

Pigs Is Pets--- Says Hudson

The Book of a Naturalist Offers Various Substitutes for Dog's Place

By Heywood Brown

W. H. Hudson has written a fascinating book of nature essays in his new volume "The Book of a Naturalist," which is published by Doran, but it is probable that a good many readers will be shocked at Mr. Hudson's low estimate of the dog. He rails into most of our sentimental conceptions about this animal in a chapter called "The Great Dog-Superstition." In this he writes: "If we had him not, if we had never had him or had forgotten his memory, and were to go out again to select a friend and companion from the beasts of the field, the wild dog would be passed by without a thought. There is nothing in him to attract, but on the contrary much to repel. In a state of nature he is an animal of disgusting habits, with a culture-like preference for dead and decomposing meat. Cowardly he also is, yet when unopposed displays a bloodthirstiness almost without parallel among the beasts of prey. Nor does he possess any compensating beauty or sagacity, and compared with many carnivores he is neither sharper sighted nor fiercer. Out of the same coarse nature, man, unconsciously imitating nature's method, has fashioned his favorite; or rather, since the dog has become so dependent on his keeping, he has contentedly taken base metal, dull-witted barbarian that he was,

when he might just as well have taken gold. For the baseness of the metal shows in spite of much polishing to make it shine. Polishing powders we have, but not the powders of projection-seeking dog, with all his new propensities, remains mentally a jackal." Hudson is glib in offering suggestions as to substitute for the dog. In his list are the marmoset, the squirrel, the lagidium and the Patagonian dolichotis. The last suggestion strikes us as having much in its favor. He devotes a whole chapter to him, in which the pig is recommended as the most intelligent of beasts and also the most attractive. Hudson defends the pig from any charge of uncleanliness or greediness. With the single exception of the dog, Hudson's sympathies in the animal kingdom are broad and his interest acute. For instance, in a chapter on "Hints to Hunter-Seekers" he writes of the adder holding an adder "by the tip of its tail for nearly half an hour, until, exhausted with its vain wriggling, it allowed itself to hang limp and straight." Hudson was intent upon measuring the adder without being obliged to injure it, but his patience was vain, for he tells that as soon as he got out the tape measure the adder would not remain limp, "for invariably when the tape was dropped at its side it drew itself up in a series of curves and defeated me." Not until then did Hudson avail himself of any means of measuring the adder first and then measuring it. His book is an engaging collection of essays by a stylist who is also a scientist, or the other way round if you choose. The book is to be recommended not only as a record of original observation in the life of many kinds of animal life, but for its brilliant exposition of these observed facts.

Hugh Walpole Here

Brilliant English Author An Enthusiastic Visitor

Hugh Walpole said he had come to America to have a good time and to see the country. He frankly acknowledged that he was lecturing merely because it was one of the most delightful ways of travelling abroad and "besides," he said, with a wide and infectious smile, "I rather want to publicly correct the impression Americans seem to have of me. They rather tend to think I'm a bit oldish and terrible serious, and I'm not, you know, really."

"No, he's not, really. He's tall and big and blond and young, amazingly young to have attained the literary merit which is justly his. He gives one the impression of having just come in from a vigorous tennis match with a victor's sweat on his brow, and his blond head and himself somehow breathy. But if he is a bit inarticulate in expressing his liking for things American, he is fairly exploding with ideas literary."

He doesn't exactly want to form a literary society of British and American authors, but he strenuously dislikes the method of the literary societies of the two countries in closer intimacy. Feeling that they now know each other only through their books, he would like them to get together and exchange ideas and metaphors which hold hands across the sea.

"After all, you know, we English have more or less the same likes and dislikes as ourselves. Take, for instance, the book that is being most talked of in England—Somerset Maugham's 'The Moon and Sixpence.' I find it is hailed as one of the greatest achievements of the year by our Americans."

"How about Blaise Cendrars?" he asked. "Well," Mr. Walpole admitted, "the 'Horsemen of the Apocalypse' didn't go very well in America. You got it here while the war was still on; but we had it after the war, and when English people were fighting and anything dealing with the war. Personally, I feel that it was something that overrated."

"As for war books in general, they simply don't go at home. In fact, the writer over here is in a bit of a bad way. If he writes of anything before the war, people turn up their noses and think the author's old-fashioned. He can't write of the war because he still too near the war to write of anything since it."

Frank Swinnerton is making a name for himself in England, according to Mr. Walpole, who expressed surprise that the books succeeding "Nocturne" met with small success over here. However, he said that the fate of Ernest Poole had been similar in England. "The Harbor" had created considerable of a ripple, but Poole's succeeding novels had disappointed his British followers.

Naturally, the Daisy Ashford controversy came up during the conversation, and Mr. Walpole emphatically declared that "The Young Visitors" was actually written by a girl nine years old, and that the girl's name was and is Daisy Ashford.

"It is my pleasure," said Mr. Walpole, "to know Miss Ashford. She was completely surprised by the huge sale of her book. She is a woman now about thirty, enjoying pleasures she had never expected to have. After finding one's excitement in a trip now and then to London, it is a bit startling to find a fortune at one's command. It is the vista of pleasures which it opens up."

Art and Love
SPRIGGLES. By R. Lawrence Dudley. Published by Appleton.
Spriggles, a tenement house waif deserted by his mother, finds a friend in a philanthropic tugboat captain, who takes him to his home and gives him a start in life. Later, having developed artistic talent, a rich spinster takes him in hand. There is the usual episode with a model, experiences in Paris, passing fancy for one girl and final realization of his love for the companion of his childhood. The story is not particularly original, but has a certain interest.

LORD AND LADY DUNSANY



Distinguished Irishman and his wife at Dunstall Priory, Shoreham, Kent.

An Interview With Dunsany

Dunsany Comes to Touch Hands With America, Which Has Given Him Appreciation

They have spoken softly of this man whose tales and plays people the outer darkness, whose gods are forever entering their cosmic jests which bring men to derision. They have said that he is of an ancient race, that he lives the life of a recluse and that he writes with a pen. They would have fixed Lord Dunsany for us in a poet's trance, as remote as one of his own gods, if he had not come overseas to call on us, revealing that he is an intensely alive person with an eager sun-and-wind tanned look about him. He is large and clear-eyed and good to look upon. He has a smile which must have been an utterly delightful grin when he was a small boy. He has an Irishman's delight in talking. The man who met reporters with such zest, who threw so many foot-pounds of energy to answering their tired, automatic questions, could be no recluse. Yet here one falls him again. To set him so aggressively in again—since the truth of personality lies in no rigid definition. The quality of genius—the hundred-sidedness of it, indeed—is set about on Lord Dunsany.

I approached Dunsany with an uneasy consciousness of a play, recently published in "Atlantic Monthly," "Fame and the Poet" in which he satirized the two-way hearings of the press. A poet had prepared and tended with fasting and prayer and work a shrine to Fame, and one morning awoke to find that the goddess had, indeed, alighted there. She was beautiful and classical, noble-looking. But did she proclaim the striving of his spirit, the beauty of his vision to waiting posterity? In a flash he said Lord Dunsany, smiling when he reminded him of it, is unfair to Fame. I wrote it, you see, when I was a very young man—when, in fact, I was unrecognized and had no fame. It is a young man's very fine flourish of disdain. I do want fame because it means appreciation, and I want appreciation immensely because it means making people see what I see. I touch more closely the people who have given me that. They have given me the most a poet can ask for.

"We have no real literary or artistic life in England because Englishmen have come to America because of their buildings with square jaws. We have no knowledge of the holiday of the spirit, the incommunicable thing that can take us further than ships or trains."

About the cosmogony of his own creation—those vast, windy kingdoms of these overshadowing gods and pitiful mortals he is creator, he is immensely serious. Curiously enough, instinct as his books are with the spirit and color of the East, it was all built on his imagination of it long before he had been there, when he was a schoolboy in Kent. In fact, even now he has not been to India, though it is that land which his fabulous kingdom is most akin.

"I do not know whether it is the stories or the plays for which I care most. I began by writing stories, but the play form is so much more vivid and more dramatic that I find it more absorbing. First in my love of them I should put the stories and plays of my country, Ireland. Then those of my own land. Perhaps some one will come after I am gone and rate the stories as greater. I do not know. It is neither as a dramatist nor as a teller of tales that I wish to be known. I want understanding as a poet, a poet's vision of truth and the preciousness of the spirit before which all the iron and steel to which we sacrifice so much is paltry."

"I am fortunate under the aristocratic system that I have an inherited piece of land which is my own, to which I can go and be free of any man or scheme."

"Not only in essential spirit, but in the forms, you will find that what I have written is poetry. Break any line I have written with the free hand of the vers librist, and you will find that

it falls into such cadences as Walt Whitman's poetry. 'The Tent of the Arabs,' for instance, is in absolute hexameter."

"In what order do you rate your plays?"

"First, 'Alexander,' a four-act tragedy which has never been played. Then 'The Laughter of the Gods' and then 'The Gods of the Mountains.' I have written twenty plays. The twentieth has just been finished. It is a modern play, and it deals with an fashionable people in a middle-class suburb in London—dull, unimaginative people, whom I have kindled. Not many of my plays have been produced in London—Russia and America have seen more than my countrymen. I want all my plays to be produced, but I have not the gift for going about to see managers and persuading them to produce my plays. I had one brief experience in London with the producing of 'The Golden Doom.' The actor who did it, a very funny man, thought it should have a comedy relief, and he wished the chamberlain played as a comedy character. I protested that it was unnecessary, that in this just between gods and men the solemnity of it should be the hugely comic thing. But he would not be deterred. 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