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(Continued from preceding page)

these books "destroyed those prejudices which are most inimical to peace."

In the present work Signor Nitti turns his guns upon the Fascisti. It is turn and turn about, for the Fascisti by their playful pranks drove Signor Nitti into exile. And the experience did not mellow the Nittian soul. The ex-Prime Minister, defeated, disillusioned, disappointed, and disgusted, pours out all the bitterness of that soul on the man who has taken the governance of Italy as his personal task and trampled the cherished principles of democracy underfoot.

The book purports to be a defense of democracy against the attacks from the Left and Right. The author repeatedly states that he wishes to treat the matter calmly but his wish is not granted. He develops a vast amount of heat while shedding very few rays of light. To be sure he reiterates all of the resounding fundamentals of democratic theory and points them with rhetorical questions. But his facts could be gathered on a single page and of sober judgment there is none. This is true even of the main thesis of the book. Its chief purpose is to warn us of the dangers of the "intellectual laziness" and the "mental decadence" which tolerate dictatorship, but over and over again he relieves us of responsibility by declaring that dictatorships carry within them the forces of their own destruction and that "governments based on freedom will be henceforth the only lasting governments."

Signor Nitti asserts that Fascism and Bolshevism depend upon the same tyrannical use of force, but for Bolshevism he can spare a good word because he credits it with an ideal. Fascism, however, "rests upon nothing but violence." Mussolini is but "a bold adventurer, barren of ideas, having only the impulse and aspiration to conquer and domineer." From the point of view of civilization he is "not a forerunner but a loiterer."

These phrases but suggest the unmeasured condemnation which runs through the whole book. Here is gathered all the bitter asperity of a man who must pass his declining years in exile instead of with honor among his own countrymen, but of sober analysis of the forces which have made and are making Fascism it contains hardly a suggestion.

GLADSTONE AND BRITAIN'S IMPERIAL POLICY. By Paul Knaplund. Macmillan.

HISTORICAL MEMOIRS OF NEW CALIFORNIA. By Fray Francisco Palou. Edited by Herbert Eugene Bolton. University of California Press. 4 vols.

THE OUTLAWING OF WAR. By Charles Clayton Morrison. Chicago: Willett, Clark & Colby. \$3.

Juvenile

See *Children's Bookshop*, pages 437 and 438

PAUL OF FRANCE. By CLARENCE STRATTON. Macmillan. 1927. \$2.

This is a book for the unreflecting youngster, all action and thrills and marvelous achievements on the part of its hero. The Fourth Crusade has been used as the occasion for the incidents. Paul is a very remarkable young man, learning all the arts of war more quickly than other boys, showing good judgment where they would lack it, treated respectfully by counts and kings, an intrepid leader and a wise coun-

selor. Kidnapped from his home, by a hireling of the wicked count who wishes to get Paul out of the way so he can steal the property from Paul's mother, the boy journeys to the East where he grows acquainted with the trickery of the Venetians and participates in the sack of Constantinople. In the dark robbers creep upon him and he drives them terrified through the streets of the city, getting his vengeance upon them. He exposes his wicked master and goes to take him into custody, but finds Stephan has flown. After this he goes to fight the Saracens, by his coolness and determination saving his young lord from death. He wins the friendship of an Oriental wrestler, learns tricks and disguises from him, returns from the war, gives the king good advice, masquerades as an Oriental peddler while seeking his enemy, wrestles with Stephan before the court, has his property returned to him, and in the end basks in the adoration of his mother and of little Marie, whose curls he used to pull in those childish days before he went away to see the world. The book is illustrated by Eric Pape.

THE BOY KNIGHT OF REIMS. By ELOISE LOWNBERY. Houghton Mifflin. 1927. \$2.50.

Jean d'Orbais is the young hero of this fourteenth century story of Reims, when the great cathedral was building, but much more than Jean's adventures is presented. The author has to a signal degree welded historical details into a convincing unity, so that a great deal of information about the period is conveyed to the reader in the pleasantest possible manner. If young Jean is the hero, then the cathedral, as a living, brooding presence, must be the heroine, for Jean's ancestor had been its first architect and the family had ever since devoted its members to the service of the growing edifice, the maidens as skilled embroiderers, the men as architects or sculptors or goldsmiths. At the age of ten Jean is taken from his home and apprenticed to a goldsmith who is eventually discovered committing the unpardonable sin of putting alloy into his finest vessels, as a result of which he is publicly discredited and thrown out of his guild. Jean's own talents are found to lie in modeling and his determination to be a sculptor reaps a thrilling reward when the Maid appears to save France from the English. Jeanne is herself very touchingly presented at the moment when she brings her Dauphin to be crowned in Reims and craves for herself nothing but the peace of her old home. The simple life of the people of the craft-guilds, their eating and sleeping and working, is ably described while there are as well brief pictures of the lords and ladies, but what most distinguishes the book is the feeling for beauty as an actual, practical part of life and the close relation of religion to all that was finest and most joyous in the lives of these humble workers.

There are a number of charming illustrations and an attractive map of the city has been used as end-papers.

THE F-U-N BOOK, UNDER THE STORY TREE, IN ANIMAL LAND, THE BILLY BANG BOOK. By MABEL GUINNIP LA RUE. Illustrations by MAUD and MISKA PETERSHAM. Macmillan. 1927. \$1. each.

These four little books gaily covered in blue and orange, provide reading matter for six, seven, and eight-year-olds, with very big print for the smallest children, and smaller print for the big ones. The language in them grows up well from the short, simple, daily words of "The F-U-N Book" to the larger, more polysyllabic selection in "The Billy Bang Book." The illustrations have much the same form and effect throughout the books, toys with human faces that laugh and cry, animals become "characters" by a certain gesture or posture. Comedy rests heavily on costumes which are most variously assorted from Charlie Chaplin's shoe-bag to the sea-chests of the Pirates of Penzance. In content, too, the four books differ little. Each tells tales of toys, plants, animals, boys and girls. Each has rather more poor stories in it than good ones.

Well, there are good things in each one of the books. To begin with "The F-U-N Book," it uses well the age-old literary devices of repetition and accumulation. The little new readers would very much like the Tin Train's recurrent reassurance, "I think I can, I think I can, I think I can," and the neatly repeating pattern in the story of the stubborn bunny. With Little Boy Blue they would happily multiply the purchasing power of a gold dollar by accumulating all the earlier purchases with each new one.

"Under the Story Tree" gives every now and then, as one would expect from its

title, the fun of recognition. Here there is, for instance,

Zee, Zi, Zo, Zum
We smell rabbit.

We must have some.

"In Animal Land" and "The Billy Bang Book" suffer from inevitable contrast with "The Jungle Books," or in some ways with "Chang." Against Mowgli's forest days with his vivid, vigorous friends and enemies, or against the fresh, breathless realities of "Chang," the trivial, imitative activities of daily life among Billy Bang's friends seem flat and unprofitable—their dress-making, their sledding, their picnicking. Yet there is much material that is always fresh.

There is one thing very well done in all except "The F-U-N Book"—where it is not done at all. The directions for work and play at the end of many of the chapters are very good indeed.

A DAY WITH BETTY ANNE. By DOROTHY W. BARUCH. Harpers. 1927. \$1.50.

This book may prove useful to those who are new to the needs of very small children. It brings again the time-honored suggestion of telling stories to the child of his own daily life to create in him a quickened interest in his world. If the sketches which make up the bulk of this little volume had more charm, they might have spared the mother the pains of composition. As it is, they and the added suggestions will serve as a spur to her in the matter of storytelling, finger games, and "things to do."

The children will like looking at the pictures by Winifred Bromhall, who has already endeared herself to their older brothers and sisters by illustrating that other "Child's Day" by Walter de la Mare.

THE GNOME KING OF OZ. By RUTH PLUMLY THOMPSON. Reilly & Lee. 1927. \$1.60.

The product of a fertile imagination and a facile pen, the latest Oz story goes on its diverting way and will carry along with it all the readers, old and young, who have already explored the land of Oz in one or more of the nineteen stories already published. This, the twentieth, is as refreshingly nonsensical as the rest, unlabored, with no forced cleverness, yet not infrequently both witty and clever in a most natural and delightful way. Children will love it and grown-ups will find it far less boring to read out loud than are some of the other books which children so inexplicably adore. The pictures and general make-up of the book are also such as appeal to the childish eye. For the uncertain age from six to fourteen it would make a safe (if not, to the adult mind, altogether sane) Christmas gift.

CORNELLI. By JOHANNA SPYRI. Crowell. 1927. \$1.50.

This, the latest book of Mrs. Spyri's to be translated into English, will find its friends among the large audience which has welcomed her other books. The author uses the same simple formula of good rewarded and evil brought to naught, and the story of Cornelli, the little Swiss girl, her tribulations and triumph, runs a straight course from beginning to end. It is this gift for telling a story, which even her little pious homilies are not allowed to interrupt, that wins Mrs. Spyri her following among children. A rather slovenly and awkward translation detracts materially from one's pleasure in the book.

LONGLEGS THE HERON. By THORNTON W. BURGESS. Little, Brown. 1927. \$1.75.

A Thornton Burgess book is—well, a Thornton Burgess book. One is as much like another as a day in one's life is like other days, past and to come. It is this very sameness that endears these stories to children. They follow the daily doings of Peter Rabbit, Billy Mink and Jerry Muskrat with the same unflinching interest with which they go every day to play with the Peter and Billy and Jerry who live next door, whose company grows more entertaining, not less, the better known they and their lives become. Harrison Cady's illustrations add materially to the attraction, and the large print and simple words make the book an easy one for children themselves to read.

OLD TESTAMENT STORIES. Retold by EULALIE OSGOOD GROVER. Illustrated by Beatrice W. Stevens. Little, Brown. 1927. \$2.50.

Here is an excellent new Bible story book for the in-between child, the Sunday-school "Junior," who still likes pictures, but is old enough for some real Bible language in small and selected doses. The stories have been carefully chosen from the wealth of

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by

Marietta M. Andrews

A DUTTON BOOK

Old Testament material, given interesting new titles such as "A Year in a House Boat," and retold in language simplified from the original where necessary, but with as much direct quotation as the average youngster from eight to eleven could understand. The illustrations are imaginative and reasonably good in technique, though not masterpieces, and the whole is a moderate sized book with large print—a great advantage to small readers.

A TRULY LITTLE GIRL. By NORA ARCHIBALD SMITH. Houghton Mifflin. 1927. \$1.75.

At first there seems to be a little danger that this very attractively made book may drop into the over-humorous and faintly condescending tone which many authors think is the correct one for children. But the danger does not materialize to any degree and the book is for the most part simply and amusingly written. It recounts various happenings in a country home where a little girl and her next-door friend are very fond of animals, and especially of sick or injured ones. This little girl, under the guidance of the nicest kind of a mother and with the occasional intervention of a rather mischievous father, does many things of the sort that other children like to read about, involving animals and picnics and good times, and some misadventures too. Children from perhaps seven to eleven will enjoy it.

A BOOK OF GOLDEN DEEDS. By Charlotte M. Yonge. Macmillan. \$1.75.

MRS. CHATTERBOX AND HER FAMILY. By Louise Connolly. Macmillan. \$2.

THE PUMPKIN PEOPLE. By Ethel Owen. Chicago: Whitman. \$1 net.

LITTLE LUCY'S WONDERFUL GLOBE. By Charlotte M. Yonge. Harpers. \$1.

THE ADVENTURES OF PINOCCHIO. By C. Collodi. Macmillan. \$1.75.

NIP AND TUCK IN TOYLAND. By Leila Crocheron Freeman. Sears. \$2.50.

ANIMAL STORIES FOR CHILDREN. Collected by Tailer Andrews. Sears.

THE STORY LADY'S NURSERY TALES. By Georgene Faulkner. Sears. \$2.50.

THE "STORY LADY'S" CHRISTMAS STORIES. By Georgene Faulkner. Sears. \$1.25.

THE HEZIBAH HEN BOOK. By Olwen Bowen. Houghton Mifflin. \$2.

Miscellaneous

HIGH DAYS AND HOLIDAYS. By FLORANCE ADAMS and ELIZABETH MCCARRICK. Dutton. 1927. \$2.

As long as "speaking pieces" continues to be a method of education in the United States, so long will every new anthology such as this be welcomed, especially by teachers and librarians. Poems appropriate to the special days of the year, particularly to the school year, have been collected by two librarians, who doubtless were called upon so often for help of this kind that they recognized a need. The material included is of uneven value, for one reason because, as the introduction says, the compilers were not always able to get permission to include the poems they wished. Permissions are coming less easily these days and the cost of quotation is rising. These things being so, it seems a pity that the compilers were not a little more enterprising in their researches. There are poems more beautiful, equally appropriate, and certainly less hackneyed than many of those included here, which can be had for the taking. Why not, for Saint Patrick's Day, for instance, instead of the "Wearing of the Green," have used some of those stirring lines in the Saint's own traditional poem, "The Deer's Cry," available in several translations, or his lovely "Even-song"? The answer probably is that the search for the new and different was not the aim of the compilers, but rather the collecting into one convenient volume of the old and tried, the familiar favorites which (because he knows no others) everyone demands. This, with a sprinkling of new and unfamiliar to take the place, presumably, of those for which permission could not be obtained, they have succeeded in doing.

DOG STORIES FROM PUNCH. Illustrated by GEORGE MORROW. Doran. 1927. \$2.50.

The authors of the various stories in this book include A. A. Milne, E. V. Lucas, A. P. Herbert, R. C. Lehmann, and E. V. Knox. Mr. Morrow's illustrations are, of course, delightful. Many canine foibles are covered. The stories are all brief and humorous. This would make an attractive Christmas gift to any dog-lover. It is an entertaining compilation.

A HISTORY OF ENGLISH WALL-PAPER 1509-1914. By ALAN VICTOR SUGDEN and JOHN LUDLAM EDMONDSON. Scribners. 1927.

ENGLISH HOMES. Period VI Vol. I. By H. AVRAY TIPPING. Scribners. 1927. \$25.

Recent investigation has brought to light the fact that the use of stamped or painted paper for decorative purposes on walls and ceilings far antedates the eighteenth century when its use became general. At first the small sheets about fifteen inches by eleven inches generally block printed in black upon the natural ground were used for book covers and as linings for small containers. Probably during the fifteenth century when paper making became more general, these sheets were also used for decorating the interiors of small cabinets and closets whence their use spread to the decoration of larger rooms when the supply of material, often waste from the press, warranted it. Such a development was of course the result of a search for a cheap substitute for the painted cloths and hangings which in their turn took the place of embroidered and tapestried hangings in the more modest dwellings.

Messrs. Sugden and Edmondson give a very lucid account of the gradual development of the industry from its fragmentary beginnings which they describe in quite satisfying detail. According to their own statement their work is based, as that of their predecessors, on the foundations laid by John Gregory Crace in the early nineteenth century but they have taken advantage of the considerable amount of material that has since been unearthed and by a deal of independent research have been able to check and correct many erroneous assertions of previous writers.

It is surprising to learn what developments had already taken place before the impetus given to the trade by the chiaroscuro of Jackson in the early eighteenth century, but from the point of view of the student and decorator, the account and full illustration of mid-nineteenth century developments is perhaps the most valuable part of the book, for recent works have devoted themselves for the most part to a discussion of the pattern and types in use in the eighteenth and early nineteenth centuries.

For those particularly interested in the trade, the research into mill records made

by the authors forms a most valuable contribution. This section, by way of an appendix, gives a brief history of the personalities and firms most influential in nineteenth century developments—an excellent supplement to the general history and illustrations of the period, found in the main text.

Another particularly valuable feature of the book is the large number of color reproductions of typical designs.

AMERICAN MOUNTAIN SONGS. Collected by Ethel Park Richardson. Edited and arranged by Sigmund Spaeth. Greenberg. \$3.50.

HARTMANN'S WHO'S WHO. Jamaica, N. Y.: Occult Press.

YANKEE DOODLE-DOO. Compiled by Grenville Vernon. Payson & Clarke. \$5.

THE EVOLUTION OF PENOLOGY IN PENNSYLVANIA. By Harry E. Barnes. Bobbs-Merrill. \$5.

A BIRD BOOK FOR THE POCKET. By Edmond Sanders. Oxford University Press. \$3.

THE CULT OF SANTIAGO. By James S. Stone. Longmans. \$6.

SATIRICAL AND CONTROVERSIAL MEDALS OF THE REFORMATION. By Francis Pierrepont Barnard. Oxford University Press. \$7.

BASKET WORK. By T. Rutherford Beed. Oxford University Press.

BUSINESS LIFE INSURANCE. By Ralph Sanborn. Crofts. \$3.

THE GENTLE ART OF SINGING. By Henry J. Wood. Vol. I. Oxford University Press. \$6.

MYSTERIES OF THE MISSING. By Edward H. Smith. Dial. \$3.50.

TOM MASSON'S BOOK OF WIT AND HUMOR. By Thomas L. Masson. Sears. \$1.

FINANCIAL ADVICE TO A YOUNG MAN. By Mervyn S. Rukeyser. Simon & Schuster. \$3.

AN OXFORD HALL IN MEDIEVAL TIMES. By Alfred B. Emden. Oxford University Press. \$5.50.

THE BOOK OF THE INN. Selected and edited by Thomas Burke. Doran. \$2.50.

ETIQUETTE. By Emily Post. New edition. Funk & Wagnalls. \$4 net.

MODES AND MANNERS OF THE NINETEENTH CENTURY. By Oskar Fischel and Max von Botha. Dutton. \$5.

CLOTHES ECONOMY FOR WELL DRESSED WOMEN. By Margery Wells. Dodd, Mead. \$1.

VOTING TRUSTS. By Harry A. Cushing. Macmillan. \$2.

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. Third edition. Vol. II. Edited by H. C. Corles. Macmillan. \$7.50.

THE ANNUALS OF FLOWERLAND. By Alice T. A. Quackenbush. Macmillan. \$1.50.

THE HUNTING TOURS OF SURTEES. Edited by E. D. Cuming. Scribners. \$6.

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Some said, It might be good, others said, No.

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