

The New Books

Art

ORIENTAL ART. By R. Koechlin and G. Migeon. Macmillan. \$12.50.
ANANIAS OR THE FALSE ARTIST. By Walter Pach. Harpers. \$4.
A LONDON REVERIE. By Joseph Pennell. Edited by J. C. Squire. Macmillan. \$8.

Belles Letters

MY AFRICAN GARDEN. By SHEILA MACDONALD. Century. 1928. \$2.

The charming custodian of yet another garden rises before the mind's eye as one reads this plucky and humorous chronicle. It is pleasant to imagine "Elizabeth" and Mrs. MacDonald getting together to compare notes. And among the perpetual gardens of the Elysian Fields the Man of Wrath and The Breadwinner may sometimes meet to exchange remarks on this unaccountable and expensive obsession of womankind.

Mrs. MacDonald wisely avoids making her book a horticultural catalogue of strange blooms, only occasionally indulging in such passages as "the blurred coloring of schizanthus, the mauve scabious, the rosy pink of massed clarkia." Instead, she fills her narrative with the hilarious anecdotes indigenous to every family, and especially to one made up of two active and observant small boys and a staff of natives (named respectively Mafuta, Fool, Jim Fish, and Teeth) to whom a mouse in the soup-pot is a trifle of the most elementary significance. The needed element of conflict is more than amply supplied by the eternal warfare waged with *schelms*, a word which in Africa embraces a whole encyclopaedia of undesirables in man and beast, and may include "cutworms, caterpillars, weeds, a burned cake, sulky plants, naughty children, sour mealie meal, bad eggs." "My African Garden" is the first of Mrs. MacDonald's books to be published in the United States, and it should not be her last.

QUEER BOOKS. By EDMUND PEARSON. Doubleday, Doran. 1928. \$3.

Temperance novels, novels sentimental and horrific, novels of "side-whiskered seduction"; spread-eagle orations, and poetry so bad that it makes one happy and eager to quote; books on etiquette and "genteel behavior," gift books and annuals, all "lilies and languorous"; books by cranks

and by the semi-insane—Mr. Pearson ranges through earlier nineteenth century American literature, and collects things which inspire a man to reflections more or less melancholy. The twentieth century turns a withering realistic eye on the follies of its grandparents, and their era seems to it more fertile than other eras in crochets and queerness. Perhaps it was. And will our absurdities be as entertaining to our grandchildren? Perhaps they will. But if one suspects that there will appear less absurdity but more dullness, it introduces a streak of melancholy.

ON DOING THE RIGHT THING. By Albert Jay Nock. Harper. \$2.50.

THE COMPLETE WORKS OF PERCY BYSSHE SHELLEY. Vol. V. Prose. Scribners.

ANATHEMA! By Benjamin de Casseres. Gotham Book Mart.

ASPECTS OF THE POETRY OF EDWIN ARLINGTON ROBINSON. By Lucius Beebe. Dunster House Bookshop.

CONSECRATION MEDICI. By Harvey Cushing. Little, Brown. \$2.50 net.

CLIO AND MR. CROCE. By Allen Rogers Benham. University of Washington.

A ROVER I WOULD BE. By E. V. Lucas. Dutton. \$2.50.

BRITISH PROSE OF TODAY. Longmans, Green. \$1.50.

THE TRIUMPH OF REALISM IN ELIZABETHAN DRAMA. By Willard Thorp. Princeton University Press. \$2.

THOMAS LOVELL BEDDOES. By Royall H. Snow. Covici-Friede. \$3.

Biography

BONNIE PRINCE CHARLIE: A Biography of the Young Pretender. By DONALD BARR CHIDSEY. Day. 1928. \$3.50.

This is a very readable book about a threadbare subject. Mr. Chidsey has evidently been at a good deal of pains to read the literature of his subject, "impressively dull books," "stuffed with dates and figures," and has set out to give us something better. His narrative has life and go to it, but he writes as a very young man to even younger men. It would be an excellent boy's book but for a certain flippancy and smartness. There may still be people who wish to read about the last of the Stuarts, to sing with tears, "Will ye no come back again, Charlie," but they are not many. Most readers will feel that Mr. Chidsey is a young writer of possible promise who

ought to have better advice as to what to write about.

THE STAR OF PICCADILLY: Memoir of William Douglas, Fourth Duke of Queensberry K.T. (1725-1810). By LEWIS MELVILLE. Doubleday, Doran. 1928. \$7.50.

It is hard to see any reason for this book. "Old Q" is best known to the world from Thackeray's portrait of him, and there was no need to take the picture down from the wall and put it into an historical frame. There is more history in honest fiction than in half the historical screeds. Mr. Lewis Melville has with no very hard labor collected out of ten or fifteen books a certain amount of information about one of the most noble rakes of the late eighteenth century. He has told us of his gaming, of his racing, and particularly of his amours. Although he gives twenty-six pages to a seduction story that is irrelevant to the narrative, a story taken from the Piccadilly Ambulator (which he tells us no publisher would issue to-day and no library stock), and although he fills long chapters with the narratives of the Contesse Rena, the Tondino, the Zamparini, and Kitty Frederick, he fails to make any of these women either interesting or real. The book will disappoint those who desire the erotic and has little for others.

COMING UP THE ROAD: MEMORIES OF A NORTH COUNTRY BOYHOOD. By IRVING BACHELLER. Bobbs-Merrill. 1928. \$3.50.

Mr. Bachelier's chronicle of his early struggles, slow rise, and sudden success, has no charm of style and little of that quaint, if not very subtle, humor, which chiefly perhaps made the fortune of his two or three once immensely popular novels. The earlier part of the book is the more interesting—his boyhood on a farm in Northern New York, twenty-five miles from the St. Lawrence.

NAPOLEON AND HIS FAMILY. By WALTER GEER. Brentanos. 1928. \$5.

LETIZIA BONAPARTE. By CLEMENT SHAW. Viking. 1928. \$2.

Walter Geer is an American business man who has turned to a study of Napoleon's family as a relief or perhaps an antidote for his economic activities. The present (Continued on page 438)

Do You Think The Solid South Is Really Smashed?

MOST people will not know until another good test comes along—say about 1932. But there can be little doubt about at least one of the factors in this section to-day—the changing economics of the South. From an almost exclusively agricultural region it is becoming one of the important industrial areas of the country. This is not a Chamber of Commerce ballyhoo, but a way of saying once more that if you want to understand the real significance of this change, you must read the life story of the man most responsible for it:

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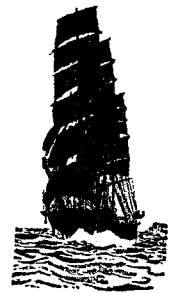
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This holy night of all the year,
But I pray detestable drink for them
That give no honor to Bethlehem."**

Hilaire Belloc, in

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The New Books

Biography

(Continued from page 436)

volume forms the second in a trilogy, and takes the history of Napoleon's family from 1809 to 1813, covering the period of Napoleon's greatest glory and the long decline leading to his fall. The author is to be praised for the care with which he treads the treacherous maze of his biographical anecdote, which has so often confused and led astray the less astute students of Napoleon. He treats the members of the Imperial Family as still component parts of a Corsican clan, mutually jealous, greedy for power, and a constant drain on the generosity and purse of their brother. Intrigue enough and to spare is present in these pages. The amorous escapades of Pauline, the grand passion of Hortense for the Comte de Flahaut, the ludicrous actions of Jerome upon the pasteboard throne of Westphalia, and many similar incidents serve to show how Napoleon was handicapped by his relatives.

The short sketch of Letizia Bonaparte—"Madame Mère" as she was officially termed, is a work of quite another character. It forms one in a series of biographies of representative women, although why the reflected glory of being the mother of Napoleon makes her representative of her era is not explained. As all must do who deal with any member of Napoleon's family the author has gone to the French historian Masson for much of his data. Unfortunately, however, he has, after the fashion of Ludwig, deserted the straight and narrow path of biography for the freer bounds of imagination. He has projected himself, so to speak, backwards, and, for the early years of his heroine's life during which information is lacking, he has supplied apocrypha of his own. Later on he has been able to supplement his own imagination with the even more vivid fancy of the memoirists. The whole book is a *mélange* of information, true and false, cemented together in the spuriously sprightly Ludwagian style. Its presentation in print is an enterprise of extremely doubtful value.

THE MANTLE OF CÆSAR. By FRIEDRICH GUNDOLF. Translated by J. W. HARTMANN. Macy-Masius. 1928. \$5.

It has come to be a favorite diversion of the historical-minded to record the moods of past epochs by observing how each responded to a given idea. For a similar purpose essayists have noted what Chaucer, Chapman, Pope, and Gilbert Murray have respectively found in Homer, or how Plotinus, Dante, Spenser, and Emerson have read themselves into Plato. Virginia Woolf has now invented a new mirror in the form of a longevous phantasm. In the "Mantle of Cæsar" Gundolf uses the successive interpretations of Cæsar partly for the same purpose, partly for a complete record of such interpretations.

Cæsar has been a world figure so long that he serves the purpose exceedingly well, and the book—abounding in penetrating judgments—will find its way to historians, psychologists, and literary critics alike. The political power of the Cæsar myth during the late Roman Empire and the fascination of the emperor-magician for the medieval mind are quite as interesting as the diverse portraits of Cæsar found in Petrarch, Shakespeare, Montaigne, Goethe, and a hundred others. But the author has done too much or too little. For most of us he has included too many insignificant writers—his compass is astounding—while specialists will fail to find the explicit references which they may need. In fact, the book—except for its naïve index—gives the impression of a revised dissertation stylized for the best-seller shelf.

THE DIARIES OF SYLVESTER DOUGLASS (LORD GLENBERVIE). Edited by FRANCIS BICKLEY. Houghton Mifflin. 2 vols. 1928. \$12.50.

Some portions of the Glenbervie diaries were published by Walter Sichel in 1910. Since then more have turned up and are here published, not in toto, but rather fully.

Lord Glenbervie began his diary in 1793 when, at fifty, he had embarked upon a political career and no doubt dreamed of great things. His hopes were far from realized. He won government posts as important as those held at a later time by another diarist, Greville, and had a similar position in the great world of London, yet what he tells us is by no means so significant. Like Greville, he missed little of the gossip, and, in Glenbervie's time, it was scandalous gossip that touched many men and almost all women of social importance. All things political and literary interested

him, and at dinners he met those who could tell him the latest on such matters. But they did not always tell him; he found Pitt, for example, singularly reserved. Glenbervie was not so skilful at picking up those political secrets that were always, in another time, being confided to Greville.

Yet he learned much that was interesting and historians of politics, of literature, and of the world of fashion will have to refer to his pages. For most of us, it will be sufficient that there is a good index and that, if we are curious, we can come upon stories of George Selwyn, incredible scandal about Ben Franklin, and anecdotes about David Hume. The description of Lord Glenbervie's many continental sojourns and of Anglo-French society in Paris are among the most interesting parts of the book.

Mr. Francis Bickley has done his editing well; his footnotes are to the point, and there are not too many nor too few.

SHAPES THAT PASS, MEMORIES OF OLD DAYS. By JULIAN HAWTHORNE. Houghton Mifflin. 1928. \$4.

The memories which Mr. Hawthorne records are all of his boyhood and later youth in England. Either his memory is extraordinarily retentive or his note books must be very full. He has the gift of vivid portraiture. For instance: Mrs. Browning, "a tiny lady in black, fine as an insect, immense eyes burning through thick black curls, flaming with moral convictions, vibrating with ideals, nervously smiling through a mouth so large no portrait painter dared to be truthful about it, tiny hands that gripped like humming birds claws."—Or "Anthony Trollope in his successful, glowing, gusty, gesticulating old age; a hearty, wholesome, ruddy being with a furious white beard and explosive speech, he glowed, a conversational store." There is little or no sequence in the volume, but it is readable, and even memorable by reason of these swift portrait sketches.

A GALLERY OF ECCENTRICS. By MORRIS BISHOP. Minton Balch Co. 1928. \$3.50.

Several of Mr. Bishop's eccentrics are familiar to readers of any general reading. The first is Elagabalus of the third century, a precocious boy emperor and byword for joyful and elaborate iniquity; and the last Richard Porson, eminent Grecian and drunkard, who died in 1808. Lorenzo da Ponte is familiar through a recent life of him by Mr. J. L. Russo; he flourished as a Venetian gallant when Venice was "the masque of Italy," wrote librettos for Mozart, and died in New York in 1832 at the age of ninety. So, too, with Bamfylde-Moore Coreu, king of the gypsies, and Edward Wortley Montagu, the queer son of the odd Lady Mary. Duke Mazarin appears in a volume published a year or two ago on the nieces of the great cardinal, and De Choisy in another on the subject of men who dressed up as women.

Brusquet, buffoon, and postmaster to Henri II; Sir Jeffrey Hudson, the valiant dwarf who by virtue of his size lived well in the courts of the Stuarts; and Van Helmont, the seventeenth century Dutch chemist and alchemist—these three were characters but vaguely known before to the present writer. Bartholomew Roberts, the pirate, was not known at all. Sir Thomas Urquhart's marvelous translation of Rabelais always suggests that he must have been a character, or how could he have rendered Rabelais into English as boisterous, fantastic, and immoderate as Rabelais's French? Mr. Bishop handles his material quite reasonably well, and succeeds in communicating something of his own enjoyment of his collected eccentrics.

THE LIFE OF MICHELANGELO. By John Addington Symonds. Modern Library.

H. R. H. THE DUCHESS OF YORK. By Lady Cynthia Asquith. Lippincott. \$3.

PERSONALITIES OF ANTIQUITY. By Arthur Weigall. Doubleday, Doran. \$3 net.

LIFE IN LETTERS OF WILLIAM DEAN HOWELLS. Edited by Mildred Howells. Doubleday, Doran. 2 vols.

THE WORLD I SAW. By Anne Shannon Monroe. Doubleday, Doran. \$2.50 net.

WOLFGANG AMALE MOZART. Harpers. \$2.

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THE TRAGEDY OF EDWARD VII. By W. H. Edwards. Dodd, Mead.

MY WAR MEMOIRS. By *Eduard Benes*. Houghton Mifflin. \$7.50.
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 GREAT SHORT BIOGRAPHIES OF THE WORLD. Edited by *Barrett H. Clark*. McBride. \$5 net.
 SELECTED LETTERS OF BYRON. Edited by *V. H. Collins*. Oxford University Press. \$1.50.
 THE BLANKENBURGS OF PHILADELPHIA. By *Lucretia L. Blankenburg*. Winston.
 DICTIONARY OF NATIONAL BIOGRAPHY. Vol. I. Abbe to Barrymore. Edited by *Allen Johnson*. Scribners.
 TINKER AND THINKER: JOHN BUNYAN. By *William Hamilton Nelson*. Willett, Clark & Colby. \$1.50.
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 BACK TRAILERS FROM THE MIDDLE BORDER. By *Hamlin Garland*. Macmillan. \$2.50.
 MEMORIES OF NINETY YEARS. By *Henry Munroe Rogers*. Houghton Mifflin. \$5.
 THE TRAGIC EMPRESS. By *Maurice Paléologue*. Harpers. \$3.50.
 MARY, WIFE OF LINCOLN. By *Katherine Helm*. Harpers. \$4.
 AGNOLO BRONZINO. By *Arthur McComb*. Harvard University Press. \$7.50.
 THE EARLY LIFE OF THOMAS HARDY. By *Florence Emily Hardy*. Macmillan. \$5.
 THE DIARY OF PHILIP VON NEUMANN. Translated and edited by *E. Beresford Chancellor*. Houghton Mifflin. 2 vols. \$12.
 THE MASTER. By *Walter Russell Bowie*. Scribners. \$2.50.
 THE LIFE AND TRAGEDY OF ALEXANDRA FEODOROVNA. By *Baroness Sophie Buxhoeveden*. Longmans, Green. \$7.50.
 THE UNKNOWN SANCTUARY. By *Aimé Pallière*. Bloch.

Drama

THE WORLD TO PLAY WITH. By *Ashley Dukes*. Oxford University Press. 1928. \$2.50.

Quite properly Ashley Dukes's collection of theatre essays is dedicated "to Edward Gordon Craig." Quite properly because that dedication serves to indicate more clearly to American readers than does the chaste precision of Mr. Dukes's style, the rôle of courageous revolutionary he has played and is playing in the modern English theatre. Against the reactionaries of the British stage, the stand-patters who have frowned on all that the so-called New Movement stood for, who have left Craig in Italy when his great gifts should have been used at home, and who have never wavered in their dogmatic conviction that the playwright and the actor were the only important figures in the contemporary theatre, Mr. Dukes has waged a sober, analytical, but persistent warfare.

Writing with but little of that fire which reduces most enthusiasts to incoherence, and always the detached master of himself and his idea, Mr. Dukes shows on every page how open is his mind and how independent his spirit. He is anxious to reappraise the arts of the theatre in terms of what the happenings of the recent years have brought to them. He is willing to make his pilgrimage to Salzburg and is able to accept what is stimulating as well as reject what is tasteless in Reinhard's work. Though the essays, most of which have appeared in *Theatre Arts Monthly* of which Mr. Dukes is an associate editor, read easily and prod the mind to a new questioning even while they are richly informative, they have a sketchy incompleteness which makes one

wish they had been written instead of scenario-ed. But as curtain-raisers to such subjects as "The Painted Actor," "The Mask of Comedy," "Words in the Theatre," "Stage Directions," "Play Translation," and "Dramatic Prefaces" they are both helpful and stimulating. The pity is that they are not sufficiently developed to be important.

THE ART OF PLAYWRITING. By a variety of authors. University of Pennsylvania Press. \$2.

THE PLAYS OF NOEL COWARD. Doubleday, Doran. \$3 net.

THE ART OF PLAY PRODUCTION. By *John Dolman, Jr.* Harpers. \$3.50.

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LE JEU DE L'AMOUR ET DE LA MORT. By *Romain Rolland*. Edited by *Albert Douglas Menaut* and *Dwight Ingersoll Chapman*. Century. \$1.25.

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MODERN PRINCIPLES AND THE ELEMENTARY TEACHERS' TECHNIQUE. By *Charles Elmer Holley*. Century. \$2.

Fiction

THE IMPERIAL DRAGON. By *JUDITH GAUTIER*. Translated by *M. H. BOURCHIER*. New York: Brentano's. 1928. \$2.50.

With the elaborate color and pattern of an eastern tapestry, Judith Gautier has woven her tale of "The Imperial Dragon." This daughter of Théophile Gautier inherited something of her father's artistry with words and much of his concern with the intricacies of prose. She belongs artistically to her father's generation. The elaborate and the unreal, the passionate and the evanescent, glow, dim, and glow again

through the tale lately translated for English readers by *M. H. Bouchier*. Those who remember Judith Gautier's Chinese lyrics will find "The Imperial Dragon" reminiscent of their cadenced, patterned, almost stilted fantasy.

VATHEK. By *WILLIAM BECKFORD*. Illustrated by *MAHLON BLAINE*. John Day. 1928. \$5.

This new edition of Beckford's classic romance bears an introduction by *Ben Ray Redman*, whose comment upon author and book is interesting and enlightened. For Mr. Blaine's style in the illustrations we cannot greatly care. Yet the drawings do sometimes attain a phantasmagoric magnificence in keeping with the story.

WAY FOR A SAILOR! By *ALBERT RICHARD WETJEN*. Century. 1928. \$2.50.

Here is an elemental novel of the sea. It is narrated in the first person by *Jack Lassan* a red-corpuscled hero, and is a chronicle of his life from his first putting to sea as a deck boy of fourteen to the day when he is homeward bound at twenty-three, "his Lucy and his first mate's ticket before him."

The book is written in flowing, discursive manner that makes for easy reading. And occasionally the author paints a truly unforgettable picture of the sea—but that is about all that can be said for the novel.

WHEN THEY LOVE. By *MAURICE BARING*. Doubleday, Doran. 1928. \$2.50.

This is a novel for a mood. It is as perfect and as iridescent as a bubble but shares the bubble's fragility and the closedness of its circle. Browning's "A Light Woman" furnishes the theme for "When They Love," the novel following the poem even to giving the eagle his fame in the world and the wren his maiden face. The preface, for whatever purpose, says that were the biography of Maurice Baring written this novel would supply "a missing fragment and an unguessed chapter." It seems that Baring left in his will instructions for the story to be published after his death, partly, according to his own words, to explain his conduct to a friend, and partly to serve as a warning to the well-meaning. To these two futile and gratuitous causes, apparently, the public owes the delight of this idyll of the light woman who belonged to Heine's race of Asra "who die when they love."

The trio for the little drama are three English people in Naples—an author of middle age who tells the story, the beautiful Jenny True of the many, many love affairs, and the young artist who is to be saved by the author from his ruinous infatuation for the light woman. The tragedy of this well-meaning interference comes through the death of Jenny, Jenny who seemed to give all she had with both hands and pervaded a room like a silvery mist. For through all her *petits amours* Jenny had never loved. The brutality and ugliness of finding the man who finally brought love to her to be merely the savior of a friend make like a sordid gift that can only be refused—for this light woman differs from Browning's in that she takes the problem out of the eagle's hand, is no late-basking pear to be eaten or dropped at his whim.

(Continued on next page)



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