



the last call

... for the book Richard Curle describes as "the most sumptuous monograph to do with an author that has ever been produced."

On September 30th we published in an edition limited to 425 numbered copies for sale, a unique book, *A Conrad Memorial Library*, The Collection of George T. Keating. On that date we had an advance sale of 167 copies. Immediately, as readers and booksellers learned, as they could not from any announcement, exactly what the book was, we have received a steadily increasing number of re-orders. Probably, before Christmas the entire edition will be sold. *This is the last call.*

Mr. Richard Curle, the Conrad authority, whose comment has been quoted above, explained its peculiar excellence in his review in this journal. He said, in part: "Mr. Keating's Conrad collection is remarkable for its completeness, for its out-of-the-way manuscript material, and for its close association with Conrad himself." But the book is more than the definitive bibliography. It contains new Prefaces to the major novels written by distinguished men of letters in England and the United States. In the words of Mr. Curle: "Thus Mr. Keating's monograph is not only a record of the man and the author, but a critical estimate of his genius."

Conrad himself, writing to Mr. Keating about this book, said: "The project of a marvellously illustrated catalogue is almost too much for my modesty."

The illustrations from Mss., title-pages, letters and photographs, are sixty in number. The book was designed by Mr. William A. Kittredge, and made by *The Lakeside Press*. Price, per copy, is \$25.00.

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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.

Art

JOHN RAMAGE. By FREDERIC FAIRCHILD SHERMAN. Privately printed at the George Grady Press. 1929.

John Ramage was a successful miniaturist of the last part of the eighteenth century. Fortunately, perhaps, for his reputation, the period of his greatest popularity came at the time when the leaders of the Revolution were the logical subjects for a fashionable portrait painter. In spite of his technical ability, Ramage's chief significance is to the historian rather than to the artist, for his artistic importance is overshadowed by the great Malbone, who came soon after.

Mr. Sherman's catalogue contains thirty-seven excellent rotogravure reproductions of Ramage miniatures. There are brief but competent biographical and critical notes. The growing number of miniature collectors in America will welcome this addition to the somewhat limited bibliography of the art.

Belles Lettres

THE THREE HALF MOONS. By F. W. BOREHAM. Abingdon. 1929.

Mr. Boreham has been pastor of churches in New Zealand, Tasmania, and Australia for thirty-five years, and has also been a prolific writer. His essays suggest the habit of addresses. They are usually variations around a theme whose text is an incident. It is difficult to see why his admirers call him "scintillating" or "whimsical," but it is easy to see why they find him helpful as a writer and admirable as a man.

HOW TO BE A HERMIT; or, A BACHELOR KEEPS HOUSE. By WILL CUPPY. Liveright. 1929. \$2.50.

These twenty-eight essays are easy-going and ruminative. Would Mr. Cuppy writhe if we said that they are also whimsical? It is not the fashion these days to be whimsical, yet somehow Mr. Cuppy is just that and little more. Our more representative humorists—representative, that is, of the strictly contemporary state of mind—are sharper, more tangy and biting than Mr. Cuppy shows himself to be. Lardner, Benchley, Stewart, and Ford, to mention no others, are surely more gratifying to the reader of the day than is Mr. Cuppy. "How to Be a Hermit" may well be a relief to those sensitive and less nimble souls who feel ill at ease under the asperities and barbs of Lardner and the rest. Gentle spirits may find themselves enjoying the lengthy and monotonous song and dance concerning Jones's Island and the Cuppy hermitage near the Coast Guard station; but then again, they may not. We, for one, feel that Mr. Cuppy is not the man to do the job he sets for himself; he has neither the wits nor the resources to keep us interested during twenty-eight versions of "how quaint and interesting this man Cuppy must be!"

Biography

HENRY FORD, MOTOR GENIUS. By WILLIAM A. SIMONDS. Including a Pictorial Supplement Showing a Trip Through the Dearborn Plant. Doubleday, Doran. 1929. \$2.

A short biography of the great industrialist, written in the Algeresque manner, this book, though "for older boys and girls," is not without definite interest also for mature readers. It gives a clear-cut, simple, chronological survey of Ford's life and achievements from his arrival, a youth of seventeen, at Detroit in 1880 up to the present. No attempt, of course, is made to psycho-analyze the Ford genius, nor to fix his place in industrial world history, but one will hardly read the book without retaining from it a very comprehensive and illuminating impression of the man, his ideals, and constructive attainments.

A GIRL IN SOVIET RUSSIA. By ANDRÉE VIOLLIS. Crowell. 1929. \$2.50.

Mlle. Viollis is a young French journalist who was educated both in her own country and at Oxford. She wrote a novel, "Crique," just before the war, which attracted favorable notice, served as a nurse and as contributor to the *Petit Parisien* and the Northcliffe papers during the war, and in 1927 wrote a biography of Mme. de la Fayette. Then she made a long trip through Soviet Russia, visiting the usual places, and Tiflis, Baku, Batoum, and Erivan as well, and this book is a record of her impressions.

It is a bright, fair, objective report, filled with things actually seen and heard; and if it doesn't tell much that hasn't been told by

some one or another of the many journalists who have made similar visits, it is always intelligent, and written in a light but penetrating French manner which makes it better reading than many of its predecessors. In general, Mlle. Viollis is "friendly" to the new order, to the extent that she always puts things as the new Russian generation itself sees them, only now and again slipping in a modest little doubt or question of her own. A very readable book, as good as any for those who want a general impression of present-day Russia and are not burdened with too much personal acquaintance with a complex subject.

Fiction

CATS IN THE ISLE OF MAN. By DAISY FELLOWES. Dial. 1929. \$2.50.

The title of this unsubstantial, pointless novel has no bearing whatever upon the contents of the story, which is a tale of mis-mating, illicit love, and connubial deception among decayed Parisian aristocrats of the pre- and post-war eras. Claudia, the vaguely realized heroine, daughter of a dissolute French prince and his late American wife, though loving another man marries an elderly count, whom she then proceeds to cuckold. Her husband slyly retaliates by electing an ex-servant girl, now a notorious *cocotte*, his mistress, which so annoys his wife that she elopes with her lover, but returns in sorrow when the sweetheart coldly turns her down. The tale is written with an urbane simplicity of style which is infinitely superior to its ephemeral materials.

PASSAGE TO THE SKY. By HOWARD COXE. Boni. 1929. \$2.50.

The scene of "Passage to the Sky" is modern Florence, with American expatriates in the center of the stage. The characters are Estelle Norton, who at forty-five found it necessary to have an appealing young man near at hand; Felix Pye, one of the

young men, who under stress found himself definitely homosexual; Paolo, another young man, who got what he wanted and then cleared out; Mr. Applegate, a homosexualist who happened also to be tiresome, and Mrs. Pye, a matron who had murdered her husband. The action consists of Estelle's successive affairs, of Felix's suicide, and of Estelle's final decision not to reform just yet, but to go off for a week or two with Paolo.

The great god Futility broods over this novel, enervating the characters as well as the narrative. If (as Mr. Coxe implies) we have no right to censure conduct, nor any reason to expect anything from life, we shall write novels that are dull, superficial, and pointless. Mr. Coxe does not rebel against the meaninglessness of his characters nor the pointlessness of their days; surely he was not so ingenuous as to hope that a novel faithful to that way of life could be either moving or significant. He writes well enough, but he has nothing to say—except "They did this and then that." By definition, a true futurist cannot write a good novel. The really puzzling thing is this; why should he bother to write at all?

THE LITTLE GOLD RING, and Other Stories. By COSMO HAMILTON. Putnam. 1929. \$2.

These seventeen short stories, the majority of which were previously published in popular magazines, contain excellent light entertainment, much sprightly comment on the spectacle of modernity, and a liberal variety of situations and characters. The plots are based mainly upon the sentimental dilemmas of sophisticated English people, wilful girls bent upon having their own way in defiance of convention; cynical, elderly philosophers benignly adjusting the troubles of their juniors, dashing young fellows struggling with the obstacles to their hearts' desire. Though it is evident there is not a masterpiece in the lot, not more than three of the tales are completely without merit, which leaves the book with fourteen acceptable specimens and a goodly average in quality for the collection as a whole.

(Continued on page 490)



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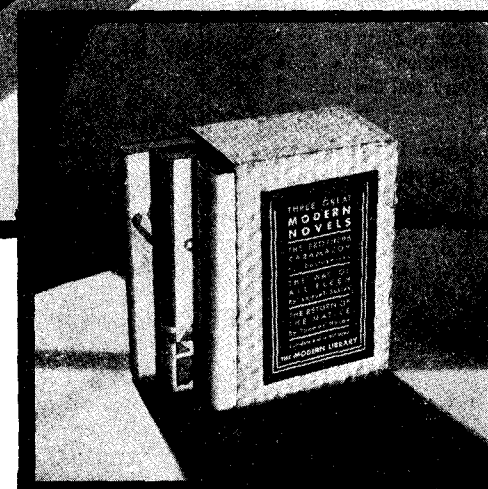
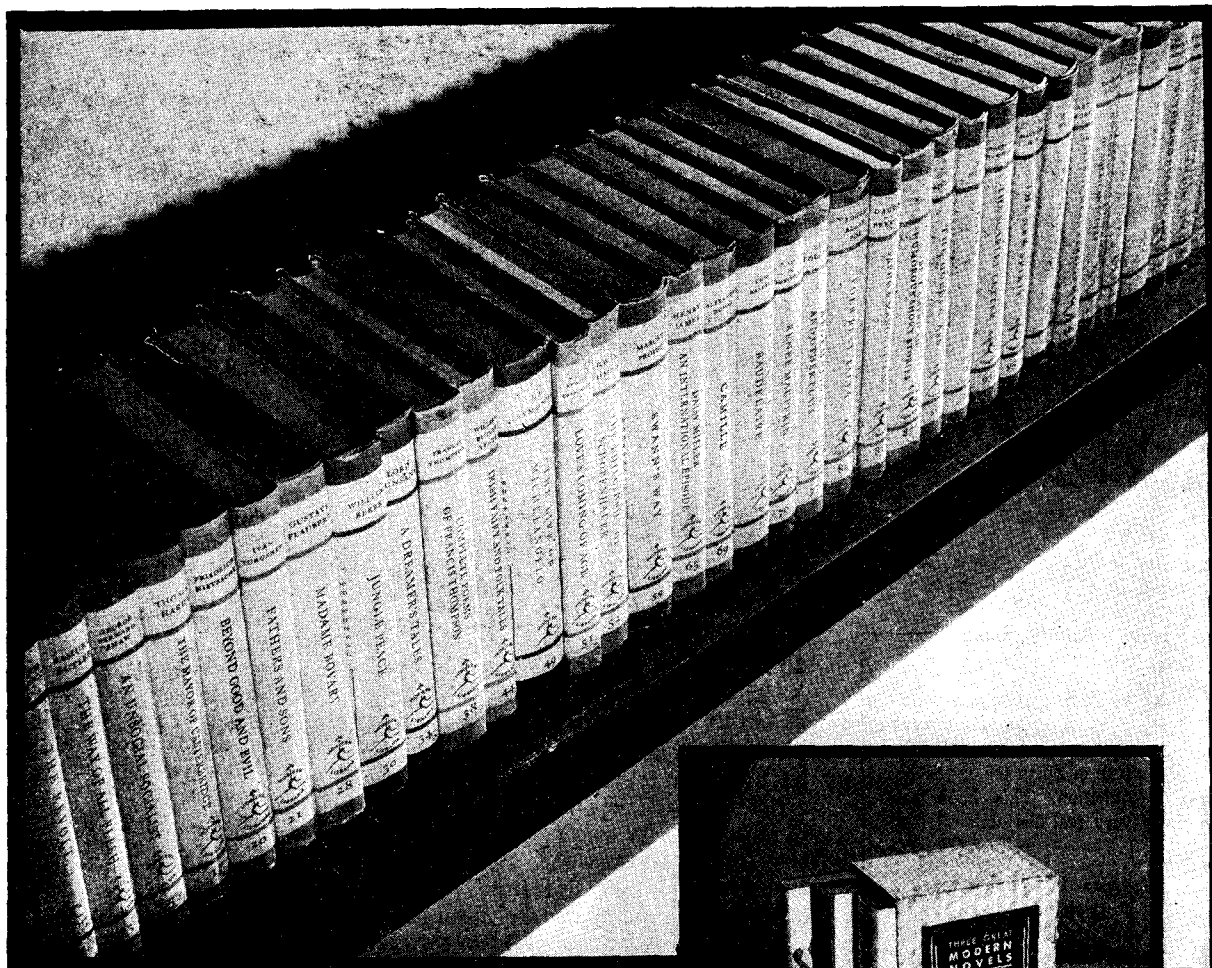
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