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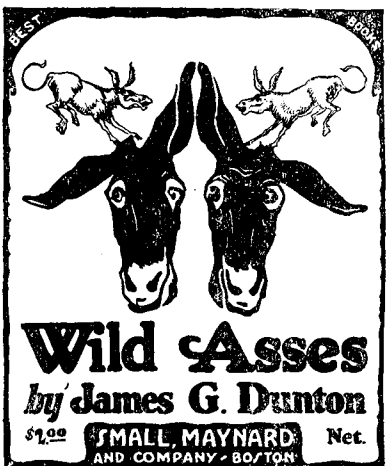
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## The New Books

(Continued from preceding page)

### Drama

these plays as whimsy and they may be made delightful. Let the hard white light of reality beat upon them and they dissolve." So writes Professor Baker in his foreword to this volume of plays by Miss Field, one of his pupils in 47 Workshop of Harvard. Little more need be said, except to emphasize the fanciful appeal, the subtle weaving together of humor and pathos, and the excellent acting qualities which characterize Miss Field's work at its best. The outstanding play in the volume is the deservedly popular "Three Pills in a Bottle" with its undercurrent of wise philosophy and its folk-tale atmosphere. Next in originality is "Columbine in Business" with its suggestion of the eternal romance of spring-time, even a modern "flapper" and her office boy lover being but faint disguises for our old friends, Columbine and Harlequin. "Cinderella Married," though good in action value, somehow one wishes had not been written, for who likes to think of Cinderella grown too fat for her glass slippers and involved in a quite sophisticated triangle plot? "The Patchwork Quilt" has an appealing character in old Mrs. Willis. The other two plays "Wisdom Teeth" and "Theories and Thumbs," are little more than "fillers."

GARDEN VARIETIES. SIX ONE-ACT PLAYS FOR LITTLE THEATRES. By KENYON NICHOLSON. Appleton. 1924. \$2.

This is an excellent small collection of one-act plays, all interesting, and well varied in topic. The scenes include a small-town home, an apartment kitchen, a honeymoon ménage, a cheap theatrical dressing-room, a cabaret, and a war *buvette*, with a little Parisian burlesque thrown in for good measure. The one-act play is very often an amateur medium, either as to writing or acting or both, and it is in the dialogue that any such atmosphere is most apt to betray itself. But these plays, except in a few spots, are unusually well sustained, and if acted with spirit they should produce an excellent effect. Since they have all been done at least once (the *locale* and personnel being published herewith), we may assume that they "acted" well enough to warrant publication, which should help them to find a waiting market in printed form.

THE ART OF THE THEATRE. By Sarah Bernhardt. Dial Press. \$3.

THE BLUE AND GREEN MAT OF ABDUL HASSAN. Appleton.

A CHILD OF THE FRONTIER. By Elma E. Levinger. Appleton.

BOTTLED IN BOND. By Glenn Hughes. Appleton.

IT'S TIME SOMETHING HAPPENED. By Arthur Doyle. Appleton.

THE TERRIBLE WOMAN. By Wilbur Daniel Steele. Appleton. \$1.75.

### Economics

INDUSTRIAL OWNERSHIP. By Robert S. Brookings. Macmillan. \$1.25.

THE WOMEN'S GARMENT WORKERS. By Louis Levine. Huebsch. \$5.

ANGLO-AMERICAN TRADE, 1800-1850. By Norman Sydney Buck. Yale University Press. \$2.50.

### Education

LITERATURE AND LIVING. By Rollo L. Lyman and Howard C. Hill. Vols. II and III. Scribners. \$1.56 each.

REAL STORIES OF THE GEOGRAPHY MAKERS. By John T. Faris. Ginn.

THE MENTAL GROWTH OF THE PRE-SCHOOL CHILD. By Arnold Gsell. Macmillan.

THE STORY OF THE UNIVERSITY OF CHICAGO. By Thomas Wakefield Goodspeed. University of Chicago Press.

FIGURATIVE LANGUAGE. By George H. Reibold. Franklin, O.: James Knapp Reeve.

FROM COLLEGE GATES. By Caroline Hazard. Houghton Mifflin. \$2.

### Fiction

THE BEST FRENCH SHORT STORIES OF 1923-1924. Edited by RICHARD EATON. Small, Maynard. 1924. \$2.50. Among the twelve chapters of Lalou's "Contemporary French Literature" there is none devoted to the short story. The

omission is significant, for there has not been a time within the last hundred years when the French short story, at home, was in so little repute. Professional authors find it immensely less profitable than the novel; unprofessional writers (and these, in France, include the most talented) choose other forms as being more interesting; while if the public retains some affection for the *conte*, it is only in memory of Daudet and Maupassant. In their day Mr. Eaton's yearbook would have had more reason for existence.

This does not mean that no short stories of merit were written in 1923 or 1924. Indeed, there were several, but most of them were written in that literary shorthand which is the trade-mark of modern writers. Most of them were experiments toward the discovery of a new style, or method; and Mr. Eaton was right not to include them in a book intended for wide popular circulation. Instead he devotes his volume to Boulenger, Bourget, Colette, Farrère, Géraudy, Lichtenberger and the brothers Tharaud.

They are the French equivalents of the men who write for the *Saturday Evening Post*. It is true their subject matter is different, consisting chiefly of adultery and money instead of love and business. Their technique is purely French, and admits both the happy ending and the indefinite ending. Essentially, however, they are the same; they carry on rigid traditions which other men created. Originality will rather be found among the rebels.

And there are one or two of the rebels in this book. Morand was one, until the charm of his style caused it to be accepted almost universally. Drieu la Rochelle has not gained any such popularity, and yet Morand pronounced his story, "The Empty Bag," to be the best of the year. He is a stylist whose French is as full of surprise and felicity as was that of Maurice Barrès. Unfortunately the qualities of his style are almost completely lost in the translation.

In general Mr. Eaton translates badly. He makes all the stock mistakes: translating *le monde* as "the world," where it means "society," rendering *smoking* as "a smoking jacket" instead of "a dinner jacket"; and speaking of "little fields of mais" in a passage where the French evidently referred to little fields of corn (or maize). His English also is not above reproach. If he continues his project of editing and translating a yearly volume of French short stories, he should make a more careful study of both languages.

THE KEYS OF THE CITY. By ELMER DAVIS. McBride. 1925. \$2 net.

From many fictioneers "The Keys of the City" could be justly applauded. It is a highly agreeable and rapid story, ingenious in plot, humorous in narration, pleasantly modern in its Indiana small-town setting. But in the case of Mr. Elmer Davis we cannot let him off so easily. We find here too little of that crisp and mordant humor for which he is widely esteemed. This novel, barring two or three skirmishes of wit where the author let himself go (e. g., the "Research Laboratory of Pure and Applied Theology," and the allusion to governors "who had stepped in after somebody else had done the work, and uttered a few brief ringing words that had carried them to the White House") bears the trademark of magazine serialization. Mr. Davis, if he cares to, can utter as brilliant satirics as any prose creator of the younger generation; he has the sense of structure and a kindly eye for genuine sentiment. We hope he will sell this book to the movies for a sum handsome enough to allow him to write for us the novel we confidently expect—something as violently amusing and shrewd as his occasional letters to the newspapers.

RED COAT AND MINUTE MAN. By BERNARD MARSHALL. Appleton. 1924. \$2.50.

There is a wealth of raw material ready for the historical novelist in the Revolutionary War period, of which comparatively small use has been made by competent writers. Mr. Marshall has made a good workmanlike job of this, especially in the clean, clear simplicity of his narrative. It is entirely free from the inflation and manufactured excitement that so often reduces such tales of adventure to the level of the melodrama and the screen. It is a straightforward story, told in the first person, vividly enough, but without any heroics or posing. The plot is simple also: it follows the fortunes of a young soldier from the eve of Lexington to the end of the war, bringing him in contact with General Washington and Baron Steuben, who are the two chief historic figures, and

(Continued on page 620)

## Speaking of Books

### "The Sabbatical

of a professor who treated his Sabbath like a Saturday night" is Joseph Warren Beach's own description of his year abroad. *Meek Americans* is the record of this jaunt of a professor traveling incog. disguised as a man. These "familiar essays" are done with grace and precision united to shrewd irony and a humorous sympathy for tourist and European host alike. "On the Depravity of Europeans," "Tipping and the Law," "Flowers and Candied Fruit,"—these are titles to lure the reader of imagination who enjoys gentle humor and mild irony that amuse because they are understood. *Meek Americans*. By Joseph Warren Beach. \$2.00, postpaid \$2.10.

### The Professor—

the unfortunate professor, assailed on the one side by the ultra-moderns, and by the conservatives on the other—occasionally breaks the academic silence and gives us the benefit of his personal reactions supported by the full historical knowledge which he is able to turn upon them. A modern discussion of the modern writers who are giving America an indigenous literature is *Some Contemporary Americans* by Percy Holmes Boynton. \$2.00, postpaid, \$2.10.

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University of Chicago Press  
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## THE SIGN OF EVIL

By Anthony Wynne

Dr. Eustace Hailey, the biggest doctor in the profession and a good one, is also a criminal investigator with few equals. This is the record of one of his most remarkable cases.

"Has the same quality of unnatural fascination, of dread foreboding which overshadows the tales of Poe, Gaboriau and Doyle."

A malignant token linked with an ancient evil gives a sinister touch to the murder of Sir William Armand. It is the only clue, and Hailey soon knows that he is matching wits with a man of malevolent cunning, while the life of another man hangs on the issue. But at the risk of his own life, he uncovers the mental links which reveal the criminal and the cause of his gruesome deed.

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# *The Saturday Review*

## of LITERATURE

### TO ALL WHOM THIS MAGAZINE CONCERNS : A LETTER

**Y**OU readers of the Saturday Review of Literature are numerically insignificant. But you are already so many that you have settled one question in a most decided manner. You have determined that from this time forth America shall have a weekly magazine devoted solely and exclusively to literature.

Let us consider you briefly in the undignified terms of figures. You who pay for your copies of the Saturday Review number, at this point, 23,000. (The S. R. is but seven months old.) Twenty-three thousand is a greater number than has ever subscribed during its first year to any literary or semi-literary weekly, bi-weekly or monthly in the English speaking world. And this number is practically equivalent to the circulation of many a distinguished journal which has been going for a decade or two. There is nothing with which the Saturday Review can be directly compared, for the simple reason that a weekly devoted solely to literature has never been attempted before in the history of this country.

This undignified figure-business has not been written for the purpose of mutual congratulation. It is presented as a concrete and inescapable reason for believing that there are 23,000 more people of like passions with yourselves who, if we can find them, will gladly be of your company.

As publishers of the Saturday Review, we ask your help in extending its subscription list. We ask your personal help for two reasons:

First, as an expression of our common appreciation for the labor of Messrs. Canby, Benet, Morley and Miss Loveman and the distinguished group of contributors who have stood with them.

Second, as a means of making a bigger and better Saturday Review. With ordinary magazines it by no means follows that the bigger the circulation the better the magazine. But in the case of the Saturday Review you may be sure that both editors and publishers will use their resources to maintain the highest literary standards—to make it “not only worthy of literature but also literature itself.”

Now, by way of a specific program, we suggest four ways in which you can immediately help.

1. Go to your bookseller. If he is not carrying the Saturday Review, ask him to get in touch with us at once. Tell him we will supply him with enough copies AT A MERELY NOMINAL COST to introduce it to all the real book people in his vicinity.
2. Send us the names of 10 people of your acquaintance who you think will use and enjoy the Saturday Review as much as you do.
3. Send a year's subscription to one friend as a gift. (During the next 30 days, we have authorized our Circulation Department to accept your gift subscription at \$2.50—the price of the Saturday Review is now \$3 and will shortly be raised.)
4. Write one of the Editors about the Saturday Review. Tell him what you like, what you don't like, what you want more of, which contributors you like, which you don't.

One of your fellow-readers of the Saturday Review has made a resolution to do at least 3 of these four things within the next fortnight. Will you join him in a similar resolve?

Sincerely yours,

TIME, INC.

Publishers.



## The New Books Fiction

(Continued from page 618)

putting him through the usual paces of such a progress, but doing it without being at all hackneyed or artificial. The characterizations of Washington and Steuben are also done in economized outline, but in clean drawing, making no claim to subtlety but creating a real portrait. The plot hangs, in part, upon a marked resemblance between the young hero and a British officer, which creates cases of mistaken identity and gives room for dramatic situations: familiar machinery, but skilfully handled. In so far as the author has tried for atmosphere and local color he is also successful beyond the average.

**THE BRONZE COLLAR.** By JOHN FREDERICK. Putnams. 1925.

The fact is that, much as one may elevate the nose at this cinematic tale of life in Southern California just after the Louisiana Purchase, it is pretty good fun. The swordsmanship of El Rogo, slave of a cruel Spaniard and distinguished New England adventurer, is, of course, superhuman, and so is the love of Ortiza and the swash-buckling of Don Pyndero. The sun dances upon the broad Pacific and deeds of valor and cruelty and stealth chase each other rapidly over these thrilling pages. "The Bronze Collar" is the pure and unadulterated essence of romance set in a region as yet unknown to the chamber of commerce or the Advent tabernacle. The time is early nineteenth century, when France and Spain were still wrestling for the remains of their American empires, but it might be fifteenth century or twenty-first—unless romance is to die out in a test-tube before the latter era. It ought to be said in conclusion that Mr. Frederick has written a rapidly moving and exciting story which will do very well to take you as far out as Stamford.

**THE BEST SHORT STORIES OF 1924 and the YEARBOOK OF THE AMERICAN SHORT STORY.** Edited by EDWARD J. O'BRIEN. Small, Maynard. 1925. \$2.50.

In the introduction to his tenth annual issue of "The Best Short Stories" Mr. O'Brien begins by wondering why the American short story is sad and then offering the best short stories in confirmation of his philosophic disillusion. He imagines that the sadness is born in the prisoned emotions of American life. We are afraid, and therefore the short story is sad. We dare not live richly and fully, and therefore are we sad. Mr. O'Brien cannot be unaware of the hardly remarkable cheerfulness of the Russian, French, and British story. Sadness may very well come with high art, born from the blood of life and confounded with life itself. In much wisdom is much grief. In many short stories is much sadness.

The stories range all the way from confirmed romancers like Harry Hervey and Charles J. Finger to confirmed realists like Ruth Suckow. Rupert Hughes is notably sad. Zona Gale and Floyd Dell are very much themselves and cannot be identified with any formula. Indeed the very absence of formula inhabits the whole collection. By his diligence and patience and intelligence Mr. O'Brien has by the mere fact of the collection proved the absence of any fixed rule in good art. The tales vary as widely as the secular variation of species. The recognized rules of procedure taught in all the best night schools hardly come in with their portentous beginnings, middles, and ends. In addition Mr. O'Brien has provided the "Yearbook of the American Short Story" wherein the future historian will find everything that he needs to know about authors and their lives, magazines and their addresses, the best books of short stories, and magazine averages, wherein the *Century*, the *Transatlantic Review*, and the *Dial* knock out a home run every time they go to bat.

**CHALLENGED.** By HELEN MARTIN. Dodd, Mead. 1925. \$2.

This is somewhat of a scrambled novel. A good deal of it has stuck to the pan, so that, as it were, what is served is not a complete portion. But it will suffice.

We are told that Mazie Leinbach, who, alive and dead, is supposed to be the protagonist of the book, has "a unique conversational style." Here is a sample:

"Greetings to you, friends, Americans, countrymen—" as Shakespeare used to say in the olden, golden time! How are you, one and all? Well and happy? A pound of coffee, Mr. Herr—the cup that does not inebriate, yet loosens the tongue—."

Yes, yes—unique.

After the death of Mazie's husband, there is a combat between Mazie and her sister-in-law, Gussie, who had always resented her brother marrying the woman of the unique conversational style. Gussie tries to get possession of Mazie's son, Raleigh. Mazie wins by a trick which practically everybody will recognize as an occurrence true to the life. She beats up her son so that she can accuse Gussie of the deed, and Gussie must surrender the lad. At best this Raleigh does not seem to be much to fight over. After a portrait of her husband (perhaps meant symbolically) falls on Mazie's head and kills her, Raleigh, living long enough to become a man—begins to talk just like his defunct mamma. Heredity and Helen Martin will tell. When Aunt Gussie later tries to impose her will upon him, and to separate him from the woman he thinks he loves, and when she makes a slurring remark about the departed unique conversationalist, the son goes into a delirious outburst of filial piety.

"My mother was a great woman!" he declares. And he asserts that his mother has always been with him, has always guided him, has been a shining light unto his erring steps. A tender bit. And a dramatic surprise too. We thought that long ago he had stopped thinking about his mother.

Well, Raleigh marries the other girl. His bride is of the vintage which still speaks of marriage as "a jolly, a glorious adventure," and Raleigh uses, concerning her, the rarely original phrase, "You utterly adorable little devil!" Thus ends the book, with a pink glow over all the world.

**PRINCESS AMELIA.** By CAROLA OMAN. Duffield. 1925. \$2.

Wistfully the Princess Amelia and her gallant Colonel stand gazing across the gulf of social inequality which yawns between them. All about them the court life, of the time of George III. of England pursues its melancholy way, and the reader also yawns. In other words, this is a historical novel about the fifteenth daughter of George III. and her hopeless love for a man of inferior rank. The affair is none too thrilling at best and its progress is continually impeded by long descriptions of gowns, equipages, and personages of the time. The bright spot, or rather streak, in the book is Lady Georgiana Vavasour, who comes in from the country to be lady in waiting to the Princess. She is a very dashing young lady, and her sparkle and verve are almost enough to outweigh the dullness and sentimentality of the rest of the tale.

**THE WESTERN SHORE.** By Clarkson Crane. Harcourt, Brace. \$2 net.

**OLD HURRICANE.** By Julia A. Flisch. Crowell. \$2 net.

**ANGELINE OF THE HILL COUNTRY.** By Cordia Greer-Petrie. Crowell. \$1.50 net.

**MR. COLLIN IS RUINED.** By Frank Heller. Crowell. \$2 net.

**THE CACTUS.** By Charles Chadwick. \$2 net.

**THE UNHOLY EXPERIMENT.** By Constance Smedley. Dial Press. \$2.

**SELWOOD OF SLEEPY CAT.** By Frank H. Spearman. Scribners. \$2.

**DOMINION.** By John Presland. Stokes. \$2 net.

**MRS. MASON'S DAUGHTERS.** By Mathilde Eiker. Macmillan. \$2.50.

**THE DOOM WINDOW.** By Maurice Drake. Dutton. \$2.

**THE TIGER OF BARAUNGA.** By J. Inman Emery. Putnam. \$2.

**SCOUTING OF THE MOHAWK.** By Everett T. Tomlinson. Appleton. \$1.75.

**THE FOREST OF FEAR.** By Alfred Gordon Bennett. Macaulay. \$2 net.

**POINTS OF HONOR.** By Thomas Boyd. Scribners. \$2.

**DEAD RIGHT.** By Jeannette Lee. Scribners. \$2.

**PONTIFEX MAXIMUS.** By Mary Raymond Shipman Andrews. Scribners. 75 cents.

**MIDDLE YEARS.** By U. R. Emanuel. Minton, Balch. \$2.

**NOVELTY AND ROMANCEMENT.** By Lewis Carroll. Brimmer. \$1.50.

**THE WANTON.** By William Bennett McCormick. Shreveport, La. Published by the author.

**RED RIDING HOOD.** By Elizabeth Jordan. Century. \$2.

**PERSIA.** By S. P. B. Mais. Brentanos. \$2.

**CARNIVAL COLORS.** By Maude Radford Warren. Bobbs-Merrill. \$2.

**O'MALLEY OF SHANGHAI.** By Donn Byrne. Century. \$1.25.

**JUNGLE-BORN.** By John Eyton. Century. \$2.

**NUMEROUS TREASURE.** By Robert Keable. Putnam. \$2.

**THE HOUSE IN THE GOLDEN ORCHARD.** By Dorothea Castellan. Page.

**THE SHIP OF SOULS.** By Emerson Hough. Appleton. \$2.

**FORTUNE'S YELLOW.** By Evelyn Schuyler Schaeffer. Scribners. \$2.

**THE BISHOP'S GRANDDAUGHTER.** By Robert Grant. Scribners. \$2.

**IT IS A STRANGE HOUSE.** By Dana Burnet. Little, Brown. \$2 net.

**RACHEL RAY.** By Anthony Trollope. (World's Classics.) Oxford University Press.

**TYPEE.** By Herman Melville. Oxford University Press.

**MACIVOR'S FOLLY.** By Hugh MacNair Kahler and Donald Grant Herring. Appleton. \$2.

**MANY HAPPY RETURNS OF THE DAY.** By Ellis Parker Butler. Houghton Mifflin. 75 cents.

**THE MOMENT OF BEAUTY.** By Samuel Merwin. Houghton Mifflin. \$2.

## History

**THE FRENCH REVOLUTION IN ENGLISH HISTORY.** By PHILIP ANTHONY BROWN. Dutton. 1924. \$3.

Just fifteen years ago Dr. W. T. Laprade published his dissertation on "England and the French Revolution" in the Johns Hopkins series; and with the appearance of the present volume the study of that interesting subject may be said to have advanced another stage. It is no part of a reviewer's function to adjudicate the present work as if it had received its final form from its own author's hands. But it may be said at once that, reading it, one realizes what a loss to English historical writing its author's death has been. Seldom, if ever, within the reviewer's knowledge, has there appeared, from the pen of one so young, so careful, well-judged, well-balanced, and illuminating a study. In itself it is a considerable performance; its promise for the future was greater still.

Its scope is greater in at least one respect than that of its worthy predecessor; for it considers not only the period with which Mr. Laprade was concerned, the period from 1789 to 1797, but the "secondary effects" of the Revolution on English letters in particular. It shows the present tendency of modern English historical writing, not, perhaps, precisely toward a "psychological interpretation" of history, but toward, at least, the interpretation of history by literature. Widely-read, appreciative, sympathetic, the author has brought to the elucidation of his subject estimates of men as widely separated as Tom Paine and Wordsworth; and his judgments of the men of letters in their historical setting are among the most important of his contributions to history and letters alike. No student of the history of English literature can fail to find in these pages material of importance and great interest.

**THE AMERICAN STATES DURING AND AFTER THE REVOLUTION.** By Allan Nevins. Macmillan. \$4.

**THE EARTH BEFORE HISTORY.** By Edmond Perrier (History of Civilization). Knopf. \$5 net.

## Miscellaneous

**AN OUTLINE OF PSYCHOANALYSIS.** Edited by J. S. VAN TESLAAR. Boni & Liveright. 1924.

Dr. Van Teslaar has succeeded in making this a most readable and useful book,—at once popular and yet scientific. He is one of the associate editors of the "Journal of Abnormal Psychology" and well-known for his work along these lines.

Extracts are given from the writings of Freud, J. J. Putnam, Ernest Jones, Ferenczi, A. A. Brill, Oskar Pfister, Jelliffe, Stekel, Martin, Rivers, Beatrice Hinkle, Jung, Bjerre, Emanuel, and Van Teslaar himself. The whole field is covered in a comprehensive manner, and from a variety of standpoints. Anyone who wishes to obtain a clear, scientific, and well-rounded idea of the modern school of psychoanalysis cannot do better than read this little book.

**GETTING THE NEWS.** By WILLIAM S. MAULSBY. Harcourt, Brace. 1925.

The present addition to the rapidly increasing number of books on newspaper work contributes little to the profession, although its 300 pages plod along industriously with a purpose not entirely understandable. If it is meant as a text book, its material is poorly arranged; no illustrating examples of writing or headlining are given, and the exposition is far from clear. The general reader will find the style dull and the information not of great interest. Such merit as the volume has lies in its upholding of certain standards of good journalism. To urge budding reporters, however, not to ask dignified persons trivial questions is useless, and perhaps not sound advice. The assertion that "all copy readers were once first class reporters" is a naïve misstatement, by no means the only one.

**REAL ESTATE MANUAL.** By Henry Hall Charles G. Edwards, Argyle R. Parsons, and A.C. MacNulty. Doubleday Page.

**CHILD HYGIENE.** By S. Josephine Baker. Harpers. \$5.

**ORCHARD MANAGEMENT.** By J. H. Gourley. Harpers. \$2.

**WORLD MISSIONARY ATLAS.** Edited by Harlan P. Beach, and Charles H. Fahs. Maps by John Bartholomew. New York: Institute of Social and Pilgrims Research.

**HUNTING AND CONSERVATION.** Yale University Press. \$5.

**THE LITTLE CHURCH AROUND THE CORNER.** By George Macdadam. Putnam.

## Travel

**TWO VAGABONDS IN THE BALKANS.** By JAN and CORA GORDON. McBride. 1924. \$5.

In this picturesque ramble through the byways of Yugoslavia we have as guides two artists for whom travel is itself an art, a delightful process of winnowing those fugitive elements of a native life rich in color and movement. And here, accordingly, we are made acquainted with the personality of present-day Serbia as seen through the intimate charm of her countryside and the varied character of her people, their manners and emotions, depicted in a series of impressions at once sprightly and reflective. If the authors err in overmuch detail, the incidents of travelling arrangements and the like, they handle their matter well, serving the whole with a fine and delicate flavor. The appeal of the writing is enhanced by more than thirty of the author's sketches in color and black and white.

**OUR CAPITOL ON THE POTOMAC.** By HELEN NICOLAY. Century. 1924. \$5.

A beautiful book. Beautiful illustrations. That is the reader's first reaction to this volume. The next is that the book is extremely interesting. Written by Helen Nicolay of Nicolay and Hay fame as concerns Lincoln, the story of Washington City begins with the wilderness days and carries on to Harding's time. The photographs which illustrate this stirring account of the many changes, both physical and psychological, that have happened to the capital were chosen with the aid of art experts.

Beginning with the ground on which Washington stands, the author follows its changes from the time of the coming of white men down through the Colonial era of plantations and tobacco planting, through Revolutionary activity, to the selection of the site by Washington himself. Then she outlines the ambitious and thoughtful plans for a beautiful city, giving due credit to L'Enfant, the landscape architect, and pictures the arrival of the Government to set up housekeeping in an unfinished White House, one small government office building, and an uncompleted, half-furnished wing of the capitol. Other chapters take up the story of rebuilding after the disastrous visit of the British in the War of 1812, the expansion of the city into a huge camp in the Civil War period, and its development in beauty since. Suddenly, in the World War, Washington became a world capital. That also she ably describes, as well as the post war city.

**SIDELIGHTS OF LONDON.** By J. A. R. CAIRNS. Holt. 1924. \$3.50.

Day after day for thirty years the backwash of human warrens has swirled into the police court of Justice Cairns, transforming it into a confessional. Day after day, disease and misery, crime and failure have chanted their litanies in his ears. Day after day derelicts and outcasts have lowered the shutters of their hearts and he has seen ugliness and beauty, cowardice and courage, selfishness and sacrifice. And this invasion of the backwash, this thirty years' inhabiting of a confessional has made Mr. Cairns neither cynical nor pessimistic; it has strengthened his belief in human nature, exalted him into an evangel of its inherent and ineradicable nobility.

If to the author's admission that his book is chaotic and full of incoherences we add it is full of redundancies, that the paragraphs are imperfectly articulated, What does it matter? Mr. Cairns sought chiefly to show us the friendliness of lawbreakers, the fortitude of the condemned; the loyalty of criminals to each other. When the price of non-betrayal is seven years penal servitude, he remarks, there is heroism in refraining from speech.

**FROM BANGKOK TO BOMBAY.** By FRANK G. CARPENTER. Doubleday, Page. 1924. \$4.

Among the many desirable qualities which have secured for this kind, the travel books of the late Frank Carpenter are remarkable for the accuracy, the breadth, and practical usefulness of the information they contain. One may rely on them for a dispassionate, vivid exactitude, free from all