cars, and turn up later with a sad tale of abduction and imprisonment by bad, bad men. There is no murder in the story, although there was nearly the judicial murder of a poor old woman around whom the Canning girl wove her net of lies. Mr. Machen has extended his tale a bit, but he gives a fine picture of old inns, and of wayside life in the eighteenth century. I wonder does any memory of Elizabeth Canning linger in Wethersfield, Connecticut,—for this English girl finally died in the same American town in which Gerald Chapman recently expiated his crime.

There is a good selection of English and American trials. Some very old and a few rather recent, in Mr. Postgate's "Murder, Piracy, and Treason," but the book has no notable bite. In the series, "The Rogues' Bookshelf," for which many volumes are planned, the lover of the picaresque romance and biography will find all that he could wish. Mr. Edwin Valentine Mitchell presents a mere fraction of the Newgate Calendar in his handsome one volume edition. The illustrations are great additions. Those who are devoted to that chronicle will long for the fuller version in a four volume edition recently published. Who reads the Newgate Calendar? Booksellers love to talk about it, and press expensive editions upon their customers. A collector of books on crime is jeered out of court unless he owns it. It is a pleasing curiosity; I am glad to own this new edition, and one of the older ones as well. But, as a matter of enjoyment, I would rather read one volume of the current "Notable British Trials Series" than all the Newgate Calendars between here and Tyburn Hill. In books on crime, I am all for the moderns.

Mr. Beston's "Gallant Vagabonds" are to be commended, but not for those seeking tales of bloodshed. These are cheerful essays upon little-known wanderers like Ledyard, the American traveler; Belzoni, the explorer; Edward John Trelawney, and Arthur Rimbaud. Mr. French, to make his "Books of the Rogue," draws upon such writers as Stevenson, Dumas, Charles Wibley, Thackeray, and Oscar Wilde. It is a good rally.

Netley Lucas's "Crooks: Confessions" is for people who like the tabloid newspapers put between book-covers. It has no overwhelming suggestion of genuineness about it; but if you can thrill to such headings as "Secret Orgies of London's Haute Monde," and hope that you are going to be shocked, the book is clearly indicated. Toward the end of the list the name of Mr. Charles Kingston figures three times. Three books are about Mr. Kingston's spring crop; he

writes early and often, and this is a pity, for he can write well. In one of these books, "Famous Judges," there is an excellent story of the murder of the Rev. Mr. Huelin. But his work is hasty and often confused; I do not know whether it is hurriedly compiled from the pages of some London ha'penny evening paper, but it leaves that impression. In the two separate volumes by Mr. Kingston, and in the three volumes of "The Library of Crime," there are readable pages lost in a tangle of inconsequential anecdotes. "The Library of Crime" consists of books published before, both at home and here. They are not well made books; even their second rate material deserved something better than this dress.

Some of these books by Mr. Kingston, and his associates, Mr. Stevens and Mr. Pearce, have re-appeared in various editions in both England and America. "Famous Crimes and Criminals" and "Unsolved Murder Mysteries" were both mentioned in an article in *The Saturday Review*, written by me, as long ago as October 11, 1924. Both of them devote a number of pages to American crimes.

### H. D.'s Poems

POEMS OF PURSUIT. The Collected Poems of H. D. New York: Boni & Liveright. 1925. \$2.50.

Reviewed by LOLA RIDGE

In these poems I feel a consciousness strong and pagan, and in the modern sense, intensely aware. Their continuity implies a concentration, almost a consecration, of purpose that gives them the quality of a single song. Each is illumined as by a fine ray like a searchlight that lingers for a moment and passes on as though ever straining for a further objective. It is a pursuit in which the sharpness of desire permits of no relaxation. Always there is that stark intensity of the moment before attainment. And in this H.D. is curiously un-Greek. Luminous and hard as marble her clear songs hold none of that complacency that is the result of an achieved perfection such as we find in Greek art. They have not the sated serenity of the Greek models that have so obviously inspired this poet and helped model the delicate contours of her thought. That she has been so influenced cannot be solely due to the chance impetus given by early study and reading. It is rather that the record of Greek genius—that perhaps more than that of any people—attained its aesthetic goal—remains both a stimulus and a reassurance.

"Beautiful lines" abound. Yet it is not possible to convey anything of H.D.'s high aesthetic quality by direct quotation. Her work is not so much stripped of as innocent of ornament—who goes alone to the bath wears no rose-colored veils. Color there is in plenty. It is never painted on but in the very fibre of things, in its place like blood. Her poems seem to shine from within as with a white lustre, but she never snares light upon a bit of glass and holds it up to dazzle other eyes. There is little in her poetry to suggest that she ever thought of a possible audience. Here is beauty, white and slim and beaded only with the salt foam, a beauty as unmarred by self-consciousness as that of a naked boy moving along the edges of the sea.

H. D. has transmitted her own living essence into the old gods on whose names she calls and whom she placates with offerings sharp and fresh of her own salt life. She brings gifts to a Palamon who will look with her own intent eyes on "this strange creature like a weed." Her range is narrow in that she takes no cognizance of horizons or of the mass movements of humanity. Yet she knows love—its cruelties and its unbelievable treacheries. Pain has hardened to a rounded beauty in her strong thin hands that may quiver but never slacken and lose their hold.

It has been said that her poems are not related to her age, but only superficially is this true. In the profoundest sense they are related to this and to every age, as deep-growing sea flowers are related to the sea though not to the exterior phenomena that agitate its surface. Her lines like the marsh grass she loves have an invincible and bladed life. There is restraint but no stiffness, H.D. moves swiftly in a continuous and balanced flight. When she alights it is as a bird does, lightly, curiously, soon to arise again, leaving only the faintest claw-print in the sea salt on some bare rock. Like her own violet

your grasp is frail  
on the edge of the sandhill  
but you catch the light—  
frost a star edges with its fire.

I think she is for time.

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