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Some day some enterprising publisher will hire a Bolshevik with a sense of humor to write a book on the disillusioned Reds who come to Soviet Russia, see and write books about it. The latest person to break the frequently ruptured seal of silence is Morris Gordin in "Utopia in Chains" (Houghton Mifflin). Mr. Gordin held several positions in the lower ranks of the Soviet Bureaucracy and saw some of the petty corruption going on. His accounts of Odessa's little Tammany Hall and its dirty work are interesting. His tales of Communist Party politics are not so.

Major General Henry T. Allen's "The Rhineland Occupation" (Bobbs-Merrill) is an actual historic document of value added to the political literature of the post-Treaty period of the Great War. It covers not only the American, but also the Allied occupation of the territory of the defeated people; and in a clear, forceful, and unbiased way deals with human and political reactions as well as the more purely military technique of the occupation. The appendix devoted to "Black Troops" in the Rhineland is of especial interest, and there are a number of good illustrations.

"Lanes of Memory" (Knopf) is a curious compilation. In it George S. Hellman describes some of the pictures, the books, the manuscripts, and the prominent persons with whom he has come in contact, chiefly as a professional collector, but also as an alumnus of Columbia University, a player of bridge, a director of the American Army University at Beaune and a few other things. Mr. Hellman describes what he has seen; and often enough that is interesting and entertaining.

The new series of biographies entitled "Masters of Music" (Harper), edited by Sir Landon Ronald, continues with volumes on Brahms by Jeffrey Pulver, on Bizet by D. C. Parker, and on Sullivan by Henry Saxe Wyndham. Bizet and Sullivan were indeed no less masters of their genre than the towering Johannes. Each book is excellent and easy reading; in the case of Brahms and of

Bizet it meets the genuine need of a short biography that shall be informing; and in the case of Sullivan it is the first extended biography. The books are equipped with valuable lists of works, chronological tables, and bibliographies.

Tutored by Mr. Belloc's desire to keep his own judgment unchallenged ("The Outline of History" having been pronounced by him anti-Catholic and therefore undesirable), the Catholic press was moved to disregard the existence of Mr. Wells. Hence H. G. Wells's tardy defense, "Mr. Belloc Objects to 'The Outline of History'" (Doran). It will please Mr. Wells's admirers, and it will not offend Mr. Belloc's friends. There are artistic reasons, it appears, why Mr. Belloc cannot see straight; conversely, the author, being non-artistic, does nothing else but. It must be observed, however, that the defense is rational, though possibly unnecessary. There are five articles to combat five attacks. In the end the reader has had a glimpse of two individuals from one point of view. That is amusing.

Perhaps William F. Giese in his "Victor Hugo, The Man and the Poet" (Dial) is attempting to introduce a third popular form of critical biography. His method is not the Boswell technique, a process of fervent identification, nor yet the penetrating detached tolerance of the Strachey school (the "low down" series). He has written this book, one must believe, out of sheer irritation. It is a splenetic outburst, without understanding or humor, without even the color of a vivid rage such as Hugo himself might have expended. Giese is a classicist, an intellectual, a conservative, a man of puritanical constraints and solemn religion. Hugo is a rampageous romanticist, emotionally rich but unstable, unfettered by conscience or convention, erotic and fanciful rather than pious and philosophical. Each has his value, but when one undertakes to give a public account of the other the interest lies only in the vigorous expression of this ancient conflict.

Waterloo is a logical point of departure for a modern history, and in William Stearns Davis's "Europe Since Waterloo" (Century) we have a world history from Napoleon to Hindenburg in the same readable narrative fashion which makes its author's historical novels so enjoyable. Yet while he defines his history as "non-technical", it is written by the professor of history at the University of Minnesota rather than by the author of "The Beauty of the Purple". Part I, "The Triumph of Nationalism", and Part II, "Armed Peace", tell the story of the nineteenth century politically and socially in a dramatic, interesting way, grouping movements and events about the personalities of outstanding leaders. Part III, "Armageddon: The World War" may well be taken with a corrective pinch of salt in the shape of John Carter's "Man is War".

Douglas Woodruff is one of those young Oxonians who have lightly taken all knowledge for their playground. In "Plato's American Republic" (Dutton), one of the usually interesting and sometimes valuable "To-day and To-morrow Series", he sports both with Plato and with the errors of American ways in a manner as diverting as it is often incisive. The arraignments of our life herein are suggested to Socrates by an American lecture tour. They are playful and unoriginal, but usually sound; and the conclusion is reached that unless drastic educational changes are adopted the nation is doomed to unhappiness and disaster.

"A fundamental axiom often left out of upbringing is scrupulosity regarding property", remarks the author of "Fathers and Sons" (Doran). Here we touch the heart of the matter. It is precisely the neglect of a parent to instil into his child a strict consideration of the rights of other persons, both material and social, that leaves youth without anchorage in the sea of life's temptations. Samuel S. Drury, who as headmaster of St. Paul's School has had opportunities to observe numerous boys of good parentage, realizes that fathers, from timidity and from carelessness, leave most of the training to the mothers. In the few cases where the father

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