Book Reviews

By John Philip Morris

Let me say at the beginning that I know and believe that Mrs. Edith Wharton is the greatest authoress that America has produced and then admit frankly that I found THE GLIMPSES OF THE MOON hard to read.

The story in brief is that of an impecunious but well born couple who all their lives in return for the material things of life have supplied their friends-and they sought friendship only among the very, very richestwith pleasant companionship and those of those paper bound obscenities purservices that are above a valet and below a secretary.

long as the wedding gifts—all checks from the very, very-last. They separate when He develops scruples against playing the game, try to marry others and are drawn back to each other's arms by "love."

Now the well born Mrs. Wharton knows all the inside stuff of the Verys and writes authoritatively of their affairs but I believe that those affairs interest only two classes, the Verys themselves who never read and the shop girls who never read Mrs. Wharton. But I admit that I don't like society novels and therefore probably have an unconscious animus against the book.

Naturally the book is the work of The National Safety council recomshining social stereotypes.

GLIMPSES is its ending. We cannot swung thirty degrees to the right or believe that Susy was content to live left of straight line ahead position. happily impecunious ever after and The size of lamp used in a spot light altho Mrs. Wharton leaves the moon should not exceed a rating of 21 all ashine we know that behind the candle-power. horizon of the back cover the clouds of regret, sorrow and strife are gathering and that their future was bound to be, in the words of Mr. Bodenheim, "A minstrel show of regrets."

book were it the work of a lesser hand. It is hardly worthy to come from the pen that gave us the immortal Ethan Frome.

Mr. George Moore thought so well of VOCATIONS by Gerald O'Donovan that he induced and recommended its American publication.

Two daughters of an Irish saloon keeper who are barred by the bar from the aristocracy of their Irish town and who have been elevated by their education above their class find that the nunnery is the only outlet offered by custom and environment. Moreover it is solely to this end that they have been dedicated from the cradle by a pious mother who was cheated from this life of piety and poverty by the lack of money.

Once in the convent one sister be-

comes the mistress of a priest while the other promptly revolts and renouncing her vows again seeks the flesh and the devil in the world out-

It is not a pretty tale, as it portrays the people of the town, the priests and bishops and also the nuns as possessing almost every unpleasant attribute.

Of course such a book would delight Mr. Moore, the hero of so many imaginary combats on the field of love and the victor in so many selfreported battles with those in authority in the church and state.

The book is closely knit and apparently contains many well drawn portraits but somehow I was reminded chased near railroad stations and snickered over by those to whom They agree to marry for only as pornography and literature are synonomous. In the year of Grace 1922 this book is not a crime but a blunder.

> To many who read the greatest day of the year is that on which McClurg & Co. issue a new volume from the pen of Edgar Rice Burroughs. THE EARTH'S CORE is not of the Tar zanian but of the Marzian school and contains all the ingredients that make Mr. Burroughs so irresistible to those who like those fantastic and incredulously delicious fantacies of Mr. Burroughs.

> > JOHN PHILIP MORRIS.

ABOUT SPOT LIGHTS

a master craftsman and reveals the mends that spot lights be installed as hand of the master in the adroit han- high up on the motor car as pracdling of the material and the manner ticable. It should be impossible to in which she reveals and shifts her make the center of its beam of light strike the level highway more than The greatest weakness of THE fifty feet ahead of the car, except when

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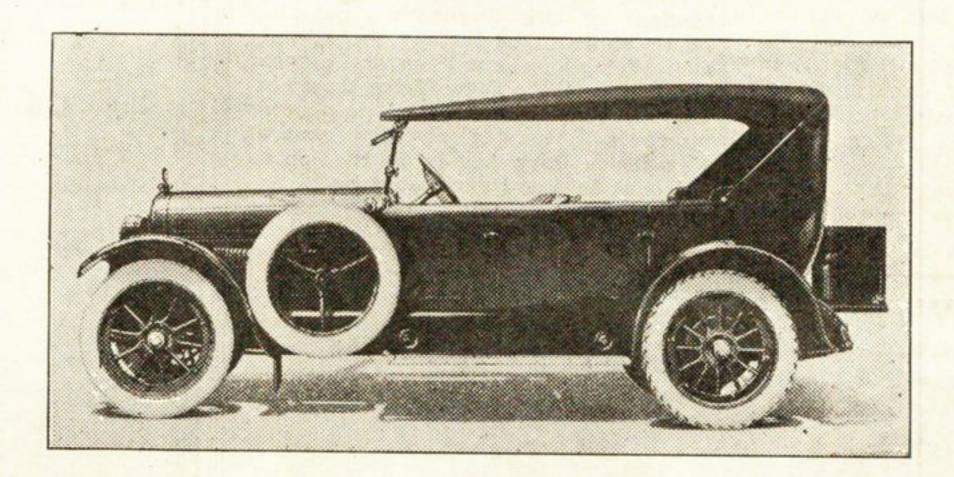
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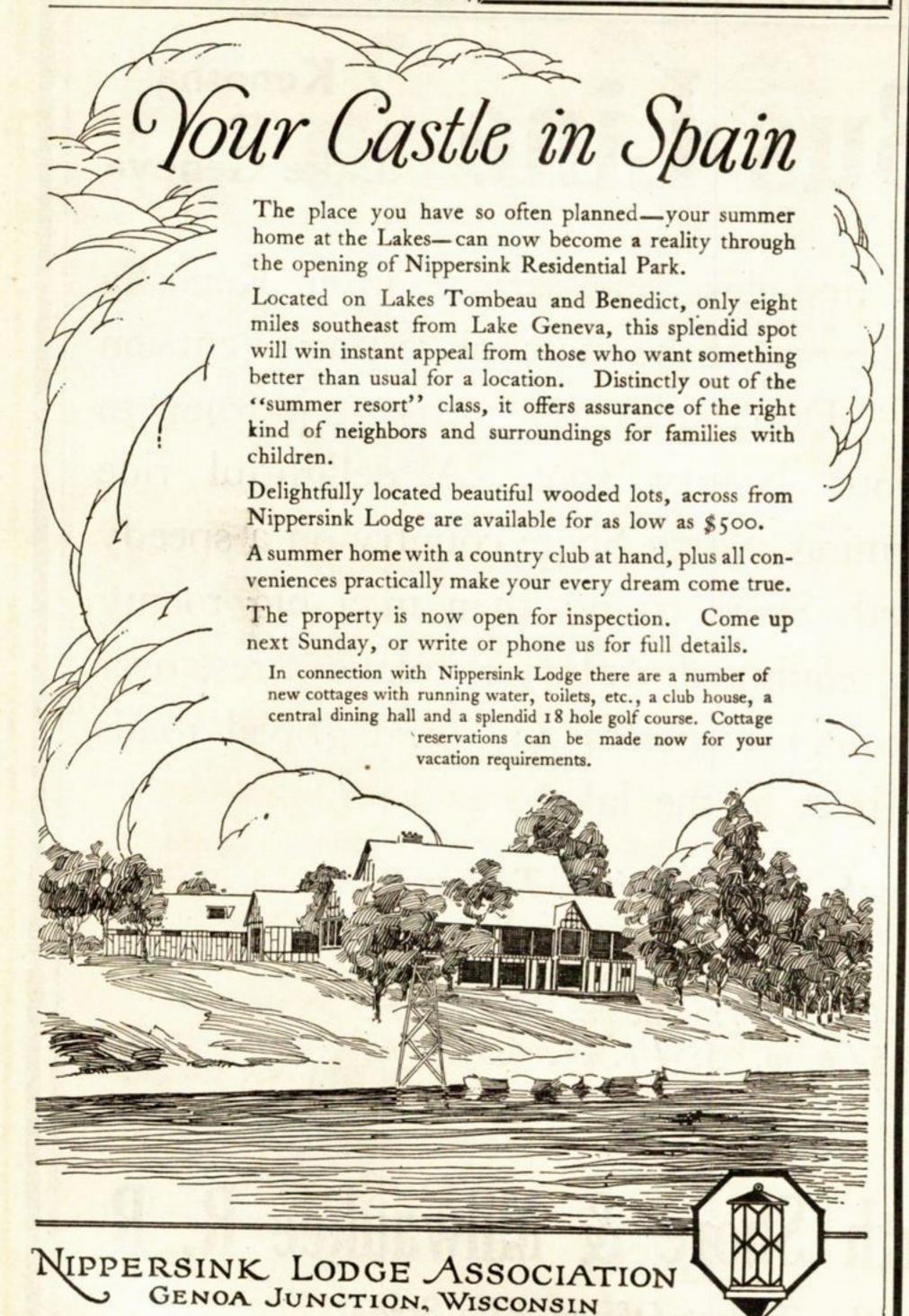
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