

By the Author of *The Orphan Angel*



MR. HODGE and MR. HAZARD

ELINOR WYLIE'S NEW NOVEL

SOLDIER and poet, Byronic adventurer for liberty, Mr. Hazard returns in the spring of 1833 to a changed England. Present at Missolonghi, wounded on Parnassus, scarred in body and somewhat in soul, he can scarce drag his fevered bones. Even so, the hardships of the field were less arduous than are now the officious kindness of friends, the curiosity of London coteries. Incontinently he flees, to find himself in an idyllic countryside by the Thames, and in the midst of unpremeditated romance. Beguiled by the chaste ethereal charm of Allegra and Penserosa—or is it by the more enamelled perfections of Lady Clara Hunting, mother of them both?—his fretted spirit forgets its rancors while his body is forgetting its wounds.

But now there rumbles upon this decorous scene the figure of Mr. Hodge, ready for any spiritual violence that will serve his own ends. And thereupon is enacted again the eternal conflict of poet and worldling, of romance and expediency—with the outcome as it has been from the days of Esau.

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Points of View

A Critical Attitude

To the Editor of *The Saturday Review*:
SIR:

There is something of Dostoevsky's "Myshkin" in Mr. Chauncey B. Tinker's critical attitude toward Ludwig Lewisohn's recent opus, "Cities and Men." This vermillion offering was reviewed for the *Saturday Review of Literature* for February 18, 1928, and the sheer delight in heaping rubicund epigrams with poignant gusto seems to be all of Mr. Tinker's. The florid critic from Yale has a pet desire to be a literary Robespierre, and there is hardly a doubt but that the belated idiosyncrasy attacked him during his sitting with "Cities and Men."

But Mr. Tinker is not provincial in his petulant verbal gestures. There seems to be a national tendency among modern critics to diagnose absurdly the efforts of Mr. Lewisohn. And this proclivity has even gone further, judging from rumors, and has festered in the ateliers of the critics, very much like a hoof and mouth pandemic. Should Mr. Lewisohn fortuitously dip his pen in red wine, he is accused of founding a new movement to overthrow tradition. He has but to consume a second helping of prune cake to be classified among the Greek gourmands of old. And when he expires strains from Stravinsky, the former Ohio professor is automatically a lyricist of revolutionary tunes. That Mr. Lewisohn is a radical, communist, free-thinker, bolshevist, liberal, republican, and perhaps even a Sinn-Feiner, few critics will deny.

Returning once again to Mr. Lewisohn, there is hardly a doubt but that he is a writer and critic with a multitude of surprises and contrasts; a true son of literature, and a lover of the arts and humanity. It is true that he does not subordinate life to art. Mr. Lewisohn feels that life transcends everything else, and for this reason, tradition is doomed to a life of immortality and will eventually crumble and collapse in the vicissitudes that accompany the behavior of the cosmos. Thus, Mr. Lewisohn's syncope is a pernicious influence for the loyal literati who are forever cleaving to the cambium of tradition, and who are in reality biting at their own tails, like serpents. Mr. Tinker has prattled unto "harmartial"; he has missed the mark of Mr. Lewisohn's thought. He seemed to forget that all critics are prone to burst into frequent lapses of pure vagarizing jargon. And in this, Mr. Lewisohn hardly differs from his contemporaries, Mr. Mencken or Mr. Sinclair Lewis.

And if Mr. Tinker still insists upon building chimerical steps in the "ladder of liberalism"—that so-called whiskered climb to the culture of a literary Danton; and should that longing to hang Delacroix's enormous picture in his parlor still persist, then it would be advisable for him to wait until the crimson Trotsky becomes restless and cogitates proficely in his placid exile, and relents with some literary offerings for the rest of the world and Mr. Tinker to rapaciously devour.

And pray, what is a literary radical?
MAURICE E. CULBERG.

Chicago.

Immigration

To the Editor of *The Saturday Review*,
SIR:

Mr. John P. Gavit, in reviewing Dr. Panunzio's book "Immigration Crossroads" in your issue of January 28, charges our present immigration law with having "reduced our immigration to all but infinitesimal numbers." This appears to be a very misleading statement in view of the fact that the official figures show 294,314 immigrants in 1925 and 304,448 for the year 1926, to say nothing of the Lord knows how many illegal entries.

I am no whole-hearted defender of our present system, but to hold it responsible for shutting off immigration is to propagate an error that is already too widely spread.

GLENN E. HOOVER
Mills College, Calif.

Stung Again

To the Editor of *The Saturday Review*:
SIR:

I protest. One expects casual slips in proof-reading nowadays, but when one's copy is transmogrified into illiterate Choctaw, I confess it hurts. My review of Mr. de la Mare's "Told Again" was probably not a masterpiece; but, as written, it had some of the graces of grammar, and at least made recognizable sense. As printed, it was an insult to Mr. de la Mare, a blot

on your paper, and remains a thorn in my bosom. For nothing, alas, was correct in it but the name of its unfortunate author.

LEE WILSON DODD.

(Mr. Dodd's picturesque but not very legible handwriting is responsible for most of these errors, but a few of the worst the editors must be charged with.—The Editor.)

The New Books

Miscellaneous

(Continued from preceding page)

fashion; he has innumerable adventures, but they are not short story adventures. This book is, in fact, the life history of an otter told by one who has known and loved the whiskered breed too well to falsify their otter minds and put human glamour upon their otter ways. And yet it is a very beautiful book, a river back of a country exquisitely described below and above the wave; and it is a dramatic book, in which the otter hunt, seen from the otter world is as exciting as an airplane fight or the last act of a human melodrama. If there is criticism, it is only that the author is too faithful, too desirous of crowding in all otter experience. It is written, one might say, in otter language, but the strange and charming words are Devonshire terms that explain themselves, and have been well defended by the author against his English critics. One does not remember any American attempt in animal biography quite so loving, so convincing, and so well sustained. A good book, one would say, for a boy or girl, as well as for an adult, and likely to impart the charm of its style as well as the interest of otter life.

HISTORICAL TRIALS. By the late Sir John Macdonell. Oxford University Press. \$3.50.

PAMMY AND HIS FRIENDS. By Eleanor Troxell. Scribners. 60 cents.

NATIONAL TRAITS AND FAIRY LORE. By Anne Williams. Scribners. 80 cents.

THE YOUNG DECORATORS. By Nancy McGlelland. Harpers. \$2.50.

"It is a book some college presidents will condemn, and, no doubt, yearn for the good old days when the entire edition could have been heaped in the quadrangle and publicly burned. And possibly some Rotarians might be induced to help in the burning. And both will do it anyway, figuratively."—Topeka Capital.

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Portrait of Arthur Patrick Redfield, Ph.D., LL.D. whose satirical biography has been written by NELSON ANTRIM CRAWFORD

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By Captain B. H. LIDDELL HART

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Reader's Guide

CONDUCTED BY MAY LAMBERTON BECKER

Inquiries in regard to the selection of books and questions of like nature should be addressed to MRS. BECKER, c/o *The Saturday Review*.

J. L. W., Brooklyn, N. Y., asks for books giving a fairly comprehensive treatment of the orchestra as a whole, its instruments, repertoire, and history.

W. J. HENDERSON'S "The Orchestra and Orchestral Music" (Scribner) was first published nearly thirty years ago and nothing has since quite superseded it as a means whereby the intelligent attendant at orchestral concerts may get more enjoyment from his attendance. For polyphonic music, however direct its appeal to the ear, goes by way of that organ from brain to brain, composer's to listener's, and the more the latter knows about it the more he hears. The joys of recognition are never more sweetly realized than as one's information gradually increases. The instruments are introduced one by one in Arthur Elson's "Orchestral Instruments and Their Use" (Page) whose revised edition includes those added during this present century. Another smaller book that may be taken to concerts by a complete beginner finding his way about in the band, is "Orchestral Instruments and What They Do," by Daniel Gregory Mason (Gray), with pictures of them all.

O. E. W., Gambier, O., asks for the best books on the Symphonies of Beethoven.

THE most elaborate analyses are those in Edwin Evans's "Beethoven's Nine Symphonies Fully Described and Analyzed" (Reeves, 2 vols.): there are analytical charts of the movements. However, Groves's "Beethoven and His Nine Symphonies" (Gray) is probably the book most generally used; it was made from program notes of the Crystal Palace concerts, and gives historical data and information about famous performances as well as analyses. The essays of Hector Berlioz should be read, whatever book is used for study; they are in his "Critical Study of Beethoven's Nine Symphonies" (Scribner) with several other essays on Beethoven's compositions. In Romain Rolland's "Beethoven" (Holt) there are brief analyses by A. Eaglefield Hull of the symphonies as well as of the sonatas and quartettes, this is a deeply sympathetic study, whose seventh edition was brought out for the Centenary this past year. The German-reading concert-goer has Max Chop's "Ludwig van Beethoven's Symphonien" in the Reclam-Ausgabe, three little books in one, historically and musically developed.

To these books the student may add several with which the Centenary has lately enriched musical literature, in which the symphonies are part of the subject matter. These include several written for musicians that will, from the rich humanity of the subject and the interest attaching to any study of the processes of genius, hold the attention even of those who look at music very much from the outside. "Beethoven: His Spiritual Development," by J. W. Sullivan (Knopf), is one of these, and W. J. Turner's "Beethoven: The Search for Reality" (Doubleday-Doran), and Ernest Newman's study of musical psychology, "The Unconscious Beethoven" (Knopf). There are two recent biographies of high merit, Paul Bekker's "Beethoven," published in English by Dutton, and Harvey Grace's "Ludwig van Beethoven" (Harper), and he is one of the "Twelve Great Modernists" gathered by Lawrence Abbott in as many essays under this title (Doubleday), the list taking in Herodotus and St. Francis of Assisi, so the reader is not cramped by definition. A recent work places the sonatas in his musical and spiritual development so that it is almost a biography: this is William Behrend's "Ludwig van Beethoven's Pianoforte Sonatas" (Dutton).

I have named so many books because I never read a life of Beethoven that made me feel that I need never read another.

L. R. J. V., Jumeau, Alaska, has been looking for a book devoted solely to the history of the Spanish Inquisition; he would like two or three by writers "preferably with unbiased minds."

THE monumental work on this subject is Henry C. Lea's "History of the Inquisition of Spain" (Macmillan), in four volumes, part of a life-work that includes "A History of the Inquisition of the Middle Ages" (Macmillan, 3 vols.), and "The Inquisition in the Spanish Dependencies" (Macmillan), including the one in Peru from which the hero of "The Bridge of San Luis Rey" went back to Heaven "leaning upon a flame." This immense work

is not only scholarly—the documentation is precise and nothing short of colossal—but fascinating; I came upon it by way of the fourth volume in looking for material on the history of witchcraft, which this author shows to have been taken by the Inquisition in a singularly enlightened spirit, considering what happened to witches even later than that in other parts of the world. It is curiously thrilling, in reading Rey Strachey's new novel, "Shaken by the Wind" (Harcourt, Brace), in which the cults of our earlier days in the American backwoods are shown in action from the Shakers to the various types of perfectionists, to come upon Lea's mystics, the Alumbrados, the Molinos, the Begghards, and all the rest, springing up spontaneously in the Western wilderness under quite different names, under leaders who naively regarded themselves as favored by special personal revelations.

A recent and scholarly history is that of A. L. Maycock, "The Inquisition from its Establishment to the Great Schism" (Harper), with an introduction by Father Ronald Knox; Hilaire Belloc wrote the preface to Hoffman Nickerson's "The Inquisition: a Political and Military Study of Its Establishment" (Bale & Danielson). "Medieval Heresy and the Inquisition," by A. S. Turberville (Dutton), is not only valuable for its exposition of various types of belief of the medieval mind, but for a brief reading-course suggested in the appendix. One of its most famous cases is treated by Fitzmaurice-Kelly in "Fray Luis de Leon" (Oxford University Press) and in a beautiful book from the same press, "Luis de Leon: a study of the Spanish Renaissance," by Aubrey Bell. Rafael Sabatini has written a brief history of the Inquisition in his "Torquemada" (Houghton Mifflin).

C. M., Jersey City, N. J., asks if Victor Hugo's "Angelo" and "Mary Tudor" have been translated.

A COMPLETE Hugo was published by Estes and Lauriat in a limited edition, long since out of print. An English version of "Angelo," by Davidson, was produced on the British stage, and printed in "Cumberland's British Theatre," 1855, and there was another acting-edition by Lacy, first given in 1851; both versions were acted here. In the pamphlet edition of Rachel's plays printed here there was a version of "Angelo." "Mary Tudor" was given in English in this country about 1835, but I do not know if prompter's copies were printed.

E. D., McNary, Arizona, asks for books that classify the common rocks for school-children "who are always finding pretty stones in this glorified rock-pile that is Arizona and are anxious to find directions for making a collection."

"THE Field Book of Common Rocks and Minerals," by Frederic Brewster Loomis (Putnam), has 32 plates and many photographic illustrations; it slips easily into the pocket, and while not a book intended to tease children into a liking for geology, will prove a boon to a teacher who has specimens continually brought to her or who goes out herself with a hammer. It is "for identifying the rocks and minerals of the United States and interpreting their origins and meanings."

G. S., Niagara Falls, N. Y., asks for biographies of the Emperor Julian, Diderot, Hume, Bruno, and Voltaire.

THE works of Julian the Apostate are in three volumes of the Loeb Library (Putnam), the English text by W. C. Wright; the Emperor Julian figures in not a few plays and novels, of which the most famous in the first class is Ibsen's "Emperor and Galilean" (Scribner), and in the second Dmitri Merezhkovski's "Death of the Gods" (Putnam). John Morley's "Diderot and the Encyclopedists" (Macmillan: 2 vols.) is more than a biography, it is the picture of a period. Morley's "Voltaire" (Macmillan) is a full-length biography; there is a short one in S. G. Tallentyre's "Voltaire in his Letters" (Putnam). Huxley's "Hume" is in the English Men of Letters series (Macmillan); it is also the sixth volume of his "Collected Essays" published by Appleton. "The Life and Teachings of Giordano Bruno," by Coulson Turnbull, is a little book published by McKay, and there is a sketch of his career in the Halde-

The New Books Religion

(Continued from preceding page)

THE STORY OF THE TEN COMMANDMENTS. By Conrad H. Moehlman. Harcourt, Brace. \$2.50.
THE GOSPEL BEFORE THE GOSPELS. By Burton Scott Easton. Scribners. \$1.75.
JESUS CHRIST. By Anthony C. Deane. Doubleday, Doran. \$1.50.
GOD THE GREATEST POET, MAN HIS GREATEST POEM. Abingdon. \$1.25.
FISHERS OF MEN. By Glenn Clark. Little, Brown. \$2.
THE GLORIOUS COMPANY OF THE APOSTLES. By Tracy D. Mygath and Frances Witherspoon. Harcourt, Brace. \$3.
THE LIVING BIBLE. Edited by Bolton Hall. Revised by Alfred Bertholet. Knopf. \$6.
RELIGIOUS EDUCATION. By Theodore Gerald Soares. University of Chicago Press. \$2.50.
THE SECOND ISRAEL. By Charles C. Torrey. Scribners. \$5 net.
AN EVERYDAY CHRISTIAN. By John Godfrey Hill. Methodist Book Concern. 75 cents.
MORE ESSAYS ON RELIGION. By A. Clinton Brock. Dutton. \$2.

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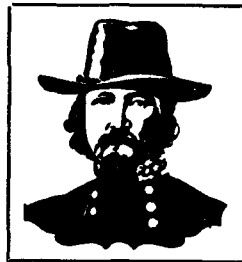
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