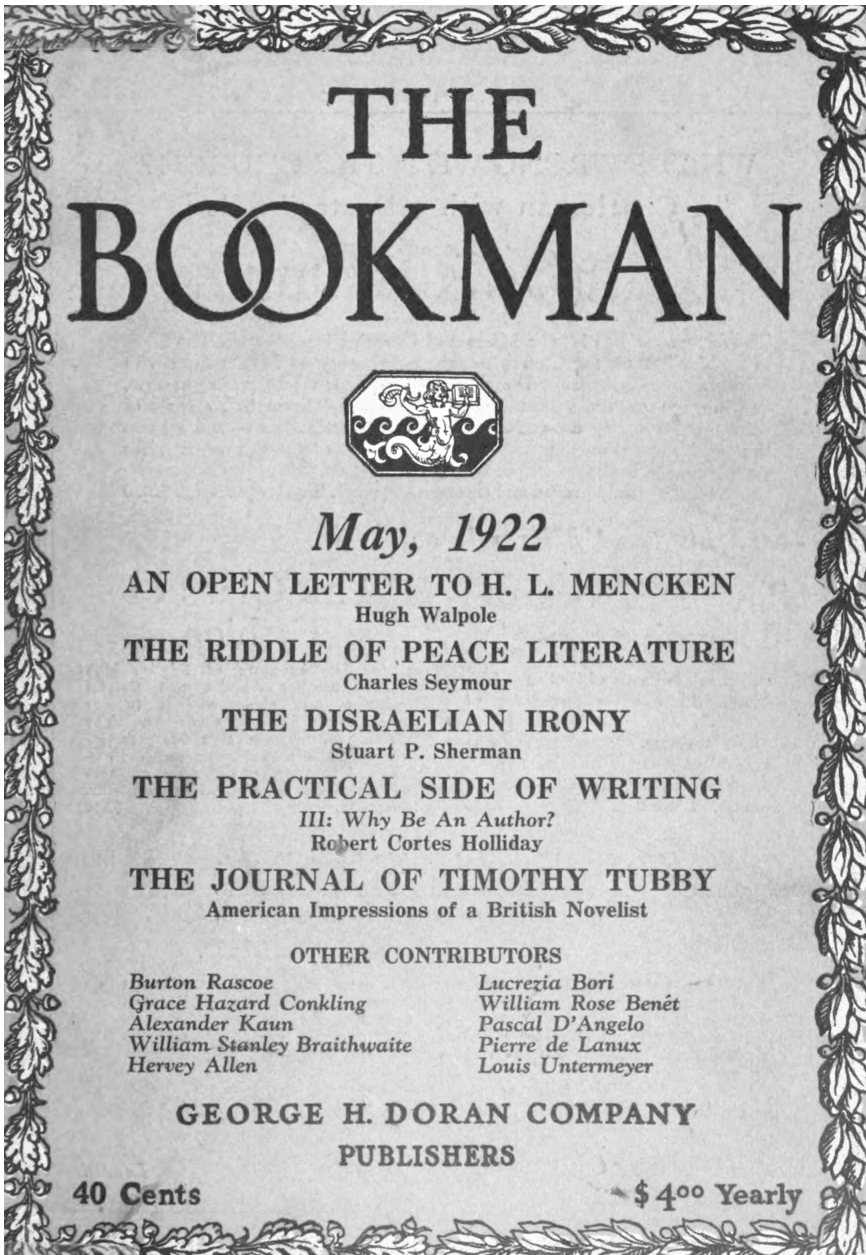


APPENDIX

*The New Order of Critical Values:
In Which Ten of the Modern Critics of America
Are Allowed to Substitute New Laurels for Old,
Vanity Fair, April 1922, at cover & 40-41*

and

*Spring Elections on Mount Olympus:
Compiled by Nine American Critics,
The Bookman, May 1922 at cover & 285-92
(Edward E. Paramore, Jr., ed.)*



SPRING ELECTIONS ON MOUNT OLYMPUS

Compiled by Nine American Critics and Edited by

Edward E. Paramore, Jr.

IN the April issue of "Vanity Fair", under the title "The New Order of Critical Values", there appears a kind of intellectual logarithm table in which some two hundred great figures of history in the fields of art, politics, philosophy, literature, science, and statesmanship, together with numerous representatives of purely American contemporary life, are subjected to critical evaluation by ten of our younger critics. The purpose of this chart, according to the editors, is "to orient the American public among the newer critical standards" espoused by the progressive wing of native criticism. The marking system, borrowed from the French Dadaists, who in turn borrowed it from the biometricians of modern biology and criminology, consists in assigning an absolute value to each name, ranging from +25, to indicate the highest praise, to -25, to indicate the most withering condemnation. A zero mark is understood to denote complete indifference. The list, drawn up alphabetically but carefully salted with names intended to be touchstones of critical judgment, has been cunningly devised by the editors (one of whom had the advantage of being one of the critics as well) to discover the opinions of the younger authorities on certain capital questions of historical and topical importance, which may be roughly classified as follows:

1. Classic art and philosophy.
2. The Middle Ages.
3. The Renaissance.

4. The nineteenth century.
5. Contemporary politics, national and international.
6. Labor and radicalism.
7. The war.
8. Modern movements in painting, music, and sculpture.
9. The new movement in American poetry and fiction.
10. American quackery and morality mongering: the "boob bumpers".
11. Popular recreation in America, as exemplified by the movies, baseball, prize-fighting, jazz, and the comic strip.

The results of this fantastic statistical inquiry, when averaged together, constitute an astonishing revelation of the advanced critical mind. Consider, for example, unconventional judgments such as these:

That Cézanne, Picasso, and Matisse are greater painters than Raphael, Giorgione, and Ingres.

That General Ludendorff is a greater man than Marshal Foch.

That Henry Ford is a more estimable person than Judge Gary.

That Woodrow Wilson is by 25% the superior of Theodore Roosevelt, but that both should be ranked on the minus side of the scale.

That Lenin is the world's greatest living statesman.

That Irving Berlin ranks above John Alden Carpenter, Arnold Schoenberg, and Edward MacDowell as a composer.

That Henry Cabot Lodge cuts a worse figure as a politician than William Jennings Bryan.

That Nietzsche is the greatest philosopher of all time.

That William Z. Foster is an abler

labor leader than Samuel Gompers.

That St. Francis and St. Augustine are both superior to St. Paul.

Curiously enough, where art and letters alone are concerned—that is, the critic's real business as a specialist—the progressives appear to be as "sound" as any of the conservatives against whom they are accustomed to direct their fire. For all their sympathy with modern literary and æsthetic movements (not always very warm at that) they, for the most part, profess a passionate devotion to the classics, a profound appreciation of Renaissance culture, and hold the traditional degree of reverence for all the intellectual and artistic giants sanctified by the verdict of time. Nothing could be more respectable than their opinion as to who are the twelve greatest names on the list: Shakespeare, Bach, Beethoven, Nietzsche, Wagner, Leonardo, Charlie Chaplin, Flaubert, Aristotle, Plato, Anatole France, and Washington. Nietzsche is the only blot on the escutcheon and even he would probably be a much more respectable personage today if the war had not permitted the professional propagandists to caricaturize him as the father of a Bible for cutthroats.

While they are pretty much in agreement as to the past and its achievements, the younger critics begin to doubt and disagree as they approach the twentieth century. They are lukewarm toward the Victorian poets and novelists and skeptical of all the moderns except Sherwood Anderson and the painters Cézanne, Picasso, and Matisse. They do not, it appears, really think very highly of Dreiser, Sinclair Lewis, Floyd Dell, Scott Fitzgerald, Cabell, or Dos Passos, and their stern judgment of the American poets amounts almost to hostility.

Their attitude toward politics is one of complete disillusionment. A few deny any interest in the subject at all, and the rest evidently regard almost every living statesman as a fool or a knave. Even Lenin, whom they respect the most, receives a grand average of zero.

On the question of labor and radicalism, five of the critics are radicals, two are indifferent, one hostile, and two have marked the Red leaders in so contradictory a fashion that their attitude cannot be clearly deduced. But on the war, the critics are all of one mind. "Disloyalists" every one, there is not an imperialist in the group. They all look upon the war as an obscenity and a crime—even Mencken, who believes that a good war hallows every cause. Not only do they commend the two novelists who have most ruthlessly exposed it—Dos Passos and Barbusse (Latzko is not on the list)—but they are imperious to the Unknown Soldier as a spiritual symbol, and are even bold enough to rate Ludendorff several cuts above Foch.

As might be expected, they are unanimously opposed to that vast category of native gentlemen characterized by Mencken as the "boob bumpers". Among the blackest villains upon the whole list appear the names of Billy Sunday, John S. Sumner, Nicholas Murray Butler, Dr. Frank Crane, and Henry van Dyke.

Collectively the younger critics are well disposed toward the popular forms of recreation and amusement. One or two have a prejudice against sport but in general they are free enough from intellectual snobbery frankly to enjoy the best things that lowbrowism can produce.

It is, perhaps, unfair to take the opinions of ten people, add them up

and divide by ten, and then accuse the group of the result. As a critical Binet test, the individual answers are, of course, much more to the point. The most damaging self-portrait of the lot, intellectually (except for the fact that, as usual, he is probably playing the clown), is the ruthlessly honest mathematical confession of Heywood Broun, who is our foremost newspaper *arbiter elegantiarum vulgariorumque*. His answers reveal a meagreness of cultural equipment incredible in a man who with H. L. Mencken is a kind of literary godfather to the rising generation of American literati. He has marked fifty-four names zero, but these ciphers are distributed in such a manner that one cannot escape the conclusion that his "complete indifference" arises from complete ignorance. Deaf, dumb, and blind to both the treasures of classical antiquity and the exotic baubles of ultra modernism, he reveals himself as a typical product of liberal *fin de siècle* education, with a tolerant, well informed interest in modern politics, a sane appreciation of the best contemporary literature already respectablized by general critical acceptance, and a frank and robust enthusiasm for baseball, prize-fighting, the movies, buffoonery, and jazz. His pet hates (if antipathy in so kindly a man can rise to hatred) are Nicholas Murray Butler, Bishop Manning, John S. Sumner, Billy Sunday, and Hearst; his greatest admiration extends to such diverse creatures as Anatole France, Charlie Chaplin, Walt Whitman, Babe Ruth, Freud, Shakespeare, and Bernard Shaw, to whom he gives the highest rank of all.

Like Broun, Henry McBride, art critic of the New York "Sun", is a man of limited interests. His grand passion is the Renaissance and the mod-

ern painters, and he cares very little, it would seem, for modern literature. He comes nearer than anybody else to achieving a philosophic calm about the war, although he despises all our native statesmen except Woodrow Wilson to whom he gives +25. If anything he is a radical on the labor question, being an admirer of Lenin and Bertrand Russell, but impervious to all the American agitators and propagandists. It is in his favor, in common with the rest of the critics except Wright and Rosenfeld, that he is a good lowbrow, except in his unaccountable indifference to Ed Wynn.

H. L. Mencken comes out of the test a hardened Germanophile. His gods are Bach, Beethoven, Brahms, Frederick the Great, Nietzsche, Goethe, Ludendorff, Wagner, Plato, Shakespeare, and Washington; his demons are, of course, all the politicians, moralists, altruists, and democrats. It is interesting to note that Mencken's forte is really not literary criticism at all, but ideas. Intellectual currents sifting through great personalities worry him, intrigue him, harass him to the point of becoming an obsession. And in this connection he has made one huge blunder. Both he and Nathan have marked Lenin -25 under the erroneous impression, apparently, that he is an uplifter and a democrat. As a matter of fact, bolshevism is the most powerful movement in the direction of Nietzsche's new order of rank in existence today, and Lenin is its brain. Mencken is still deceived by the Marxian terminology (the Marxian formulæ having perished with the bankruptcy of social democracy) which is only the court language of an aristocracy cut, in its final theoretical form, very much to Nietzsche's pattern. Another thing worth noting about Mencken, since it is typical of

the group, is that what he detests about the uplifters is less the uplift itself than the hypocrisy, cant, and ineptitude of its popular prophets. Thus he respects men like Max Eastman and Herbert Croly for their sincerity and ability, just as he respects Hearst for his shameless cynicism.

Nathan's critical estimates are very much like Mencken's, although he is much more of an aesthete and has fewer enthusiasms. A man bored, skeptical, and blasé about almost everybody but Bach, Beethoven, Shakespeare, Goethe, Frederick the Great, and Sappho, his marks show how he hates a good deed shining in a naughty world.

Burton Rascoe's interests are purely æsthetic. He is probably the strongest champion of modern art and literature on the list, but the world of politics, labor, industry, and business leaves him cold.

Paul Rosenfeld, on the other hand, seems to have wider interests and a broader culture than any of the others. He is, in some respects, the best equipped of the lot. His judgments are never extravagant, and always in perspective, but he suffers from a temperamental aversion to low-browism which has reduced his sense of humor to the vanishing point. None of the athletes or comedians rate any higher than +1 with him.

One suspects, from the answers of Gilbert Seldes, that he is the victim of an acute occupational disease. He is a young man of considerable learning and an uncompromising critic, but prolonged contact with cuckoo pictures and cuckoo manuscripts in the "Dial" offices are evidently putting a terrific strain on his sanity. There is something abnormal about his conception of the most significant genius of the past three thousand years

being expressed in Henry James, Nietzsche, Charlie Chaplin, and Krazy Kat, just as there is something heroic about his steadfast opposition to the new movement in American fiction and poetry.

Deems Taylor, musical critic of the "World", has marked his list in accordance with the critical attitude of the young intellectuals who contributed to "Civilization in the United States". With his cultural roots deep in the past, he is generous toward everything in American life that is hostile to its official version as expressed in the Republico-Democratic Party of stability and order, modern business and industry, cheap culture, and puritanism. This perhaps explains the fact that apart from his profession he seems the hottest radical of the group.

Edmund Wilson, Jr., is another typical representative of the new school in many respects. "Vanity Fair's" chart shows everywhere the error of supposing that the brilliant spirits of the rising generation of intellectuals are nihilists in matters of art. The New York "Times" "correct" reviewers and the standpat professors have simply mistaken open-mindedness and open encouragement for extremism. Nobody could observe a deeper allegiance to the classic tradition than Wilson, or be more meticulous in appraising the achievements of unseasoned talent. For every case in which this modern critical jury has acclaimed new genius, there are five where the members composing it have violently disagreed or returned a verdict of thumbs down. They may be radicals in politics and economic theory (where they are not, indeed. contemptuous of the whole business) but their literary and æsthetic creeds

tally conservative. Even Willard Huntington Wright, the foremost critical exponent of non-representational painting, and in some ways the narrowest doctrinaire of the group, is found to be a downright reactionary with regard to every other manifestation of the modern spirit.

In deducing these opinions from the marks placed after the names by the critics, several modifying factors must be considered. The critic may give a +25 because he is in awe of the man's fame, or a mark of any value in order to conceal his ignorance. Again, in giving a zero, the critic may mean that he is indifferent, or that he has such contempt for the celebrity or the field in which he excels that the celebrity is, in his opinion, beneath critical notice. A zero in this case would be more opprobrious than a -25. (Nathan has done this many times.) Or, the critic may feel that the subject's virtues and shortcomings exactly cancel each other, as Sara Teasdale's technical proficiency might be conceived to be offset by the quality of her emotions, or Kipling's ability as a short story teller exactly balanced by his malignity as a militant imperialist. These factors, as well as many others equally imperceptible, render any sort of accuracy impossible, but do not impair the value of "Vanity Fair's" chart as an impressionistic portrait of the Left Wing in American art and letters.

THE BOOKMAN, therefore, has edited this "Vanity Fair" list of names and submitted it to another batch of critics, who, while representing sympathy with the liberal movements, might be called the "centre" of American critical opinion. An analysis of this chart will appear later.

THE PARTICIPANTS

ERNEST BOYD is on the staff of the "Literary Review" of the New York "Evening Post". He is a recognized authority on Irish literature and is the author of two critical books on contemporary letters, which he views with the sympathy of a thoroughgoing modern.

HENRY SEIDEL CANBY, the editor of "The Literary Review", is the author of several books on education and literature, and is greatly in the debt of the rising generation for his enthusiastic championship of the young writers.

FLOYD DELL, an exponent of the realistic school of American fiction, and an avowed radical in morals and politics, is the author of "Moon-Calf" and "The Briary-Bush".

JOHN FARRAR is the editor of THE BOOKMAN.

LLEWELLYN JONES, the literary editor of the Chicago "Evening Post", is in full sympathy with the modern attitude toward literature, science, and social questions.

LUDWIG LEWISOHN, for many years an authority on modern and classical drama, is the dramatic critic of "The Nation", and the author of "Up Stream".

JOHN MACY is the author of distinguished essays on literature and politics written from the modern point of view.

LOUIS UNTERMAYER, a critic, poet, and parodist of distinction, has probably done more to secure recognition for the new movement in American poetry than any other man in the country.

CARL VAN DOREN, the literary editor of "The Nation" and author of "The American Novel", is one of the foremost literary critics in America.

Ranking the Olympians Before U.S. News

	Boyd	Canby	Dell	Farrar	Jones	Lewisohn	Macy	Untermeyer	Van Doren	Average
Aristotle	+15	+20	+16	+18	+20	+12	+15	+ 5	+22	+15.9
Aeschylus	+25	+22	- 1	+21	+25	+10	+15	+10	+20	+16.3
Sherwood Anderson	+20	+ 5	+ 3	+ 6	+19	+ 2	+ 1	+ 3	+10	+ 7.7
Buddha	0	+25	- 2	+24	+15	+12	0	+23	+10	+11.9
Bergson	-25	+15	- 2	+11	+10	+ 4	+ 5	0	0	+ 2.4
Brahms	+25	+18	0	+20	+20	+10	+ 3	+10	+10	+12.9
Bismarck	0	+10	0	+ 8	0	+ 5	- 5	0	-10	+ .9
Bach	+25	+20	0	+18	+20	+10	+25	+22	+20	+17.7
Beethoven	+25	+22	0	+21	+20	+20	+25	+25	+18	+19.6
Browning	+15	+18	+18	+10	+18	+ 5	+10	+ 5	0	+11.0
Balzac	+20	+19	+10	+11	+20	+ 3	+15	+10	+20	+15.3
Irving Berlin	0	+ 2	+ 8	+ 1	0	- 5	0	+ 1	0	+ .8
W. J. Bryan	-25	- 5	-10	-10	-25	-15	-25	0	-20	-15.0
Nicholas Murray Butler	-25	0	-20	0	-25	-10	-25	-25†	0	-14.4
Confucius	0	+20	- 2	+18	+20	+12	0	+ 5	+17	+10.0
Caesar	0	+12	+12	+ 8	0	+ 5	+ 5	0	+20	+ 6.9
Cézanne	+20	+ 5	+10	+ 3	+20	+ 0	+ 1	+ 2	+10	+ 7.9
Catullus	+25	+15	0	+15	+13	+12	+ 5	+12	+18	+12.8
Cabell	+25	+ 5	-10	+ 2	+10	+ 1	+ 1	+ 8	+18	+ 6.7
Joseph Conrad	0	+15	+14	+10	+25	+ 2	+25	+ 3	+ 5	+11.0
Charlie Chaplin	+25	+ 5	+ 5	+ 8	+ 8	0	+25	+ 5	+18	+11.0
Dr. Frank Crane	-25	- 5	-10	- 5	-20	- 2	-25	-10	-20	-13.5
Prof. John Dewey	0	+10	+16	+ 8	+15	+ 2	+ 1	+ 1	+15	+ 7.5
Debussy	+25	+ 6	0	+10	+20	+ 4	+ 5	+ 2	0	+ 8.0
Dante	+25	+23	+16	+23	+20	+17	+25	+15	+10	+19.3
Floyd Dell	+10	+ 1	+ 3	+ 3	+25	+ 2	+ 1	+ 1	+10	+ 6.2
Dreiser	+20	+ 3	+ 5	+ 4	+15	+ 4	+ 1	+ 1	+12	+ 9.2
Dickens	+20	+17	+10	+12	+20	+ 5	+15	+13	+12	+13.8
Dos Passos	+10	+ 4	+ 3	+ 3	+20	+ 1	+ 1	+ 1	+ 5	+ 5.3
Debs	0	+10	+12	+ 8	+25	+ 3	+ 5	+15	+15	+10.3
Havelock Ellis	+20	+ 1	+16	+ 1	+25	+ 5	+ 5	+ 4	+15	+10.2
Henry Ford	0	+ 5	-15	+ 5	0	-15	0	0	-15	- 2.9
Marshal Foch	0	+12	0	+ 8	+ 1	-25	0	0	0	- .4
Anatole France	+25	+17	+18	+10	+25	+10	+10	+ 9	+22	+16.2
F. Scott Fitzgerald	0	+ 1	+ 1	+ 1	+ 3	+½	0	0	+ 5	+ 1.3
Flaubert	+25	+12	+14	+ 8	+20	+10	+15	+ 2	+15	+13.4
Fielding	+15	+18	+18	+15	+20	+12	+15	+ 6	+20	+15.4
Sigmund Freud	0	+10	+25	+10	+25	+15	+ 5	+ 2	+ 5	+10.8
Judge Gary	0	0	-15	0	-25	0	-25	- 6	-20	-10.0
Lloyd George	0	+ 7	-10	+ 5	-25	- 5	-25	0	-20	- 8.1
Goethe	+25	+20	+18	+18	+25	+25	+15	+15	+22	+20.3
Harding	0	+ 1	0	+ 1	0	- 1	-25	0	-15	- 4.3
Henri	+15	0	0	+ 3	+12	+ 2	0	†	+10	+ 4.7
Hearst	0	-25	-20	-25	-25	0	0	-20	-25	-15.6
Ingres	+15	0	0	+ 5	0	0	0	+ 2	0	+ 2.4
Ibsen	+25	+10	+20	+10	+20	+15	+15	+ 8	+15	+15.3
Ibanez	-25	+ 3	-10	+ 1	-10	- 2	+ 1	- 5	-15	- 6.9
Henry James	+10	+12	- 5	+10	+20	+ 7	+10	+ 5	+12	+ 9.0
William James	0	+10	+16	+12	+22	+ 7	+10	+ 4	+15	+10.7
James Joyce	+25	+ 4	- 5	+ 4	+14	+ 2	+ 1	+ 2	+10	+ 6.3
Omar Khayyam	0	+10	+ 8	+ 8	+ 1	+ 5	+10	+ 3	+15	+ 6.6
Kant	+25	+17	0	+15	+17	+12	+ 5	0	+ 5	+10.6
Kipling	0	+15	+ 8	+12	-25	+ 3	+ 5	+ 2	-10	+ 1.1
Kropotkin	0	+ 5	+16	+ 2	+25	+ 7	+ 1	+ 2	+ 5	+ 7.0
Krazy Kat	0	+ 1	+ 1	+ 1	-25	0	+25	+ 1	- 5	- .1
Leonardo	+25	+18	+18	+18	+15	+ 5	+10	+12	+25	+17.3
Lincoln	0	+22	+12	+24	+25	+10	+20	+21	+25	+17.7
Lenin	0	+ 5	+25	+ 5	+15	+ 7	+20	+ 7	+15	+11.0
Ludendorff	0	- 5	0	+ 1	0	-25	-10	0	-15	- 6.0
Amy Lowell	0	+ 5	-10	+ 4	0	+ 1	-10	+ 2	+ 5	- .3

	Boyd	Canby	Dell	Farrar	Jones	Lewisohn	Macy	Untermeyer	Van Doren	Average
Longfellow.....	0	+ 7	-10	+ 2	+ 1	+ 2	+ 1	+ 2	0	+ .6
Sinclair Lewis.....	+10	+ 2	+ 3	+ 2	+17	+ 2	+ 1	+ 1	+10	+ 5.3
Ring Lardner.....	0	+ 4	+ 3	+ 2	+12	0	+ 1	+ 1	+12	+ 3.9
Mahomet.....	0	+10	-15	+10	+ 6	+ 8	0	+ 3	+ 2	+ 2.9
Marat.....	0	0	+12	0	0	0	+ 5	0	- 6	+ 1.2
Metternich.....	0	- 4	-25	- 8	0	0	-10	0	-15	- 6.9
Paul Elmer More.....	-25	+ 2	+ 2	+ 1	-25	+ 3	-25	-22	0	- 9.9
MacDowell.....	+10	+ 2	0	+ 1	+15	+ 5	+ 1	+½	+10	+ 5.0
Paul Manship.....	+10	0	+ 5	+ 3	+15	0	0	+ 1	+10	+ 4.9
Mafisse.....	+20	+ 1	- 1	+ 2	+20	0	0	+ 1	+ 5	+ 5.3
Molière.....	+25	+15	+18	+10	+20	+12	+15	+14	+22	+16.8
Milton.....	+25	+19	+18	+18	+25	+20	+15	+11	+24	+19.4
Masefield.....	0	+15	+ 5	+12	+20	+ 3	+ 5	+ 3	+10	+ 8.1
Meredith.....	+25	+ 8	+14	+10	+15	+ 4	+15	+ 5	+10	+11.8
Marx.....	0	+ 5	+25	+ 5	+20	+10	+10	+ 3	- 5	+ 8.1
Bishop Manning.....	0	0	0	0	-25	- 5	0	0	-15	- 5.0
Mencken.....	+25	+ 5	+ 2	+ 5	+18	+ 3	+ 1	+ 4	+15	+ 8.7
Nietzsche.....	+25	+ 7	+16	+ 6	+23	+15	+10	+ 7	+10	+13.2
Napoleon.....	0	+10	-15	+ 7	+10	-10	+ 5	-20	+10	- .3
Eugene O'Neill.....	+20	+ 7	+ 3	+10	+20	+ 1	+ 1	+ 3	+10	+ 8.4
George Jean Nathan	+25	0	+ 2	+ 1	+12	+ 1	0	+ 2	+ 5	+ 5.3
Ornstein.....	+15	+ 8	0	+ 1	0	0	0	0	+10	+ 3.8
Pater.....	0	+ 7	+14	+ 5	+22	+ 5	+ 5	+ 4	+15	+ 8.6
Plato.....	+20	+23	+16	+20	+20	+15	+15	+12	+20	+17.9
Rodin.....	+20	+10	+18	+10	+15	+10	+ 5	+ 6	+15	+12.1
Roosevelt.....	0	+15	-10	+15	-20	- 5	-25	+ 2	-15	- 4.8
Raphael.....	+20	+17	0	+18	0	+ 5	+ 5	+20	+20	+11.7
Rousseau.....	+20	+10	+16	+10	+25	+ 7	+ 5	+17	+ 5	+12.8
Rabelais.....	+25	+10	- 1	+10	+25	+ 7	+15	+21	+20	+14.7
Babe Ruth.....	0	0	0	+15	0	0	0	—	0	+ 1.7
St. Paul.....	0	+23	- 2	+20	0	- 5	0	- 2	-25	+ 1.0
Stravinsky.....	+15	0	0	+ 1	0	+ 3	+ 2	+ 3	+10	+ 3.8
Sophocles.....	+25	+23	- 1	+20	+25	+12	+15	+10	+22	+16.8
Schoenberg.....	0	0	0	0	0	0	+ 2	+ 1	+ 5	+ .9
Shakespeare.....	+25	+23	+20	+20	+25	+25	+15	+24	+25	+22.4
Bernard Shaw.....	+25	+17	+20	+15	+18	+15	+10	+12	+22	+17.1
Carl Sandburg.....	+20	+ 9	+ 5	+ 4	+23	+ 1	+ 1	+ 5	+15	+ 9.2
Margaret Sanger.....	0	0	+12	0	+25	+ 2	+ 1	+ 1	+15	+ 6.2
John Siddall.....	0	0	-10	0	0	0	0	0	0	- 1.1
John S. Sumner.....	-25	0	-20	0	-25	-15	0	-24	-20	-14.3
Billy Sunday.....	-25	-10	-20	-25	-25	-10	-25	-25	-25	-21.1
The Unknown Soldier	0	—	0	±20	0	0	0	0	0	± 2.2
Tennyson.....	0	+12	+ 8	+ 6	+12	+ 7	+10	+ 2	0	+ 6.3
Tagore.....	0	+ 7	-10	+ 1	+20	0	+ 1	0	-20	- .1
Tolstoy.....	+10	+18	+20	+15	*	+10	+15	+ 7	+22	+13.0
Louis Untermeyer.....	+15	+ 3	+ 3	+ 3	+17	+ 1	0	—	0	+ 4.7
Virgil.....	0	+17	0	+18	+20	+10	+15	+12	+18	+12.2
Vanity Fair.....	+15	—	+ 1	—	0	+ 2	0	0	+ 5	+ 2.6
Voltaire.....	+25	+15	+16	+15	+23	+ 8	+10	+20	+20	+16.6
Woodrow Wilson.....	-25	+15	-25	+ 8	- 5	+ 2	-25	0	-10	- 7.2
Wordsworth.....	0	+13	+14	+10	+15	+ 7	+10	5	+17	+10.1
Oscar Wilde.....	0	+ 9	+ 8	+ 5	+ 5	+ 5	+ 1	0	+ 5	+ 4.2
Ed Wynn.....	0	0	0	+ 1	0	0	0	0	0	+ .1
H. G. Wells.....	0	+10	+20	+10	+15	+ 3	+ 1	+ 8	+15	+ 9.1
Edith Wharton.....	+20	+ 9	+ 5	+ 8	+20	+ 3	+ 5	+ 2	+18	+10.0
Washington.....	0	+17	0	+ 8	+10	+10	-10	+ 4	+20	+ 6.6
Wagner.....	+25	+16	- 1	+18	+20	+15	+15	+16	+ 5	+14.3
Walt Whitman.....	+20	+14	+20	+15	+20	+15	+15	+15	+20	+17.1
Yeats.....	+25	+ 9	+14	+10	+25	+ 5	+10	+ 8	+ 5	+12.3

Ranking the Olympians Before U.S. News

The twelve highest averages are as follows: Shakespeare, +22.4; Beethoven, +19.6; Milton, +19.4; Dante, +19.3; Plato, +17.9; Bach, +17.7; Lincoln, +17.7; Leonardo, +17.3; Bernard Shaw, +17.1; Walt Whitman, +17.1; Molière, +16.8; Sophocles, +16.8.

The twelve lowest averages are: Billy Sunday, -21.1; Hearst, -15.6; Bryan, -15; Nicholas Murray Butler, -14.4; John S. Sumner, -14.3; Dr. Frank Crane, -13.5; Judge Gary, -10; Paul Elmer More, -9.9; Lloyd George, -8.1; Woodrow Wilson, -7.2; Ibanez, -6.9; Metternich, -6.9.

Floyd Dell, in making his return, added the following names to his list: Willa Cather, +5; Dostoyevsky, +18;

Euripides, +18; Sheila Kaye-Smith, +10; Edna St. Vincent Millay, +14; Stendhal, +18.

Llewellyn Jones added Bertrand Russell, +25 and Benedetto Croce, +25.

John Macy's additions to the list are Swinburne, +15; Swift, +15; Shelly, +15; Keats, +15; and Alfred Noyes, -25.

*Llewellyn Jones marked Tolstoy +20 as an artist but -25 as a philosopher.

†Louis Untermeyer broke the rules by marking Nicholas Murray Butler -26, adding the words *hic jacet* to indicate that this is the verdict of eternity. He also wants to know if by *Henri* we mean the head waiter at Montmartre. He ought to know by this time that the name of the Tear of Montmartre is Charlie.

GB