

The New Books

Fiction

(Continued from page 1147)

nique, but by comparison with the second it is seen to be little more.

Such an interest in technical problems as Mr. Paul's is a great gift especially when, as with him, it is accompanied by a constantly increasing feeling for character. "Imperturbe" was primarily a book of mood; "Low Run Tide" and "Lava Rock," of character; "The Amazon," of character; and each marks an advance over its predecessor.

Juvenile

(The Children's Bookshop appears on page 1146)

PLAYING THE GAME. Edited by SARAH McLEAN MULLEN and MURIEL SIMPSON LANZ. Century. 1930. \$1.50.

Twenty stories have been selected from *St. Nicholas* by these ladies in the hope of making the sports tale into a Splendid Influence. And no pains, we must say, have been spared. Where the sacrifice hits or the last minute victories fail to "function in character education" obviously enough, questions before and after taking reveal the ideal. These "Reading Comprehension Tests" (which pretty well give the story away before it is read) take one back to Rollo's babyhood. While, after the reading, no straw of moral value is left uncleaned. The stories chosen are naturally of the softer sort, with Joseph B. Ames's "Ramsey from Montana" and Brewer Corcoran's "The Hippo and the Humming-bird" above the average in fibre. We know of no more refined way of sterilizing creative interest than this, and believe that one page of wicked Stalky, unexplained, and even half understood, is worth this entire book.

GLEAMING RAILS. By GRAHAM M. DEAN. Appleton. 1930. \$2.

As the blurb says, "Towhead soon proves his ability to handle any situation" which, as soon as found out, deprives the story of much interest or any value. Young Clancy would have been more likable if less competent in his railroading. He crawls across a trestle and saves an express, and it is good work. He prevents a "silk special" from crashing, and you forgive the boy. But when he outwits a bandit, breaks up a strike, and performs other miracles, you throw the book away. For, in spite of the interesting slants on his job, you know he isn't human.

Philosophy

PLEASURE AND INSTINCT. A Study in the Psychology of Human Action. By A. H. BURLTON ALLEN. Harcourt, Brace. 1930.

It's a genial slander, but a libel none the less, that maintains that a psychologist (in older days a philosopher) gives a wise man's answer to questions that only a fool would ask. What is truth? is in all truth a wise man's question; and What is pleasure? equally so, with more prospect of satisfaction in answering it. It is both wisely asked and satisfactorily answered in this well-knit study by Mr. Allen. The intellectual phase of psychology has receded; yet knowledge and the nature of the intellectual life must ever claim close attention. But with the shift of psychology toward behavior and personality, the emotions have come to their own. So we explore with a richer understanding the sources of our psychic pulsation.

Pleasure starts at the organic level of functioning, finds its enrichment in the sensory endowment, which in turn as it moves away from use to luxury, develops the life esthetic. In another evolution the organic expands in the channels of the instincts, again in an ascending hierarchy from the instincts of nutrition, to reproduction, to the impulse to knowledge, to power, to the social and the altruistic field. Urges mature desires, and these, set in a plan, establish a scale of values, paralleling in the capacities for happiness the ranges of personality in the drama of life.

Such is the setting of the pleasure-scale in which we live and move and have our varied being. The psychologist focuses upon the array of data revealed by experiment and self-observation higher-powered lenses than would suit the field-glasses of the dramatic gazer upon the human scene. He finds mystery in the simple, speaks of unpleasure rather than pain, invents theories to bring in one formulation the variety of experiences and their expression, of which the rich facial repertory of man is so eloquent an index.

As civilization matures, we grow in feel-

ing even more significantly than in thinking. The story of man is the record of the shifting and the evolution of his pleasure-fields. We should still be crude savages if we were limited to the primitive varieties of pleasure and unpleasure. Against this background every clarification of the processes of body and mind that supply the endowment for this significant human story, itself becomes significant. The volume of Mr. Allen is a serviceable guide to emotional psychology; it is critical, free from the fallacy of easy solutions, shows appreciation for the problems and their intricate relations.

Poetry

THE COLLECTED POEMS OF STEPHEN CRANE. Knopf. 1930. \$2.50.

It is part of the irony of Stephen Crane's career that he should continue to be known chiefly as the author of "The Red Badge of Courage." His subsequent work was richer in every way: "The Open Boat" and "The Monster" have the power of the *tour de force* Crane wrote at twenty-three, but it is a power disciplined, a force formed.

This form-making impulse—so little appreciated by Crane's contemporary appraisers—is most apparent in the "free verse" to which Crane turned and, in spite of public apathy, returned. "War Is Kind" and "The Black Riders" presented a kind of poetry which must have tasted wryly on the sweets-craving palates of the 'nineties. Here, twenty years before the Imagists persuaded skeptics that a pattern could be achieved through forms less regular than sonnets, Crane put the part of himself he could not trust to prose. Bitter these records are; the key is usually as mordant as:

*In the desert
I saw a creature, naked, bestial,
Who, squatting on the ground,
Held his heart in his hands,
And ate of it.
I said, "Is it good, friend?"
"It is bitter—bitter," he answered.
"But I like it
Because it is bitter,
And because it is my heart."*

Not all of the poems are as clenched as this; some are bright extensions of anger, some are violent frustrations, some mere cries of a contemptuous spirit. But there is nothing contemptible in the least of them. Acidulous and brilliant, unappreciated in his time, these elliptical concisions have not yet received their due from a generation which employs their very technique. It was forty years before Emily Dickinson won her rightful audience and a quarter of a century before a publisher ventured a "Complete Works" of Stephen Crane. It is a cause for gratification that the same publisher has also risked the first complete—and popularly priced—collection of Crane's concisely intimate poetry.

Travel

SHAMBHALA. By NICHOLAS ROERICH. Stokes. 1930. \$2.50.

Mr. Roerich, who may aspire to the title of universal genius (since he does almost everything with distinction), is nevertheless better known as a painter than in any other capacity. His Museum and Art Center in New York has received a good deal of attention and his lectures and writings still more. But it is as the painter of Diaghileff's settings for the "Prince Igor" ballet that most people will remember him. The steppes of Central Asia, which gave him his inspiration then, serve now as the field of his new book, "Shambhala." It is in the main an account of his travels in that region, which were long, arduous, and often far off even the most unbeaten tracks. The account is a very complete expression of the author's unusual personality, in which much experience and knowledge is used to support a vague tendency to philosophize and prophesy after the manner of the founders of all cults, ancient and modern, in order to prove the righteousness of his doctrine. To the numerous disciples who hang on the Master's every word there is no doubt that "Shambhala" will seem an extremely important document, but to most westerners, firmly anchored to the earth, it will all seem as distant as the Himalayas. Mr. Roerich's style is excessively grand at times, and one rather wonders in what language he originally wrote the book; yet at his best, like all prophets, he convinces, in spite of reason. To undergo to the fullest extent a test of his power it is necessary to hear him in person, since his force is naturally somewhat diminished on the printed page.

IN QUEST OF THE SUN. By *Alvin Gorbault*. Doubleday, Doran. \$2.50 net.

THE AIR-TOURIST'S GUIDE TO EUROPE. By *Capt. Norman Macmillan*. Washburn. \$3.

THE SPLENDID WAYFARING. By *Haldane Macfall*. McKee. \$3 net.

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A Model Bibliography

A BALZAC BIBLIOGRAPHY. By WILLIAM HOBART ROYCE. Chicago: University of Chicago Press. 1929. \$5.

Reviewed by CHRISTIAN GAUSS

"THE interest of the American university professor in scholarship is professional rather than profound." It was in these terms that a distinguished European recently summed up his criticism of our system of higher education. He was challenged rather fiercely by a group of my colleagues but held his ground and retired with the honors of war. We talk, he said, in the colleges glibly, often fanatically, about research in the humanities but our interest is factitious, a sort of defense reaction, and he offered as proof the fact that we have never created in our country any such body of non-professional scholars as exists in England or France or Germany. The best we could do was to create the book collector. This, he insisted, was only an intermediate step since success in this field depended not so much upon a love or knowledge of books as upon a deft manipulation of that generally accepted measure of American success, the dollar. There may be something to his indictment. For this reason it is a pleasure to salute the appearance of so excellent a work as "A Balzac Bibliography," written by William H. Royce who has never been tarred by the academic stick and who is in the best and highest sense an amateur.

There are, however, other excellent and incontrovertible reasons why every student of French literature should be gratified by the appearance of this volume. In the development of, perhaps in our over-emphasis upon, the historical method of approach to all problems we have created the necessity for what in our professional jargon we call "spade work." In attacking any important problem in literature or history, the modern scholar must draw upon the work of previous students who have provided the tools and prepared the ground. The most valuable of all such tools is, of course, a careful bibliography of his subject. For years students of Balzac have been praying for this. Mr. Royce has answered their prayers.

Mr. Royce is not a university professor. He does not even pretend to be a student of French literature. He is simply and *bonnement*, as the Frenchman would say, a lover of Balzac. This volume, therefore, represents the patient, modest, and devoted labor of thirty years. It is, however, in accuracy, completeness, and arrangement so nearly a model that we who in greater or less degree count ourselves professionals are forced to regard it with humility.

Its importance to all libraries, to all students of Balzac, is such, and its history so unique, that perhaps I may be pardoned a personal confession. When a number of years ago I learned that an amateur bookman in New York was preparing a compendium of all Balzac items, I am afraid I smiled indulgently. The task had appeared so vast that it had discouraged professionals. If there is one nineteenth century literary figure whose influence has permeated Europe it is the author of "The Human Comedy." It is impossible to write the history of the novel in any country without crossing his path and a proper bibliography would therefore necessarily lead to patient, systematic search through not only French but Russian, German, Italian, Spanish, Scandinavian, English, and American and other sources. I had dabbled in only one small corner of Balzac bibliography which had to do with one of the ramifications of his influence in German literature, a field in which Mr. Royce disclaimed any special competence. I felt it would be wise and merciful to discourage him in his Herculean task or at least to convince him that he must restrict his range. I sought out a German compendium which would give particularly all German items on the novelist that had appeared in a given year. It was a fairly long list and though Mr.

Royce had never used that particular short cut to bibliography, to my great astonishment he had not only picked up these items in other sources but in two instances offered corrections upon this standard work. I gave up my attempt to convert this dogged investigator to professional methods and from that time to this have waited hopefully for the appearance of his work.

Mr. Royce graciously acknowledges the assistance he has received from American professors who are authorities in this field, like Walter Scott Hastings of Princeton and particularly E. Preston Dargan of Chicago, and the latter has no doubt given much assistance in sifting and arranging this mountain of material as well as in providing a most interesting introduction. I am, however, violating no confidence when I recall that Professor Dargan also was once hesitant. He was afraid the Swedish items might have been less thoroughly combed and engaged a Swedish student to make a survey. Many long hours of well-directed search disclosed only one item not previously garnered. It is for this reason that this volume which is to be supplemented by a second, contains ten times as much systematized material as any previous bibliographical aid to Balzac study, and for workers in this field may well be rated as indispensable.

An Indian Captivity

NARRATIVE OF THE CAPTIVITY AND RESTORATION OF MRS. MARY ROWLANDSON. Boston: Houghton Mifflin Company. 1930. \$1.25.

Reviewed by MARY AUSTIN

"THE Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson," republished in reference to the Tercentenary of the Massachusetts Bay Colony, is one of those "authentic and graphic contemporary delineations" which should never be allowed to die out of American literature. Not altogether because it was among the earliest books published in its locality, being first issued in 1682, but because it is less revealing, as the introduction declares, of the "manners and customs of the primitive children of the soil," than it is of the mind and manners of our ancestors who wrested it from them. As the fore-runner of a long line of narratives of Indian captivities among vanished tribes, it disappoints as they all do in the paucity of genuine information on tribal manners and customs, and constitutes itself one long shudder of the mingled terror and contempt in which the Indians were held by the English settlers.

For terror there was excuse enough. The account of the Indian raid with which the narrative opens, is scarcely surpassed in literature for scriptural simplicity and succinctness. "On the tenth of February, 1675, came the Indians in great numbers upon Lancaster. Their first coming was about sun-rising. Hearing the noise of guns, we looked out. . . ." Equally explicit the account of shootings and knockings in the head. Mrs. Rowlandson and the young child she carried were both wounded. For days she had to watch it suffer and die for want of the commonest necessities. Two of her children were carried captive out of her sight, and on the rare occasions when she was able to see and talk with them during the months of captivity she was unable to afford them any alleviation. During that time she suffered the extremes of cold and hunger and rudeness, but no other offense. In these narratives of captivity among American Indians the women were remarkably free from the sort of violence that is immemorably offered to women among Christian tribes at war. Mrs. Rowlandson met and talked with King Philip and was treated courteously by him. She was the recipient, as she frequently records, of kindness, such as food and shelter, from other Indians, when the one she was constrained to regard as her master, neglected her.

One of the tribe presented her with a Bible, which became her chief spiritual support. She met "praying Indians," that

being the term applied to tribesmen who had been brought under missionary influence and adopted at least one Christian practice. But nowhere is the shell of horror and contempt pierced by any Christian perception of humanity in her captors. Outrageous, hellish, barbarous, are the terms she has for them; utterly mindless of what Indians themselves often suffered at the hands of White men. The death of her Indian Mistress's child makes "more room" in the hut, and a good mess of food; to such un-Christian extremities does hunger reduce us. She records with gusto the hanging of Indian guilty of the atrocities of war against the Whites. And every other paragraph of her account instances a verse from the Bible and a full account of her own religious reaction to it. So pronounced at every turn is this emphasis on the conventional Christian reaction, that in the preface to the second edition of 1682, it is confidently stated that "no Friend of Divine Providence" would regret the time spent in its perusal. Mrs. Rowlandson was herself the wife of a Christian minister, but out of her experience she quite evidently drew, no hint of anything which might have led to the composition of the difficulties between Indians and Whites, such as might have prevented, or at least mitigated mutual atrocities. Indeed the only vivid and recognizably true picture of the wild tribes she draws, is one in which she perforce participated, the shortage of food incident on the rapid movement of warfare, and the animal-like ways of satisfying the hunger in which they were all reduced. Nothing is learned of their religion; very little, and that purely incidental, of their domestic manners. One domestic manner of her own time Mrs. Rowlandson unwittingly preserves for us,

which is that ministers' wives in 1682 might easily be addicted to the use of smoking tobacco.

One makes, in reading, all allowance for difference in the fashions of words, and the thoughts permitted to be so expressed. The vocabulary of Puritanism—being so largely derived from the Old Testament—was probably better supplied with words of dolor and dread than any other American vocabulary since. Nor does one depend entirely on the quality of Puritanism for interpretations, since at the very time Mrs. Rowlandson was wandering captive in the wilds of New England, the Catholic Colonists in the Southwest were undergoing complete rout at the hands of revolting Indians, for precisely the unendurable Christian arrogance and unfairness that outraged the Indians of Massachusetts Bay Colony. So that one has to fall back on the common quality of the Christianity of that time to account for the reaction of the modern reader, including as it does *both* Christian and Savage. Anything more like the Indian dependence on his fetish than Mrs. Rowlandson's on her sacred book, cannot be imagined.

If anything the minister's wife is less susceptible to promptings of intelligence, and genuine humanity than an Indian would be in like circumstances. Terror and contempt: are they perhaps twin offspring of dogmatic religions? In "The Captivity and Restoration of Mary Rowlandson," may not the American gather the roots of all he likes best in today's report of existing racial conflicts? At least one gathers that the teachings of the gentle Jesus had very little part in the Christianity of our forefathers. In the whole passage of what Mrs. Rowlandson regards as a profound spiritual experience there is no mention of Christ,

and of the sixty-one Scriptural references, only three are from the New Testament.

The drawings of Rabindranath Tagore were recently on exhibition in England. Apropos of them the *Manchester Guardian* says: "Dr. Tagore, who began this work only two or three years ago, has had no technical instruction in drawing, and he seems to have begun to make pictures very much in the way a boy begins when he makes a blot and enlarges it into a pattern; in fact, the earliest drawings were simply developments of a series of erasures made in his ink manuscripts.

"Colored inks are used for all the drawings, and often a great depth of color has been obtained by mixing these or imposing one upon another. All through the drawings done in 1928 and 1929 the spontaneous element remains. They are grotesques rather than drawings from nature.

"Some of the designs are very curious. One was evolved from Tagore's own signature; another started in floral form and then developed wings and feet, so that the finished drawing is half bird and half flower; some take the form of landscapes and many of faces and human figures. There is a fine design in color of two ducks, and a group of striking drawings have an animal *motif*—one suggesting an elephant and another a crocodile.

"During 1928 Dr. Tagore visited Japan, and this led to an enrichment of his use of colors. A remarkable piece of coloring called "The Eye of Dawn," consists of two large cloud-like masses of deep purple, broken by a tiny diamond-shaped patch of white. Another—a study of the ordered mind—shows a man's head in section, arranged like a tidy house."

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NEWS! Two weeks ago today WILL DURANT returned on the *Franconia* from a trip around the world. High-spot was India. . . . *The Hound of Florence* by FELIX SALTEN (author of *Bambi*) is just published—a novel, illustrated by *The Inner Sanctum's* favorite artist, KURT WIESE. . . . *Crucibles* (which received *The Francis Bacon Award for the Humanizing of Knowledge*) by BERNARD JAFFE is published today. . . . Arrangements are being made for an international Contract Bridge Match between *Austria and America*. SIDNEY LENZ (whose new dollar book is among the best sellers) will captain the American team. *The Inner Sanctum* will be glad to send free a summary of his Contract Bidding system to anyone who wants to know how it works. . . . A book of GEORGE GERSHWIN's songs (including piano arrangements as they are actually played by G. G. himself) is scheduled for October. . . . *Humanism* (the religion, not the literary controversy) by CHARLES FRANCIS POTTER is being absorbed in amazingly large quantities by the local book emporia.

111 To return once more to dollar fiction: For years *The Inner Sanctum* has believed it would be an interesting experiment to make. The experiment will begin (as far as our fiction is concerned) in about a month. Whether it will succeed or not depends on two factors:

1. Whether the public would like the novels even at \$2.50. (Which we believe.)
2. Whether the public will like them well enough at a dollar to buy about four times as many at the lower price. (Which remains to be seen.)

111 Meanwhile, *The Inner Sanctum* offers an autographed copy of *Believe It Or Not* to the first person who asks for (and succeeds in buying) a folio Shakespeare at *Liggett's* or a box of aspirin at *Brentano's*.

—ESSANDESS.

Pulitzer Prize Novel

Laughing Boy

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PERCY SHOSTAC has written a novel in verse called "Fourteenth Street," which Simon and Schuster have published. Some years ago Roscoe Brink wrote a novel in verse called "Down the River." Otherwise there is nothing whatever in common between the two books. Shostac's story is of a Jew who fell in love with a Gentile. In fact Shostac writes of himself so autobiographically that perforce one is led to imagine he is telling his own story. Whether this is actually so or not he has succeeded in making it extremely poignant and the honesty of the work is unusual. You will read the book for the story. The fact of the free verse won't matter. The book communicates reality. Such stories are as old as the hills. Perhaps. But every time they are as genuinely felt as this one they are fresh and new. . . .

Gilbert Seldes has done a good job with his translation of *Aristophanes's* "Lysistrata," which Farrar & Rinehart have just published. We particularly like the scene between Myrrhina and Kinesias near the end of the book. Which reminds us that tonight, at last, we go to "The Green Pastures" for the first time, the only other play in the city we wish to see, with the exception of *Phil Barry's* "Hotel Universe." . . .

Transition, the international quarterly for creative experiment, has announced its indefinite suspension. It was founded in 1927 and appeared for a year as a monthly magazine, edited by Eugene Jolas and Elliott Paul. In the spring of 1928 it was continued as a quarterly under the direction of Jolas. During its three years it published the first and third parts of "Work in Progress" by James Joyce, and a fragment of the second part. . . .

Peter Smith, Publisher, of 347 Fifth Avenue, has brought out a one volume edition of "Pelle the Conqueror" by *Martin Anderson Nexö*. The price is three-fifty and all four volumes are included in this omnibus work. Originally the book was published in four volumes at \$2.50 each, aggregating ten dollars. Mr. Smith's telephone is Caledonia 0047. . . .

We thank F. M. Schultz of Arundale Farm, North East, Pa., for a recent most kind and complimentary letter. Hereafter we shall try to mention the prices of books to which we refer. We might begin by saying that Percy Shostac's book is two dollars and a half and "Lysistrata" two dollars. . . .

The latest novels by H. G. Wells and by Kathleen Norris, which have just arrived from Doubleday, Doran, are in contradistinction, priced at a dollar. Their titles are "The Autocracy of Mr. Parham" and "Margaret Yorke." . . .

Mr. Schultz speaks of the "fat, sweet, blue and red grapes" of his part of Pennsylvania and joins us in our love of luscious things to drink. It seems, also, that we read the same books when we were both young. . . .

The other day Cunninghame Graham was almost killed while riding through the streets of Tangier. His horse slipped and fell, nearly crushing the rider. Cunninghame Graham has spent most of his life either in writing or riding, as you probably know. His latest book to appear in this country is "Mogreb-el-Aksa, A Journey to Morocco." And at this writing we haven't been able to find out its price. . . .

Christopher Morley has kindly turned over to us a sonnet sent him by Harold Wentworth, and we take great pleasure in printing it here:

COME, LET US MEDITATE UPON
THE DUCK

(For Morris Bishop)

Come, let us meditate upon the duck,
Lamellirostral bird that sings no song,
Content to paddle on ponds his whole life long,
Condemned to hunt submerged, his food in muck.
Mallards and muscovies, with quack and cluck,
Lightly, happily floating, do no wrong,
Yet when the mighty hunter comes along
Flee from his bird shot, startled, terror-struck.

Speed they to shelter, flap to the friendly
sedges

All but the luckless, left to a quarry's
fate,

Who fall upon the wave in agony.

Triumphantly the mighty hunter wedges
His prey, with crimson tarsi scutellate,
Into his bag. Alas, Anatidae!

Masefield's "The Wanderer," the biography of a sailing ship, is to be serialized in the *Cosmopolitan Magazine*. As a courteous gesture, in response to being appointed poet laureate, Masefield will have distributed to the Royal Family ten copies of the book representing the height of the bookmaker's art. King George, Queen Mary, the Prince of Wales, the Duke of York, Princess Mary, and others will each receive one. . . .

Dorothy Parker's first book of fiction, "Laments for the Living," is being published by the Viking Press. It contains thirteen stories. It is, to put it mildly, a book worth keeping. And its implications concerning the human race are just about as terrible as any we have listened to for some time. It is the complete Parker, from the awful vignette of two infernal bores in "The Mantle of Whistler" to "A Telephone Call," which is the story we like least in the volume. For "New York to Detroit" is so very much better on the same theme. "Big Blonde" and "Mr. Durant" are masterpieces, and we always will cherish in our heart "You were Perfectly Fine." It describes a—may we say psychological? No?—state with which we are, unfortunately, only too familiar. We always grab a new book by Dorothy Parker and devour it immediately. This is no exception. She has the most marvelous memory for the locutions of the common people. . . .

Next month Macmillan will publish the biography of D. L. Moody, the Evangelist, by his son, Dr. William Revell Moody, the first complete and authentic account of the life and work of the great Evangelist, containing many hitherto unpublished letters. Almost innumerable times, accompanied by Ira D. Sankey, D. L. Moody addressed audiences aggregating over twenty million people. The hymnals, Sacred Songs, and Solos, have sold altogether over seventy million copies. . . .

It seems there's a rising tide of Backgammon in this country. Would you believe it! Henry Holt and Company have gone into another printing of *Grosvenor Nicholas's* "Modern Backgammon" . . .

In the fall Alfred Kreyenborg will issue through Coward-McCann an anthology, "Lyric America," not only a companion volume to his Outline of American Poetry, "Our Singing Strength," but an independent volume as well. He has tried to bring between covers the most comprehensive American collection ever undertaken. His range is the last three hundred years, 1630 to 1930. Price five dollars. . . .

Longmans, Green tell us that S. Fowler Wright has now turned to a new field. In "Elfwin," which they will publish in September, a story is told of the Saxons versus the Vikings. Elfwin is the granddaughter of *Alfred the Great*. She is in love with Sithric, a high-spirited Danish prince. . . .

We have been looking at *Eslanda Goode Robeson's* "Paul Robeson, Negro." It is a shorter book than we imagined, but it is most interesting. Harper & Brothers publish it at \$2.50. One passage that particularly absorbed us was concerning the sculpturing of the large statue of Robeson by Antonio Salemme, an old friend of ours. As a human being we have always admired Robeson intensely. There is more solid character to him than to most of the men we know, and no one is gladder of his most recent crowning success on the stage, in the London production of "Othello." . . .

Oliver Elton's "C. E. Montague" is the account of another fine person, whose personality made *The Manchester Guardian* one of the world's great liberal papers. A well-rounded life of a noted author and journalist. Quite a large section of the book is concerned with Montague's service during the Great War. . . .

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