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biographical sketches, pen and ink portraits, and selections from the works of each of sixty two literary celebrities from Chaucer to Mark Twain. Though the selections are necessarily short or fragmentary, the book is successful in giving us the man behind the name, and his times. Meatier and less exclusive is "The Copeland Reader", edited by Charles Townsend Copeland of Harvard (Scribner). Its sixteen hundred pages contain nothing which the celebrated "Copey" has not read aloud to his classes or other gatherings. The test of what people will listen to is evidently a good one, admitting the known, the unknown, in a period stretching from the Old Testament to Ring Lardner. An amazingly interesting collection, a good one in which to turn a young person loose to make what friends he can.

With the death of Joseph Pennell, America lost not only her greatest etcher, but a figure whose stature as a man looms far beyond what we are likely to see soon again. It is commendable that, in preserving his work, the print enthusiasts have also preserved the flavor of his keen temperament which was at once so thoroughly American and so virulent in its criticism of us as a people. In the "Catalogue of the Pennell Memorial Exhibition: 1926" (Lippincott) the Print Club of Philadelphia has gathered together in one beautifully executed volume the most characteristic of his studies. They show a variety of treatment enlightening both to the art student and the layman. "Joseph Pennell's Pictures of Philadelphia" (Lippincott) constitute another fine book of his well known series, which includes in various volumes his etchings on work, the war, the Panama canal, etc. Both books demonstrate how in one man the love of old things and the recognition of the strength and beauty of the new were harmoniously combined.

How Nature has accomplished her miracles and given humans "sermons in stones" makes a beautiful series of stories. So far as one may see canyons, mountains, gorges, rocks that are primæval, in words, we are enabled to see them in imagination through the patient work of the author of "Stories in

Stones" (Van Nostrand). This personally conducted tour will throw light upon many a dim path in the traveler's journey, and give him ability to appreciate the extraordinary mysteries of natural evolution. It gives a pleasant running history of earth development from the days of Pleistocene man to the present time.

Why Paris is wicked is a question of interest to wide cross sections of readers for totally different reasons. In "Criminal Paris" (Doran) Netley Lucas shows his intimacy with the Apaches of the Parisian chaparral. He reveals to us the bad Indians of the Montmartre underworld — whom music hall poets and even opera librettists crown with the jasmines of romance — in their true light, as foul human weeds, deep rooted in the soil of alcoholism, tuberculosis, and syphilis. His reactions are fresh; his startling revelations of white slavery *à la façon de Paris*, of Bonvoisin, the female Fagin, whose Apachettes practise black-jacking on a dummy, of crooks, safe crackers and jewel thieves, lords of the sniffed snow, motor bandits, and Landru, the Don Juan of murder, breathe the stark, naked reality of truth. At the same time this study, which reads so easily and pleasantly, has the underlying merit of being a valuable fact document for the sociologist, criminologist, and physician.

Jerome K. Jerome established his fame as a humorist at the age of twenty nine, when he wrote "Three Men in a Boat" (Harper). He upholds this reputation in "My Life and Times"; in his usual witty style, but with a note of seriousness here and there, he writes of himself as dramatist, editor, and author. He relates many humorous anecdotes in a leisurely manner, and his experiences in America and during the war are told delightfully. For those who groan at the thought of autobiography, this is an excellent example of an exception to the general rule. When one reads it, one is tempted to make a collection of everything written by Mr. Jerome, beginning with his first book "On the Stage — and Off".

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