

The New Books

The books listed by title only in the classified list below are noted here as received. Many of them will be reviewed later.

Belles Lettres

DREAMING. An Essay. By GERALD BULLETT. Harpers. 1929. \$2.

Mr. Bullett's childhood notion of dreaming was that there were two lives, a Jekyll and Hyde existence of almost two persons; but his maturer conclusion is that dreaming asleep and dreaming awake is a more or less continuous activity of the same creative faculty, drawing from the reservoirs of a memory that subconsciously forgets nothing. That dreams are motivated and directed to wish fulfillment was not first discovered by Freud. The poets knew it long ago, and made to "dream" and to "wish" almost synonymous.

Whether or not there is any technical value to the psychology of Mr. Bullett's analysis, it is a felicitous piece of writing. He is a novelist, with six novels to his credit, and has watched his own "creative faculty" before identifying it with the faculty of dreaming, and he writes with charm and precision.

GUDRUN. Done into English by MARGARET ARMOUR. Dutton. 1929. \$2.75.

The success of her English prose version of the "Nibelungenlied" has prompted Margaret Armour to translate its companion epic, "Gudrun," into the same form. To English and American readers who are unacquainted with the language of the original, this edition of a delightful bride-stealing saga, with its war and woe, wooing and winning, ought to be exceedingly popular. The present rendering in "slightly archaic" prose, simple and quaint, is faithful in meaning and conjures up with astonishing vividness the spirit of the folk-lore of the races which peopled the shores of the North Sea. The volume is enhanced by full-page "pictures and decorations" from the pen of the translator's husband, W. B. Macdougall.

ESSAYS AND STUDIES BY MEMBERS OF THE ENGLISH ASSOCIATION. Collected by H. W. Garrod. Oxford University Press. \$2.50.
NEW LIGHT ON "PIERS PLOWMAN." By Allan H. Bright. Oxford University Press. \$2.50.
THE CRAFT OF POETRY. By Clement Wood. Dutton. \$3.
A BOOKMAN'S DAY BOOK. By Burton Rascoe. Liveright. \$3.
SHAKESPEARE'S SILENCES. By Alwin Thaler. Harvard University Press. \$3.50.
THE CLOUD-MEN OF YAMATO. By E. V. Gatenby. Dutton. \$1.50.
BELPHÉGOR. By Julien Benda. Payson & Clarke. \$2.
THE WORLD'S BEST BOOKS. By William J. Robinson. Freethought Press Association.

Biography

SWINBURNE. By Samuel C. Checo. Little, Brown. \$3.50 net.
MY PERILOUS LIFE IN PALESTINE. By Rosamund Dale Owen. Duffield. \$3.
RICHARD BURDON HALDANE. An Autobiography. Doubleday, Doran. \$5 net.
AS GOD MADE THEM. By Gamaliel Bradford. Houghton Mifflin. \$3.50.
WILLIAM GREGG. By Broadus Mitchell. University of North Carolina Press. \$3.
TRAILS, RAILS AND WAR. By J. R. Perkins. Bobbs-Merrill. \$5.
THOMAS HARDY. By H. M. Tomlinson. Crosby Gaige.
LETTERS FROM GEORGE MOORE TO ED. DUJARDIN. Crosby Gaige.
THE LIFE OF HIS ROYAL HIGHNESS THE DUKE OF FLAMBOURGH. Edited by LAURENCE HOUSMAN. Payson & Clarke. \$2.50.
ANASTASIA. By H. von Rathlef-Keilmann. Payson & Clarke. \$3.50.
QUEEN LOUISE OF PRUSSIA. By Gertrude Aretz. Translated by Ruth Putnam. Putnam. \$3.50.
AN ELIZABETHAN JOURNAL. By G. B. Harrison. Cosmopolitan. \$5.
THE AUTOBIOGRAPHY OF LEIGH HUNT. Oxford University Press. 80 cents.
CAGLIOSTRO. By Johannes von Guenther. Harpers. \$3.50.

Drama

THE CRADLE SONG. By G. Martinez Sierra. Translated by John Garrett Underhill and H. Granville-Barker. Dutton. \$2.
THE KINGDOM OF GOD. By G. Martinez Sierra. Translated by Helen Granville-Barker and Harley Granville-Barker. Dutton. \$2.
JULIA ELIZABETH. By James Stephens. Crosby Gaige.

Education

ADULT EDUCATION IN HOMEMAKING. By Verna M. Payson and Alice H. Haley. Century. \$2.25.
SCHOOLS. By Alonzo B. See. Published by the author.
MODERN LIFE ARITHMETICS. By John Guy Foculkes and Thomas Theodore Goff. Macmillan. 6 vols.

Fiction

LEAN TWILIGHT. By EDWARD SHENTON. Scribners. 1928. \$2.

Here is the other side of the medal, the atrophy of personality. Edward Shenton begins his story with a young heroine of really unusual charm. She is physically lovely and has more than the usual promise of beauty-infatuated adolescence, but over and above this, she has a touch of the wild spirit with which nature marks her favorites who are to be granted the stranger gifts of life. At the end of the novel, this heroine, Camar O'Neil, is a beautiful middle-aged woman *sans* even a speaking acquaintance with reality, deliberately reading the trivialities of her engagement book, grateful that the wings of life cannot be heard even in the distance. "Lean Twilight" is the record of Camar's careful suppression and final annihilation of her own personality.

The greater part of this death of an individual is very delicately depicted, yet there are astonishing dips into the garish that doubly surprise in contrast with the restraint elsewhere. If the book falls a little short of its intent, it is still far beyond the average in psychological portraiture. Rather ironically, Mr. Shenton's "lean twilight" is arrived at by exactly the opposite path from that fore-feared by Rupert Brooke in the poem from which the novel's title is taken.

PORTRAIT OF A CELIBATE. By ALEC WAUGH. Doubleday, Doran. 1929. \$2.50.

When a Frenchman speaks of a *célibataire* the mental picture is not of a monk: more likely he thinks of d'Artagnan. Mr. Waugh's celibate fits the definition of the word, an unmarried person, and James Merrick's celibacy is that of a well-to-do bachelor of the English upper middle class. At fifty he lives comfortably, eats and drinks of the best, enjoys the reputation of a distinguished solicitor who has done his bit in the war and has fought effectively in the cause of fair divorce laws. His dallies are discreet as those of Aramis, but no religious vow forbade him the more permanent solace of matrimony denied to the little Abbé. Why, then, with all the advantages of wealth, position, health, and intellect did he remain a bachelor?

There will be two opinions about Marian Eager who started divorce proceedings against her husband, Herbert, a quarter of a century ago, and engaged Merrick's firm to prosecute her case, but there will be only one about her husband. A dour north country man, twelve years her senior, he was ill at ease in her smart London set, a gilded Bohemia, in which jealous, quick-tempered, unimaginative husbands have no place. During their falling-out he acquired, albeit temporarily, a mistress. He once struck Marian in public. On the other hand there was no doubt that he loved her with all the force of his crude, domineering nature. He had no patience with the idea that a single slip from conjugal fidelity called for divorce. He was, when all is said, a very decent sort, even if he could not shine in a drawing-room.

That Merrick, the young lawyer, should fall in love with his charming client is natural, and that she should sacrifice herself for what the world considers her lover's best interests, his career, is according to the best fictional tradition. But such an episode in a young man's life when the deepest emotions are involved may have consequences more fatal than an unfortunate marriage. This tale differs from others of its type by revealing how frustration sometimes permanently affects character.

Mr. Waugh's is a very competent handling of a familiar situation. The craftsmanship is of the superior sort that dares to give an epilogue in the first chapter, yet retains the reader's interest through all the processes leading to a known end.

THE HORNS OF RAMADAN. By ARTHUR TRAIN. Scribner's. 1928. \$2.

We get the definite impression that "The Horns of Ramadan" is an honest novel. But then, integrity is always characteristic of Mr. Train's work. When he wrote of the law and of social problems we felt that we could trust him, and now that he voyages very far from Mr. Tutt, from "Ambition," and from "His Children's Children," we still believe in him. This latest novel is one of Riffian skirmishes in Northern Africa and of placid American life as lived in Rome, Ohio; we see the Rotarian mind of

(Continued on next page)

What Manner of Man Is This?

TO serve in the most terrible war years and to come out of them still hopeful? To find health permanently impaired, career forever broken, yet still remain unembittered. To see old hostilities immediately renewed, and fresh antagonisms springing up, but to believe understanding and freedom entirely attainable? To look upon the cruelties of the law, but remember that laws may safeguard liberty? To confront corruption in high places, yet to expect liberty in government? To suffer with the worker the insecurity of his job, but to go on thinking that liberty of work may still be open? To watch speech muffled, without anxiety for ultimate freedom of conscience and expression? To suffer personally from the devilish instruments science devised for horror and death, but to look for a science that shall give itself utterly to promoting life? To look upon the floundering of the churches and still hope for highest spiritual freedom in religion?

He was not blind or foolish or fanatical. He saw clearly and believed passionately in Liberty. He realized the dangers threatening it, and he is all the more entitled to a hearing of his views because of his intense experiences. He has put them succinctly, with force, and often with brilliant sweep in his first—and last—book.

Liberty in the Modern World

By George Bryan Logan, Jr.

With Foreword by John Livingston Lowes

\$2.00

The University of North Carolina Press: Chapel Hill



THE PATHWAY

By HENRY WILLIAMSON

Winner of the Hawthornden Prize for 1928

Love
Pathos
Tragedy
Serenity
Poignancy
Exaltation
Idealization
+
Human Interest

Praised by
John Galsworthy
Arnold Bennett
Thomas Hardy
J. C. Squire
Edward Garnett
H. M. Tomlinson
Walter de la Mare

Ninth Large Printing—
Published March 1
\$2.50

E. P. DUTTON & CO., Inc., 286-302 Fourth Avenue, N. Y. C.

THE QUEEN OF NINEVEH

A Tale of the Wickedest City

by ALGERNON CROFTON
(Author of "The Goat's Hoof")

"... Entertainingly written. 'Colorful' is a pallid word to apply to its verbal splendors... the scent of the harem still clings to its pages."

N. Y. SUN

\$2.50 at All Bookstores

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The New Books Fiction

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a small-town bank president, and we see the mind of an intractable desert chieftain. Both are fairly set forth and judiciously examined. The narrative takes an Ohioan youth, disappointed in love, to the ranks of the Foreign Legion; sets him in the heat of Rifian guerilla warfare; and finally, without too much use of coincidence, unites him with his sweetheart and with his family. Mr. Train has made an error in judgment, we feel, in the slightly didactic tone that he uses in explaining the background of the events; at times we almost feel that we are being given a lesson in geography. But "The Horns of Ramadan" is for the most part unusual and diverting.

THE SHADOW OF GUY DENVER. By STEPHEN MCKENNA. Dodd, Mead. 1929. \$2.50.

Mr. Stephen McKenna's latest book narrates the love passages between an English barrister and playwright, a figure of that fashionable world in which Mr. McKenna so delights, and the restless wife of an able colonial administrator, Sir Guy Denver. The lady and the barrister indulge in what the reader is asked to believe a passionate affair, and then, unable, either of them, to break the news to Guy, they drift apart. In spite of the title, and the author's apparent intention, the novel is less a study of the dominance of a compelling personality, than of the emotional futility of its principals. Mr. McKenna moves as easily as ever in his chosen sphere, his prose and his narrative technique are alike unexceptionable; but his polish is without brilliance, his grace without fascination; the credibility of his characters, their complete consistency and skilful drawing, somehow fails to impart to them impressiveness, interest, or more than a faint semblance of life. The story is commonplace, and mere technical facility, unaided by the tragic or the comic muse, can not ward off the shadow of boredom that hangs over it.

THE SONS OF CAIN. By JAMES WARNER BELLAH. Appleton. 1928. \$2.

Mr. Bellah writes admirably about the war. In "The Sons of Cain" he analyzes the emotional adjustments and spiritual frictions of a group of officers who are going through the difficult Armistice and post-Armistice days. Throughout his tale we find spirited and intelligent writing; in especial, his pages describing the streets of London during the madness of November

11, 1918, are extraordinarily vivid. "The Sons of Cain" should not be omitted from any list of rewarding novels of the war.

A VOYAGE TO THE ISLAND OF THE ARTICOLES. By ANDRÉ MAUROIS. Translated by DAVID GARNETT. Appletons. 1929. \$1.50.

In his latest book M. Maurois pokes gentle fun at artists of the autophagous school of Proust. For his *Articoles* are of course those *qui artes colent*, are indeed those who turn everything in life into art, who value reality only as possible copy. They follow conscientious abstinences with equally conscientious indulgences, administering to themselves gratified desire or the pangs of despised love, as they might drink whiskey or coffee medicinally, according to what stimulant they feel is needed for their masterpieces. And the threads they spin so carefully from their own vitals, we are scarcely surprised to learn, are becoming a little tenuous and fragile.

Whatever M. Maurois writes is witty and entertaining, and the "Voyage to the Island of the Articoles" is no exception; but the theme of his own satire, like the threads of the *Articoles*, seems a little fragile and facile. His method may be called the false *reductio ad absurdum*: pretending to carry a position to a logical extreme, actually carrying it to an illogical extreme, and laughing at the result. The fun is pleasant, but hardly worthy of M. Maurois's wit; he is amusing at the expense of a state of affairs which not only does not exist, but which does not seem likely to threaten us; for we are not half so much in danger of the extreme of the *Articoles*, that of regarding life as merely food for art, as we are of the opposite mistake, of thinking of art as a decoration to be stuck on the outside of life.

MADONNA WITHOUT CHILD. By MYRON BRINIG. Doubleday, Doran. 1929. \$2.50.

The heroine of Mr. Brinig's novel is a Manhattanite, a wage slave, and a quadragenarian spinster. To her employer, a brush manufacturer, Mary represents the motive power of a typewriter; to the office force—a dowdy nonentity without personality or sex appeal. Mr. Brinig takes this rather unpromising material and with a sympathy and tenderness astonishing in so young an author describes a woman whose thwarted sex life evokes a compensatory longing—an insensate craving to mother a child, any child. Despite the abnormality of her puritanical upbringing she does not hate men, but she is only conscious of over-

whelming maternal love groping distractedly for its natural expression.

While one is moved to pity Mary, one does not feel that hers is a great tragedy. It is the tragedy of a mediocre person, and the tragedy is entirely personal. Had the Fates been kind, she would have married a clerk, become twice a mother, and ended her days in a banal apartment on Park Avenue. Only in the last chapter does she rise to true nobility of soul, but the alternative is utter despair.

ROCKBOUND. By FRANK PARKER DAY. Doubleday, Doran. 1928. \$2.50.

Mr. Day gives us here an honest, rugged novel of fishermen on the islands off the coast of Maine. Rockbound is the name of the island where the Jungs and the Krauses, two families who between them own the smallish island, are perpetually at each other's throats. The central character, David Jung, is a distinct success, and all the lesser characters are sharply outlined. These people are always real, always specifically products of their environment. That environment will impress itself upon the reader and stay with him for a considerable time. The sea is fierce, beneficent, useful—ever present, ever variable; but Mr. Day neither sentimentalizes nor rhapsodizes. All in all, "Rockbound" is excellent narrative, set against an impressive background.

SALAD DAYS. By THEODORA BENSON. Harpers. 1929. \$2.50.

A novel of London life without a night club to its name; a novel of smart London debutantes without an indiscreet incident within its pages, "Salad Days" is the story of two young English sisters during the seasons of their introduction to society. They are charming in themselves and witty in their conversation, yet they seem, in some way, concocted rather than born. Do young girls of their age and class still thrill to charades and wonder if men really like to kiss the type of girl who likes to be kissed? In clothes and slang these girls are modern, but in their reaction to life, indeed in the very life they are permitted to react to, there is a touch of that "never-never-land" which is the stronghold of the determinedly bright optimistic novelist.

Yet if Theodora Benson's girls are froth in comparison with those of Jane Austen and Anthony Trollope, they are sparkling froth, even if well under the prescribed American per cent of alcoholic content. In these days when books that are not bad are still so very likely to be boring, "Salad Days" should slip into a pleasant little niche.

JOHN FRENHAM, K. C. By SINCLAIR MURRAY. Dutton. 1928. \$2.

Herein Mr. Murray undertakes to show us the reaction of an upper-class Englishman to love in triangles. John Frenham, rising young barrister, happily married, is confronted with his first love after ten years. He is swept off his feet, and decides to sacrifice everything and elope with her. Sacrificing everything turns out to be no easy trick, however. John finds that making the great decision is only the beginning of a host of complications.

Mr. Murray is quite clever at making complications. In these days, when good plots are few it is a pity that his gift for writing does not keep pace with his knack for constructing a story. There is too much audible creaking of the machinery. The well laid-out diagrams show through the finished picture.

BLOWING WEATHER. By JOHN T. MACINTYRE. Stokes. 1928. \$2.50.

This is a breezy tale of the days of the clipper ships and the old port of Philadelphia. A fine love story is projected against a background of exciting adventures with privateersmen, and the political events of the days of Citizen Genet. The chief theme deals with the fortunes of an old shipping firm and the mysterious destiny of its great ships.

The author, John T. MacIntyre, has dealt with this period before and his interest in the city and its history is soon shared by the reader. Although somewhat long, the book is not unprofitable reading for those who like their romance touched with authentic history. It will be a real treat for boys who like adventurous tales of the sea.

MANTIS. By ETHELREDA LEWIS. Simon & Schuster. 1929. \$2.50.

The story of how Ethelreda Lewis bought aluminum utensils from one Zambesi Jack, better known as Trader Horn, is history—best-selling history. Now Mrs. Lewis presents America with a romantic novel, solo-work. She has given this novel a glowing South African background which is the most real and living thing in her book.

Mrs. Lewis has written the story of the adventures and love of two entomologists,

but the reader will read the story of the African land and creatures. When Jane Tighlir pipes her strange melody on an ancient reed the professor is concerned with her, but you will be concerned with the creatures she calls forth. "In the dim light, figures, dark with the peculiar density of furry skins, moved soundlessly. Black arms swung aloft." Check your irritation at the superficiality of the human element in "Mantis" and delight in the reality of the sub-human. The theme of the "mantis" runs throughout the story on a dual level, the scientific and the supernatural. Expeditions into strange pyramidal tombs, where the mantis is painted upon the walls as a warning to those who too greatly dare, bring the desired thrill to the vertebra, and these strangenesses are never quite explained away by the reports from the British Museum.

COCK PIT. By JAMES GOULD COZZENS. Morrow. 1928. \$2.50.

This is an excellent novel. Mr. Cozzens has an acute eye for character, and he can make violence significant. But above all, his scene is important. He takes us to Cuba and holds us there; the sugar fields and the American colony that depends on them for a living are the material of the tale. Sceldom does a novel deliver to us a whole mode of life, full and persuasive; "Cock Pit" accomplishes the feat. Mr. Cozzens deserves high praise for enlarging our experience, for opening new vistas of significance.

The manner of "Cock Pit" is indirect, allusive, and suggestive, rather than straightforward. As a result, the story demands a real effort if we are to follow it with understanding. But any such effort is decidedly worth making. When we come to sort out the characters and to appreciate the subtlety with which they are conceived, when we sense the ascending interest and broadening scope of the plot, and when we begin to be aware of the distinction of Mr. Cozzens's mind, we are completely willing to forgive his eccentricity of manner. "Cock Pit" is rich, elemental. Although it is never quite disciplined, it is, as a whole, impressive.

LADY IN MARBLE. By ROBERT E. MCCLURE. Doubleday, Doran. 1928. \$2.50.

When a lady in marble is content to stand on a pedestal in a public place in summer heat and winter chill, one accepts perforce her contours and is undisturbed about her inner life. When, however, a lady in marble moves freely about Paris on her own feet, one does demand to know a good deal about her motives and emotions. Robert E. McClure has given us a lady in the latter category, and to one at least he has not given her fully. This has charm as well as disadvantage, since it keeps the lady quite constantly, though irritatingly, before the reader's mind with a perpetual "why?"—and adds to her marble-like quality. Chérie is this lady. She lives in Paris in strange ways. She is beautiful, elegant, poised. She is all sorts of separate things, but what is the secret formula that holds them together?

Mr. McClure tells the story of Chérie in a triangular relationship with a young American couple during their stay in Paris, but the implications stretch away to Chérie's past and on into her future. "Lady in Marble" is a work, full of pregnant inquiries, which just fails of realization. The binding and jacket have been beautifully designed by Guy Arnoux and deserve full mention in themselves.

THE YOUNG LOVERS. By H. C. BAILEY. Dutton. 1929. \$2.50.

The title of this book is a misnomer. "The Young Lovers" is a tale of intrigue and adventure during the Napoleonic Wars, and the plot keeps the characters scurrying around so breathlessly that there is precious little time for any nonsense in the way of love-making. Even when they have time for it they aren't particularly good at it, although it is true that at the end two couples do seem to be in a very fair way to get married.

With a young English squire and his father, a cousin, who turns out to be the hero of the piece, and the fair damsel on the next estate as a nucleus, the story picks out characters like a snowball as it rolls along. By the time it has rolled down to Spain, where everybody goes to assist Wellington in routing the French, a fine miscellany has been collected, including a French spy, a long-lost uncle, and the Iron Duke himself, not to mention a formidable array of staff officers. There is much description of the difficulties of the campaign, punctuated by kidnappings of heroines and what-not. The narrative suffers somewhat from incoherency.

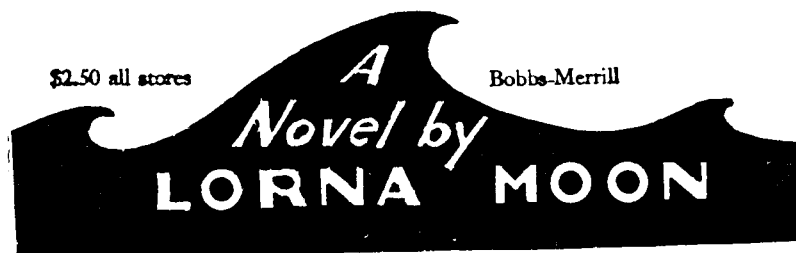
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DARK STAR

Laurence Stallings says:

Dark Star is a rare novel, and worth the attention of readers who are not inveterate as novel readers. Miss Moon revives the old custom of actually telling a straightforward story simply, yet with great intensity. The story is that of a girl's heart and the drama follows her with sympathy and understanding, in prose that is distinguished for its austerity and clarity. A compelling novel and

all who love fine stark narrative will take *Dark Star* to their hearts



The 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*.

THE Art Department of the Newark Public Library, noticing a reply to a question about the modern decorative art movement, sends me a leaflet prepared there called "Notes on Modern Design," with a selection of some of the more representative books, portfolios of illustrations and periodicals, on this subject, to be found in this library's collections. The brief introduction is not only a point of departure, but an actual springboard, and the books named concern modern art interpreted, modern art illustrated, modern design, poster art and advertising, and stage design. As there is no price-mark, I fancy a two-cent stamp might bring it, and I hope I do not quite swamp the mailing department when I say that seldom have I found more basic common sense on a subject that needs it than in these introductory paragraphs.

The tastes of readers of this department lightly turn to thoughts of crime, now that blossoms are bright in florist shops. I have been constantly setting people straight in the matter of detective stories of unusual merit, and now comes A. T., Washington, D. C., who needs exciting smuggler tales, well-written and creditable.

LORD TEIGNMOUTH and Charles G. Harper must have been collectors of this literature for a long while, to have gathered so many and such good yarns and biographical sketches in "Smugglers" (Doran). A. H. Verrill has made what amounts to an encyclopedia of the subject in his "Smugglers and Smuggling" (Duffield), which covers all lands and times. Smuggling of contraband is included in W. N. Taft's "On Secret Service" (Harper), named above. George Birmingham's "The Smuggler's Cave" (Bobbs-Merrill) begins with a pageant intended to bring back romantic days in which a certain British port did a little picturesque smuggling on the side, but as some modern survivals of the practice are still going on, they somewhat complicate proceedings when the two enterprises come into contact. Nothing can be more devastating than a pageant, anyway: smuggling is nothing to it for stirring up social animosities.

The Cleveland Public Library, noticing the call of a reader for books on identifying antique specimens of porcelain enamelling on metal, such as snuff boxes, issues a warm invitation to the inquirer, who registered from Cleveland, to try its collections, in which may be found all the books recommended in my reply and several others. I hope that R. C. H., Cleveland, whose letter I have filed out of reach, will heed this invitation, for I know from experience what the hospitality of the Cleveland Public Library can be. I know it officially, and what is more, I know it as a private citizen, for one day last Fall, I stopped off there in the course of a lecture tour to remind myself by three days' experience that this city was as remarkable as I remembered it; my hotel was just around the corner from its library, and I spent rainy hours and the scraps of a Sunday incognito, discovering new charms in unexpected corners.

Among the titles thus sent are these, of special interest to such a collector: "The Bric-a-Brac Collector," Lever; "European Enamels," Cunyninghame; "Antiques, Genuine and Spurious," Litchfield; "Battersea Enamels," Mew; and "Medieval Craftsmanship and the Modern Amateur," Newton Wethered, which contains illustrations of various types of enamelled boxes.

Speaking of Cleveland, Miss Agnes Brooks Young of the Playhouse, author of the excellent book on "Stage Costuming" (Macmillan) often advised in this column, has just taken charge of the costume department of the Yale University Theatre, under George Pierce Baker.

M. M., Beaver Dam, Wis., must address a study club upon the topic, "An Inquiry into Lawlessness," and desires books through which this may be conducted.

TAKING it for granted that the paper is to deal with this subject in its larger aspects without confining itself to lawlessness in Beaver Dam or even in the United States, I suggest as a preliminary survey of the situation "The New Morality," by Durant Drake, Professor of Philosophy at Vassar (Macmillan). It is a statement of the principles of morality that is based on observations of the results of conduct and aims to secure the maximum of realizable happiness including Russia, and though the book is confor-

cluding Russia, and though the book is concerned with problems peculiarly pressing in America, they are presented as part of world movements. The chapter on lawlessness and crime will especially interest this reader. Free from sentimentality and from calamity-howling, it may make readers feel that in the general process of revaluation price-tags on many things may have been changed, up or down, so as to be more in accordance with their social values. It does not stop with personal morality, but includes business ethics, esthetic canons, and their connection with morals, and basal ethics in journalism and in politics; it is one of a popular series called "Philosophy for the Layman." Ira S. Wile and Mary Day Winn, in "Marriage in the Modern Manner" (Century), discuss various aspects of the New Matrimony, including wives in business, contraception, and other complications and simplifications, in a sympathetic and reasonable spirit. Indeed the book is so reasonable and sympathetic that it sounds quite middle-aged; however, the very people who should read it are the young, who are justly and of necessity unsympathetic and unreasonable. If you wish to learn why we are born gamblers, as Dr. George A. Dorsey says we are, or how our job fits us, or why words boss us, or why we sleep so much, or (in chapter four) "How do you get that way?" there is the new continuation of Dr. Dorsey's "Why We Behave Like Human Beings," already a best-seller, "Hows and Whys of Human Behavior" (Harpers).

The new morality comes into play in one of the few novels of recent years completely sympathetic with both generations in a radical difference of opinion materially affecting both. This is Gerard Hopkins's "Seeing's Believing" (Dutton). Here are a young couple who set a torpedo under the ark of respectability, a mother whose first concern is for the ark, and a father whose prime interest is in the well-being of the young couple. The reader is forced to go through some of the father's efforts at readjustment, and the story, however its outcome may impress the anxious moralist, is told with extraordinary fairness. More, for instance, than is displayed in W. B. Trites's "Ask the Young" (Gollancz), a brilliant skit, which briskly spans the rising generation before allowing it to sink back into the complete conventionality the author sees ahead for young rebels—for he evidently believes the wilder the habits the tamer the Babbitts. The title is taken from a Chinese proverb (source of so many anonymous and sententious statements), "Ask the young; they know everything." A young man, Harold Acton—one of those lately greeted by Evelyn Waugh in a manifesto in the *Evening Standard* as a leader of the Younger Generation—has given us in an almost too competent novel called "Humdrum" (Harcourt, Brace) a curious working-out of the new freedom in minds that would be the better for limitations. The good sister and the bad sister never changed places more completely than in this picture of the passing world. The new morality is once more shown up against the old by Floyd Dell in his "Souvenir" (Doubleday, Doran).

S. D. M., Milwaukee, Wis., noticing a call for books on literary criticism, calls attention to a new and valuable addition to this group, "The Criticism of Literature," by Elizabeth Nitchie, associate professor of English in Goucher College, published by Macmillan. This is a textbook for those who intend to be professional critics, or for teachers of literature, or for the general reader looking for some fundamental principles to guide him in his appreciation of the classics and to induce a discriminating attitude toward modern books. With each section there are exercises and references; drama and poetry are included. I. McF., Yonkers, N. Y., thinks that the reader beginning a stamp collection would be interested in a new book just issued by the Scott Stamp & Coin Co. with just this purpose in mind. It is called "Stamp Collecting, Why and How," and is by P. H. Thorp, managing editor of the *Scott Monthly Journal* and a stamp collector of note. It contains the information most needed by one not familiar with the technique of stamp collecting. This correspondent has also a good word for the very popular "Pageant of Civilization," by Warren (Century), lately noticed in another reply: this illustrates about twelve hundred stamps and discusses the significance of the pictures on them.

(Continued on next page)

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