

## The New Books

The books listed by title only in the classified list below are noted here as received. Many of them will be reviewed later.

### Art

ANDERSON AND SPIERS' ARCHITECTURE OF GREECE AND ROME. New revised edition. Vol. I—The Architecture of Ancient Greece. Rewritten by WILLIAM BELL DINSMOOR. Vol. II—The Architecture of Ancient Rome. Remodelled by THOMAS ASHBY. Scribners. 2 vols. \$7.50 each.

Few of our careful students of classical architecture have failed to read Anderson and Spiers' excellent history. The book was first published in 1902, and appeared in a revised edition in 1907. Many of the present generation of teachers and archaeologists were brought up on it, and have been glad to recommend it as a collateral text to new generations of students. All these will welcome the recent revision and enlargement, which brings it up to date, and makes it more interesting and serviceable than before. It would be unfair to this admirable work, however, to give the impression that it is merely a text book; a wide public may read it with pleasure and profit because of its simple approach to the subject, its precision as to facts and dates, its glossaries and bibliographies, and its abundant illustrations.

The validity of the point of view taken thirty years ago by the authors justifies this republication of their work long after their death; and while much has had to be changed, the book remains essentially theirs. Perhaps as a matter of sentiment the old format and typographical dress have been retained. Two decades of excavation and research have added much to the field covered by the work; instead of condensing the old text to make room, the revisers have very wisely enlarged it to two volumes, each nearly the size of the original. The principal addition to the portion devoted to Greece is a clear and readable chapter devoted to the Aegean age; there is, besides this, a long series of minor additions, rectifications, and restatements. Mr. Dinsmoor has entered very sympathetically into the character and style of the authors. Our increased knowledge of Roman architecture and our growing realization of its significance are reflected in a general expansion of the portion devoted to Rome. The rather explosive manner of Mr. Ashby's additions makes the second volume somewhat uneven reading. Certain passages are not clear, and others are disfigured by faulty punctuation and typesetting. These are matters of detail, however; a general study on Roman architecture from a man of Mr. Ashby's calibre has been much needed. Advanced students will find it useful as a check on Rivoira's posthumous "Roman Architecture," and old-fashioned people who still think of Roman architecture as a degeneration of the Greek will find a much better view ably presented here.

THE APPROACH TO PAINTING. By THOMAS BODKIN. Harcourt, Brace. 1927. \$2.50.

Mr. Bodkin in this little guide distinguishes five approaches to painting, namely: philosophic, analytical, technical, casual, and the approach by siege. The latter, which really comprises all the others, he approves, and he illustrates it in the case of some twenty famous pictures, from Giotto to Manet. These "approaches" are merely extended biographical and historical notes covering the circumstances under which the painting was done, with a little incidental criticism. The attitude is judicious, without much distinction.

THE A B C OF ART. By JOHN HALDANE BLACKIE. New York: Vanguard Press. 1927. 50 cents.

Into a book of pocket size Mr. Blackie has packed much valuable guidance on seeing pictures, sculptures, and architecture, on reading poetry, listening to music, and even attending the cinema. He departs from the Tolstoyan axiom that the work of art is merely the carrier of a valuable experience of its creator, but he throughout applies the maxim with humanistic liberality and without Tolstoy's puritanism. It is a book of genuine experience, vigorously expressed and firsthand. When the author touches American matters, he seems singularly ill-informed. He is unaware apparently of the original design of the national capitol, with a saucer dome, and of the subsequent deformation through extension and rebuilding. He deplores the general insignificance of American painting without mention of

Albert Ryder, Winslow Homer, and Thomas Eakins. In short the point of view seems that of an Englishman recently landed. However that may be, these are quite negligible blemishes in a thoughtful and useful book.

### Belles Lettres

LATER YEARS OF THE SATURDAY CLUB, 1870-1920. Edited by M. A. DE WOLFE HOWE. Houghton Mifflin. 1927. \$10.

"The Early Years of the Saturday Club," published in 1918, was made up of a series of papers on the successive years of the club by Dr. Edward Waldo Emerson. He planned a second volume on similar lines, but failing health compelled him to lay the work aside, and as no one else seemed equipped to continue it in the same manner, the alternative plan was adopted of individual memoirs contributed by different members under the general editorship of Mr. Howe. Of the fifty-six memoirs in the present volume six are by Dr. Emerson, five by the President, Mr. Moorfield Storey, and four by Mr. Howe.

Most of the members have been out and out Bostonians, meaning by Boston the cultural nucleus, and the few, like Henry James and E. H. Godkin, whose associations were more with other cities, nevertheless had all some Boston connections. The continued importance of that cultural center is shown by the large proportion, easily more than half, of men not merely marked in their locality, but nationally or internationally known. The member elected in 1870 was Charles W. Eliot, and in 1920 John S. Sargent, who moved to Boston in 1912 and spent the remainder of his life either there or in London. Boston is, of course, now no such cultural center as New York, but is possibly more of one than any other American city.

The historical and social significance of such groupings is that achievement and distinction has shown a tendency to "run in bunches," spatial as well as temporal. Minds seemed to be cross-fertilized more actively by contemporaries than by predecessors, and most actively by personal contact. It is well worth while for the Saturday Club to have put its story on record.

AMERICA AND FRENCH CULTURE. By Howard Mumford Jones. University of North Carolina Press. \$5.

BONCHURCH EDITION OF THE COMPLETE WORKS OF ALGERNON CHARLES SWINBURNE. Vol. XVII, Prose Works. Vol. XVIII, Letters. Gabriel Wells.

BOOKS AND READING. By W. E. Simmet. London: Allen & Unwin.

### Biography

THOSE QUARRELSOME BONAPARTES. By ROBERT GORDON ANDERSON. Century. 1927. \$2.50.

This volume purports to be a new life of Napoleon written with the sympathetic biographer's impartiality and fidelity to fact, but with the romantic novelist's love of color and pageantry, which is as much as to say that it is a historical novel. Napoleon has always exercised a profound fascination for novelists, from the great Tolstoy down, nor is his ghost exorcised yet. The author of this present work takes Napoleon from his early Corsican days to his departure into exile for the second time. He has gleaned much of his material from the innumerable volumes of letters, memoirs, and biographies of and about his central figure. All the old tales reappear in conversational dress clothes.

It is questionable, however, whether the book attains its end. There is nothing here of the immense breadth apparent in "War and Peace," little of that heroic swank and dash to be found in "Brigadier Gerard," and little of the pathos and glamor which Rostand succeeded in putting into "L'Aiglon." Here is a Napoleon who frowns, smiles, wheedles, makes love, and makes war, but he is not real. He is a composite of what a great many people have said and thought about him, with the author's own notions superimposed. It is apparent that much work has been done, much research accomplished, but the book suffers from its framework, which can never be discarded. It is too heavily freighted with the lumber of historical facts to allow the interpretative powers of the author very much latitude.

(Continued on next page)



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**JANUARY, 1928**


E. P. Dutton & Co.

I have just set it all down the way it seemed to me. Times have changed since the holocaust of 1916, but somehow those days have left an indelible impression on a sensitized plate. It was a great adventure. Even though what I have written may be termed "indiscreet truth," it will be devoured eagerly, as scraps of candour always are.

**THE SUBALTERN ON THE SOMME**

By Mark VII

\$2.00





## The New Books

## Biography

(Continued from preceding page)

tude. The medium which the author has chosen for his purpose is a difficult one, and it is to be feared that his book will soon be but another addition to the more than one hundred thousand volumes already inspired by the Napoleonic Era.

- A SHORT LIFE OF MARK TWAIN. By *Albert Bigelow Paine*. Doubleday, Doran. \$2 net.  
A SMALL BOY IN THE SIXTIES. By *George Sturt*. Cambridge University Press. (Macmillan).  
AUBREY BEARDSLEY. By *Haldane Macfall*. Simon & Schuster. \$6.  
THE TRUE STORY OF THE SO-CALLED LOVE LETTERS OF MRS. PIOZZI. By *Percival Merritt*. Harvard University Press.

## Economics

- WHAT IS COOPERATION? By *James Peter Warbasse*. Vanguard Press. 50 cents.  
WHAT IS THE SINGLE TAX? By *Louis F. Post*. Vanguard Press. 50 cents.  
WHAT IS MUTUALISM? By *Clarence L. Swartz*. Vanguard Press. 50 cents.  
THE TARIFF. By *George Crompton*. Macmillan. \$2.50.  
ECONOMIC ESSAYS. By *John Bates Clark*. Edited by *Jack H. Hollander*. Macmillan.

## Education

- MORE CHRONICLES OF A PIONEER SCHOOL. Compiled by *Emily Noyes Vanderpoel*. New York: Cadmus Bookshop.  
A SHORT HISTORY OF ENGLISH. By *Henry Cecil Wyld*. Dutton. \$2.50.  
FOUNDATIONS OF EDUCATION. By *J. J. Findley*. Holt.  
PARENTS ON PROBATION. By *Miriam Van Waters*. New Republic.  
THE CHILD AND THE HOME. By *R. Libes*. Vanguard Press. 50 cents.  
OUTLINES OF CHILD STUDY. Edited by *Benjamin C. Gruenberg*. Macmillan.

## Fiction

- THE HORNED SHEPHERD. By *EDGAR JEPSON*. Woodcuts by *Wilfred Jones*. Macy-Masius. 1927. \$5.

This is a specially manufactured book of much beauty of format. Mr. Jones's woodcuts are masterly. Mr. Jepson has written a legend which has much beauty. It involves Panic worship and the rites of the feast of Saint John, witchcraft and the black art in a sylvan setting. It involves a Princess of an old kingdom and the folk of her realm, the mysterious Big Anna, the black goat, Saccabe, and the Egyptians, who are the Gypsies.

It is the kind of tale Oscar Wilde might have told with superior technique, full of forest scents and magical piping and a priest and a man-at-arms spying upon the revels of the Gypsies in the wood at night. There is no attempt to inject horror into the atmosphere, the tale has a limpid pagan

beauty. The writing is old-fashioned and not remarkably original. The book has evidently been planned for Christmas sale, when dreamy legends of no great modern significance are more in order. This is not so exquisitely written as to endure, but it is a noticeable work in *belles lettres*.

HE KNEW WOMEN. By *PEGGY WHITEHOUSE*. Boni & Liveright. 1927. \$2.

Immodestly proclaiming that romantic adventure tinkles its triangle—Roselle "the untried virgin," Tony "crying the cry of a man," Oscar with "passions as great on the dark side"—this first novel reaches for modern-mannered sophistication. Aside from a few touches in the characterization of Oscar and a modicum of vivid description, it attains little. A stolen painting, a yacht fitted specially for kidnapping, afford trite entertainment. The story is what a girl in her middle teens might dream about "life," about a *masterful* Oscar, wise, naughty, "horrible," who gradually turns hero while no longer "purity she wanted, Love's young dream." Young Tony, pure, limps out of the picture. Living with Oscar, Roselle "grew wise . . . happy . . . rich in beauty." The suspicion finally persists that the young English author does quite know what she is talking about.

THE QUINCE BUSH. By *MARIAN BOWER*. Bobbs-Merrill. 1927. \$2.50.

Miss Bower's novel is not attractive. It is a little pretentious in the lavishness of its local color, for we are conscious that she is very anxious for us to absorb her accounts of the rural customs of East Anglia. When "The Quince Bush" gets down to the business of story-telling, it is sometimes good, but more often wearisome. The author is not an instinctive narrator; she fumbles, and draws merely in crude outline. The plot deals with a disintegrated family in a hamlet, with a young girl whose parentage is concealed from her, and with a host of rustic characters that are at best third-rate reminders of Thomas Hardy. One memorable episode in the novel is Daphne's visit to the home of her doctor-lover; in these few chapters we find effective satire. But Miss Bower cannot hold our interest for long.

BASQUERIE. By *ELEANOR MERCEIN* (Mrs. Kelly). Harper. 1927. \$2.50.

At times "Basquerie" seems to be a collection of short stories, all centering around an American wife and her rich Basque husband, with the accompanying Basque family. At other times we feel that Eleanor Mercein has written for our enjoyment an exposition of customs, prejudices, and social history of the Basques. But what is more probable is this: the author knows and loves the Basque country and wishes to give her readers a full knowledge of it, the minimum of continuous narrative and the maximum of non-narrative material being included. The result is a strange book, obviously written with intelligence

and good sense, and yet by no means a first class, or even second-class novel.

But the average reader will enjoy "Basquerie." It is quiet and well-mannered, informative and interesting. Miss Mercein's decorations and illustrations serve the useful purpose of furthering the mood in which Eleanor Mercein writes. One must not go to "Basquerie" expecting to find a good novel; but if one looks for easy-going narrative and vivid local color he will be satisfied.

TOPSY-TURVY. By *VERNON BARTLETT*. With Drawings by *D. Nachshen*. Houghton Mifflin. 1927. \$3.

Here is an excellent volume of short stories. Mr. Bartlett is no stylist, but he uses the short story form intelligently and effectively. We become definitely aware of his skill in setting before us a sharply dramatic panorama of Europe since 1918. As we go from story to story in "Topsy-Turvy" we get a vivid chiaroscuro of the various unique phenomena that combine into post-war Europe. We see the earnest patriotism of small nations, the horrors of depreciated currency, the machinery of political reconstruction, the comic opera causes of major events—and over all, the impotence of humanity to throw off the follies with which it was born. Mr. Bartlett wanted us to share his impressions of a peace-mad continent; therefore these stories. They are absorbing and illuminating, in no way enervated by their expository purpose.

TOMORROW: A Romance of the Future. By *ALFRED OLLIVANT*. Doubleday, Page. 1927. \$2.

The trouble with most Utopias is that they assume a modified human nature. We might possibly imagine a world without books, cities, money, private property, or clothes, but we refuse to accept a society where selfishness, greed, and bestiality—to say nothing of the intellectual life—are hardly noticeable. In "To-morrow" Mr. Ollivant takes us a vague number of centuries ahead, and pictures a rural, communistic, spiritualized, yet scientific England, where people exist in bovine contentment solely by the exchange value of their handicraft. These folk have supposedly progressed far in the power of mind over matter. The advanced few can walk on water, and to walk on, or circulate through, the air is the task to which the two central characters dedicate themselves. This reviewer was annoyed by the excessive emphasis upon an anemic sort of spirituality, as well as by the smug lack of common humanity that Mr. Ollivant evidently considers admirable. There is in the novel a good deal of careful detail, some of it highly ingenious, but the whole business is ambitious rather than profound. It is primarily an exposition, not a narrative. After all, one can hardly remodel the world and man between the covers of a book without making oneself a trifle ridiculous.

ON THE KING'S COUCH. By *OCTAVE AUBRY*. Boni & Liveright. 1927. \$2.50.

There are fewer competent historical romances nowadays than ten years ago. Probably there will be fewer still a decade hence, but that has little to do with the present effectiveness of "On the King's Couch," which while far from a masterpiece of the genre, yet will serve. For one thing, it has an entertaining list of characters as well as an impressive one. Casanova, Louis XV, Mme. de Pompadour, and a brilliant crowd of supernumeraries keep the interest alive whenever the intrigue falters. It tells, in the main, of Casanova's effort to seduce a beauty at Grenoble by predicting a brilliant future for her as mistress of the King, of course under his direction, and of his repulse. Some years later in Paris he finds that the woman has fulfilled his prediction, and is becoming the serious rival of Mme. de Pompadour. Her fall is brought about when she yields to the Italian's charms, but not without considerable mildly successful erotic comedy beforehand. The style of the book, and even its interest, lies almost wholly outside the field of literature, but it is not too cheap to be readable, nor too inaccurate to be worthless as a picture of the period. It bespeaks the workman who understands his work throughout, if never the artist.

MEANWHILE. By *PIERRE COALFLEET*. Duffield. 1927. \$2.50.

Mr. Coalfleet here sets before us a problem in conduct. Shall a boy with the traditions and habits that we commonly designate as Puritan find happiness by throwing away his inherited background and substituting for it the so-called Bohemianism of Paris? Furthermore, can he

so change himself? The hero in this novel is one of those tiresome persons who never know their own mind, who are continually yearning for they know not what, and who carry around a spiritual microscope with which at every street corner they examine the state of their souls. This youth, one Grover Thanet, during the preliminary portions of the novel, moves against a fairly convincing background of Harvard and Boston; later he grows metaphysical and spiritual in Paris. He has various loves, but Mr. Coalfleet at no time lets one doubt Grover's ultimate return to the little girl back home. The novel is garrulous and, on the whole, piffing.

THE GAY TRADITION. By *NORMAN VENNER*. Doran. 1927. \$2.

Very often we demand a story that is amusing, and nothing more. Mr. Venner's latest novel is one for us at those times. Nothing in it is elusive, subtle, or profound; but everything is good fun. We meet the impetuous young son of an English Viscount; a charming girl with a scheming guardian is the lad's beloved. A few escapes from unpleasant situations, a large number of crack-brained adventures, and a delightfully farcical ending form the body of "The Gay Tradition." Mr. Venner is successful in making his two young folk attractive to us, so attractive, in fact, that we are often tempted to take them too seriously. Light fiction should always be welcomed ingenuously, and when it is as pleasant as in this instance, we are certainly in no mood to criticize faults that are obvious but immaterial. "The Gay Tradition" goes very well indeed before the fire on a winter evening.

JEANNE MARGOT. By *SOPHIA CLEUGH*. Macmillan. 1927. \$2.50.

If Sophia Cleugh had lived in France during the middle of the nineteenth century she would probably have written some of the best novels of Alexandre Dumas. Although the Cie of Dumas et Cie has never been shown to have had any women members, an exception would surely have been made in favor of the vigor and gusto of Mrs. Cleugh. (Especially since no whisper was breathed that Dumas had a Cie and so there would have been no trouble about the feminine name.) The chapter titles of "Jeanne Margot" are if not the blood—then the very ink-brothers of the chapter titles of the immortal swashbuckling three. "Jeanne Margot" is a lavishly caparisoned historical tale of the time and place so dear to the heart of Dumas, the Paris of Louis XIV. There is enough material in Mrs. Cleugh's latest novel to fill three ordinary books. Nothing that could happen doesn't, and much that couldn't does. Jeanne is a little goose girl with a marvelous voice, through which gift she achieves high place and high adventure and in the end turns out to be—what every one has dreamed of being—a changeling. It is a story-book tale of a story-book girl in a story-book world, and, if it is a story-book you are looking for, none the worse for that.

## Fiction

- OUT OF THE RUINS. By *Philip Gibbs*. Doubleday, Doran.  
SILVER FLEECE. By *J. H. Kidwell*. Avondale Press.  
THE HAUNTED HOUSE. By *Hilaire Belloc*. Harpers. \$2.50.  
SO MUCH GOLD. By *Gilbert Frankau*. Harpers.  
CITIES OF THE PLAIN. By *Marcel Proust*. A. & C. Boni. 2 vols.  
THE IMPERIAL ORGY. By *Edgar Saltus*. (Modern Library). 95 cents.  
CALL IT A DAY. By *Diana Patrick*. Dutton. \$2.  
THE SINCLAIRS OF OLD FORT DES MOINES. By *Johnson Brigham*. Cedar Rapids: Torch Press.  
THE ELLINGTON BRAT. By *Berthe K. Mallett*. Dodd, Mead. \$2.  
EDEN. By *Murray Sheehan*. Dutton. \$2.  
IRON AND SMOKE. By *Sheila Kaye-Smith*. Dutton. \$2.50.  
GREAT SHORT STORIES OF THE WORLD. By *Barrett H. Clark* and *Maxim Lieber*. McBride. \$3 net.  
THE RIO RUSTLERS. By *James French Dorrance*. Macaulay. \$2.  
THE CURSE OF THE TARNIFFS. By *Edouard von Keyserling*. Macaulay. \$2.50.  
CONCEALED TURNINGS. By *Pamela Wynne*. Macaulay. \$2.  
POISON SHADOWS. By *William Le Quex*. Macaulay. \$2.  
LOTHAIR. By *Benjamin Disraeli*. (Bradnam Edition). Knopf.  
THE BONNEY FAMILY. By *Ruth Suckow*. Knopf. \$2.50.  
RHAPSODY. By *Dorothy Edwards*. Knopf. \$2.50.  
A FAIRY LEAPT UPON MY KNEE. By *Bea Howe*. Viking. \$2.  
THE SEA PANTHER. By *Raymond McFarland*. Stokes. \$2.  
THE FRENCH WIFE. By *Dorothy Graham*. Stokes. \$2.

## IRON AND SMOKE

By Sheila Kaye-Smith

Here is the newest book of fiction by England's gifted author, Sheila Kaye-Smith, for which an enthusiastic American audience has been waiting the past three years. The Publishers offer this new work, confident that its mature and distinctive workmanship will compensate for the delay and also justify the expectations of Sheila Kaye-Smith's most ardent admirers. \$2.50

E. P. DUTTON &amp; CO.