

James Mather was one of the

sad young men—



"The trouble with you," said his wife, "is that you've got the ideas of a college freshman—you're a professional nice fellow."

All the Sad Young Men
By F. Scott Fitzgerald

\$2.00 at all bookstores Scribners

The New Books Fiction

(Continued from preceding page)

THE SECRET LISTENERS OF THE EAST. By DHAN GOPAL MUKERJI. Dutton. 1926. \$2.

The author of "My Brother's Face" does not approach the standard of that earlier work in his present volume, a naïve and sanguinary romance of murder, abduction, intrigue, vengeance and revolt among Hindu and Afghan malcontents, with the overthrow of British oppression as their goal. It is a very ably written book, illumined by distinctive glimpses of Indian life, character and problems, but the tale and its people are too remote from the average reader's world.

SHEPHERDS. By MARIE CONWAY OEMLER. Century. 1926. \$2.

Does Dickens, leaning out from the gold bar of heaven, shudder when he sees the spring book-lists on earth? There is no denying his responsibility—he it was who first revealed the capacity of the public appetite for child fiction. Had there been no "David Copperfield," perhaps we should have escaped the endless chain of Alger's hero-boys alliteratively working their way to fame and fortune. Even that abominable wonder-child, Elsie Dinsmore (she must eventually have reached thirty volumes) might have remained in the obscurity her virtuous complacency deserved had there been no Little Nell to call her forth.

In "Shepherds," Marie Conway Oemler achieves a mean between the excellence of Dickens and the triviality of many of his followers. It is the story of a rectory full of children in one of the poorest parishes of a large industrial center in England. Their vicissitudes and triumphs are recorded by the thirteen-year-old amanuensis of the family. Something there is in the unregenerate soul of man which invariably delights in the downfall of cleanly virtue represented by a model child at the hands of his grubbier and more sinful contemporaries. In the tarring of the neighborhood "good boy" and the burning at the stake of his female prototype by the rectory children, the author gratifies this instinct gloriously in what is perhaps the most amusing incident in a fairly consistently amusing book.

Juvenile

PUD PRINGLE PIRATE. By Ralph Henry Barbour. Houghton Mifflin. 1926. \$1.75.

One of the most popular of writers for boys now comes before us with his new seasonal juvenile. There is always zest, humour, and a knowledge of boy-nature in his narratives. He has a long list of successful boys' books to his credit. His new hero, Pud Pringle is a lively fifteen-year old, more in the Mark Twain tradition than in line with Mr. Barbour's other heroes of prep school athletics. He's a small-town boy. He and two pals start out as pirates on a Southern river, in a motorboat. They go through a variety of adventures and eventually secure a certain reward. The story moves briskly. Mr. Barbour's dialogue is always convincing and his construction of a "juvenile" accomplished. If this is not a "great" boys' book, it is at least a thoroughly wholesome and adequately written one, a competent piece of work in its field.

LONG LEGS, BIG MOUTH, BURNING EYES. By Olga Kovalsky and Brenda Putnam. Bradley. SUMMER AT HALLOWDENE FARM. By Doris Pockock. Appleton. \$1.75.

DORSET'S TWISTER. By William Heyliger. Appleton. \$1.75.

Miscellaneous

WHEN WE WERE RATHER OLDER. By FAIRFAX DOWNEY. Minton, Balch. 1926. \$2.

The idea has been to squeeze the antics of the speedy Younger Generation into a set of close copies of the animated and extraordinarily clever verses of A. A. Milne. The result is a disappointment.

The jacket of "When We Were Rather Older" is a painstaking parody by Jefferson Machamer of Mr. Ernest H. Shepard's jacket for "When We Were Very Young," and throughout the book Mr. Machamer has a go at parodying Mr. Shepard's inimitable style of drawing. Mr. Downey has an even less successful go at substituting words and occasionally ideas for the sparkling fancies of Mr. Milne, while clinging desperately to Mr. Milne's leaping and dancing metres.

It all goes to prove once more how brilliant is the Milne-Shepard combination, how fatuous is any imitation. This latter taxes our patience somewhat. If the thing had to be done, one might have anticipated more dexterity and less stereotype "comicality." True parody is something utterly different. The clumsiness of this imitation gars us great.

AUCTION BRIDGE COMPLETE. By Milton C. Work. Winston. \$2 net.

SO THEY PLAYED BRIDGE AND HOW. By Hugh Tuitt. Simon & Schuster. \$1.50.

18,000 WORDS OFTEN MISPRONOUNCED. By William Henry P. Phyfe. New Edition. Putnam. \$2.

MODERN AUCTION BRIDGE. By Grace G. Montgomery. Scribners. \$1.50.

No critic hesitates to call it a great novel

Soldiers' Pay

by William Faulkner

"It is a novel without heroics or heroes. It has the gusto and mockery of more spacious days. Faulkner evokes with fine selection, avoiding the dreary piling-up of details of naturalism—the high moments of life. It is poignant with beauty as well as a penetrating irony. There is a sensuous regard for the feeling of life that is quite Hellenic. About the events of SOLDIERS' PAY humor plays its part. A deft hand has woven this narrative of mixed and frustrated emotions and has set it down with hard intelligence as well as consummate pity. This book rings true."—*The N. Y. Times*

"In our opinion, for originality of design and beauty of writing, this book stands alone. Here are revealed a masterly vigor of imagination, a lofty and profound detachment from the concerns of the obvious, the sure touch of an able craftsman in perfect accord with his materials. Pathos, sacrifice, heroism, a magical beauty are here in abundance."

—E. C. Beckwith, *The N. Y. Eve. Post*

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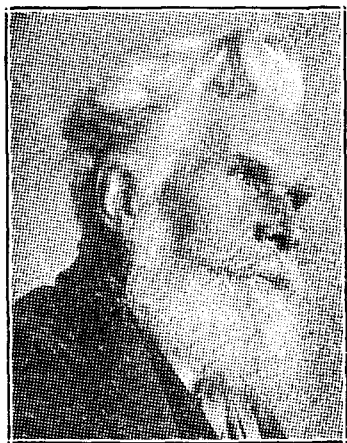
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The Reader's Guide

Conducted by **MAY LAMBERTON BECKER**

Inquiries in regard to the selection of books and questions of like nature should be addressed to **MRS. BECKER, c/o The Saturday Review.**

A BALANCED RATION

FROM DOUBLE EAGLE TO RED FLAG.
 By *General Krassnoff.* (Duffield).

ROUNDBOUT. By *Nancy Hoyt.*
 (Knopf).

WARRIORS IN UNDRESS. By *F. J. Hudleston.* (Little, Brown).

M. H., Fulton, Mo., asks if there is a dictionary of slang, "one that gives the correct words in place of slang."

IT would be a noble enterprise, a Dictionary of American Slang, loose leaf model, re-adjustment service on the first and fifteenth of the month. But who would subscribe? Young people get this language through the pores, and as for the middle aged, the less slang they use the better, at least in the company of the young. It dates too rapidly for a parent to risk his wistful gestures of goodfellowship. A friendly frame of mind is as far as he may safely go; indeed one of the certain evidences of advancing years is to find the slang or the songs of the moment stupid and silly compared with those of the past. The sharpest censors of "Yes, We Have no Bananas" were brought up on "Whoa Emma!"

So, for lack of popular support, that up-to-date American lexicon remains a dream, and the slang dictionary you draw from the catalogue of a large library turns out to be a guide to the cant and patter of eighteenth century thieves and highwaymen, such as lingers in "The Beggar's Opera" or spices the pages of "Starbrace," the second novel of Sheila Kaye Smith, lately reprinted by Dutton—a dashing, pathetic romance that if not yet in her grand manner is well worth including in her complete works. The war filled the dictionary with new words, suddenly ennobled by circumstance; of the books registering them an important one is "Soldier and Sailor Words and Phrases," by Edward Fraser and John Gibbons (Dutton), including the diction of the air as well as of the trenches, British and American. "The Origin and Meanings of Popular Phrases and Names," by Basil Hargrave (Lippincott), includes a glossary of war slang; this is a standard collection of over twelve hundred entries. I find all books about words fascinating, but when Logan Pearsall Smith writes about them the result is enthralling; his new book, "Words and Idioms" (Houghton Mifflin), includes sea terms and figurative speech. There is a description by Spencer Armstrong in the *Saturday Evening Post*, March 6 of this year, of the search by dictionary-makers for new words worthy of incorporation. And if you are taking up this matter in a serious way and need new and steady light upon the problem of an existent or potential "American," as distinct from "English," there have lately appeared the two scholarly volumes of Professor George Philip Krapp's "The English Language in America," published by the Century Co., for the Modern Language Association, a book almost as valuable to the student of national psychology as to one whose interest centres in linguistics.

But for the American reader who can say of slang as he commonly does of foreign languages, "I understand better than I speak," the best guides to our picturesque neologisms are the men who create or at least widely popularize them; the cartoonists first, upon one of whom learned societies for the preservation of dialects should confer some sort of distinction. For Milt Gross, whose "Nize Baby" has just been given book form by Doran, puts into print a New York jargon that everyone instantly recognizes whether with a grin or a shiver but that has been heretofore only approximated in type. Sound these extraordinary combinations of letters and the original word comes forth with the fidelity of a phonograph. And if prizes are being given for feats of this kind, I hope that one goes to Thomas Mitchell, who in the leading rôle of "The Wisdom Tooth" emits, for the first time on any stage, a New York Cockney so delicately perfect that it is an artistic creation. But these are dialects rather than slang. John Weaver's "In American," "Finders" and just now "More In American" (Alfred Knopf) have given this a secure and

honorable place in our literature, and the short stories of H. C. Witwer's "Roughly Speaking" (Putnam), Sam Hellmann's "Low Bridge and Punk Pungs" (Little Brown) with the latest gayeties from Montagu Glass, "Y' Understand" (Doubleday Page), romp along with the times. Of course if this inquirer lived in London all he would have to do would be to visit the Apollo Theatre on Shaftesbury Avenue, where "Is Zat So," is packing them in, and receive, along with a six-penny program, a glossary of slang used in the production, from which delighted Britons are now learning six new words for girl, the intrinsic quality of apple-sauce, and five alternatives for calling a man a dumbbell.

IT may interest readers of this department to know that the list of twelve books to take abroad, as the most thoroughly American on the spring lists, for which suggestions were asked last week, now stands: "Intimate Papers of Col. House" (Houghton Mifflin), "Our Times: The Turn of the Century, 1900-4," Mark Sullivan (Scribner), "Teefallow," by T. S. Stripling (Doubleday), "Pig Iron," by Charles G. Norris (Dutton), "Fix Bayonets," by T. W. Thomason, Jr. (Scribner), the best report of the war so far, with pictures that for actual motion haven't been touched since the cavemen put those running animals in the caves of the Cromagnon; "The Love Nest," by Ring Lardner (Scribner), "One Little Man" by Christopher Ward (Harper). Think of the courage of Mr. Ward, after those volumes of unforgettable parodies of novels, in tossing a novel to a world where novelists write most of the book reviews!

G. S. S., East Lansing, Mich., asks if I were making a selection of the best things that Olive Schreiner wrote, which—in order of excellence—would I buy?

I WOULD begin with "The Story of an African Farm" (Little Brown) because it would never do not to have this. Then if I were choosing for my own use, her "Dreams,"—these have been often printed in various fashions including those on sale by Woolworth, but are now fittingly preserved in an edition issued by Little Brown. There is a comparatively recent, posthumous collection of "Stories, Dreams and Allegories" (Stokes) that has much the same spirit. If you can pick up somewhere second-hand a copy of her "Women and Labor," add it to the collection if only for its importance as prophecy, and for the intense sincerity of its address to those who are to come after. The most surprising production of her pen to my way of thinking, is the volume of "Letters: 1876-1920," edited by her husband, S. C. Cronwright-Schreiner, author of her "Life" (both Little Brown), a book that is also not without its surprises.

E. W., Easton, Md., in whose section declamation contests impend, asks for speeches and prose recitations suitable for such use.

"MODERN Literature for Oral Interpretation," by Gertrude Johnson (Century) is a collection of unusual selections mainly in prose and well adapted to use in contests. The introduction advises as to their delivery. Miss Johnson's other collection, "Dialects for Oral Interpretation" (Century), is an altogether different affair from the accustomed "dialect readings," being not only an excellent choice of representative types but, in its introduction, notes and bibliography, a real contribution to the literature of the subject. Nor would it be possible to touch the subject of declamation without referring to that famous treasure-house, the long row of "100 Choice Selections" published by the Penn Co., Philadelphia.

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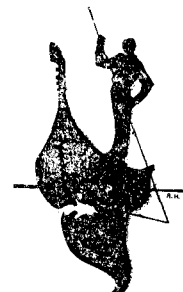


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