

NEWEST BOOKS SEEN THROUGH REVIEWS AND COMMENT

CRITICAL REVIEWS OF THE SEASON'S LATEST BOOKS

Book of Stories by L. P. Jacks—Fiction by Robert Alexander Mason, Cynthia Stockley and Others.

Books, Entertaining and Critical, on Architecture, Sculpture, Music and Other Arts.

Accounts of Many Lands—Books for the Young—Christmas Cards and Calendars—Other Books.

The papers that L. P. Jacks includes in "All Men Are Ghosts" (Henry Holt and Company), though they can hardly be called stories, have the charm of being written precisely as the author wished, with no regard to established form, in English that is rarely met with nowadays. They are all philosophical fancies, studies in the transition from this life to another, told in an unaffected, conversational tone, with frequent and natural references to every day life and matters that men are discussing nearly all of them. The book is a short story or incident that is made extremely vivid. Most readers will probably wish that Mr. Jacks had kept to fiction, for his people are lifelike and interesting, so that we should like to know more about them, or else that he had presented his psychological theories, if that term describes them, more precisely and distinctly. As it is they cannot miss the idea, common to all the stories, that the change from this life to the next is almost imperceptible, nor the other idea, that ourselves and our realities may seem like ghosts and illusions to those in another existence. Mr. Jacks plays with many other guesses about other worlds and standards that the men of science indulge in, he takes us through several nightmare dreams, he draws a delightful picture of an English farmer, and the last episode, which comes nearer to a formal story than the others, is very pretty.

The materials and the characters for a good story are to be found in Robert Alexander Mason's "The Colonial Architect" (Small, Maynard and Company, Boston), and every now and then the author gives hopes that he will use them properly. His reminiscences are so diffuse as to be tiresome, however, and he unfortunately thinks it is humorous to make his hero use oratorical bombast. That young man's virtues must be taken for granted; his puns are related with spirit and verbiage, though they have little to do with the tale. If he were eliminated the story would be improved, for the placid storekeeper, the keen old lady, the hermit veteran and the wild girl of the woods at first are capital, and other eccentrics begin well. In his chronicle of an Indiana small town the author has used little discrimination between matters that have meaning and those that are trivial, and his melodramatic plot is rather absurd. There is enough that is good in the book nevertheless to make those who have read it feel that they have not wasted their time.

In "Wanderfoot" (G. P. Putnam's Sons) Cynthia Stockley relates the sufferings of a brilliant but misunderstood woman journalist in great detail. She is singularly lacking in dignity and executive ability, which causes her to be bullied and cheated by domestics, tradespeople and all persons of the lower classes that she has to do with. She also has marital troubles, having married one man under the mistaken impression that she was a widow. When her unworthy husband turns up again she separates with great propriety, but without explanation, from number two and suffers for years till things can be set right again. The impulsive Irishman whom she has married has lived long enough in America to make his conduct to his wife seem very strange, but the author's purpose is to harrow the feelings by the steady torture of her anguished heroine. She succeeds in making her very attractive, though all her other characters suffer in the process, and she writes smoothly.

With an unknown island in the South Seas for his scenery Cyrus Townsend Brady in "The Island of the Stairs" (A. C. McClurg and Company, Chicago) indulges in a riot of eighteenth century revelry, piracy, hidden treasure and athletic prowess that should satisfy jaded tastes. There is no pretence of probability or of originality; he is writing a thriller after the approved fashion and succeeds in his object. The coy heroine of course marries her rescuer.

It is a pretty and rather innocuous story of conservatory dreams that Rudolph Herzog has written in "The Story of Helga" (E. P. Dutton and Company), which Adele Lewisohn translates, though we can only attribute the great popularity "Das Lebensbild" has attained in Germany to a literary quality, which the excellent translation does not reveal, or to the paucity of good novels in the Fatherland. The heroine, a pupil in the Frankfurt Conservatory of Music, with a remarkable voice, is asked in marriage by three men, a merchant, who dies soon after, a fellow student in composition, who really loves her, and another student, with a more remarkable tenor voice, whom she accepts for the sake of art. The two at once enter on a career of conquest, but the tenor is mercenary and regards art merely from the commercial point of view. After five years the wife finds this out and yearns for affection and life. She leaves her husband, who divorces her. Meanwhile the composer has attained success with equal rapidity. He sees that the heroine gets the proper intellectual and moral upbringing, wins her back to the stage, and they marry for love. His chivalrous care for the girl in her time of dejection is full of a delicacy that is new in German fiction. There are humorous bits about Frankfurt characters, there are two fine renunciations of love and a charming tramp through the woods. The discussions about art are not tiresome, and the book, in this translation at least, is thoroughly decent. This probably appeals to Germans, who at heart are decent and romantic.

There are greater possibilities in the ingenious idea of an injection which will enable a man to read thoughts than have occurred to the French authors of "The Inner Man" (G. W. Dillingham Company), which French-Grove-Jones has translated. That the power should be applied to the detection of a commonplace crime, with the traditional incidents that such stories in French seem to call for, seems a pity. The best

part of the story is the incident where the hero discovers a secret that imperils his country, and is clapped into an insane asylum when he reports it to the authorities and cannot explain how he found it out. The story, however, is only clumsily sensational and the translation is very slipshod.

The horrible story that gives point to Jane Stone's "The New Man" (Thomas Y. Crowell Company) is suggested but is left untold for the sake of propriety. The book resolves itself, therefore, into a discussion of what is termed "the single standard" of virtue as the effective remedy for what is termed "the white slave traffic." The author writes with restraint and with more sense than is used usually in treating of such subjects.

The Arts.

Out of the accumulation of books on art in some form or other it is as well perhaps to pick out those that first make up by tangible statements for a possible inferiority to the others in literary quality. The "Colonial Architecture for Those About to Build," by Herbert C. Wise and H. Ferdinand Beideman (J. B. Lippincott Company), is a delightful book whose artistic and antiquarian interest should have been indicated in the title rather than its practical applications. It is in substance a survey, and apparently a pretty thorough one, of the region around Philadelphia, and a pictorial record of the old houses found in it, a district that the seekers for Colonial buildings have rather neglected. The vision of the authors extends over adjacent New Jersey, Delaware and the country districts of Pennsylvania as well as over the Quaker City and its suburbs, and a remarkable collection of beautiful houses they have gathered in their book. These are all described in the text as well as in the pictures, with the details of external and internal architecture that are noteworthy. It is full of suggestions to architects and to "those about to build," to be sure, but most readers will be

on the Dutch painters, on the Spanish painters, on the Italian mural painters, on Whistler and Sargent, as well as sound sense on modern phases of art that are not usually discussed without loss of temper.

In "The Conception of Art" (Doubleday, Page and Company) Henry Rankin Poore is more philosophical; he endeavors to seek out first principles and produces a theory of his own. He employs many pictures to illustrate his points, and as he knows what he is talking about the reader can follow his arguments with interest, whether he agrees with him or not. Mr. Poore is very charitable to all the recent outbursts of eccentricity in painting; he fatigues himself in discussing them seriously.

It is a treatise on aesthetics that Edward Howard Griggs has written in "The Philosophy of Art" (B. W. Huebsch, New York), and following Greek precedents he includes poetry among them. After the academic fashion he picks out analogies in sculpture, painting, music and poetry, and with much eloquence builds up his theories on these.

Even more academic and less original are the efforts to sum up in single sentences the meaning of sculpture painting, the decorative arts and music, which Eleanor Rowland makes in "The Significance of Art" (Houghton Mifflin Company). The author has studied the literature of aesthetics, and has been a pupil of Prof. Hugo Münsterberg. In the sister art of music Philip H. Goepf concludes his work on "Symphonies." As before, he explains the symphonies one by one, beginning with Beethoven and Liszt, arranging the composers by nationality, and ending with Richard Strauss. In his last chapter he analyzes four American symphonies, by Hadley, Strube, Chadwick and Loefler.

The reader is not told "How to Listen to an Orchestra" by Annie W. Patterson (James Pott and Company, New York). Instead the author describes the orchestra and every individual instrument in it, and also explains the character of orchestral music. The information is interesting and is put clearly.

In "Old Fogy" (Theodore Presser Company, Philadelphia) we have James Huneker in his most sportive mood. Instead of hopping from one branch of human knowledge to another, according to his wont, however, he sticks to music and emits characteristic opinions in his amusing paradoxical manner. The articles are rather slight and are perhaps reprints from the author's earlier days.

Many Lands.

An instructive and entertaining account of a land that few travellers visit and very few see with any thoroughness has been written by Dr. Lewis Gaston Leary in "Syria: The Land of Lebanon" (McBride, Nast and Company, New York). The author restricts the name to the region north of Palestine;

Actresses Are at Odds Over Truthfulness of This Novel of the Stage

JOAN THURSDAY

By Louis Joseph Vance

This "tale of the New York theatrical underworld, which belongs to the sex family, but is sound fiction and good reading," to quote J. B. Kerfoot in *Life*. Some actresses, however, do not like the means Joan used to achieve success.

CHARACTERS RECOGNIZABLE?

Despite the fact that Mr. Vance says he did not draw any of his characters from life, the *New York Dramatic Mirror* asserts that "some characters are easily recognizable by the initiated." Her (Joan's) experiences might easily pass as the biography of some score or more of our best known footlight favorites.

EXPLAINS MANY A "STAR."

"The big thing is that the book does in its way explain many a star. For stars are made out of just such material as Joan," says the *Kentucky Post*.

ITS TRUTHFULNESS.

"A true picture of life . . . it is a portrait of a woman which deserves a place on the line with the best in fiction's great art gallery."—*The Bookman*, New York.

Laurette Taylor ("Peg O' My Heart") Doesn't Like "Joan."

"My honest opinion, if desired, is frankly unfavorable. The book is dull, uninteresting and untrue." (Signed) LAURETTE TAYLOR.

Georgia Caine (of "Adele") Says "Joan" Is Typical of Certain Phases.

"Joan Thursday" is interesting. She is so typical of certain phases of our stage, unfortunately, but the plot is really grotesque and improbable. None but an insane girl would carry on the way she did, still, I suppose it sounds thrilling to the glib reader. It's a pity that Mr. Vance sacrificed truth to fiction, though. (Signed) GEORGIA CAINE.

Janet Beecher (of "The Great Adventure") Says "Joan" Is Not Unreal.

"I have read 'Joan Thursday' with the greatest interest. The style is so vivid, so full of life and realism, so convincing that I cannot help regretting that Mr. Vance has devoted it to depicting one phase only of theatrical life, and he very phase that, while most in evidence, perhaps, to the casual observer, is by no means the vital one. My first idea would be to say that 'Joan Thursday' is unreal, but upon reflection I am convinced that it is not. There are thousands like her, of course, even if they do not carry matters to extremes." (Signed) JANET BEECHER.

Natalie Alt (of "Adele") Says Mr. Vance Should Try Again.

"Today the most Mr. Vance's plot is novel. He writes so cleverly, too! But I do hope he will try again, for she is such a reflection on the rest of us. It is not fair to make us out as Joans. If Mr. Vance would only use his talents to show the fairer side of the stage, but he's got to study it more before he can do that. And when he does, well, then I'll be the first to voice my appreciation." (Signed) NATALIE ALT.

Jane Cowl ("Within the Law") Says "Joan" Is Exceptional.

"Joan Thursday" is an exceptional, but existent type, but, she adds, "it is regrettable that this particular figure who merely represents one phase should be chosen by the novelist as the center of the stage." (Signed) JANE COWL.

Katherine Grey Says "Joan" Accurately Pictures Stage Life.

"Joan Thursday" is one of the very few novels dealing with the stage and its people that I have read that accurately pictures theatrical people and their life. A most interesting novel well written and original." (Signed) KATHERINE GREY.

Third Large Printing. \$1.30 Net. Postpaid \$1.41.

Published by LITTLE, BROWN & CO., Boston For Sale at All Booksellers

TWO NOTABLE BOOKS

PARIS NIGHTS and Other Impressions of Places and People

By Arnold Bennett With 46 Illustrations by E. A. RICKARDS Octavo. Net \$3.00

A book of travel-sketches—exaltations of travel and memories of travel in several lands. Arnold Bennett establishes at once that sense of intimacy which makes the reader his companion. He has a faculty for endowing places with personality and with the whimsies of personality. The book is a companionable adventure in many odd places and situations. It is sympathetically illustrated with sketches by E. A. Rickards, F.R.I.B.A., of whom Bennett said, "If I can't get Rickards to illustrate my book, I want nobody."

QUALITY STREET By J. M. Barrie

Illus. with Color Plates by HUGH THOMSON. Buxed. Quarto. Net \$5.00 Limited Edition de Luxe. Full Vellum. Net \$25.00

The delicate old-world playfulness of Hugh Thomson's work most fitly illustrates Barrie's quaint classic. It is a book, about the text and illustrations of which, hangs the elusive happiness of Fairyland. The two flower-like sisters, Susan and Phoebe Throssel are drawn in delicate tints and with an appreciative sympathy that holds the reader with the irresistible charm of perfection in text and picture.

AT ALL BOOKSELLERS GEORGE H. DORAN COMPANY, New York Publishers in America for MODDER & STOUTON

misunderstand. The book is illustrated with good and uncommon photographs, wholly out of the tourist's track written by a master of English, to whom fame came after death, Samuel Butler's "Alps and Sanctuaries of the Mount and the Canton, Ticino," appears in a new revised edition (E. P. Dutton and Company). Readers will be fully as much interested in the author and his digressions as in the out of the way places he visited and sketched; his drawings are very pretty. The book is an excellent introduction to Butler's other works.

From his impressions of travel, "The Soul of Paris and Other Essays" (John Lane Company), Verner Z. Reed seeks to draw a philosophy of some sort. He records his impressions of islands, deserts, cities and so on in a pleasant and readable manner, though his reflections are not especially profound or novel.

The Meaning of Gems.

A volume of absorbing interest, a perfect encyclopedia of beliefs and customs, "The Curious Lore of Precious Stones," by George Frederick Kunz and B. Lippincott Company, appears as a by-product of the scientific researches to which the author has devoted himself. Apart from their value and their natural properties, precious stones ever since man has cared for them have been associated with superstitious beliefs, some of which are still widely prevalent. Knowledge of this kind is scattered in all sorts of out of the way places, so that it is a real service that Dr. Kunz has rendered us in collecting in a single book the varied information he has acquired while he was studying the precious stones.

After some remarks on superstitions and their sources, he takes up the general subject of talismans and amulets, following this by an examination of the beliefs attached to each kind of stone, in alphabetical order. A chapter on engraved gems is followed by a long essay on crystal balls and crystal gazing. Next comes a description of the religious uses of stones, then one of birth stones and of the planetary and astrological attributes of the several precious stones. He winds up with an account of the therapeutic uses to which they were put.

His volume is therefore a complete conspectus of the beliefs men have had concerning precious stones, with the information arranged systematically, so that it can be found readily. It is a book that will charm the folklorist and the general reader, will interest the collector and will calumniate scientific labors. The

LAURETTE TAYLOR

Star in "Peg O' My Heart" writes to all her friends:

"Many of you have wondered what it is like to be an actress—what the world behind the footlights really is. If you want to find out, I suggest that you read a new novel—

ANNE, ACTRESS

By JULIET G. SAUER

It's a wonderful story—not only exciting, but real, true and fine."

\$1.25 net, postpaid \$1.37 FREDERICK A. STOKES COMPANY

Scribner Christmas Books



STEVENSON'S KIDNAPPED

Beautifully illustrated with full-color pictures and Lining Paper by N. C. Wyeth. \$2.25 net; postage extra.



THE WIND IN THE WILLOWS

By KENNETH GRAHAME

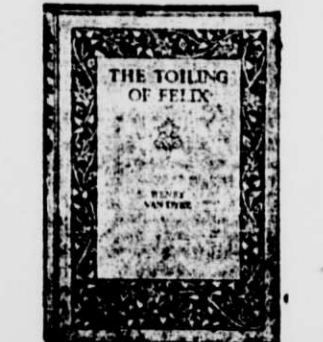
With 10 Full-Colored Illustrations by Paul Hanson. \$2.00 net; postage extra.



PACIFIC SHORES FROM PANAMA

Written and Illustrated by ERNEST PEIXOTTO

Author of "Romantic California" and "Through the French Provinces," etc. \$2.50 net; postage extra.



THE TOILING OF FELIX

By HENRY VAN DYKE

A Beautiful Holiday Edition of this Famous Allegorical Poem. Having Illustrations in Colors by Herbert Moore and Decorations by Edward H. Edwards. \$1.50 net; postage extra.

Charles Scribner's Sons Fifth Ave. at 48th St. New York.

BOOKS need time and care in choosing

An ideal place in which quietly to examine our latest books and to secure appropriate gifts for all at reasonable prices may be found at

16 East 40th Street, New York Open All Day Saturdays HOUGHTON MIFFLIN CO.



Drawn by Charles E. Brock for The Houghton Mifflin Company (Little Brown & Co.)

From "In Thackeray's London" by F. Hopkinson Smith (Doubleday Page & Co.)

Illustration from "Peanut" by Albert Bigelow (Hampshire)

More than half the volume is historical, the author relating again the picturesque story of exploration and colonization till the British came; the rest he devotes to description of existing conditions, concluding with the roll of distinguished French Canadians. They are dealt with in a tone of eulogy, and throughout the author inclines somewhat to the point of view of the British official; he provides, however, a satisfactory account of the French in Canada in a single moderate sized volume. The splendid photographs are real works of art.

Modern Egypt and particularly the new Egyptian have been studied with some care by Clayton Sedgwick Cooper, who writes "The Man of Egypt" (Houghton and Stoughton, New York). He traces certain changes and improvements in the land and the people and is inclined to be enthusiastic about them, except that he is not quite sure that they would fit in with the retention of British influence. The author has English readers in mind; he tries to explain to them facts about Egypt, which they

more interested in them as noble remains of a civilization that expressed its own needs and ideas and was not content to imitate. Entertaining, as well as valuable, are the criticisms of famous statues that Walter Winans makes in "Animal Sculpture" (G. P. Putnam's Sons) and backs up with many illustrations. The author, who has taken up sculpture among his many occupations and has attracted much attention to his statues of horses, has had unusual opportunities in the course of his sporting adventures to watch animals in their natural state. He not only pleads that the truth be observed in reproducing them in effigy, but also gives practical directions for other sculptors to follow. He naturally pays most attention to the horse, but the other, wilder beasts are not neglected. As regards theory and criticism readers will find a sane view of art, and especially of painting, with clear, outspoken expressions of opinion in Royal Cortissoz's collection of essays, "Art and Common Sense" (Charles Scribner's Sons). These include papers on Ingres,

and the Dutch painters, on the Spanish painters, on the Italian mural painters, on Whistler and Sargent, as well as sound sense on modern phases of art that are not usually discussed without loss of temper. In "The Conception of Art" (Doubleday, Page and Company) Henry Rankin Poore is more philosophical; he endeavors to seek out first principles and produces a theory of his own. He employs many pictures to illustrate his points, and as he knows what he is talking about the reader can follow his arguments with interest, whether he agrees with him or not. Mr. Poore is very charitable to all the recent outbursts of eccentricity in painting; he fatigues himself in discussing them seriously. It is a treatise on aesthetics that Edward Howard Griggs has written in "The Philosophy of Art" (B. W. Huebsch, New York), and following Greek precedents he includes poetry among them. After the academic fashion he picks out analogies in sculpture, painting, music and poetry, and with much eloquence builds up his theories on these. Even more academic and less original are the efforts to sum up in single sentences the meaning of sculpture painting, the decorative arts and music, which Eleanor Rowland makes in "The Significance of Art" (Houghton Mifflin Company). The author has studied the literature of aesthetics, and has been a pupil of Prof. Hugo Münsterberg. In the sister art of music Philip H. Goepf concludes his work on "Symphonies." As before, he explains the symphonies one by one, beginning with Beethoven and Liszt, arranging the composers by nationality, and ending with Richard Strauss. In his last chapter he analyzes four American symphonies, by Hadley, Strube, Chadwick and Loefler.

The reader is not told "How to Listen to an Orchestra" by Annie W. Patterson (James Pott and Company, New York). Instead the author describes the orchestra and every individual instrument in it, and also explains the character of orchestral music. The information is interesting and is put clearly. In "Old Fogy" (Theodore Presser Company, Philadelphia) we have James Huneker in his most sportive mood. Instead of hopping from one branch of human knowledge to another, according to his wont, however, he sticks to music and emits characteristic opinions in his amusing paradoxical manner. The articles are rather slight and are perhaps reprints from the author's earlier days. An instructive and entertaining account of a land that few travellers visit and very few see with any thoroughness has been written by Dr. Lewis Gaston Leary in "Syria: The Land of Lebanon" (McBride, Nast and Company, New York). The author restricts the name to the region north of Palestine;