

matic clubs of schools and colleges, church dramatic organizations, and "little theatre" groups of all kinds. The League also recognizes that the regeneration of the commercial theatre may prove to be in the hands of those playwrights, performers, artists, and directors who have learned their arts in the practical schools of experience in these groups. Much that is vital, new, and inestimably valuable has already come to Broadway from these sources.

NATIONAL COUNCIL OFFICERS

Officers for 1930 elected at the Kansas City meeting of the National Council of Teachers of English are:

Ruth Mary Weeks, Paseo High School, Kansas City, president.

O. B. Sperlin, University of Washington, Seattle, first vice-president.

Henry Grady Owens, High School, High Point, North Carolina, second vice-president.

W. Wilbur Hatfield, Chicago Normal College, secretary-treasurer.

Carrie Belle Parks, State Teachers College, Indiana, Pennsylvania, auditor.

Rewey Belle Inglis, University of Minnesota, member of executive committee.

Among the five Council representatives chosen to serve as an advisory board to the *English Journal* is Miss Elizabeth Baker, State Teachers College, Fredericksburg, Virginia.

MATERIALS NEWLY AVAILABLE

Two maps and a chart providing teaching material meant to increase good reading and appreciation of literature have recently been issued by T. H. Macmillan of Peabody College, Nashville, Tennessee, at 35 cents each or the three for a dollar. *Famous Spots of Song and Story* is a literary map of England; *Our Historical Novels* places important American works by states. The *Faerie Queene Chart* shows the plan, the allegory, and the Spenserian stanza form. Other similar teaching materials are announced for later publication.

THE READING TABLE

VIRGINIA BALLADS

TRADITIONAL BALLADS OF VIRGINIA. Edited by Arthur Kyle Davis, Jr. Boston: Harvard University Press. 1929. Pp. 634. \$7.50.

The publication of *Traditional Ballads of Virginia* may be regarded as one of the significant literary events in recent years. Already in "a state of lingering disappearance," the old-world survivals which constitute the subject matter of this book were recaptured just in time to save them from being lost forever. Credit for the success of this splendid literary achievement belongs to many men and women throughout the state, but especially does it belong to a few rare souls who were interested enough to pursue the venture to successful completion. Among the persistent in this quest must be named the late Dr. C. Alphonso Smith, founder of the Virginia Folk-Lore Society; Mr. John Stone, "ballad hunter extraordinary"; Miss Martha M. Davis, of Harrisonburg, Virginia; Miss Juliet Fauntleroy, of Altavista, Virginia; Miss Alfreda M. Pue, of Salem, Virginia; and Professor Arthur Kyle Davis, Jr., archivist of the Virginia Folk-Lore Society, and editor of the material.

This volume provides us with the richest collection of popular ballads yet made from the materials captured within the borders of a single state. Fifty-one genuine old-world survivals, together with six hundred and fifty versions, variants, and fragments, and one hundred and forty-eight tunes constitute the principal subject matter of the book. Every county in the state is represented by one or more complete ballads, or at least by a fragment. Albemarle county heads the list with sixty-six variants; Campbell follows, with sixty; Rockingham, with forty-eight; Washington, with twenty-nine; Roanoke, with twenty-seven; Franklin and Wise, with fifteen each. All of the other counties have supplied fewer.

Besides the ballad material proper, Professor Davis has added a very illuminating

"Introduction." In this he has clarified our somewhat hazy ideas concerning the origin of the popular type of ballad; has set forth some strictures pertaining to the Virginia volume; and has given a brief history of the ballad movement in Virginia.

The value of this collection to American balladry can hardly be overestimated. Professor Davis and his co-workers have rendered a high patriotic service in thus bringing us into so rich a heritage. "By long adoption, by adaptation, sometimes by almost complete re-creation," says the editor, "we have made them (these English and Scottish popular ballads) as truly American as anything old that is not Red Indian." The best traditions of the race are here preserved in these fifty-one genuine old-world survivals, with their numerous variants and fragments. The student has ready to his hand a scholarly introduction to each of the fifty-one ballads; and, preceding each variant, he has a brief account, with a human touch, of the search for it.

The general reader will find in this book to interest him a wealth of song and story. Dire superstition, rollicking humor, grim tragedy, deathless loyalty—all are here to delight the ballad lover. The singers of these old stories, we are told, used "to stay up all night to sing." One need not feel abashed, or surprised either, if he is discovered sitting up all night to read this volume. Moreover, this book is not for a day only; we shall be unwilling to forget or neglect this great literature. The constancy of our love for it may not be unlike that of Lord Thomas and fair Elenor, as symbolized in the white rose and the briar:

They laid them both in the old churchyard,
They buried them in the church choir;
And out of her bosom there grew a white rose,
And out of his'n a briar.

They grew to the top of the old church tower,
And when they could grow no higher
They twined themselves in a true lovers' knot
For (all) true lovers to admire.

C. H. HUFFMAN

GREAT SCOTT

A GREAT RICH MAN, The Romance of Sir Walter Scott. By Louise Schutz Boas. New York: Longmans, Green and Co. 1929. Pp. 233. \$3.50.

This romance of Sir Walter Scott may be compared to *Glorious Apollo*, by E. Barrington, and *Ariel*, by Andre Maurois, in purpose and procedure. They are as different from the usual biography as Macaulay's *History* is different from the usual history in that it is an "exhibition in miniature of the character and spirit of the age." These are romances in the true sense of the word.

A Great Rich Man is not a detailed account of historical facts and dates of Scott's life, education, and works, but rather an account of a man who was alive, alert, and human; who was a good lover and a good hater; who, though generous in his help toward others, strove to outdo the other person. The romance starts when Walter Scott is a young lawyer. His courtship of Williamina Stuart, his disappointment in love, and finally his marriage with Charlotte Carpenter—the black-haired beauty we have so often read about—are minutely told. Everything from this point on is done for "dear Charlotte." She had predicted that he would become a "great rich man" and so he does. Mrs. Boas rather emphasizes the material side of Scott's life and the financial success of his poems. The impression of show, striving for wealth and position, building a large lordly castle at Abbotsford with himself as "laird" of it all, the revengeful spirit toward Jeffry, and money-making schemes in the printing and publishing house—these are the things that are stressed. Prosperity was his aim in life. With his numerous dogs, horses, carriages, servants, noble guests, he is truly presented as a medieval lord. Toward the end of his life when Ballantyne and Company failed—which meant Scott's failure—he set to work to pay off the debt by writing, a truly noble, courageous, and gallant feat.

A Great Rich Man is an interesting por-

trayal of an outstanding literary man of the latter eighteenth and early nineteenth centuries. We see him not as a peculiar literary genius with eccentric habits and dress, but as a real life-and-blood individual, who through perseverance and hard work made a name for himself in both the literary and social world.

Mrs. Boas has written a dazzling, romantic story of a man who had thriven on romance from earliest childhood, had written daring deeds of bold Scotch heroes, and had lived a life as romantic as any of his tales.

MARIE LOUISE BOJE

A USEFUL REFERENCE BOOK

ANNIVERSARIES AND HOLIDAYS: A Calendar of Days and How to Observe Them. By Mary Emogene Hazeltine. Chicago: American Library Association. 1928. Pp. 288. \$6.00.

Suitable material—new material—is the eternal quest of the program maker. Among those who scan collections of poetry and prose, and clip and collect material here and there, are numbered not only teachers, but also directors of community entertainments, club directors, and social and welfare workers. Each day there is a call for a poem, a play, a story, or a picture to illustrate the work in hand. The present book was compiled to meet this need.

The purpose of this compilation is to open up to the worker the extensive field of literature on the origin, traditions, customs, and observances of holiday times and seasons. A second purpose is to bring together references on famous men and women.

The first part of the book is a calendar of leading holidays, holydays, seasonal days of the world, the birthdays of great men and women, and some important events. Under each item there is a list of references including history, poetry, plays, and pictures suitable for program making.

Additional material is afforded through references by code numbers to the classified bibliography which composes the second part of the book. This bibliography in-

cludes not only books, magazines, and pamphlet material found in the ordinary library, but also out-of-print books and others not easily accessible but very helpful on the subject. Thus it furnishes a suggestive bibliography on such various topics as costumes, citizenship, and amateur dramatics.

In the case of material which is especially adapted for young people, the grade of suitability is indicated in parentheses. Other helpful features of the book are notes on program making and clippings and a classified index in which names are grouped by calling, occupation, or interest.

The type and arrangement of material makes this the kind of reference book which is useful to the librarian, teacher, and students in general. The general index furnishes an adequate key to any item in the Calendar, while a glance at the table of contents will enable the student to locate material on his topic in the classified and graded bibliography. It is recommended especially for the high school and grade library.

PEARL O'NEAL

OTHER BOOKS OF INTEREST TO TEACHERS

AN APPROACH TO COMPOSITION THROUGH PSYCHOLOGY. By Phyllis Robins. (Harvard Studies in Education, Volume 12.) Cambridge: Harvard University Press. 1929. Pp. 271. \$3.00.

This study promises no end of stimulating suggestions to the composition teacher: for concrete ideas it is a gold mine.

Regarding writing as a "psychological enterprise," its author centers attention on language as a medium for the communication of ideas; she wants to drill the student in "observation, imagination, and reflection, in ways of judging the probable significance of what he sees about him." And finally she would use these quickened sense-perceptions to develop "a code of good manners toward the reader."

Chapter divisions center around (1) setting, (2) people, (3) plot, (4) words as records, (5) intensive and extensive reading. The first three are of course traditional categories, but they are here examined in minute detail and always with a view to proposing such activities and exercises as will encourage observation, imagination, and reflection.

The chapter on words is a fascinating study of words, their changes and growth, their service as records of the human mind. The final chapter offers exercises to illustrate the French method

for the intensive study of literature (*explication de textes*), a method made familiar in the United States by Brown's *How the French Boy Learns to Write* (1915) and Robbins's translation of Beard's *My Class in Composition* (1923).

C. T. L.

THE CITY-DAY. By Edna Lou Walton. (Modern American Series.) New York: The Ronald Press. 1929. Pp. 223.

The purpose of this anthology of recent American poetry is to afford city-born students a means of finding in their own surroundings that beauty, loveliness, and spiritual significance for which they are seeking. Also, to provide the country student with a better way of interpreting metropolitan existence than is possible to them through the radio, the "movies," and the magazine. Each group, too, will more thoroughly understand the other and the conditions of living peculiar to each. Our great metropolitan centers are but imperfectly understood, especially by the youth of our land. A better comprehension of the modern city is very important, asserts the anthologist, "if America is to have any vision of its own meaning." To this end chiefly, poems were carefully selected from the offerings of many poets, and were grouped under the captions, "Morning," "Afternoon," and "Evening." All of the poems included, it is thought, were written "out of the intense and fretful mood of a city day."

C. H. H.

NELSON'S ENGLISH READINGS. (In Seven Volumes) Ernest Bernbaum, General Editor. New York: Thomas Nelson and Sons. 1929. \$6.00 the set. Separately, each \$1.00.

This is a new type of anthology intended for survey courses. The aim of the editors is to present the masterpieces of literature from "Beowulf" to 1900. Really useful introductions, notes, and reading lists are included. Printed in six separate attractive volumes, small and convenient in size, this achievement in book-making should commend itself favorably to the discriminating teacher of literature.

C. H. H.

ESSAYS AND ESSAY WRITING. Edited by Bernard L. Jefferson. New York: Thomas Nelson and Sons. 1929. Pp. 425.

A volume of essays selected from French, English, and American sources, together with an Introduction on "Essayists and Essay" by the editor. Notes, questions, and assignments included, good clear print, and handy pocket-size make this a desirable collection for textbook purposes.

C. H. H.

CREATING THE SHORT STORY. Edited by Henry Goodman. New York: Harcourt, Brace and Company. 1929. Pp. 508.

This symposium-anthology is a collection of various types representing various levels in the modern short story. The authors whose stories are included and who in most cases made selections characteristic of their writing have also contributed some of their experiences in the field of the short story. Some of the writers, perhaps indirectly, offer valuable help to beginning writers,

some say that writing can not be taught, and some in their humorous way show that short story writing is a very individual matter. In Goodman's introduction—titled "Writing—Game or Art?"—are quoted the ideas of many writers and editors. Waldo Frank's statement, "When the creator turns critic, we are certain of a feast," indeed strikes the keynote of this book.

THE ART OF RAPID READING: A Book for People Who Want to Read Faster and More Accurately. By Walter B. Pitkin. New York: McGraw-Hill Book Company. 1929. Pp. 233. \$2.50.

Although this book is aimed very directly at the business man or executive who wishes to increase his efficiency, its simple and direct approach will give it a general appeal. In the book the educator or the classroom teacher will find many useful suggestions, and a popular survey of much of the latest experimentation in the field of reading. Perhaps the most widely useful chapter is that on the causes of poor reading.

Speaking of different kinds of reading for different material, the author objects to the pedants who would drill children to read Thackeray word for word. Says he: "If you read novels slowly and have a vague feeling of hard work, it is more than likely that you are now paying the penalty of having been taught to read the classics by some educated imbecile who never understood that the one proper interest in reading Thackeray, Kipling, and Balzac is intellectual and emotional entertainment."

CREATIVE WRITING: A Guide for Those Who Aspire to Authorship. By William Webster Ellsworth. New York: Funk and Wagnalls Company. 1929. Pp. 207. \$2.00.

"Does College Teach One to Write?" asks Mr. Ellsworth in one of these nine stimulating lectures. Another is about "Great Books and Best Sellers"; another discusses "Writing Poetry." Perhaps the most popular of the group is the inspiring lecture entitled "The Joy of Writing," with its advice to young writers: "Robert Frost, the poet, says that for ten years his only audience was the waste-basket. Ten years! Do not be in a hurry to send your poem to the *Atlantic* or *Harper's*. There is plenty of time." *Write*—then *re-write*—is the insistent theme of this lecture.

ESSAYS TOWARD LIVING. By Albert C. Baugh and Norman Egbert McClure. New York: The Ronald Press Company. 1929. Pp. 410. \$2.00.

Twenty-eight essays which will arouse college students to a thoughtful consideration of the art of living. Grouped under five heads, the essays open up the question of real and assumed values in College, Leisure, Reading, Progress, and Ideals.

This is a thought-provoking collection of essays throughout, modern in outlook, well-adapted to the needs of college students.

DEBATING FOR HIGH SCHOOL. By Ray Keeslar Immel and Ruth Huston Whipple. Boston: Ginn and Company. 1929. Pp. 251. \$1.36.

Because this book is an outgrowth of actual work with a debating league, and includes only

the most important considerations arising from such work, it will no doubt meet a long-felt need in the teaching and directing of debates. It was intended, as the authors say, for high school debaters, but the material will be helpful for debaters at large.

It stresses clear analysis, through organization, and well-ordered briefing as well as the finding and sifting of evidence.

Interesting and worthwhile, it is so arranged that one can find what he is looking for without unnecessary effort. The appendixes, including a list of suggested questions for debates and model briefs, are especially helpful.

THE WINGED HORSE: The Story of the Poets and their Poetry. By Joseph Auslander and Frank Ernest Hill. Educational Edition. Garden City, N. Y.: Doubleday, Doran and Company. 1927. Pp. 451. \$1.50.

THE WINGED HORSE ANTHOLOGY. By Joseph Auslander and Frank Ernest Hill. Educational Edition. Garden City, N. Y.: Doubleday, Doran and Company. 1929. Pp. 669. \$1.50.

Both these volumes, originally published at five dollars each, are here made available for school use in an inexpensive edition. The first volume is a delightful account of our poetic heritage and how it grew; the second offers a nicely selected group of poems.

JUNIOR HIGH SCHOOL ENGLISH. Book One. By Claudia E. Crumpton. Pp. 330. **Book Two.** By Claudia E. Crumpton. Pp. 342. **Book Three.** By Claudia E. Crumpton and James Fleming Hoscic. Pp. 374. New York: American Book Company. 1928.

A three-book series which uses questions, games, exercises, and projects to stimulate free and natural activity in writing and speaking English. The authors work constantly for the establishment of correct habits in English.

COLLEGE COMPOSITION. By Raymond Woodbury Pence. New York: The Macmillan Co. 1929. Pp. 410.

The aim of this book, according to the author, is "the development of a mastery over written English for the ordinary purposes of life. It is pre-eminently written for the beginning, not for the experienced writer." After giving an emergency list of glaring weaknesses in unskilful writing against which beginners may check their compositions, he proceeds to a study of the paragraph, "the most convenient unit with which to acquire writing habits of value. Following this are sections on exposition, description, and narration, each type liberally illustrated, each concluding with suggested assignments to students. The last third of the book is a handy reference manual dealing with grammar, mechanics of writing, and principles of rhetoric. Both make-up and material of the book are attractive and should be very useful to the freshman writer.

M. B. M.

COLLEGE COMPOSITION. By Thomas Ernest Rankin, Clarence Demitt Thorpe, and Melvin The-

odor Solve. New York: Harper and Brothers. 1929. Pp. 846. \$2.00.

The authors offer this text as an aid to teachers in "stimulating the individual student to fresh insight and to new efforts in improving himself in the fine art of competent expression." The book is profuse in examples of all kinds of literary art and in student exercises "designed to meet the needs of a wide range of taste." It contains a chapter on getting and using material, very valuable for freshmen unaccustomed to the college library and to making digests of articles read.

It is a long book containing a wealth of material suggestive both to teacher and to student. Less simple than Pence's book, it covers practically the same ground.

M. B. M.

CONSTRUCTIVE THEME WRITING. By Mary Ellen Chase. New York: Henry Holt and Co. 1929. Pp. 609.

This volume, designed for college freshmen, places the emphasis on the practice rather than the theory of composition. It presents for study, instead of the rules governing composition, many essays and sketches from well known writers which serve as models of the types and kinds of themes included.

The book is divided into three parts, which deal respectively with themes of experience of information, and of thought. Prefacing each kind of these there is an expository introduction, and following it there are generous exercises and suggested reading lists.

The use of the book, in my opinion, would popularize and enliven a composition course, and thus get results.

N. B. R.

THE WRITING OF ENGLISH. By John Matthews Manly, Edith Rickert, and Martin Freeman. New York: Henry Holt and Company. 1929. Pp. 527.

This fourth edition contains much new material and claims "greater simplification and better adaptation to the needs of the students." After the usual discussion of the various types of writing and a section on corrective material, there is a final chapter on reference work, giving sources for information. Part I dealing with paragraphs, sentences, and words, presents its material from the organization view-point and is especially valuable for young writers because of its concreteness and its simplicity.

M. B. M.

PRACTICE HANDBOOK IN ENGLISH COMPOSITION FOR COLLEGE STUDENTS. By P. Caspar Harvey. New York: The Macmillan Company. 1928. Pp. 350. \$1.50.

Based on the concept that students learn by practicing, this book offers daily exercises in Word Study, Synonym, Sentence Study, Paragraph Study, Spelling, and Pronunciation. The material is organized in such a way that it is practically self-teaching. "The student will compete with himself, and he will have a clear standard of achievement as his goal." The inherent weakness in a book of this kind is that the teacher would have little need for initiative and

that the student would perhaps tire of following a cut-and-dried method.
M. B. M.

NEWS REPORTING: A PRACTICE BOOK. By Carl N. Warren. New York: Harper and Brothers. 1929. Pp. 263. \$2.25.

To illustrate the vigor and the liveliness of this book, one may observe Mr. Warren's caution to young writers against three infectious diseases: "beauty rash," or a rush of adjectives and adverbs to their respective nouns and verbs; "literary rickets," a condition of general wordiness; and "high blood pressure," a highly emotional type of writing in which opinion, excitement, enthusiasm, and prejudice twist the story out of its true perspective. Clever examples of each support the author's dictum: "The best style reproduces the facts in simple, vigorous English, and with as much compactness as possible. Clarity should be the first aim of the news writer."

The devices utilized throughout this textbook serve to make it peculiarly effective. The author first pictures the imaginary city of Midland and the staff of its leading newspaper; in the opening chapters the student learns how certain reporters cover definite assignments. A unifying concreteness is given to the whole book by this means.

Through the whole book, furthermore, diagrams serve to show the structure of the news story; these inverted pyramids insistently drive home the newspaper practice of telling a story backwards, beginning with the climax and ending with less important details.

The book ties up constant and definite practice for the student with accurate and clear representation of modern newspaper conditions. Originally developed as a year's fundamental course in news reporting at the Medill School of Journalism, Northwestern University, the book promises a basis for careful and thorough training in the college class in journalism.
C. T. L.

LITERARY LEAVES. By Tomorrow's Writers. Columbus, Ohio: American Education Press, Inc. 1928. Pp. 126.

This little book of short stories, poems, and essays "includes the best material submitted by students under twenty-one years of age, in a nation-wide contest conducted by the weekly magazine, *Current Literature*."

Observations on the three types of writing submitted in the contest were written by an experienced judge in each field. Although experience is the usual and oftentimes the best source of material for stories or essays, as was found to be true by the judges in this contest, some of the writers of the stories included in this collection show ability in using imaginative situations. In the essays, however, those were best which were drawn from the writers' own experience and expressed his own ideas.

To a teacher of English who often grows weary in her apparently futile attempts in stressing the importance of grammatical correctness against the what's-the-use attitude, one paragraph from "Observations on the Essays," by S. A. Leonard, is a matter of comfort and encouragement that after all it must be worth while. He says, "It is too bad that some essays with a great deal of promise and evidence of original thought

were undoubtedly disqualified because of prejudice, which even judges apparently cannot avoid, against lack of attention to the conventional forms of cultivated English. One essay . . . would, I think, have been in the first group without question if it had not been marred by rather serious grammatical errors and fundamental misspellings."

Such a collection of the writings of youth as those found in *Literary Leaves* may serve as an incentive for others who feel the urge of creative writing, for the book is dedicated to all young writers who hear the call of "winged words."
M. V. H.

SHORT STORIES FOR STUDY AND ENJOYMENT. By Harold T. Eaton. New York: Doubleday, Doran and Co. 1929. Pp. 553. \$1.20.

This book, designed especially for the use of high school students, aims to provide a definite plan for the study of the short story as a type of literature. It contains not only a group of well selected stories, but also a concise history of the development of the short story and a study of its technical make-up.

With every story there are (1) information concerning the author and his work; (2) a set of general questions; and (3) a problem to be solved. This arrangement, providing for uniform study, will doubtless prove popular as well as effective.

In addition to the twenty modern short stories presented in Part I, the editor has given in Part II examples of earlier fiction forms, such as the fable, the parable, the essay-parable, and the tale, thus tracing the rise and development of the short story type.

Every story included in the volume has been tested in high school classes for student interest. The collection includes stories of the principal types, thus providing material necessary for such identification. Provision for chronological study, also, is made for those who desire such study.

The appendix carries selected college board examination questions on short stories, and recent questions from regents' examinations. A bibliography and a suggested reading list complete the volume.
N. B. R.

ESSENTIAL LANGUAGE HABITS. By Wallace Werrrett Charters, Esther Marshall Cowan, and Annette Betz. New York: Silver, Burdette and Company. 1929. Book One. Pp. 278. 76 cents. Book Two. Pp. 309. 80 cents. Book Three. Pp. 439. 96 cents.

In this series of language books for the elementary grades the authors have stressed just what the title implies—essential language habits. By the use of games, exercises, and drills they emphasize their belief that children *grow* into the habitual use of correct language.

These books are a new edition of the series which appeared in 1923. The most striking difference is the bright yellow cover in place of the soothing dull blue. The illustrations by Shirley Kite, although they express the same ideas as those in the first edition, are new, many of them are colored, and all of them have more economy of detail. The games have been given definite names and uninteresting titles like "Oral Com-

position" are replaced by such as "Telling How to Make Surroundings Beautiful." In several instances new poems have been used, but other material is about the same.

Still having the same good qualities of the old series as far as objectives go, the new series is more attractive.

M. V. H.

THE MILL ON THE FLOSS. By George Eliot, Edited by Mary Sully Hayward. New York: American Book Company. 1929. Pp. 606.

The introduction, numerous notes, and study suggestions by Miss Hayward, head of the English department in Jefferson High School, Roanoke, will enable the student to read the book not only with understanding, but also with literary appreciation. George Eliot's attitude toward the problems of "women's rights" and religion, as well as her gospel of renunciation, is made clear. The notes at the bottom of the page are within easy reach, therefore certain to be used by the student. George Eliot's art of depicting character, and her method of developing character are clearly shown. These helps of Miss Hayward, with her suggestions for dramatic scenes for original dialogues, for comparisons with other novels, and for paragraph arguments, will make the student feel that *The Mill on the Floss* is worth reading.

N. B. R.

TIGERS AND THINGS. By Andy Kauffman and his little sister. New York: The Macmillan Company. 1929. Pp. 40. \$2.00.

Andy, aged six, and Mary Barbara, aged five, have prepared a book for children under six. The twenty pictures they have drawn show a childish freedom that is charming; the rhymes about their favorite animals are theirs too—written down by their mother. These children go to a progressive school in Geneva, Switzerland. One stanza about their tiger goes:

"A tiger is anormous and has black and orange fur.

He lives around a jungle and he loves to roar and rage.

There are lots of tamer animals I think you might prefer,

So if I should find a tiger, I'd keep him in a cage."

TYPICAL PLAYS FOR SECONDARY SCHOOLS. Selected and edited by James Plaisted Webber and Hanson Hart Webster. Boston: Houghton Mifflin Company. 1929. Pp. 343. \$1.52.

Both one-act and longer plays suitable for stage representation by amateurs, and also adapted to analysis, study, and reading in the classroom. Included are Baring's *The Rehearsal*, Chapin's *Augustus in Search of a Father*, and Hsuing's *The Thrice Promised Bride* (originally done for the Carolina Playmakers by a Chinese student), and three longer plays: Gilbert's *Sweethearts*, Tarkington and Wilson's *The Gibson Upright*, and Lady Gregory's *The Dragon*.

THE TURMOIL. By Booth Tarkington. Edited by Elizabeth W. Baker and Mary V. Baker. New York: Harper and Brothers. 1929. Pp. 363.

A new volume in the Harper's Modern Classics series, providing a pleasing form of this widely-

read novel for high school use. Edited informally to encourage further reading, not scholarship. "Not exact information, but enjoyment with appreciation" is the goal set up by the editors—the first of whom, by the way, is a professor of English at the State Teachers College at Fredericksburg, Virginia.

NEWS OF THE COLLEGE

As the first big event of the month, the *Schoolma'am Bazaar*, held Friday, December 6, once again proved a successful affair. The Japanese theme furnished an artistic and attractive background for the various stunts given by campus organizations. Of the six stunts presented by the Page, Lee, and Lanier literary societies, the Art Club, Freshman class, and Cotillion Club, the Art Club received first prize for its presentation, the Freshman class second. The poster contest was won by Helene Duvall.

The first class day of the school year was observed when the seniors held their class-day activities. Wearing their caps and gowns, members of the class of 1930 enjoyed a happy day. There were various appropriate groups of songs given by the classes, a luncheon in the College Tea Room with many guests, and other attractive plans, culminating in the class production, "The Lucky Jade." Following the custom of three years, the class presented again under the direction of Helen Lineweaver, director of this and of three preceding 1930 class presentations, a musical comedy. Those taking part were Mildred Coffman and Phyllis Palmer, in the leading roles, Mary Brown Allgood, Irene Garrison, Evelyn Bowers, Rebecca Holmes, Rose Hogge, Emily Wiley, Mary Crane, Elizabeth Knight, Elizabeth Kaminsky, Margaret Kelley, Esther Smith, Othelda Mitchell, and Anna Weisiger completing the list of principals. Members of the choruses were: Mariana Duke, Elizabeth Coons, Evelyn Timberlake, Martha Brame, Linda Malone, Suella Reynolds, Frances McGhee, Ruth Sisson, Anna Keyser, Audrey Hines, Annabel Miller, Lucy Marston, Mildred Wade, Bess Cowling, Dorothy Townsend, Ida