days. During our war with Spain, the largest proportion of our volunteer army was drawn from the rural districts and in the Boer war no better service was rendered for England than by her colonial and yeomanry regiments.

Let us strive then to win the best blood and sinew of our country back to the soil where it rightfully belongs. No more important task lies before us. Its performance is essential to our future prosperity. The conservation of our natural resources is a vital necessity, but not more so than the development of that great national resource in peace or war—a sturdy, prosperous yeoman citizenry.

A large and very handsome volume that might almost be termed a portfolio of illustrations with explanatory notes is called "Country Residences in Europe and America." Italy, France, England and America are represented and the villas, châteaux, manors and country seats are given in chronological order, showing the development of architecture from mere splendor to comfort, the relation of one style to another and how the later buildings developed from the earlier.

The first part of the book is devoted to a notable group of Italian villas, especially those built in the fourteenth century by the Roman cardinals. These are purely Renaissance in character and were the work of the famous Italian architects, who seem to have been inspired by the times, conditions and the climate. These villas were designed for a hot, sunny climate and were used solely as summer residences and places of entertainment. Therefore, the question of home comfort in the buildings themselves is kept rather in the background and the chief attention is devoted to the magnificent formal gardens with their box parterres, clipped hedges of cypress and yew, avenues and boscage of ilex, stone pine, plane, poplar, orange and lemon trees. The illustrations of these villas and gardens are large and beautiful reproductions of photographs, showing both general views and details, and giving an excellent idea of the stately arrangement of terraces, fountains, stairways and the like, and also of the wonderful statuary which this age produced and used so abundantly in its landscape architecture.

The French châteaux form the next group, and here, especially in the earlier period, which is about contemporary with that of the Italian villas just mentioned, the chief attention is paid to the architecture of the château and not so much to the elaboration of the surrounding grounds. Wide stretches of lawn and natural woodland take the place, to a great extent, of the formal gardens, and even when these appear they are not so fanciful in effect as those in Italy. Water is used to the best advantage in a decorative sense, but more in the form of natural lakes and streams than of artificial fountains, basins and cascades. With the advent of Le Nôtre in the fifteenth century and the building of Versailles, the style changed to something much more nearly approximating the Italian.

Perhaps the division of the book that will make the closest appeal to an American audience is that dealing with the English country places. The examples given show the different periods of domestic architecture from the Gothic prior to 1500 down to the present time, and it is interesting to trace throughout the development of that home loving and home making spirit for which the English people have been noted ever since their national history began. While much attention is given to the stately historic manors like

Haddon Hall, Warwick Castle, Mount Edgecombe and the like, there is also a place made for the less imposing country seats of more modern times. Not only is the architecture most interesting in all the examples shown, but the surrounding landscape has a charm which seems to belong to this country alone. The plans give some idea of the extent and design of these places, and the illustrations convey an excellent conception of that indefinable air of repose and antiquity, of the richness in color and mass and the noble spaces that seem to have been the product of a happy combination of natural conditions instead of something made by the hand of man.

The last division is given to the reproduction of country places in America. With excellent taste and judgment the earlier examples in New England and in the South are chosen as being more representative of American life than the later places which show such marked traces of foreign influence. Longfellow's home is beautifully illustrated, also Mount Vernon, Hampton in Maryland, Arlington and a number of others. ("Country Residences in Europe and America." By Louis Valcoulon Le Moyne. Size 11 x 15 inches. Illustrated. 460 pages. Price, $7.50 net. Published by Doubleday, Page & Co., New York.)

AN excellent book of instruction for school children, and of reference for others whose knowledge of Greek mythology has faded into the past with their school days, is "Greek Myths and Their Art," treating Greek myths as an inspiration in the art and literature of the world. The story of each myth is plainly and simply told in language that is easily understood by any child who can read, and the book is illustrated with half-tones of the most famous pictures and statues of the Greek gods, goddesses, heroes and nymphs. It is attractively bound in gray linen, but is not so dainty that a book-loving child cannot take solid comfort with it. ("Greek Myths and Their Art." By Charles E. Mann, M.S., Superintendent of West Batavia Public Schools. Illustrated. 155 pages. Price, $2.50 net; postage, 25c. Published by the Prang Educational Co., New York and Chicago.)

THE charming series entitled "Masterpieces in Colour," edited by T. Leman Hare, now contains fourteen volumes. Each one of these is devoted to a brief historical and biographical sketch of some one of the great masters and his times, illustrated by reproductions in color of his best known pictures. The whole set is almost indispensable to any one who is sufficiently interested in painting to wish to keep well informed of the main facts concerning the world's great masters of painting and to be able at any time to refer to accurate reproductions of famous pictures. The books are about the size of an ordinary duodecimo volume, but light and thin (averaging eighty pages each), so that they are easily handled. They are very artistically bound in wood-brown pasteboard, roughly lettered in black and bearing on the front cover a color reproduction of the best known painting of the particular artist of whom the book treats. The typography is beautiful, having almost a black letter effect, and the books have every appearance of being handmade. The series at present includes "Velazquez," "Reynolds" and "Titian" by S. L. Bensusan; "Turner" and "Romney" by C. Lewis Hind; "Greuze" by Alys Eyre Macklin; "Botticelli" by Henry B. Binns; "Rossetti" by Lucien Pissarro; "Bellini" by George Hay; "Fra Angelico" by James Mason; "Leighton" by A. Lys Baldry; "Rem-

brandt" by Josef Israels; "Watts" by W. Loftus Hare, and "Raphael" by Paul G. Konody. Others are in preparation. ("Masterpieces in Colour" Series. Edited by T. Leman Hare. Illustrated in color. 80 pages each. Price of each volume, 55c. Published by Frederick A. Stokes Company, New York.)

HAMLIN Garland knows his West as one knows the home of his childhood, and his story "Money Magic" is Western in the very fiber of its being. The plot is interesting, of course, and well worked out. It treats of a typical Western girl, plucky, straightforward, clean minded, who bears the burden of supporting her family until it grows too heavy for her and then marries an elderly gambler whose love for her is so great that he renounces the calling which hitherto has stood between them. Just before the wedding the man is shot and nearly killed, so that he is a helpless invalid and entirely dependent upon the care of his young wife during all their brief married life.

The gambler owns a mine and he can give his wife money in plenty. What this money does for her, not only in the little Western town where they live but in Chicago and New York, is well told, and also the unfailing adaptability of the American girl to luxurious circumstances appears in her development under the magic influence of wealth. The final sacrifice of the old gambler, which frees her to marry the man who has really won her love, is the climax of the book, which is not only interesting and convincing, but has a big human quality in it that grips the heart of any one who knows the West as Hamlin Garland knows it. ("Money Magic." By Hamlin Garland. Illustrated by J. M. Marchand. 355 pages. Price, $1.50 net. Published by Harper & Bros., New York.)

ENTHUSIASTS over Sheffield plate will be interested in a book upon this subject by Bertie Wyllie, who is an acknowledged authority. The book is not so much a history of Sheffield plate as it is a text book whereby genuine pieces may be distinguished from imitations, so that it is a volume more useful to the collector than to the general reader. It is illustrated with reproductions of a large number of fine examples which of themselves are almost sufficient to so familiarize the reader with the predominant style that a spurious piece would at least be looked at sharply instead of being purchased on faith and the assurances of the dealer. ("Sheffield Plate." By Bertie Wyllie. Illustrated. 117 pages. Price, $2.50 net. Imported by Charles Scribner's Sons, New York.)

EVEN in this country of few traditions and fewer ancestors there has been developed a very well defined interest in heraldry. Just why this is so it is difficult to say, for the escutcheons that date from the ancient days of chivalry would seem to have little to do with twentieth century America, but nevertheless it is a fact, and people who have taken it up as a fad will probably be glad to know that a recently published book entitled "Heraldry as Art" has been brought to this country from England. The subject is treated more from the viewpoint of the artist than that of the man or woman who cherishes a genealogical tree, as the decorative suggestion of heraldic devices is given the most prominent place in the book. Nevertheless the symbolic use of various animals and monsters and laws governing armorial accessories of all kinds will make the book valuable to all

students of heraldry. ("Heraldry as Art, an Account of Its Development and Practice Chiefly in England." By G. W. Eve. Illustrated. 308 pages. Price, $5.00 net. Imported by Charles Scribner's Sons.)

A luxurious volume printed upon heavy deckle-edge paper and illustrated with beautiful photogravures has been published as a tribute to the memory of Augustus Saint-Gaudens. The biographical sketch and descriptive notes are by Royal Cortissoz, who has made use of a portion of the material which he used in different magazines during the lifetime of the sculptor. Mr. Cortissoz shows a most sympathetic understanding of the man of whom he writes, as well as a keen critical appreciation of his art. The illustrations not only convey a most adequate idea of Saint-Gaudens' work, but are unusually beautiful when considered merely as pictures. ("Augustus Saint-Gaudens." By Royal Cortissoz. Illustrated with reproductions of Saint-Gaudens' works. 85 pages. Price, $7.50 net. Published by Houghton, Mifflin & Co., Boston and New York.)

THE drawings of Michael Angelo form the subject of a book that might almost be termed a portfolio, for it consists chiefly of reproductions of more or less unfinished drawings made by the master in red and black chalk, pen and bistre. There is no attempt made in the text to give a sketch of the life of Michael Angelo or any general appreciation of his work as a whole. The book is devoted entirely to the drawings which are such interesting proofs of his exhaustive studies in anatomy and which are now found here and there in the principal galleries and museums of Europe. The selections made for this volume are mainly from the Royal Collection at Windsor, the British Museum and the University Gallery at Oxford, and they represent admirably the methods employed by Michael Angelo in gaining his astounding effects. ("Drawings of Michael Angelo." Text by E. Borough Johnson, R.I. Illustrated. 60 pages. Price, $2.50 net. Imported by Charles Scribner's Sons, New York.)

THE man or woman who can afford the luxury of a country home, whether costly or inexpensive, elaborate or simple, generally delights in planning it, and it is universally admitted that no type of country house contains so many kinds of charm as the bungalow. People who are interested in summer and country homes will like to see a book concerning bungalows, camps and mountain houses that contains a large variety of designs by a number of architects, showing buildings that have been erected in all parts of the country. These include camps, hunters' lodges, log cabins, bungalows and also permanent dwellings suitable for a warm climate such as would be found in California or the Southern States. The book is amply illustrated and contains floor plans, full descriptions and estimates of cost. It is full of useful information and is very suggestive in character, showing as it does the achievements of different architects who have become noted for this style of building. ("Bungalows, Camps and Mountain Houses." Selected and Compiled by the editor of the *Architects' and Builders' Magazine*. Illustrated. 111 pages. Price, $2.00. Published by William T. Comstock, New York.)

OF books about Italy there is no end, but there is rather unusual interest to be found in "Cities of Italy," which are the impressions of a traveler

who not only enjoys the cities as they are now, but is also interested in the wonderful history that forms the greater part of their charm. It is unlike most books of travel in that it is a series of vivid pictures of this or that city, the chapters being somewhat in the form of short essays upon the characteristics of each place. It would be a delightful book to take to the country and pick up when one is tired of newspapers and novels, for it is not profound enough to make any great mental tax, nor yet light enough to be a bore to the reader surfeited with "summer reading." ("Cities of Italy." By Arthur Symons. Illustrated. 267 pages. Price, $2.00 net. Published by E. P. Dutton & Co., New York.)

IN describing the development of a most livable country home, from the day when the owners first found the site on which it was subsequently built to its final complete state after four or five years' habitation, Frances Kinsley Hutchinson has written a book of real value to country dwellers. It is easy and conversational in style and full of the kind of information about house-building and gardening that people seldom get except by experience. ("Our Country Home." By Frances Kinsley Hutchinson. Illustrated. 278 pages. Price, $2.00 net. Published by A. C. McClurg & Company, Chicago.)

THE title of the book "A Woman's Journey through the Philippines" causes a momentary doubt in the mind of the prospective reader—its enjoyableness depends so much upon who the woman is and how she journeyed. When one is told, however, that she is a young army officer's wife, with a delightful American sense of humor, who journeyed on a government boat to parts of the Philippines never before visited by a white woman, and when one is further informed that she has a keen power of observation whose impressions are recorded by an extremely facile pen, if after that doubts about its interest and charm are not entirely gone, they will be completely dispelled by reading the book. ("A Woman's Journey through the Philippines." By Florence Kimball Russel. Illustrated. 270 pages. Price, $2.50. Published by L. C. Page & Company, Boston.)

PEOPLE who worry, whatever the cause, would do well to read "Worry, the Disease of the Age," by Dr. C. W. Saleeby. It is not especially a technical book, nor is it very profound or scholarly, but it goes briskly and sensibly to the root of a great deal of our modern nervous tension and gives some plain talk to people who are inclined to "fuss." Not only does it go into the psychology of worry, but it also takes up in detail its consequences in relation to physical disease, as well as in its effect upon health of mind. Upon reading it one is surprised to learn how many things can be traced back to worry as the primal cause and how many ways one is worried without knowing it.

As to the other side, some of the good effects of worry are given. For example, its services as a maker of religions and the aid it has given to the progress of the world. Also, there are some practical suggestions regarding methods of curing the bad habit of worrying, so that the merciless analysis of one's weaknesses does not leave one entirely discouraged. ("Worry, the Disease of the Age." By C. W. Saleeby, M.D., F.R.S. (Edin.) 311 pages. Price, $1.35 net. Published by Frederick A. Stokes Company, New York.)

A somewhat unusual theme was adopted by Mark Lee Luther when he wrote "The Crucible." It is

a strong novel, and it deals with the everlasting stigma left by the reform school upon a girl who was sent there by her people. There is nothing wrong with the girl except that she is a fearless, independent creature who does not take kindly to the ways and opinions of a mother and sister who are distinctly of a different social grade. The girl's father was a gentleman and a man of ability, and she reproduces these qualities as faithfully as the other sister reproduces the narrow meanness and commonplaceness of the mother.

The two combine in harassing the girl until she is goaded to revolt, when they promptly send her to the reform school. The first part of the book deals with her life in the institution and all the rest is devoted to her efforts to get away from the disgrace of having been sent there, however unjustly. Of course, a love story is woven in with it, and it all ends happily, but it is a searching analysis of some of our methods of dealing with what are called unruly children. ("The Crucible." By Mark Lee Luther. With illustrations by Rose Cecil O'Neill. 341 pages. Price, $1.50. Published by The Macmillan Company, New York.)

A beautiful special number of the *International Studio* is devoted entirely to the gardens of England, especially those of the southern and western counties. It opens with a brief history of garden making in England with just a glance at the foreign gardens from which the accepted styles were adapted. A comprehensive review of the principles of garden making follows, and the rest of the book is given up to the really wonderful illustrations, some of which are in color, but the greater part in half-tone. These show all the rich quality of the typical English garden and should be full of suggestion to all who love beautiful gardens. ("The Gardens of England." Special Winter Number of *The Studio*, 1907-8. Illustrated. 162 pages. Price, in paper, $2.50 net; postage, 25c.; in cloth, $3.00 net; postage, 35c. Published by The John Lane Company, New York.)

ANARCHISM in all its phases is the subject of a book called simply "Anarchism," by Dr. Paul Eltzbacher. It enters tersely and clearly into the main principles of anarchism and the teachings of Godwin, Proudhon, Bakunin, Kropotkin, Tucker and Tolstoi, showing the different points of view of these radical thinkers and giving a fairly clear conception of their theories of "no-government." The book is hardly wide enough in its scope to command a large audience; nevertheless, to students of social conditions it is a good book of reference for the settling of questions concerning true anarchism and the radicalism that sometimes approaches so near it as to pass for it. ("Anarchism." By Dr. Paul Eltzbacher. Translated by Steven T. Byington. With portraits. 309 pages. Price, $1.50. Published by Benj. R. Tucker, New York.)

MANY questions that occur to the Occidental when he comes in contact with the confusing and subtle civilization of that mixture of races and mingling of religions and customs called the Turkish Empire find their answer in a recent book by Mr. W. S. Monroe. It would be a valuable guide to the traveler, an authority for the student, and equally a book of interest to the ordinary reader. ("Turkey and the Turks." By W. S. Monroe. Illustrated. 340 pages. Price, $3.00. Published by L. C. Page & Company, Boston.)