

is threatened in his turn with financial disaster, supply the not unconventional dramatic developments of the story. It is wholesome, innocent, obvious entertainment, but Mr. Lincoln has a faculty for holding the attention, once he is given a hearing, even of readers who profess to scorn the type of fiction he offers.

THE FIRST FORTY-NINER. By JAMES A. B. SCHERER. Minton, Balch. 1925. \$1.50.

Mr. Scherer did well to limit his tale of the first forty-niner and the golden re-caddy, for no one who picks it up will be able to put it down again without reading it through. The rush of the subject pervades the narrative, and the haste of the gold-seeker engulfs the reader. This is the story of a city and of a man. The man is Sam Brannan, a Mormon, who sailed into Golden Gate Bay on the last day of July, 1846, with a shipload of Latter Day Saints, "including a hundred young ones suitable to grow up in a new country." And the city is San Francisco, the young San Francisco of which Bayard Taylor wrote, "Of the marvellous phases of the Present, San Francisco will most tax the belief of the Future." They were of stern stuff, these two: the city that rebuilt itself after destruction by fire six times in a year and a half, and drowned men and mules in the mud of its streets despite pavements of bags of coffee and flour and "even one piano"; the man who, when approached by Brigham Young's apostle sent to fetch the tithes that Brannan had been collecting from the miners, remarked "You go back and tell Brigham that I'll give up the Lord's money, when he sends me a receipt signed by the Lord, and no sooner." Mr. Scherer has told his story as it should be told, swiftly and without apologies, for whatever their vices, the city and the man, their courage overtopped them.

THE DEVIL IN LOVE. By JACQUES CAZOTTE. Houghton Mifflin. 1925. \$6.

Lovers of the fantastic and supernatural will welcome this translation from Jacques Cazotte, a French writer of the Eighteenth Century. While in no way a surpassing piece of literature, "The Devil in Love" is an interesting and imaginative work; it describes engagingly the ventures of a young Captain of the Guards who, being initiated into the arts of necromancy, is wooed and loved by an evil spirit in the form of a fascinating woman. In a sense the story is allegorical; and the symbolic element is emphasized by the demoralizing conclusion. The present translation, which was made by an unknown writer in 1793, is not unnaturally archaic in tone, and yet is both lucid and effective.

THE GREAT PACIFIC WAR. By HECTOR C. BYWATER. Houghton Mifflin. 1925. \$2.50.

Applying sound logic, to well-established conclusions, Mr. Bywater has in this book proceeded from the known facts of recent history and contemporary conditions to reason out in fiction form possible developments of the future. He has used as a starting point for his story the history of the relations of recent years between the United States and Japan, the international agreements entered into by them, and the political and economic conditions in and affecting each of these countries that might bring their interests into serious opposition. He has then taken into account contemporary world movements and their effect. From this basis, and with great plausibility, Mr. Bywater constructs a hypothetical war between the United States and Japan, of which his book purports to be a popular history written in a most graphic newspaper style.

Mr. Bywater's ideas and conclusions on the particular economic and strategic aspects of the situation that he conjures up are interesting, whether or not one may agree with them. His description of the land and naval engagements are most vivid and show an excellent grasp of tactics, though professional readers may take exception to some details. His views concerning the future use of aircraft seem very sound and are convincingly put.

In the end in his story Japan is defeated, and, according to a hypothetical Japanese historian, principally because the government accepted the advice of the army authorities, rather than that of the naval authorities. In view of the present discussions concerning the establishment of an independent air force, it may be pertinent to point out that the disagreements and lack of coördination that are por-

trayed as resulting from having two major services could only be increased if there were three.

Though written about war, "The Great Pacific War" is far from being an argument for war, but is rather one against it; the final paragraphs of the book emphasizing the futility of an American-Japanese War. It is well worth while for the information that it contains and the news that it presents. To the lay reader it should be a gripping piece of fiction; to military and naval readers, professional or by avocation, it should be of absorbing interest, since it has a personal application. We can fit ourselves into what seems to be a technically very reasonable and true picture, and we can almost imagine the feelings of the homefolks if they should read the press accounts of a war such as the one portrayed, in which we were members of the expedition.

THE BRAND OF THE BEAST. By MICHAEL LEWIS. Lincoln MacVeach. The Dial Press. 1925. \$2.

This tale is disappointing in that it arouses hopes that are not satisfied in the subsequent chapters. It begins by getting the reader "all het up" and ends by leaving him lukewarm. The promise of the publisher that it is "a novel worthy of Poe in its grimness and tenacity" is not lived up to. Poe possessed a subtlety of method that aroused the reader to the highest pitch of imaginative terror. Michael Lewis never does this. Where Poe used the stiletto, Lewis uses a meat-axe.

But possibly the greatest error the author has made is in using a promising fictional situation as a vehicle for anti-German war propaganda. Mr. Lewis has taken the rather threadbare theme of a mad German who tries to glut his blood lust by killing all the Englishmen that he can get his hands on and gloating à la Monte Cristo as he enters the name of each new victim. Rather old stuff!

All that saves Mr. Lewis's novel from being mere moving picture material is a certain sense for drama that lifts his story at times to the plane of good storytelling. He has something of Conan Doyle's gift for creating a mood of terror but he has not that great story-teller's art in handling it. Sometimes his imaginative ball gets beyond control and he fumbles it. Yet he will bear watching. He has in him potentialities that should ultimately turn him into a master of the mystery story. As for "The Brand of the Beast" itself, you won't put it down until you have finished it, for despite its obvious defects it holds the interest.

THE PICTURE OF DORIAN GRAY. By Oscar Wilde. Dodd, Mead. \$5.
THE BLACK CAT. By Louis Tracy. Clode. \$2 net.
EVERY WIFE. By Grant Richards. Clode. \$2 net.
BOOTH AND THE SPIRIT OF LINCOLN. By Bernie Rabcock. Lippincott. \$2.
SPANISH DOLLARS. By Reginald Wright Kauffman. Penn.
THE SINISTER MAN. By Edgar Wallace. Small, Maynard. \$2.
THE SCHOOL OF PARIS. By Robert A. Hamblin. Brentano's. \$2.60.
HILDA OF THE GREEN SMOCK. By Pemberton Githen. Penn.
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THE LITTLE DISCOVERERS. By Amy Le Feuvre. Penn.
JOHN AND THE WINNERS' CLUB. By Joseph Chase. Penn.
JEANNE'S HAPPY YEAR. By Alice Ross Colver. Penn.
LINCOLN FOR BOYS AND GIRLS. By Albert Britt. Frank-Maurice. \$2.
THE POLISH FAIRY BOOK. By Elsie Byrde. Stokes.

Foreign

MARCELLIN MAUCHARTIER. By ROBERT COIPILET. Paris: Plon-Nourrit. 1924.

This book is presumably the story of a young man who loved not wisely but too well, which Robert Coiplet has pieced together from a diary, some correspondence, descriptive fragments, and interviews. Really it is a good first novel, the sublimated story of the author himself. A favorable preface by M. Gaston Chérau introduces it to the French public.

This novel rises above the ordinary treatment of the theme of thwarted love because of the intensity of the hero Marcellin's passion. It is true, Marcellin is a sentimental idealist, and his passion is fired to white heat as much by an ecstatic

(Continued on next page)

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The New Books

Foreign

(Continued from preceding page)

...and the emotion; but the author himself is the reader of the reality. When the story is ended, Mordrell remains alive in the reader's mind. Mrs. Mordrell and the other characters are less vivid creations because the author knows as yet no one so well as himself. The imprint of the beginner noticed in the style, the construction, and theme, does not, however, mar the genuine worth of one fine character portrayal. **LES JOURS EN FEU. By Raymond Radiguet. Paris: Grasset.**

History

THE BEGINNINGS OF HISTORY ACCORDING TO THE JEWS. By CHARLES P. FAGNANI. A. & C. Boni. 1925. \$1.

This is a new translation of the first eleven chapters of Genesis from the Hebrew, with a foreword, notes, and a brief summary of conclusions. The author is professor of Hebrew and Old Testament Literature in Union Theological Seminary. In a sub-title he styles his little book "a contribution to the discussion of Fundamentalism," and in his foreword he remarks that the controversy between the Fundamentalists and the Modernists turns largely upon their opposing views of these opening chapters of Genesis. He reminds us that the Old Testament was not revealed in English, and that since 1611 very much has been learned in regard to the Hebrew language and literature, while a flood of new light has been thrown on the history of ancient Semitic ideas and institutions.

Those who are familiar with the recent history of Old Testament science will not need to be told that the new translation is scholarly, and the discussion clear and concise. Starting from the postulate that Genesis i-xi consists of myths and primitive folk-lore (much of it borrowed by the Hebrews) the attempt is made to reconstruct, by analysis, rearrangement, and omission of some later additions, the original narratives and other elements now combined in our traditional text. In general, this reconstruction embodies conclusions well known and generally accepted by scholars. As to numerous minor details, on the other hand, there would doubtless be considerable difference of opinion.

It is perhaps unlikely that this uncompromising little volume will make converts among those who have already prescribed the course which divine revelation must take. It seems plain, indeed, that the intention of the author is to instruct an inquiring public rather than to disturb those who are not open to conviction. The members of either group will certainly be stimulated, in this or that way, by numerous features of this new translation.

THE GREAT HISTORIANS. By KENNETH BELL and GLADYS M. MORGAN. Macmillan. 1925. \$3.25.

Perhaps there are few people left who spend delightful hours, night after night, in reading Carlyle's "Oliver Cromwell" or Macaulay's "History of England." We seem to demand our intellectual as well as our material food predigested. In such circumstances, there is probably ample justification for an anthology of historians to place on our shelves beside similar abbreviations of poets, dramatists, and philosophers. That much granted, there can be no question that the editors of the present volume have well fulfilled their task. They have fully succeeded in demonstrating their thesis, which particularly calls for demonstration to present day historians, that the writing of history can also be literature. Gibbon, Green, Freeman, Michelet, Froude, Motley, Prescott, Parkman, Rankin, Lecky, Macaulay, Carlyle, Stubbs, and a score of others are represented by selections chosen unerringly for both literary and historical value. The wise policy has been adopted of giving French authors in the original, German in translation. Copious and scholarly notes show that the work has been a labor of love on the part of the editors.

International

THE NEUROSES OF THE NATIONS. By C. E. PLAYNE. Seltzer. 1925. \$5.

This book is a psychoanalysis of international relations in the sense that Miss

(or is it Mrs?) Playne attempts to show that the war was the inevitable effect of a neurotic state of national mind. This is all very well as far as it goes. There must be an effect which owes its origin to human weakness, or strength, human sanity, or human madness; but how are we to be sure of which is which?

The author tries to make this clear. War is madness, or at any rate it is the fashion to believe it so, although war as well as peace has its uses. It may be assumed that the pacifists were the only sane people before and in the last war and that everybody else, suffering from a neurotic disease caused by the various national leaders was insane. This is an amazing theory, of which it may be said that the elements are commonplace enough to pass for undigested truths.

The author deals with Germany and France in this book and is able to refer to numerous examples in history which bear out her theory. History, however, can be made to fit any theory, and, apart from the immense amount of research which it has entailed, is strictly speaking valueless to her argument that war is the effect of neurosis. If in peace time nations are supposed to be more normal than they are in wartime, which they are, what has to be decided is how far national "nerves" are responsible for actions undertaken against common sense.

In this book the nail is never hit on the head, which is a great pity; for there is undoubtedly a fact that we do act frequently against our better judgment and it is likewise with nations. It is useless to talk about herd-madness, or crowd psychology, in the light of an event which has just taken place, which is what the author does, when the real cause of that event, and therefore its true psychic significance, lies in the past.

INTERNATIONAL RELATIONS. By RAYMOND LESLIE BUELL. Holt. 1925. \$5.

Lord Grey, in his recent book of memoirs, describes governments as "the executive committees of nations," and diplomacy as the dealings which these committees have with each other. There has for long been a decided need for a book that would inquire into and classify the nature of these relations, and such a book Professor Buell has written.

Some idea will be had of the complexity of international relations when it is stated that this book covers over seven hundred pages; it considers such subjects, all of which vitally affect foreign relations, as nationalism, anthropology, economics, finance, religion, imperialism, war, armaments, diplomacy, peace, etc. The book is, of course, a text book and, like all text books, it is not to be taken as a final authority; indeed, there is much that the author is unable to consider and again much that is, perhaps, ill-considered. How could it be otherwise with a book the very nature of which, owing to its partial novelty, touches upon questions that are of burning consequence to the world in which we live?

On the whole it can be said that Professor Buell has created a work of great merit. With equal truth it can be said that if he were to rewrite it a book of even greater merit would be evolved. There is a good deal of repetition, some of which seems necessary, some of which seems unnecessary, and some of which is plainly annoying. Yet, in spite of these petty drawbacks, a clear, comprehensive account of the world's institutions is presented with a historical, contemporary, and scientific background which in itself pays high tribute to the wide knowledge of the learned author. But it is a thousand pities that the last third of the book, which deals with the settlement of international disputes, is vitiated by partisan opinions.

COURTS AND COUNTRIES AFTER THE WAR. By the Infanta Eulalia of Spain. Dodd, Mead. \$3. MOSUL AND ITS MINORITIES. By Harry Charles Luke. London: Martin Hopkinson.

Juvenile

WONDER CLOCK PLAYS. By SOPHIE L. GOLDSMITH. Harpers. 1925. \$2.

"The Wonder Clock" fairy and folk tales of Howard Pyle continue to be read and reread by boys and girls everywhere and these play adaptations by Sophie L. Goldsmith of five of his most successful stories should become equally popular, with the added thrill of footlights, make-up, and costume. It is a volume which should find a place on the shelves of summer camps, of libraries, and schools every where, for the plays themselves are

charmingly done and deserve to have many performances. Mrs. Goldsmith has managed to preserve the spirit and vigor of the old tales in a really remarkable way, without apparently being hampered in the gaining of her dramatic effects. And this is no easy task! In a number of cases she has been forced to telescope much of the action and combine scenes that in the stories followed a different order. Here again we felt a sure sense of technique, and though we have long known and loved the stories in their original form, we felt that nothing of their individuality and charm had been lost, while much had been gained from a dramatic standpoint. Never for a moment does the playwright forget that the parts are to be played by children themselves. The lines are simple and vivid and not too long as to speeches. Often in such cases lines become stilted and simplified to the point of flavorlessness. Fortunately Mrs. Goldsmith was having too good a time with the characters herself to let them lose any of their sprightliness.

Of the five plays our favorite is "The Staff and the Fiddle," but then we confess to a partiality for fiddles and Fiddlers, for Trolls, Tinkers, Princesses, and little huts in tall fir woods! The other four deal with the adventures of "Master Jacob," and tell about "How the Princess's Pride was Broken," "How Boots Befooled the King," and "How One Turned His Trouble to Good Account." Most of them are in several scenes, with opportunities for outdoor settings and delightful costumes. Some very practical notes describe how these may be made without too much trouble to mothers and directors, and the plays are illustrated with photographs and a number of Howard Pyle's most spirited illustrations from "The Wonder Clock." We cannot think of a better collection of Folk Story plays to recommend for Juvenile Theatricals.

THE OLD MOTHER GOOSE NURSERY RHYME BOOK. New York: Nelson. 1925.

Anne Anderson's delicate color illustrations to the beloved old Mother Goose rhymes add fresh attraction to a book that has never failed to charm the fancy of the young. This edition, with its handsome paper, clear print, and attractive black and white drawings supplementing its pictures in color, is one that any small child would prize.

PLAYTIME AND COMPANY. By E. V. LUCAS. Doran. 1925.

Despite the fact that his verses have in many cases a distinctively English slant Mr. Lucas's rhymes have enough of the illusion that appeals to the fancy of children in any land to make them of general interest. And the illustrations which Ernest H. Shepard has supplied for them are of quite irresistible charm. Mr. Lucas's sportiveness of fancy is sufficient to carry a rather slim metrical facility; his themes are simple but his handling of them graceful, and his good humor frequently rises to fun. Pictures and rhymes together make a pleasing book for the Christmas table.

TONY SARG'S BOOK OF ANIMALS. Greenberg. 1925.

Very small folk will find much to delight them in this tale of the adventures of two dogs and the monkey they adopted as companion after an unexpected adventure in the jungle. Freckles and Peter, the beloved playmates of their little girl owners, were a frolicsome pair, not overgiven to obedience, whose escapes from their young mistresses led to varied experiences. Their visit to a jungle Amusement Park in especial affords Mr. Sarg opportunity for the exercise of his diverting art, and the pictures which he has furnished for every page of the book will prove most entertaining to youngsters.

THE LITTLE DISCOVERERS. By AMY LE FEUVRE. Penn. 1925.

It is inevitable that this little story of childhood adventures should challenge comparison with "The Golden Age," "Dream Days" and the more recently published "Explorers of the Dawn." Unfortunately it doesn't quite measure up to such standards, for it lacks the poetic charm and delectable atmosphere of the first two, and the sturdy humor and sense of rapturous adventure which overflowed the third. Still, this little book should be mentioned among Fall Juveniles as at least an attempt at something better than the

(Continued on page 396)