

"England of Mine," he looks back to an undated period when his country was "noble, wise, . . . loving, tender, true," instead of being, as at present, "peevish, pious, sad." In the only national struggle comparable to the present, that is, the long war with the French Republic and with Napoleon, the British Cabinet met in fear of assassination, and the regalia in the Tower was packed for flight into the country. A brief study of the contemporary caricatures would show that the civilian temper then was composed of fear and hate in equal parts. Every feature of the present situation finds its fellow a century ago.

Most curious of all the reactions is the conversion of this particular Englishman to the Prussian conception of war. He does not use the term biological necessity, but no sabre-rattling, jack-booted *Junker* could outdo him in glorifying the organized murder and massacre of nations which is called war. For example, "No great awakening has ever come except by war. It is the great stimulant, spiritual and physical." "God is behind the big battalions. The nation which is too foolish and too cowardly to prepare for war and do its utmost when war comes cannot expect to live. Nor is it fit to live. There is no room here for fools and cowards." This is a complete German justification for the extinction of Belgium, Serbia, and Poland. *Vicisti, O von Bernhardt!*

Notes

Harper & Brothers announce the publication this week of "The World for Sale," by Sir Gilbert Parker.

Henry Holt & Company announce for early publication the following volumes: "Mountain Interval," by Robert Frost, and Lieut. Coningsby Dawson's "Slaves of Freedom."

The three following works on art will be published by the Century Company in October: "The Art of Rodin: with Leaves from his Note-Book," by Judith Cladel; "A History of Ornament," by A. D. F. Hamlin, and "The New Interior," by Hazel H. Adler.

The American-Scandinavian Foundation announces for publication this autumn volumes five and six of its series of Scandinavian classics: The "Prose Edda," by Snorri Sturluson, translated by Arthur Gilchrist Brodeur, and "Modern Icelandic Plays," by Johann Sigurjónsson, translated by Henninge Krohn Schanche.

John W. Luce & Company announce the publication of Lord Dunsany's "The Last Book of Wonder." Other volumes to be issued shortly by this firm are "Six Days of the Irish Republic," by L. G. Redmond-Howard, and "Six Plays of the Yiddish Theatre," by various authors, edited and translated by Isaac Goldberg.

Houghton Mifflin Company announces for publication on Saturday: The Variorum Edition of Shakespeare's "Sonnets," edited by Raymond MacDonald Alden; "The Motorists' Almanac," by W. L. Stoddard; "Letters from

France," translated by H. M. C.; "The Story of Scotch," by Enos A. Mills; "Speaking of Home," by Lillian Hart Tyron; a new revised edition of Edward Stanwood's "History of the Presidency"; "Prints and their Makers," by FitzRoy Carrington; a new edition of William Dean Howells's "Buying a Horse." The same house publishes this week "The Wall Street Girl," by Frederick Orin Bartlett. "Skinner's Dress Suit," by Henry C. Rowland, is announced for publication on September 30.

It was an exciting trip that Walter Hale made "By Motor to the Firing Line" (Century; \$1.50 net). The motor operated chiefly in the sectors of Rheims and Arras, but first and last looked in on many other parts of the line. Photographs and vigorous sketches by the author, made sometimes under fire, add to the vividness of the narration. Mr. Hale brings the perspective, a pathetic one, of familiar acquaintance with the lovely provinces of northern France in time of peace. His account of the wanton and needless destruction of beautiful buildings is appallingly circumstantial. The needless German ugliness has had no severer indictment. In general Mr. Hale's record necessarily repeats much in the other chroniclers, but he finds a principle of novelty in combining his various experiences in an imaginary motor tour of "no man's land," the trench region, beginning in the uplands of Alsace and ending at the North Sea dikes. As regards the spirit of the French enduring the daily hell of barbaric onslaught it is a very heartening book.

Volume III of the University of California Publications in History is devoted to a number of special studies by Prof. Herbert E. Bolton, to which he has given the collective title "Texas in the Middle Eighteenth Century." It is well known that Professor Bolton's knowledge of the manuscript material for Texas history is unrivalled; and these studies are, as one might guess, on aspects of Texas history about which nothing, or next to nothing, can be learned from secondary sources. This is not true of the first chapter, which is a survey of Texas history from 1731 to 1788; but it holds of the rest of the volume, which is devoted to "The San Xavier Missions," "The Reorganization of the Lower Gulf Coast," "Spanish Activities on the Lower Trinity River," and "The Removal from and the Reoccupation of Eastern Texas." All these are monograph studies, exact and detailed, constituting notable additions to our knowledge of Texas history. If they have a fault it is perhaps in the excess of detail. Professor Bolton, one suspects, has the antiquarian instinct strongly developed; and something of the antiquarian's weakness, namely, the disposition to suppose the importance of new knowledge equal to the pleasure of discovering it. The value of the volume is enhanced by twelve maps, ten of which are contemporary, eight of the ten never having been published before. Especially useful for the student or teacher who has only a general interest in Texas history is the large and excellently executed reference map of Texas, compiled by Professor Bolton himself.

The entertaining and vivid sketches of fighting from the British lines in Boyd Cable's "Action Front" (Dutton; \$1.35 net) are a worthy continuation of his first success, "Between the Lines." The latter endeavored to

illuminate the non-combatant regarding the terse and cryptic official dispatches of various phases of the fighting vouchsafed us by the censor. Apparently insignificant items like the taking of a trench or the subsequent counter-attack, or night patrols and bombing parties, were minutely described with full credit for the adventure and inconspicuous bravery they entailed. In "Action Front" Mr. Cable has injected some of the inevitable humor of irrepressible Thomas Atkins to lighten the grimness of these stirring incidents. Thus the humor of "In the Enemy's Hands" has quite as much of reality as the glimpse it gives of the doctrine of "strafing," while the sheer animal spirits distilled in "As Others See," where the French and British temperaments are happily juxtaposed, the author has shown to be a vein worth developing. Pathos and grimness and humor are well handled by Mr. Cable, though his idea of American slang gives us pause for reflection. So thoroughly have the British adopted our slang from their music hall stage that the endeavor to isolate his Americanisms in "A Benevolent Neutral" is like conveying coals to Newcastle, while our transatlantic exports seem to have suffered "a sea-change." The authentic atmosphere derived from a first-hand experience immediately behind the scenes recommends Mr. Cable's vivid sketches to those war-readers already surfeited with its tangled polemics.

The artist and the angler are pleasurably combined in "American Trout-Stream Insects," by Louis Rhead (Stokes; \$2.50 net). Mr. Rhead has wrought into the volume the patient toil of seven seasons, finding the insects often harder to capture than the trout themselves. In all cases he has painted from the living specimens, since the characteristic colors fade at once with death. His specimens were taken while wading and fishing in the Beaverkill River, of the Catskill region, and include a good selection of the insects on which the trout were found to be freely feeding during each month of the season, from April to August. For every fly taken alive on the surface, Mr. Rhead is sure, a thousand are consumed drowned, under water or near the surface. By far the larger number of insects eaten by trout are too heavy to float. Thus it is the height of folly, he thinks, to fish exclusively with dry flies on the surface. The typical dry-fly angler, however, arrives at his conclusion by a wholly different route and would hardly regard Mr. Rhead's premises as pertinent to the question. The frontispiece of the volume, by the way, is a pencil drawing of one of the well-known champions of the dry fly, George La Branche, author of "The Dry Fly in Swift Water," which proves that the two schools are at least not wading too far apart for mutual self-respect. After a few miscellaneous chapters on various aspects of fly-fishing, Mr. Rhead devotes the last fifty pages to certain artificial nature lures of recent invention, imitations of minnows, grasshoppers, caterpillars, helgramites, lamper eels, etc.

Why the editors of the International Theological Library should have gone out of their way to translate an unimportant foreign book on the mediæval church, like André Lagarde's "The Latin Church in the Middle Ages" (translated by Archibald Alexander. Scribner; \$2.50 net), is in view of the high character of most of their publications, not clear.

Certainly there is an abundance of American, not to say English, scholars who could have done the work far better. The arrangement of the present volume is topical, a certain advantage if space allows a sufficiently detailed account of the several topics, but inevitably confusing in a handbook where the ground covered is very extensive and the space limited. It involves frequent repetition and prevents any effect of unity. The author, whose identity we have failed to establish by reference to all available bibliographical aids, has worked in many sources and gives us the means of following his steps. The book will be of some use to elementary students, who are seeking guidance on specific points, but it cannot be read continuously with profit. The point of view as regards controverted questions is in the main fair. The translation has the effect of accuracy, though it cannot be verified by comparison with the original.

"Jeffery Amherst," by Lawrence Shaw Mayo (Longmans, Green; \$2), is an excellent brief account of the English general whose career was so closely bound up with the American colonies. The work is based mainly upon the printed sources and the best secondary material; and if it adds little to our knowledge of the subject, it presents that knowledge in systematic form and reaches conclusions that are judicious and convincing. It is not difficult to be judicious about Amherst, for few men of historical importance are less likely to enlist an author's enthusiasm or to arouse his strong hostility. As a general he never took any chances or suffered any notable defeat. Where foresight and careful preparation were essential, Amherst was the man; where a little genius was required, he did not fill the bill. The chief weaknesses of Amherst, however, were not on the military side; and it is mainly for the way in which he wore his honors, rather than for the way in which he won them, that a little apology is necessary for this particular hero. "His own services," as George III well said, "though very great, would not be lessened if he left the appreciating them to others." Mr. Mayo has appreciated the man and his services very justly.

Discussions of the origins of the war are no longer limited to the diplomatic exchanges just before the outbreak of hostilities. In books and in conversation the perspective is now much more extended in order that the ultimate origins of the war may some day be determined. Prof. Charles Seymour, of Yale, takes 1870 as a starting-point in his new book, "The Diplomatic Background of the War, 1870-1914" (Yale University Press; \$2 net). Professor Seymour amply redeems the promise of his title as well as that of his preface: "to correlate in their logical sequence the most significant [diplomatic] events of recent European history." Logical sequence, in fact, is one of the happy features of the book. After a somewhat labored Introduction Professor Seymour proceeds with excellent command of his subject and with fine sense of proportion to discuss Bismarck and the Triple Alliance, the Dual Alliance, German World Policy (both Economic and Moral), British Foreign Policy, the Diplomatic Revolution (in France and England), the Conflict of Alliances, the Near Eastern Question, the Balkan Wars, the Crisis of 1914, and the Diplomatic Break.

Drama

"PIERROT THE PRODIGAL."

To the present generation of playgoers in New York Michel Carré's "L'Enfant prodigue" has been a name only. It was played here in the nineties by the same French company which had given it with considerable success in London, and it was also produced, we believe unsuccessfully, by Augustin Daly and his company. On seeing the delightful presentation of the piece at the Booth Theatre one wonders why managers have allowed a generation to pass without reviving it, and one is correspondingly grateful to Mr. Winthrop Ames and Mr. Walter Knight for the extremely capable and tasteful production which they have now given to this little classic of dumb show. The change of title seems to us regrettable, but was perhaps well advised as conveying more meaning to the general public than the French original.

"L'Enfant prodigue"—the story of the prodigal Pierrot who robbed his father for love of his mistress, returning home in beggar's rags when deserted by her, and winning his father's forgiveness when the sound of martial music points the way to redemption—achieved its present perfection by gradual stages. Written as a spoken play by Michel Carré, it was embellished with incidental music by André Wormser. The music, however, proved so attractive that gradually it was allowed to encroach more and more on the spoken lines, until at last the idea occurred of eliminating the words altogether and playing the piece in dumb show to the musical accompaniment. Perhaps only by this means could the perfection of accord of music, meaning, and gesture have been achieved.

Certainly for those who have never seen "L'Enfant prodigue" it is a privilege which Mr. Ames and Mr. Knight now extend, and those who, like the present reviewer, have no standard of comparison will find it difficult to conceive of a happier presentation of the piece than is given by the admirable cast at the Booth Theatre. Miss Marjorie Patterson's Pierrot is full of grace, and is played throughout with intelligent appreciation of the significance of each gesture. In the second act, when Pierrot finds himself deserted by Phrynette, she gives a vivid picture of desolation, and the pathos of the return home and the dawning hope of ultimate redemption as the martial music sounds are admirably envisaged. No better illustration of the force of gesture intelligently used could be found than in the playing of Paul Clerget and of Mlle. Gabrielle Perrier, as Pierrot's father and mother, the perfect timing of action to music being particularly noticeable. As an exposition of pure pantomimic art we are inclined to regard the performance of Mlle. Perrier as perhaps the best in the piece. Miss Margot Kelly, brought into the cast at the last moment on account of the illness of the actress who was to have played Phrynette, proved the physical and temperamental embodiment of the heartless cocotte. If her performance, as was inevitable under the circumstances, was noticeably less precise and well considered in gesture than the others, that is a fault which a few performances will remedy and which was more than atoned for by the natural

adaptability to the part of her own radiant personality. A carefully studied and broadly humorous impersonation of the Baron was given by Emile J. de Varney, and the cast was completed by the intelligently played servant of Charles Dubuis. No notice of this charming production would be complete which did not contain a tribute to the admirable rendering of Wormser's music by a capable orchestra, under the direction of Elliott Schenck, and an acknowledgment of the exquisite setting for the second act, in Phrynette's boudoir. S. W.

"THE FLAME."

If he would preserve his sanity, we recommend the playgoer who sees this "new American play" at the Lyric Theatre to fasten his attention exclusively upon the stage pictures, which are beautiful, resolutely restraining any inclination to follow the ramifications of the plot. Of that, also in the interest of sanity, we shall not attempt to give any outline. It is as though the author had determined to stage a musical comedy for the purpose of refuting the usual charge against that form of entertainment of paucity of plot; had got together a large and impressive cast; had provided an elaborate production, and had at the last minute decided to cut out the lyrics, to have only incidental music, and to call the thing, not a musical comedy, but a new American play. On the whole, it seems quite improbable that this epoch-making native product would have seen the footlights at all had it not been for the fortunate coincidence that the author was Richard Walton Tully and the producer Richard Walton Tully, Inc.

The scenes of the play, the programme informs us, "transpire [sic] somewhere in a land bordering on the Gulf of Mexico or the Caribbean Sea." In other words, the scenes are laid in Mexico, and the play has for one of its principal objects political propaganda. One gathers that the Administration's Mexican policy has not been so fortunate as to commend itself to Mr. Tully. Apart from this, the most definite impression made by the piece, one gathers further that Mr. Tully is interested in ethnological research. "The Flame" apparently represents an attempt to combine into a play the results of Mr. Tully's political cogitations and of his ethnological researches, and we get a wild and nonsensical farrago of sun worship and voodooism and politics and most other subjects that can be found between the covers of a handy encyclopædia. Money must have been poured out like water on the production, and we can only regret that such lavish and beautiful mounting has been wasted on so rubbishy a play. S. W.

"THE MAN WHO CAME BACK."

Apparently the edict has gone forth from the Custom House that all dramatic goods this season are to be labelled with the place of their origin, for William A. Brady presents this offering also, the first of the season at the Playhouse, as "a new American play." The only part of the description to which objection might be taken is the epithet "new." This is not to accuse of plagiarism Mr. Jules Eckert Goodman, who has adapted the play from the story of the same name by John Fleming Wilson; it is merely to point out that the opium den has become a familiar