

## 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

THE HEART OF HAPPINESS. By ANNE SHANON MONROE. Doubleday, Doran, 1929. \$2.

There is no difficulty in understanding Miss Monroe's popularity, and those who are tempted to a supercilious attitude toward advice columns in a *Ladies' Home Journal* or *Woman's Home Companion*, will be well advised to resist such superiority. The ethics and psychology of Miss Monroe may not be profound, but they run pretty evenly with the plain human facts, and their implications are not quite all on the surface.

DICTIONARY OF AMERICAN BIOGRAPHY. Edited by Allen Johnson. Volume II. Scribner's.

LINKS BETWEEN SHAKESPEARE AND THE LAW. By the Right Hon. Sir Dunbar Plunket Barton. Boston: Houghton Mifflin. \$4.00.

AN ACQUAINTANCE WITH DESCRIPTION. By Gertrude Stein. London: The Scizin Press. \$2.65.

PINDAR'S ODES OF VICTORY. A translation into English verse by C. J. Billson. Boston: Houghton Mifflin Co.

WILLIAM CONGREVE. A Conversation Between Swift and Gay. By Bonamy Dobrée. Seattle, Wash.: Number 26 University of Washington Chapbooks.

POLITICAL THOUGHT OF ROGER WILLIAMS. Seattle, Wash.: University of Washington Press.

### Biography

SUSAN B. ANTHONY. The Woman Who Changed the Mind of a Nation. By RHETA CHILDE DORR. Stokes, 1928. \$5.

Mrs. Dorr has had no dearth of material to contend with in the preparation of her life of Susan B. Anthony. The copious "History of the Woman's Party" is also a history of Miss Anthony's activities over a period of fifty-three years, and was compiled by Miss Anthony herself, Elizabeth Cady Stanton, Ida Husted Harper, and Matilda Jocelyn Gage. As early as 1898 Ida Husted Harper published the first two volumes of her very full biography, and a third volume was added immediately after Miss Anthony's death. These are all excellent sources, but they lack sufficient distance from the subject to give the perspective which the passage of time has now automatically made possible. Yet there are no iconoclastic tendencies in Rheta Childe Dorr's biography of this "Woman Who Changed the Mind of a Nation." Mrs. Dorr is emphatically and at all times "for" Susan B. Anthony. She has profited by the contemporary biographical method in intimacy of approach and detail to give an air of objectivity to a really partisan biography. The book is essentially the "story" of the great feminist, fictional in treatment despite all its brave array of facts.

The contradictory and colorful background against which the battle of feminism was fought furnishes a set to delight the heart of any biographer. Victoria Woodhull flashes cometlike across the votes-for-women sky, poor little Lib Fulton tells Miss Anthony all about Henry Ward Beecher, and the lavender-gloved Charles Francis Train appears on a Kansas platform. A list of all the persons whose lives in some way touched that of Miss Anthony would be the complete list of people of importance of her day. Mrs. Dorr has here made good use of her opportunity; she has not written a great biography, but she has written a very readable one. The chronology is decidedly obscure at times, the author's opinions occasionally project themselves into those of her heroine, and members of the movement who worked with Miss Anthony find fault with several of the dates; nevertheless, Susan B. Anthony becomes a person in these pages.

THE AUTOBIOGRAPHY OF OUSÂMA. By Ousâma Ibn Mounkidh. Translated with an Introduction and Notes by George Richard Potter. Harcourt, Brace. \$4.

LOUIS XIV IN LOVE AND IN WAR. By Sisley Huddleston. Harper. \$4.

THEODORE N. VAIL. By Albert Bigelow Paine. Harper. \$4.

BOLIVAR THE LIBERATOR. By Michel Vaucaire. Boston: Houghton Mifflin. \$3.50.

MY LIFE EAST AND WEST. The Life Story of William S. Hart. Boston: Houghton Mifflin. \$4.

EMMA WILLARD, DAUGHTER OF DEMOCRACY. By Alma Lutz. Boston: Houghton Mifflin. \$4.

STRESEMANN THE MAN AND THE STATESMAN. By Rochus Baron von Rheinbaben. Translated from the German by Cyrus Brooks and Hans Hersl. Appleton. \$3.

### Fiction

THE BRIDE ADORNED. By D. L. MURRAY. Harcourt, Brace, 1929. \$2.50.

This novel adheres to all the traditional requirements of the historical romance; it concerns a love story, intrinsically simple enough, but set upon by a host of interferences in the shape of religious differences, political strife, and jealous intrigues. What gives the story a modicum of distinction is the intensity of the author's feeling for Rome—that city, which at the end of the period of conflict he describes—the late nineteenth century which saw the end of Papal dominion over the state—emerged "as a bride adorned" and entered into a time of peace. The love of Angela Craven and the Count Ursi Camillo kept pace with the moods of Rome, for the causes which divided the Romans also divided the lovers. When quiet restores them to each other, their experiences slip readily from the reader's mind, but the Rome they lived in is not so easily forgotten. Mr. Murray has given a vigorous interpretation of a particular epoch, and at the same time made real the aspects of the city which have endured.

GOLD DUST. By EDWARD HOLSTIUS. Duffield, 1929. \$2.

The trouble with this first novel is that it lets us down. Starting to be a pleasant tale of clubs in London and week-ends in the country, of gaiety and romantic adventure, it quite unforgivably goes tragic. Mr. Holstius should know, even though "Gold Dust" is his first story, that no reader will stand being cheated. The first chapters, and many others off and on, are almost Wodehousian in their well-bred good humor, their careless romance. From the time that the teller of the story, young George Trafford, saves the mysterious Shirley from being arrested for illegal parking on Bond Street, until we really see what is going on between Jean and the not wholly convincing cad, George Danecourt, we never suspect that we are to be asked for any genuine emotional response to the novel. But soon there is real trouble, and we are put into the awkward position of having to take the characters seriously.

Nevertheless, we manage to enjoy Trafford's adventure of working in the city, and we are even tolerant when Mr. Holstius takes Trafford on a completely phoney business trip to the United States. But the last two chapters completely spoil our pleasure. How in the name of all good sense did those last chapters get written? Can it have been that the author was following the pattern of life rather than the pattern of art?

WILLOW AND CYPRESS. By CATHERINE VERSCHOYLE. Longmans, Green, 1929. \$2.

To interest one's self in this book one must be a woman and a patient one. Bridget Wentworth is an ordinarily sensitive young creature whom the author would have us believe unusual; she passes through a dreary childhood and eventually marries a most preposterous young man. Her father and her mother die and the preposterous young man deserts her. In the midst of her grief she walks out into the woods one day, beholds the willow trees and the cypress, hears a thrush singing, and suddenly realizes the smallness of human woes. From then she goes forward—the implication is forever—in peace. This is indeed being snubbed for one's pains. What is best in the story is borrowed from convention. The rest is sheer artificiality.

SHACKLES OF THE FREE. By MARY GRACE ASHTON. Stokes, 1929. \$2.50.

The paradoxical title stamps this novel as the didactic and pretentious book it is. The author has a *flair* for the discovery of general truths, but she is naively over-impressed with them and instead of insinuating them slyly into her story she has quite brazenly exploited them on every page, and openly begged her audience to read and learn. Her novel, a tale whose lost complications are heightened by a religious issue, is accordingly cumbersome and its characters suffocated with ideas. Numerous characters shackled to a confusing variety of shifting passions grope their circuitous way through a plot revealing a complicated assortment of interrelations. Simple fiction of style and theme would have made for more artistic work.

(Continued on next page)

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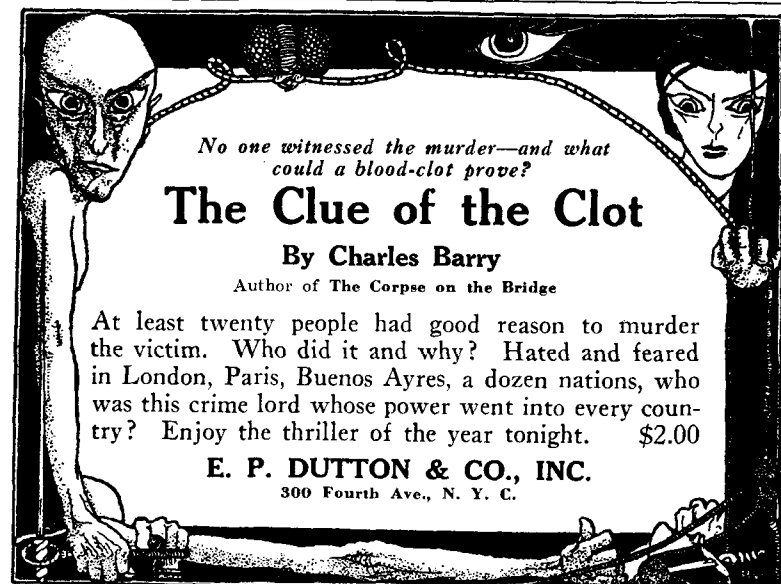
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## The New Books

### Fiction

(Continued from preceding page)

THE MOON IS MADE OF GREEN CHEESE. By SARAH COMSTOCK. Doubleday, Doran. 1929. \$2.50.

Once there were two astronomers: one was good and worked hard, becoming head of a great observatory and winning an international astronomical prize; the other was bad and selfish, after a promising youth ending up with a cheap telescope that he carried every clear evening to Union Square, where the curious paid him a dime for a squint at the heavens. That is the plot, if one is generous enough to call a mere contrast in personality a plot, of Miss Comstock's slightly pretentious story. Though occasionally there are bits of vivid writing, and though the astronomical background is both unusual and believable, it is all pretty thin stuff. Miss Comstock evidently hoped that her juxtaposition of success and failure could be built up into a substantial novel. The affair does not come off, however; it merely stagnates and becomes a little silly. One's final comment seems to be, "Is that all?"

PALE WARRIORS. By DAVID HAMILTON.

Scribners. 1929. \$2.50.

This Beatrice of "Pale Warriors" comes of a long, if not honorable, line of enthrallers. One remembers the congested condition of Circe's island, the hillside of Keats's lady without mercy whitened by pale kings and princes, too,—and where could one step in Oxford, during Zuleika Dobson's reign, without fear of crushing a suitor? If these ladies outdid Beatrice somewhat in the number of their followers, no one of them could demand more in the matter of faithfulness. Once a Beatrician always a Beatrician might be the battle cry of these particular warriors.

David Hamilton has written his gay, ironical novel with sufficient lightness to keep it always amusing and with sufficient reticence to keep it intriguing. Beatrice breaks all the moral laws, but, because Mr. Hamilton breaks none of the stylistic ones, a pleasantly perverse decorum is preserved. A person as Beatrice could possibly do yet she does. And if she did not one could possibly continue to be faithful by her after knowing her a few years and yet one is. "Pale Warriors" is a highly immoral book because, while one may admire the many good people in it, he immensely prefers the bad one.

THE MOUNTAIN TAVERN. By Liam O'Flaherty. Harcourt, Brace. \$2.50.

THE KING WHO WAS A KING. By H. G. Wells. Doubleday, Doran. \$2.50.

THE CALL WITHIN. By Boris Dimondstein. New York: Bee Dee Publishing Co. \$2.00.

TIDES. By Count Edward von Keyserling. Macaulay. \$2.50.

POOR WOMAN! By Nora Houl. Harper. \$2.50.

THE PATH OF GLORY. By George Blake. Harper. \$2.50.

THE GOLDEN ALTAR. By Joan Sutherland. Harper. \$2.00.

NO LOVE. By David Garnett. Knopf. \$2.50.

THE SPITE FENCE. By Emma Speed Sampson. New York: The Reilly & Lee Co. \$2.00.

A HUMBLE LEAR. By Lorna Doone Beers. Dutton. \$2.50.

THE STUDIO MURDER MYSTERY. By A. C. and Carmen Edington. New York: Reilly & Lee Co.

DARK WEATHER. By Marguerite E. Baldwin. Dutton. \$2.50.

CHILDREN OF DARKNESS. By Edwin Justus Mayer. Horace Liveright. \$2.50.

SCHOOLGIRL. By Carmen Barnes. Horace Liveright. \$2.

THE BACCARAT CLUB. By Jessie Louisa Rickard. Horace Liveright. \$2.

THE STRANGE CASE OF JOHN R. GRAHAM. By Victor Kutchin. Dean. \$2.

A SAGA OF THE SWORD. By F. Britten Austin. Macmillan. \$2.50.

ATTILA. By Paolo Ettore Santangelo. Crowell. \$2.

HARDWARE. By Edward L. McKenna. McBride. \$2.50.

MIXED BAGS. By S. C. Westerham. McBride. \$2.

THE GREAT PERMANENCE. By Graham Sutton. McBride. \$2.50.

YOUNG WOODLEY. By John Van Druten. Day. \$2.

AS FAR AS JANE'S GRANDMOTHER'S. By Edith Olivier. Viking. \$2.50.

RHINESTONES. By Margaret Widdemer. Harcourt, Brace. \$2.

SKIPPY. By Percy Crosby. Putnam. \$2.

GINGER AND SPEED. By Ethel Hueston. Bobbs-Merrill. \$2.

SHORT STORIES. By Kay Boyle. Paris: Black Sun Press.

THE JADE NECKLACE. By Pemberton Gunther. Macrae-Smith. \$1.75.

## Juvenile

(The Children's Bookshop will appear next week)

TIMOTHY TRAVELS. By DAISY NEUMANN. Coward-McCann. 1928. \$2.50.

This book has the right idea and should be welcomed among a new and growing class of readable travel-books for children; but one wishes it were just a little better or that the first half were as good as the last. The author does not discriminate between the commonplace and the valuable; everything that is done and said is not worth recounting just because it happens abroad. Elimination is needed, at least in the first half of the book; and the space might sometimes be filled by a little more vigorous and generous account of places and their associations, without overstepping the margin of safety for interesting reading,—unless the author wishes to limit her audience to younger children. But this would seem a pity, for her material is good.

The latter part of the book, the account of a gypsyish expedition from Nuremberg to Heidelberg, with a horse and cart and dog, is a bit of real wandering life and adventure, very successful, not too out-of-the-ordinary for other children to imitate if they have mothers as unworried as the two in this book. Leading up to this interlude is a journey by char-a-banc from Nice north through Grenoble into Switzerland, and following it is a sail down the Rhine, and then the close of the trip (including a graphic airplane passage) out through the Netherlands to sail home from Rotterdam.

The style is natural and conversational, and the author's illustrations, while fairly simple as sketches, have a great deal of atmosphere and add very much to the value of the pages, much more than photographs would have done. Publisher or editor should, however, weed out such expressions as "We had as well make friends" and "One would never think it were stone" if parents interested in their children's English are to be won to the book.

WHERE WAS BOBBY? By MARGUERITE CLÉMENT. Doubleday, Doran. 1928. \$2.

A "Mechano" toy enables a child to handle squares and triangles according to the realities of physical laws. Here is a book which, just as truly, enables a child's imagination to handle a picture of real life. Children will react to truths, whether physical or psychological, long before they can understand a verbal explanation of them. It delights a child to realize from his own experience that a structure will topple over if it is not balanced. Likewise it will delight him to understand, in reading this book, how a very disappointed child may very naturally think of a wicked thing to do, and that everyone lives with some things that make him unhappy, mixed in with the things that make him happy. Miss Clément makes these truths apparent in a simple story for children, for she walks with a quick, short step upon solid ground. She has caught the spirit of crisp newness peculiar to children who, whatever their experiences, are feeling them for the first time.

The story, full of the tragedy and comedy produced by the loss and recovery of a dog, is an exciting story, quite free from forced climaxes and unnatural perfection. It is about a little French boy, a little French girl, a clock, a lovable foolish dog, and a cat with a sarcastic expression, whose characteristics are enhanced on the pages by charming illustrations.

One proof of the excellence of the book is the fact that, though it is a story for children up to seven years, it would not make dull reading for anyone up to seventy-seven years.

A BOYS' AND GIRLS' LIFE OF CHRIST. By J. PATTERSON-SMITH. Revell. 1929. \$2.50.

This new life of Christ by the author of the "People's Life of Christ" is admirably suited to the audiences for which it is intended—boys and girls from eight to twelve or thereabouts, provided only that their parents wish them to be introduced to the Gospel story from the very orthodox Episcopal point of view. Though not following the Bible text closely, the material is freshly and interestingly presented in good simplified English with very evident sincerity and enthusiasm; but here we have no attempt to smooth over the supernatural elements or explain the oriental imagery as in the more modern books of religion. The beauty and the mystical elements of the life of Christ are the things stressed.

(Continued on page 1061)

## The Compleat Collector.

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### Limited Editions Club

TO those of us who are interested in fine printing it has long been apparent that something would happen to the printing of limited editions, though whether that something was to be a complete revulsion of feeling which would eliminate such work very largely, or whether the spectacular and the very costly limited edition would hold the field, no one could see. What has happened is typical of America in the speed with which it has come about and the "mass production" ideals which underlie it. The use of mass production in the printing of limited edition books may seem a misnomer, but there is a very widespread interest in printing which has never existed before, and what would have seemed like mass production a few years ago even, is perhaps only a reasonable number.

The plans which are now in process of being worked out are not far removed from the Book-of-the-Month Club idea which has proved so successful not only in its original form but in several other somewhat similar organizations. The two schemes just announced have something in common and some differences. But they both attempt to make the limited edition more widely circulated by means of subscriptions for longer or shorter time, and they make their appeal to the average reader by offering the more readable and popular of books—but books worth printing well, nevertheless.

The first announcement to come in (though having a lead of only a few weeks on its rival) is that of the "Anderson Books," put out by Carl J. H. Anderson of Philadelphia, in collaboration with the Franklin Printing Co. of that city. In brief his plan is to offer books of the limited edition sort, printed by the Franklin company, but sometimes from designs by well-known designers, in unlimited editions at a fixed price per volume of \$5.50. He hopes to attain a circulation of ten thousand copies. Subscribers obligate themselves to take six books a year, the volumes being issued bimonthly. Already "in production" for the first year are "Treasure Island," "Knickerbocker History of New York," "Tristram Shandy" (with designs by W. D. Teague), and "Toilers of the Sea." The list of projected books is catholic and on the whole inclusive of many books which ought to be well printed. The inclusion of such classic names as Dickens or Harte or Kipling is encouraging: the editions of many of the "standard" writers which can be bought at the book stores are really pretty terrible (for instance, last Christmas I wanted Dickens's "Tale of Two Cities," and there isn't a creditable printing of it available!) and if well printed volumes can be had for \$5.50 it is a boon. It is too bad that Mr. Anderson felt it necessary to write his prospectus in the breathless *argot* of the advertising agency: his scheme is an admirable one, and deserves to succeed.

The second announcement comes from The Limited Editions Club, planned by Mr. George Macy. Its plan of operation includes a book a month at an expense of \$10 (or \$108 for the year if paid in advance). Its books will be designed by leading book designers and printed at various presses where good work is done, and later on it is proposed to include work from foreign presses.

The Limited Editions Club's list of books is impressive: there is a "Robinson Crusoe" illustrated by E. A. Wilson and printed by the Grabhorns, La Fontaine's "Fables" illustrated by Ruzicka and printed by Updike. "Baron Munchausen" illustrated by John Held, Jr., and printed by Kittredge, "Rip Van Winkle" printed by Goudy, Poe's "Arthur Gordon Pym," illustrated by Rene Clarke and printed by Nash, the Decameron printed by Cleland, "Tartarin of Tarascon" illustrated and planned by Dwiggins and printed at the Georgian Press, "Leaves of Grass" done by Warde at Rudge's, two of Stevenson's tales illustrated by Falls and printed by Marchbanks, "Undine" illustrated

by Allen Lewis and printed at the Harbor Press, Gulliver illustrated by Alexander King and printed at the Plandome Press, and "Snowbound" designed by C. P. Rollins and printed at the Yale University Press. This is really a very impressive list of titles and designers, and should set a standard warranting the title of "limited editions." Fifteen hundred copies is to be the limit of subscriptions which will be received, and while this will seem a rather high number, it remains to be seen if it is too many for ready absorption.

These two programmes are interesting in many ways. In the first place the selection of books to be printed is broad and attractive: the old familiar "rounders" of the private presses are amply supplemented by less hackneyed issues. Secondly, the more legitimate purpose of a limited issue, that is, the providing of works of beauty and durability would seem to be met. (The questionable purpose, that of increase in market value due to limited number of copies, is partially at least negated.) Thirdly, the purchaser would be assured of getting his money's worth, and that he frequently does not get either in a "trade" or a limited edition book. R.

IT may perhaps be the weather, or the fact that all the interesting books seem at present to be hopelessly lost in a few private libraries, but nothing recently has been worth much attention. The Henry Sotherton, Ltd., catalogue 814, devoted to books on the topography and archaeology, genealogy, and heraldry, of Great Britain and Ireland, has a most graceful dedication to Mr. Gabriel Wells, signed by J. H. Stonehouse, the present managing director, in which he expresses his grateful recognition of "Mr. Well's action in coming forward, and finding the capital necessary . . . [to] enable me to form a private Company so as to keep the staff together, and to carry on the business as heretofore"; the catalogue itself is thorough and well-done, but very few persons might be expected to find its pages exciting. Maggs followed a volume of 449 pages and an index, dealing with English Verse and Dramatic Poetry from Chaucer to the present day, arranged chronologically (catalogue number 517), with a somewhat shorter work on general literature, art, biography, history, voyages, and travels, that would have exhausted in itself any other firm. It cannot be said too often that collectors who receive these catalogues regularly have within reach an unfailing source of information and entertainment of the best kind. The John and Edward Bumpus "Spring 1929" catalogue is First Editions of Modern Authors (it is unnecessary to remark that Kipling, Stevenson, Wells, and Oscar Wilde are all present); the Frank Hollings number 161 deals with the same group, and includes private press offerings, placed conveniently at the beginning; the R. Fletcher, Ltd., number 41 borders on the sensational by putting in Wilkie Collins and William DeMorgan in large numbers, as well as several of the lesser known Trollopes; and the Bernard Halliday number 108 quietly and systematically goes through the field of human knowledge, omitting almost no subject.

Of the American dealers' catalogues, there is little to say,—a few, notably those issued by Mr. Edgar H. Wells and James F. Drake, possess consistently individuality and genuine distinction, but for the most part, the others belong either to the check-list school, or to that far worse class who hope, by means of overdescription, to impress the collector with the importance of dull books. This probably is unfair; within the last year Mr. Lathrop C. Harper has added another section to his extraordinary work on Incunabula, while both the Brick Row and Alwin J. Scheuer have brought out work of remarkably good quality. But because there is so much similarity in the type of book offered by the majority of dealers, the reader has to feel some particular reason for giving his time to repetitions of the obvious;