

The New Books

Art

AN ARTIST'S LIFE IN LONDON AND PARIS, 1870-1925. By A. LUDOVICI. New York: Milton, Balch & Co. 1926. \$3.75.

In an unaffected style and untroubled by critical or philosophical considerations the painter tells of his life and friends. Companioned by Besnard, Bastien-Lepage, Boutet de Monvel, he studies under Cabanel in the days "before the invasion of the Americans when Paris belonged to the Parisians." He turns from this academic schooling to an admiration for the men who were later to be known as the Impressionists. Upon his return to his native England he enrolls himself among the advanced few, becomes a member of the R.B.A. and later of the Society of Sculptors, Painters, and Gravers. As an official delegate of the latter he renews his contacts with many of the important artists of France. He finds Whistler a warm friend and an inspiring leader whose legend he augments considerably.

There are memorable anecdotes and opinions. Especially interesting are Puvion de Chavannes's admiration for Whistler, Whistler's disparagement of Rodin, Mary Cassatt's annoyance at Joe Pennell's officiousness, Besnard's enthusiasm over Cézanne's first "one man show." Sir John Millais betrays the sorry academic ideal of the 80's by his praise of a skilfully tinted photograph which had been foisted without detection upon an official exhibition. Whistler is discovered a few weeks before his death seated in reverent contemplation before Franz Hals's last "Regent" group. The Prince of Wales finds the youthful Toulouse-Lautrec asleep in a pathetically deserted gallery of his own pictures.

Edmund Gosse, Oscar Wilde, Henry James were among the author's literary friends. He quotes a very Shavian letter from Bernard Shaw, written while the dramatist was still an art-critic. He was even reproved by George Moore for laughing at the *right* moment during the first performance of "Arms and the Man." Moore afterwards apologized.

The rise and fall of artistic fashions are reflected in a most intimate and vivid manner. The author leaving the Paris of Manet and Gautier returns to the England of Millais and Ruskin where he is shocked by the anecdotal intention of English painters whose exhibitions "are like nurseries filled with picture-books full of pretty stories." Naturally he turns to Whistler who becomes the Master with a capital M, the rebel flinging his "pot of paint in the face of the public" and of Ruskin. Yet sixty pages further on—and thirty years later—we find Whistler scoffing at a portrait by Cézanne: "If a child of ten had drawn that on her slate, her mother, if she had been a good mother, ought to have slapped her." Durand-Ruel the dealer who in the 70's had so boldly carried the revolutionary banner of Impressionism, in 1900 is equally ardent in his belief that Vollard and Bernheim are mad because they exhibit the works of Cézanne, Matisse, and Van Gogh. The author himself is amazingly flexible in his attitude. In his admiration for Post-Impressionism he ran counter not only to British taste as a whole but even to that of his revered Whistler. He was far ahead of his time in his efforts to introduce Renoir, Cézanne, Van Gogh, and Gauguin to the contemptuous London public. For a painter who had been trained in the sixties under Cabanel to write tolerantly and even understandingly of Cubism displays an openmindedness and capacity for growth which some of our complacent American critics and academicians might well ponder.

Biography

STEPHEN GARDINER AND THE TUDOR REACTION. By JAMES ARTHUR MULLER. New York: The Macmillan Co. 1926.

Perhaps religious history is the most fundamental anyhow. And certainly biography remains, for most of us, the liveliest form history can take: the history of persons somehow exceeds the history of things. The excellent piece of scholarship here reviewed is a fragment of religious history seen through the eyes of an important participant; and combines the virtues of both religious history and biography. Assuming, however, that the English Reformation under Henry VIII and the Catholic reaction under "Bloody" Mary are worth study and that a good way to study them

will be to know at first hand some person really involved in those movements, whom to pick? It is so easy to pick a dummy, some famous fellow whose only claim to immortality is that of a figure-head. What we want is a man with a mind of his own, a human being first, and a "public" man afterwards; or to put it plainly, let him first be important in the eyes of God and then later of his contemporaries. Dr. Muller picked Stephen Gardiner, whose biography incidentally had never been written.

Gardiner was an advocate, a judge, an ambassador, Bishop of Winchester, a royal counsellor, Lord Chancellor, Master of Trinity College, Cambridge. He was eminent as a humanist, a legist, a theologian, a diplomatist, and in every capacity as a conservative. He knew everybody. As he truthfully remarked, "almost all that have been notable have been of my special acquaintance." Wolsey called him his "other half" when Gardiner went to Rome to secure Henry VIII's annulment; and Henry himself, after Wolsey's fall, called Gardiner his own "right hand." On the face of it, then, Gardiner's reaction to the persons and events of his time should prove interesting. This powerful if unoriginal thinker, this conservative in all things, "very loth to condescend to any innovations," is moreover typical of a class of sixteenth-century churchmen who ardently persecuted Protestants, regretfully but positively, as one persecutes pacifists today. "Living in a

commonwealth, men must conform themselves to the more part in authority." We think so today, but since the religious questions that agitated Tudor England have been largely shelved, not solved, or have assumed other forms—economic, for instance—we are inclined to condemn Gardiner and his sort for their brisk surgical attacks on heresy.

"Besides, he is easy to attack, this 'arrogant bishop' with his 'proud stomach,' this Jesuitical diplomat—'wily Winchester,' as John Foxe called him. Aside from his posts and honors he really was a masterful and energetic personality. For example, when he was locked in the Tower in Edward's reign, 'busy Gardiner' wrote six books in five years, setting forth his theological position.

Altogether an excellent work, sane, interesting to any thoughtful person, and genuinely scholarly, this book has passed relatively unnoticed and will so continue. One admires the publishers' courage for leading so forlorn a hope. On the one hand it is not the vital, dynamic, and synthetic stuff with which American history-purveyors are now so generous to a gaping and credulous public, eager as always for "the dope." On the other hand, it is not the "newer biography." Gardiner had no complexes, or anyhow Dr. Miller never discusses them.

BEETHOVEN'S LETTERS. Translated by J. S. SHEDLOCK. Selected and Edited by Eaglefield-Hall. E. P. Dutton. 1926.

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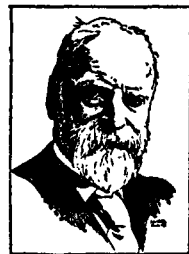


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The New Books Biography

(Continued from preceding page)

Books on Music." The latest to hand is a new abridged edition of J. S. Shedlock's translation of Beethoven's letters together with the explanatory notes of Dr. A. C. Kalischer. This is much handier than the original edition of 1909 in two volumes, and saves the general reader the trouble of weeding out the less significant letters. The preface by Shedlock is very worth while.

Dr. Kalischer's notes are full of information, but they tend to explain away anything which would put Beethoven in an unfavorable light, or to be totally lacking when explanations would of necessity reveal unwelcome truths, as in the case of Beethoven's letters to prospective publishers of his great Mass, or his appeals for help from the London Philharmonic Society. Those who care to know the whole story of these matters should consult the third volume of Thayer's "Life of Beethoven."

The identity of the "Immortal Beloved" becomes less and less important with the passage of time, while it will always be interesting to know that Beethoven expressed in a letter to some unnamed person the same kind of emotion that is felt in his most romantic music. But Kalischer in his lengthy note on the subject shows a so much more exclusive devotion to the idea of the Countess Guicciardi than Beethoven himself did, that the reader must be put on his guard. When Krehbiel edited Thayer's "Life of Beethoven" in 1920, at least twelve years after Kalischer had written his notes, he weighed all the evidence and considered the question still unsettled.

In the letters as a whole one has to plough through a good many prosaic details of business, housekeeping, personal quarrels, and legal disputes. These prove that Beethoven was not always driven against his will to descend from a dream-world to attack the problems of everyday life, but that they were vividly present to his mind and furnished an outlet for that extraordinary energy which music alone could not consume. And in the midst of humdrum communications there are sentences and paragraphs which, like a number of Beethoven's

entire letters, reveal the thoughts of a great artist and the emotions of a great heart.

A GIRL FROM CHINA (SOUMAY TCHENG). By B. VAN VORST. Stokes. 1926. \$2.

Unique among contemporary autobiographies seems to be this life-story of a Chinese girl, the rebel daughter of an ancient and powerful family of the Mandarin class. Miss Tcheng in early childhood first evinced signs of revolt against Celestial traditions by refusing to subject her feet to the custom of binding. When the revolution of 1911 broke again at the Manchu dynasty, though but seventeen, she was conspicuously active in organizing the patriots of Young China, in planning and carrying out for the attainment of their cause projects which frequently entailed the risk of her life. During the last decade, while residing principally in Paris, she has worked ceaselessly for the advancement of her country, for the emancipation and enlightenment of China's womankind, for the liberalizing of education, for a unified government, and for fair dealing by the Powers in their relations with her native land. In all truth, a remarkable personality, she is the first Oriental woman to gain the degree of Doctor of Law at the University of Paris.


THE LIFE OF STEPHEN F. AUSTIN, FOUNDER OF TEXAS, 1793-1826. A Chapter in the Westward Movement of the Anglo-American People. By EUGENE C. BARKER. Nashville: Cokesbury Press. 1925. \$5.

Students of the frontier in American history have long felt the need of a biography of Stephen F. Austin. The paucity of literature concerning Austin has been due rather to the absence of published sources than to a lack of appreciation by historical scholars of the importance of his career. Not until 1924 was a considerable portion of the inedited material respecting the Austin family published under the editorship of Professor Barker. The bulk of the sources concerning this enterprising family was preserved in the Austin papers which were given by descendants of Moses Austin to the University of Texas. These manuscripts were composed of such material as letters, petitions, and business memoranda. In the preparation of this book the author has supplemented that valuable collection by means of documents secured from other archival collections located in the former Spanish dominions in America.

In one of those quotations which enliven this book Austin appropriately likened his work to that of a pioneer farmer in the western wilderness: "I have been clearing away brambles, laying foundations, sowing the seed." The biography begins with an account of the lineage and migrations of the Austin family. It sketches the career of Moses Austin, the Connecticut Yankee who merely caught a glimpse of the promised land in New Spain. It gives a detailed narrative of his son, Stephen F. Austin, and of his part in the enactment of the imperial colonization law of January 4, 1823, under which he became the first American empresario in Texas. The manner in which Austin bade "an everlasting farewell" to his native land and became a citizen of Mexico is vividly described as well as the way in which he planted a colony in Texas and tried to make the Anglo-American community a model state in the Mexican system. In many of its pages the biography describes with a wealth of detail the manner in which Austin acted for several years as chief magistrate in the most important American colony in Texas. The character and ideals of the hero are discussed in a luminous chapter entitled "Austin and His Work as Seen by Himself."

Not the least interesting part of this volume is that which reveals how Austin was gradually converted from one who originally believed in a magnificent future for a Mexican province peopled by enterprising Americans to one who became convinced that the future of Texas could only be insured by annexation to the United States. Seldom is it given to a man to epitomize his career more accurately than did this entrepreneur of colonization: "The prosperity of Texas has been the object of my labors, the idol of my existence. It has assumed the character of a religion for the guidance of my thoughts and actions, for fifteen years."

This monographic biography is a most useful contribution to the literature concerning American expansion. It furnishes an interesting and reliable life of one who was foremost among those frontiersmen who with ax and plow and rifle won the Hispanic Southwest for the United States.



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The reviewer believes that its value to historical investigators would have been somewhat enhanced if the author had included in his bibliographical essay the complete titles of items which are mentioned in his footnotes. The occasional lack of correlation between the footnotes and the bibliography is likewise to be deplored. Yet such faults of technic scarcely lessen the interest or value of the book to the general reader. In the main the patient and industrious author has done his work well. It will not be his fault if legends should arise about Stephen Austin resembling those which developed about Daniel Boone or Marcus Whitman. Future historians may perhaps describe the career of the Founder of the Texan Commonwealth in more glowing words or felicitous phrases than those employed by Professor Barker, but they will not soon be able to dispense with the solid foundations of fact which he has so carefully laid in this pioneer biography.

Drama

THE OSTRICHES. A Political Fantasy after *The Frogs* of Aristophanes. By GORDON KING. New York: Milton I. D. Einstein. 1926.

The sub-title Mr. King has given his closet drama sounds like an ambitious gesture. But as a matter of fact, it is exact and descriptive. In "*The Frogs*" Aristophanes makes Dionysius descend into Hades because he has urgent need of a poet to reform the manners and morals in the Athens of 406 B. C. The consequence is a highly comic scramble between Euripides and Æschylus for the place of first tragic poet.

Mr. King, taking his formula from Aristophanes, and, perhaps, his elaborate stage directions and his engaging perversity from Shaw, sends an old line Republican, a Republican insurgent, and a Democratic National Committeeman down to Hades. They want to bring back Roosevelt to save the nation. The scene is laid in the Mount Vernon Political Club where, under portraits of John Locke, Hume, Shaftsbury, Montesquieu, Rousseau, and Bishop Berkeley, the great eighteenth century Americans play chess, bet, philosophize, and sip wine, rum, and champagne.

It is a pleasant conception. Mr. King makes much of the opportunity to show Washington, Jefferson, Hamilton, and Franklin in intimate and unguarded moments and of the opportunity to confront them with their—extremely distant—disciples who conduct the political affairs of our own generation.

The delegates interview Roosevelt in the presence of the fathers, and Jefferson and Hamilton utter opinions widely at variance with the Jeffersonian and Hamiltonian canons—to the great perplexity and consternation of the modern demagogues who have so long found the great names convenient for generating political enthusiasms. Jefferson and Hamilton unite in thinking well of the Socialist party, Eugene Debs, and pacifists. When Hamilton deprecates his great financial reputation, King, with real wit, makes Roosevelt say, "Let us lay aside matters of finances, for recently the Republican party has never lacked the best financial counsel in the world."

In "*The Frogs*" Aristophanes wrote to correct abuses in the state, and Mr. King, too, sets up in a modest way as a censor. The parallel should not be forced; what Mr. King did was in effect to borrow a form, as the seventeenth century character writers did when they wrote satirical skits after the classical manner on human foibles. Under the student's lamp this "Political Fantasy," if the student be politically minded, exhibits an amusing employment of the American fathers and the American scene to show that we are not what we seem, and that biography, like history, is but fiction agreed upon.

Education

STORY WRITING. By F. M. PERRY. Holt. 1926.

Professor Perry's volume is specifically designed for classes in advanced short story courses, but it may be owned with profit by any writer or interested reader of short stories, irrespective of academic status. Although there are brief and suggestive lesson outlines in fine print at the end of each chapter, the bulk of the work consists of critical essays on such masters of the craft as Poe, Chekhov, Conrad, Henry James, Sherwood Anderson, and Katherine Mansfield. The author's chief interest is, befittingly, in technique. Professor Perry, however, is much too able a critic to suppose that technique can ever be divorced from content. A splendid effort is made in each case to get at just what the writer is trying to say and just why he says it in this particular form.

Less success is achieved with Poe than with the others, as justice is not done to the genuine mysticism in Poe's make-up, a defect, however, which Professor Perry shares with nearly every other critic of Poe. The chapter on the Russian Realists and the analytic studies of Conrad and Henry James are written with subtle penetration, while the treatment of Sherwood Anderson is quite the best thing that this reviewer has ever read on that much-discussed author. One is even willing to forgive the intrusion of Michael Arlen among his betters in the book when Professor Perry writes of him as appreciatively and persuasively as he does.

One lays down his volume with an unregenerate regret that it should have appeared as a text-book rather than as a work of literary criticism. Yet this very regret is in reality the highest testimonial of praise, since it is only when a text-book is more than a text-book that it can be regarded as of genuine educational value.

STATEMENT AND INFERENCE. By JOHN COOK WILSON. Edited by A. S. L. Farquharson. New York: Oxford University Press. 1926. 2 vols.

John Cook Wilson, Professor of Logic in Oxford University from 1889 to his death in 1915, left a profound impression as a scholar and teacher on the Oxford of his generation. It was said of him at the time of his death that "for many years he had been by far the most influential philosophical teacher at Oxford," and that "since Green no one had held a place so important in these studies." The two volumes, "Statement and Inference," give to the world Professor Wilson's lectures on logic, as brought together from many manuscripts and notes (sometimes, the notes of students) dating from 1874 to 1904. Other philosophical papers of later date on metaphysical and logical topics, e.g., the nature of Universals, of Classes, of a "Thing," of Divine and Human Consciousness, Rational Grounds of a Belief in God, are included, together with a number of familiar letters and some philosophical correspondence with Bernard Bosanquet, and Mr. H. A. Prichard. The editor prefaces the two volumes with a biographical memoir, which gives an intimate picture of Professor Wilson against the background of the Oxford of his day. Thus the volumes have interest not only as a collection of philosophical studies, but as a record of Oxford life in the late nineteenth and early twentieth centuries.

Though he was a pupil of T. H. Green, Professor Wilson is somewhat out of line with the idealistic tradition in philosophy which prevailed at Oxford during that period. The editor remarks that Professor Wilson expressed in private grave doubts of the idealistic position, though he continued to give a formal exposition of it in his lectures. Yet, on the other hand, the logical doctrines of these published writings are not sympathetic with the modern movement of mathematical logic. Professor Wilson believes that "the method of logic cannot be mathematical, because mathematics is a special science and the methods of the sciences are a part of logic's object matter." But this argument can have little weight in the face of the actual achievement of a work such as Messrs. Whitehead and Russell's "*Principia Mathematica*," which shows that pure mathematics is an extension of formal logic, by a strict process of analysis of the basic ideas of logic. Professor Wilson's logic remains within the Aristotelian tradition; indeed, some of his most able scholarly work is found in his comments on Aristotle.

No philosophical system and no single point of view emerges from this collection of lectures and papers, but as a series of detailed examinations of difficult logical and metaphysical questions, it will be of value to all students of philosophy.

Fiction

THE DOOR WITH SEVEN LOCKS. By EDGAR WALLACE. Doubleday, Page. 1926.

This story cannot hurt its author's reputation for eerie mystery tales. It has an obvious villain, Dr. Stalletti, whose biological experiments tend toward the creation of human monsters, and it has an even more evil villain whose outward life is open and respectable. It takes young Dick Martin to unmask him, but not until one horror after another has attended the opening of the seven locks of the sinister Selford tomb. Mr. Wallace has a *flair* for the gruesome and is a master of the art of suspense. And one must not demand too great a degree of plausibility in stories designed to create

(Continued on page 216)

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