

## Books of Special Interest

By the Author of  
**SHADOWS  
WAITING**



*Eleanor  
Carrol  
Chilton*  
The  
**Burning  
Fountain**

Miss Chilton brings to the handling of an unusual theme the delicacy and exquisite sensitivity which marked her first novel, and a power she has not hitherto displayed.

*"Thrillingly  
lovely writing"*

Says Herschel Brickell

"This theme of the presence of a natural thing in the midst of a highly complex civilization Miss Chilton has embroidered with a great deal of thrillingly lovely writing and with a great deal of thought. Her work has the quality of disturbing beauty. She is a real novelist."

*"Seductive"*

Says the New York Times

"The writing is seductive, the texture marvelously even, the words clear and luminous."

*"Charming"*

Says the Herald-Tribune

"In this story of Lynne, who was conceived in heedless ecstasy, a child of the very lightning and thunder, you will find a blend of such antagonistic qualities as suspense and contemplation, loveliness and rigid reasoning, charm of manner and unmitigated seriousness."

\$2.50 at all booksellers

The John Day Company  
386 Fourth Avenue New York

Documents of Egyptian Art  
DOCUMENTS POUR SERVIR A  
L'ÉTUDE DE L'ART ÉGYPTIEN.  
By JEAN CAPART. Vol. I. New York:  
Harcourt, Brace & Company. The Pe-  
gusus Press. 1929. \$42.

Reviewed by ASHTON SANBORN  
Boston Museum of Fine Arts

FOR good reasons the history of Egyptian art has not yet been written. Much of the material from which that history must be derived is dispersed throughout Europe and America in museums and private collections, although naturally by far the greater part of it still remains in Egypt, and many pieces of first importance have been published only inadequately or even not at all. Egyptian art has undoubtedly suffered gravely in general esteem from the ennuis induced by the usual monotonous museum display of numberless objects of mediocre and crude quality, in the midst of which the occasional masterpieces, which alone should form the basis of critical appraisal, are buried as effectively as if they had never been exhumed from the Egyptian sands.

The dead hand of the mummy laid its blighting touch on the imagination of early collectors, who prized the bitumened and linen-wrapped carcasses of birds, beasts, reptiles, and human beings, but failed in their eager hunt for curiosities to discriminate between good and bad in the art of a people whose language, traditions, and customs were just beginning to be studied scientifically and which were still often misinterpreted and misunderstood. Save to the eyes of a discerning few, the artistic expression of Egypt seemed alien, barbarous, ponderously dead, and shrouded in that strange quality of mystery invariably attributed to "the East" by modern western minds imperfectly informed. In more recent years, scientific excavation and systematic research have dispelled the meretricious mystery by deciphering Egyptian hieroglyphics, by establishing a chronology, and by revealing in outline the record of a remarkably individualized people during the course of four millennia. They have, however, raised fresh problems, both of ethnology and art, for the historian, by accumulating from ancient tombs and town sites a multitude of facts and objects with such rapidity, that the diligent Egyptologist can do little more than keep up to date with the mere record of discoveries, let alone hope to achieve finality of outlook or soundness of conclusions by trying to synthesize the data. As to the practical excavator, even when capable of weighing the artistic merits of his "finds," he is, as a rule, more interested in establishing their sequence in archaeological groups than in estimating their relative artistic significance within the body of similar existing material. And his archaeological comments, however expert, help as little toward a comprehensive understanding of Egyptian art as does the brief, inaccurate rhapsody of an Elie Faure.

Indeed, the day has not yet come for a definitive account of the development of Egyptian art and for a just estimate not only of its superb achievements as a racial expression in architecture, sculpture, painting, and even in the minor crafts, but also of its place among the greater national arts of the world. No one is more intelligently aware of the prematurity of any attempt at the present time to write that history satisfactorily than the man most exceptionally equipped to do so both by natural gifts and by many years of active experience in this special field. As the title of his work implies, Professor Capart has wisely chosen to show in these first hundred plates by means of admirable, large-scale illustrations, significant examples of Egyptian art hitherto unpublished or inadequately reproduced, which will, when the five large folio volumes planned for the series are complete, comprise a *corpus* of original documents indispensable to the future historian of the subject. The short text accompanying each plate more often presents a problem than its solution, for the author's purpose has been to make the documents themselves as widely and as promptly known as possible in order to stimulate study and facilitate their interpretation. Such scholarly and somewhat unusual generosity of intention disarms criticism of what otherwise might be regarded as an indication of haste in the preparation of the book.

Some of the plates have exceptional value in showing familiar and supposedly well-known examples of portrait sculpture from a point of view which reveals qualities of excellence hitherto visible only to the

trained observer fortunate enough to stand in the presence of the original. Others, by reproducing more than one statue or relief depicting the same individual, supply evidence for believing that these are typical rather than literal portraits, while still other plates add to the volume the zest of surprise by calling attention to objects fully requiring serious study which have been "rediscovered" in unexpected places by the author's characteristically keen and indefatigable questing. In its physical make-up the book is a wholly commendable production; the text is set in Poliphilus and Blado types, and the plates are both printed on special Vidalon linen-rag paper with an agreeably stippled surface of warm ivory tone.

### Gossip of the Past

AN ELIZABETHAN JOURNAL, Being a Record of Those Things Most Talked About During the Years 1591-1594. By G. B. HARRISON. New York: Cosmopolitan Book Corporation. 1929. \$5.

Reviewed by WALLACE NOTESTEIN

THIS is a useful and interesting book. Mr. Harrison has taken extracts from contemporary sources, or has summarized those sources, and by considerable skill in picking his materials has given us a kind of newspaper man's view of four years in late Elizabethan days. His newspaper tells us not only about criminals and executions, about hunted priests and miserable doting witches, about bear baitings and cock fights, but about the plays of the week and the latest tracts and sonnets published. The text makes excellent reading and should give the casual reader a better notion of the real character of the spacious days of great Elizabeth than is to be gained from Strachey's brilliant account of court and times. Sometimes Mr. Harrison misses a chance to bring out all that is interesting in his sources. He tells us the pitiful story of the Witches of Warboys, a father, mother, and daughter, prosecuted at the instance of the powerful Cromwell family on the imaginings of the Cromwell children, but leaves out the most interesting part of the episode. The daughter, Agnes, when she had been condemned, was urged to plead pregnancy to avoid execution, and refused with the words, "It shall never be said that I was both a witch and whore," and went to her death, a village girl out of Huntingdonshire of the same Elizabethan spirit as the Drakes and Raleighs.

Perhaps the character of the book cannot be better shown than by a series of the headings taken rather at random. 6 Jan. (1593) Rumours. Plays of the Week. 8 Jan. The War in France. 12 Jan. Nashe's "Strange Newes." 13 Jan. Plays of the Week. 18 Jan. Rumours. 20 Jan. Plays of the Week. 21 Jan. The Plague again Increases. 27 Jan. Plays of the Week. 18 Jan. Evasion of Service in Privileged Places. Sir Henry Knivett's Submission. Plays and Games Prohibited by Reason of the Plague. 2 Feb. Playing Ceases. 3 Feb. "Greene's News from Heaven and Hell." 7 Feb. Lawlessness of the Scottish Border. 8 Feb. An Invasion Expected. 11 Feb. Contributions Evaded. 12 Feb. Rumours: the Great Carrack. 14 Feb. Insufficient Men Impressed as Soldiers. 18 Feb. Regulations for Butchers during Lent. 19 Feb. Parliament Assembles. 20 Feb. Precautions against Desertion. 21 Feb. The French Ambassadors Allowed Meat. 22 Feb. The Speaker (of the Commons) Presented. 24 Feb. Mr. Wentworth's Petition. 24 Feb. The Speaker Sick. Sir Roger Williams Counsel. 25 Feb. Mr. Wentworth before the Council. The Earl of Essex Admitted to the Council. Deserters in Gloucestershire. 26 Feb. A Committee of the House Appointed ("about provision of treasure in this present time of danger"). 27 Feb. Unreasonable Demands from Prisoners.

There are excellent notes in the back of the book, for that not inconsiderable body of people who are never happy without authorities. The book is done by one who knows the ritual and routine of scholarship, but who is also aware of what will interest readers and who has no little knack of picking out characteristic aspects of the time. It is a good combination of the *Daily Mirror* and the *Morning Post*. Mr. Harrison would have been well advised to have left the Ph.D. after his name off the title page, if he wished for his book that wide American public which it really deserves. He is an Englishman, and it's greatly to his credit that he has a Ph.D., but in this country he must live it down if he wishes to be read.

### Physician and Patient

Edited by L. EUGENE EMERSON

A synthesis of medicine and psychology intended for everyone interested in medicine—not merely physicians, nurses, and social-service workers, but all who ever have been sick, ever will be sick, or ever have anything to do with the sick. Among the authors of the several chapters are Dr. Austen Fox Riggs, Dr. David L. Edsall, Dr. W. S. Thayer, and Dr. Alfred Worcester. What they say is expressed with the fewest possible technical terms and can easily be understood by the ordinary intelligent layman. They have rediscovered the importance of the individual patient. \$2.50 a copy.

HARVARD UNIVERSITY  
PRESS  
2 RANDALL HALL,  
CAMBRIDGE, MASS.

### New MACMILLAN Books

## INTO THE WIND

A New Novel

By Richard Warren Hatch

A New England boy of spirit and determination is lured by far-off horizons and goes roving in the shipbuilding towns along the coast. Rough and exciting adventures broaden his sympathies and understanding. He gains a new sense of values and turns homeward to his patrimony and his love. A novel of unusual setting and power. \$2.00

## PETER GOOD FOR NOTHING

A New Novel

By Darragh Aldrich

A romance of the northwoods which will hold you by its atmosphere, intrigue, and action. \$2.00

## EVOLUTION OF ART

By Ruth de Rochemont

This exquisite book will tell you the who, where, when, what, how and why of art in all its phases. "A joy in any library."—*Washington Post*. \$6.00

## THE NATURE of the PHYSICAL WORLD

By A. S. Eddington

Fourth Large Printing

"There could scarcely be a more admirable exposition of the content of recent physical science."—*New York Times*. \$3.75

## AMERICA'S NAVAL CHALLENGE

By Frederick Moore

"The book shows a wealth of knowledge and a soundness of judgment that I think can hardly be equalled."—*George W. Ochs-Oakes*. \$1.50

Edwin Arlington Robinson

## Collected Poems

The only complete edition of Mr. Robinson's work, in five volumes, cloth \$10.50, leather \$17.50.

## The Litany of Washington Street

By Vachel Lindsay

"Deliciously different from anything published in a thousand years... Somebody should offer a prize to the person who can find one dull paragraph in this book—it won't cost a cent."—*St. Louis Globe Democrat*. \$3.00

THE MACMILLAN CO., New York

Interesting comments  
from negro critics on

## THE MAGIC ISLAND

by William B. Seabrook

"The best book of the year on a negro subject. Beside *The Magic Island* the books of white fictioneers on the negro are no more than catchpenny tinsel."—AUBREY BOWSER, *Amsterdam News* (Harlem's leading daily). "Thrilling, but what is of far more value to us is the terribly earnest story of the Haitian upper classes."—*Washington Eagle*.

"Seabrook's book continues more than ever to make a tremendous sensation here."—ERNEST CHAUVET, *Le Nouvelliste*, Port-au-Prince. \$3.50

## HERMAN MELVILLE

by Lewis Mumford

"A book that has few peers in American criticism."—*Boston Transcript*.

"Mr. Mumford has done more than to write a splendid biography—he has filled the book with emanations of his own heartening attitude toward American culture. . . . His own book is one of the most trustworthy signs of the dawning."—HERSCHELL BRICKELL, *New Republic*. \$3.50

## THE MODERN TEMPER

by  
Joseph Wood Krutch

"Anyone with a taste for intellectual adventure cannot afford to miss this frank and courageous exploration of the final implication of present-day knowledge."—*Brooklyn Eagle*. \$2.50

## SLAVES OF THE GODS

by Katherine Mayo

Arresting, incredible, but unhappily, true—here are short stories even more dramatic than *Mother India*. Of particular interest to the quarter million people who are wondering what Katherine Mayo has to say in answer to her critics will be the fifty-one Indian authorities quoted. \$2.50

## SAINT PAUL

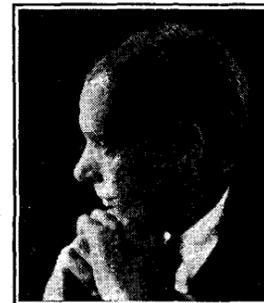
by Émile Baumann

M. Baumann's biography of Saint Paul achieves greatness as did Papini's *Life of Christ*—through a keenly intelligent modern understanding inspired by true religious fervor. A study of Paul as both a man and a saint—this book has reached its 80th edition in France alone. *Illustrated*, \$3.50

Read what two prominent critics say about  
Sinclair Lewis's new novel:—

# DODSWORTH

by Sinclair Lewis



HENRY SEIDEL CANBY, in the *Saturday Review*:—"Dodsworth is Main Street sophisticated and matured, with a new problem, but the same broad pages full of the most excellent reporting. . . . His style has the breath of contemporary life in it. . . . Lewis has the gifts of a great social historian. . . . he can make a record that is sure to be consulted as long as men are interested in the nineteen hundreds."

CARL VAN DOREN, in the *Nation*:—"A hundred years of American reflection upon 'Europe' is summed up in *Dodsworth*, in a crackle of comedy. . . . Sinclair Lewis, the first satirist of this American age. . . . The element in the book which lifts it above *Elmer Gantry* is the sympathetic insight which, for the first time, Mr. Lewis follows the workings of a profound, unreasonable, desperate passion. The whole drama of Dodsworth's splendid malady and his tragic convalescence, is presented with a depth and force which make it stand out from the comic documents which give the book its body. Much as satire can do, it cannot create like this." \$2.50.

## BROADWAY MEDIAEVAL LIBRARY

Edited by Eileen Power and C. G. Coulton

MIRACLES OF THE BLESSED VIRGIN MARY  
(1435-1440)

by Johannes Herolt

"Every word tells in this drama, and the reader remains uncertain whether to ascribe his delight to skill or simplicity."—*Spectator*. Illustrated, \$3.00

THE UNCONQUERED KNIGHT  
by Gutierre Diaz De Games

"A true tale of battle, murder and sudden death, in the grand old manner of the fifteenth century, I heartily recommend *The Unconquered Knight*."—BEN RAY REDMAN, *N. Y. Herald Tribune*. \$3.50



THE GOODMAN  
OF PARIS

Translated by  
Eileen Power

"Miss Power has rent the obscure veil of fourteenth century domestic French life and presented a vividly life-like picture of human nature."—*Boston Transcript*.

"An extremely able and spirited translation."—*London Times*. \$4.00

## MEDIAEVAL CULTURE

by Karl Vossler

This work, accepted as a classic in Germany and Italy, is a synthesis of the ideas, literature, and civilization of the Middle Ages, as they culminated in Dante's *Divine Comedy*. One of the great products of literary scholarship of our time. 2 Vols. \$8.00

## PSYCHO-ANALYSIS AND EDUCATION

by Barbara Low

"I wish every teacher in the land might read it—the succeeding generations would have fewer misfits and neurotics. No one interested in the education of children can fail to profit by reading it."—DR. JOSEPH COLLINS. \$2.25

## CONTRIBUTIONS TO ANALYTICAL PSYCHOLOGY

by C. J. Jung

"The book is extremely important and will further consolidate Dr. Jung's reputation as the most purely brilliant investigator that the psycho-analytical movement has produced."—*London Times*. \$5.50

## HISTORICAL INTRODUCTION TO MODERN PSYCHOLOGY

by Gardner Murphy

An authoritative and comprehensive work by a member of the Psychology Department of Columbia, it begins with the Pre-experimental Period and continues through the most recent German contributions. \$6.00

## EMOTIONS OF NORMAL PEOPLE

by William Moulton Marston

"He has written an important and daring book, a very stimulating book. He has thrown down challenges which many may consider outrageous."—*Sat. Review (Eng.)* \$5.50

## COLOUR AND COLOUR THEORIES

by Christine Ladd-Franklin

The enigmatic facts of colour are cleared up and the mutually contradictory facts at the basis of the Helmholtz and Hering theories combined into the Ladd-Franklin theory of the colour sense. \$3.50

## THE CHILD'S CONCEPTION OF THE WORLD

by Jean Piaget

In this, Professor Piaget's third book on child psychology, he develops a very interesting argument from the point that the child is prevented from differentiating between the mental and physical worlds. \$4.00

HARCOURT, BRACE AND COMPANY  
383 Madison Avenue  
New York