suggestions, emulation, art, illusion, discipline, rewards, idealism and instruction.

After dealing in part II with the group and the influence of the executive thereon, the author in part III discusses the limits upon the executive. The first three chapters in this part show how apathy, opposition and competition handicap the executive and suggest ways to overcome their effect. With other chapters on executive adaptability and assimilation, or becoming incorporated into the organization built up, part III closes.

ROSCOE D. WYATT.

Hoboken, N. J.

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THE IMMIGRANTS. A Lyric Drama by Percy MacKaye, with an introduction by Frederic C. Howe. New York: B. W. Huebsch.

It is a lyric drama that you may think a tragedy with a setting of wilful grotesque, or, in its lighter phases, an *opera bouffe* with a purpose. But Mr. MacKaye scorns the canons when he is about such serious and noble business as here; his work never fails in imaginative and impassioned verse, and here, too, are rare examples of his delicate and melodious lyrics.

Our immigrants come to us at the call of the well paid job and not, as we so often think, at the lure of American democracy. But for all that, there is generous dreaming among them, and this and its ruthless disillusion are the theme of the drama: To suffering peasants in Italy, patiently believing that God gives no fatherland to poverty, comes a vision of America, with its great patron saint of our New York Harbor—a pitiful Madonna of the poor, standing on the blue waves, with liberty burning on her brow. It is a new saint, this *Santa Libertá*, with a strange cry of "*hurray*," for her ritual word of prayer and acclaim.

And as the immigrant ship glides up the bay on her way to Ellis Island, the wondrous statue is revealed, looming through golden mist. Thrilled with the sight, the peasant pilgrims cry: "We have touched the holy garments of our dream. She has

lifted up her gracious hand and blessed us at her feet." The towers of Manhattan rise before them and are straightway transformed into the campaniles of a vast cathedral. In their enchanted sight, lesser office buildings become palaces and hanging gardens of the wave. In awed ecstasy Giovanni whispers to his sweetheart: "God gives this heavenly city for our home, where all races meet in brotherhood. In all our lives there will be no holier day than this!"

The shock of the slum shatters the dream: Crushed by heavy labor and the heat, surrounded by the squalor and vice of the great city, a voice cries: "They kill our souls!" Dramatically staged, disease and lingering death visit them. There come fevered dreams of the splashing fountain and the almond tree of the Italian village home. And at the tragic end, facing them, towering mockingly over the ruin of every hope, they see the liberty statue on an electric sign, the cold white light of her starry robe, her frosty jewelled crown.

We hear much these days of the danger to our country from the crowding alien tide. Strongly Mr. MacKaye preaches the forgotten peril—the havoc of the destroying forces of our civilization to which our immigrants are daily sacrificed. And these are some words of his moving appeal:

"O! Liberty, when will you cease in darkness to destroy the souls that seek you? Hark to these peoples crying in the mist! Here, under all, cramped in their vitals, swarm the seekers after life—the slaves of toil—with hearts of yearning. O! Remember these and feed the awful hunger of their hearts!"

JOHN FOSTER CARR.

New York City.

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BANKRUPTING A GREAT CITY (THE STORY OF NEW YORK). By Henry H. Klein. Published by the author, Tribune Building, New York City. 40 cents.

The only reason for dignifying this publication with a review is to forestall the possibility of any readers of the NATIONAL MUNICIPAL REVIEW spending