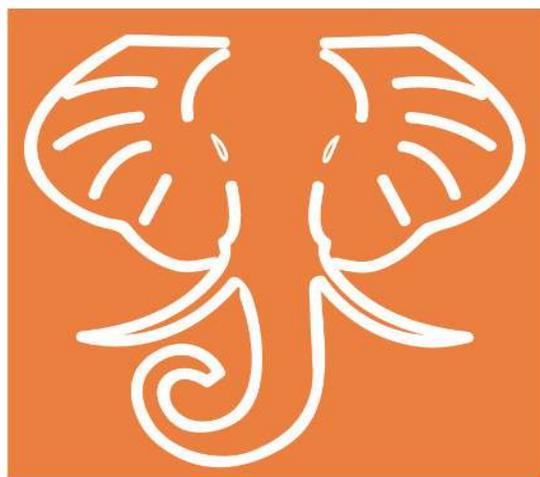


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AUGUST 1923

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SALOMON REINACH

ON

## French Writings on the History of Art A Bibliographical Sketch

Officier de la Légion d'Honneur ; Conservateur du Musée National de Saint-Germain ;  
membre de l'Académie des Inscriptions ; auteur de "*Apollo, Histoire Générale des Arts Plastiques*",  
"*Répertoire de Peintures du Moyen Age et de la Renaissance*", etc.

**D**URING the whole of the XIXth Century, fine works on art and archaeological travel have never ceased to appear in France. Let us only remember the glorious folios of the "*Expédition d'Égypte*", of the "*Expédition de Morée*", of Botta and Place (Assyria), of Le Bas, Texier, Coste and Flandin (Greece, Asia Minor, Persia), the stupendous works published at his own expense by the Comte Alexandre de Laborde, a father and grand-father of well-known archaeologists, on French, Spanish and North Italian monuments, the twenty-four huge folios on the art of the French provinces published by Taylor, Nodier and others (1820-1863), etc. An appreciative bibliography of those admirably illustrated publications, unsoiled by the cheap photographic processes, would be very useful, as nothing of the kind exists; Vinet's "*Bibliographie des Beaux Arts*", of which only two instalments appeared (1874), is a paltry piece of uninformed compilation. Next to those great works, bringing quantities of new material due to excavation and travel, we must mention many others bearing especially on modern and Renaissance art, the series of plates (often well colored) due to Du Sommerard, Ch. Louandre, the Fathers Cahier and Martin, also some elaborate illustrated treatises on subjects hitherto much neglected, such as Jubinal's "*Tapisseries*", Labarte's "*Arts Industriels*", Curmer's various facsimiles of miniatures (*les Évangiles, le livre d'Heures*

*d'Anne de Bretagne, Foucquet*), all culminating in 1893 with E. Molinier's great catalogue of the Spitzer collection, one of the finest series of plates ever issued,—the finest, perhaps.

But the teaching of the history of art requires text-books, and those have been sadly missed up to 1880. Indifferent translations of German works by Otfried Muller and Lübke were far from supplying the want; nor did more ambitious compilations, like Charles Blanc's very inadequate "*Histoire des Peintres*", afford any serious help to students. Up-to-date monographs on ancient and modern art were equally deficient. The reform started with the "*Bibliothèque de l'Enseignement des Beaux Arts*", published with official patronage through the now extinct firm of A. Quantin (1880). Such handy volumes as Collignon's "*Archéologie Grecque*" and "*Mythologie figurée*", as Lafenestre's "*Peinture Italienne*" (first volume only), as Müntz' "*Tapisserie*", etc. were, when they appeared, the best available in any European language. A parallel series of monographs on artists, "*Les Artistes Célèbres*" (Librairie de l'Art) did good service, though not so scholarly as the former. But that was only a beginning. The volumes of the Quantin series were, as a rule, not well illustrated and rather deficient in bibliography. Large illustrated works such as Duruy's "Greek and Roman History", Perrot's and Chipiez' "Ancient Art", Maspero's "Egypt and the Near East", Müntz "Renaissance in Italy", were no substi-



**Comte Alexandre de Laborde**  
*Aide de Camp of General Lafayette, Member of the Institut.*  
*From a Sketch by Stein in the Musée du Louvre, dated 1828*

tutes for the missing manuals, nor for systematic collections of monuments and special monographs. The German works of Lübke, Springer and Woermann remained indispensable. England and America had next to nothing to show. Crowe and Cavalcaselle's admirable "History of Painting in Italy" being wretchedly illustrated and only for very advanced students. As late as 1898, a distinguished French officer, shut up as a political prisoner at Mont Valérien, asked his friends to supply him with some readable and well-informed books on the history of Christian Art: all they could send was E. Male's first volume on the religious art of France and... Woermann's "Geschichte der Malerei"!

What a change in the last twenty years! We may safely say now that, in almost every branch,

French books on art are not inferior to German ones, and, if brought together with discrimination, would form an Art Library second to none.

To begin with Encyclopaedias. Bryan's "Dictionary" is antiquated; Thieme-Becker's "Lexikon" is very far from completion, having been undertaken on too large a scale; but Bénézit's "Dictionnaire" is complete in three volumes and, though often faulty, affords information contained in no other (1911-1923).

The first manual in any language, with many hundred illustrations and rich bibliographies, was my "Apollo" (1904), soon translated in English, Italian, Spanish, German, Russian, and Turkish; the bibliography, in the eleven French editions, has always been brought up to date.

"Apollo" inspired the Hachette-Heinemann series called "Ars Una", with such works as Maspero's on Egyptian art, Hourticq's on French art, Dieulafoy's on Spanish art, etc.

Two detailed histories of art, with chapters or volumes by different authors, were published by Laurens and Colin. The Laurens series contains many valuable books, such as Ch. Picard, "La Sculpture Antique"; R. Jean, "Les Arts de la Terre"; Migeon, "Les Arts du Tissue"; Fr. Benoit, "L'Architecture". The Colin series, conducted by M. André Michel, now almost complete, leaves out the arts of Pagan times; but, as it stands, it is the best general history of art in existence and the indispensable book of reference for every student.

The small firm of Laurens, mentioned above, has shown more enterprise than the larger ones. We owe to Laurens a numerous set of art books divided as follows: the schools (e. g. R. Petrucci, "Peintres Chinois"); the artists (e. g. Ch. Saunier, "David"), the provinces (e. g. H. Guerlin, "La Touraine"); the towns (e. g. Fougères, "Athènes"); the monuments (e. g. Alazard, "Or San Michele"); the iconography of Saints (e. g. Goyau, "Sainte Lucie"). 1

have gone through most of those books, big and small, and never found a dull one; the illustrations are abundant and quite good.

Next to Laurens, the firm of Plon has published "*Les Maîtres de l'Art*" (e. g. Romain Rolland, "*Michel Ange*"; H. Lechat, "*Phidias*"); the firm of Alcan issues the series "*Art et esthétique*" (e. g. R. Jean, "*Puvis de Chavannes*"); the firm of Longuet has given us remarkable monographs on churches (e.g. Aubert, "*Notre-Dame de Paris*"); the *Nouvelle Revue Française* brings out a series on living French painters (e. g. R. Jean, "*Jean Marchand*") The detailed and scholarly Manuals published by Picard's firm (Déchelette, "*Archéologie Préhistorique et Celtique*"; Cagnat et Chapot, "*Archéologie Romaine*"; Enlart, "*Archéologie Française*"; Diehl, "*Art Byzantin*"; Migeon et Saladin, "*Art Musulman*") are acknowledged standard works, indispensable to every library. Let us not forget the two 4°- and 8°-series published by the Belgian firm of Van Oest (e. g. P. Lafond, "*Roger van den Weyden*", in the smaller series; Durrieu, "*Miniature Flamande*", and H. Martin, "*Miniature Française*", in the larger one).

As to classified *Répertoires* of monuments, with a bibliography of every one, may I venture on the opinion that France stands foremost with my cheap and unpretending volumes containing over 30,000 engravings ("*Répertoires de l'Art Quatenaire, de la Statuaire grecque et romaine, des Reliefs grecs et romains, des Peintures grecques et romaines, des Vases peints, des Peintures du Moyen Age et de la Renaissance*"), in all 17 volumes, to which are to be added two more, now in course of printing (Leroux). The "*Bibliothèque des Monuments Figurés*", which I had begun at Didot's on a more costly plan, came to a stop with Volume IV (on antique gems). MM. Vitry and Brière have brought out two valuable sets of classified photos from the monuments of the French Middle Ages and Renaissance (Longuet). M. Saunier has presented us with three precious volumes of prints covering the

whole field of French painting from 1800 to our day (Larousse). A somewhat similar learned and popular work on French furniture is in progress at Hachette's (Roger de Félice, "*Le Meuble Français*", 4 vol.). Many others, dealing with more special subjects, might be added, but that would bring us to the host of illustrated monographs and catalogues, which, for brevity's sake, I think wiser to let aside. What we most miss, for the present, are *Répertoires* of modern sculpture, architectural diagrams and works of the so-called industrial arts; but such books as Marquet de Vasselot's (Enamels), Fenaillé's (Tapestries), Koechlin (Ivories, now ready), not to mention many more, go a good way towards filling up the gaps.

Of course, I have omitted some great illustrated works, which are the pride of French archaeology, such as Collignon's "*Sculpture Grecque*", Male's "*Art Religieux*", Espérandieu's "*Recueil des Bas-reliefs et Statues de la Gaule*", etc., because the chief object of this sketch was to give an idea of the existing series of hand books and handy books, not a classified list of publications relating to the different provinces of Art. I have also abstained from naming the many periodicals which are an essential feature and instrument of art-study. Suffice it to say that the oldest archaeological periodical on the Continent of Europe is the *Revue Archéologique* (1844 and foll.) and that the oldest and probably the best periodical relating to the fine arts is the *Gazette des Beaux Arts* (1859 and foll.). That periodicals are too numerous, that most of the sets are out of print, and many titles extinct, is a regret which may be freely expressed. One of the remedies or palliatives to the resulting confusion should be the publication of detailed indexes (an admirable one exists for the *Gazette*, 1859-1908, but for that alone) and of tables of contents giving the substance of all art periodicals, such as the *Répertoire d'Art et d'Archéologie* issued since 1910 through the Doucet Library in Paris, now generously donated to the Sorbonne (Schemit, publisher).



A poster published on the third anniversary of the establishment of the Soviet Government. The inscription says "Labor will be the Master of the Universe". "Three Years of Dictatorship of the Proletariat". From the "Histoire des Soviets", published under the direction of M. Henri de Weindel, by Jacques Makowsky, 22 rue Saint-Augustin, Paris.

# Willa Cather on Women Novelists

JACKSON MOORE

CAN women novelists in the near future write books that will place them among the immortals? This is the question discussed by H. L. Mencken in his essay on the novel in the third series of *Prejudices*. Mr. Mencken contends that with the social security and freedom which is hers from now on, woman has acquired the one thing necessary to supplant man in this branch of literature; and that the day of supreme achievement is not far distant.

Willa Cather, whom many critics believe to be the foremost American novelist, takes a very interesting and unexpected position in regard to this question. In looking to the past for enlightenment she presents the problem from an altogether different angle from that of Mr. Mencken.

The other day I went out to Ville d'Avray to determine Miss Cather's opinion of the matter. The room into which I was shown was a large one with tall vases of gladiolas placed here and there on tables. Through the massive casements opening on to a typical French garden the sunlight penetrated to the farthest corners. It was into this old-world setting that she came bringing with her the freshness and vigor of the western plains; and in the candor of her smile and the look of sincerity in her steel blue eyes there was the mellowness of comprehension that pervades her novels. Miss Cather spoke of Mr. Mencken as one of the most interesting critics we have in America. In reference to his postulate that, "since the days of Jane Austen the ladies have stood on the level with even the most accomplished men in the novel, and not only in Anglo-Saxondom, but also everywhere else", she said:

"Mr. Mencken's statement must be very pleasing to women novelists, but I am afraid it is overly generous. If without stopping to think one tries to name half a dozen of the great women in fiction, one would name perhaps Tolstoi's "Anna Karenina", Clara Middleton in "The Egoist", and Meredith's "Diana of the Crossways", the Beatrix of Thackeray's "Esmond", Balzac's "La Duchesse de Langeais", and Flaubert's "Emma Bovary", and one finds that they are all feminine characters created by men.

"I think there is no question that there are fewer dull novels written by women than by men, and that women are writing very much better than they used to; but I believe it would be hard to get together a list of novels by women which could stand among the world's great imaginative works. Jane Austen and George Eliot come very strongly into the ranks of the best English novels; but "Wuthering Heights" by Emily Brontë is the only one I can think of that stands out with that singular vitality and brilliancy which characterizes the novels that are better than the best."

The contrast between Mr. Mencken's assertion and Miss Cather's answer lies in the difference in the value which these two writers place upon the imaginative element in fiction. Miss Cather casts a cursory glance over a century of literature and regrets that women writers as a rule have displayed such limited imaginations. Mr. Mencken, whose entire thesis is based upon the consideration of isolated instances of contemporary women novelists, seizes upon this absence of imagination as an additional argument in support of his claim that women will be the writers of the particular kind of realistic novels



Courtesy of "New-York Times"

Miss Willa Cather

which he believes will be the great works of the future.

In this essay Mr. Mencken has selected "My Antonia" for a splendid criticism. When asked of the influences brought to bear upon the childhood of Antonia on the prairies Miss Cather told how it first occurred to her to bring the exotic incident of the two Russians into the story.

"There were two Russians living in my neighborhood when I was a child", she said, "whom I often saw and who impressed me very much.

"Whitman is the greatest poet of the new age, the Homer of the era of democracy", Romain Rolland says in a recent letter.

Miss Mildred Aldrich's "A Hilltop on the Marne" is described in Mr. Kohlsaat's recent reminiscences, "From McKinley to Harding" (Scribner's), as the most human and interesting story of the War.

Years later I heard of a party of thirty in Russia to whom the experience with the wolves actually happened, and there was a bride and groom among them. Instantly I thought of those two Russians and of course I combined the facts and brought Peter and Havel into "My Antonia", to introduce the child to a situation which makes her feel things she does not understand and is not yet capable of reasoning about".

Antonia, Thea Kronberg, and the indomitable Alexandra, Miss Cather's three heroines, lived their childhood on the prairies of the great Middle West. Into her description of the hardships of frontier life the writer has infused enough of the pioneer spirit of America to establish her reputation as a regional novelist comparable to Knut Hamsen. Antonia Shimerda, the Bohemian girl dropped down among the waving wheat fields of Nebraska to battle with the very elements, vaguely feeling all through her life that there was something different about her father and his fiddle-playing friends in the old country, is one of the most appealing figures in American literature. And when she is transplanted, the hypocrisy of the Middle Western village is revealed with methods distinctive and strong. It has been said of Miss Cather that she has found that the real interest of fiction inheres in character; and this is true. In the development of this richest of sections and the changes she always describes, Miss Cather has shown us the one thing which merits a permanent form. With a maturity of thought and a broad conception of life denied to most of her contemporaries she gives promise of characters in the future which will even surpass her best.

At an election to determine the favorite writer of the students of Princeton, Stevenson led, followed closely by Booth Tarkington.

In a review of Professor Sherman's "Genius of America" (Scribner's), Henry Seidel Canby refers to the author as probably the most influential among English-speaking critics.



## The Library School

THE FIRST American Library School in Europe was opened on June 18, 1923, under the auspices of the *Comité Américain pour les Régions Dévastées*, in co-operation with the American Library in Paris.

The school was under the direction of Miss Sarah C. N. Bogle, assistant secretary of the American Library Association, former president of the Association of American Library Schools, and for eleven years principal of the Carnegie School at Pittsburgh.

The courses in book selection were given by such authorities as:—M. Firmon Roz, directeur-adjoint de l'Office National des Bibliothèques; M. Morel, bibliothécaire à la Bibliothèque Nationale; M. Coyecque, Inspecteur Général des Bibliothèques Municipales de Paris et de la

Seine; M. Girard, Bibliothécaire au Ministère des Affaires Etrangères; M. Dupont-Ferrier, Professeur d'histoire aux Beaux-Arts; M. Rizler, Bibliothécaire de la Société de Géographie; M. Bourrelier, de chez Armand Colin; M. de Champion, Bibliothécaire à la Bibliothèque Nationale; and M. Lévy, Bibliothécaire du Conservatoire National des Arts et Métiers.

Fifty students were enrolled, and an equal number could not be accepted because of inability to accommodate them or because they did not present proper educational qualifications. Of those enrolled the majority were French, but there were some from Belgium, Switzerland, Russia and England. A number of these were assistants in the libraries of the *Comité Américain*, others in the Bibliothèque Nationale, the Red Cross and other institutions.

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The circulation of books in the library during July was 8,311 volumes. This was an increase of twenty-nine per cent over the circulation for the same period a year ago. The circulation of non-fiction amounted to forty per cent of the total, a remarkable figure when compared with the thirty per cent circulation of non-fiction common in libraries in the United States.

During the month, the Library received gifts of books amounting to over six hundred volumes. These were presented by publishers, by residents of Paris, and by tourists, and include most of the more important current publications, English and American. Among the donors were : Mrs. Shepherd, Mrs. Richard Mansfield, Mrs. M. B. Norris, Miss Helen Cameron, Mrs. Theodore Haviland, Mr. Salomon, Mrs. C. A. Meals of Paris, Miss Dorothy Ewens of London, and Professor S. B. Fay.

Among the books presented to the library were the following : "Courage, poems", by Richard Mansfield, 2nd. "The Exploring Expedition to the Rocky Mountains, Oregon and California", by Brevet Colonel J. C. Fremont. "Narrative of a Journey in the Morea", by Sir William Gell. "The Life of James Monroe", by George Morgan. "The Wreck", by Ravindranatha Thakura (Sir Rabindranath Tagore).

Among other notable gifts to the library was a subvention from the Laura Spelman Rockefeller memorial of five thousand dollars for the present year, and four thousand dollars for next year. This was reported by the President of the Board of Trustees at their meeting, July 29.

At the same meeting Mr. Nelson D. Jay, of Morgan, Harjes & Co., was elected a trustee to take the place of Mr. H. G. Mackie, resigned, and the following resolution was passed : "That the President be requested to convey to the American Committee for The Devastated Regions the sincere congratulations of the Trustees upon the highly important and constructive work which the Committee is carrying on in the field of library service and education in France : and particularly upon the striking success of the Library Training School now in session at the American Library."

## A BOOK FOR JOURNALISTS.

"A Newspaperman's Library" by Claire E. Ginsburg, published by the University of Missouri, is the best guide to professional reading which there is for journalists. It indicates not only the most important histories of journalism and biographies of successful newspapermen but also the best books on editorial work, reporting, advertisement writing, circulation management, and other branches of newspaper work.

## Travel in Normandy

ILLUSTRATED books of travel are certainly the best because they most effectively provoke it and just as effectively recall it. Of those on

Normandy the outstanding book is perhaps that by Percy Dearmer illustrated by Joseph Pennell and published by Macmillan in their *Highways and Byways* series. Its charm is, of course, enhanced by the fact that it has none of the bare realism which is characteristic of the photograph. The picture of the porch at Louviers reproduced beside is a good example of the numerous illustrations to be found in the book.

Other books in this class are those by Francis Miltoun Mansfield, author of several French travel books, Mrs. Anne Bowman Dodd, for many years a resident of Normandy, and Charles Merk, English chaplain at Dieppe. Mr. Mansfield's book, entitled "Rambles

in Normandy", was illustrated by Blanche McManus, and Mrs. Dodd's reminiscences of travel and life in Normandy, called "In and Out

of Three Normandy Inns", was illustrated by C. S. Reinhart.

The best guide to Normandy is undoubtedly that by Cyril Scudamore, and if one is able to stop for a time in its ancient capital, Rouen, one must have also either Joanne's "Rouen and Vicinity" or Jocelyn Perkins' "Walks in Rouen", as well as the historical works by Theodore A. Cook—how much travellers are indebted to him—and by the Rev. Thomas Perkins. The latter, entitled "The Churches of Rouen", is published in Bell's series of hand-

books to continental churches, and contains fully illustrated descriptions of Notre Dame, Saint Ouen, and Saint Maclou.



The Porch, Louviers.

From "Highways and Byways in Normandy" by Percy Dearmer.  
Illustrated by Joseph Pennell, Macmillan and Co.

# Book Reviews

## MODERN PLAYS

CONTEMPORARY AMERICAN PLAYS, edited by Arthur Hobson Quinn. New York. Charles Scribner's Sons. 1923.

Plays are likely to be printed now-a-days before or immediately after production, so that the need for anthologies of contemporary drama is somewhat decreased. Nevertheless, Arthur Hobson Quinn's new collection is valuable in assembling current examples of what he classifies as "social comedy, romantic tragedy, comedy dealing with present social conditions, domestic tragedy, and domestic comedy". Each play is prefaced by an account of its presentation and a biographical note about the author. The general introduction presents a survey of American drama in the last few years, and is both intelligent and comprehensive. In some respects the point of view is academic; often it seems to incline a little too much toward sentimental ideals of sweetness and light; but the fundamental critical reactions seem to be sound. Sufficient proof of this is the complete recognition of O'Neill's towering importance as compared to all other American dramatists.

This volume, which presents its plays chronologically, opens with Jesse Lynch Williams' "Why Marry", a somewhat diluted version of Shaw situations and arguments with the tricks of stage comedy not by any means handled with Shavian skill. This play acted very well, being bound up with the cheerful old fashioned confidential-aside methods of Nat Goodwin; and played for even more than it was worth by an extraordinary cast, headed first by Arnold Daly, later by Shelley Hull, and including always such people as Estelle Winwood, Lotus Robb, Beatrice Beckley, Edmund Breese, and Ernest Lawford. In printed form it carries less conviction, though there are some round arguments and some decidedly amusing lines.

Next comes the incomparable drama of Eugene O'Neill, "The Emperor Jones". In no other play of O'Neill's do we find action, background, and speech so completely fused. The monodrama of fear unrolls with that harrowing suspense, that terrible inevitability, which is the essence of tragedy. All the externals associated with the action are of poignant dramatic effect. There is not a syllable uttered which does not carry the force of unalterable rightness in emotional expression. The intrinsic greatness of the play is emphasized by the fact

that, even with the memory of Charles Gilpin's magnificent portrayal of "The Emperor Jones", it remains as powerful when read as when acted.

Rachel Crothers' "Nice People" contains an amusing transcription of the details in the society life of the much discussed flapper. As drama, however, it is terribly flimsy, and based upon the most superficial and unthinking ideas of regeneration. It seems much nearer to hokum than anything else Miss Crothers has done. On the other hand, "The Hero" by Gilbert Emery, is a good play, even though it involves a post-war situation now become hackneyed, and employs many obvious turns of plot. For the situations are made by the characters and every one of these exists as a definite personality. The lines of the mother and of the small child are remarkably good and sure, as naturalistic speech.

Consistently and legitimately amusing throughout is the "To the Ladies" of George S. Kaufman and Marc Connelly. As a comment on life, assuming as it does that all the men are the merest pawns of their vastly superior wives, it should be taken, of course, in conjunction with its companion piece, "Dulcy", which does not appear in this volume. But as pure amusement, it stands very well by itself. Its satire upon business and so-called efficiency methods and the social phases of business life, is of documentary importance as well as immensely funny. Its picture of domestic troubles is amusing also, but of less original quality. In general, this volume of plays follows logically Mr. Quinn's earlier collection, called "Representative American Plays".

FIVE ONE-ACT COMEDIES, by Lawrence Langer. Cincinnati. Stewart Kidd. 1922.

This is a collection in one volume of the short plays of the author by the Washington Square Players and the Provincetown Players in New York over a period of some years. St. John Ervine's introduction tends to force upon the book a weightiness which the contents do not justify. The sketches, with one exception, are all fairly amusing presentations of certain phases of domestic life, with some unconventional comments upon marriage as an institution. They end always in the conventional manner, though usually from unconventional motives. The play called "Licensed", unlike the others, is serious in treatment and makes a more direct protest against certain social conditions.

THIRD BOOK OF SHORT PLAYS, by Mary MacMillan.  
Cincinnati. Stewart Kidd. 1922.

Mary MacMillan's two earlier books contain much that is charming and useful for amateur production. The third of the series is far inferior. It is full of interminable farce situations with laborious humor consisting largely of atrocious puns, and includes one war-episode of appalling sentimentality.

FLORENCE GILLIAM

INDISCRETIONS: OR UNE REVUE DE DEUX MONDES, by  
Ezra Pound. Three Mountains Press. Paris. 1923.

"The young American pilgrim exclaimed:  
"This is a darn'd clever bunch".

*Mœurs Contemporaines*, Ezra Pound.

There was something almost felicitous in the incident, at least I felt it to be so as I sauntered down the rue Soufflot, past the Café Soufflot which, my reader will doubtless recall, is in the V<sup>me</sup> arrondissement, not far from the Pantheon, an edifice invariably frequented, I venture to say, by ambitious Americans, seeking contact with the poet himself, who lives in the rue Notre-Dame-des-Champs, before reviewing his new book.

It was the ambiguity of the situation which I sensed—and by ambiguity I mean the particular succulence which one derives from youthful prefigurements, that is to say, from those preconceived notions ineffaceable and inevitably wrong. This anticipatory excitement,—and I take courage to confess it would have been greater had it not followed immediately upon a *petit déjeuner* consisting of a tepid *tasse* of chicory and a petrified roll,—was not evoked, as the reader will observe, by the slightest recollection of the delightful Venetian manner; though in all modesty I bring myself to say that something of the sort might have been managed had the hour not been so matinal.

When confronted with the difficulty of adjusting futile imageries to the present reality, I was compelled to attest that the poet was not Tennysonian.

Mr. Pound, whose praenomen we omit since it is doubtless familiar to the reader, treats in this little volume so happily titled, of simple, of incondite America. He breathes upon and he sighs around his subject, in the words of the psychological brother, eventually achieving, by means of the minor essences, as it were, the revival of an order that is gone.

In the prolixity and circumambieny of his style, and in the subject which he clarifies, the International Situation, as the expression is, Mr. Pound is irresistibly Jamesian, that is to say, Jamesian plus a suffusion of wit as truly American as those finer, less blatant passages of Mark Twain. Slight though it certainly is, the book is an attack, and we hope it will be so received across the sea, upon those alarmingly augmenting societies

for the preservation of provincialism; and we hazard the suggestion that there is a peculiar appropriateness in the assumption of this task by the author of "Indiscretions". Whether this idea originated in the auburn vandyke, or whether in an essay in *Instigations* or whether in the wool shirt with collar attached, or whether in the advice of a certain Mr. Nixon, or whether in the digestion of that anti-venetian breakfast, or whether in a few unforgettable lines on the stylist, or whether the whole business is merely another youthful prefigurement, is a matter of speculation. But this we do know: that Mr. Pound has given us more of the genuine American aroma in one plug of Red Mule chewing tobacco than is to be obtained from the fragrance of all the lilies of the White House conservatory.

GOING TO THE SUN, by Vachel Lindsay. D. Appleton & Co. New York, London. 1923. 101 Pages.

"Going to the Sun" is a new book from the pen, rather from the drawing pen, of Vachel Lindsay, author of "General Booth Enters into Heaven", "The Congo" and other poems. We say, "from the drawing pen" because much of the message of Mr. Lindsay's book is conveyed in a series of delightfully humorous and lyrically imaginative sketches, the accompanying verses being, for the most part, merely explanatory, and incidental. Indeed, drawings such as "And they laughed", the reply of poppies to the question, "What fairies do you see?", or "The Mouse with Two Tails" (such a charmingly bewildered cat), do not need any verse to explain their being. Certain of the fairies encountered during his struggles up the mountain peak called "Going to the Sun" must have imparted a bit of their frolicsome eloquence to Mr. Lindsay. How otherwise explain "The Land Horse" or "Words about an Ancient Queen"?

"Queen Hat-shep-sut, pious and fat,  
Wore a hair-net under her hat.  
Queen Hat-shep-sut, restrained and refined,  
Wore a hair-net over her mind."

But the picture says very much more than the verse.

However, Mr. Lindsay has not limited himself entirely to play in "Going to the Sun". Practicing his plea for poetry as a song art, he sings to us, for example, of "The Mystic Unicorn of the Montana Sunset", a suitably beautiful poem.

"A great announcement,  
That unicorns were spry as heretofore,  
That not a camp-fire of the world was dead,  
That dragons lived in them, and thousands more  
Camp-born, were clawing at the clouds of Asia,  
Were rising with to-morrow's dawn for men,  
Camp-fire dragons, with the ancient unicorn  
Bringing the Rosicrucian days again."

And then there is "The Boat with the Kite-string and Celestial Eyes" where the author wafts us away "On Soft-winged Sails of Meditation". Finally, we have a longer poem (partly ironic, partly a search for the ideal) where fastidious Back Bay Whales are smothered in the dream of a perfect human race, a dream of all things forceful, of the soul of "some young touch-me-not, some tigerish Emerson". This poem is intitled, "So Much the Worse for Boston".

Altogether considered, "Going to the Sun" is a book of verse well worth the reading, with play for leisure moments (the cat of the "Mouse with Two Tails" is imperishable) and imaginatively beautiful messages for times of deep thinking.

ROBERT T. PELL

IMAGES AND MEDITATIONS: A BOOK OF POEMS, by Mary Duclaux. London. F. Fisher Unwin. 1923. 65 pages.

It is difficult to describe the rare charm of these poems, whether they are descriptive of "Mediterranean No::n", of the tragedy and heroism of war, as "The Mourners", "Poland", or "Cordelia", the last addressed to the United States in 1918, or of the deeper mysteries of life and death, as in "The Mirror and the Wall", and "The Ball-room".

"Yet sometimes if I watch Titania's ass  
With long ears nodding in the looking-glass  
I wonder: Is it I? and laugh and dream.  
But Hark! Death calls.....  
I shut the ball-room door... Hail starry space!  
I quit the things that seem to live the eternal life I  
lived before "

PROBLEMS AND METHODS OF LITERARY HISTORY. by André Morize. Boston. Ginn and Co. 1922. 314 pages.

This book, inspired by the teaching of Professor Lanson, is intended as a guide for graduate students in modern French literature. With this in view the author seeks first, to give to the novice in literary history a clear idea of the field he is entering,—to define its characteristics and limits, its relations with the two neighboring provinces of literary criticism and history; next, to familiarize him with the indispensable implements and tools; lastly, to introduce him to the principal problems that may arise and to help him to find the solutions.

## AMERICAN POLITICS

THE LEADERSHIP OF CONGRESS, by George Rothwell Brown. Indianapolis. The Bobbs-Merrill Co 1922. 311 pages.

The author has taken full advantage of his opportunities to study the recent history of Congress and has produced a book which should excite the interest of every student of democratic institutions. It is devoted largely to a history of the changes which have taken place in the organization of the House of Representatives since the destruction of the power of the Speaker in 1910. This he describes as the most important fact in American political history since the adoption of the Constitution.

In the Democratic House the former power of the Speaker was lodged in the Committee on Ways and Means, and its chairman, the Floor Leader, but in the Republican House this power was placed in the Committee on Committees, while the administrative business of the party and the work incident to the formulation of party policies was delegated to a Steering Committee, the chairman of which became the floor leader. And while under the Democratic regime the members of the Committee in control were officers of the House, under the Republican regime the members of both controlling Committees were creatures of the party caucus. One of the author's chapters on this subject is entitled "Invisible Government", and concludes with this observation, "It is a system which has not yet been employed in subverting the liberties of the individual member of the House, but one which nevertheless contains the germ of a new despotism, and one more sinister than the old for the reason that it works not in the light of publicity, but in secrecy, and is so complicated as to defy the fixing of that responsibility to which all public servants should be held."

The increase in power of the House as compared with that of the Senate was especially marked, he observes, in the establishment of the budget system, in the return to a rule relating to the inclusion of legislation in appropriation acts, and in the adoption of a rule checking encroachments of the Senate upon its constitutional prerogative with respect to the appropriation of money from the Federal treasury.

THE CONTROL OF AMERICAN FOREIGN RELATIONS, by Quincy Wright. New York. The Macmillan Company. 1922. 412 pages.

In view of the rapidly increasing interdependence of states, the control of the foreign relations power is becoming more and more important. In it resides those almost gruesome powers, so full of responsibility and obligation, of declaring war, and of making peace, not

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to mention the difficult task of keeping in running order the vast and powerful machine of peaceful diplomatic negotiation.

From 1914-1917 the United States' foreign power wrestled unceasingly with the perplexing problem of its relation to the warring nations of Europe. The problem of maintaining a prosperous peace is no small governmental task. That of judicious neutrality is much more difficult. To decide to enter war, to declare war, to co-operate smoothly with foreign states in forcing the issue and winning the victory is a yet harder step. But the real climax seems to be reached when states endeavor to effect a sound, just and enduring peace. All of the steps toward and including this tremendously important climax are dealt with by Professor Wright of the University of Minnesota in his book on "The Control of American Foreign Relations". This work, "The Crowned Essay for which the Henry M. Phillips Prize was awarded in 1921 by the American Philosophical Society", has, then, no small task to accomplish if it is to answer even a small proportion of the multitudinous questions which the inquisitive mind has to ask relative to the subjects treated. However, the immediate appeal of the subject-matter and the most praiseworthy organization of his material by this American scholar should attract at once every thoughtful reader. By careful complete foot-notes the author invites the student to search deeper into the problems of his personal interest and consult authentic documents for his more complete intellectual satisfaction. But the ordinary reader must not therefore relegate this book to the shelves of the merely academic, unless he is willing to overlook one of the best recent analyses of the relation of the United States to foreign powers. The scholar may penetrate the subtleties of the inter-relation of those different departments of the government which make up the foreign relations power, difficult enough to grasp. And the layman may find a generous response to his preliminary questions.

Is the United States bound to fulfil the terms of a treaty made by its president alone? Exactly what makes up "full treaty-making power"? Are foreign nations entitled to consider the President's interpretation of the international responsibilities of the United States as authoritative? What valid excuse can be offered to a foreign state for avoiding the responsibility of a treaty? Is interpretation a step in the making or in the execution of a treaty? Just what is the scope and extent of the power of the individual states in foreign relations? Is the foreign relations power chiefly executive or legislative? How far is the United States responsible for the acts of its President, its military and naval officers and its diplomatic representatives? What utterances of the President are to be considered authoritative by

foreign states? These and many more questions of much contemporary interest are adequately discussed by Professor Wright in his latest book.

LAURENCE DEEMS EGBERT

## EUROPEAN POLITICS

THE CHRISTIAN CRUSADE FOR A WARLESS WORLD, by Sidney L. Gulick. New York. The Macmillan Co. 1922. 197 pages.

This manual was prepared by Dr. Gulick in connection with his work as Secretary of the Commission on International Justice and Goodwill of the Federal Council of the Churches of Christ in America. It is planned especially for use as a course of study in churches, Sunday schools, young peoples' societies, and other groups that desire to face seriously the responsibility of the churches in this momentous crisis.

"Many are feeling that America's international duties are questions for the Administration and for Congress to handle", he observes, "that we, the people, need not worry nor concern ourselves about them. It was, however, just this attitude on the part of millions of good people in all the countries of Europe before the war; this absence of consciousness of responsibility for international policies; this willingness to leave to a few men in positions of high trust the authority to decide those policies and to adopt those fateful decisions for the nations, that made it possible for the monster of war to break loose in 1914."

The first part of the book is devoted to the discussion of ideals that will create a warless world, among which the author includes the removal of unjust barriers of trade, color, creed, and race, international association, international law, courts of justice, and boards of arbitration, and the sweeping reduction of armaments. The latter part of the book discusses such concrete problems as the treaty rights of aliens, the immigration question, and the Mexican, the Japanese, and the Far East questions. The Appendix contains a useful list of societies in the United States organized for the purpose of promoting international understanding.

THE WORLD CRISIS, 1911-1914, by the Rt. Hon. Winston S. Churchill. Thornton Butterworth Ltd. London. 1923. 536 pages.

British tradition for preserving the secrecy of what takes place in Cabinet meetings has brought it about that singularly little inside information has been given to the world of the inner workings of the British machine before and during the war. Winston Churchill, with characteristic vigor, one might even say rashness, lifts the edge of the veil here and there, especially in regard to naval

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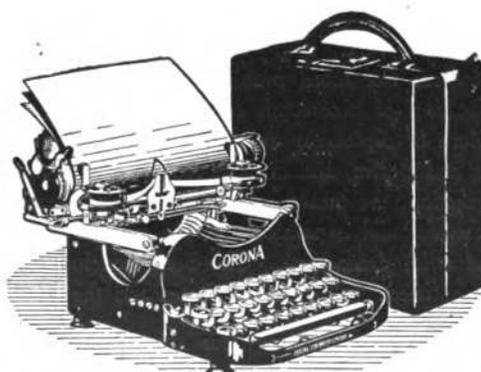
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affairs. Here he speaks with authority and knowledge, for he was First Lord of the Admiralty from 1911 to 1915. Already the author of a shelfful of volumes, with an unusually skilful and vivid pen, and with such a theme as Britain in preparation and action, Winston Churchill has written a fascinating and valuable volume on what England and he did to help England to win the war by her sea-power. Though there are many slips as to dates, particularly in the earlier chapters, it is a reliable record in the main, and is much more interestingly told than even most naval accounts. He writes, quite justifiably, with considerable pride and satisfaction of the decisions in regard to design, the use of oil-fuel, the concentration of the fleet, and all the other measures which he took to have the fleet ready to the last man when the supreme crisis came, and he generously accepts the blame for such ventures during the war as turned out badly.

S. B. F

MODERN AND CONTEMPORARY EUROPEAN CIVILIZATION :  
THE PERSISTING FACTORS OF THE GREAT WAR, by  
Harry G. Plum and Gilbert G. Benjamin. Phila-  
delphia and London. J. B. Lippincott Co. 1923.  
413 pages.

As indicated in the title, this book is intended to meet the need for an outline of nineteenth century history which will bear a direct relation to the Great War and its outcome. It begins with a description of the Treaty of Versailles, and then continues with a somewhat chronological but more problematical treatment of the main features of nineteenth century civilization, namely the failure of diplomacy as shown in the Congresses of Vienna and Berlin, and in more recent history, the Near East question, the growth of nationality and democracy, European colonial expansion and the rise of imperialism and industrial democracy. The book concludes with a chapter entitled, "The United States and the War"

While intended primarily for students in secondary schools the book should prove of general utility.

THE NEW POLAND, by Charles Philips, late member of  
the American Red Cross Commission to Poland.  
London. George Allen and Unwin. 1923. 383  
pages.

Mr. Phillips cannot forget Hindenburg's declaration, "Poland must belong either to Germany or the Bolsheviks". From the day of the Germans' entry into Poland in 1915, he says the anti-Polish sentiment of the Jews was avowed, and today there would be neither Jewish

nor Lithuanian question were it not for continued German hate and intrigue.

He points out that Poland is now the third largest country in Europe in point of size and the sixth in population, and quotes with satisfaction the opinion of Ralph Butler with regard to the character of that population. "In all Europe", the latter says in his "The New Eastern Europe", "there is no other people, with the possible exception of the French, which is so naturally gifted". "Given capital and credit", Mr. Phillip adds, "and with her road, rail and water traffic put on a working basis, there should be no limit to the development of Poland".

The book contains interesting chapters on Paderewski, Pilsudski, Haller, and Witos, on Polish literature, drama, and religious life, on the land question, the Jewish question, and on the questions of Vilna and Danzig.

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While recognizing that Charles Reade's "The Cloister and the Hearth" is his greatest novel, Percy Stephens in a recent article in the *National Review* says I cannot name a more enthralling quartette of exciting novels than "Foul Play", "Put yourself in his place", "It is never too late to mend", and "Hard Cash", and I would award the palm to the latter. "Hard Cash" was written to expose the evils of the lunacy laws; "Put yourself in his place" as a protest against the tyranny of Trades Unionism; and "It is never too late to mend" to reveal the inhumanities in the prison life of the time.

---

Sir Sidney Lee's "Biography of King Edward VII" is announced by Macmillan for publication during 1924. It is based mainly on the archives at Windsor Castle and on the King's correspondence.

One reviewer of Miss Cather's "One of Ours" says that it is good, but declares that her "My Antonia" is better; in fact, the finest thing she has done.

Dr. James Brown Scott's recent address before the National Civic Federation on "The Relation of the United States to the Permanent Court of International Justice" is published in the *Bulletin* of the Woman's Department of the Federation for June.

Emerson Hough's "The Covered Wagon" has done most to bring him and his work before the American public, Charles Wellington Furlong says. It is a story of the Oregon Pioneers.

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## AMERICAN BIOGRAPHY

CORRESPONDENCE OF JAMES FENIMORE COOPER, edited by his grandson, James Fenimore Cooper. New Haven. Yale University Press. 1922. Two volumes.

This is a mine of material for the student of American history during the first half of the 19th century and, because of Cooper's interest in European affairs, of almost as much interest to his European admirers as it is to American students of his life and times. It includes correspondence with Lafayette, Richard Rush, Horatio Greenough, S. F. B. Morse, Edgar Allan Poe, and other distinguished contemporaries, and contains interesting glimpses of the events of the period as well as of his work as an author.

For example, in February 1833, Mr. Morse writes, "The South Carolina business is probably settled by this time by Mr. Clay's compromise bill, so that the legitimates of Europe may stop blowing their two penny trumpets in triumph at our disunion"; and in 1845 Mr. Cooper writes in regard to the Mexican War, "The opinion is general that the War will be short. California must fall into our hands in the next sixty days, and will, I expect, be sold to England".

With regard to himself he wrote Mrs. Cooper, "I have been told Scott declared a person you love had more genius than any living writer. I repeat this because I know it will give you pleasure, although I make great allowance for Master Scott's blarney". Sir Walter's opinion was shared, at least in some measure by other European authors. Among these Eugene Sue, who wrote to Cooper in 1827 as follows: "Several writers, kind rather than just, have in our newspapers done me the great honor of comparing one of my youthful efforts to your admirable and impressive productions. I know better, Monsieur, than to accept such praise for a work so imperfect; but can truly say that the hope of earning by hard and conscientious labor the right, later on, to such a glorious comparison, will be the constant aim of my ambition."

An anonymous Englishman tells Cooper that he has succeeded in making the *Leather-Stocking* as great a hero as Homer has Achilles, or Vergil, Aeneas, and a discerning Philadelphian says that his books of travel were the best he had ever read. Of these, Cooper observes in one place, "Italy" was the most popular.

Of the Lafayette letters the most interesting, perhaps, is one written in 1830. "The Commission on Theatres", the distinguished Frenchman writes, "has asked me some questions as to the regulations controlling American theatres, which I fear I may answer incorrectly. You must be familiar with the regulations governing the

theatre of New York, be they state laws or city ordinances.

"I thought that owing to your literary work you would be better able than any other of our Americans in Paris to answer these questions, in accordance with which they would like to regulate the French theatre."

EDGAR ALLAN POE: A PSYCHOPATHIC STUDY, by John W. Robertson. New York. G. P. Putnam's Sons. 1923. 331 pages.

This book is the record of a conscientious effort by an expert in psychology to analyze the character and life-work of the great American poet. It has been a labor of love, for the author does not conceal his affection and admiration for Poe,—"*Goldsmith, Thackeray, R. L. Stevenson, among such royal and noble authors as these, Poe would not have been the least of those I loved*". Dr. Robertson rouses our indignation at the false and slanderous "Memoir" by the Reverend Griswold and the cold and jealous neglect by the whole of the New England School, Lowell, Bryant, Whittier, Longfellow. It must, however, be admitted in their extenuation, that Poe possessed, to an extraordinary degree, the gentle art of making enemies and he went through life a lonely man without a single literary friend.

Dr. Robertson, of course, deals most fully with the darker side of Poe's life, his hereditary weaknesses and his irresponsibility, but he draws a clear and telling picture of Poe as a man, and the charm of his home-life with his wife Virginia and her mother, as described in Section III, is unforgettable.

We congratulate Dr. Robertson on a fine piece of work in rehabilitating a misunderstood and a maligned memory and we look forward to the publication of the companion volume he speaks of in the preface, a complete Poe bibliography.

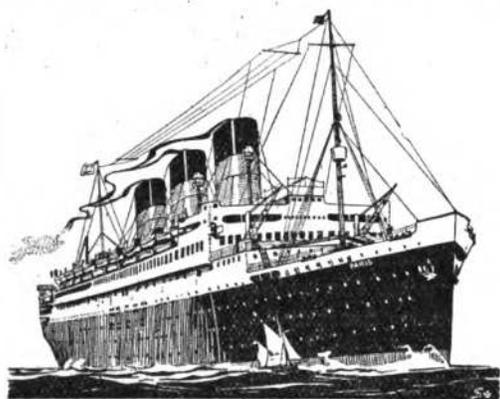
A. A. WARDEN

WALDO FRANK: A STUDY, by Gorham B. Munson. New York. Boni and Liveright. 1923. 95 pages.

The author considers Waldo Frank, now editor of the *Century Magazine*, the most exciting figure in contemporary American letters, and this study he describes as only the applause which follows the first curtain fall.

Frank's three most important books, Munson says, are "Our America", "Rabab", and "City Block". The first of these, he declares, demonstrates the author's right to stand beside Randolph Bourne and Van Wyck Brooks in social and psychological criticism, while the last contains the best short stories written by any living American, perhaps the best by any American living or dead. Indeed, in these stories and in their predecessor, "Rabab", he believes that Frank has given the *coup de grâce* to American naturalism and lesser inspired realism.

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## OTHER BOOKS

**THE CHURCH IN AMERICA**, by Professor William Adams Brown. New York. The Macmillan Co. 1922.

It is a satisfaction to take up a volume by an author so competent. As teacher in a Seminary uniting all Protestant denominations, leader for decades in the Churches' larger plans, Secretary of the War-time Commission of the Churches, and Chairman of the Committee on the War and the Religious Outlook, Dr. Brown has an exceptional knowledge of the activities and aspirations of the Church in America, to which is added a breadth of view and a capacity for an objective approach to his subject born of his contact with Christian Communion of other lands, as lecturer in the Universities of Europe and the Orient.

"Facing the Facts" is the title of the first section of the volume, and the note of reality here struck dominates the book throughout. The Church as it was revealed under the tests of war, the service the Church is urgently called upon to render in a changed and changing world, the vital movements within this Church, of many names but of one central purpose, by which it is gaining power and fitness for its greated task, are all dealt with illuminatingly.

Nothing, in Dr. Brown's judgment, is more necessary for the future of American Protestantism than the re-thinking of the conception of its function in society. In this effort he is a stimulating leader.

One lays down the book with the clear impression that the Protestant Communion in America which too often have worked without co-ordination or sufficient definiteness of purpose are now moving with increasing unity and momentum and vision toward the ends which will count for most in the higher life of the nation.

CHAUNCEY W. GOODRICH

**THE MAGIC OF COMMON-SENSE**, by George Frederick Wates. London. John Murray. 1923. 107 pages.

Professor Santayana says, to the comfort of democratic souls, that "common sense in a rough dogged way is technically sounder than the special schools of philosophy".

The author of this little essay, however, in discussing the subject of freedom of thought and of speech, points out that the mind has its duties as well as its rights, and that thinking is as essential to common-sense as it is to science.

He points out also that the goal is not truth stationary, but truth developing. "All living things change", he says, "and all true opinions also change; for movement is one of the essentials of life, both of body and mind".

**THE LURE OF OLD PARIS**, by C. H. Crichton. London. Mills & Boon. 1922. 188 pages.

Major Crichton loves everything about Paris, except the Eiffel Tower. Particularly Notre Dame, "the Cathedral of all the world", with the Pantheon close beside it, Pantheon to the Republic, but Church of St. Geneviève to legitimist, and in the distance Sacré Cœur, "whose unsullied whiteness seems to shine down over the naughty town and with divine forgiveness bless it".

Its life, too, fascinates him, whether it is in the Republic of Montmartre with its artists' fairs in the Place du Constantin Pecqueur and in the Place du Tertre, or in the *Noctambules*, or at the *Rotonde*, from which Trotsky first surveyed the larger world, or in those tea-shops in the trees, for which Sceaux is famous.

Indeed, all that is wanting is a café of his own. "When a Frenchman wishes to take his *apéritif* he does not stroll into the café nearest to where he may happen to be, but will walk to his own particular one. Here he knows that he may meet this or that friend; here his friends will look, should they not find him *chez lui*. And even I, as I am coming to understand, would sooner or later take to adopting one café as my own. It is pleasant to find a smiling waiter who not only knows you, but anticipates your order. With a café of my own, too, I shall cease to be a stranger, and become a Parisian."

**LE RÉVEIL DES MORTS**. Roland Dorgeles. Paris. Albin Michel. 1923.

The real subject of this book is less the story of a man and a woman than of the new life of the regions devastated by the war, and, to tell the truth, the intrigue created by Roland Dorgeles is nothing more than a pretext for the description of that new life.

The two principal characters imagined by Dorgeles are, on the one hand, a shallow woman with a fleeting memory, on the other, an architect, the woman's second husband, who had served in the war and was her lover while her first husband was at the front, where he was killed. The husband's vocation of architect draws them to the liberated regions not far from the spot where the first husband was buried. The architect thinks without ceasing of the man he deceived until finally this hallucination becomes so strong that the couple is compelled to separate. Such is the *resumé* in a few words of the story sufficiently banal which this book offers us; but which has, however, permitted the generous Dorgeles to paint great pictures which are at the same time those of a poet, of a philosopher, and of a psychologist. Roland Dorgeles has lost none of his vehemence; some of the pages of the "Réveil des Morts" recall "Les Croix de Bois" and "Saint Magloire".

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## Literary Notes

"Elizabeth Cady Stanton as Revealed in her Diary, Letters, and Reminiscences" (Harper) is described in the *Nation* as not only a notable historical and social document, but as an extraordinarily living record of a rare personality.

Grosvenor Clarkson's "Industrial America in the World War" (Houghton, Mifflin Co.) is described by Albert Shaw in the *New York Times* as "a work of fine symmetry, of prodigious research, of literary distinction, and of an authoritative character, that can not possibly be challenged".

A unique interview with O. Henry by George MacAdam, first published in the *New York Sunday Times*, April 4, 1909, has been republished in brochure form by Doubleday, Page & Co., together with an O. Henry bibliography and other material, with the title "O. Henry Papers".

In an article on Walter de la Mare in the *Bookman for July* Llewellyn Jones describes his "Memoirs of a Midget" as his masterpiece in prose and undoubtedly one of the permanent contributions of the twentieth century to English literature.

In an article on "Trollope's Autobiography" in the *English Review for July*, Charles Whibley says, "It is something of a puzzle that for forty years this should have been ignored. For assuredly it is among the few best autobiographies which have been written in English".

Two more Shakespeare dramas have just been published in the Collection Shakespeare of Dent et Fils: "Twelfth Night", with the title "Le Soir des Rois", translated by Felix Sauvage, and "As You Like It", with the title "Comme Il Vous Plaira", translated by Lucien Wolff.

Two "Little Theatre Plays" have just been published by Stewart Kidd: "The Trysting Place", by Booth Tarkington, and "Yniard", by John Martin; also in his series of Modern Plays, "Eyes That Can Not See", translated from the Danish of Albert Gnuetzmann by Arvid Paulson.

Louis Couperus, whose death was reported last month, became well known to English readers through the translations by Teixeira de Mattos published by Heinemann. Of these "Old People and the Things that Pass" is said to rank as one of the greatest of recent European novels.

"I venture to think that few novelists have bequeathed to posterity a more delightful quartette of romances than Henry Kingsley's 'Ravenshoe', 'Jeffrey Hamlyn', 'The Hillyars and the Burtons', and 'Austin Elliott'", Percy Stephens says in a recent article in the *National Review*, "Next to 'Ravenshoe'", he adds, "I would rank 'Austin Elliott'".

Miss Edith Sitwell concludes a review of Miss Stein's "Geography and Plays" in the *Nation and Athenaeum* by saying that she is doing valuable pioneer work, and adds, "but I should like to take this opportunity of begging *les jeunes* not to hamper her by imitating her, but leave her to work out her own literary destiny".

In his volume of reminiscences, entitled "From McKinley to Harding" Mr. Kohlsaat reports a recent conversation between Colonel House and Mr. Strachey, editor of the *Spectator*, in which the latter said, "Since boyhood I have looked on the *London Times* as the greatest newspaper in the world, but I now believe the *New York Times* occupies that place".

Evelyn Scott's Autobiography, about to be published by Thomas Seltzer, describes her three years of exile with her husband in Brazil.

Of Arnold J. Toynbee's "Western Question in Greece and Turkey" (Constable), Professor Schevill says in the *Nation*, "if there were many Americans deeply interested in the affairs of the Near East, or even if the relatively few who are interested would be willing to revise their views in the light of a novel and broad-minded exposition, this book would take rank as one of the capital contributions of the hour".

In the preface to his "Late Lyrics" (Macmillan & Co.) Thomas Hardy refers to the charge of pessimism which has frequently been brought against him, and after quoting from his poem entitled "In Tenebris", "If way to the Better there be, it exacts a full look at the Worst", he adds "happily there are some who feel such Levitical passing-by to be by no means a permanent dismissal of the matter".

Of "British and Continental Labor Policy" by B. C. de Montgomery (Dutton) the *Boston Transcript* reviewer says:—"This study of the European labor problem, carried out by a well-known economist and financier, is mensurate with the importance of the subject and has a bearing on world trade and international relations that promises to keep it in demand as a book of reference for years to come."

The third part of a "Bibliography of Woodrow Wilson" by members of the library staff of Princeton University has just been published. It lists books, addresses, messages, notes and state papers written and since published during the period of Mr. Wilson's second administration, 1917-1921, and was compiled by Mr. H. S. Leach, reference librarian. The entire work now covers the years 1875 to 1921, and numbers about 150 pages.

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- DESMOND, SHAW. *The Drama of Sinn Fein*. Charles Scribner's Sons. New York. 1923.
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#### Literary Notes

In describing Simpson's "Louis Napoleon and the Recovery of France, 1848-1856" (Longmans) in the *Contemporary Review*, Professor Gooch says, "The majestic narrative of la Gorce and the interminable apologies of Ollivier will continue to be read; but when Mr. Simpson has concluded his work, which will no doubt require two further volumes, we shall be able to boast of the fairest as well as the most up to date study of the Second Empire".

The Flaubert prizes were awarded on May 16th to M. Pierre Mille for his collected works, to M. Jean Violis, author of "La Flute d'un sou" and to M. François de la Guérinière, author of "Le Grand d'Espagne".

"Few more fascinating stories have appeared in recent biography than this of David Lubin" by Signora Agresti (Little, Brown & Co.), the *Nation* says.

In an article on Jack London in the *International Book Review* for June, Jim Tully says that Frank Norris and London stand first among the great writers of California, but that propaganda makes his writings inferior as a whole to those of Norris.

An Edgar Allan Poe memorial was dedicated in Richmond, Virginia, April 26 in the Old Stone House on Main Street in which Poe edited the *Southern Literary Messenger*. Here has been gathered a collection of poems, including first editions of Poe's works, autographed copies of books about him, the chair in which he sat, the desk at which he wrote, and other objects of interest to lovers of the poet.

In reviewing Raymond D. Haven's "Influence of Milton on English Poetry" (Harvard University Press) the *New York Times Book Review* says, "Others may follow Mr. Havens, may now and then correct a detail, may add something to what he has written; but his own place in Miltonic scholarship is secure and his name must be written alongside that of David Masson".

Miss Gertrude Stein's "Geography and Plays" (Four Seas Company) has the place of honor on the *Outlook* book table, June 6. The reviewer, Harold T. Pulsifer, says "The task she is attempting, as I understand it, is the use of words for the creation of sound patterns without regard to their meanings". He feels, however, that she is building her house of the wrong materials, and that what she seeks is not to be found in words, but in arrangements of vowels and consonants without relation to their accepted place in a spoken language.

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- American Review of Reviews*, July: What's the Matter with Congress? Hon. Frank W. Mondell.
- American Review of Reviews*, July: The European Aspects of Britain's Cabinet Changes, F. H. Simonds.
- Annals of the American Academy of Political and Social Science*, July: America's Relation to the European Situation.  
The European Tangle and Some Suggestions as to its Unraveling, Hon. Oscar T. Crosby. Certain Barriers to the Revision of the Treaty of Versailles, J. A. M. de Sanchez. America's Relation to the European Financial Situation, Henry A.E. Chandler. Views on Questions of Reparations and War Debt Settlements. The Need for a Fact-finding Commission. Frederick L. Hoffmann. Necessity for an Economic Basis of International Peace. Paul Rohrbach.
- Atlantic Monthly*, August: The Road Away from Revolution, Woodrow Wilson. The Individuality of the States, Archer W. Douglas. The Literature of Disillusion, Helen McAfee.
- Century Magazine*, August: How Europe Can Help America, Lincoln Steffens.
- Current History*, July: Dawn of The New Era in Europe, J. W. Jenks. The Truth about Near East Atrocities, A. J. Toynbee. The French Monarchists of To-day, Lowell J. Ragatz. Five Years of Democracy in Germany, T. Mann. Evolution of The Monroe Doctrine, C. Holliday.
- Dial*, July: German Art after the War, Julius Meier-Graefe. An Autobiographical Fragment, William Butler Yeats. Henry James: The American Scene, Van Wyck Brooks.
- Harper's Magazine*, July: The Personal Touch, Katharine Fullerton Gerould. The Drama as I see it, Stephen Leacock.
- Literary Digest*, June 30: Russia's German Air Fleet.  
— — July 7: Is Germany too Poor to Pay?  
— — July 14: French Sky Hornets Worry Britain.  
— — July 28: Shall Uncle Sam Help Break the Ruhr Deadlock. Dollar Diplomacy in Latin America.
- Living Age*, July 7: Oswald Spengler, A Popular Prophet of Pessimism, Richard Grutzmacher.
- Nation*, June 27: Can the Church Influence Public Opinion? Harry F. Ward. The Socialist International as an Outsider saw It, Constance L. Todd.  
— — July 11: Slavery or Self Extermination: a Forecast of Europe's Future, Bertrand Russell.

- New Republic*, June 27: The Diplomacy of Reparations, John Maynard Keynes. Angora, Arnold J. Toynbee.  
— — July 4: Why the Mark Sank, E. M. Patterson. The Pro-Germanism of the British.
- North American Review*, August: Stendhal: A Critical Venture, Arnold Whitridge. Coventry Patmore, John Freeman. Development of the Federal Idea, M. B. Rosenberry.
- Scribner's Magazine*, July: Recent Discoveries in Egypt. George Ellery Hale National Ideals in the Drama, Arthur H. Quinn.
- University of North Carolina: Studies in Philology*, July. A Note on Poe's Method, Paul Elme More. Whitman as Critic of America, Emory Holloway.
- World's Work*, July: Counter-Mining the Ku Klux Klan, Robert Q. Duffus. Describes the Commission on Inter-racial Co-operation. The Political Cyclone in North Dakota, Chester H. Rowell.

## CURRENT BRITISH MAGAZINES

- Contemporary Review*, August: The Rise of the Spirit of French Imperialism, Georges Chatterton-Hill. Air Force, Captain Wedgwood Benn. Intellectual Combines in France and England, Clondesley Breveton.
- English Review*, August: The Need of a Masculine Renaissance, Anthony Ludovici.
- Foreign Affairs*, August: Parliamentary Control of Foreign affairs. British Labour's Foreign Policy, Captain W. Gillies. The Ruhr, C. T. Cramp.
- Fortnightly Review*, August: Six Months of Fascist Government, James Murphy. European Confusion and its Consequences, Ellis Barker. The Strength and Weakness of Mr. Masfield, Geoffrey Dearmer.
- Headway*, July: Germany and the League of Nations, General Berthold von Deimling.
- Liberal Magazine*, July: Preparations for War. The Prime Minister's Statement on the Air Force.
- Nation and Athenaeum*, July 21: Mr. Baldwin's Prelude, J. M. Keynes.  
— — July 28: Is a Settlement Possible? J. M. Keynes. Waiting for America, A. G. G.
- Near East*, July 5: Croatia and Serbia, Dr. Vladimir Ravnihar.
- Nineteenth Century*, August: The Rhine Difficulty: A Way Out of It, F. J. P. Veale. The Capital Levy: a Dispassionate view, R. E. Freeman.
- Saturday Review*, June 30: Plain Words to Americans.  
— — July 7: Ourselves and France.  
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- Spectator*, July 21: The Isolation of France.

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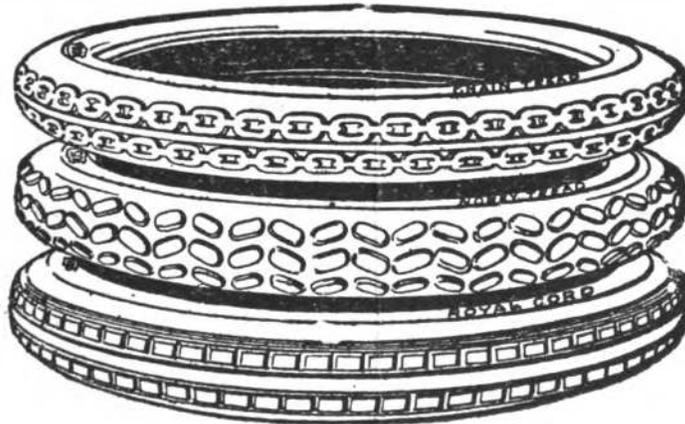
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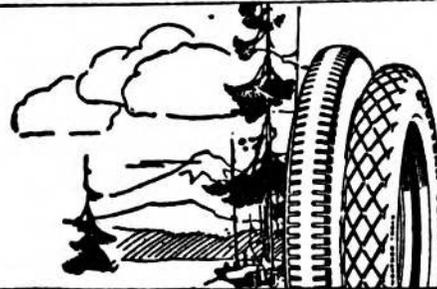
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