

Hitler Improved

A NEW SOCIAL PHILOSOPHY. By Werner Sombart. Translated and edited by Karl F. Geiser. Princeton: Princeton University Press. 1937. \$3.50.

Reviewed by GEORGE C. HOMANS

WERNER SOMBART is a greatly distinguished sociologist, but in this book he is writing less as a man of science than as a man of feeling. Before it was translated, "A New Social Philosophy" was called "Deutscher Sozialismus"—a much more suitable title. Sombart is writing for Germans alone. His is a description of what National Socialism ought to be and might be, rather than what it is, in the view of a man who is nevertheless not out of sympathy with the Nazis. Here appear the traits which have been characteristic of the thinking of the followers of Hitler: the same agony at the loss of the ancient German social institutions of guild and village community, the same contempt for the standards of the economic age, the same longing for organization and discipline, the same insistence that a scheme of society shall be devised for Germany which is specifically German, the same antagonism to Marxism combined none the less with the will to call anti-Marxist theories socialism.

Sombart makes many wise observations. He says of Marx, for instance: "He

did nothing other than to reconstruct the particularities of the economic age into the general elements of the history of mankind." This is true not only of Marx, but of all the economic interpretations of history. In an age like the nineteenth century, when for the moment the economic factors in the development of human society were making themselves conspicuous, the intellectuals naturally emphasized their importance, not only for that time but for all time, at the expense of other factors. But the thing that is interesting about this book is not its occasional sense but its pervading sentiment. Thanks to literature of the type of "It Can't Happen Here," we in America have been likely to think of Hitler's regime as a tyranny imposed by vulgar ruffians on an unsuspecting people. In point of fact it was embraced by multitudes of Germans, and embraced because it expressed their deepest sentiments. What some of these sentiments were, and the way they were rationalized by an intelligent intellectual, is displayed in Werner Sombart's book. One of the most interesting questions of the time is this: which of these sentiments were engendered by the history of Germany and which by the general development of industrial society? It is still unanswered.

George C. Homans, fellow in the sociological department at Harvard University, is co-author of "An Introduction to Pareto."

Politics and Indians

RED CLOUD'S FOLK: A History of the Oglala Sioux. By George E. Hyde. Norman: University of Oklahoma Press. 1937. \$3.50.

Reviewed by EDITH R. MIRRIELES

THE history of the American Indian is frequently depressing reading, and this irrespective of whether the reader's sympathies are with Indian or white. In the case of the Oglala Sioux it is the more depressing because sympathy can go to neither side. "A plague on both your houses" (quotation more familiar at the moment than ever Shakespeare made it) is the only answer to the series of blunders and frauds and bloody squabbles marking the prolonged struggle between Sioux and Government.

Partly for this very reason, though, "Red Cloud's Folk" is a book well worth reading. To an unusual degree the narrative is unprejudiced, unsentimental. Stupidity shows as stupidity, treachery as treachery, whether it be the product of bumbling white minds or bumbling Indian ones. And stupidity and treachery together, as the writer's ironic analysis makes amply clear, give their special color to ninety-nine per cent of Indian-white relations in the decades of Western settlement.

Mr. Hyde has been engaged for years on studies of individual tribes. He has evidently long since escaped from the dangers of partisanship. His book presents no heroes; Red Cloud, who might well have been one, drops, as the narrative progresses, to the level of a mischievous child. Villains, however, are another matter. Among those, the reader may take his pick. Professor Marsh of Yale is the present reviewer's choice. Learned in his own field, courageous, well meaning, the professor made a brief incursion in the '70's into Indian country, brought back with him two tons of fossils and four tons of misinformation, and stood prepared thereafter to instruct Congressmen and others on the treatment of the Sioux.

The professor, whether before 1880 or after, is a familiar figure in Indian affairs. So too are the Congressional committees which Mr. Hyde shows gambling with human welfare, white and Indian alike, in behalf of political advantage. So are the over-zealous secretaries to whom, in the '60's, Congress turned over the Indian agencies. In the matter of events, Mr. Hyde keeps strictly inside his announced chronological limits; in matters of interpretation, it is hard to believe that his satirical glance did not stray frequently into the twentieth century. Whether it did so stray or not, "Red Cloud's Folk" provides an excellent background for an understanding of present-day conditions.

The earlier part of the volume—that dealing with Sioux history before dependable historical record existed—is the least readable. Several of the chapters heavy with supposition might well be omitted. The book nevertheless remains a valuable addition to the studies of Indian life for which the Oklahoma University Press has become distinguished.

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Paintings in Book Form

TITIAN, PAINTINGS AND DRAWINGS.
350 Reproductions. Vienna: Phaidon Press; New York: Oxford University Press. 1937. \$2.50.

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Reviewed by FRANK JEWETT MATHER

HERE is the completest compendium of Titian's works that has ever been offered to the student. The illustrations are clear rotogravures or line-cuts (for drawings and wood cuts), and there are seven fair color reproductions. Very useful are the many reproductions of significant details. There is a capital critical essay by way of introduction by Dr. Hans Tietze; the indexes and bibliographical notes are exemplary. Finally, the price is adjusted to the pocket-book of the scholar.

The criterion of attribution is puristic. Most of our American Titians are passed over, including all in Philadelphia. The Pitti Concert, traditionally ascribed to Giorgione, is given to Titian about 1515, though the fantastic hat and costume of the young singer is hardly to be reconciled with so late a date. None of the many attributions to Titian about or before 1505 are included, though for the sake of completeness it would have been desirable to reproduce the best of these disputed pictures, if with a warning signal. Similarly, the half dozen important pictures which may be either Titian's or Giorgione's might very usefully have been reproduced. Such omissions are due likely to the late date, "about 1488," which Dr. Tietze sets as Titian's birth year. Now, to treat this date as a fact, without comment, is simply very questionable scholarship. The late dating is merely a hypothesis, and based on insubstantial evidence. Any historical treatment of Titian's early career must accept the possibility that he told the truth about his own age when he set his birth year about 1477. If the early date be right, then many of the attributions which Dr. Tietze rejects must be at least very seriously considered.

It is a great convenience to have the wood cuts after Titian, and the drawings reproduced with the pictures. In his ascription of drawings Dr. Tietze is more generous than the late Baron Hadeln, we think rightly so. Certain engravings after lost pictures by Cort and others are omitted. They might well be included in a second edition.

This large album in post octavo should find a place on the shelves of every student of Titian, and it will be a delightful possession for any unstudious art lover.

The second of these volumes, a picture-book in largest octavo, is one that the student of the history of art will find most convenient for reference and pleasurable for more casual consultation. The spread is from the Egyptian tomb-decorator, Ni-

ank-Ptah, about 2650 B.C., to Chirico. Naturally, there are intervening gaps of centuries, or even of millennia. Self-portraits of artists are not abundant till after 1450.

Though necessarily incomplete, the selection omits few really important items. We regret seriously only the omission of that picture which shows the three brothers Le Nain in the studio of the youngest, Mathieu. An American student will probably find too many self portraits of German artists of no particular importance, but the book was made for a German public. Dürer and Rembrandt were assiduous in self-portraiture, and are represented at many ages. Here one would welcome the reproduction of that remarkable drawing which shows the widower, Rembrandt, feeding his infant son from a spoon. Except for the cosmopolitan, Whistler, America is unrepresented, though Copley, West, Stuart, Chase, Saint-Gaudens, and Sargent surely left self-portraits well worthy of inclusion.

The introductory essay is gracefully turned and well translated. The reproductions are mostly rotogravures of excellent clearness, and there are seven color plates.

Apart from the portrait interest of the book, it has the interest of showing the work of many minor artists in their rare moments of facing a thoroughly congenial subject, and consequently working *con amore*. It is a book that can unhesitatingly be recommended as an uncommon money's worth.

Pekin to Memphis

GREAT TRADE ROUTE. By Ford Madox Ford. New York: Oxford University Press. 1937. \$3.

FORD MADOX FORD in an earlier book has wished that Newton had been killed by his apple, and in "Great Trade Route" he runs a warp to the woof of that theme decrying progress that does not advance the basic happiness of man, and civilization that is mechanically a cheat, even that of it which lies along his great trade route from Pekin to Memphis, Tennessee. Following that route by real and imaginary vehicles he discusses here everything from The Arts (which he is unabashed to capitalize) to Brussels Sprouts which he detests, concluding passionately that man's salvation lies in his own garden and homely crafts. It is diverting reading, excellent writing for all its careful artlessness, and a sound body of ideals to live by.

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