

It is the statement of a creed, and as such it is worthy of the respectful study of both friends and foes.

That the demise of "The Freeman" was indeed a loss to the country is made evident from the array of wise and well written essays, sketches, editorials, and book reviews collected in "The Freeman Book" (Huebsch). While not every selection included attains a high standard both as to style and content, and while (as Mr. Huebsch freely admits in an explanatory note) it was found necessary to omit many pieces as good as those included, yet the volume as a whole manifests a range of thought, an earnestness of presentation, a scholarly reach, and an individuality of tone that would lend distinction to any periodical; and it says much for the quality of the book that the bulk of its contents, while possibly not of permanent value, are as interesting and as timely today as when first made public in "The Freeman".

Something of the usefulness of glassware must have departed with the coming of the Prohibition Amendment, yet the value of old glass rises steadily in the eyes of collectors, and the story of glassmaking from the days of the Egyptians up to modern times is an Arabian Nights' tale. "Old Glass: European and American" (Stokes), by Mrs. N. Hudson Moore, treats exhaustively of the rise and fall of glassmaking in various countries and at various times in the world's history. Even a cursory glance at the numerous beautiful illustrations will show how characteristic of the national traits of their makers were the examples of Venetian, Flemish, German, Spanish, and English glass. When we come to American glass we discover many European traits, accounted for by the fact that hun-

dreds of glassworkers were imported to this country in early Revolutionary times. The story of the notorious "Baron" Stiegel is a chronicle in itself, as are the quaint and often hideous flasks and bottles pressed in designs to commemorate the life and times of various early American statesmen. We have a notion that it is necessary for the fastidious collector to cultivate a taste for the great range of whisky containers manufactured by our convivial forebears. But it is not difficult to understand a passion for the delicately tinted, marvelously wrought glass that is the prize of the antiquary's heart. And it is gratifying to learn that American glassmakers have turned out some superb pieces that, even in this day of ingenious duplicators, defy imitation.

One finishes reading Rheta Childe Dorr's autobiography, "A Woman of Fifty" (Funk, Wagnalls), with a consciousness of having followed intimately the career of a woman distinguished for her courageous and practical idealism, her determination to become one of the "human race", and her valiant efforts to free the weaker sex of chains by means of the ballot. Her life seems to have been an incessant struggle — broken now and then by equally arduous experiences as a press correspondent in various unquiet regions of Europe — for the cause of bettering the social, commercial, moral, and intellectual conditions of modern American womanhood. In recounting it, she has produced a book as thrilling as a romance and infinitely more valuable because true.

Sheldon Cheney has admittedly rushed in where angels fear to tread — and rushed in so finely, so intelligently, that the angels need fear no more. He has written such a sane, clear, comprehen-

sive, and withal warmblooded treatise on modern art that the eyes and minds of even the most wilfully ignorant and prejudiced would be opened by it. "I have chosen", he says, "the primer method—and title—because it seemed to me that what we need most, to widen appreciation of contemporary creative art, is to escape for a while from High Learning and get back to a child's directness of approach." Yes, a child's directness of approach, but a very mature individual's patience and grasp of the problem—the huge problem—set before him. Mr. Cheney devotes most of his time and attention to the pure arts of painting and sculpture, from their branching out from Impressionism to the present; but adequately (for a primer) includes architecture and the theatre, showing their tremendous importance in the creative current. He explains and comments upon Cubism, Futurism, Vorticism, and all the inevitable schools, fads, and sensations tagging on the main movement, the art of mobile color (which he seems to think vitally important), and Expressionism, illustrating his points with a remarkably comprehensive collection of contemporary works, from the slightest sketch to the most massive marble, the automobile to the skyscraper. Even to the enlightened and initiated this Primer is worthwhile, for its clarifying of fundamental artistic issues and its outward beauty of printing and paper.

In spite of its triteness, one must repeat the familiar comparison between dogs and humans upon reading "Dogs and Men" (Scribner) by Mary Ansell, for the dog biographies she gives are well calculated to show the psychic superiority of the best of dogs over the general run of two legged creatures. Yet hers are always consistently doggy dogs, never improperly endowed with a hu-

man psyche. Some are dogs of note, such as Luath the Newfoundland who played the part of Nana in "Peter Pan". And there was Porthos, the St. Bernard who invaded the pulpit of a Scotch Presbyterian church to the horror of the congregation. "Dogs in Scotch churches", says the author, "seem liable to lose all control of themselves. A friend saw . . . whilst she was waiting for the Holy Communion, a terrier, an Aberdeen, sit up on his haunches and beg before the Elements." Altogether, a delectable collection of amusing and illuminative dog stories. The physical nature of the dog is very fully considered in "Dr. Little's Dog Book" (McBride) by George Watson Little, D. V. M., who writes both as a qualified scientist and as a veterinary of the widest experience. It is a readable as well as an authoritative manual on the care, training, and treatment of dogs both in sickness and in health: liberally illustrated and well indexed.

Books on religious matters were formerly in the majority on second hand bookstands. Not so long ago, writings on the Great War came into first place. And now that mournful leadership is being contested by literature on Russia. "The Reforging of Russia" (Dutton) deserves a better fate than many of its companions. Edwin Ware Hullinger, who wrote it, was the United Press correspondent in Moscow until he was ejected. He does not pretend to write an unbiased tale; but his prejudices are manifest, candid, and not at all rancorous. His ideal of democracy is the American one. The turn of event which wrought hardship on his friends of the upper classes is obnoxious to him. He dislikes the Tcheka which he blames for his expulsion. And with all this in mind, he writes a good newspaper man's story of the period of the new economic