

SONGS OF WAR AND PEACE

Glorious indeed is the *Vision of War*, as Lincoln Colcord sees it. Here is an idealization, not so much of war, as the martial spirit. "The actual fighting is not of the least importance. . . . The willingness to be killed is the only vital issue." Which is greater, Mr. Colcord asks, the Belgium of peace and plenty and the Congo atrocities, or the devastated Belgium of today? Mr. Colcord's use of free verse is as forceful as Whitman's, and his vision is as wide.

Songs of Brittany make it clear why Theodore Botrel has been a favorite of the soldiers in the trenches. Elizabeth S. Dickerman has translated for us his first volume, published in 1897. His songs are the stuff of which folk-lore is made. They are simple; they are patriotic; they are religious; and, occasionally, as in *The Prude*, who boasts that she does not go walking with the village lads—because "I am not asked, you know"—whimsical.

A volume of unusual merit is *Prayer for Peace and Other Poems*, by William Samuel Johnson. The opening poem, *Prayer for Peace*, strikes a high note that is sustained thruout. The *Poor Little Guy* is a fine plea for those who suffer most from war. *A La Soiree Musicale* is a triolet of rare grace.

Songs to Save a Soul, by a new English poet, Irene Rutherford McLeod, went into its fourth edition in England in a few months. There is a freshness and charm about the volume that is the result not only of its splendid lines but of its varied themes. The opening poem, *Soft Places*, is typical of the mystical strain that runs thruout. *Lone Dog* is the cry of a rebel; the note struck is akin to that of Masefield, who, by the way, has helped greatly to render the author her due.

The *Collected Poems* of Condé Benoit Pallen is a volume of distinctive verse by a Catholic poet. The book has none of the harshness of our modern verse; it is the work of a scholar and a classicist. There is the flavor of Fitzgerald in *The New Rubaiyat*; something of Milton in *Maria Immaculata*; and *The Death of Sir Launcelot* shows Tennyson's influence.

Charles Erskine Scott Wood's chief claim to fame heretofore has been as a writer of the famous (or infamous, if you will) "Heavenly Dialogs" for *Masses*. In *The Poet in the Desert*, however, he has produced literature.

The most violent opponent of free verse will hesitate to say that this is not poetry. In a splendid tribute to the Desert, wherein the Poet talks with Truth, Mr. Wood makes a notable addition to our American verse.

Vision of War, by Lincoln Colcord. Macmillan. \$1.25. *Songs of Brittany*, by Theodore Botrel. Boston: Badger. \$1. *Prayer for Peace and Other Poems*, by William Samuel Johnson. Kennerley. \$1.25. *Songs to Save a Soul*, by Irene Rutherford McLeod. Huebsch. \$1. *Collected Poems*, by Condé Benoist Pallen. Kennedy. \$1.25. *The Poet in the Desert*, by Charles Erskine Scott Wood. Oregon: F. W. Baltes. \$1.

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