

Miscellaneous

TEN IN WOMEN'S GUISE. By O. P. GILBERT. Translated from the French by Robert B. Douglas. Brentano. 1926. \$3.50.

Of these cases of men who disguised themselves as women, the Chevalier d'Eon, much the most of a story, and the story is been frequently told. This book gives us three cases in *extenso*, Abbé de Choisy, Chevalier d'Eon, and Jenny de Savalette de Lange.

FIFTY FAVORITE OPERAS. By PAUL ENGLAND. Harpers. 1926. \$5.

The minute we picked up this book, prejudice No. 1 remarked bitterly: "I'll bet it includes 'Traviata.'"

"Naturally, and 'Martha,'" added the more cynical Prejudice No. 2; and with that their numerous brothers and sisters joined in with all sorts of complaints about giving any more attention to such things as "Thais," "Trovatore," "Rigoletto," "Donambula," and (the most vindictive of all hissed), "Lucia."

Such books as "Fifty Favorite Operas" are decidedly not written for people whose usual aversions and antipathies are already established. They are, however, very useful to those who are just getting their bearings in the great realm of music, and who have not yet learned that one's education cannot be completed without getting acquainted with things which, later on, one will strive studiously to avoid.

Mr. England performed his task thoroughly and intelligently (even if he did take too many idiotic libretti seriously), and he is musically erudite without, as it were, rubbing it in. In writing of "favorite" operas he was naturally forced to consider things that are hopelessly old-fashioned, but on the other hand he has given plenty of space to masterpieces that overcome the inconstancies of time, and to modern operas that, so far as we can judge, stand a good chance of survival.

The historical summary is a valuable feature of the work, and by way of illustration there are photographic reproductions of famous singers in familiar rôles. Olin's little prefatory essay on "How to listen to Grand Opera" is understanding and pertinent. The publishers gave the volume a handsome format.

THE SPIRIT OF MUSIC. By EDWARD DICKINSON. Scribners. 1925. \$2.

In this unassuming little book Professor Dickinson has attacked a subject of intense difficulty: for it is not the flesh and bone, the substance and structure of music which has undertaken to discuss, but that most tangible spirit at the heart of it; and the subject is difficult for writers of the present day because it admits of no irony, delight of essayists in this twentieth century. For irony Professor Dickinson substitutes a unfashionable if indispensable trait,—enthusiasm; the enthusiasm born of many years' triumphant teaching of the history of music. Indications of these fruitful years appear constantly in the book with its wealth of incident, quotation and allusion, its broad tolerance of diverse types of music, its difficulties of teaching "appreciation" apart from the knowledge of form and story are analyzed and constructive suggestions are conspicuously present. In a chapter on "Creative Expression in Playing and Singing" so keen and clear an understanding of the situation of the musical performer is displayed that it should be required as daily reading of many musicians and will voluntarily be read and reread with joy by many others. The discussion of technique and expression is of the highest value, not because it presents novel views but because it forcefully restates the position that in music an interpretative artist worthy of the name, though he works with the creations of others, is himself essentially creative, giving new life to works which have been slumbering, making the intangible things vividly real at the moment of re-creation, evoking them out of silence and vanishing into it again. This position strangely enough has needed re-stating in our mechanical age. That inventor, one of the greatest the world has ever seen, who recently declared that he would rather hear mechanically-produced music than any produced through human agency, has missed so much of the meaning of music that he might well be dubbed anti-musical.

In this same chapter Professor Dickinson cleverly steers a middle course between the lack of moralistic art on one hand and the whirlpool of art for art's sake on the other. He is grateful for these distinctions, and others. One is grateful for the entire book with its sane, optimistic outlook. We suspect

that to some sturdy, emancipated souls this optimism may indicate a terrible tender-mindedness on the author's part: to others who are not so shocked by optimism, it will appear to have the rare quality of wisdom. And here the reader might possibly consult the Book of Proverbs.

GERMANY'S INDUSTRIAL REVIVAL.

By SIR PHILIP DAWSON. Macmillan. 1926.

Out of fifty-five years of intimate acquaintance with Germany, Sir Philip Dawson has drawn the knowledge which makes his study of post-war Germany valuable. Articles in one American and two English journals form the ground-work for the book, but continuity has not been sacrificed to convenience. Perhaps the best immediate credential for the material presented is the author's post-war activity. Membership in the Disposals Board took him frequently to Germany between 1919 and 1922. In the latter year he studied the then precarious conditions of German industry under remarkably favorable conditions with the Hon. Secretary of the Industrial Group in the House of Commons. Since then he has made it his business to gather and digest all available data on the phenomena of the revival. It must be said that the result is impressive, so impressive in its marshalling of fact and statistics that only one as well equipped as Sir Philip could adequately criticize it, and there are not many such.

As might be expected from an interested expert in an England which is studying her industrial future as never before, the author is finally interested in the revived Germany as a competitor in world markets. The sign-posts point toward combination between big and important concerns; and clearly a little of the speculative enterprise of German banks might profitably be borrowed by the very conservative English ones. The unpleasant pill to be swallowed is that during the period of inflation Germany wiped off a great deal of debt and concentrated on equipping her industries with such tangible things as the most up-to-date equipment—she even got rid of pre-war railway equipment in reparations and kept her workers employed in the manufacture of new replacements. The picture is very completely drawn and the reader is brought face to face with the problems of hours and wages; horizontal and vertical trusts; mass production; tariff; banking, governmental, and trading coöperation with industry; indeed all the perplexities which make the lot of the British industrialist so unlike the complacent ease of fifty years ago.

THE BOOK OF TEA. By Okakura-Kakuzo. Duffield. \$1.50.

MINUTES OF THE ALBANY COMMITTEE OF CORRESPONDENCE, 1775-1778. MINUTES OF THE SCHENECTADY COMMITTEE, 1775-1779. Vol. II. Edited by Alexander C. Flick. Albany. University of the State of New York.

SOLVING THE FARM RIDDLE. By Edward Jerome Dies. Covici. \$1.50.

ARBITRATION AND BUSINESS ETHICS. By Clarence F. Birdseye. Appleton. \$2.50.

CAUSES AND THEIR CHAMPIONS. By M. A. De Wolfe Howe. Little, Brown. \$4 net.

CARAVANS OF COMMERCE. By Isaac F. Marcosson. Harpers. \$3.

LENZ ON BRIDGE. By Sidney S. Lenz. Simon & Schuster. \$2.50.

MURDER FOR PROFIT. By William Bolitho. Harpers. \$2.50.

TOM-TOM. By John W. Vandercook. Harpers.

THE QUEST OF THE PERFECT BOOK. By William Dana Orcutt. Little, Brown. \$5 net.

THE COWBOY AND HIS INTERPRETERS. By Douglas Branch. Appleton. \$2.50.

PROHIBITION AT ITS WORST. By Irving Fisher. Macmillan. \$1.75.

DON JUAN. By JAMES ELROY FLECKER. Knopf. 1925. \$2.

Seemingly, the modern passion to possess every phrase of a poet, regardless of the mercy due him, led Mrs. Flecker to publish this, the first play of her husband. Perhaps she is right; perhaps we are sufficiently wise to forgive the stumblings of gifted youths, especially when we know, from their later productions, of what they are capable. Certainly, few will deny that "Don Juan" has many elements of interest; and just as certainly few will be so rash as to herald it as an unappreciated masterpiece. Dramatically its defects are so numerous and so obvious that only a cataloger would have the energy to attack them; poetically it sometimes approaches absurdity, as in the lines of the first act,

*My name is Owen Jones,
And I'm tired of sitting on these stones.*

In spite, however, of its faults, it vibrates at times so earnestly with the thoughts of a young enthusiast for ideals, and then again discloses with such high fervor the

(Continued on next page)

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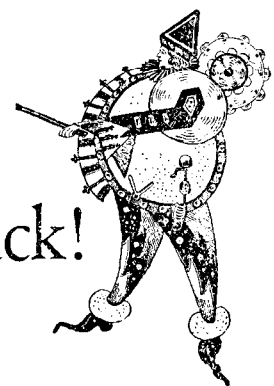
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The New Books Poetry

(Continued from preceding page)

collapse, the utter desolation of the idealist's purpose, that even the most hardened critic must be impressed. Thus, we find in the preface that both Mr. Shaw and Herbert French were interested in a play so spirited, though neither of them thought it capable of being produced.

Flecker hoped to imitate the vastness of "Faust," but his equipment and his humanity, in the broad sense, were at the time inadequate. The marvel is that he occasionally came so close to a great thing, and this too when no one of his characters bears the stamp of actuality. "Hassan" was more suited to his powers, and in it he accomplished his purpose; the scope of "Don Juan" forced defeat upon him even before he had begun.

THE HALT IN THE GARDEN. By ROBERT HILLYER. London: Elkin Matthews.

Robert Hillyer is an exotic in contemporary American literature. He inherits the classical traditions of Santayana and George Cabot Lodge, without being in any sense an imitator of them. His fondness for the Elizabethan lyric has endowed him with a lyrical touch which neither of them possessed; and modern sophistication has added more than a touch of whimsy, of quiet humor, which annuls their stark seriousness. Yet this, in turn, but balances his sense of the deeper motivation of life.

Hillyer is wholly modern in his attitude, unless "modernity" necessarily implies jazzy emotion and eccentric technique. Our forefathers took both their virtues and their vices rather pompously; the solemn truisms of Tennyson and Longfellow and the equally emphatic untruths of Swinburne and Wilde seem a bit absurd in this century. Poetry may still include or even be based on ethics, but the ethics must be tempered with tolerance and even *insouciance*.

Now proportion and urbanity are the essentials in Hillyer's philosophy. He has discarded the romantic intensity and contemporary introspection together; indeed, his work everywhere avoids the excessive. Yet his sense of the ultimate fitness of things has been sufficient to induce Arthur Machen, apostle of ecstasy, to write an Introduction to Hillyer's latest book, "The Halt in the Garden."

Technically, Hillyer's work has always been notable. His first volume, "Sonnets and Other Lyrics," was thought worth issuing by the Harvard Press. "Alchemy" and "Carmus," two long works, are developments from classical form, rather than

adherence to them. One long section of the former, for example, may be called an extended sonnet; another from the latter is in Anglo-Saxon rhythms adapted to modern needs. Yet his diction is never tortuous; it is always neat and often memorable.

"The Halt in the Garden" lays less stress on technical devices, and is more rightly concerned with the subject-matter. Over-emphasis on technique is at once the virtue and the curse of youth, and the poet who discovers that he has something to say soon learns the art of concealing the labor.

This book contains Hillyer's widely-quoted "Mool," in which the old age of a cow is treated successfully with mingled humor and pathos. Better yet are the lament of an Egyptian slave-girl, the magnificent "Buddha," and the title-poem, which attempts to correlate pagan philosophy with the teachings of the two Testaments, personified as Moses and Jesus. The speaker is, however, the garrulous old keeper in the Garden of the Hesperides. These poems are probably the best in a slim, well-selected volume.

The weakest portion of the book lies in a group of some dozen sonnets which, though never bad, seem to be of earlier workmanship. The thought here tends often to prettiness; the diction slips now and then into banality. However, most of them fade quickly from the memory (though some, like the eleventh, are quite charming).

One lays the book down with a sense of quiet refreshment both in thought and image. The moods and the scenes have been pleasantly varied; a nocturne, an arabesque, and idea recur. There has been no strain, no affectation; yet the effect is gentle, polished, undeniable. The tongue finds itself repeating well-turned lines, which somehow have been memorized already.

THE BOOK OF BRALEY HEAD VERSE. Edited by J. B. Priestley. Dodd, Mead. \$2.

THE SELECTED POEMS OF ARTHUR DAVISON FICKE. Doran.

THE LOVE OF MYERLINE AND KONALLIS. By Richard Aldington. Covici.

THE LABURNUM BRANCH. By Naomi Mitchison. Harcourt, Brace.

WILD PLUM. By Orrick Johns. Macmillan. \$1.25.

THE SEA AND THE DUNES. By Harry Kemp. Brentanos. \$2.

POETRY OF THE NINETIES. By C. E. Andrews and M. O. Percival. Harcourt, Brace. \$2.

VENUS AND ANCHISES. By Phineas Fletcher. Edited by Ethel Seaton. Oxford University Press. \$3.50.

MORE SONGS FROM LEINSTER. By W. M. Letts. Dutton.

COLLECTED POEMS. By A. E. Macmillan. \$3.75.

SELECTED POEMS OF CARL SANDBURG. Edited by Rebecca West. Harcourt, Brace. \$2.

FLYING FISH. By Grace Hazard Conkling. Knopf.

THE INNER HARBOR. By Wilbert Snow. Harcourt, Brace. \$1.75.

OUT OF THE WILDERNESS. By Wilson MacDonald. Scribners. \$2.

TYPES OF POETRY. By Jacob Zeitlin and Clarissa Rinaker. Macmillan. \$5.

SAPPHO: THE POEMS AND FRAGMENTS. Translated by C. R. Haines. (Broadway, New York Translations.) Dutton. \$5.

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Science

THE THEORY OF THE GENE. By THOMAS HUNT MORGAN. New Haven. Yale University Press. 1926. \$4.

No more important additions to our knowledge of heredity have been made since the time of Gregor Mendel than those of Morgan and his students who have been studying during the past fifteen years the heredity of the fruit fly, *Drosophila*. By this work, the biologist today knows more about the heredity of this species than of any other and has reached conclusions that would have been quite impossible with another experimental animal that presented fewer advantages to the experimenter.

Mendel, it will be recalled, formulated two laws which form the basis of the science of genetics today. First, that when two individuals like peas are crossed, differing with respect to a pair of contrasted characters, like color or height, their hybrid offspring produce two different kinds of sex cells with respect to the contrasted characters, identical with the two kinds that united to form the hybrid. That is, the germ cells, at least so far as the contrasted characters are concerned, are not polluted by their intimate relations in the fertilized egg. The second principle of Mendel is that several pairs of contrasted characters are handed on quite independently of each other. Thus, when tall yellow peas were crossed with dwarf green ones, the grandchildren appeared of four kinds, tall yellow, tall green, dwarf yellow, and dwarf green in such proportions as would obtain if the sex cells bearing these four groups of characters were produced in equal numbers.

Morgan's own work which forms the bulk of the present volume, in general supplements the work of Mendel, but has made some alterations necessary in his general principles, for although the purity of the germ cells of hybrids is as firmly established as ever, Morgan's work has shown that there is not always the independence in heredity of two or more pairs of contrasted characters which Mendel found in the edible pea. On the contrary, among the four hundred new characters different from those of the ordinary wild stock of fruit flies which have appeared in Morgan's cultures, there are evidently four groups of characters which exhibit a tendency to be inherited together. This is known as linkage. In regard to certain pairs of contrasted characters there is complete linkage in the male, but in the female and in the great bulk of characters there is incomplete linkage. The percentage of linkages is definite for different pairs of characters and from these ratios, it has been possible to locate the hereditary units on the chromosomes of the germ cells. At least, it is possible to say that the occurrence of "crossing over," or failure of linkage, is explained on the assumption of certain positions of the genes on the chromosomes.

Briefly, the theory of the gene can be stated as follows: the characters of the individual are referable to paired elements (genes) in the germinal material that are held together in a definite number of linkage groups; only one set of each of these groups is present in each germ cell. The members belonging to different linkage groups assort independently but between the elements of a single linkage group there is at times an orderly interchange. Furthermore, the frequencies of these interchanges furnishes evidence of the linear arrangement of the elements in each linkage group and of the relative position of the elements with respect to each other.

These principles "enable us to handle problems of genetics on a strictly numerical basis and allow us to predict with a great deal of precision what will occur in any given situation."

It is quite impossible to give an adequate outline of the contents of the book at this time. The mechanism of heredity, the relation of the genes to the chromosomes, the origin of mutants, the stability of the genes, and the relation of the genes to sex are among the subjects discussed.

Although much of the science of genetics is complicated and technical, Professor Morgan in this course of Silliman Lectures delivered at Yale in 1925 has succeeded in presenting a clear and authoritative account of the present state of our knowledge of this most important and fascinating field.

PSYCHOLOGICAL HEALING. By PIERRE JANET. New York: The Macmillan Company. 1925.

"Psychological Healing," by P. Janet, though featuring the author's own par-

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