

## 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

**AGNOLO BRONZINO. His Life and Works.** By ARTHUR MCCOMB. Harvard University Press. 1928. \$7.50.

Agnolo Bronzino, most elegant of sixteenth century portraitists in Italy, has never been celebrated in English. There was room, then, for such a monograph as the Harvard University Press now presents in sumptuous form. Mr. McComb's essay, with its various appendices, is a model of sound academic procedure, with the positive merits and the limitations that this praise implies. Mr. McComb writes clearly and agreeably, if without pretensions to eloquence, marshals his facts chronologically, provides careful catalogues of paintings by the master and by close imitators, of the drawings and tapestries; and with a full index. He adds considerably to earlier lists of Bronzinos and also makes critical eliminations therefrom. Of these rejections the most notable are that of the Marsyas, a spinet cover, at Leningrad, and that of the radiant portrait of a youth in the Frick Collection. The tentative suggestion of Salviati for such a masterpiece is unsatisfactory, but Mr. McComb seems right in denying it to Bronzino.

The many critical problems which make Bronzino an especially alluring figure are not even grazed. They remain a rich and unexploited field. His writings, Vasari's report of his moral degeneracy, have not interested the author, who thinks as a connoisseur and historian in the factual sense. Within these limits, the book is a good and useful one, and creditable to the scholarship of its writer. It is probably by an inadvertence of phrasing that in the conclusion such merely analogous artists as Moro, Pourbus, and Coello are made to seem derivative from Bronzino.

**OLD WORLD MASTERS IN NEW WORLD COLLECTIONS.** By Esther Singleton. Macmillan. \$10.

### Belles Lettres

**THE WAY THE WORLD IS GOING.** By H. G. Wells. Doubleday, Doran.

**IMPRESSIONS AND COMMENTS.** By Havelock Ellis. Houghton Mifflin. \$2.25.

**CHATEAUBRIAND AND HOMER.** By Charles Randall Hart. Johns Hopkins Press. \$1.25.

**ENGLISH AS EXPERIENCE.** By Henry Chester Tracy. Dutton.

**DIALOGUES AND MONOLOGUES.** By Humbert Wolfe. Knopf. \$2.50.

**JOHN GAY'S LONDON.** By William Henry Irving. Harvard. \$6.

**THIS UNCHANGING MASK.** By Francis Claiborne Mason. Yale.

### Biography

**REMINISCENCES.** By Gen. John P. Hawkins.

**SIXTEEN AUTHORS FOR ONE.** By David Karsner. Copeland. \$2.50.

**THE DIARY OF DOSTOEVSKY'S WIFE.** Edited by René Falop-Miller and Fr. Eckstein. Macmillan. \$7.

**THE LETTERS OF D. G. ROSETTI TO HIS PUBLISHER, F. S. ELLIS.** London: Scholartis Press (McKee).

**JOHN WESLEY AMONG THE SCIENTISTS.** By Frank W. Collier. Abingdon Press. \$2.

**A PIONEER TOBACCO MERCHANT IN THE ORIENT.** By James A. Thomas. Duke University Press. \$1.50.

**LETTERS OF THE EMPRESS FREDERICK.** Edited by Sir Frederick Ponsonby. Macmillan. \$8.50.

### Fiction

**MANY WATERS.** By MARJORIE BARKLEY McCLURE. Minton, Balch. 1928. \$2.

When Mrs. McClure wrote, in "The Price of Wisdom," the story of how Terry married Nicolai Karanoff, we felt at its end that she was leaving the story only half-finished. It was so strange a mating, so fraught with elements of suspense, of danger, even of tragedy, that we wanted to see it worked out. Here, in "Many Waters," it is worked out. But for the information of readers who did not see the earlier book, it may be said that this one may perfectly well be read independently, since it recapitulates the necessary antecedent facts.

The Karanoffs have now been married for seven years. Their little Rosalind is six, the boy Nico a few years younger. Alice Speare is engaged to come as governess to Rosalind and companion to Mrs. Karanoff, and it is through Alice's eyes that we see the family problems unfold. There have several foci: Karanoff's sullen temper, and his dissidence from his wife's aim to bring her children up simply in spite of their great wealth; Terry's passionate love

for her husband, her fear lest he discover her secret, and her uncertainty as to whether she ought to confess it; the return to their neighborhood of Dr. Field, whose friendship with Terry had once so displeased her husband; and Karanoff's strong objection to the comradeship of his Rosalind and Field's young son Norris.

All these elements are woven, before Alice's eyes, into a firm fabric of poignant human emotions. Into it she weaves her own little threads of affection for the children and devotion to Mrs. Karanoff. The youngsters grow up, Nico promising early to develop into a remarkable pianist, and Rosalind becoming a fine and gracious girl, absorbed in her love for her mother, and puzzled by her father's mercurial moods. When she meets Norris again, after they have been separated so firmly and mysteriously by her parents, their quickly blossoming love hastens a climax which can only mean tragedy for the whole family group. Why the two are not able to marry must be left for the reader to find out. But it may be said that the obstacle, which in another writer's hands might have been treated melodramatically, or at least unpleasantly, here attains both credibility and dignity. Indeed, the whole story, though it is packed close with sharply contrasted human passions, remains real and convincing. This book, with its predecessors, presents a highly colored, but never romanticized, canvas of living people. It shows its author as understanding, with clear insight and steady sympathy, the stuff that her characters are made of. This continuous growth in interpretative power through four novels marks her, it

seems to us, as a novelist to be watched with interest.

**DAY'S END AND OTHER STORIES.** By H. E. BATES. Viking. 1928. \$2.

American readers (and there must be a large number) who remember Mr. Bates's first book, "The Two Sisters," will perhaps be disappointed that his second is a collection of short stories; for the very slow phrase-by-phrase building up of theme that so beautifully served in the portrayal of the two sisters has scarcely time to be effective in very short sketches. Many of the stories in "Day's End" seem like suggestions for longer work. But the crystal-clear style is the same here as in the earlier book. Words, phrases, sentences slip into the whole without a ripple on the surface so completely and minutely does one fit into the next. The entire lack of emphasis which seems almost a cult with Mr. Bates gives one the impression of holding his breath from paragraph to paragraph. Waiting for a break in the sinuous style which nothing ever breaks causes paradoxically the same respiratory reaction as does the most vigorous thriller. The likeness to Katherine Mansfield shown in some of the pieces in "Day's End" is unescapable and in several cases regrettable. The title piece in the collection, on the other hand, is an excellent example of the author's own method. The dying of an old man is made to hold the reader for seventy-five pages,—pages of beauty where the strange clarity of style makes radiant the telling of the commonplace without by the fraction of a phrase falsifying it. "Day's End" is the notebook of a psychologist compiled by an artist.

**LAFCADIO'S ADVENTURES.** By ANDRE GIDE. Knopf. 1928. \$2.50.

"Les Caves du Vatican" is probably André Gide's most readable book. When

Mr. Knopf first published it in 1925, under a somewhat misleading title, as "The Vatican Swindle," the English version nevertheless remained unnoticed and practically unread. Since then Gide has been much talked about both here and abroad, until last year his "Counterfeiters" enjoyed,—or suffered,—a very considerable *succès de scandale* as a result. Consequently Mr. Knopf has felt it worth while to reissue the earlier book under a new title, "Lafcadio's Adventures." Translation and content remain as before, and it will be amusing to see what difference a little publicity and a less combative though still unsatisfactory title will produce.

It may be taken as a somewhat bizarre mystery story, in which the suspense lasts not only up to but even beyond the end, or as a convenient frame work for a collection of Gide's pet theories. The most celebrated episode is the "unmotivated" murder committed by the hero, who pushes a fellow traveller out of the door of a railway carriage simply because it occurs to him that there is no reason for him to do so, and yet nothing to prevent it. This action has caused endless critical discussion in Europe, even leading to attacks on Gide as a profoundly immoral writer,—for Lafcadio is never punished for his crime. Most readers will prefer to accept the author's own description of the tale as a *sofie*, or kind of farce, and will not worry about its implications. The best of Gide is in the writing, a brilliant, moving surface, quick and unflinching characterization, continuous action, and above all the delightful, impossible names of his people. Whatever one may think of Gide, he is one of the most vital and influential masters of European prose at the present moment, and should undoubtedly be read more widely in America.

(Continued on next page)

**Worthy of Being Added to Galsworthy's "Forsyth Saga"**

**Hendrick Van Loon says:**

"Here within the pages of this book but for the mercy of God we talk ourselves. The book is in a class by itself, a human document poured into the form of a novel."

**Mary Rennels in the New York Telegram says:**

"This is a Dutch saga which at moments seems worthy of being added to Galsworthy's 'Forsyth' and G. B. Stern's 'Matriarch.'"

**The N.Y. Times says:**

"Not only an artistic achievement with great quality, but also a work which will make hundreds and thousands of people think."

**Hansen in the N. Y. World says:**

"One of those fine, well-rounded novels that reveals maturity of expression and thought, as well as pertinent story is *The Rebel Generation*, translated from the Dutch by Jo Van Ammers-Kuller. . . It is one of those captivating family novels that always finds delighted readers, abounding in characterization of the women of the family, with an accurate portrayal of their changing fashions."

**SELECTED BY THE BOOK LEAGUE OF AMERICA**

"I do not think there can be any doubt about the wisdom of this selection"—Gamaliel Bradford.

**E. P. DUTTON & CO., INC.**  
286-302 Fourth Ave., New York