

correct in believing his to be more thoroughly representative of the period covered than any other anthology, for it contains quite twice as many poets — 154 in all — as the largest of its rivals, besides numbering at least 130 more poems. Out of a preliminary selection of 2,300 lyrics, the editor kept 640, and in pursuance of his purpose to present the lyric poetry of the Elizabethan Age “as a living literary movement” he has arranged them chronologically, so far as possible. Mr. Ault’s prodigious researches unearthed some unexpected treasures, no less than ten of the pieces now being printed for the first time.

At one or two strategic points in his “Paris, or The Future of War” (Dutton) Captain B. H. Liddell Hart has left his argument exposed to the objections of critics carping or sentimental. He will meet no great opposition from either when he asserts that “the destruction of the enemy’s forces in the main theatre of war”, which was the main objective of Allied generalship in the recent war, was both mistaken and inhumane. When he goes on to urge the adoption in future conflicts of what he calls the “moral objective” and then identifies this with attacks by aircraft, gas, or both upon civilian populations, there are sure to be charges of unfair use of the language. Captain Hart meets the ethical objection to attacks from the air upon women and children by observing that “in a war between nations the damage cannot be restricted merely to the paid gladiators”. “Paris” is a decidedly un squeamish discussion of a subject none too lovely at best. The title refers to the Trojan person who aimed at the most vulnerable spot of his foe. In concentrating his intentions upon the heel of Achilles, this warrior very

likely was using the “moral objective”.

Those funny Seventies, Eighties, and Nineties of another century hold the centre of interest in the tenth number of “Valentine’s Manual”, entitled “The Last Fifty Years in New York” (Valentine’s Manual, Inc.). Henry Collins Brown has surpassed himself in writing about the era of sashes on piano legs, hand painted coal scuttles, white cotton stockings, wax flowers, hired dress suits, Grecian bends, Henry Ward Beecher, pampas grass, auto-graph albums, Moody and Sankey, and calling cards with silk fringes. He tells us how the roofs of five houses in Brooklyn were blown off in the blizzard of ’88 and how terrible everybody felt when Jumbo died. The illustrations are quite beyond praise, as usual. But really, Mr. Brown, Kipling did not write “The Shooting of Dan McGrew”.

H. W. Nevinson has written what might be termed a prelude to the world’s great drama in “More Changes, More Chances” (Harcourt, Brace). The drama is the World War; the prelude consists of a journalist’s narrative from the end of the Boer War to July, 1914. The story is lightly enough written; but the events reported, in the light of today, are portentous. Consider the significance of these matters: political and revolutionary occurrences in Russia from Red Sunday until the fall of the first Duma, the beginnings of oil exploitation in Baku, the beginnings of unrest in India, Spanish fighting in Morocco, the woman suffrage movement in Britain, Russian oppression in Finland and Georgia, the Italo-Turkish War, and the first and second Balkan wars.

It is hardly possible to look seriously upon the object of Robert Haven

Schauffer's "The Poetry Cure" (Dodd, Mead), an anthology which he describes as "A Pocket Medicine Chest of Verse"; and it is doubtful whether the compiler himself regards the book seriously. But if one can disregard such whimsical and imaginative headings as "Stimulants for a Faint Heart", "Massage for a Muscle-bound Spirit", and "Mental Cocktails and Spiritual Pick-me-ups", one may find that the collection contains a pleasingly large percentage of good poems. There is of course much waste material, as in most anthologies; but the various authors represented, from Shakespeare to Edwin Arlington Robinson, speak well for the editor's taste.

Henry Dwight Sedgwick's short history of Italy has enjoyed a peculiar and honorable place of its own for almost twenty years. His latest volume, "Spain" (Little, Brown), bids fair to equal its predecessor in fame and usefulness. It has been Mr. Sedgwick's main purpose to tell the story of Spanish literature and art, with politics as a frame, and he had done this in the manner of the best contemporary historians. The scope of the book permits him to give an account, suitable for beginners, of Spanish literature from the "Poema del Cid" to Don Ramón Pérez de Ayala (born 1882), and of painting and sculpture from the images and statuettes of the Phœnicians and Greeks to Picabia's announcement that "the objectivity of the subjectivity is in every case superinduced by the original sensation". Appendices containing references and a chronology add to the book's value for classroom needs or for the enjoyment of the general reader.

If you are one of the lucky few who successfully dodge automobiles, side-

step ptomaine poisoning, or arrive at the hoary old age of thirty without succumbing to the whirl of sinful modern life, there is yet hope for you. To become young, and to remain so, you must give attention to certain cardinal principles of diet. Such a platitudinous remark would pass unnoticed uttered by a mere amateur, but when Alfred W. McCann talks diet it is well to listen. In "The Science of Keeping Young" (Doran) Mr. McCann runs the gamut of dietary possibilities. The keynote of the book is milk and whole wheat bread; such old friends as eggs, fruit, sea food, and whole wheat bread loom before one with renewed potentialities. A good many of the old favorites are treated unmercifully, but then we all knew they were bad for us and only needed authoritative urging to make us relinquish them for a more balanced diet.

Two more volumes are available in the "Modern World" library (Scribner): "Norway" by G. Gathorne Hardy and "Russia" by Valentine O'Hara and Nicholas Makeev. In the Norwegian volume we find the stress on the social and cultural inheritance of the country, with concluding chapters on agricultural and industrial development. The Russian volume embraces a wider variety of topics and deals at length with the internal political situation. Mr. Makeev is a Russian who suffered imprisonment at the hands of the Czarist government; Mr. O'Hara, an Englishman who experienced like treatment under the Bolshevik régime. Their collaboration has produced an impartial, well balanced study which invites careful consideration. The authors maintain that "there is every reason to look forward to the complete restoration to health of Russia, politically, economically, and culturally".