

the Church will be able to direct the attention of youth to him so that they will in large numbers take time to disentangle Jesus of Nazareth from the Jesus of the Gospels and choose him as their comrade, or whether they will not rather trust themselves more spontaneously to those liberating impulses of the soul that so largely derive from him.

The book contains one or two keen historical suggestions and is so reverent toward the object of its study that save for an all too rare illustration the scientist is lost in the man. In spite of its discursiveness and faulty arrangement it is an interesting document of a passing stage in religious history, but a stage remarkably sincere and fruitful.

A. W. V.

Cheero

A London Lot, by A. Neil Lyons. New York: John Lane Co.

MR. NEIL LYONS is a realist who refuses to take himself seriously. He knows his London and he has a way of his own with it, but he uses London as a spring-board to hilarity, with an occasional splash into sentiment. The amount of fresh fun in him is tremendous, even though he becomes more and more popular in his method. And under the fun, with all its conventionalizations, there is the subacidity of a man who hates pretense and detests pretentious people and genuinely loves the wild flowers of Cockaigne.

A London Lot takes in a coster, his girl and the war. When the war strikes the town of Silverside, Cuthbert Tunks is on the way to being (1) a fruit merchant, (2) local middle weight champion, (3) Cherry Walter's own. But he enlists, hating to be unfashionable, and he finds himself in a dugout, horribly lonely for Cherry and news of Cherry, long before the first year is over. Then up at the front, returning from a bombing party, he meets his former partner, Will Mooney and learns that his girl, who was left to run the business, is gone to hospital; and he goes wild. He had applied for leave with these intentions, "I shall touch my old man for a quid . . . two quid . . . free quid . . . and I shall go out, along o' my young lady, and I shall eat steak pudden and Welsh rabbit." At this declaration there were exclamations of approval; but Cuthbert, with a gesture, commanded silence, and continued his saga. "I shall see all the sights and smell all the smells there are in good old London. I shall drink port wine when I gits back to Blighty. R! And sherry wine and shandy-gaff and green Chartrey-ooze and rum and gin and whisky, old chappies—whort—whort? I shall ride in a taxi. I shall 'it a perliceman!" This "saga," as Neil Lyons calls it, is knocked silly by the sergeant. Cuth becomes filled with baulked disposition. He bolts from the front, lands on a hospital ship, becomes a famous case of "lost memory," and is only saved from disgrace in the end by the advocacy of Cherry Walters and the happy arrival and glorious presentation of his V. C.

This is obvious farce. But all through it and beyond it there is the consciousness that Neil Lyons is more than a farceur. He knows intimately and for himself the kind of man who hawks vegetables—he leaves to "the romantic pages of Punch" the old pearl-buttoned Phil May costermonger. He knows the places where these "merchants" live, the girls they love and the way they love them, and the sad little mokes they abuse and decorate. He knows the fathers and mothers, the alderman-landlord whom they

hate and the terms on which they hate him. For him this is the real "saga" of London and the real source of his London pride. He has yielded to the war as a humorist may, but he has remained a light-hearted and warm-hearted lyricist of the Cockney.

Mummery

Mummery, by Gilbert Cannan. New York: George H. Doran Co.

IN Mummery it is Mr. Cannan's proposed object to make the theatre squirm—the theatre, that is, which ignores artists and playwrights of genius and fattens actor-managers until they swell into Falstaffs. If Beerbohm Tree were alive he might squirm at Sir Henry Butcher, manager and star of the "Imperium" theatre, whose egotism and bland greed are portrayed with happy cruelty. Mr. Cannan is entirely straightforward on the subject of the cheap and selfish actor-manager; it is his great and noble artists and playwrights that make one wonder if he really meant to burlesque them too.

The great artist Charles Mann and the prospective great actress Clara Day arrive together in London. He calls her "chicken." His great idea, long unexplained, is to design new scenery for the theatre and to start a school for actors. Besides assertions of the electrifying genius of Charles there are no further evidences of it, except that when his first wife turns up after he has married Clara he explains he had entirely forgotten this woman. And, besides, he couldn't bear to mention it. "You were so happy, chicken, so was I. I hadn't been happy before, not like that." Clara freely forgives the great vague genius, but still she moves away. Incidentally, almost irrelevantly, she has become a great actress.

A few platonically indefinite friendships intervene, and then, in a bookshop, she meets Adnor Rodd. He is a proudly unpublished dramatist whose genius breaks one's heart, it is so inexpressible and unexpressed. So is his joy at the first sight of Clara. "As they stood gazing at each other the bookshop vanished, London disappeared, there was nothing but they two on all the earth. Neither could move."

Clara eventually moves. She leaves the stage. They get married.—Except for the all-too-real Sir Henry Butcher, Mummery is a study in vehement generalities, and the cautious reader can only say that if Mr. Cannan made it banal on purpose he shouldn't have done it so well.

The Disabled Soldier

The Disabled Soldier, by Douglas C. McMurtrie. New York: The Macmillan Co.

THERE is evident a very genuine desire on the part of the public to help in putting the disabled soldier back on his feet. Coupled with this, however, there is just as genuine a bewilderment as to what is the best way of going about it. People want to know just what is being done for the crippled soldier, and how far they should let their natural sympathies guide them in dealing with him. There has been all too little written about this very vital subject, and yet it is eminently to the interest of society as a whole, and the disabled man in particular, that every man and woman should be acquainted with the bare outlines of the problem of rehabilitation.

It is to just such a wide public that Mr. McMurtrie's book is addressed, and it is admirably adapted to convey the information. Although written by an expert—Douglas C. McMurtrie has been for years identified with the social and economic interests of the disabled, and is at present director of the Red Cross Institute for Crippled and Disabled Men—it is noteworthy that the book is entirely free from technicalities. A further advantage for the general reader is its brevity. Within the comparatively short space of 232 pages is compressed a wealth of information. No one can read *The Disabled Soldier* without having a clear idea of the main principles which have been evolved in the science of rehabilitation. The treatment in a book of this size can only be rapid, but within its limitations it is thorough and accurate.

Mr. McMurtrie traces the process of rehabilitation from the time the man enters the reconstruction hospital and passes to the vocational school, to the time when he is actually placed in a job. The chapter, *At Work Again*, will be of particular interest to employers of labor. The provision for reeducation made by all of the belligerent nations is reviewed, and there is a chapter descriptive of the various types of disablement, such as amputations, blindness, deafness, shell shock, tuberculosis. The meat of the book, however, is to be found in the chapters dealing with vocational training and placement in industry. The volume is illustrated with remarkable photographs of men, with one, two, and in some cases, three artificial limbs, performing their daily work.

Mr. McMurtrie's is a message of cheer to those people who are inclined to consider disablement a greater calamity than even death. "For even the most seriously disabled cases," he says, "well paid jobs can be found . . . The plan of reeducation is to train a man for a job in which he can perform one hundred per cent. efficiently in spite of his handicap, to find a process in the performance of which the disability will be no drawback whatever. With the wide variety of industrial processes today, it is entirely possible to find specific jobs which men with all types of handicap can follow."

The actual work of putting the American soldier back on his feet is in its infancy, but the United States has made a good start in the problem of rehabilitation. With the examples of the other nations before her, she should improve on their methods and learn from their mistakes. But after all, however perfect a national system of rehabilitation may be, it depends in the final analysis upon the reaction of those with whom the disabled soldier comes in contact. Successful cripples are unanimous in saying that the greatest handicap is not a loss of limb, but the weight of public opinion.

As Mr. McMurtrie says, the success of the work rests with the people of the United States. The open road is before us, and on that road a book such as this should prove a most valuable signpost.

KATHLEEN GOLDSMITH.

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