

to Hoffmann are given with no hint that scholars differ regarding the whole question of German influence on Poe. All these are unessential matters, and the book might not suffer much if the biographical sketches were entirely omitted; but it is time American teachers demanded that textbooks should be edited with reasonable accuracy or not at all.

*New textbooks
for studying
the short story.*

Of making many books on the short story there is just now no end. One of the latest, "The Modern Short-

Story" (Barnes), by Miss Lucy Lilian Notestein in collaboration with Mr. Waldo Hilary Dunn, is an attempt to extract what is genuinely valuable from the mass of recent theory and comment, and to present it in a form useful for classes and self-taught students. That the work gives generous citations from other authorities is a proof of honesty rather than of any lack of originality. The treatment shows some of the limitations which are usual in a book that is based on the instructional method of one teacher; and as a textbook it suffers somewhat from slight indistinctness of plan, which is made worse by the habit of printing illustrative extracts in the same type as the text. With all its minor defects it is, however, a pleasingly sane and judicious manual, full of sound theory and good illustrative criticism.—Miss Margaret Ashmun's "Modern Short-Stories" (Macmillan) is another of the many collections of short stories, with Introduction, Bibliographical and Biographical Notes, and a list of more stories in the Appendix. The choice of stories reflects the present interest in Continental writers, nine out of twenty-one items being translations. At the same time, up-to-date American methods are shown in selections from Mr. Jack London, Mr. William Allen White, and others. The Introduction contains carefully-wrought brief essays on "The Technique of the Short-Story" and "The Short-Story in Europe and America." Unfortunately the biographical and bibliographical notes are thrown together in the careless fashion that characterizes so much American editing. Examples of easily corrected errors are the wrong date for "The Scarlet Letter" (p. 258), and the strange statement that Thomas Bailey Aldrich enlisted as a private in the Civil War (p. 198). Unless Miss Ashmun has data not known to recent biographers of Poe, the statements regarding the composition of "Berenice," and other "Tales of the Folio Club" (pp. xxv., 11) are mere conjectures given as facts. Repeated assertions regarding Poe's indebtedness