

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

TAOS PUEBLO. Photographed by ANSEL EASTON ADAMS and described by MARY AUSTIN. San Francisco: Grabhorn Press. 1930. \$75.

For centuries the Pueblo Indians of New Mexico and the Hopi of Arizona have unconsciously contributed to the world of art. Much of their product, however, especially in the form of pottery, has been hidden in the soil until retrieved by archaeologists. It is now being realized that the arts and culture of these Indians are entitled to be presented in a style as beautiful and as worthy as the remarkable things which they have made and which grace so many of our museums.

A veritable library has been published on the Pueblo tribes, and the end is by no means in sight; but it has not been until recently that books as fine as the culture of which they treat have made their appearance.

Only within the last fortnight has been issued Volume XVII of Edward S. Curtis's North American Indian, that sumptuous work in twenty volumes and as many portfolios of plates, prepared and published under the patronage of Mr. J. Pierpont Morgan and his late father. The volume mentioned (which bears the date of 1926) is the third of the series to treat of the Pueblos.

There now comes from the Grabhorn Press of San Francisco the splendid folio work on the Pueblo of Taos, published by Ansel Easton Adams, who made the twelve photographs with which it is illustrated and which are preceded by an elucidative text from the pen of no other than Mary Austin, who for years has been a student of and writer on Pueblo topics, as everyone knows.

As a piece of bookmaking the work leaves nothing to be desired. If the committee of selection of the fifty best printed books of 1930 does not include it in its list, somebody will have been guilty of oversight indeed. The plates are printed on the text paper, specially sensitized for the purpose; the hand-binding in Niger and linen is splendidly done by Hazel Dreis. The edition is limited to 108 copies, of which one hundred copies are to be sold at seventy-five dollars the copy. Yet many a piece of Pueblo pottery only a generation or two old has commanded an even greater price, and in no case can one say that the cost has been exorbitant.

Belles Lettres

EAST OF THE HUDSON. By J. BROOKS ATKINSON. Knopf, 1931.

In this book, Mr. Atkinson has brought together a number of essays upon New York City and the country near it. Some of them are autobiographical, dealing with the days before Greenwich Village was taken up and abandoned by curiosity hunters or with vanished theatres; and the consistent use of the past tense, even in such surprising contexts as "He (Joe Cook) was one of the great comic spirits," gives to the whole book an almost melancholy air of reminiscence, and a faint impression of being intended for posterity.

It is this, perhaps, that gives a feeling of disappointment with those parts of the book that deal with the New York one knows, or with actors one has seen. Everything Mr. Atkinson says is accurate, his appreciation of the Marx brothers is as whole-hearted as anything could well be, his distinction between the merits of different comedians is nicely discriminating, and yet there is something wanting. It is enthusiasm, or at least emotion; one feels that Mr. Atkinson has caught everything except the uniqueness, the excitement, the challenge to love or hate it that is in New York, in its theatre and everywhere else. Mr. Atkinson's mood of gentle recollection would be quite right for London, but is somehow false for New York. The chapters about the New York that one does not know are interesting for their varied information, but in them, too, as in Herr Baedeker, one misses the beating of the heart.

Mr. Atkinson is much more successful in writing of the country. He has the misfortune, shared by many people at present, of being pulled by both the country and the town; his philosophy is not the pantheism that would allow him to find intellectual food in the country; indeed, he has a very low view of rustics generally, but his esthetic perceptions starve for it. So he writes of his week-ends up the Hudson, or of such morsels of the country as birds of passage in Central Park, or, most of all, of such un-

known grounds as the Newark marshes, with the beauty of homesickness, which should appeal to the many others who can live neither in the city nor without it.

Poetry

NANTUCKET, MAUSHOPE, AND OTHER NEW ENGLAND POEMS. By Don Holdeman-Jeffries. Meador. \$1.50.

ICELANDIC LYRICS. Selected and edited by Richard Beck. Reykjavik: Bjarnarson.

THE NATURAL YEAR. JANUARY. By Frederick Edwards. New York: White.

THE LEGEND OF OLD ST. AUGUSTINE. By Burton H. Pugh. Kansas City: Homeric Publishing Co.

Religion

THE BASIS OF BELIEF. By William G. Ballantine. Crowell. \$2.

A FREE PULPIT IN ACTION. By Clarence R. Skinner. Macmillan. \$2.50.

HUMANIST RELIGION. By Curtis W. Reese. Macmillan. \$1.

PRAYERS. By Francis Greenwood Peabody. Houghton Mifflin. \$1.50.

THE MIRROR OF THE MONTH. By Sheila Kaye-Smith. Harpers. \$1.25.

Travel

GREEN FIELDS OF ENGLAND. By Clare Cameron-Smith. \$3.50.

IN EGYPT. By John C. Van Dyke. Scribners. \$2.50.

Books Briefly Described

BEST SHORT STORIES OF THE WAR. With an Introduction by H. M. Tomlinson. New York: Harper & Bros. 1931. \$3.50.

An anthology selected from German, French, English, and American sources, well calculated to arouse that sense of pity which, in his Introduction, Mr. Tomlinson says may be regarded as the gauge of merit of war literature.

SPLENDOUR OF THE HEAVENS. Edited by T. E. R. Phillips and W. H. Steavenson. New York: Robert M. McBride & Co. 1931. \$8.50 net.

A popular astronomy from the pens of a group of British astronomers and more useful to the British than to the American public since its numerous charts of the skies are prepared from the point of view of the observer in London. It is a comprehensive, if untechnical survey, and is illustrated with an immense number of charts and photographs.

SLAVE-TRADING IN THE OLD SOUTH. By Frederick Bancroft. Baltimore: J. H. Furst Company. 1931. \$4.

A study, based on original sources many of them journalistic, of slave-trading as it existed in the United States before the Civil War. It contains much interesting material presented with scholarly detachment. Numerous illustrations accompany the text.

DIGGING UP THE PAST. By C. Leonard Woolley. New York: Charles Scribner's Sons. 1931. \$2.

A brief volume, based on a series of broadcasts by one of the leading British archaeologists, setting forth the means which the archaeologist adopts to achieve his purpose of illustrating and discovering the course of human civilization through scientific excavation. A concentrated but interesting exposition.

DARK HERITAGE. By Shirland Quin. Boston: Little, Brown & Co. 1931. \$2.50.

The well written story of a young Welshman who comes to America intending to stay for a short period but remains permanently.

FUGITIVE IN THE JUNGLE. By William Mattenklott. Boston: Little, Brown & Co. 1931. \$3 net.

An autobiographical chronicle, doubtless authentic, of a German who finds himself in South Africa at the outbreak of the war and enters upon a military career there with a company of his own. Its rather detailed and frequent accounts of military manoeuvres are relieved by highly interesting descriptions of hunting expeditions and treks through the African wilderness.

HISTORY OF THE HEBREW PEOPLE. By George A. Barto. New York: The Century Co. 1931. \$3.50.

A convenient textbook history of the Hebrews which is elaborately illustrated by relevant passages from the Bible.

New One-Volume Edition

The World Crisis

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by Winston S. Churchill

Author of "A Roving Commission," etc.

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Lincoln and His Cabinet

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The Light That Never Was

by Katherine Fullerton

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author of "Conquistador" etc.

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Axel's Castle

by Edmund Wilson

A leading critic examines a group of significant literary figures—Yeats, Proust, Joyce, T. S. Eliot, Paul Valéry and Gertrude Stein. \$2.50

This Our Exile

by David Burnham

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"Perhaps he will be the next great English novelist," says *The New Statesman* of Mr. Strong whose ability to analyze the most delicate situations and express the subtlest variations of character, thoroughly justifies the prediction. An American, steeped in the traditions of his family, arrives at his ancestral estate in Scotland for a visit, and this is the account of his summer there with a group of people who are all gradually influenced by the spirit of the past which surrounds them.

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\$2.00

AT THE BETTER BOOKSHOPS

ALFRED A. KNOPF



730 FIFTH AVE. N. Y.

News Out of Scotland

(Continued from preceding 586)

in Scotland as a spurious product.) And the work of Neil M. Gunn—whose "Morning Tide" is our Book Society's choice for January and will appear in due course in the States under the auspices of Harcourt, Brace—has a fineness and an individuality which, at the very least, suggest that one man has hit a trail along which a new Scottish fiction can healthily develop. Admittedly, we have not so far much to boast of in the way of novels, but it is just in this direction that the most desperate efforts are being made and in this direction that the best work of our "Renaissance" will eventually be done. What Scotland needs above all is a novelist of manners: a Bennett or Galsworthy of the Lowlands. We shall want better than that in the long run, of course, but it is tillers of a rich and virgin soil that are required just now to prepare the way for our putative Tolstoy.

The whole movement follows the historical lines. Grieve, Thompson, Carswell, and others are blazing the trail on the lines I have indicated. There are working beside them several historians, whose self-imposed function is to examine Scotland's past in the light of modern scholarship. Thus Dr. George Pratt Insh has very usefully examined those last pathetic efforts of Scottish imperialism—the Darien Scheme and so forth. The Jacobite adventure is being continually and more and more fully documented. The status of Robert the Bruce has been effectively reduced from that of national hero to that of Norman adventurer. Research along all sorts of unlikely lines is being doggedly pursued in the same spirit. Thus Miss Marion McNeil has shown in "The Scots Kitchen" that the nation could once upon a time boast of a highly individual and distinguished cuisine. Miss McNeill is even now at work on "Scottish Festivals," a book that will tell us, in a most entertaining fashion no doubt, all that is to be known about Hallowe'en and Hogmanay and Beltane.

Cependant, ça marche. . . . Scotland is busy about itself; and if the results are not interesting, it will not be for want of enthusiasm and hard work. One particularly significant sign of the times is the recent establishment of the Porpoise Press, which is pledged to confine itself to the production of books of Scottish interest and to manufacture these books in Scotland and with Scottish labor. This is the inevitable response to the almost unanimous demand of young Scotland, which has wearied at length of the English publishers' whim about "local interest" and is determined to go its own way. How far it will go may be one of the most interesting literary spectacles of the next few decades.

The second volume of the collected letters of the late Rainer Maria Rilke have recently appeared in Germany under the title, "Briefe Rainer Maria Rilkes aus den Jahren 1906-1907" (Leipzig: Insel). Many of the letters are chronicles of the small happenings of daily life, but they are interesting when even at their most unimportant as a revelation of the personality of the author. A large part of the correspondence deals with Rilke's friendship with the artist, Cézanne.

A correspondent to the *Herald Tribune* writing of the newly discovered fresco of Dante in Pistoia says:

"The importance of the portrait at Pistoia derives from the fact that it appears to be the earliest yet brought to light which is definitely labeled. The authenticity of the fresco portrait of the poet in the Chapel of the Bargello, Florence, which is attributed to Giotto, is now doubted by many critics. The records appear to indicate that Giotto, who was a contemporary and close friend of Dante, did leave a portrait of the poet in the Bargello, but recent research says the place was not the wall of the chapel. Other portraits which are identified date from the first part of the century after Giotto's death.

Senator Alessandri Chiappelli, who has done many years art research in Italy, is responsible for the opinion that the fresco at Pistoia was placed there shortly after the middle of the fourteenth century. He bases this judgment on the style of the artist."

The *Manchester Guardian*, writing of the French novelist, "Willy," who died recently, says: Although he has died at no overly great age, 'Willy' had survived his reputation, and belonged to the past. He was a typical boulevardier of that brilliant century. Witty and almost erudite . . . but also somewhat superficial, his quarrelsome disposition made him many enemies, and led him to fight many duels."

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The Six Things to See
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The Proper Attitude Toward
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The Reader's Guide

By MAY LAMBERTON BECKER

Inquiries in regard to the selection of books and questions of like nature should be addressed to MRS. BECKER c/o *The Saturday Review*

L. H. C., Staunton, Va., asks for books on the history and evolution of the observance of Lent, particularly in the Anglican and American churches.

THE best I could find was in the article in the latest *Britannica*, "Lent," most of the many sermons printed on the subject being meant for aids to devotion rather than historical surveys. Referring the matter to the Librarian of Union Theological Seminary, Mr. W. W. Rockwell agreed that this was the best encyclopedia hint. He added that the history of Lent in the early period may be found in the "Dictionary of Christian Antiquities," by William Smith and Henry Wace, published some fifty years ago and still good, also in the article in the French "Dictionnaire d'Archéologie Chrétienne et de Liturgie," under "Carême." The only books on the subject are by Roman Catholics: "Lent and Holy Week," by Herbert Thurston, S. J. (Longmans, Green) and "Heortology: a History of the Christian Festivals from Their Origin to the Present Day," by Dr. K. A. Heinrich Kellner, Professor of Catholic Theology in the University of Bonn (Kegan Paul).

J. F. M., London, says that "one of the bees in my bonnet is wrath with the way in which Switzerland's best work in art and letters is either ignored or credited to France or Germany. I wonder how many people realize that Rousseau was a Swiss, not a Frenchman? Even the *Encyclopedia Britannica* described Gottfried Keller as a German novelist, though—thank goodness—this and other Swiss defects have been rectified in the new edition. This is why I venture to point out that Keller's charming collection of tales, which can hardly be overpraised, is the "people of Seldwyla," not of Selwylde, as the *Saturday Review* prints it. A mistake of this kind could hardly be made in the title of a French or German classic; why should poor little Switzerland be treated so carelessly? Oh, couldn't it just? I have yet to find the mistake in any language that could not be made in a composing room. As for a French composing room, someday a French compositor will spell an American writer's name quite right and perish from shock.

NAMES have begun to come in for the New England lakeside lodge of M. R. P., Detroit. It so tickled the fancy of E. B. G. A., Albuquerque, for a resident of New Mexico to get the chance of suggesting to a man in Michigan a name for his lodge in Maine, that she sent in "Long-Last-Lodge," adding that L.L.L. would look well on the china. But she hopes that M. R. P. will "accept your charming suggestion of 'Hetherward.'" E. T. L., New York, says that "Bird House" served for a lifetime to identify the Massachusetts cottage from which her family took wing. M. B., Opelika, Alabama, says that there are two lovely names in Kipling's "The Feet of the Young Men"

*The Young men's feet are turning
To the camps of proved desire and
known delight*

and that his "Four-way Lodge" is attractive, if it suits this building. So is "Poco Pensieri," old Italian for "little care," and Lancelot's "Joyeuse Garde." "If the lake is beautifully clear, the Indian Catawissa—clear water—might suit, or O-kee-cho—all hail. If there is an extensive waterscape, the Greek Thalassa is expressive. My place was granted by the government to an old chief, so all the names, Lake Shohola, the brooks, and the mountains are Indian, one mountain bearing the name of the chief himself."

L. R., Sidney, Ohio, needs at least one book on how to write for the magazines.

THE latest are "Magazine Article Writing," by Ernest Brennecke, Jr. and Donald Clark (Macmillan), and "Writing for Profit," by Donald Wilhelm (McGraw-Hill), both published recently. The first deals with every sort of article, features, "confessions," interviews, book reviews, and essays; by plain, direct, and practical chunks of advice it helps a beginner from gathering material to marketing the finished product, and the brief book lists are made up of helpful working material for a writer's desk library. Mr. Wilhelm's book begins with a chapter on newspaper work such as I wish someone had written for me when I was plunging into journalism at eighteen on a small town opposition daily. But then, the veterans on that paper, with the matter-

of-fact benevolence of their tribe, taught me such rudiments of my trade as I ever mastered, without any textbook at all. From this section "Writing for Profit" runs into magazine articles, interviewing, publicity, advertising, and radio writing; it even deals with fiction, to my mind far less usefully—but then I seldom enjoy professional advice on the trade of fiction. A feature is inclusion of advice by famous writers and editors, scattered freely through the book; here is a famous set of suggestions for writers of special articles sent out by the late Dr. E. E. Slosson of *Science Service*, which would as much improve papers for women's clubs as it has bettered everyday articles on popular science.

E. C. D., Hinsdale, Ill., asks, on behalf of a teacher, for reading material that would stimulate interest in her two particularly dogmatic subjects, spelling and arithmetic.

FOR the first subject I have had an answer ready and waiting since just before Christmas, when a copy of the pamphlet "Learning to Spell: an Informal Guide for College Students," by Julia Norton McCorkle (Heath), drifted to my desk and made some sensation, first by its subtitle, then by its courageous tackling of the notion that spelling is a gift of God withheld or bestowed without human collaboration. Spelling well or ill in the 'teens is largely a matter of pride; thus spurred, the young person forces himself into training, and this little book provides him with technique and material for it.

"Practical Mathematics for Home Study," by C. I. Palmer (McGraw-Hill), is a one volume edition of the same author's "Practical Mathematics" in four: it covers arithmetic, algebra, geometry, and trigonometry, with special reference to use in self-instruction. "Shop Mathematics," by Norris and Smith (McGraw-Hill), is a standard textbook teaching fundamental principles for use in shop courses and continuation schools; "Business Arithmetic," by Sutton and Lennes (Allyn), a similar work for business schools. My connection with the anti-mathematics movement being too well known for my recommendation to do these books any good, they have been chosen on the advice of better authorities. I would welcome further suggestions on books for this purpose; possibly arithmetic could be brightened as Latin grammar was by the famous "Comic Latin Grammar" of Percival Leigh of *Punch*, with John Leech's illustrations—a work just reprinted with all its original pictures and eccentricities, by Edwin Valentine Mitchell and Dodd, Mead. Similar attention has just been paid to English history in a work called "1066 and All That," by W. C. Sellar and R. J. Yeatman (Methuen) by whose bestowal a British correspondent has just tried to improve my mind: it is "the only memorable history of England, because all the history that you can remember is in this book." Here one may read of Richard I who, "whenever he returned to England, always set out again immediately for the Mediterranean and was therefore known as Richard Gare de Lyon," and of the Edward who said *Honi soit qui mal y pense* ("Honey, your silk stocking's hanging down") and "gave his ill-mannered courtiers the Order of the Bath—an extreme form of torture in the Middle Ages." Not that this has anything to do with arithmetic, but such a light-hearted book on it might help to lift the curse.

J. A. T., Oklahoma, asks who is Elspeth, author of "Strange Truth," published by Houghton Mifflin, saying: "I have an impression she is Dorothy Parker but have no announcement."

ELSPETH is really Mrs. Elspeth MacDuffie O'Halloran of Springfield, Mass. She has had a good deal of experience in publishing and bookselling and has recently gone into department store advertising; she is now living and working in Baltimore. Dale Warren of Houghton Mifflin says that the *New York Times* review of "Strange Truth" said that it was written by Dorothy Parker under a *nom de plume*, and that is where all the trouble started in the beginning.

I. B. C., Montrose, N. Y., a valued upholder of this column, is starting another Sabbathical in Europe in May and means to do all that good-will can to understand and admire the extraordinary new things to be seen while abroad in painting and sculpture.

"We did go to a modern exhibition in Rome in 1925, but I should like this time to know more about it beforehand." They find Suzanne La Follette's "Art in America" very readable, "but simply cannot swallow some of the illustrations as portraits."

A NUMBER of readers may choke on some of the pictures in the following books, but for all that they will help this reader to realize the hope that "I can see the charm of modern paintings by the time I return. I love Italian Primitives—I wonder if people of their own day did so!" "The Modern Movement in Art," by R. H. Wilemski (Stokes), which explains what the new schools are trying to do, with illustrations at every point and comparisons with old masters, makes a valuable work. "The Meaning of Art," by A. P. McMahon (Norton), is another for this list, and Walter Pach's "Masters of Modern Art" (Viking), and the provocative volume on "Modern American Painting," by Samuel M. Kootz (Brewer & Warren), with Oliver Saylor's "Revolt in the Arts" (Brentano). A group of four handbooks on "The Modern Arts" (Norton) come together in a box. For modernistic sculpture, the works of Stanley Casson, beautifully illustrated: "Some Modern Sculptors" (Oxford), and "Twentieth Century Sculpture" (Oxford). By no means omit "The Frescoes of Diego Ribera," with an introduction by Ernestine Evans, published in a big book by Harcourt, Brace; another illuminating work on Mexican art in general is Anita Brenner's "Idols Behind Altars" (Brewer & Warren). To these I would add, for there is no separating them from this consideration, "Caricature of To-day," published by A. and C. Boni, and Frederick Kiesler's "Contemporary Art Applied to the Store and Its Display" (Brentano), the latter a large picture book of the extreme modernistic movement. Applied to room decoration, this seems to combine the best features of a shop window, a bathroom, and a safety-deposit vault.



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By Irene Forbes-Mosse

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