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THE WORKS OF HAIG AS MAN & LEADER. A NEW AVENUE OF APPROACH. Reviewed by SIR LIONEL CUST. GIORGIO. By Sir Martin Conway, M.P. (Benn, 15s.)

Sir Martin Conway has so many identities in himself that one is never quite certain which Conway he may at any time be going to put on, whether it be student or professor of fine art, mountaineer and explorer of the Alps, the Himalayas, or the Andes, an antiquary and restorer of an ancient castle, or a popular and respected member of Parliament. At the time of writing, Sir Martin has done the moulton of an art student, and returned to an earlier sphere of activity with a freshness of mind and expression which one could associate with a youthful aspirant to a degree rather than to a legislator who has now passed his 70th year.

Giorgio is one of the great names in the history of painting. As Sir Martin says, he was admired by his contemporaries, and his reputation has never suffered eclipse, but rather increased with the passing centuries. Yet the whole series of art historians in the nineteenth century are justly described by Sir Martin as falling even in approximate unanimity about his life and work, so that their opinions remain without authority and without proof. Only a very few paintings have been allowed to have the name of Giorgio attached to them unchanged.

In the attractive volume before us Sir Martin Conway does not seek to try stuff, constitute the whole life and work of Giorgio. Having by a stroke of good fortune become possessed of two paintings which resemble the early work of Giorgio, Sir

Conway has written a book which is a late start. Then, after an undistinguished and solitary progress through Clifton and Oxford, he drifts into the Army and amazes his superiors. Older than his peers he is not unnaturally surprised them, and success whets his appetite for more. The Boer War comes opportunely to enable him to overcome the handicap of his age and redress the practical knowledge he lacks at the Staff College. Method and precision distinguish him and form a foundation for the cavalry achievements of France, to whom he was chief Staff Officer. His ascent is now swift, and he reaches almost the greatest of his services as the conductor of Haldane in the reorganisation of the Army and the creation of the Expeditionary Force. Then in 1912 he receives the Honorary Command. The fact that, despite his late start, he reached this height in his 50th year is a significant comment on the aging tendency of the post-war army, wherein many of the ablest men were reduced to rust as colonels until well in the fifties.

We are told some amusing tales of how, while lucid and logical on paper, he became "totally unimpeachable and unimpeachably dull" in verbal discussion. "Only he himself seemed totally unconscious of his failure." On one occasion he presented prizes to a cross-country team with the words: "I congratulate you on your running. You have run well. I hope you will run as well in the presence of the enemy."

He had strangely little learning, his military work absorbed him, and he only glanced at other subjects, never studied them. To those who even then appreciated the power of his mind and the soundness of his judgment it was a matter of little wonder that he should have been able to take such a high interest in so little. He had not a critical mind. An article in a review was accepted by him as the opinion of a friend. With military matters it was totally different; here his reading was deep and voracious. But war is not merely a matter of military technique, and unless the student has a critical mind and a broad intellectual base he is liable to deduce fallacious lessons even from his military reading. In this passage we have perhaps better than anywhere the clue to Haig's great qualities and limitations.

Readers will follow Sir Martin eagerly through his own life in the middle of the Alps, and, if not all, they will be persuaded finally that the list of paintings which he gives at the end composes for the present, as he says himself, an integral and indismissible part of the artist's personality. In this great painter in the early years of his too short artistic career.

Perhaps in the Italian exhibition, which it includes, the artist's mind at Burlington House next winter, Giorgio and Titian may take the place of Vermeer and Rembrandt. Then would Sir Martin Conway—still, it may be hoped, a Member of Parliament—be able to include in his list of paintings which he gives at the end composes for the present, as he says himself, an integral and indismissible part of the artist's personality. In this great painter in the early years of his too short artistic career.

IN MANY LANDS. THE TRUTH BEHIND THE NEWS, 1918-1928. By George Selous. (Faber and Gwyer, 18s.) Mr. Selous has had a wide experience as a foreign correspondent for American journals, and, like most of his colleagues, has been irritated by the difficulties which foreign Governments placed in his way. He is a public opinion in the United States, and England because these are the dominant nations. Moreover, he says that American editors are to blame for allowing propaganda to obscure the truth. The foreign correspondent "sees American relations with free England frequently grow cold and distant, while its (America's) relationship with despotic regimes suddenly grows warm and friendly, and he has no sound reason, but to editorial propaganda. . . Billions and billions more and more order relationships of nations."

In one hasty sentence Mr. Selous suggests that there is a British Press censorship in Iraq, but he makes amends for this in a later chapter. There he describes his visit to Mosul to obtain particulars of the massacre of Nestorians by the Turks. "If all British Imperialism is as terrible as this sample I have experienced," he says, "I am a convert to it, and so, I believe, would be any neutral who ever put a foot, hesitatingly, in this vile part of the world."

Mr. Selous is mainly concerned to tell the truth, as he sees it, about Italy under the Fascists, Soviet Russia, and Mexico. He does not like Fascism, but admits its material advantages. He has no illusions about the Bolsheviks, and recalls the base ingratitude which they displayed to the American relief mission which saved millions of Russian lives in the famine of 1922-3. As for Mexico, he would have the United States assume a friendly rather than a hostile attitude to the existing regime; indeed, since he wrote, the policy of Washington seems to have been modified as he would wish.

THE CATALAN. DANCING CATALANS. By John Langdon-Davies. (Cape, 6s. net.) This book is permeated by the Sardana, the Catalan national dance. The author claims that no foreigner who has watched it day after day at this or that marbled-top cafe table of the South will feel its spell as he himself feels it; that is to say, as a medium note in the music, he has found only two such situations in the world, two occasions sublimely fitted for the fullest reverie: one is an American Pullman-car journey through the mountainous Sierras of the Middle West; and the other is outside a cafe on the street pavement of some southern and sunny European town.

In this book, under such headings as "Penelope," "Chastity and Vulgarity," "The Peasant Transformed," "Nationalism," and "Myth and Happiness," he translates, with an odd absence of jarring notes, which are so frequently found in northern tributes to the South, reveries born of the dance which is the very soul of Spain. And among the numerous questions that arise out of this thoughtful, but never overlook this because of its easy readability, is the question: "How does the Sardana circle move through the maze of the materialist conception of history?" And then, a few pages on, as though answering the question and at the same time admitting that it is unanswerable, he says of the cook, Mercedes: "She is a chapter out of 'The Golden Bough'."

A SAGA OF THE SEA. By F. BRITTON AUSTIN. (Benn, 7s. 6d.) This fascinating book builds up a picture of the history of sea-faring and sea-fighting down to the historic struggle between the Merimac and the Monitor, which marked the end of the fathomless era of wooden ships. This picture is composed of a connected series of stories. After accompanying Ulysses on one of his voyages prior to the siege of Troy we go with Phoenician merchants from Cadiz to Cornwall in search of tin; then, in turn, are present with Antony and Cleopatra at Actium, raid the English coast with the Vikings, are transplanted to Venice at the height of her power and riches, go west with Columbus, go east with the Dutch, see Trafalgar from the decks of the "fighting Temeraire," race back from China round Cape Horn to London in one of the famous clipper ships which broke all sailing records, and lastly watch the dawn of the new age of naval "mechanisation"—"the era of iron and steel, and ships that were boxes of machinery."

The Britton Austin was of acquiring a knowledge of "evolutionary" history is certainly the pleasantest, for while absorbed in the story one is absorbing a copious powder of information so well sprinkled among the jam that only a sensitive recipient realises how much he is taking in. And this powder contains all sorts of odd and significant facts which are so easily overlooked. It is not to be found in an encyclopaedia, but rarely can the careful reader can discern what an amount of conscientious research has prepared each story, but it is easy to overlook this because of its easy readability, is the question: "How does the Sardana circle move through the maze of the materialist conception of history?"

Books of this kind, fortunately, with an appendix devoted to the choreography of the Sardana.

BOOKS OF NOTE. FIELD-MARSHAL EARL HAIG, by Brigadier-General John Charteris. (Cassell, 25s.) MY ANCESTORS, by William H. W. Zangwill. (Faber & Gwyer, 12s. 6d.) LINKS BETWEEN SHAKESPEARE AND THE LAW, by Sir Denham Plunket Barton. (Faber & Gwyer, 12s. 6d.) THE BOROUGHMONGER, by R. H. Mottram. (Chatto & Windus, 7s. 6d.) COLONEL HOUSE, by George Selous. (Cape, 20s.) THE PATH OF GLORY, by George Blake. (Constable, 6s.)

A HUNDRED YEARS AGO. Curiously enough, Mr. Mottram also concentrates on a political issue. His hero, Theodore Carston, stands unsuccessfully in the Buff (Progressive) interest for Easthampton, Norwich at the election for the Reform Bill. His candidature leads to his being ridiculed, stoned, and maligned, but one feels that he is more than compensated for these trifling annoyances by the great and varied range of good food and drink that are continually being given him.

The only point of resemblance between Mr. Mottram's and Mr. Selous's novels is a queer one. After a string day both his and her political enthusiast put their heads under the tap to refresh themselves. "The Borooughmonger" moves at a leisurely pace, but it is a queer one. After a string day both his and her political enthusiast put their heads under the tap to refresh themselves. "The Borooughmonger" moves at a leisurely pace, but it is a queer one. After a string day both his and her political enthusiast put their heads under the tap to refresh themselves.

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NEVER GIVE ALL by MAUDE R. WARREN (Author of "The House of Youth," etc.) "The Borooughmonger" moves at a leisurely pace, but it is a queer one. After a string day both his and her political enthusiast put their heads under the tap to refresh themselves.

Gaming for Gold Arthur Wright (Author of "A Rover's Luck," etc.) "The vivid style of this writer's earlier works is even more strongly developed in the exciting encounters of the underworld and the sporting world in Australia."—Daily Sketch. "Sensation follows sensation."—Yorkshire Post.

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