

had much success in England and America the year before the war, has just published a new book "Geschlecht und Kultur" (Sex and Civilization). The author calls her book an appeal to the "evolutionary conscience": it is a plea for marriage in its purest form as love match in the highest sense. Frau Mayreder is almost as enthusiastic for monogamy as an important social and ethical factor for the state as was the late Grete Meisel-Hess. The subtle and inquiring mind of this woman thinker leads her to explore fascinating subterranean tracts in the history of primitive society. Enthralling, for instance, is her research into the origins of the paternal instinct. She has chapters on such intriguing subjects as "The Double Standard" and "The Nature of Love"; and she discusses the "Father and Son as Enemies" complex which has obsessed the modern dramatic world for some time. Frau Mayreder is not precisely easy reading, on account of the depth and concentration of her thought, but her style is commendably clear and lucid. Her book is published by Diederichs at Jena.

Important New German Books

KARIN MICHAELIS, the famous Danish novelist, is now in Germany. She and her American husband, Charles Stangeland, have made their temporary home in quaint old eighteenth century Potsdam, which counts as an outermost suburb of Berlin. Mrs. Stangeland is collecting impressions for a new book about Germany, and has plenty of tragic and startling material.

Rosa Mayreder, the Austrian woman philosopher whose book "Kritik der Weiblichkeit", under its English title "A Survey of the Woman Problem",

A companion to Spengler's famous "Untergang des Abendlandes" (Downfall of the Occident) is "Die Philosophie am Scheidewege" (Philosophy at the Crossroads) by Julius Schultz (Felix Meiner, Leipzig). The scope and interest of this book is indicated by the titles of the five divisions: "The Two Fundaments (Practical People and Lookers on)"; "The Two Views of Life (Æsthetic and Practical)"; "The Two Ethics (Feminine Christianity and Masculine Antiquity)"; "The Two Metaphysics"; "The Two Conceptions of History".

Thus Herr Schultz follows through all divisions of civilization the radical contrast between the æsthete and the

man of affairs; and his final conclusion can be summed up in an epigram. He says: "Civilization is a poison", and explains that nations pay for their ascent to the heights by an inevitable descent unless they are saved by a radical admixture of new blood capable of imbibing a higher civilization. In many ways the book runs parallel to Spengler, but it was composed independently and previously and lay in the author's desk for five years awaiting the psychological moment for its appearance. An absorbing work.

Interesting in quite another way is "Der Sternhimmel" by Arthur Drews (Diederichs), which seeks to reduce the whole New Testament and many or indeed all primal myths and beliefs to elaborate astral-mythological symbols. Drews makes out a case which it would take another astronomer-astrologer to contradict — if indeed it be possible to overthrow these arguments, supported by tremendous erudition. This destructive searcher of the skies is portrayed as a mild eyed greybeard of idealistic and poetic aspect in the frontispiece to his book, which has a cover of pale blue stamped with the Assyrian lion of the publishers in gold.

Anna Kappstein has followed up her clever, human, and sympathetic little book on "The Art of Marriage" with a new booklet, also published by the Felsen Verlag, on "The Art of Travel". It is full of idealism, sentiment, and good sense about the ethical values of holiday making. Many are the hints for a successful holiday, both practical and æsthetic, which may be gleaned from these entertaining pages.

Georg Kaiser, "the dynamic dramatist", has just published a most interesting drama "Die Flucht nach Venedig". The principal characters are Alfred de Musset and Georges Sand.

The dialogue is unfortunately so staccato that it is at times difficult for the reader to catch the meaning, and on the stage it would certainly prove at times unintelligible. It has, however, been performed with great success in Prague, with a beautiful actress as Georges Sand, who appears in the first act in dashing masculine attire. Kaiser has almost finished the manuscript of a new play on the theme of Joan of Arc, under the title "Gilles and Jeanne". The first performance of this new work is already fixed to take place in Leipzig at the beginning of April.

A little late, but none the less to be reckoned to the honors paid that freest of singers, him whom enthusiastic Germans call "The Eternal Youth", comes a translation-transmutation of Shelley's poems by Alfred Wolfenstein, himself a lyric poet. The younger school of German poets, worshipers of the tender souled Hölderlin, are well able to appreciate the fire and glory of Shelley's song, and he has a great following here. Paul Cassirer published the book.

Hugo Hein, writer and bibliographer, has died in the hospital of a little town in Saxony at the age of eighty years. He was the author of the "Bibliotheca Germanorum Erotica et Curiosa", a work in eight volumes equally famous in all literary histories at home and abroad. Hard times fell upon the old author, who was obliged to sell his valuable library in order to exist.

The impossibility of making a living which besets the unfortunate German author of today is engaging the helpful brains of a good many people. A new scheme is now mooted, which has the advantage that it does not require help from abroad for its fulfilment. The propounder, Franz Dülberg, re-

minds the reading public, that unfortunate camel, that in every restaurant nowadays ten percent is added to the bill to compensate the waiter for the abolished tip. The same system is to be applied to literature. Ten percent is to be added to the price of every successful book—that is, every one which reaches a certain circulation. Of the sum thus obtained, a certain percentage goes back to the author, a small percentage is swallowed up in administration, and the remainder goes to form a fund for publishing books of real literary or scientific value which a publisher under present printing conditions, with a weekly rise in paper prices and printer's wages, would have been unable to risk. Herr Dülberg, starting from the premise that a popular novel might sell 40,000 copies at 2,200 marks apiece, calculates that out of the ten percent increase implied by the extra two hundred marks the author himself would receive nearly two and a half million extra profit, and it would also be possible to issue four books of belletristic or scientific value: he proposes a drama, a volume of poems, a scientific treatise, and a beginner's promising book of short stories. It seems a stimulating idea—save that the German author is asking himself how much longer the public will agree to pay the high prices of books. Will the ten percent prove the last straw? Books must always be regarded as a luxury which it is easier to do without than good clothes or even theatres.

Apropos of the price of books, a well known publisher has compiled statistics for the cost of a novel of average length, printed on "wood-free" paper in an edition of 3,000 copies, in 1914 and today. The printing and typesetting cost 1,000 marks in 1914, today 1,600,000; the paper cost then 500 marks, today 1,680,000 marks; and

the total cost of the edition, in 1914 about 3,500 marks, would now amount to 6,250,000 marks! The publisher then draws the conclusion that books are, in comparison, cheaper today than in 1914, for whereas a publisher formerly needed to sell only 1,900 copies in order to cover his expenses, he must today sell 2,470 before the costs are covered. Such a book sold formerly at 4 marks, today it must cost 5,600!

The German Pacifistic Student's League has just given an Ernst Toller Evening. The large concert hall was filled to overflowing. Dr. Alfred Kerr, the theatrical critic, gave a fiery and enthusiastic address upon Toller and his work. He reminded any half-hearted elements that might be among the audience that this young idealist, without whose leadership the Munich Communistic Revolution would have been a much bloodier and more disordered affair than it actually turned out, was one of the first war volunteers in 1914. He still serves out his sentence, and whereas reactionary assassins have been permitted remands on leave, Toller was forbidden permission to attend his first nights or to visit his sick mother. Fritz Kortner, the powerful if overloud portrayer of many Shakespearian rôles at the State Theatre, lent his mighty rolling voice to Toller's passionate prison poems. As a close the entire assembly sang the "Workmen's Song" from "The Machine-Stormers". The enthusiastic young students hoped that their demonstration might in some way benefit Toller. It was to be hoped, remarked Dr. Kerr, that it would not injure him.

In the Weimar Nietzsche Archiv some unknown musical compositions of Friedrich Nietzsche to the words of Alexander Pétofi, the great Hungarian poet, have been discovered, just in time to be used at the Pétofi Centenary

Festival, where they will be heard for the first time.

The four hundred and fiftieth anniversary of the birth of Copernicus (at Thorn in Posen) has been celebrated with much ceremony and many articles in the German press. In reading of the distinguished and erudite men — men such as Tycho Brahe and Melanchthon — who stormed against Copernicus for his “blasphemous and absurd attempt” to remove the earth from its time honored position as central point of the universe and degrade it to a mere star among stars, one is irresistibly impelled to compare the case of Einstein today, honored all over the world but attacked by fellow German scientists, one of whom went so far as to protest to the Nobel Prize Committee against the awarding of a Nobel Prize to Einstein.

Another centenary, which should have been celebrated in 1916, is that of the heroine of the movement for liberty in 1848, Malwida von Meysenbug. Thanks to war conditions, the five volume centenary edition of her complete works has only just appeared, published by the Deutsche Verlags-Anstalt, Stuttgart. Her most important book, still full of living inspiration for lovers of liberty today, is the “Memoirs of an Idealist” which was

said by Carl Schurz to be the best book ever written in Germany by a woman.

A modern German woman writer of a very different stamp, the novelist Clara Viebig, is being published in a complete edition of eight volumes by the same publishing house. Clara Viebig wrote her first novel twenty years ago and achieved an immediate success. She is a fine story teller and an excellent psychologist. Since her favorite setting is in one or other of the German frontier lands and her favorite theme the struggle to retain the motherland, she is sure of grateful readers at home for some time to come.

An interesting work of criminal literature is “Psychologie der Simulation” (The Psychology of Malingering) by Emil Utitz (Enke, Stuttgart). One of the most difficult problems of the physician is to distinguish between cases of malingering and genuine pathological or nervous states. This book treats of the subject in a fashion interesting as well as instructive, since it includes the whole field of malingering in social life. While thoroughly scientific, it is free from the claptrap of the scientific vocabulary.

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