

NEW BOOKS

and their Publishers

"HISTORY of the Christian Religion to the Year Two Hundred," by Charles B. Waite, A. M.—In his preface the author says:

"This volume is the result of an investigation, extending through several years, and instituted for the satisfaction of the author. . . . The intent to publish was formed upon ascertaining facts and arriving at conclusions which appeared of great importance, and which had never before been fully made known. . . . It is believed that this will be found to be the most complete record of the events connected with the Christian religion during the first two centuries that has ever been presented to the public. The time has been divided into six periods, and the different writers and events are carefully arranged in regular chronological order. . . . In fixing the dates of the various writers it was found that the subject was involved in much confusion. In each case the dates were carefully checked and the one selected that seemed the most consistent, and supported by the most approved authorities. A comprehensive view is given of the scope of the first two centuries, with a brief sketch of those of later date. The comparisons which have been made between the canonical and certain apocryphal gospels, constitutes a peculiar feature of this work, and one which is believed to be of great importance in arriving at correct conclusions. The gospel of Markion has been shown to be a forgery, and the fact produced from the writings of the fathers, principally from the Greek of Epiphanius. This is something the author believes has never been attempted in this country before. . . . The references to authorities will be found useful to those who may desire to pursue further the investigation of the questions discussed. . . . The reader, or more possibly the student of Bible literature, will find this presents its subject in a clear, forcible and convincing manner, and will be glad to find the latest and best of its kind. . . . From the sixth edition, revised and containing much additional matter in the appendix. . . . This book is published by the author and sold by A. C. McClurg & Co., of Chicago.

"The Devil," by Adrian Schade Van Westrum.—The book is founded upon Ferenc Molnar's play, as introduced by Harrison Grey Fiske at the Belasco theatre, New York. It is based on the authorized version of the play, made by arrangement with the translator and adapter, Alexander Larned, and with Harrison Grey Fiske who controls the acting rights. In novelizing this play the author has retained its original individuality and not merely cut his coat according to his cloth. . . . The evil that may creep into human life, embittering and disappointing and bringing ultimate ruin is personified in the person of Dr. Nicholas—the devil. The story is that of a strong man and woman brought low through the perverted understanding of the words duty and affinity, and the petty jealousies and ambitions of the cunning and crafty Dr. Nicholas. . . . As every one knows, the play has run a course of most wonderful success, and the book, on account of this, is for nothing else, must enjoy a large sale. But on its own merit it deserves a large audience of readers. The story is interesting but the style in which the book is written is most attractive. It is mainly of that dry humor, with sparkling bits of ready repartee and a great deal of well-applied philosophy. The story opens with a brilliant scene in the gambling halls of Monte Carlo—an appropriate place indeed to launch the tale, whose close is less to the point but far more satisfactory. The book is illustrated from scenes in the play. George W. Dillingham company. Price \$1.50.

"The mascot of Sweet Briar Gulch," by Henry Wallace Phillips.—A very pretty little mining story in which there is really less of gold than love and the milk of human kindness. Jim Fenwick was feeling pretty blue when the story opens over a letter he had just received from his sweetheart, Anne, which told him, in very unromantic language that she loved him but could not think of marrying him until he was able to support a wife and a sensible young woman. But because it was sensible didn't prevent Jim getting down in the depths over it, particularly as Jim's luck as a miner had gone completely back on him. To get back to normal in the miner's usual way, Jim went to the nearest town where he had not been for two years. While watching the train come in, in the very sight of which he felt like to go to the hungry man, Jim was unwittingly made the protector of a forlorn little waif of a boy that had escaped from brutal men and woman who were taking the child west on the train. The child's pitiful scars appealed to Jim and he took the boy back to the mine, with him and together they staked and worked a claim; the boy proving the mascot on more than one occasion. . . . It is an original little story, and very well told, and carries a lesson of pity and love for the unprotected child. . . . Anne proves herself not entirely sensible to the last and the whole ends in an exciting and satisfactory climax. The book is bound in a very handsome cover, and is very handsomely illustrated by F. Graham Contes. Bobbs, Merrill & Co. Price \$1.50.

"The Better Treasure," by Mary R. Andrews.—This is a genuine Christmas tale, scarcely a child's story yet depending on the faith and simplicity of children for both plot and moral. It is of such character that it should find its way into many a Christmas stocking. . . . Two children are so impressed with their mother's story of how the heaviest load on Christmas eve, they steal out of their beds and make their way to the barn to test their mother's legend on the horse. . . . To their joy the animal answers them, tells them they will soon have the wish they have asked for and also tells them to get back to their beds quick. The voice of Nigger was nothing more or less than the voice of a man who had deserted himself here to rob the father of the children, who was coming home with a bag of gold. . . . The finished makes a little of the ancient Sunday school library, but for all that it is a good wholesome Christmas story, and one that should find its way into many a Christmas stocking. The book itself is a work of art. It opens with a picture of a child and a picture of a child, and a picture of a child. . . .

"The Warrens of Virginia," by George Cary Eggleston.—For the last year the relations between fiction and the drama have seemed to reverse themselves. Formerly it was the thing for books to be dramatized, and good stories worked over to fit the stage, but recently very many more plays have been "novelized," than the reverse. . . . The bare plot, that runs its course of a couple of hours on the stage, is filled out to make a continuous and life like narrative. Whether this method of padding into presentable appearance a skeleton, is wholly satisfactory and commendable is yet a question, with the prospect of it being answered in the affirmative, if they all do as well as Mr. Eggleston has done with this drama of William C. DeMille's. . . . It is a story of the civil war, with the wild adventures of that time, with its intense hatreds, its bitter strife, and its negro situation. The story hinges, like so many in real life did in those days, on the love of a southern girl for a northern soldier. The object of the book seems, however to be, to illustrate the intense feeling of the southerners, the suffering of the Confederate troops, the sacrifices of the southern women and the awful ravages of the war. Mr. Eggleston knows the old life in Virginia, the character, the impulses, the inspirations of the people of that time and country as no other writer now living can pretend to do. Better still, he is in full and generous sympathy with it all. As for the war pictures presented in "The Warrens of Virginia," it is enough to say that the author was a fighting confederate soldier from Bull Run to Appomattox, and that writing of war experiences, he has done with thorough and definite knowledge. . . . The story is rich in romantic interest, intensely dramatic in action and singularly picturesque in its portrayal of interesting personalities, north and south. . . . The book is illustrated from scenes

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Lady Randolph Churchill, a Portrait Sketch by John S. Sargent.

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"Mind, The Builders," by A. A. Lindsay, M. D.—"It will win, for it is true," is the motto with which Dr. Lindsay starts out upon his scientific psychological work, and he then proceeds to prove why it is true—the power of the mind over the body—and proving it in true, scientific laws of nature must win as an inevitable sequence. . . . While this work may be read understandingly clear, it is, in fact, but a continuation of the first work, "The New Psychology." It is a practical and logical "re-orientation" on the methods of mind-building, showing conclusively that it is the greatest thing in the world and that the subject can be, and is being, treated scientifically. . . . Dr. Lindsay is exceedingly tolerant of all religious sects, and never makes a mistake in attacking anyone's views upon health or religion, at the same time he indirectly shows the fallacy of various cults when it comes in direct line with the science he is endeavoring to inculcate. . . . In the pages on "False Affirmation," we find him sounding a warning note against certain methods that have taken deep root among a great many people. It is not difficult to understand his meaning when he says: "A false affirmation made, such as a declaration of 'perfections' in physical health, mental or spiritual, which does not exist at the time, either in form or degree makes it impossible to ever attain, and should be avoided. . . . The law of cause and effect must always produce in such practice, self-deception, which extends far into the future, and upon which affirmation is made." . . . One of the most attractive features of the book, and one that will make it popular with those who are groping for light upon these subjects, is the lucid manner in which the objective and subjective matter is dealt with, and only willfulness on the part of the reader could misconstrue or misunderstand the author's meaning. . . . Telepathy and rapport are scientifically handled, as indeed every phase of the work is, and all of it done with an appealing trait—practical common sense. . . . One criticism, however, can justly be made with the text of the book, which is its lamentable lack of punctuation throughout the entire book, which makes it extremely difficult to read for one who is to read it easily, and with understanding, the first time. With matter rather than the subject, should be afforded the lay-reader to grasp, at once, the author's meaning, leaving his entire attention free to digesting of the matter rather than exhausting a part of his energy before getting the thought in a tangible form. Dr. Lindsay knows his subject, and he is to be commended clearly that it is unfortunate that this little oversight in style should have crept in, and given the book a quality which it is really not entitled to, and we hope the next edition will avoid the error. . . . The book is very handsomely gotten up, with durable binding and of convenient pocket size. It is issued by the Portland Printing House company.

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"As Others See Us," by John Graham Brooks.—Ever since the Revolution and the establishment of a nation on this continent distinguished travelers have been coming here from Europe to observe and admire and criticize. . . . Most of them when they returned wrote books about America. Doubtless there is a great deal that the American might learn about himself from reading all these books, but the labor of picking out from them what is worth while is too great for most of the time at the disposal of the average reader. The ideal would be to have some competent person choose the best from these innumerable criticisms and set their conclusions before us for comparison and contrast. This is exactly what Mr. Brooks has done in "As Others See Us." . . . The author of "The Social Unrest" is himself one of the keenest of our social critics, and he knows doubtless as well as any one who could be selected the important points that have been made by our foreign critics. . . . He goes through the list from Chateaubriand to H. G. Wells, from De Toquerville to James Bryce, from Dickens to Tolstoy. He compares various opinions as to who the American really is; discusses our talent for bragging; our sensitiveness to humor; our manners, and other peculiarities. . . . He devotes special chapters to the critics from England and those from France. James Bryce, Professor Munsterberg and H. G. Wells. The comparisons of opinions from such different critics often produce amusing results and even if the book contains no instruction for the American reader it would be read for the amusement it has to supply. . . . Not the least important part of the work consists of Mr. Brooks' own comments and conclusions. . . . The volume is illustrated with portraits of some of the most famous foreigners who have written about us. The Macmillan company.

Clifton Johnson is a rare story teller, as the young readers of his "Oak-Tree Fairy Book" and his "Birch-Tree Fairy Book" will testify. His inspirations for these books came from the success of his stories told to his own little children. As he repeated the old fairy tales, he was astonished to discover in them so many things which he considered unsuitable to tell his children, and he was anxious to produce a book containing the main facts, but omitting references to cruel fathers and stepmothers to falsehood, gluttony, drunkenness, torture, etc., which were the reflections of the sentiments of the barbaric past when most of the tales originated. So interesting did this become to Mr. Johnson that he devoted much care and thought to it, with the result that not only his own children have been entertained, but all the readers of the two books of fairy tales mentioned above. The new volume, entitled "The Elm-Tree Fairy Book," will be published by Little, Brown & Co. November 7.

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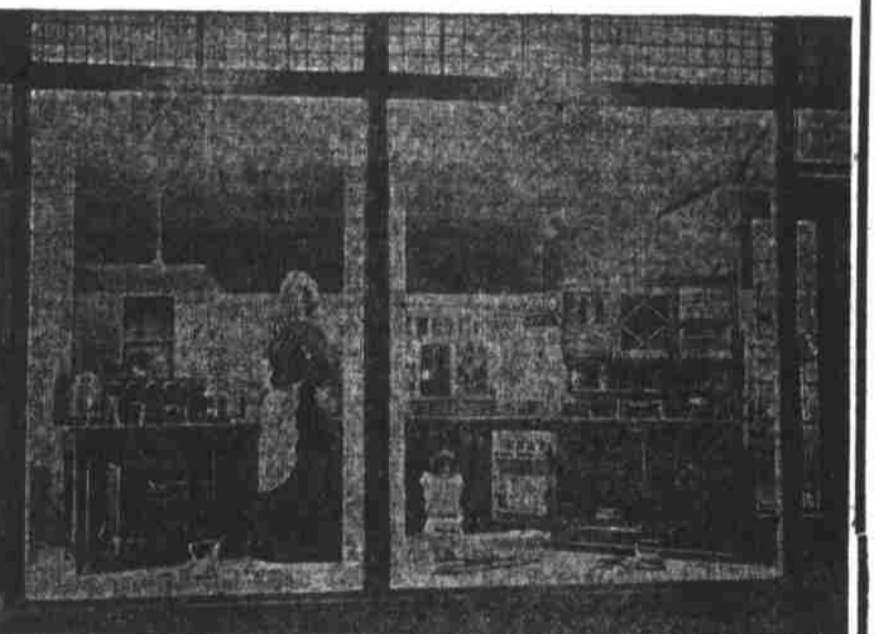
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