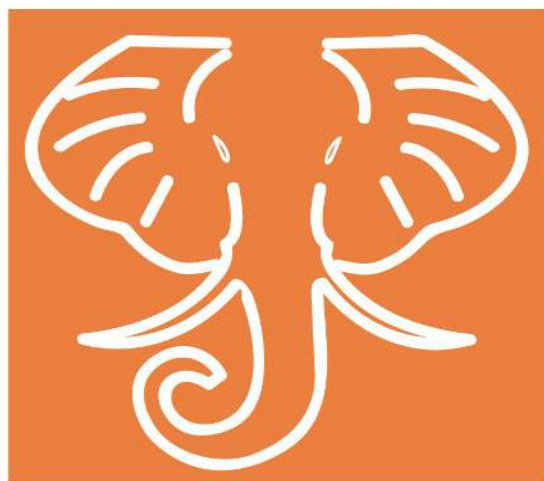


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# EX LIBRIS



JULY 1923

Volume 1

Number 1

Price : 2 Francs

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COMTESSE DE CHAMBRUN

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INTRODUCTORY

Son Excellence M. RAYMOND POINCARÉ,  
Président du Conseil des Ministres :

*"J'apprends que la Bibliothèque Américaine de Paris se propose de faire publier le premier numéro d'une revue destinée à répandre, en France, des informations précises sur la littérature américaine.*

*De tout temps, les Français ont porté un vif intérêt à la littérature, aux institutions et, en général, aux choses américaines. Ces sentiments se sont encore développés, depuis que nos deux peuples ont combattu côte à côte. La Bibliothèque Américaine de Paris rend donc aujourd'hui un grand service à ses nombreux lecteurs français. Je suis heureux de lui adresser mes remerciements et mes félicitations."*

---

The Most Honorable, the MARQUESS OF CREWE, K. G.,  
His Britannic Majesty's Ambassador to France :

*"I am glad to know that this Review has been designed with the praiseworthy object of making English and American books better known throughout the continent of Europe. On the wide field of literature there may be wholesome rivalries between nations, but there are no unworthy contests; and it is reasonable to hope that the fuller mutual knowledge between countries, of each other's history, of the lives of their famous citizens, and of the product of their imaginative genius may, in the course of years, do much to strengthen those bonds of general goodfellowship and understanding upon which the future of the world so greatly depends."*

---

The Honorable MYRON T. HERRICK,  
Ambassador of the United States of America to France :

*"I have learned with especial interest of the splendid initiative of the American Library in Paris, which is about to publish a monthly review for the purpose of making American contemporary life and literature better known in France. Such a publication will meet a very real need in enabling both the French and American public in Paris to keep informed of the present movement in our intellectual life.*

*I wish the American Library in Paris complete success in the accomplishment of its admirable undertaking which will doubtless meet with universal approval and which I am pleased to endorse most heartily."*

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The primary purpose of this review is to make American and English books better known on the continent of Europe. With this in view it will publish reviews and notes on current publications and the contents of current magazines, together with articles on the literature of current questions, on the work of contemporary writers, and on intellectual relations between Europe and the Anglo-Saxon world.

The editors desire to thank all those who assisted them in the preparation of this first number, and particularly the designer of the cover, Mr. Robert R. Kearfott, of New York and San Francisco, who is temporarily painting in France. Mr. Kearfott was the founder and first president of the "Hammer and Tongs Club" of San Francisco, an organization formed for art criticism.

The American Library in Paris was founded in 1920 primarily for the purpose of making American and English books available on the Continent. It began with the collection of books made by the American Library Association for American soldiers in France. It now has a collection of about 30,000 volumes, 118 current magazines and 20 newspapers. Books are loaned to members of the Library in any part of Europe. Information in regard to books may be secured by anyone whether a member of the library or not.

During the month of June the American Library

received gifts of books amounting to over three hundred volumes. Among the donors were Miss M. Belden, Mrs. Cremer, Professor Charles Downer Hazen, Mrs. William H. Hyde, Mr. Deming Jarves, Miss Letterman, and Mme. Théodore Mallet.

Among the books presented to the Library were Gaston Bodart "Military selection and race deterioration", William A. Bradley "Old Christmas and other Kentucky Tales", Mrs. Dinah Craik "Fair France", Elsie D. Jarves "War days in Brittany", W. and A. K. Johnston "Scottish clans and their tartans", Abbé Klein "An American student in France", Bernard Moses "The Spanish dependencies in South America", Rafael Shaw "Spain from within"

Among recent gifts to the American Library in Paris is one of \$1,000 from Mr. George Sherman of Honolulu. Mr. Sherman is well known as a former officer of the Union Trust Co. of New York, and as a member of the Century and University Clubs of that city.

A second notable American gift to European Libraries is that of the Laura Spelman Rockefeller Memorial to the American Library Association. This was a fund of \$10,000 to be used in the purchase of American books and periodicals for foreign libraries under such regulations as the association may establish.

# The Vogue of Shakespeare in France

COMTESSE DE CHAMBRUN, Doctor of the University of Paris.

The Comtesse de Chambrun is the author of *Shakespeare's Sonnets: New Lights and Old Evidence* (Putnam's); *Giovannt Florio: Un Apôtre de la Renaissance en Angleterre* (Payot); *Playing with Souls* (Scribner's).

**A**MONG current errors about William Shakespeare, there is one which is singularly irritating to those who have given years of study to documents contemporaneous with the dramatist's own time, and of the succeeding century. It is frequently asserted nowadays that the generation after Shakespeare scorned his plays, and that France never took any interest in the English poet until the Nineteenth Century.

The statement and its corollary are equally inexact.

There are two large volumes of "Allusions to Shakespeare" which cover the poet's lifetime and bring us down to the year 1700. This record shows that the chorus of praise, already audible while the dramatist still wrote, was soon heard across the channel, became louder from decade to decade and was repeated through the Eighteenth Century until the present day.

In 1640 a significant parallel was drawn between the declining taste for Ben Jonson and the persistent popularity of his rival Shakespeare's plays.

"The same audience which manifests impatience at the tragedies of Cataline and Sejanus, remains spell-bound before Brutus and Caesar. Nor is there a vacant seat in pit or gallery when Falstaff, Benedick, Iago or Malvolio are scheduled to appear", wrote Leonard Digges.

Ten years later certain puritans claimed that King Charles the First's misfortunes arose from constant reading of Shakespeare's dramas and consequent neglect of the Bible.

Under the Cromwellian regime, the theatres were closed, but upon the restoration of Charles Second, the Merry Monarch lost no time in

reopening them to the Shakespearian drama. Samuel Pepys records having seen "Macbeth" played five times, the "Tempest" six times, and to have frequently assisted at representations of "Hamlet", "Romeo and Juliet", "Taming of the Shrew", "Henry V", and "Henry VIII", both at the Public Play-House and at Court.

Theatrical art had been kept alive during the Commonwealth's persecution, by no less a man than the Poet Laureate, Sir William d'Avenant, Shakespeare's godson, who, having passed his childhood in the affectionate intimacy of the dramatist, became heir to his stage tradition, and to what was left of the Blackfriar's troupe of players, whom he kept together by cleverly evading the law against "comedies and tragedies" thanks to his invention of a sort of music-drama, known, for the first time, as "Oratorio", or "Opera Stylo Recitativo".

In a book called "Historical Review of the Stage", published in 1708, John Downes, who had been d'Avenant's manager and remained with the company for forty-nine years at Drury Lane, declares that during that time he never missed a public performance nor even a rehearsal, and that Shakespeare plays formed the chief part of their repertoire. "Othello", "Julius Caesar", and the "Merry Wives" were particular favorites.

D'Avenant was succeeded as poet-laureate by John Dryden, who in turn gave place to Shakespeare's biographer and second editor, Nicholas Rowe. Both have left ample testimony that the great dramatist had not lost caste either with the readers or playgoers of their epoch.

In turning to France, we find that Shakespeare's reputation was not only alive during the Eighteenth Century, but that it was the subject of



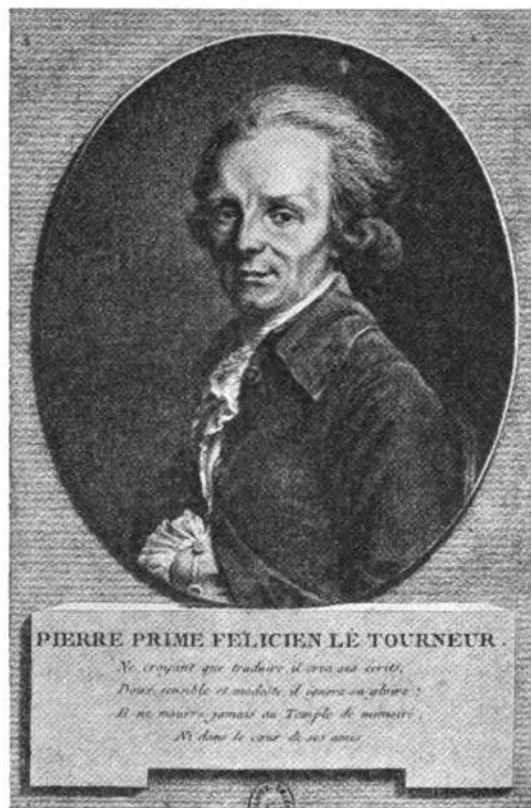
almost as much polemical debate and "ink slinging" among the writers of that time, as it has become in our own day between the rival factions: Baconian, Rutlandist, Stanleyist, old-fashioned Stratfordian, and that new school which asserts that Edward Vere, Earl of Oxford, was the author of these works, and whose chief protagonist has the literary misfortune—or is it simple poetical justice?—to be named Mr. Looney!

In 1677 there was already beginning to be talk about Shakespeare in France. When St. Evremond wrote his "Essay on English Comedy", he spoke admiringly of the "Merchant of Venice" and the "Merry Wives", and, in a letter to the Duchess of Mazarin, he refers to the latter play as "Queen Elizabeth's Comedy" in allusion to the legend that it was produced in compliance to a Royal command ordering Shakespeare to present Falstaff in love. But Mme. de Mazarin's witty correspondent seems to consider that "Henry VIII" was a wearisome entertainment, in spite of Betterton's acting, which rendered it exceeding popular with the theatre-goers of that epoch.

Another Frenchman to record his admiration for Shakespeare before the end of the Seventeenth Century was Pierre Antoine Le Motteux, of Rouen, who translated Rabelais into English and edited the *Gentleman's Journal* which was soon to become the famous *Gentleman's Magazine*. In 1691 he published a long editorial in praise of the poet and in 1693 wrote to Sir Charles Sedley: "You are too great an admirer of the fruits of his rare genius, of which I may say as Ovid to Graecinus:

*'Quos prior est amirata sequens mirabitur aetus  
In quorum plausus tota theatra sonant'* "

But the renown of Shakespeare in France was soon to be confirmed by Voltaire's early praises, which, however, soon changed to blame when the vogue of things English bid fair to make Shakespeare's plays more popular than his own.



The First French Shakespearean Scholar  
From an engraving in the Bibliothèque Nationale, dated 1788

The King ordered his Ambassador in London to procure Shakespeare's works for the royal library which led eventually to the proposal of having them translated into French. This enterprise was undertaken by Pierre Le Tourneur aided by Fontaine Malherbe, and it would be interesting if space permitted, to reproduce the list of more than a thousand subscribers to this edition, for it proves beyond controversy how general was the interest shown in Shakespeare's works by every class of society. (\*) The King and Queen, the Royal Princesses, the Empress of Russia, the High Chamberlain of France, Prince de Condé, Duc de Civrac, Duc de Choiseul, M. de la Rochefoucault, le Chevalier de

(\*) In 1769 "Hamlet" was played with notable success in an abridged form. "Romeo and Juliet" was staged in 1775 and acted by its adapter, J. F. Ducis.

Talleyrand, the painter La Tour, bishops, archbishops, abbés from Paris and the Provinces, officers of the Army and Navy are included; librarians from Troyes, Soissons, Lyons, Montpelier, Sens and Clermont subscribed for from one to six copies and Mr. Ruault of Paris wrote himself down for 105. Mr. Davenant and Mr. David Garrick of London, and Mr. Lother and Mr. Dobby from "North America" proved their anxiety to see the plays in French, by ordering the new edition. Nevertheless, we must not suppose that the enterprise met with universal approval, although Crébillon recommended the publication. The author himself says in the preface of 1776: "There are in Paris certain light-weight critics who, Aristarcus-like, would ignorantly measure Shakespeare's work, although not yet translated, pretend to know the exact measure of his beauties and his defects, and who, without having read a line, and knowing not a word of the poet's language, esteem him an untutored savage from whose pen a happy phrase escapes as it were by accident, but whose rough black-and-white vigor has nothing worth offering to a Polite Nation.

"Critics and politicians are filled with dark presentiments and announce that English literature will prove a poison to the French. The delicate bees of our Parnassus, nourished on flowers and sweet syrups, can not live on the strong sap drawn from the banks of the Thames. Insular barbarity wars with the delicacy of our culture and if Shakespeare's plays come to France we may expect our theatres to reek with gore, and to display nothing but monsters and funerals. Our poets will be insulted and misunderstood, and our great master-pieces snowed under, beneath a mass of these strange and sinister productions.

"But the shades of our great dramatic poets can afford to mock these vain alarms, and smile at the narrow prejudice of present-day critics. Sure of their own immortality, our poets would prefer to welcome talent which, from afar, has brought something new to art, rather than breathe the

tepid incense of servile imitators who can not see a foreigner enter the capital without trembling for their own altars."

Voltaire, who had been repeating words much to the above effect, felt that he had been personally aimed at by these remarks and hastened to complain to d'Alembert on August 10th, 1776: "This thing grows serious. Le Tourneur, who is alone responsible for the preface to the work, insults us with all the insolence of a Pedant who domineers over school boys! With all the authority of a great master, this same scamp is attempting to foist his English Clown upon us, in the place of our Racine and our Corneille, and richly deserves to be set in the stocks". But Voltaire was powerless, either to set Le Tourneur in the stocks, or stop the progress of his work, and, in response to a venomous attack upon "Hamlet" contained in the "Contes de Guillaume Vadé", the translator replied with dignified reticence that such jealous vituperation, such coarse and insincere criticism, could best be countered by allowing Shakespeare to be read in France and judged by French men of letters. Certain it is that once heard, Shakespeare's reputation was firmly established with the public, in spite of Voltaire's attacks or Marmontel's biased criticism. Diderot pronounced him a Colossus; Villemain and Victor-Hugo confirmed this opinion, and during the vogue of romantic letters, Musset, Flaubert, Barbet d'Aureville and Rostand seemed literally haunted by the creations of the English poet.

I do not agree with the modern critics who slight Le Tourneur's translation. The twelve dramas which we owe to his pen are good examples of broad and dignified prose, their stilted archaisms and "grand manner" have style and flavor, especially appropriate in the Roman dramas, and I have often regretted that no French manager has given us the earliest, instead of the latest version of "Othello", "Caesar", "Coriolanus", "Anthony", or "Lear".

Ducis followed Le Tourneur's edition with a very inferior adaptation of a number of the plays, and Montegut, Taine, Guizot, François Victor-Hugo, and Georges Duval have, with varying merit, re-edited Shakespeare in French. Jean Richepin translated "Macbeth" for the Comédie Française, La Fouchardière has written a lively and sparkling "Taming of the Shrew", M. Copeau has presented an adequate translation of "Twelfth Night" and Mr. Gémier next season will try to make us forget the inexcusable liberties taken by Mr. Nepoty with Portia and Shylock, by staging a translation of the "Tempest" by Mr. Guy de Pourtalès which is highly spoken of.

Many distinguished authors have devoted themselves in recent years to interpreting Shakespeare's lyrics.

M. Emile Legouis, with the taste and discretion which he has shown in his "Wordsworth", has given us some selected sonnets; M. Bouchor, a volume of songs from the plays; François Victor-Hugo, M. Abel Doysie, and M. Charles Marie-Garnier, have edited the entire sonnet series. M. Vuillaud and M. André Hofer have

presented a beautifully printed edition de luxe of "Venus and Adonis", and, we are happy to say that, under the direction of M. Koszul, the J. M. Dent Company have today re-edited, side by side with the English text, the remarkable poetical translation of the sonnets, which originally appeared in the *Cahiers de la Quinzaine*, by M. Garnier, above referred to.

I do not pretend, in this brief summary, to have mentioned all who have done good work along these lines, but enough has perhaps been said to show that France is not so ignorant of Shakespeare's writings as those who speak without information on the subject would try to persuade us. And I might conclude by remarking that if more English-speaking people attended the yearly courses at the Sorbonne brilliantly conducted by M. Emile Legouis and M. Albert Feuillerat, whose excellent study in the November number of the *Revue des Deux Mondes* is to be followed shortly by a life of the dramatist, there might be less nonsense to the effect that the cult for Shakespeare is without votaries in France.

Willa Cather's "One of Ours" is described by William Allen White as an answer to "Three Soldiers" of Dos Passos.

In a recent article on Sir Walter Scott's writings Benedetto Croce says that he thinks "The Heart of Midlothian" is Scott's best novel.

Philip Guedalla's "The Second Empire" (Constable) is described by St. John Ervine as one of the most interesting and engrossing histories that have been published in recent times.

Professor Dewey's "Human Nature and Conduct" (Henry Holt), James Harvey Robinson says, is one of the books, not only to be read, but re-read,—at least twice a year, he adds.

Of Professor Beard's "Cross Currents in Europe today" (Marshall Jones) the *Spectator* says "a more admirable corrective to be taken by the newspaper reader it would be hard to imagine".

The *Bulletin de la Maison du Livre Français* for May contains a useful list of the publishers of Paris, indicating the class of publications issued by each, their addresses and telephone numbers. It is accompanied by a map showing their location.

The favorite novels among the members of the senior class in Yale College according to a summary in the *Literary Digest*, (May 19), are Dickens' "Tale of Two Cities", Dumas' "Three Musketeers", Hugo's "Les Misérables" and Hutchinson's "If Winter Comes". Their most popular poets are Tennyson, Browning and Kipling.

Dr. W. W. Folwell's "History of Minnesota", the first volume of which was recently published by the Historical Society of that state, is certain to interest French students, because of its record of French explorations in that territory between the middle of the 17th Century and that of the 18th.

# GALIGNANI'S MESSENGER;

OR THE

## SPIRIT OF THE ENGLISH JOURNALS.

N<sup>o</sup>. 1.]

SATURDAY, JULY 2, 1814.

[PRICE 8 SOLS.]

### POLITICAL PERISCOPE

See who comes next, that crowns and armour wore,  
And proud defiance in his visage bore:  
• For thee AMBITION, 'midst alarms and strife,  
• I sail'd in tempests down the stream of life;

no more his frown strikes terror on beholders : no more his  
signature drags the youth from the maternal embrace : no  
more thousands fall by his order on the ensanguined plain.  
Where are his flatterers now ? Who now intreats him to ac-  
cept their homage ? Who prepares strains of adulation to

## Galighani's Messenger

JACKSON MOORE.

**G**ALIGNANI'S is not only the oldest English bookshop on the Continent, but it was for years the publisher of the first English newspaper. The early history of the newspaper, and the history of Thackeray's connection with it, are of the greatest interest.

The abdication of Napoleon in the summer of 1814 was the signal for an influx of Britons quite as appalling to the Parisians as that of Americans today. Many of the officers of Wellington's army were joined by their wives and mothers, and there was no end of tourists and released prisoners eager for news from home. Channel crossing in those days was at the mercy of the winds; the journey from the coast to Paris dependent upon a lumbering diligence. Galighani, having returned from England in 1800 with an English wife and two sons, opened a book shop and publishing house in the rue Vivienne; and he was not slow to perceive in the difficulty of communication an opportunity for greater service to his patrons. So on July 2, 1814, *Galighani's Messenger* made its debut.

### THE CONTENTS OF THE FIRST NEWSPAPER.

This four page pamphlet no larger than a sheet of foolscap caused a sensation in the English colony incomprehensible to a wireless age. Everyone who could afford it subscribed to the *Messenger*; the reading room in the Rue Vivienne became the fashionable rendez-vous of all Britons in Paris; and copies of the paper were soon on sale in the principal cities of Europe.

The contents of this first number are amusing and strangely remote. On the front page the editorial makes the startling announcement that "the tyrant is deposed and the native princes of the French nation are recalled to the throne of their ancestors". Turning to the news of Great Britain we learn of the grand jubilee planned for the birthday of the Prince Regent. The *Mirror of Fashion* tells of the functions attended by the Emperor Alexander accompanied by the Duchess of Oldenburgh; while the *Theatrical Notes* describe the entrance of the Duke of Wellington into the box of the Duke of Devonshire during

the Opera Ballet on Saturday night: His Grace was soon recognized and received with reiterated bursts of applause from a brilliant and crowded house, whereupon he came forward to the front of the box and bowed repeatedly to the audience while the band played, "See the Conquering Hero Comes."

But few flowers are worn, decrees Fashion and Dress, except a simple bouquet of primroses, or a lily in compliment to the House of Bourbon.

There were book reviews in the *Messenger* each week, timely and discerning. Miss Austen's "Pride and Prejudice" had just been published the year before, and Galignani's criticisms of popular fiction reveal the fact that woman had already come into her own. "The Wanderer" of Madame Darblay,—one of her later works, now generally conceded to be worthless—was the talk of all people of fashion; and in reference to the book of the month, "Patronage", Galignani says that the author, Miss Edgeworth, derives her fame rather from felicity of incident and justness of description than from great powers of expression.

#### THACKERAY THE SUB-EDITOR.

During the Hundred Days, the paper was suppressed and was not obtainable until a month after Waterloo when the Monster was banished to limbo.

In its early stages the journal was probably gotten out by Galignani alone, but when the period of expansion came and it discarded the pamphlet form, taking on the appearance of a full-fledged newspaper, assistance became imperative.

It was not until 1836, however, that the staff acquired its most illustrious member. In that year William Makepeace Thackeray became sub-editor. The connection of Thackeray with the paper must have been of very short duration, for we soon find him back in London on *Fraser's Magazine*. But it proved to be a most helpfu

experience to the novelist, one that he kept vividly in mind in all its details, and alluded to twelve years later in a letter to Mrs. Brookfield concerning "Longueville Jones, an excellent, worthy, lively, and accomplished fellow whose acquaintance I made when we worked on Galignani's newspaper for ten francs a day, very cheerfully."

Again, in "Vanity Fair" he speaks of "the incomparable Galignani, the exile's friend", read through religiously by Joseph Sedley and quoted to Amelia and Becky.

Though it was written many years after his return to England, "Pendennis" reaped a greater harvest from Thackeray's Galignani Experience than any of his other novels. It is filled with characters whom he met through his connection with the newspaper, and incidents so similar to the *faits divers* in the files of the *Messenger* of the year 1836 that there is no doubt as to the identity of the "sub", who scissored and pasted them.

His colleagues find their way into the pages of "Pendennis", their characters as well as their names,—Bowes for instance, the chief editor, becoming Bows the little musician who taught the Fotheringay. And Miss Amory, "the *seduisante* Miss Betsi of Madame de Carmel's boarding school in the Champs Elysées," is indebted to the staff of the *Messenger* for her name.

When the Claverings left the Hotel Bouilli in the Rue Grenelle to return to their ancestral home in England, they took as their guest Captain Ned Strong,—“the Chevalier Strong they call me abroad”—a young man whose origin is not difficult to trace. In the columns of the *Messenger* we read that an agent of Don Carlos has arrived in Paris to sell some diamonds. He becomes quite notorious, appearing frequently in the journal as the Chevalier S—, and finally sells the jewels for 90,000 francs to Strong & Co. of Shepherd's Inn.

The pistol scene between Major Pendennis and Morgan when the valet was trying to blackmail him and the Major turned upon him with an empty gun frightening him so that he became speechless, was probably suggested to the author by a story in the paper of a Miss Burrowes who kept two house-breakers on their knees with an equally harmless weapon while her maid went for the police.

In the mellow pages of Galignani's *Messenger* is the whole social fabric of a new-born century. There are gallant Dragoons all booted and spurred, clad in yards of gold braid and tight fitting breeches; capricious young ladies in muslins and lace with peach colored petticoats and bonnets to match. They dine at the club and play at piquet; they stroll down the Mall and bow low to My Lord. The factitious chivalry, the slavery to style, the social ambitions, and vapid flirtations,—all were clipped and were pasted in the sub-editor's mind. And to show when he turned to them we need but remark that the letter to Mrs. Brookfield was written the very month that "Pendennis" was begun.

Among them yet not of them, Thackeray so caught the manners and habits of his contemporaries that the burning of Moscow, the flight of crowned heads, the crash of coalitions, the rolling of cannon across Europe like the surging of the sea becomes a mere background against which a captivating coquette dances at a ball in Brussels on the eve of Waterloo.

In the symposium in the *International Book Review* for May on the best books of the present century, Rolland's "Jean-Christophe" comes next to Hardy's "Dynasts" in popularity. Other French books mentioned are Claudel's "The Tidings Brought to Mary", Faure's "History of Art", Rostand's "Chantecler", France's "Penguin Island", Hemon's "Maria Chapdelaine", Barbusse's "Le Feu", Romans' "La Mort de Quelqu'un", and Proust's "A la Recherche du Temps Perdu".

Of Professor Carl C. Bingham's "Study of American Intelligence" (Princeton University Press) the *International Book Review* says, "Few books are more uninviting on casual examination, but vastly fewer are worthier of attentive perusal, close study and deliberate pondering."

The American Newspaper Company's recent prize contest for the best letter or essay on the reading habits of the small town resident shows that the most popular books in the American small town are those by Zane Grey, James Oliver Curwood, and Peter B. Kyne.

Maurice Baring's "The Puppet Show of Memory" (Heinemann) is described by Edmund Gosse as one of the best autobiographies in recent years.

Of John Hall Wheelock's "The Black Panther: a Book of Poems" (Scribner's) William Stanley Braithwaite says, "Just as 'The Man Against the Sky' was for Robinson a general critical acceptance of his powers, so I believe, 'The Black Panther' will win a general critical acceptance of Mr. Wheelock's powers".



Book plate of Miss Mildred Aldrich, author of "A Hilltop on the Marne", "On the Edge of the War Zone", and other books. Designed by Miss Cleora Wheeler.

## VANISHING PARIS

American Newspaper Correspondents' Corner at the *Grand Café*, 1892-1923.

THE BUILDING on the Paris Boulevards in which the *Grand Café* and Jockey Club are situated has been sold to a Canadian Navigation Company, which takes possession next September. For more than thirty

years the *Grand Café* has been a convenient meeting-place for some of the older Paris correspondents of American newspapers and their literary friends. The two shown above have held out to the last, and happen also to have been



longest in continuous correspondence from Paris. They are Sterling Heilig (left) with the *New York Sun*, *Washington Star* and his own Illustrated Feature Syndicate, since the spring of 1892, and Stoddard Dewey, representing the *New York Evening Post* since January 1893.

Two other correspondents of that time, though retired, still reside in Paris—C. Inman Barnard,

who had already been many years with the *New York Herald* and was later with the *New York Tribune* (not of Grand Café attendance), and Theodore Stanton of the old Associated Press (intermittent).

During the nineties and the Exposition year of 1900 when American newspapers began opening Paris offices, the following were among those to

frequent the *Café*: Briggs Davenport, now editorial writer of the Paris edition of the *New York Herald*, to which he was attached at its start in 1886 and whose uninterrupted newspaper activities go back longest of all; Morton McMichael, *Philadelphia Inquirer*; Algernon Dougherty (Scripps McCrae), one time American *chargé d'affaires* at Rome; Henry Dumay, *New York World*, now director of the new Paris daily *Le Quotidien*; Charles Boynton, who opened the Paris office of the new *Associated Press* with "English" Middleton, who died in *Associated Press* service in the Chinese war; Lamar Middleton, opened office of the *Chicago Daily News*; Frederic Benzinger, now *New York Times*; José Olivares, *St. Louis Globe-Democrat*; Gaston Mayer, afterwards a London theatre manager; Valerian Gribayedoff, long with *New York Herald* and *International News* photographer; Harry Ellis, *American Press* photographer; J. J. Conway, *New York American*; Clarence Underwood, *New York Press* and now magazine illustrator; Post Wheeler, now *chargé d'affaires* at American Embassy, London.

In the years preceding the war: Arthur Lynch, later M. P., London; Stephen MacKenna, with a Greek Aristophanes in his pocket; Vance Thompson; Florence O'Neill, *Pittsburgh Dispatch*; William Hereford, *New York World*; Francis Grundy, *New York Sun*; J. M. Erwin, now editor of *American Chamber of Commerce Review*; Howard Thompson, *Associated Press*, organizer of Anglo-American Press Association; Charles Bertelli, *New York Times*; Alexander Kahn, *Boston Post* (and Chicago Opera);—and during and since the war,—Francis Miltoun Mansfield, technical press and writer of many travel books; E. P. Orr, *International News*; J. B. Hirsch (Burnett Hirschey), Peace Conference; Wilmott Lewis, *New York Tribune*; Perchy Noel, Wythe Williams, *Philadelphia Public Ledger*; Charles Selden, *New York Times* and *Evening Post*; Harry Walker, *New York Herald*; Guy Hickok, *Brooklyn Eagle*; and others, living and dead, *habitués* or inter-

mittent, who will forgive omission where no record of names has been kept all these years.

Remembered visitors of note, finding this corner when in Paris: Editors and Publishers,—S. S. Mc Clure, Ripley Hitchcock, G. H. Perris, Hammond Lamont, Medill Patterson, A. D. Noyes, Simeon Strunsky, Samuel Kauffmann, Robert Cook (Yale Boat crew). Writers,—David Graham Phillips, Will Irwin, Samuel Hopkins Adams, William Archer, Charles Meltzer, Owen Johnson, Robert Barr, Cleveland Moffett, Elizabeth Jordan, Philander Johnson, Professors Patrick Geddes, Robert Duncan, William MacDonald. Dramatists,—Paul Potter, Channing Pollock, Augustus Thomas. Artists,—André Castaigne, Charles Melville Dewey, Herbert Faulkner, Lawson Parker, Albert Gihon, Henry Bisbing, an early and long frequenter, Homer Saint Gaudens; and, worthy of special mention, Thackeray's associate at The Cornhill and veteran theatrical manager, inventor of the "Gaiety Girl", aged and punctual, John Hollingshead.

In commenting upon the death of Mr. W. H. Mallock, April 5th, the *Times* says that "The New Republic", which was his first book, was also his best, and that with Jewett, Ruskin, Matthew Arnold, Pater, and other easily recognizable lions of the day in it, it has genuine claims to be regarded as a document of the period. Mr. Mallock's memoirs were published in 1920.

In a recent lecture at the Ryland's Library, Dr. Richard G. Moulton described William Morris's "Sigurd the Volsung" as the greatest epic poem in the world. In technique, he says, Homer and "Sigurd" are equal, but for moral popularity there is nothing in Homer that approaches "Sigurd the Volsung".

In an article on Ambassador Jusserand's writings in the *New York Times Book Review* (May 13) Mr. Maurice Frances Egan describes M. Jusserand's "With Americans of Other Days" as deservedly the most popular of all his books in the United States.



## Book Reviews

The EVENING POST: A CENTURY OF JOURNALISM, —  
By Allan Nevins. New York. Boni and Liveright.  
1922. 590 pages.

The *New York Evening Post* is the only important newspaper of the infant American Republic which has kept unchanged its name and position and peculiar character. From its first publication in 1801, when it was founded by Alexander Hamilton, its history has been identified with that of the political and social evolution of the United States. Its historian has done his work adequately in the main. The index, on which the utility of a book so essential to the student of American history depends, is all that could be expected.

The life unity of the *Evening Post* may be understood from the fact that it has had but eight directing editors in one hundred and twenty-two years. From 1826 to 1878 the control of a single great man, William Cullen Bryant, gave the paper that definite imprint which it has never lost. Among city men and editors particularly, it has continued the Puritan and English tradition which has been the foundation of American higher education until now. New York became the active centre of the United States and the *Evening Post* was the enduring critic of New York politics and thought. Horace Greeley is the only other editor that can be compared with Bryant, and he was at once more elementary and less principled, and therefore more open to new thought and men, and nation-wide in popular influence.

Horace White, a veteran of the early *Chicago Tribune*, helped to tide the *Evening Post* through the strongly individual editorship, from 1881 to 1899, of E. L. Godkin, founder of the too scholarly *Nation*. It was then one eminent New Yorker was heard to call the *Post* "that pessimistic, malignant, and malevolent sheet—which no good citizen ever goes to bed without reading". Governor David B. Hill, in the hot fight the *Post* was waging against his machine, remarked: "I don't care anything about the handful of Mugwumps who read it in New York City. The trouble with the damned sheet is that every editor in New York State reads it." A Western editor said that only a bold newspaper made up its mind on a new issue till it saw what the *Post* had to say. Mrs. Frederick P. Bellamy explained the depravity of New York: "What can you expect of a city in which every morning the *Sun* makes vice attractive and every night the *Post* makes virtue odious?"

It is perhaps inevitable that an historian of the present generation, when intellectual religion has vanished from public life, should leave unmentioned and unappraised the lasting influence of Bryant and his *Post* on "Liberal" Christianity as distinguished from other religious movements of parallel influence over American public life until the Civil War. Godkin's principle of leaving reporters and correspondents their freedom from editorial policy also gave a trend to the later *Evening Post* in such emotional matters as the Dreyfus Affair and Zola, the Spanish-American War and Philippines, the Ferrer case and down to Cardinal Mercier's letter, which might have been mentioned. Rival journals took up the *Post* sharply enough at the time. As it is, this history of what the author well calls "one of the world's greatest newspapers" is henceforth indispensable to readers desiring to know America's part in the nineteenth century.

STODDARD DEWEY.

WILLIAM DEAN HOWELLS: A CRITICAL STUDY, by Delmar Gross Cooke. New York. E. P. Dutton & Co. 1922. 279 pages.

This is a welcome study of Howells' literary passions and productions. It will not take the place of his own reminiscences "A Boy's Town", which our author calls one of the best of his books, his "Years of my Youth", "Literary Friends" and "My Literary Passions", nor indeed of any of his books of present value.

It will, however, serve as a good introduction to them, and the author's chapters on Howells, the man, his ideals of literature, his poetry and travels and his fiction will be read with interest. "A Chance Acquaintance" he describes as the American "Pride and Prejudice". "The Lady of the Aroostook", which carries on the spirit of the earlier novel, does not from his point of view merit the place which Dr. Peck gave it in 1898 as the most perfect story that American literature has yet produced.

His first "great" novel and his only "strong" one, in the opinion of Mr. Cooke, was "A Modern Instance" published three years later, while his master work "The Landlord at Lion's Head" was not published until fifteen years later, that is, until 1897.

On the other hand he recognizes that "Silas Lapham" is undoubtedly the most popular of Howells' works, and largely, he thinks, because he is the unforgettable representative of his type,—the supreme characterization of the self-made American.

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THE MATURITY OF JAMES WHITCOMB RILEY, by Marcus Hickey. Indianapolis. The Bobbs-Merrill Co. 1922. 427 pages.

After hearing Riley recite his own poems at the Savage Club in London, Coquelin turned to Sir Henry Irving and said, "Here is a young man out of the West who knows all we know by nature". And Rudyard Kipling wrote to him: "Go on, in Allah's name, go on! "Riley was a genius, an inspired genius, and this book gives a beautiful picture of him from his early heart-breaking struggles to his final recognition, when the 7th of October, 1915, was officially celebrated as Riley Day in all the schools of the United States. Read "Locherbie Street", "The Frost on the Punkin", "God Bless us Everyone", "Grant", "Little Orphant Annie", "An Old Sweetheart of Mine", "Out to old Aunt Mary's" and dozens of others that will make you laugh and cry by turns.

"When but a little boy, it seemed  
My dearest rapture ran  
In fancy ever, when I dreamed  
I was a man-a man!  
"Now-sad perversity!—my theme  
Of rarest, purest joy  
Is when, in fancy blest, I dream  
I am a little boy."

Yes, read Riley and rejoice that he was not a "100 per cent American". On the contrary,—"What does it all mean?" he once queried sorrowfully, "this rumbling of trucks and milk-wagons over cobblestones, this jungling and jangling of telephones, this moan of trolleys and subways, as if the whole human family had to be jammed through the gangway in an hour? Is it any wonder that the madness leads to the sanitarium and the grave?"

A. A. WARDEN

## ENGLISH BIOGRAPHY

SIX FAMOUS LIVING POETS, by Coulson Kernahan. London. Thornton Butterworth, Ltd. 1922. 286 pages.

The six poets chosen by Mr. Kernahan as representative writers of modern verse are all Englishmen, Kipling, Masfield, Noyes, Maurice Baring, Henry Newbolt and John Drinkwater. The first three surely need no introduction to any audience, but the last three are perhaps not so generally known, and the reading public owes much to Mr. Kernahan for bringing them a little more to the fore.

One wishes, however, that he had contented himself with gathering together into one volume the best verse of these six poets, with no critical prose accompaniment

of his own. All six are splendidly capable of speaking for themselves, and what Mr. Kernahan has attempted to do, must, if done at all, be done by a master in criticism, and someone who has, moreover, the gift of writing with ease, conciseness and charm. Edmund Gosse, for example. Mr. Kernahan writes in a manner and with a point of view one would attribute to an erudite and rather verbose Sunday-school superintendent.

His fundamental aim, however, was to make these six poets better known; and inasmuch as to read the passages chosen,—and they are, for the most part, wisely and well chosen,—stimulates a desire for a more complete and thorough acquaintance with their writings, he has accomplished what he set out to do.

M. RICE

WILLIAM WORDSWORTH AND ANNETTE VALLON, by Emile Legouis, Professor of English Letters, University of Paris. London. J. M. Dent & Sons. 1922. 146 pages.

With literary probity which does honor to learning, M. Legouis herein reveals the secret episode in Wordsworth's life concerning which many documents were destroyed by the poet's nephew, and which even the present biographer, in a former work, could hardly accept as true.

Persuaded that the poet's best justification lies today in a clear presentation of known facts, M. Legouis gives us a short volume made delightful by sound judgment and fine critical intuition.

If it is a shock to learn that the lake-poet was once a real young man of Georgian tendencies and not a premature Victorian sage, it is good to see demonstrated how honest was his struggle against adverse circumstance.

On a background of revolution the image of the ardent and generous French girl who could captivate the poet's imagination at twenty-one, retain his friendship in maturity, and conquer the sympathy of his adoring sister, is a moving figure.

Through the poet's work the influence of Annette on "Vaudracour", "Ruth", and "The Excursion" is carefully traced. We are also shown the latent remorse of the forgetful lover was to develop in his later poems into a captious detestation of France, proving to the initiated reader how often, in his sanctimonious old age, Wordsworth was galled by the remembrance of an outlived passion. For in that romantic drama it was Annette Vallon, child of nature and impulse, who with never a word of recrimination played the heroic part, while Nature's poet attained to nothing nobler than a role dictated by prudential economy and worldly wisdom.

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I CAN REMEMBER ROBERT LOUIS STEVENSON, edited by Rosaline Masson. Edinburgh. W. and R. Chambers. 1922. 29 pages.

The profits from the sale of this book are to be devoted to the maintenance of the Stevenson Museum established by the Robert Louis Stevenson Club in the house in which Stevenson was born, 8 Howard Place, Edinburgh. The profits should be large, for the book is fully as interesting as the subject.

More than half of the contributions relate to the Edinburgh period of Stevenson's life, the remainder relate to his wanderings in France, California, and the South Seas. Among these the reminiscences of Lloyd Osborne and of Birge Hatrison of Stevenson's life at Grez are of special interest to Parisian readers.

Among the reminiscences there are some records of how Stevenson regarded his own writings. For example one who visited him in Samoa in 1894 reports that, during the conversations with him, Stevenson talked much of his own work, especially "Weir of Hermiston". "He expressed to me, as I believe he wrote to Sir Sidney Colvin, his opinion that in this story he had touched his high water-mark." On the other hand William Archer recalls his having spoken of "Rhoda Fleming" as his greatest work.

There is also something about books by him and about his life. A paragraph only from Lloyd Osbourne's reminiscences may be quoted: "It is a pleasure to praise here Will Low's "Chronicle of Friendships", in which, in my opinion, Stevenson is more illuminatingly revealed than in anything ever written of him. Here is the true Stevenson,— the Stevenson I would fain have the reader know and take to his heart,—boyish, gay, and of all things approachable to the poorest and shabbiest; a man bubbling over with talk and no less eager to listen; a man radiating human kindness and goodwill in whom the gift of genius had not displaced the most winning, the most lovable of personal qualities".

THE TECHNIQUE OF THOMAS HARDY, by Joseph Warren Beach. University of Chicago Press. 1922. 235 pages.

This study of Hardy's style will not take the place of the more comprehensive studies of Hardy's life and work, by Lionel Johnson, Lascelles Abercrombie, Samuel C. Chew, and A. Stanton Whitfield, but it must be of interest to students of English literary style, and the author's judgment with regard to Hardy's work must be of interest to everyone.

"The Return of the Native", "Tess of the d'Urbervilles" and "Jude the Obscure" he pronounces not only the best but the most interesting of Hardy's novels, and although he recognizes that there are many who would

put "Jude" first among these, he himself prefers "Tess". Indeed, "Tess" seems to him superior to any other English novel of the period.

Among the other novels, he esteems most highly, "Far from the Maddening Crowd" and "The Mayor of Casterbridge".

## AMERICAN HISTORY

AMERICANS, by Stuart P. Sherman. New York. Charles Scribner's Sons. 1923. 336 pages.

Professor Sherman is as entertaining in what he says about Mr. Mencken as Mr. Mencken is in his animadversions upon Mr. Sherman. That is the only reason I can discover for his inclusion of the subject in his book and not only including it but giving it the first place; for the Illinois professor looks upon the New York journalist as in fact Teutonic rather than American.

And he is interesting also in his chapters on Franklin, the greatest liberalizing force in 18th century America, on Emerson, whose essays, in the opinion of Matthew Arnold, were the most important work done in prose in our language during the 19th century, on Hawthorne, Walt Whitman, Joaquin Miller, Carl Sandburg, Andrew Carnegie, Theodore Roosevelt, the Adams family, and Mr. Paul Elmer More, whom he speaks of as our American Sainte-Beuve.

He describes Henry Adams' "Mont Saint Michel and Chartres" as an interpretation of the 12th century as impressive in height and span as the great cathedral which Adams takes as the symbol of his thought.

POLITICAL IDEAS OF THE AMERICAN REVOLUTION : BRITANNIC-AMERICAN CONTRIBUTIONS TO THE PROBLEM OF IMPERIAL ORGANIZATION 1765-1775, by Randolph G. Adams. Durham, N. C. Trinity College Press. 1922. 207 pages.

Professor Adams planned this study as (1) a contribution to international law, (2) a chapter of Britanic imperial history, and (3) a fragment of the history of the United States.

The last year of the old British empire's peaceful existence, he observes, witnessed the publication of the work of John Adams, James Wilson, and Thomas Jefferson on the nature of empire, and all three seem to have come to the conclusion that the "commonwealth of nations" was the only tenable theory, and of the three, Wilson seems to the author to surpass the other two, both in clearness of vision, accuracy of analysis, and consistency of presentation.

In an unusually interesting chapter on "Limiting and dividing sovereignty" he points out that the French made

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the nation sovereign in place of the king, while in the United States, particularly in the writings of Wilson, it was the people who were sovereign, and the people might act in a local, national, or international capacity.

### IMMIGRATION QUESTION

AMERICANS BY CHOICE, by John P. Gavit. New York. Harper and Brothers. 1922. 149 pages.

This is an account of the development of the naturalization law and of the manner in which that law is enforced. The law of 1906, which is still in force, the author says was the beginning of a new period in the history of the naturalization of immigrants, and its enforcement, he believes, has abolished most of the evils of fraud and exploitation which before that were a scandal and a menace in American political life. At the same time he recognizes that improvement is possible and with this in view urges that all the revenue derived from the payment of fees by petitioners for naturalization should be used for the purpose of giving a better naturalization service. The Government should not make money out of the business of admitting aliens to citizenship.

It is also interesting to note that although he recognizes that the Socialists are preponderantly of foreign born personnel, and to a large extent German and Jewish, he does not feel that the foreign-born voter, as such, is now a source of corruption or other evil influence in our politics.

### PAN-AMERICANISM

THE NEW LATIN AMERICA, by J. Warshaw, Professor in the University of Nebraska. New York. Thomas Y. Crowell Co. 1922. 415 pages.

"The New Latin America" is an easily read summary of conditions as they are seen by enthusiasts.

There are so many fine things, both new and old, in developments in the southern republics and there is such reality in what has been accomplished and such inspiration in the great work that remains to be done, that one who has lived in the "countries southward" wonders why most authors, like Dr. Warshaw, feel that critical comment should be conspicuous by its almost complete absence.

After all, for example, there is no reason for presenting South America as the continent best supplied with waterways without pointing out their neglect. The fact that Brazil is in great part a wilderness and that the north and central parts of the country are largely as they were when Columbus discovered the western world is quite as striking a fact as that the southern coast and the southern provinces are not. The pioneer characteristics of life in Argentina need not be glossed. The weakness

and the abuses of political life, the backwardness of education, and the class character of the governments generally and the seriousness of the underlying race problems,—these are recognized facts among frank speaking Latin Americans. Why should they be given almost no notice by writers who set out to give their readers a comprehensive picture of the countries they discuss?

The author has read widely. His discussions of economic developments, especially the influence of foreign capital, is up-to-date and suggestive. He brings out the predominant position of the United States in American affairs. His discussion of the industrial developments which have occurred during the last quarter century is the best part of the book.

CHESTER LLOYD JONES

### FICTION

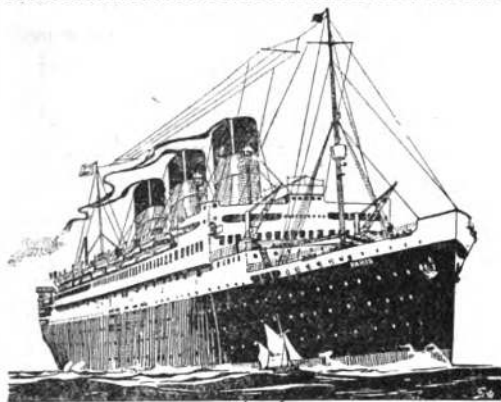
ONE OF OURS, by Willa Sibert Cather. New York. Alfred A. Knopf. 1922.

In "One of Ours", Miss Cather draws the picture of a splendid young American, sensitive and manly, who flounders ineffectually on a farm in Nebraska until the war takes him off to achievement in France.

Claude Wheeler was so harassed by his narrow surroundings that he sometimes ignored the glowing sunsets and the road lined with sun-flowers winding over the plains. His inchoate ambitions and secret desires were only whetted by the little denominational college to which he was sent in Lincoln. Then there was Enid and marriage, another compromise, a word which to Claude meant acknowledged defeat. In the war he saw only romance and idealism, the quest for the Holy Grail; and death came in action when his life was complete.

In the last number of the *Yale Review* Wilbur Cross, referring to the fancy of reviewers that Madame Bovary may be discovered in "One of Ours", says that for that matter most of us are ill at ease with the environment in which life sooner or later places us. We agree with Mr. Cross that there is slight similarity in the problems of Claude Wheeler and the Flaubert heroine; and we go even farther in suggesting that in drawing such an analogy one must overlook the main purpose of the author which was to bring into the conflict a typical American youth from the heart of the country, the creature of an heredity and environment unknown to Europe.

Note for instance that while Thea Kronberg was Swedish, and Antonia was Bohemian, the Wheeler family, though they were also newcomers in the west, had migrated from Vermont where they lived for generations.



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The difference between the American and European temperaments and their reactions to the war was brought home to Claude in a conversation with Ernest Havel, and still later in another with Gerhardt in France. David Gerhardt, by the way, who didn't feel that he was enough of a violinist to admit that he wasn't a man, is a type for comparison with the hero of Mr. Locke's war-novel, "The Rough Road".

We must pay our respects to Victor Morse, R. F. C., and the admirable manner in which he is presented. Born in Crystal Lake, Iowa, he got as far as he could, and acquired a good English accent, at least he said, "necess'ry", and, "dysent'ry", and called his suspenders, "braces". "What other age could have produced such a figure? That was one of the things about this war; it took a little fellow from a small town, gave him an air and a swagger, a life like a movie-film,—and then a death like the rebel angels". This is the spirit of Miss Cather's book, the quixotic American viewpoint which posterity will read with approval in the pages of "One of Ours".

JACKSON MOORE

PLAYING WITH SOULS, by Comtesse de Chambrun. New York. Charles Scribner's Sons. 1922. 368 pages.

"It's an awkward business, playing with souls. And matter enough to save one's own."

If Matthew Dale had read and pondered these lines of Browning, he might well have hesitated before undertaking the redemption of his erring son and selecting the young woman who was to aid him, as a daughter-in-law, in the doubtful experiment. But he had been so uniformly successful in big business in America that he was confident of an equal triumph in the awkward business of playing with souls.

So he became, under an assumed name, the friend and companion of his son, accompanying him in his pleasures in New York and, afterwards, in Paris, engineering a love affair,—in short, filling the role of Mentor without the disadvantage that a father generally suffers in his attempts to guide a son because of the insurmountable obstacle that the parental authority so often offers to a close fellowship.

Neither of the Dales, father nor son, could have attained quite such an equality in their relations if the son had known that the other was his father or if the elder Dale had not been sure of his incognito. All this constitutes an interesting plot, proceeding by natural steps to a satisfactory *dénouement*.

In fact, if we compare the two Dales with the Feverels, we must admit that the former are more natural and credible in their respective parts than Meredith's father and son.

This brief synopsis will suffice to indicate that Mme. de Chambrun's charming story is more than a tale of gay life in Paris during the years that immediately preceded the great war, although the pictures of life as led by the *jeunesse dorée* are also most entertaining and reveal, by the way, a rather more exact knowledge of Longchamp and Montmartre than one would expect the erudite interpreter of Shakespeare to possess. The dialogue, too, is amusing and often brilliant.

So the reader who wishes to smile, and yet have food for thought the while, will not regret the hours spent over these delightful pages.

C. L. SEEGER

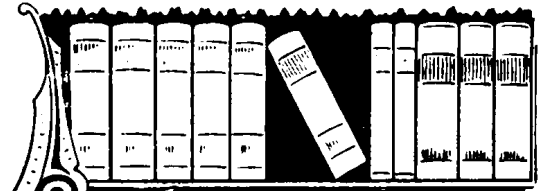
THE WATSONS, by Jane Austen. London. Leonard Parsons. 1923.

What are we going to do with the Watsons? This is the question that haunts us when we lay aside the book to admire the optimism of the publishers. These three sisters deprived of the parental care of Mrs. Bennett and the match-making propensities of the friendly Mrs. Jennings, are colorless, inanimate and depressing. Elizabeth the resigned, is so archaic that we are at a loss to know what to do with her. If she were newborn instead of needlessly revived, there are many suggestions we could offer. Having failed to acquire an unwelcome husband, she might become a manicurist or an interior decorator according to the circumstances in which she was placed; or burst into fiction as a *garçonne* of the genus Ben Hecht. And if all these careers prove distasteful, there would still be the alternative of an introduction to the friends of Lily Bart whose hypocrisy and futility would soon place her at ease.

We are disclosing no secret when we confess that the heroines of Jane Austen have disappeared from fiction. Perhaps we should qualify this statement since we can already cite one survival. Booth Tarkington in "Alice Adams" tries to fight upon an unwilling society by means of the dance a tepid young lady from the pages of Miss Austen, shorn like the Watsons of those ambitious relatives and inquisitive neighbors who are met with today in most unexpected places. And his situation is scarcely saved by the vivid detail of a poverty unknown to the author of "Mansfield Park".


The subtle vein of satire prevailing in the dialogue of Miss Austen's works is her great legacy to modern fiction. It is chiefly instrumental in her characterization, but it also comes to the aid of her champions in meeting the charges brought against her of prudery and narrowness of range. The piquancy it gives to her style is the charm of eternal youth. In the unfinished manuscript of "The Watsons" we find it successfully veiled.

J. M.



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LE GRAND ECART, by Jean Cocteau. Librairie Stock. Paris. 1923.

Jean Cocteau, one of the most sympathetic young forerunners of the new generation, was brought up under the influence of the Duchesse de Rohan whose salon he frequented assiduously during his foolish and restless adolescence. In 1913 when d'Annunzio was quite the mode, Jean Cocteau was the pet of a salon, which though in its way exclusive, could not have been called snobbish, since it was always interested in the extravagances committed beyond its doors.

This young man was endowed with a powerful talent, a vivid and charming imagination. "Le Cap de Bonne Esperance", his little verses, revealed in him an infinitely delicate humorist, one whom we felt was no stranger to Marie Laurencin, Max Jacob, and the cubists. These verses seem to have amused him greatly, but not more than they have amused his readers. However, he did not confine himself to poetry but began to write for the theatre, and presented two pieces, "Les Bœufs sur le Toit" and "Les Maries de la Tour Eiffel", farces "surrealiste" according to Guillaume Apollinaire, which were hailed by the young literateurs as successes while they were hissed by the bourgeois.

Jean Cocteau has just made his debut as a novelist with this work, also the signal for a great uproar. It is the story of the travels of a young student through the demi-monde of the Latin quarter and of the Vél d'Hiv, a voyage that is never complete without love and attempted suicide. Some original portraits drawn with great mastery, a dazzling style, observations of great ingenuousness and very often of greater depth, a little joy and pathos, mystification and humor — these are the main qualities attached to this book from the first to the last line.

LOUIS GUILLOUX

#### A DIPLOMAT'S MEMOIRS

THINGS REMEMBERED, by Arthur Sherburne Hardy  
Boston. Houghton, Mifflin & Co. 1923. 311 pages.

This interesting gossip begins with Mr. Hardy's mission as United States Minister to Persia in 1897, and includes his reminiscences of subsequent service in Greece, Roumania, Servia, Switzerland and Spain.

On his residence in Greece he lingers almost as long as on that in Persia, and among its incidents he notes a court ball at which the Crown Princess did him the honor of selecting him as her partner. "Thanks to her tact", he says, "and some laughing assistance at critical moments from the King, nothing happened, but that quadrille sometimes comes to mind when guardians of subway trains voice the caution, 'watch your step'."

In his concluding chapter, Mr. Hardy refers to his work as editor of the *Cosmopolitan*, and reproduces a characteristic letter from Henry James in answer to a request for an article on Dr. Holmes. "Please ask me for anything else," he says, "but I am tied to my little go-cart of fiction and am awfully unpromiscuous."

#### CURRENT MAGAZINES BRITISH

- Contemporary Review*, June: Germany Revisited, A.D. McLaren. Angora and the British Empire in the East, Arnold J. Toynbee. The Universities of Central Europe, F. G. Montfort Bebb.
- English Review*, July: Germany Revisited, Austin Harrison. Bernard Shaw as a Thinker, Henry Arthur Jones. Our Pillory,—Alien Masters of the Labor Party.
- Fortnightly Review*, July: Later Phases of the Ruhr Struggle, John Bell. The German Problem, John Leyland. Poland and the Peace, J. H. Harley. Lausanne and its Accessories, H. Charles Woods.
- Nation and Athenaeum*, May 26: The International Loan, J. M. Keynes.
- — June 9: The Steel Industry and International Politics, W. T. Layton.
- — June 16: The Diplomacy of Reparations.
- — June 23: The Ruhr and the Set-back to Trade.
- Nineteenth Century*, July: International Friendship and the World Alliance, Lord Parmoor.
- Saturday Review*, June 16: Germany's Latest Offer, Hartley Withers.
- — June 30: Plain Words to Americans.
- Slavonic Review*, June: Czech Literature during and after the War, Arne Novak. Economic Conditions in the Czechoslovak Republic, Josef Cruker. The Present Position of Russian Universities, Anon.
- Spectator*, June 16: The Crisis, J. St. Loe Strachev. French Feeling about the Ruhr, Marthe Le Bas.
- — June 23: Colonial House on Europe (from Foreign Affairs, New York).

"The Riddle of the Rhine" by Victor Lefebure (W. Collins Sons & Co.) has recently gone into a third printing. The great interest of the book is in its description of German chemical manufacturing organization, especially the "I. G.", the *Interessen Gemeinschaft*, the world power in organic chemical enterprise whose existence threatened to turn the tide of war against the Allies, and still threatens the peace of the world.

"The Ruhr problem; an independent Rhineland Westphalia", a lecture delivered in February by M. Maurice Schwab, director of the *Phare de la Loire*, has been printed at Nantes by the Imprimerie du Commerce.

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# New Books Added to the American Library.

## HISTORY, TRAVEL, POLITICS

- ABBOT, G. F. Greece and the Allies 1914-1922. London. Methuen and Co. Ltd. 1922.
- BAERLEIN, HENRY. A Difficult Frontier (Yugo-Slavs and Albanians). London. Leonard Parsons. 1922.
- BAERLEIN, HENRY. Under the Acroceraunian Mountains. London. Leonard Parsons. 1922.
- BROWN, PHILIP MARSHALL. International Society. New York. Macmillan Co. 1923.
- CLARKSON, GROSVENOR B. Industrial America in the World War. Boston and New York Houghton, Mifflin Co. 1923.
- DICKINSON, THOMAS H. The United States and the League. New York. E. P. Dutton & Co. 1923.
- FRANCO-AMERICAN GUIDE. New York. French Guide Co. 1923.
- JARVES, ELSIE DEMING. War days in Brittany. Detroit, Mich. Saturday Night Press, Inc. 1920.
- MAYER, FREDERIC. Express Guide to Paris and environs. Paris. Société Anonyme de Publications Anglo-Américaines. 1923.
- PLUM, HARRY GRANT and BENJAMIN, Gilbert Giddings. Modern and Contemporary European Civilization. Philadelphia. J. B. Lippincott Co. 1923.
- STODDARD, LOTHROP. The Revolt against Civilization. New York. Charles Scribner's Sons. 1922.
- Tow, J. S. The Real Chinese in America. New York. Academy Press. 1923.
- VIALATE, ACHILLE. Economic Imperialism and International Relations during the last 50 years... New York. Macmillan Co. 1923.
- WERTENBAKER, THOMAS J. The Planters of Colonial Virginia. Princeton Univ. Press. 1922.
- ZIA BEY, MUFTY-ZADE K. Speaking of the Turks. New York, Duffield & Co. 1922.

## POETRY

- LEEMING, DOROTHY. Green Wings. Chicago, Ill. 1921
- MEYNELL, ALICE. Last Poems. London. Burns Oates & Washbourne, Ltd. 1923.

## DRAMA

- GALSWORTHY, JOHN. A Family Man, Loyalties. Leipzig. Bernhard Tauchnitz. 1923.
- PRYDZ, ALVILDE. In Confidence. Cincinnati. Stewart Kidd Co. 1923.
- QUINN, ARTHUR HOBSON. Contemporary American plays. New York. Charles Scribner's Sons. 1923.

## FINANCE

- Annaires FAVRE. Banques et Banquiers. Paris. Bibliothèque Financière. 1922.
- DAWES, CHARLES G. The First Year of the Budget of the United States. New York. Harper & Brothers. 1923.
- Standard Economics. New York. American Institute of Banking, (c1922).
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## MISCELLANEOUS WORKS

- WATES, GEORGE FREDERICK. The Magic of Common Sense. London. John Murray. 1923.
- KING, BASIL. The Conquest of Fear. Garden City, New York. Doubleday, Page & Co. 1922.
- THE ROADBUILDER (Pseud.). The Destiny of America. Boston. A. A. Beauchamp. 1923.
- TOWNE, CHARLES HANSON. The Rise and Fall of Prohibition. New York. Macmillan Co. 1923.
- VILLEY, PIERRE. The World of the Blind. London. Simpkin, Marshall, Hamilton and Co. 1923.

## LITERARY CRITICISM

- ERSKINE, JOHN. The Literary Discipline. New York. Duffield & Co. 1923.
- PATTEE, FRED. LEWIS. Development of the American Short Story. New York. Harper & Brothers. 1923.
- SHERMAN, STUART P. The Genius of America. New York and London. Scribner's Sons. 1923.
- PEARSON, EDMUND LESTER. Books in Black or Red. New York. Macmillan Co. 1923.

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- HARDY, ARTHUR SHERBURNE. Things Remembered. Boston and New York. Houghton Mifflin Co. 1923.

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HERRICK, ROBERT. *Homely Lilla.* New York. Harcourt Brace Co. 1923.

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A quiet picture of country life in France. We follow the intimate history of four children from their birth on a farm, through various vicissitudes to manhood. It is written for children but interesting to all.

**BOURGET, PAUL.** *La Gêôle.* Paris. Plon. 1923. 308 pages. 7 Frs.

This deals with the old problem of heredity. Bourget believes that the inherent power of will in the individual may be stronger than the law of heredity, and attempts to prove it in the development of the character of the hero Jean Marie Vialis.

**DUPONT, MARCEL.** *Fragilité.* Paris. Plon. 1923. 280 pages. 7 Frs.

A tragedy of terrible power in which is shown the increasing hatred in the German people and the total absence of moral sense in the upper classes.

**GIBSON, CÉCILE.** *Le Merveilleux Été.* Paris. Crès. 1923. 192 pages. 5 Frs.

The struggle of a woman between duty and love, in which the former triumphs.

**JALOUX, EDMOND.** *Les Amours Perdus.* Paris. Plon. 1923. 322 pages. 7 Frs.

A man on the point of committing suicide, evokes his love of former days, a woman who for him represents the eternal feminine.

**LÉON-MARTIN, LOUIS.** *Le Jeune Homme au Cycle-car.* Paris. Fayard. 1923. 6 Frs. 50.

An amusing romance of a young man of to-day, whose creed is to live, to use his physical powers to the fullest measure in the normal play of all his organs,—nothing must disturb this harmony of being. A satire on the youth of to-day with his lack of sentiment and his careless amorality.

**MILLE, PIERRE.** *La Détresse des Harpagon.* Paris. Albin Michel. 1923. 256 pages. 6 Frs. 75.

Molière's hero Harpagon symbolizes the old French bourgeoisie, their fortunes founded on avarice, their rise to nobility based on their wealth. In the new order of things they are helpless and lose all in their attempts to enter the industrial world.

**MORAND, PAUL.** *Fermé la Nuit.* Paris. Nouvelle Revue Française. 1923. 212 pages. 6 Frs. 75

Scenes from life in New York, Ireland, Paris-*rive gauche*, Berlin, and London, describing the men of today, types which have appeared since 1914, companions of

the new woman whom Paul Morand depicted in his "Ouvert la Nuit".

**ROSNY, AINÉ.** *Dans la Nuit des Cœurs.* Paris. Flammarion. 1923. 310 pages. 7 Frs.

With a profound sense of truth and a knowledge of the soul of man, the author analyses the last awakening of sensual desire and sentiment in that pathetic period of a man's existence when, still loving life, he sees approaching the declining years and feels the menace of death.

**VAUTEL, CLÉMENT.** *Mon Curé chez les Riches.* Paris. Albin Michel. 1923. 302 pages. 6 Frs. 75.

An after-the-war episode in which a curé well beloved by the country people of his province is disgraced by his bishop and bereft of his cure, because of his intemperate language; light and amusing.

## OTHER BOOKS

**BAYE, BARONNE DE.** *A l'Ombre du Drapeau: poèmes.* Paris. Perrin. 1923. 58 pages. 4 Frs.

Verses touching and vibrant. The poem "Un Héros Américain" is a beautiful tribute to the memory of the American soldiers.

**GORCEIX, SEPTIME.** *Le Miroir de la France.* Paris. Delagrave. 1923. 384 pages. 7 Frs. (*Géographie Littéraire des grandes régions françaises.*)

The author has discovered some admirable pages of unknown writers who have written of the villages where they were born or of their familiar horizons.

**GRAPPE, GEORGÈS.** *La Vie de J. H. Fragonard.* Paris. Crès. 1923. 247 pages (illustrated). 8 Frs.

The critic, writer as well as artist, describes the life of one of the greatest French painters of the 18th century.

**GREGH, FERNAND.** *Couleur de la Vie: poésies.* Paris. Flammarion. 1923. 287 pages. 7 Frs.

One of the best of the author's volumes of poetry and one which gives the most complete idea of his talent. His verses reflect all colors of life; memories and regrets, despair and hope, the feelings that enter into the life of man with his dream of eternity.

**LASSERRE, PIERRE.** *Renan et Nous.* Paris. Grasset. 1923. 243 pages. 6 Frs. 50.

*Grand Prix de Littérature de l'Académie Française.*—The author has for years been preparing this work about Renan. It throws new light on Renan's life and thoughts.

**PALEY, PRINCESSE.** *Souvenirs de Russie, 1916-1919.* Paris. Plon. 1923. 319 pages. 8 Frs.

The author gives us not only a vivid picture of her personal sufferings in the loss of her husband, the Grand

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Duke Paul, and of her son, but of the horrors of her country during the Revolution.

PELLERIN, JEAN. *Le Bouquet Inutile*, poèmes. Paris. Nouvelle Revue Française. 1923. 192 pages. 6 Frs. 75.

A complete collection of the author's poems.

RECOULY, RAYMOND. *La Ruhr*. Paris. Flammarion. 1923. 250 pages. 7 Frs.

Ce qu'elle représentait pour l'Allemagne. Ce qu'elle représente pour la France. Pourquoi nous avons pris ce gage.

SKILLIÈRE, ERNEST. *Emile Zola*. Paris. Grasset. 1923. 258 pages. 7 Frs. 50.

It throws a clear light on the sources of the moral ideas and the politics of the present time.

#### CURRENT MAGAZINES AMERICAN

*American Economic Review*, June: The Stabilization of Gold: a Plan, Carl Snyder. A Suggestion for Determining a Living Wage, Dorothea Davis Kittredge.

*Annals of the American Academy of Political and Social Science*, May: Social and Economic Conditions in Canada. Memorial Addresses on the Life and Services of Simon N. Patten.

*Atlantic Monthly*, July: Francis James Child. A portrait of a Scholar, Gamaliel Bradford. Progressivism, Old and New, with a Glance at the Future of the Third Party, Charles Merz.

*Bookman*, June: Sarah Bernhardt, Charles Henry Meltzer. Sex in American Literature, Mary Austin.

*Century Magazine*, July: Americans in Fiction, Henry Seidel Canby. Where I think Glenn Frank is Wrong, Edward W. Bok. Sarah Bernhardt, Lytton Strachey.

*Current History*, June: The Truth about German Submarine Atrocities, Rear-Admiral W. S. Sims. Germany's Plea to the World (Speech by Baron von Rosenberg). The Case against the Naval Treaty, Graser Schornstheimer. Europe's Diplomatic Past Brought to Light, A. Mendelssohn-Bartholdy. The Chester Concession as an Aid to New Turkey, Henry Woodhouse. Revival of the Monarchist Movement in France, Lowell J. Ragatz. France Organizing an Economic Parliament, William MacDonald.

*Dial*, June: The Apostle (play), George Moore. The Samovar, John Cournos. The Heretic of Soana, Gerhart Hauptmann.

*Harper's Magazine*, June: Is our Democracy Stagnant, Frank I. Cobb. The Drama as I see it, Stephen Leacock.

*International Studio*, June: Art of France's Medailleurs, William B. McCormick. Bourdelle, Lover of Stone, Walter Agard. The Horizon of A. W. Dow, George J. Cox.

*Journal of Political Economy*, June: Scientific Method in Constructing Psychological Tests for Business, Arthur W. Kornhauser. Political Policies and the International Investment Market, Harold D. Lasswell.

*Literary Digest*, June 16: French and German Proposals of an Entente. American Claims One-fifth Germany's Reparations offer. The Formidability of Ford. To Draft Wealth Too in Next War.

— — June 23: What American Financiers Think of German Credit.

*Living Age*, June 9: The American Alliance, Hilaire Belloc.

— — June 16: Franco-German Reconciliation: a French View, Jacques Rivière (from *Nouvelle Revue Française*, May 1). A German View, G. von Schulze-Gaevernitz (from *Frankfurter Zeitung*, April 8).

*Nation*, June 20: Frank A. Munsey: Dealer in Dailies, Oswald Garrison Villard.

*New Republic*, June 20: Austria: Saved or Duped?

*North American Review*, July: The Permanent Court of International Justice, Edwin M. Borchard. The Belgian Factor, Wickham Steed. Hungary since the Armistice, Count Laszlo Szechenyi. Ordinance-making Powers of the President, James Hart. Trenton, New Jersey, and Paris, France, Alfred L. P. Dennis. The Journal of a Modern Frenchwoman (Marie Lenéru), Dorothy Martin.

*Outlook*, June 13: What the Italians Think of the German Situation, Elbert Francis Baldwin.

*Review of Reviews*, June: The German Peace Offensive, Frank H. Simonds.

*Scribner's Magazine*, June: What the American Rhodes Scholar Gets from Oxford, Frank Aydelotte.

*Survey*, June: A Letter from the Ruhr, Jerome Lachenbruch. France's Will to Live, Charles Cestre.

*World's Work*, June: The Ruhr, the Rhine and Reparations, Raymond Recouly. How the Ku Klux Klan Sells Hate, Robert L. Duffus. Italy's Revolutionary Conservatives, E. L. MacVeagh.

The Pulitzer prizes for 1922 were awarded to: Willa Cather for her novel "One of Ours"; Owen Davis, for his play, "Icebound"; Charles Warren, for his history, "The Supreme Court in United States History"; Burton D. Hendrick, for his biography, "The Life and Letters of Walter H. Page"; Edna St. Vincent Millay, for verse.