

Andersen's grandmother, in the playful and grotesque elements of Danish folktales, the intense desire of his father to read books and plays instead of mending shoes, the tenderness of his mother towards her sensitive child—these were the sources of his genius. It developed under the harsh ministrations of poverty. Friends helped him, the King helped him, finally by prodigious studying the unlettered peasant boy entered the University of Copenhagen. From the time of his graduation from the university, doors began to open for Hans Christian Andersen, slowly, one at a time, where before they had been shut in his face.

The Ugly Duckling was unlucky in love, and he never married. Later, when he had become a great man, he met and loved Jenny Lind, but her dreams were only of her singing, and he remained single for her sake.

Any child old enough to read and enjoy Andersen's fairy tales can read and enjoy this book, for it is definitely keyed to the understanding of young children. The book is sympathetically illustrated by the Danish artist, Malthé Hasselriis, whose uncle, Hans Tegner, knew Andersen and illustrated some of the early editions of his fairy tales in this country.

The book is sympathetically illustrated by the Danish artist, Malthé Hasselriis, whose uncle, Hans Tegner, knew Andersen and illustrated some of the early editions of his fairy tales in this country.

Russia, New and Old

MADE IN RUSSIA. By WILLIAM C. WHITE. New York: Alfred A. Knopf. 1932. \$2.

YOUNG AMERICA LOOKS AT RUSSIA. By JUDY ACHESON. The same.

COMRADE ONE-CRUTCH. By RUTH EPPERTON KENNEL. New York: Harper & Bros. 1932. \$2.

NIKITA. By FRANCES B. PHELPS. New York: Harcourt, Brace & Co. 1932. \$2.

MASHA. A Little Russian Girl. By SONIA MAZER. New York: Doubleday, Doran & Co. 1932. \$2.

MASHINKA'S SECRET. By SONIA DAUGHERTY. New York: Frederick A. Stokes. 1932. \$1.75.

Reviewed by ARTHUR RUHL

THREE of these books for young people go back to pre-Revolutionary Russia; three treat of the Russia of today. Of the latter, "Young America Looks at Russia" is an account of the impressions and adventures of the young daughter of one of the workers in the Near East Relief, written by herself; "Comrade One-Crutch" is a story set against the background of an American mining colony in Siberia; and "Made in Russia" is a young folks' book about Russian arts and crafts brought up to date to include tractors and giant dams and the young generation itself now being "made in Russia."

Mr. White, author of the latter, is a serious student of revolutionary Russia, whose "These Russians," a series of sketches describing various post-Revolutionary types, was well received a year or so ago. In the present volume, he discusses ikons, Kazan leather, Caucasus silver, village woodwork and linen, Bokhara rugs and kindred subjects, and follows this with a chapter or two on the new industrial Russia and the young generation which is growing up with it. Nothing "made" in Russia is as important as this new generation, Mr. White explains. The illustrations are soundly drawn and helpful. The book's information might be described as adult, although cast in juvenile form.

Judy Acheson's narrative, on the other hand, is the breezy gossiping of a young girl of high-school age about all sorts of things that she and Dad and Mother saw and did in the Near Eastern part of Russia. Miss Acheson is already an author—she wrote "Judy in Constantinople" on returning to New York at the age of twelve in 1929—and that may account for the grown-up air of her impressions. Then relief-workers, in the nature of things, get a rather inside view of the neighborhoods in which they are stationed. In any case, her chapters have the lively, on-the-spot air of good letters home.

Somewhat the same thing is true of "Comrade One-Crutch," for its author spent several years in Moscow and Kuzbas, in just the atmosphere depicted in the book, and the day-to-day adventures of the American lad in the story are doubtless a pretty literal transcription of her own experiences. The point of view is rather favorable to the present régime, and Big Bill Haywood is mentioned among those present in the Siberian mining camp where young David went with his parents.

Quite in another vein is "Nikita," which goes back to pre-Bolshevik Russia, and tells the romantic tale of a peasant lad who warned the lord of the manor, in the nick of time, of a peasant revolt which a Nihilist was stirring up on Prince Oblonsky's estate, and finally, after he had taken the place of a great violinist who was suddenly indisposed and had played before the Czar himself, was adopted into the Prince's family. The authors, who would appear to be two American ladies, have a real affection for the old Russia, and their story, which is well written and carefully illustrated, might almost have been done by some thoroughly "safe" writer of the old régime.

Miss Mazer's "Masha" also goes back before 1917, and pictures sympathetically a little peasant girl's experiences both with her own family and in the school conducted by her enlightened patroness, Madame Krenlin. Thanks to the latter and to her own ability, Masha is taken to the city and gets an inside glimpse of pre-revolutionary upper-class life. And when the earthquake did come, Masha, so we learn in a final brief chapter, helped Madame and the General to escape, and finally came herself to America. Miss Mazur, who is a portrait painter, provides the quaint drawings for her own story.

Mrs. Daugherty's "Mashinka's Secret" also tells about the adventures of a little country girl—not a peasant—who visited some high-life friends in pre-revolutionary Moscow. By having Mashinka meet the children of one of the revolutionary intelligentsia, Mrs. Daugherty contrives, without stressing political beliefs, to give a picture of both camps, for the kind-hearted little girl helps to burn some incriminating letters which might have made things pretty bad for Andrei's father, and Madame Voronsky, her hostess, when she discovers the youngsters burning the documents, puts aside her own political preferences and tactfully says nothing.

A Lilliputian World

WONDERS OF THE ANT WORLD. By HANNS HEINZ EWERS, translated by ALEXANDER SPRUNT, JR. New York: Dodd, Mead & Company. 1931. \$2.50.

Reviewed by MARION LOCKWOOD

American Museum of Natural History

THE average person, perhaps, does not feel any great love for insects, those small creatures which are so often the source of such real annoyance.

It would be strange, however, to find anyone, child or adult, who could fail to be interested in Dr. Ewers's book, "Wonders of the Ant World." With unerring dramatic instinct Dr. Ewers paints the colorful life of the ant peoples, as he has observed them here and there in the world. The present edition of this book is adapted especially for young people and gives to those who are entirely unfamiliar with the ants and their characteristics a general basis of knowledge concerning structure and habits before proceeding to discuss the more individual and less well-known traits and types. Through the entire book the wonderful social and community organization of the ants is stressed, as indeed it must be in any book on this subject. One wonders, however, when the author takes up the cudgels with "Exact Science," classing himself as artist rather than as scientist. One questions such statements as: "Ants probably have the power of reflection as well as that of reaching a conclusion"—particularly one questions this in a book written for youngsters who have no background of basic knowledge by which to judge so controversial a statement.

SEVEN CRITICS ANNOUNCE THE APPEARANCE OF A NEW AMERICAN NOVELIST



LEONARD EHRLICH

author of

GOD'S ANGRY MAN

1. JOSEPH WOOD KRUTCH: "A very unusually interesting novel, forceful, passionate, and vividly alive."

2. JOHN ERSKINE: "A remarkable book. It has magnificent sweep and force... it deserves a great success."

3. WALDO FRANK: "Truly a magnificent book. It has all the elements—passion, tenderness, poetic imagination, closeness to the mystery of life, intellectual power and rhythmic form—that a novel must have to be important."

4. RUTH HALE: "It so completely reveals one great man that it reveals them all."

5. NEWTON ARVIN: "This is a peculiarly exciting book... a magnificent piece of writing."

6. WILLIAM ALLEN WHITE: "His picture of Brown is authentic. At least he makes the John Brown that I knew and I had my impressions as a child from the pioneers. It is a moving story and an authentic portrait of a strange man in a troubled time—good history and good fiction."

7. CLIFTON FADIMAN: EDITOR, SIMON AND SCHUSTER: "This is by far the finest first novel that has been submitted to my house during my seven years of editorial experience."

SIMON AND SCHUSTER • PUBLISHERS • NEW YORK • PRICE \$2.50

HARRY A. FRANCK'S

NEW BOOK

FOOT-LOOSE IN THE BRITISH ISLES

This is one of the wisest and richest books by "the prince of vagabonds", a philosopher with a twinkling eye and a way with words, who has been to more places and seen more things probably than any living man. Here he has been adventuring in that strange and surprising country, the British Isles and has written of his experiences in an entertaining narrative which is also filled with unusual information.

Roam through Great Britain in the leisurely charm of these pages. Illustrated. \$3.50

by the author of GREEN HELL

TIGER-MAN

JULIAN DUGUID'S best-seller

"Sacha Siemel, the tiger killer of *Green Hell*, had a thrilling history. . . Adventure rides high in the jungles of Brazil." —Harry Hansen.

"He has made of his biography a first-class adventure tale for boys, whether the latter are fifteen or fifty." —Saturday Review.

"Tiger-Man is, indeed, an epitome of self-sufficiency, a reincarnation of those heroes of Jules Verne who were never at a loss in any emergency. . ." —N. Y. Herald Tribune.

Second Printing. Illustrated. \$3.00

ELIZABETH CORBETT'S new novel

AFTER 5 O'CLOCK

by the author of

THE YOUNG MRS. MEIGS

What are you doing after five o'clock? How about a date with this story of Eleanor Adams, successful young business woman, who had to choose between one man, gay hours, and lonely freedom when her day's work was done. You'll find, says the *New York Times*, "Eleanor herself a very delightful person." Fourth Printing. \$2.00

THE CENTURY CO. NEW YORK

The MODERN LIBRARY ANNOUNCES the publication of six new volumes

CAPITAL, and Other Writings by KARL MARX

A comprehensive one volume collection of Marx's most important writings. Edited by Max Eastman.

YAMA, the PIT

by ALEXANDRE KUPRIN

The only reprint of this vivid and exciting novel of white slavery in Russia. Complete and unabridged.

PICKWICK PAPERS

by CHARLES DICKENS

Complete in one volume.

THE ARABIAN NIGHTS

Translated by RICHARD BURTON

A new, 900 page collection of these famous tales, presented for adults in unabridged form.

THE DECLINE AND FALL OF THE ROMAN EMPIRE

by EDWARD GIBBON

Never before available at less than \$10 a set. Now complete in the new Modern Library Giant size. Two volumes at only \$1 each.



AND HAVE YOU READ THESE RECENT MODERNS?

A FAREWELL TO ARMS
by Ernest Hemingway

CASUALS OF THE SEA

by William McFee

THE TRAVELS OF MARCO
POLO

TONO BUNGAY
by H. G. Wells

CRIME AND PUNISHMENT
by Dostoyevski

THE MAGIC MOUNTAIN
by Thomas Mann

Send for our free list of over 200
titles, all only 95c each. The
Modern Library, 20 East 57th
Street, New York.

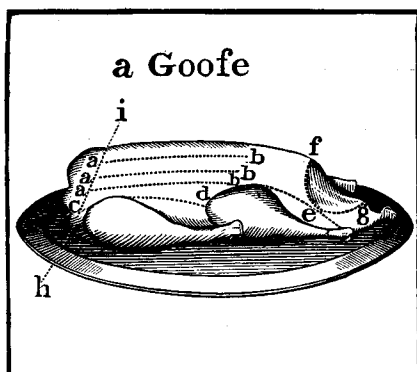
Only 95¢ each AT ALL BOOKSTORES

(The Modern Library Giants are only 5c more.)

THE ART OF CARVING

BY

THE REVD DR JOHN TRUSLER



Advice on
Table-manners
from an
18th Century
Emily Post

A delicate
Bonne Bouche
for the
Epicure
of Letters

HOW TO CARVE A GOOSE

One of 26 figures which illustrate this amusing book

The Reverend Doctor Trusler's observation that no more useful or acceptable present could be conferred upon the rising generation of the year 1788 than instruction in the *Art of Carving* is not lacking in relevance to the present state of household economy.

For among such "accomplishments of a gentleman" as are still somewhat fitfully pursued, there is none that suffers more, whether from utter neglect or from imperfect execution, than the art of elegant carving.

\$1.00

AT ALL BOOKSTORES

CAMBRIDGE UNIVERSITY PRESS THE MACMILLAN COMPANY

Ernest HEMINGWAY

has written a "great book," "the best Hemingway has done," "a basic treatise on the art of the bullfighter," with many digressions that "make life worth living," and 84 pages of remarkable illustrations.

Death in the Afternoon

at all bookstores \$3.50

Charles Scribner's Sons

The New Books

The books listed by title only in the classified list below are noted here as received.

Poetry

YUGOSLAV POPULAR BALLADS. By DRAGUTIN SUBOTIC. Macmillan, 1932.

In the kingdom of the blind, the one-eyed man is king. The volume of Dr. Subotic is an admirable proof of this. He gives us the first detailed study in English of the origin and development of the ballads dealing with the medieval Serbs and he does an excellent piece of work. Then he passes to the history of those ballads in Western Europe and the result is surprising. Before our eyes passes a long series of celebrated authors, beginning with Goethe and the great philologist Grimm, the French writer Prosper Merimée, and down to Owen Meredith. All these men translate or pretend to translate the ballads. Few know anything of the language in which they were written and so they copy one another and they invent and paraphrase one another's translations until we seem to be dealing with an almost non-existent original germ. As a careful survey of the way in which translations have been made during the last century, and as a revelation of the reason why these translations are so often unsuccessful, this book is certainly unique and most suggestive.

THE CATHOLIC ANTHOLOGY. By Thomas Walsh. Revised by George N. Shuster. Macmillan, \$2.50.

TITANIC'S KNELL. By Henry Brenner. St. Meinrad, Ind.: The Raven. 50 cents.

Religion

THE NEW CHURCH IN THE NEW WORLD. By MARGUERITE BECK BLOCK. Holt, 1932. \$3.75.

This study of Swedenborgianism in America is a painstaking and thorough piece of work. For the first time we have a complete account of the influence of Swedenborg, especially in the age of Emerson. Here it is shown that Swedenborg with his touch of the morbid, as pointed out by Emerson, was taken up by the aberrant movements of the day, such as Mesmerism, Spiritualism, Theosophy, New Thought, and Christian Science. The inter-relations of these various cults are well brought out, emphasis being laid on the influence of Swedenborg upon Quimby, the real founder of Christian Science.

In the attempt to uphold the orthodox doctrine that the Swedish mystic was definitely inspired the author misses the point made by Emerson, namely that Swedenborg was one of the "analogy-loving souls." This will explain the so-called science of correspondence, whereby all things that occur in this world have their counterpart in the celestial world. With this, of course, as a principle anything could be proved. For example, the statement is made that Swedenborg as a prophet anticipated the modern doctrine of evolution, whereas historically he really presented the pre-Darwinian pre-formationism which the English scientist himself repudiated.

The whole matter as to Swedenborg's real place is best explained by an inadvertent description of one of Swedenborg's minor works, "The Worship and Love of God." This book is described as "a charming allegory, or platonic myth," and it seems inconceivable that anyone should take it literally as a scientific account of the creation—yet such is the case. With this principle in mind, one can understand how Swedenborg gained followers among poetic and artistic type of Americans who have continued his cult in such a delightful environment as the Bryn Athyn community, near Philadelphia, with its beautiful cathedral and its interesting but rather fanciful academy which revives the old Froebelian and analogical method of teaching in the kindergarten. Perhaps these children accept the doctrine of correspondence literally, but for adults on the outside the *Arcana Coelestia* may seem in this present age a good deal like bedtime stories.

Travel

ENGLISH SPRING. By CHARLES S. BROOKS. Harcourt, Brace, 1932. \$3.

Mr. Brooks, an accomplished essayist, and author of several other books about England, is discursive in manner, and so detached in his mildness of mood as to seem at times indifferent; he appears a

blasé traveller who is all too familiarly bored with the time-worn ropes. By turns in bus, on train, on foot, he and Mary Brooks circumvented Devon and Cornwall, and crossed Somerset. She with her sketch pad in hand, to pencil sights in "England's transitory gleams of sunlight," he to pause and pen his impressions of town and country. Unabashed, he quotes authors on the spot, with astonishing pleasantness. He finds Dorchester the Casterbridge of Hardy's novel, and elsewhere observes that writers "offer a landscape, not as nature made it, but as seen darkly through the window of a mood." He recalls the Shelley of young, obscure, revolutionary days in Lynnmouth. Nether Stowey follows with much discussion of the Wordsworths, and Coleridge. Tintagel highlights the book with a provocative talk on Mallory. But we wonder how the author could have overlooked those sea gulls, "white birds, flying, flying—" of Edwin Arlington Robinson's "Tristram," which we saw circling ceaselessly above King Arthur's ruins. Fashionable Bath produces literary allusions, and mirrors the "complete procession of England's national biography through the ages." Wisely, Mr. Brooks does not grant the reader any deep acquaintance with English history, and so doses him gently along the way.

He is at his best, however, while relating the countryside to literature, as Keats's "Bright Star" ode to Lulworth Cove, or when he gives a brief dissertation on the English provincial stage; or when Dartmouth brings to his mind Hakluyt, and a happy eulogy of Elizabethan prose. He inflicts too many quips about the weather and British discomforts generally on the reader; and his frankly stated commercial attitude towards his writing seems an unfortunate pose. This is not a book to stir the senses or memory in recollection, nor one to be devoured greedily, but sipped slowly: in short a drowsy sort of volume to enjoy with a pipeful by the fire.

Brief Mention

Those interested in foreign affairs, both the periodical and the subject, will welcome the *Life and Letters of Archibald Cary Coolidge* just published by Harold Jefferson Coolidge and Robert Howard Lord (Houghton Mifflin, \$4.50). * * * A thoughtful book with a provocative theme is *Conflicts of Principle* by President Lowell of Harvard (Harvard University Press, \$1.50). The author says "Its object is simply to point out the need of search for the true limit between opposite, and therefore conflicting, principles; with examples to show how common these are in the actual affairs of life." * * * Those in search of facts on the difficult question of self-determination will find them in Otto Junghann's *The National Minorities in Europe* (Covici, Friede, \$1.50). * * * Another provocative book is *Fads and Quackery in Healing* by Dr. Morris Fishbein (Covici, Friede, \$3.50), a book on medical advertising, food fads, rejuvenation, chiropractic, osteopathy, etc., with a particularly interesting chapter for journalists on the incredible errors propagated by even such distinguished writers as Mr. Brisbane. * * * Of all the books on those lovely bays and creeks that border the Chesapeake, Paul Wiltach's seem to us the best, and his *Potomac Landings* (Bobbs-Merrill, \$4) is made from that same excellent combination of history, description, and admirably chosen photographs that have distinguished his earlier books. * * * Another regional book, colloquial, reminiscent, and somewhat historical, is *Ozark Mountain Folks* by Vance Randolph (Vanguard Press, \$3.75). He is the author of *The Ozarks: An American Survival of Primitive Society*. * * * A romantic story of Wagner's life through the Dresden period is the theme of *Restless Star: The Young Wagner*, by Hans Reisiger (Century, \$3). * * * A more original theme is to be found in *Before the Curtain Falls*, an anonymous book published by Bobbs-Merrill Company (\$2.50), a curious attempt to write in the form of a semi-fictional autobiography an account of the experiences of "an old American" through the war, in Soviet Russia, and back in America, the whole done with some reminiscence of Dos Passos's "1919," and intended to be significant of American experience as well as a record of one American's adventures.