

## The New Books Fiction

(Continued from page 1080)

- THE RAIDERS.** By Charles Alden Seltzer. Doubleday, Doran. \$2.
- THE UNKNOWN SOLDIERS.** By Coningsby Dawson. Doubleday, Doran. \$1.
- MARION ISLE.** By H. Rider Haggard. Doubleday, Doran. \$2.
- THE BRIGHT THREAD.** By Cornelia Geer Le Boutillier. Doubleday, Doran. \$2.50.
- FIND THE WOMAN.** By Helen Joan Hultman. Doubleday, Doran. \$2.
- THE CABALA.** By Thornton Wilder. The Modern Library. 95 cents.
- MOLINOFF.** By Maurice Bedel. New York: Viking Press. \$2.50.
- THE ETERNAL FOREST.** By George Godwin. New York: Appleton. \$2.
- PAPER HOUSES.** By William Plomer. New York: Coward-McCann. \$2.50.
- THE OLD MAN.** By Eugene MacLean. Coward-McCann. \$2.
- PHILOSOPHY OF THE DUSK.** By Kain O'Dare. Century. \$2.
- FROM DEAUVILLE TO MONTE CARLO.** By Basil Woon. Horace Liveright.
- THE WIND THAT TRAMPS THE WORLD.** By Frank Owen. New York: The Lantern Press. \$1.50.
- FROM DUSK TO DAWN.** By William Garrett. Appleton. \$2.
- MAIDS WILL BE WIVES.** By Hazel Cole. Little, Brown. \$2.50.

MR. BILLINGHAM, THE MARQUIS, AND MADAM. By E. Phillips Oppenheim. Little, Brown. \$2.

## Juvenile

(The Children's Bookshop appears on page 1076)

**THE LAST WANIGAN.** By KENT CURTIS. Coward-McCann. 1929. \$2.

It is giving nothing away to explain that a wanigan is a double-ended skiff, and this particular one was used for aquatic travel in search of a dynamiter by two boys of the Chippewa valley. Mr. Curtis has not aimed at large effects, and the result is a happily intimate view of a section soon to be flooded by the Minnesconsin Dam together with three or four rare specimens of its inhabitants. They all have a sense of humor, and when their own imaginations flag, they call in Paul Bunyan. Roosky, the vacillating villain, provides a few moments which don't come to much, but the virtues of this book are the briefly pictured setting and the delightful comradeship between Tod Hand and Johnny Headflyer, half-breed. It is an advance on the same author's "Drumbeaters Island."

**MATCHING MOUNTAINS WITH THE BOY SCOUT UNIFORM.** By Edward F. Reimer. New York: Dutton. \$2.

**PICTURELAND.** By Frank Owen. New York: The Lantern Press. \$1.75.

**THREE POINTS OF HONOR.** By Russell Gordon Carter. Boston: Little, Brown & Co. \$2.

(Continued on page 1084)

## The Compleat Collector.

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THE Bibliographical Society of America has recently issued through the University of Chicago Press, volume 21, parts 1 and 2, of its "Papers." This volume contains "New York City Newspapers, 1820-1850: a Bibliography," compiled by Louis H. Fox, Chief of the Newspaper Division, New York Public Library. As Mr. Fox explains in his preface, his aim has been "to list all publications issued in New York City . . . which may be considered 'news-papers'." It [the bibliography] therefore includes many papers devoted to some special cause or subject, and largely given over to that, but carrying news items in addition." The title of the paper is given first, followed by the inclusive years of publication and the political association, then a brief history for the period covered, and finally the location of files in four libraries, the New York Public, the New York Historical Society, the American Antiquarian Society, and the Library of Congress, with an occasional use of other libraries. Mr. Fox has done an excellent and much needed piece of work that can not be appreciated too highly. G. M. T.

THE following note, taken from Messrs. Dulau's catalogue, number 168, contains so great an amount of wisdom, and such an unusually sane outlook on the entire problem of determining issues solely on the basis of typographical errors, that it deserves to be emphasized, whether or not one happens to be interested in the book described—Siegfried Sassoon's "Memoirs of a Fox-Hunting Man." "Deductions drawn from printer's errors are frequently fallible, as witness such instances as Boswell's 'Johnson,' Douglas's 'South Wind,' and Conrad's 'Arrow of Gold.' It now seems certain that all the misprint 'points' about these books are without significance in regard to priority of issue. The same applies to the book here discussed. The, by now, famous dropped 'o' on page 365 appears in all the various states of the book, and in all states there are copies with the 'o' in its proper place. This might rather alarmingly complicate the number of issues if it had any significance. Still more alarming would have been the discoveries by the spotters of points if their alertness had extended to other errors in the imposition of the type. These . . . are due to imperfections in the type-metal and it cannot be said with any certitude at what stage of the printing the type began to telescope. Even if this were known, still no deduction could be drawn from it, for, surely, it is the order of issue by the publisher that counts, and not the order of printing. No one can say in what order the sheets would be picked up by the gatherers, sewed by the sewers, bound by the binders, delivered to the publishers, or issued by them to the booksellers. It is the last point which is important to the collector and, with the kind assistance of the author and the publisher, we have been enabled to elucidate the problem." There are, it seems, four different forms which Dulau divides into two classes; the first has the fore-edges rough-trimmed, leaving a number of unopened pages, and the lower edges also rough-trimmed; the second has the lower edges entirely untrimmed; the third (called Class 2, form A) has the fore and lower edges entirely untrimmed; while the fourth has all the edges trimmed smooth. "In either of these [last two] forms a copy is of the second issue. The trimmed copies were intended for the circulating libraries. . . . We hope that these few remarks will induce caution on the part of those who are too apt to jump to conclusions, and to infer from a bibliographical peculiarity in one or more copies of any book that what may be merely a curiosity is necessarily an indication of rarity or priority of issue."

There is, of course, little more to be said; it is seldom that any dealer is to be found who, with such courage, will recommend to collectors the kind of intelligent conservatism shown in this instance.

G. M. T.

## Limited Editions Club Again

"Your favorite books, the classics of the world's literature. . . . Illustrated by the foremost artists and made into volumes of surpassing beauty by the foremost designers of books. . . . Exclusively for members of The Limited Editions Club."

THAT anyone with a sense of modern life could possibly have doubted the ultimate formation of such a club is unbelievable—it was one of the few forms of organization omitted from the contemporary scene, and therefore destined before long to appeal to the imagination of some over-active enthusiast who, inspired by the stock market, felt a call to something higher and finer. The pamphlet describing the club and explaining its purposes, appears in two forms: Variant A—smooth paper, top and fore-edges trimmed, figured borders in chocolate; Variant B—rough paper, top edges trimmed, and figured borders in blue. Page 1, striking the keynote of emphasis immediately, begins with the motto, "Beaux livres—Belles lettres," and proceeds to plunge into aims and general philanthropy. "To furnish, to lovers of beautiful books, unexcelled editions of their favorite works . . . to place beautifully printed books in the hands of booklovers at commendably low prices . . . to foster in America a high regard for perfection in bookmaking . . . by publishing for its members twelve books each year, illustrated by the greatest of artists and planned by the greatest of designers . . . this is the purpose of The Limited Editions Club." It makes small difference whether it is a question of guiding Americans towards great art, or towards the Cunard Line, the style and manner are quite similar: three dots and a nice use of the comma blend them all happily into one homogeneous whole. "The Club will restrict its membership to fifteen hundred. To this subscribing group the Club will issue, once during each month of the year, a perfectly printed and beautiful book. No pains will be spared to achieve both perfection and beauty," except, perhaps, in the matter of selecting the book to be thus glorified, but that is, presumably, unimportant since there is no suggestion anywhere of the subscriber sitting down placidly with his latest ten-dollar, Limited Editions Club product of Perfection and Beauty, just deposited at his door in a nicely wrapped-up parcel, and reading it for enjoyment. Ah, no—"each member . . . will thus find himself in possession of a library containing examples of the work of all the world's great printers and artists!" The authors, it may be observed, are cast joyously into obscurity: anyone can write, but so few can illustrate and design type, so few can create the obvious beauty of a printed page. . . . As a final gesture, the subject of money value is discussed: "It is obvious that books produced in such a manner and in such limited quantities will quickly attain to high prices in the book market; particularly in view of the fact that the price of ten dollars, the cost of each book to the Club's members, is lower than the usual price for similar editions now being published. The Club, however, pledges itself to issue its books only to accredited members, and to sell no copies at advanced prices to anyone." Thus the value of the investment is secured, and although there are no dividend coupons to be fussed with, the final returns from the auction room will be sufficient to make up for everything.

For its support, such an organization must depend upon two groups, the assemblers of books who have to fill empty shelves in their book-rooms, and the collectors of either modern fine printing or illustrated books. The first class, although numerically large, need not be considered, but the second has reason for bitter complaint. Why it is necessary to give space to volumes containing two of Stevenson's most hackneyed short stories, "Rip Van Winkle," Poe's "Arthur Gordon Pym," and Mr. Whittier's mosaic of rural folkways in Massachusetts during a snow-storm, simply because someone has

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by Jesse Lynch Williams

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—Chicago Tribune. \$2.50

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—WILLIAM LYON PHELPS. \$2.50

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—JOHN HAYNES HOLMES in the New York Herald Tribune. \$2.75  
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had the novel idea of reprinting them elaborately, is beyond comprehension. The complete "Robinson Crusoe"—the prospectus is silent on this point of completeness—is worth doing, and both LaFontaine and "Gulliver" deserve the best of treatment. Boccaccio—who suggests merely a kind of schoolboy obscenity—might have been omitted; it is only extraordinary that the "Psalm of Life" and the "Rubaiyat" escaped attention for this year. The late Thomas Bird Mosher, whose work is so little valued at present, at least possessed the gift of good taste in literature, and, in a rather drab literary era, persisted in bringing out Walter Pater, the essays of Vernon Lee, and "The Private Papers of Henry Ryecroft"—he may have cared too much for Elizabeth Barrett Browning and Fiona MacLeod, but no one was obliged to purchase these writers, merely because he had printed them. But now, of course, the author has been obliterated to make even more brilliant the apotheosis of the type designer and the illustrator. It is, perhaps, unnecessary to point out that the Limited

Editions Club, Incorporated, in spite of its avowed alliance with Beauty and Perfection, will scarcely disturb any real collector who continues to find his greatest pleasure in looking for what he wants without the kindly assistance of a publishing firm and the parcel post delivery service.

G. M. T.

"In a sale at Sotheby's early in June a number of letters sent by Thomas Hardy to A. C. Benson come up for auction," says the *Manchester Guardian*. "They are of unusual interest, touching as they do on the war. In October, 1914, Hardy wrote: 'How are you affected by this ghastly turmoil in Europe? What a senseless and wicked thing! No good can come of it to anybody in the most favorable issue as far as I can see. Matthew Arnold called history a huge Mississippi of falsehood, but I do hope she will speak the truth for once when at some future date she pronounces on the cause of it all and lay the sin at the right door.'

"Two months later he was writing: 'It is sad to hear how the young men around you are thinning away. To me the war seems only beginning.'

"Some writings of Mr. G. B. Shaw come up in the same sale. One is a short autograph manuscript written as a newspaper article for the *Star* but apparently never published. It is headed 'A Prize-fighter on Prize-fighting, or The Seamy Side of the Ring,' bearing the date January, 1888. Mr. Shaw at present is on an Adriatic island which also harbors Mr. Tunney, the heavy-weight champion of the world. One hopes that he will write another article on the difference between the pugilist of 1888 and of 1929."

Among recent French books of interest are Marcel Prévost's "L'Homme Vierge," Maurice Genevoix's "Cyrille," Francis Carco's "Printemps d'Espagne," Claude Farrère's "Marche Funèbre," Léon Daudet's "Paris Vécu," and General Weygand's biography of Turenne.

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from THE INNER SANCTUM of  
**SIMON and SCHUSTER**  
Publishers, 37 West 57th Street, New York



Camera portrait of JOHN COWPER POWYS by SHERRILL SCHELL. His new novel, *Wolf Solent*, is widely hailed as a monumental achievement... challenging comparison with the immortals.

Striding great strides, a wandering pilgrim of eternity left *The Inner Sanctum* last week, his head staggering with glory. . . . Thus did JOHN COWPER POWYS have the first intimations of his new and far-flung fame.

Never before was it vouchsafed to your correspondents to see so clearly the strands and colors of literary renown actually woven into so dazzling and so enduring a pattern. . . .

The occasion was the first reading of the first reviews of *Wolf Solent*, and it shall always be one of the imperishable memories and consolations of this editorial heartbreak house.

When *The Inner Sanctum* read the manuscript, just one year ago, it recognized, from the first page to the last, the stuff of greatness, and immediately compared, with an understandable restraint and reverence, JOHN COWPER POWYS with Thomas Hardy and Dostoevsky. This comparison sank deep, but now the confirming verdict of independent critics and men of letters goes infinitely further. As Heaven is our witness, a partial list of the immortals with whom, for one attribute or another, JOHN COWPER POWYS has been compared includes:

THOMAS HARDY  
EMILY BRONTË  
JOSEPH CONRAD  
W. SOMERSET MAUGHAM  
FEODOR DOSTOEVSKY  
EDGAR ALLAN POE  
MARCEL PROUST  
WILLIAM WORDSWORTH  
JOHN GALSWORTHY  
ANATOLE FRANCE  
JAMES JOYCE  
WILLIAM SHAKESPEARE  
SOPHOCLES

"JOHN COWPER POWYS," says ERNEST SUTHERLAND BATES, in a brilliant critique in the SATURDAY REVIEW OF LITERATURE, "is by turns an EMILY BRONTË, a wild creature of the heath; a subtle, introspective PROUST; a nature enthralled WORDSWORTH; a Poe, journeying in deliberate search of horror; a DOSTOEVSKY, shaking with the mystic fever; even at rare moments, a SHAKESPEARE, hurling the ultimate dramatic word. . . ."

The comparisons and allusions listed above are made by essayists, novelists, critics, poets, philosophers, and reviewers, representing a wide range of prejudices and standards:

THEODORE DREISER  
EDWARD GARNETT  
EDGAR LEE MASTERS  
WILL DURANT  
CONRAD AIKEN  
MARY ROSS [in *The New York Herald Tribune*]  
PERCY HUTCHISON [in *The New York Times*]  
HARRY HANSEN [in *The New York World*]  
ERNEST SUTHERLAND BATES  
FREDERIC F. VAN DE WATER [in *The New York Evening Post*]  
RICHARD LOCKRIDGE [in *The New York Sun*]

Almost every tribute contains the inevitable reference to THOMAS HARDY and EMILY BRONTË. The mounting significance of the comparative allusions is indicated best by this excerpt from the *New York Times Book Review*:

"... The present writer avers that *WOLF SOLENT* is a profound study, a work of more than ordinary significance. . . . a work of transcendent interest and great beauty. . . . but seeking a descriptive phrase, he is inclined to desert both the descriptant of *Wessex* and the Russian masters, and to turn back to *Shakespeare*. *WOLF SOLENT* is a modern prose *HAMLET*. . . ."

Since this issue of *The Inner Sanctum* column is turning out to be a super-review-of-reviews, it is perhaps best to close with some other representative comments, woefully condensed only because of the pressure of space:

"MR. JOHN COWPER POWYS looks wonderfully, without blinking, at the shuttles of shame, ecstasy, glory and degradation which cross and recross to weave the unique and mysterious pattern that is a human life. He grasps the shuttles with firm and sensitive hands, and the fabric of his book is rich and strange. It is at once as natural and as eerie as the phosphorescent wake of a ship breasting the waters of a midnight sea. . . . In the beauty and freshness of its imagery and the sustained interest of its narrative its power is without question. Its prose often rises to the cadence of poetry. And beyond beauty, it sinks shafts through the unique personalities and provincial settings with which it deals, to a core of truth which is the stuff of human experience, whether in a cottage in Dorset or a furnished room on Manhattan Island."

—MARY ROSS in *The New York Herald Tribune*.

—ESSANDERS.



WE hear from England that *Rose Macaulay's* next novel will probably be called "Staying with Relations." She hopes to have it ready for Autumn publication. . . .

Thompson Buchanan, husband of Joan Lowell, has turned *Major Warwick Deeping's* "Sorrell and Son" into a play, which will probably be put on in London in the fall. . . .

A book of five stories by Michael Arlen will be simultaneously published in America and England. It is entitled "Babes in the Wood" and they say that the terms arranged for the English edition easily break all records for a volume of stories. . . .

Harper's springs upon us the following "Publicity Pome":

Said Lorna Rea to Lorna Moon,  
I'll have another printing soon;  
Said Lorna Moon to Lorna Rea  
New printings keep the wolf away.

Mrs. Rea, who has been described as "fair and energetic," distinguished herself at Cambridge. She took a good place in her examinations, played tennis for the university, and edited the *Newham College Magazine*. She says she felt her characters so deeply that she sometimes wept as she wrote. . . .

Joseph Anthony, editor of *Cosmopolitan Book Corporation*, went to Northampton recently to read the last part of the manuscript of *President Coolidge's* autobiography, which covers his life from the time he was a farm boy in Vermont up to retirement from the Presidency of the United States. When Mr. Anthony expressed his enthusiasm over the work, Mr. Coolidge characteristically and laconically replied, "I'll think about it." . . .

We thank Marion E. Dodd of the Hampshire Bookshop, Inc. for sending us copies of the *Book Scorpion* and the *Book Scorpion Miscellany*, a lot of charming original publicity. . . .

Out at Garden City, due to Roland Young's having written a little series of verses upon subjects mostly zoological and biological, entitling the collection "Not for Children," the D. D. local bard (that isn't swearing!) did another set, which has been sent on to us on paper of various colors. From it we quote the following verse:

How lucky that the quaint giraffe  
Is hardened to the human laugh!  
When I behold his long esophagus  
I'm glad he isn't anthropophagous.

Miss Martha Keller, Advertising and Publicity Manager for G. P. Putnam's Sons, is engaged to Edmund Rowland of Rose Tree and Crum Creek, Media, Pennsylvania. The date of the wedding had not yet been set but it will probably be the latter part of June. Though Miss Keller has presented her resignation from Putnam's to take effect sometime in September, she does not intend to vanish permanently from the publishing field. . . .

On August 21st will appear through Longmans, Green, Percy Mackaye's "Weather-goose-Woo!" another lyrical tale drawn from the mysterious "creek world" of the Appalachians where Americans, who speak an English as old as Shakespeare's, live a life as vital as Broadway's, yet strange as a medieval ballad. . . .

The Travelers Book Shop, at 11 Broadway, has just made its independent bow to the travel reading public under the direction of Miss Anna May, who has managed the shop from the beginning under other auspices. It has a specialized service for travelers which includes selection of the exact book needed for any particular trip. . . .

Bert Cooksley, writing from Englewood, N. J., supplies the final word upon the lines to the late George Sterling's face. He says in part:

Sterling and I were talking about the human phizz one afternoon and I told him I thought his'n resembled an 1814 German Gilka jug more than anything I could recall seeing. (The aesthetic, slightly crooked-handle type, baked a parchment brown), and he said John Kenneth Turner got it on the nail when he wrote him (Sterling) that he wanted to see that "Greek minx" which had been run over by a Roman chariot" again. That's from Sterling himself, and I suspect he knew something about where the remark sprung from.

As for my drawing: half a dozen Sazaracs assisted the ragged lines in it, and George was bawling the Abalone Song whilst I fiddled with the pencil. And somebody was reading 'Tamar' next to me. So form your own conclusions.

The Poetry Clan has chosen for its fourth book this year "Machinery" by McKnight Black, which was published by Horace Liveright in March. . . .

Burton Rascoe's "Gustibus," probably the most-announced book that ever was without ever putting in an appearance, is now said actually to have been completed. Mr. Rascoe has assured his publishers of this, and they intend to bring it out in the Fall. . . .

The date of the publication of "Sleeveless Errand," by William Morrow and Company (just in case we've got you all excited about it!) is June 6th. . . .

Norah James, the author, is a young girl and pretty, with blue eyes and an Eton crop. She began her career as a sculptor. Since then she has been a trade union organizer for civil servants, a journalist, a motor driver, a book jacket designer, and political secretary to a Parliamentary candidate. She is now advertising manager for a British publisher. . . .

Says Little, Brown: *Erich Maria Remarque*, the author of "All Quiet on the Western Front," (to be out today) is a 31 year old former German infantryman of French descent who, at the age of eighteen, went from school into the army and to the Western Front. He returned home from the Armistice to find that his mother had died, his friends had been killed, and that he was alone in the world. He became a teacher in a village on the moors, an organist in an asylum, a music teacher, the manager of a small business, a motor car dealer, a dramatic critic, the foreign correspondent for a large firm, and finally an editor and motor specialist in Berlin. . . .

And considering those two examples given above,—do people still aver that a writer's is a sedentary existence? . . .

Basil Woon, who has traveled widely and taken about all the hurdles, says he wants to go home now. "I have no home, but there is a home I want to go to. It is an olive ranch in a sequestered valley. Not ten people pass in a month. Grim mountains hedge it in and mean peace. I want peace. I want that home. I have wanted it for years. It is only forty minutes from Monte Carlo." . . .

Captain John W. Thomason, Jr., author of "Fix Bayonets" and "Red Pants" and draughtsman extraordinary of the military man, is now engaged in writing a life of *Jeb Stuart*, the great Southern cavalry leader, which Scribner will publish. Thomason will naturally illustrate his own book. . . .

I. A. Richards, author of "The Principles of Literary Criticism," and co-author with C. K. Ogden of "The Meaning of Meaning," has accepted the professorship of English for one year at Tsing Hua University, Peking. . . .

Of the Poetry Quartos brought out by Random House, we like *Genevieve Taggard's* fear song for Mothers. We cannot begin to understand *Vachel Lindsay's* "Rigamarole, Rigamarole." It sounds just like that to us. . . .

George Moore's novel, "Aphrodite in Aulis," is nearly ready, and arrangements have been completed for its publication in the United States. . . .

We acknowledge receipt of a copy of *Lloyd Paul Stryker's* "Andrew Johnson," a Macmillan book that is but just out. It is subtitled, "A Study in Courage." Mr. Stryker maintains that Johnson suffered the crucifixion by the Radicals in Congress that Lincoln would have undergone had he lived. Johnson fought Lincoln's fight and inherited Lincoln's enemies. . . .

The Hours Press (Nancy Cunard) Chapelle-Réanville, Eure, France, has hand-set two hundred signed copies of a poem by *Richard Aldington*, "The Eaten Heart," which sells at a pound and a shilling. . . .

Little, Brown will publish in the Autumn the first novel that the once famous A. S. M. Hutchinson has written in four years. It is entitled "The Uncertain Trumpet."

And so——!

THE PHOENICIAN.

The New Books  
Poetry

(Continued from page 1082)

CHIEF MODERN POETS OF ENGLAND AND AMERICA. Selected and Edited by GERALD DEWITT SANDERS and JOHN HERBERT NELSON. Macmillan, 1929.

In spite of the seemingly great variety, there are only two types of anthologies. One, representing many movements and authors of many differences, is inclusive; the other, limiting its contents to fewer authors, is exclusive. The former places its emphasis on poetry, the latter on poets. The former has the advantage of showing the range and complexity of a period; the latter, by quoting more work by its restricted contributors, furnishes more material for the study of individual authors. Both complement each other, but the latter is more open to criticism—especially where every reader is his own critic. The narrower the list of "leading" poets, the surer the reader will be to challenge the editor's preferences and the more obvious will be the editor's own—naturally arbitrary—prejudices.

Messrs. Sanders's and Nelson's collection is of the second type and the reviewer promptly wonders, as every reader will wonder, concerning the omissions. Can there be a collection of the "chief" modern poets of England without Rudyard Kipling? Of America, without Edgar Lee Masters? Yet this is such a collection. If Thomas Hardy (born 1840) is included, why is Emily Dickinson (born 1830) left out? The editors quote twenty-seven poems by Robert Bridges, but not one line by English poets as distinctive as Rupert Brooke, Edith Sitwell, Humbert Wolfe, Charlotte Mew. The proportions are puzzling. If one is to judge by the space allotted, the second greatest poet in England and America is W. W. Gibson who is represented by all of thirty-five poems, while the untheatrical bucolics of Edward Thomas and the genuine unforced outcries of Wilfred Owen are not even mentioned.

When the editors shift to America, the disproportions are still more startling. Here are forty selections from Sara Teasdale, five from Edna St. Vincent Millay, nothing from Elinor Wylie or Lizette Woodworth Reese. John Gould Fletcher is liberally represented—three times as liberally as Ezra Pound—but there was, somehow, no room for T. S. Eliot. Nor, in this otherwise careful collection, can one find a poem by Robinson Jeffers, Edgar Lee Masters, Wallace Stevens, Alfred Kreyenborg, Archibald MacLeish. The notes are curiously "dated." Although published and prefaced in 1929, the editors have Miss Millay still living in Greenwich Village instead of at her farm in Austerlitz; they place Pound in Paris instead of Rapallo, and have Robert Graves still teaching at the Egyptian University though he has not been in Egypt in more than three years.

These are faults of commission, not of kind. That this type of anthology has a place is demonstrated by the excellent groups of poems by Massfield, Yeats, "A. E.," W. H. Davies (almost offsetting the meagre one by de la Mare), Robinson, and Sandburg. And Conrad Aiken, a poet who has received insufficient notice, is given ample space for a change. It is for such sections that this volume, in spite of its lapses, will prove valuable as supplementary reading.

THALIA. By John Finley, Jr. Houghton Mifflin. \$2.

COMPASS ROSE. By Elizabeth Coatsworth. Coward-McCann. \$1 net.

NEARER THE BONE. By Charles A. Wagner. Coward-McCann. \$1 net.

BANDS AND REBELS. By Keene Wallis. Coward-McCann. \$1 net.

ANGEL ARMS. By Kenneth Fearing. Coward-McCann. \$1 net.

HILARI VERSUS ET LUDI. Reedited by John B. Fuller. Holt. \$2.

POEMS OF THE NIAGARA FRONTIER. By Evelyn M. Watson. Dean. \$1.50.

Science

RELIGION THE DYNAMIC OF EDUCATION. Edited by Walter M. Howlett. Harpers. \$1.50.

RELIGION. By Edward Scribner Ames. Holt. \$3.

OUR RECOVERY OF JESUS. By Walter E. Bundy. Bobbs-Merrill. \$2.50.

SPIRITUAL ECONOMICS. By John Emery McLean. Pittsburgh: Henry George Foundation.

FATHERS OF THE CHURCH. By F. A. Wright. Dutton. \$4.

CAN I TEACH MY CHILD RELIGION? By George Stewart. Doubleday, Doran. \$1.50 net.

SIMON THE CROSS-BEARER. By P. Whitwell Wilson. Revell. 60 cents.

UNRAVELLING THE BOOK OF BOOKS. By Ernest R. Truttner. Scribners. \$2.75.