

Enthusiasm for THE SHORT BIBLE

has been so immediate that a first large printing was exhausted within two weeks after publication. Praise and comment have been pouring in from reviewers, ministers, college presidents, booksellers, men and women who have welcomed the idea of a Bible "to read and enjoy." This is what some of them say about the five important features of *The Short Bible*—edited by Edgar J. Goodspeed and J. M. P. Smith:

THE SELECTION:

The Short Bible seeks to present those parts of the Bible which everyone ought to be acquainted with, from a literary, historical, or religious point of view.

The Boston Post says: "A book that has long been need-

ed . . . presenting the salient facts of the Bible . . . but utilizing only such parts as would give a connected story." Rev. Neal D. Newlin, in the *Cincinnati Post*, emphasizes that it is "an abbreviated edition without losing any values."

THE INTRODUCTORY ESSAYS:

Each book is prefaced with brief, interesting editorial comments about why it was written and its place in history.

"It is not too much to say that to the reader who has not kept pace with Bible

scholarship, these prefaces will be a revelation."—*The Saturday Review of Literature*.

"Everyone who reads the Bible should have this book as an auxiliary."—Baker Brownell, Northwestern University.

THE CHRONOLOGICAL ARRANGEMENT:

The books selected for inclusion have been arranged in the probable order in which they were written, the Old Testament beginning with the Book of Amos. In the New Testament the Epistles of Paul come first.

"One feels like testing out the chronological arrangement to see if the difference between Amos and Genesis can be recognized in their religious ideas," says F. G. Melcher, editor of *Publishers' Weekly*.

THE TRANSLATION:

The Short Bible is based upon the American Translation, especially designed for American readers, edited by Edgar J. Goodspeed and J. M. P. Smith.

"In sheer beauty of language and dramatic incidents

it outdoes the best selling fiction or the most impressive historical work"—*Los Angeles Saturday Night*. "The reputation of the two editors stands for what is most thorough-going and advanced in modern Bible scholarship"—*Evangelical Herald*.

THE FORMAT:



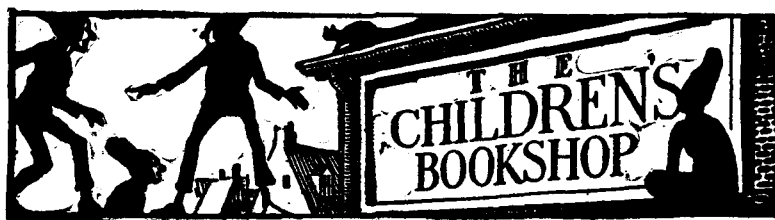
Printed and bound like a modern book, with a single-column page, paragraph divisions, full use of quotation marks, large type.

"A book for reading, gaily bound in red cloth"—*Time*. "Looks human, reads human, is human"—*International Journal of Ethics*.

A great book value at two dollars.

Ask to see THE SHORT BIBLE at your bookstore. It is an ideal gift for men, women, and young people. A noted educator writes—"I've a notion if the book were left lying around amongst young people they would read it with a sense of discovery." And *The Saturday Review* says "The new generation may here find a doorway to the greatest monument of spiritual literature."

THE UNIVERSITY OF CHICAGO PRESS
5750 ELLIS AVE., CHICAGO, ILL.



A Living Child

WHERE IS ADELAIDE? By Eliza Orne White. With illustrations by Helen Sewell. Boston: The Houghton Mifflin Company. 1933. \$1.75.

Reviewed by ANNE CARROLL MOORE

"GO and find Adelaide and wherever she is and whatever mischief she is up to, tell her to stop it and come in at once. She is ten minutes late already." Adelaide at the moment was in the top of the tallest fir tree. She had climbed up there to escape an arithmetic lesson, and it took all Henry Chase's powers of persuasion and a certain amount of bargaining to bring her down again.

With the wit and understanding of child nature and the rare power of characterization which distinguish the work of Eliza Orne White she has created a living child character in Adelaide and placed her in a setting so true to New England that one can hear the people talk on every page. Adelaide is an orphan whose aunts find her a problem and send her to live with Mrs. Chase, who, it must be admitted, finds her a handful at first; but thanks to the tact of her young son Henry, the wisdom of old Marty the cook, who had lived in France, and the Christmas visit of Mr. Chase, Adelaide achieves a state of being loved and wanted by everybody without changing her essential nature. "She is a child who likes to be of importance," says Mr. Chase toward the end. It is a mistake to think that lively children are always a trial to their elders. But it is Marty, the warm-hearted cook, who confides to her, "If you had left these premises I would have had to follow you." The reader will follow Adelaide—follow her further, I believe, than any character Miss White has created in the many delightful books she has written for children.

It is nearly forty years since little Marietta Hamilton grew up from the age of three and a half to her eighth birthday within the dainty white covers of "A Little Girl of Long Ago." More widely read by children today than in the time it was published, those who read the book as children for the story read it as adults for its true pictures of child life in Boston of the 1820's and in Springfield when that city was a mere village.

The little Marietta Hamilton who crossed the Atlantic with her artist father in the sailing ship *Topaz* with her brother's miniature ship trailing from the stern was Eliza Orne White's mother whose best friend, Lucretia P. Hale, wrote the "Peterkin Papers." The New England life she depicts has a glow upon it. It is warm with friendliness, full of incident and natural conversation. In restricting her field to writing of little children in a New England environment Miss White has never restricted her outlook upon life itself. She brings to her scene the skill of the novelist who defies time.

Helen Sewell's drawings for "Where Is Adelaide?" are informed with the high spirits of the text and with feeling for the characters.

A Dog's Life

DASHENKA: THE LIFE OF A PUPPY. By Karel Capek. New York: Henry Holt & Co. 1933. \$2.

Reviewed by HENRY SEIDEL CANBY

CAPEK has a double sense of humor, as those who remember "Letters from England" know. He sees humors reflected in a mirror of life, and sees behind the mirror, too. The story of Dasha has none of his malicious irony, but it doesn't fail to twist in and out among men as well as dogs. Dashenka is a fox terrier puppy, whose charming photographs are part of the book, which is enlivened still further by numerous amusing sketches which make a kind of Mickey Mouse progress of the life of a pup. Capek has "written, drawn, photographed, and endured" it all—a house full of puddles and torn slippers, a garden dug into trenches, a puppy learning to be a dog. The endurance was noble, the pictures excellent, but the writing is best of all; for here one learns not only how the infant Dasha learns to assort

her feet, but also the kind of fairy tales which keep dogs quiet while their pictures are being taken: how the Doberman ate his tail until he had to be chased apart; how a hare racing past the Creator's studio pulled the bone pile after him which became the greyhound, how and why the fox terrier lost the tip of his tail. Someone writing in this magazine a few years ago asked what would happen if the masters of adult literature began to write again for children as they did in the nineteenth century. Here is an instance which should satisfy anyone except those, if any, who hate dogs.

"From Six to Twelve"

SHIP'S MONKEY. By Honoré Morrow and William J. Swartman. New York: William Morrow & Co. 1933. \$2.

NAM & DENG. A Boy and Girl of Siam. By Phyllis Ayer Sowers. New York: Thomas Y. Crowell Co. 1933. \$1.50.

COLLETTE AND BABA IN TIMBUCTOO. By Katie Seabrook. New York: Coward-McCann Co. 1933. \$2.

SOUTH SEA PLAYMATES. By Robert Lee Eskridge. Indianapolis: The Bobbs-Merrill Co. 1933. \$1.50.

Reviewed by THOMAS TOBEY

THERE is a danger in reading four books at one sitting, so to speak; it is apt to produce a comparative judgment, to raise any which is superior to dazzling heights in the reviewer's mind and to lower to the point of the negligible any which, considered alone, without the proximity of the others, might seem fairly pleasant. Yet there cannot be any possible doubt that "Ship's Monkey" is a distinguished, delightful book. As told by William J. Swartman (Master Mariner and ex-Lieut. R. N. R.) to Honoré Morrow it concerns the joys and trials, to the good ship *Tamara*, of Chabu, a pet monkey who was found, wounded, in Sumatra by the *Tamara's* bosun. Chabu's adventures are escapades which the reviewer would not trust himself to relay to you; you must—and should—read the book to discover them in all their fine flavor. Gordon Grant's admirable contributions help to make this a book which should have the serious consideration of the Newbery Medal committee.

"Nam and Deng" and "Collette and Baba" not only invite comparison; they demand it. This is unfortunate for the author of one of last year's outstanding books, "Gao of the Ivory Coast." "Nam and Deng" is the story of a brother and sister in Siam, their everyday life and the adventures that befell them when Nam was kidnapped and held for ransom. "Collette and Baba" is the story of Collette's journey from France to Timbuctoo, via the Ivory Coast and the Niger River, and of the attempted kidnapping of Collette and the Touareg boy, Baba, when desert tribes clash in a blinding sand storm. But the desert raid and its excitement occupy only twenty-odd pages of one hundred and sixty-eight which read more like a wearied traveler's letters to the simple-minded servants at home than a story which promises color and charm if not adventure. How much more gracefully Mrs. Sower's story bears the exposition of details of the life of Siamese children, how much more completely does its narrative thread lassoo the minutiae which has to be explained at every step. "Nam and Deng, A Boy and Girl of Siam" is definitely a book on our recommended list.

"South Sea Playmates" is the story of the author-artist's visit to the Island of Manga Reva in the southern Pacific and his friendship with a native boy and girl, Yo and Ti-Ti. It is all there, the games, the preparation of coffee, the descriptions of fish-life and pearl-hunting, but it has the flatness of a group of postcards and none of their rich and essentially florid coloring. Only the Tahitian myth of Tafari's prowess takes any hold upon the mind. Even the illustrations do not live up to the promise of the colorful jacket drawing.

All concerned with life in strange lands under unfamiliar conditions, these books are for boys and girls between six and twelve years of age.

The Clearing House

Conducted by AMY LOVEMAN

Inquiries in regard to the choice of books should be addressed to Miss LOVEMAN, c/o The Saturday Review. A stamped and addressed envelope should be enclosed for reply.

CHILDREN'S CLASSICS

RUMMAGING among the letters in our file we chanced upon one which had come in before we took over this department, but which is so pertinent to Children's Book Week that though the information it requests is too late for the occasion for which it was desired we are nevertheless answering it. R. R. of Albuquerque, N. M., who is a "grand-auntie," wished a selected list of "classics every child should know." Now who that ever loved books as a child could resist such an opportunity to make propaganda for his favorites, or once launched upon naming the volumes he cherished but would find himself in hot water in holding them down to the limitations imposed upon him by a column? As for ourselves, to make a bad matter worse, no sooner had we begun to go over in our mind the "classics" than there popped into our head all those many other volumes far from classics which we read surreptitiously, the yards of Henty and Alger and Edward S. Ellis which we purloined from our brothers, the stray volumes which our incautious elders—little thinking that childish taste would relish—left about in odd corners; an illustrated edition of MANON LESCAUT, a TRILBY someone had put on a pantry shelf, a paper bound novel with a Russian princess for heroine who with no provocation at all that we could discover threatened to plunge the jeweled dagger she drew from her hair into the heart of the villain—all the flotsam and jetsam left by visitors and thrust into cupboards or closets. We still wish we knew what that tale with the melodramatic heroine contained—"The Heart of the Princess Osra" we think it was called—and we remember nothing of it but the dagger episode. As we recall we were about ten when we read it, and it was only years later when we recurred to it in our thoughts that our bewilderment over the lovely lady's violent action began to be dissipated. From our own experience we are quite convinced that most of what parents dread lest children get from books passes completely over their heads, and that their inexperience takes from classics and other works supposedly too advanced for them much that is beautiful and little that is harmful. Which, however, doesn't mean that we don't believe in bestowing on the child a carefully selected library adapted to his years.

So now we are back at the classics. We're omitting names of publishers in enumerating them, for in all but a few instances they are out of copyright and issued under several imprints, and we're passing over MOTHER GOOSE and Kate Greenaway, and the fairy stories—Grimm and Andersen and Laboulaye and other collections of folk tales—and starting in with Lewis Carroll's ALICE IN WONDERLAND and THROUGH THE LOOKING-GLASS, Hawthorne's WONDER BOOK, Kingsley's WATER BABIES, Kipling's JUST SO STORIES, Ruskin's KING OF THE GOLDEN RIVER, Charles Carryl's DAVY AND THE GOBLIN, Lucretia Hale's PETERKIN PAPERS, Joel Chandler Harris's UNCLE REMUS STORIES, Kipling's JUNGLE BOOKS and PUCK OF POOK'S HILL, THE ARABIAN NIGHTS' ENTERTAINMENT, Wyss's SWISS FAMILY ROBINSON, Defoe's ROBINSON CRUSOE (awful confession, we've never read it through except in words of one syllable), Swift's GULLIVER'S TRAVELS, and Stevenson's A CHILD'S GARDEN OF VERSE. We haven't segregated the foregoing books in age categories, because though some of them will appeal to younger children than others, almost all of them will still be thumbed even when the more advanced books have become favorites. They should carry the child along happily until about his ninth year after which he (or in this one instance perhaps more properly she) will be ready for LITTLE WOMEN and the rest of Louisa Alcott, for Mark Twain's ADVENTURES OF TOM SAWYER, Stevenson's TREASURE ISLAND, Kenneth Grahame's THE WIND IN THE WILLOWS, George Macdonald's AT THE BACK OF THE NORTHWIND, Thackeray's THE ROSE AND THE RING, Irving's ALHAMBRA, Jules Verne's THE MYSTERIOUS ISLAND and TWENTY THOUSAND LEAGUES UNDER THE SEA, and a DON QUIXOTE edited for children. Then, between eleven and thirteen, the child can read with delight Stevenson's KIDNAPPED, Scott's IVANHOE, Dickens's THE TALE OF TWO CITIES, Cooper's

THE LAST OF THE MOHICANS and THE SPY, Mark Twain's THE PRINCE AND THE PAUPER, Dumas's THE THREE MUSKETEERS, and (oh, ineffable excitement and delight) THE ADVENTURES OF SHERLOCK HOLMES. And there we end our main list, for it is our firm belief that after that age children should be reading fairly broadly among the adult classics, and that if they don't do it in the years between thirteen and seventeen they are never going to read some of the world's best literature. Yet before we actually conclude we want to make a plea for a few books rarely read at all today, Maria Edgeworth's tales, some of which are intended for little tots, others for children in the eight to ten category, and still others, the novels of Irish life, for the adult reader. The stories for children are didactic, to be sure, and have a British tinge which lends them an unfamiliar turn, but they are good tales with sufficient lively incident to offset their moral teachings. And, oh, we almost forgot to mention Thomas Hughes's TOM BROWN AT RUGBY (personally we loved TOM BROWN AT OXFORD as well), and—But what's the use, we could keep on adding titles till we had no space left in our columns for anything else. Yet one more postscript. Add Frances Burney's EVELINA and Jane Austen's PRIDE AND PREJUDICE to the library of any girl of thirteen and she'll take to her heart in early youth books that she'll only fully appreciate in maturer years. A horrible thought has struck us. We've mentioned no poetry at all except Stevenson's A CHILD'S GARDEN OF VERSES. Yet no children's library would be complete without volumes like de la Mare's PEACOCK PIE and COME HITHER, Louis Untermeyer's THIS SINGING WORLD, and Burton Stevenson's HOME BOOK OF VERSE. Now we really must stop and go on to the request of M. L. B. of Washington, D. C., for "a list of books for a young girl who is interested in architecture, music, and painting as fine arts."

ADVENTURES INTO ART

We take it for granted that by "a young girl" M. L. B. means someone in her middle teens and therefore mature enough for adult books. For her we suggest the COLLEGE HISTORIES OF ART (Longmans, Green), edited by J. C. Van Dyke, of which the volume on architecture is by Hamlin, that on painting by Van Dyke, and that on sculpture by Marquand and Frothingham. If she wants to pursue her studies further she might read the Everyman's Library edition of Vasari's LIVES OF THE PAINTERS (Dutton), and THE HISTORY OF ARCHITECTURE (Harpers), by S. F. Kimball and G. F. Edgell. Lewis Mumford's STICKS AND STONES (Liveright), a study of architecture, Thomas Craven's MEN OF ART (Simon & Schuster), and Suzanne La Follette's ART IN AMERICA (Harpers) would all prove interesting reading. As for music, she might first get a general survey of its development from such works as Elson's BOOK OF MUSICAL KNOWLEDGE (Houghton Mifflin) and Pratt's HISTORY OF MUSIC (Schirmer), and follow that up with such volumes as A LISTENER'S GUIDE TO MUSIC (Oxford University Press), by Percy A. Scholes, THE ORCHESTRA AND ORCHESTRAL MUSIC (Scribners), by W. J. Henderson, H. E. Krehbiel's HOW TO LISTEN TO MUSIC (Scribners), and Douglas Moore's LISTENING TO MUSIC (Norton).

TALES OF COLONY AND PLANTATION

The destiny which shapes our ends—the fifteen inches which constitute our column—has brought us to a sorry pass. For we have a long list of titles prepared to give H. J. of Putnam, Conn., who wants reading material for children of about nine and ten on colonial days in New England and the other colonies and plantation days in the South, and no space in which to present it. "Some story with a historical background" is what H. J. wants. Well, perforce, instead of giving a variety from which to choose we'll mention but a few. Here they are: Nathaniel Hawthorne's GRANDFATHER'S CHAIR (Houghton Mifflin), John Bennett's BARNABY LEE (Appleton-Century), a tale of New Amsterdam, COLONIAL STORIES RETOLD FROM SAINT NICHOLAS (Appleton-Century), and WITH THE CAMP (Scribner's) and TWO LITTLE CONFEDERATES (Scribner's), by Thomas Nelson Page.

THE JOHN NEWBERY MEDAL

AWARDED TO

Elizabeth Foreman Lewis • Author of

YOUNG FU OF THE UPPER YANGTZE



"FOR THE MOST DISTINGUISHED CONTRIBUTION TO AMERICAN LITERATURE FOR CHILDREN"

Hundreds of beautiful children's books are published each year. Are you ever at a loss to know which one to choose? Here is a book which has been honored above all others . . . a book which will fascinate every boy and girl from 11 years up through the teens.

THE NEWBERY MEDAL, the highest honor in the entire field of juvenile literature, was awarded October, 1933, by the Children's Librarians of the American Library Association. This award, after expert review of all children's books published during the year, was made for "The Most Distinguished Contribution to American Literature for Children."

YOUNG FU is not only an absorbing story of a young boy of Chungking, but a fine and realistic picture of modern China as well. Author and artist have passed many years in China, and every detail of text and illustration is a true portrayal of life in China as it is today. 44 illustrations by Kurt Wiese, 4 in full color \$2.50

Other New and Distinguished Winston Books for Boys and Girls



The Story Book of THINGS WE USE • Maud and Miska Petersham

All about Food, Clothes, Houses and Transportation, written in simple style to appeal to younger children. A picture on every page, half of them in five colors. \$2.50

Publication Date, December First

GIFF AND STIFF in the South Seas

Gifford Bryce Pinchot

Thrilling adventures of two "regular fellows" on a six-months' cruise to the South Seas. Written in a boy's own way by the son of the Governor of Pennsylvania. 116 action photographs \$2.00

Publication date, November First. Choice of the Junior Literary Guild



ONE DAY WITH MANU

Armstrong Sperry



One busy, happy day in the life of a small boy who lives on a coral island away down in the South Seas. 45 gorgeous illustrations, including 20 full pages in 7 colors. For younger children \$2.00

Entered in the Book List of the American Library Association. Choice of the Junior Literary Guild

SILVER CHIEF, Dog of the North

Jack O'Brien

A rugged adventure story of the Canadian wild, with a lovable dog as the hero. 41 illustrations by Kurt Wiese \$2.00

Entered in the Book List of the American Library Association. Choice of the Junior Literary Guild



THE JOHN C. WINSTON CO. • Phila., Pa.