

life in the Middle West and Far West viewed from a new angle. The story of the Singermann family itself becomes fresh because of the new environment and influences which enter into it. Each member of the family somehow, sooner or later, comes into conflict with American psychology and manners. And each one has somehow to make his peace, in his own way, with American life.

CATHERINE FOSTER by *H. E. Bates*  
(VIKING. \$2.50)

THE AUTHOR of that excellent book of stories, *Day's End*, has given us here a fine and beautiful novel. Emotionally, it stands comparison with the work of the foremost writers. It has delicacy, warmth, and a style the grace of which is more than surface perfection. Its characters are clearly and truly drawn, if a bit unsubstantial; its drama poignant, if not essentially contemporary or fresh.

The story of Catherine Foster is, roughly, that of Emma Bovary refined, brightened, and made less tragic. Catherine marries a dull prosaic and unimaginative man whom she cannot love, and meets another man (her husband's brother) whom she can and does love very much. When her lover fails her, she feels all of Emma's pain and sorrow. Unlike Emma she returns to her husband, resigning herself to "obscurity" and an "impassioned memory" instead of to death—or life. But it is a beautiful novel—Catherine blossoms delicately and wilts like a flower.

F. CLINTON SIMPSON

IN PRINCETON TOWN by *Day Edgar*  
(SCRIBNER'S. \$2.00)

PIGSKIN by *Charles W. Ferguson* (DOUBLE-DAY, DORAN. \$2.50)

Two widely separated aspects of American university life are presented in these novels. Day Edgar's stories of undergraduate life at Princeton are genial and superbly convinc-

ing. They were originally written for periodical publication, but appear here in altered form. Mr. Edgar has removed from one or two of them the studied "happy endings" which some magazines evidently continue to demand, and substituted conclusions more consistent with the probabilities. The result is that these tales, notable before because of their realism, are completely satisfactory here. No one at present equals Mr. Edgar in the portrayal of college life. He never errs by adding to his atmosphere that spurious sort of color known as "collegiate". He never finds it necessary to import extra-collegiate circumstances to provide a plot. His stories are completely faithful and recognizable and very entertaining. The college world of Day Edgar is a world in miniature, which he reproduces with sympathy and an accurate sense of human comedy.

Charles W. Ferguson's *Pigskin* is a very ill-natured book. Mr. Ferguson is firmly determined upon exposure in the manner of Sinclair Lewis. We may readily concede that, in the corruption and chicanery of the financial side of university administration, there is plenty of matter for exposure. In fact, Mr. Ferguson has made out a very good case. But he fails to capture or convince us. He lacks Mr. Lewis's genius for caricature and his aptitude for the selection of the exact and revelatory detail. He muddles his book rather badly when he tries to excite artificial interest in the story by dragging in a tepid romance and a "critical" football game.

MARGARET WALLACE

CONVENT GIRL by *Helene Mullins* (HARPER'S. \$2.50)

MISS MULLINS's verse has met with more than the usual consideration accorded to young poets, and though *Convent Girl*, her first prose work, will not place her at once in the foremost ranks of young novelists, it is well above the average in treatment and style. The theme is Christina Gilly's school years in a