

cident, along with a full account of the man as artist and Utopian dreamer (he was founder, for instance, of a Norwegian colony at Oleana in the mountains of Pennsylvania—a fascinating chapter of American immigrant history) is in *The Life of Ole Bull* by Mortimer Smith (Princeton University Press. \$3) just published for the American-Scandinavian Foundation. It is an able and absorbing work stressing Ole Bull as a great personality.

Taro Yashima, a young Japanese artist who fought for ten years against the fascists of his country and who escaped to America four years ago, tells the story of his fight and his search for reality in *The New Sun* (Henry Holt. \$2.75). He employs the same weapons he formerly used against the fascists—intensely expressive pictures and simple, incisive words. As an artist Yashima believes in a new reality stemming from the lives of the people themselves, and his work is in-

fluenced by Western painters, who, like him, loved and understood the "common man." But more important is the message he brings—that there is a people's movement in Japan which will not be denied, that a new sun will rise to shed its brilliance "over me and over all people everywhere."

The Glorious Adventures of Tyl Ulenspiegel by Charles de Coster, published in 1869, makes its first appearance in a complete, popular English edition this autumn of 1943. The translation is by Allan Ross Macdougall (Pantheon Books. \$3.50). While *Tyl Ulenspiegel* ranks with and is compared with *Don Quixote*, the latter was created out of the stuff of imagination while the Belgian epic is set firmly in the framework of history and is saturated with it. Therefore more persons by far than those of Belgian background will be attracted to the book, and the reading will be more than a pleasant pastime.

THE AMERICAN SCENE

George Sessions Perry in *Roundup Time* (Whittlesey House. \$3) gives us a neat collection of Southwestern writing. Half of it is fiction, but the short stories and bits taken from novels contain the essence of living in the region described. The life sketches, non-fiction, are among the best things in the book. Among the critical essays that conclude the volume, one by Henry Nash Smith gives the clue to collective endeavor among Southwestern writers. They are, he says, concerned with the fate of man in this area, engaged in a joint venture: "the effort to reach an understanding of human experience in a specific geographical setting."

If war is too much with us and we need

assurance that there are still quiet eddies somewhere in American life, there is Anne Goodwin Winslow's *The Dwelling Place* (Knopf. \$2.50)—a book of vision and depth by a southern woman, a lover of nature, of gardens, and of living things, including people. Here is lightness and humor as well as discerning comment.

In another tempo, but as refreshing, is Elinor Graham's *Our Way Down East* (Macmillan. \$2) in which the former actress, dramatics teacher, and publicist in the New York area breaks with sophistication and learns true neighborliness from the farm and village folk of the coast of Maine. Her book is the lively and diverting story of this adjustment.

The book on Japan which only a *Japanese* could write

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THE New Sun

By TARO YASHIMA

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OF COMMON GROUND, published quarterly at New
York 3, New York, for October 1, 1943.

State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared M. Margaret Anderson, who, having been duly sworn according to law, deposes and says that she is the Editor of Common Ground and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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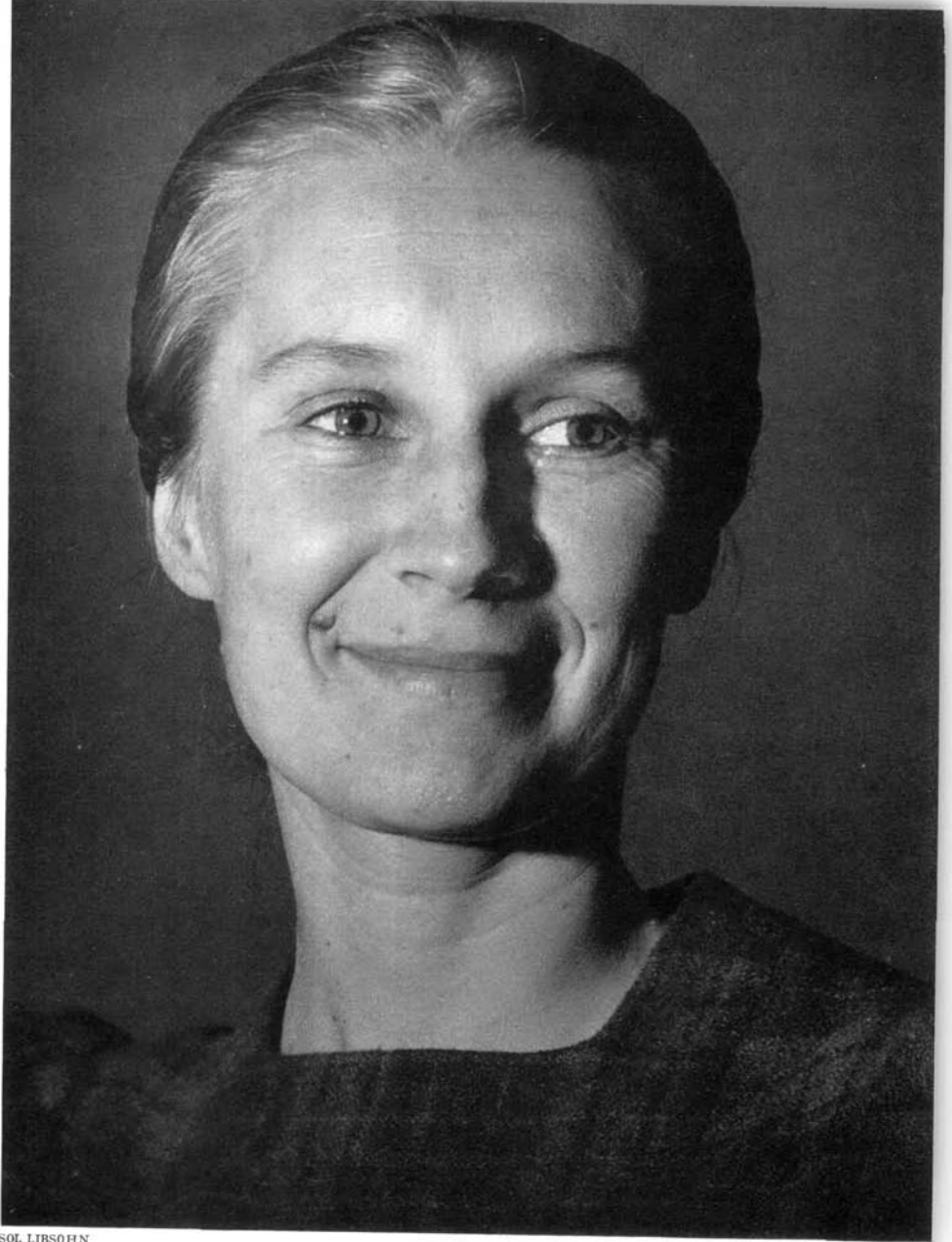
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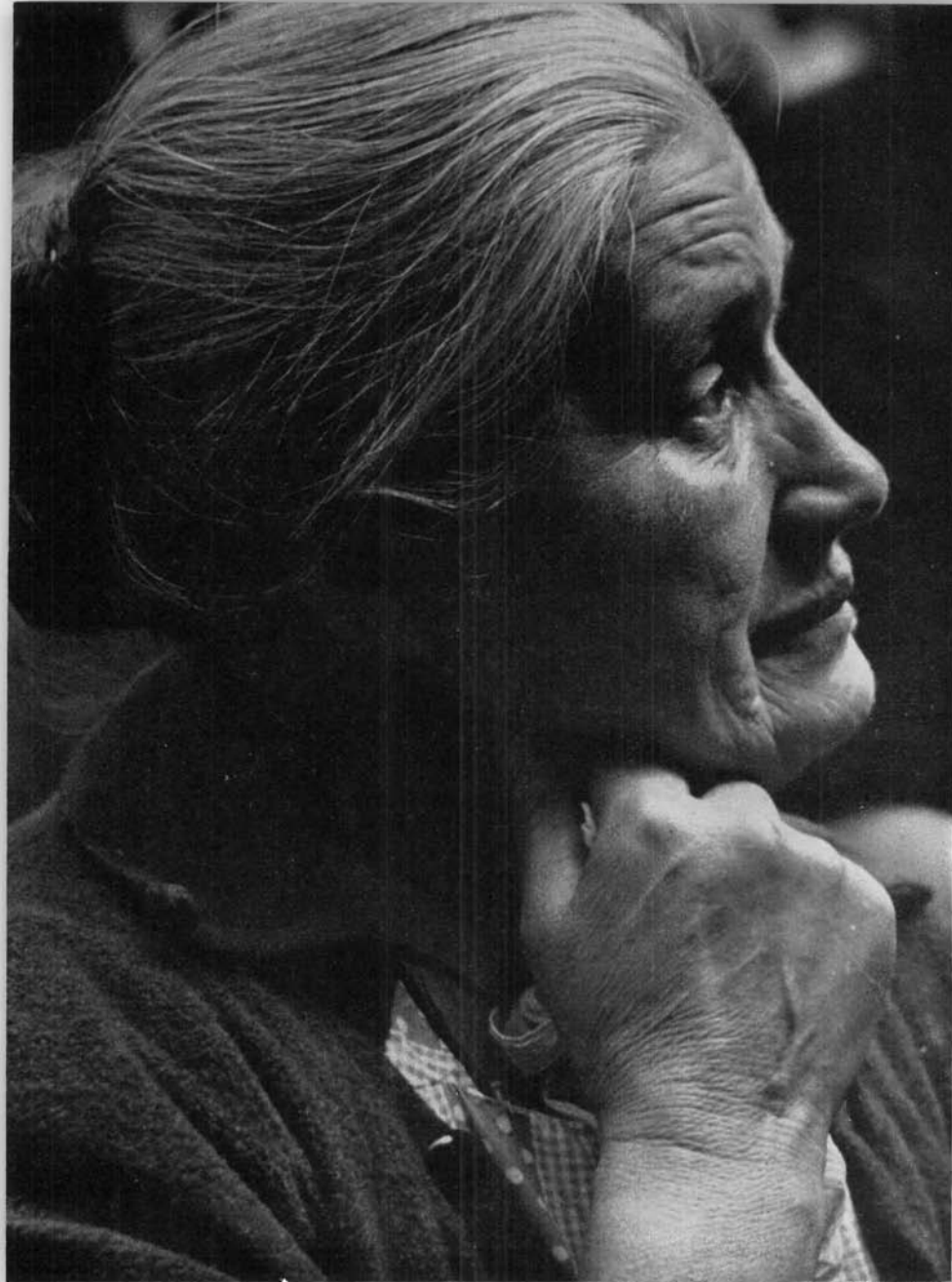


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