

some telling incident, some momentary crisis in a life, still less around a mere episode. As their word for the short story, *Novelle*, really implies, they regard the short story as a little novel. They pack a whole life history into thirty pages or so, and waste characters and incidents enough for a full length romance upon these compact studies. When — as sometimes Theodor Heinrich Mayer in his latest volume "Sport" — they do immortalize an incident, they pack it with much psychological material, preliminary to, during, and subsequent to the main happening. Mayer sins in this respect; he has really a talent and is in danger of burying it under a hayrick of words.

Walter von Molo's "Die Liebes-Symphonie", a collection of four short stories, his earliest work, now published in its final revised state, is in truth a group of condensed novels. Purity of style, strong characterization, and a great gift for developing before the reader's eyes a complete environment, the entire circle of family and friends that surround the chief character, are the main feature of these pocket romances, which have that singularly self-contained absence of sentimentality which one notices in the younger German writers.

Grete von Urbanitzky in her "Masken der Liebe" gives us a strong book, distinctly feminine. She shows a woman's readiness to concentrate on the chief characters, a truly feminine preference for "strong, silent" heroes. Her short stories lean more toward the incident than is common, but her Germanic strain (she is an Austrian) reveals itself in her willingness to illuminate her crises by a panoramic view of the hero's previous life.

In contradistinction to these condensed novels, the Germans cultivate short sketches, tiny flashes of life,

### German Short Stories and Other New Books

THE publication of several collections of stories brings before the foreign reader's mind with renewed force the fundamental difference between the English or American and the German short story. Very few Germans write a short story around

often brilliantly limned in. A master of these trifles, often encasing a weighty thought in a frame of sparkling words, is Victor Auburtin, who has collected a number of these sketches into a book under the happily chosen title "Ein Glas mit Goldfischen".

The thoughtful quality of the German short story is another point in which it differs from the usual English and American story. It is often built around some vexed question, some problem of social or sex relations. The fantastic story, brought to high perfection by Gustav Meyrink and Oskar Panizza, is another form in which various modern authors excel. Masters of the fantastic are A. M. Frey, with hair raising ghost stories, and Mynona, whose field is more the ironic and the grotesque. This pseudonym—reversed, the name discloses the German word for "Anonymous"—masks the identity of a solemn writer of philosophy, Professor Friedländer, and the knowledge of things philosophic is often used by the playful other self, Mynona, as a background or an accessory to his fantastic work. Mynona's best work is contained in "Der Schöpfer" and "Die Bank der Spötter", both published by Kurt Wolff. A. M. Frey's most famous work is a fantastic romance entitled "Suleiman der Unsichtbare", but his best short stories are contained in a volume under the title "Spuk des Alltags". This collection contains a story about a lonely old woman in a house full of cats which would have been worthy of Edgar Allan Poe.

Stefan Zweig, famous as poet and biographer, has also published a volume of short stories, "Amok" (Insel Verlag, Leipzig), which is said to be his finest work. With fine artistry he depicts ordinary men and women surrounded by their small daily affairs,

who for one reason or another are suddenly stirred with great passions and experience their moment of destiny—quite a good formula for what a short story should be. Zweig shows strongly the influence of Dostoyevsky and Balzac, but not to the disadvantage of his own strong individuality.

Wilhelm von Scholtz, whose play "The Race with the Shadow" (Wettlauf mit dem Schatten) has carried his name beyond his country's frontiers, is receiving a good deal of attention, on the occasion of his fiftieth birthday. His work as essayist and storyteller occasions more comment than his dramatic work, and his latest volume "Zwischenreich", short stories touched with mysticism like all his work, and some with a historical background, is having very good reviews.

Anna Kappstein, the wife of the literary historian Theodor Kappstein, has published a book which would be likely to win hold in America were it available in English. It is entitled "Ehe-Kunst" (The Art of Marriage). Frau Kappstein, a woman of keen intellect, fine sensibilities, and deep feeling, takes hold of the marriage problem with both hands, and avoiding cynicism, sentimentality, and glittering epigram, writes of engagements, home building, children, parents-in-law, childless couples, comradeship, hospitality, and many other aspects of this ever interesting subject. Most of her truths would be equally applicable in any modern home. Only the solemn warnings against allowing the numerous family, from parents to remotest aunts and cousins, to interfere with the young couple, are peculiar to Germany, where the *Sippenwirtschaft*, the clan spirit, the family gregariousness, is much more in evidence than in other lands.

H. L. Mencken's "In Defense of

Women" has just been issued in a translation by Franz Blei, under the title "Verteidigung der Frauen", by Georg Müller, Munich. It is an exquisite looking little book, got up in old-fashioned style as one of the "Books of the Abbey Thélème" in covers of poison green with quaint, monkish designs in black and white on the back and a "floral device" on the tops of the pages. Blei's translation seems to have preserved to an astonishing degree the flashing wit of the original. When H. L. Mencken visited Germany last summer he found that through the occasional articles which have appeared in translation in various magazines, he already had a faithful following. It will certainly be much increased through the issue of this book. To Germans, who have largely acquired their ideas of modern American philosophy from the writings of Prentice Mulford and other "New Thinkers", Mencken's daringly original and ironic wit comes as something of a revelation.

The famous physiognomic collections of Lavater which have been in private hands for over a hundred years, inaccessible to the general public, are now to be published in facsimile by the Amalthea Verlag in Vienna. The first two portfolios will be "Lavater and His Family" and "Goethe and His Circle".

"Alice in Wonderland" is to be presented to German childhood for the first time. What will they make of this delightful and so thoroughly English little person? It will be interesting to see if her charm is too local to carry across the Channel. The translation is said to be a remarkably perfect achievement. The proceeds from the sale of "Alice" are to be devoted to the "German Children's Fund".

Two splendid new art books are the volume on Franz Hals by Dr. Valen-

tiner, published by the Deutsche Verlagsanstalt, with 300 illustrations, a most exhaustive work, and "Rubens" published by Verlag Oldenbourg, Munich. "Rubens", a beautiful book, with 131 illustrations, is not a complete biography of the great Flemish master but a series of brilliant studies which would have formed the basis of a larger work, had not the talented young art critic, Rudolf Oldenbourg, died before bringing it to completion. These studies, revealing various aspects of Rubens's life and work, have perhaps retained more freshness than would have characterized a tome conscientiously enlarged and filed. Wilhelm von Bode, the famous art expert, has edited the book.

René Schickele, the brilliant Strassburger essayist and playwright, has published a new volume of reflections "Wir Wollen Nicht Sterben" (Kurt Wolff), which is greeted as one of the books of the past year, both as to style and content. It is impressionistic, philosophic, and optimistic. An interesting new collection of letters is "Schumann Briefe", the romance of Schumann and Clara Wieck, published by the Wuppertaler Druckerei, Elberfeld.

A biography of Lily Braun, the famous Socialist novelist, has just appeared as an introduction to her collected works, which are to be issued in five volumes. Her husband, Dr. Heinrich Braun, is seeing the collected edition through the press. A certain piquancy lies in the fact that the author of the biography, Julie Vogelstein, is now the wife of Dr. Braun. Nevertheless the book is hailed as a perfect example of what a biography should be. Julie Vogelstein was a close friend of the family for years.

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