

## The Reader's Guide

(Continued from preceding page)

of these principles to the nursery, his "Psychological Care of Infant and Child" (Norton). The effect of this book on some young mothers has been as if the perambulator had struck a mine.

E. L. B., New York, asks for books on English cathedrals, to form a background to a trip abroad.

THE book that has been most often used by Americans for this purpose is probably Mrs. Van Rensselaer's "Handbook of English Cathedrals" (Century), which gives a reader a general idea of the history of twelve cathedrals of great age and manifold associations, and with the aid of Joseph Pennell's illustrations enlightens him with regard to their architecture. The latest book of this kind is "Rambles in Cathedral Cities," by J. H. Wade (Stokes). This may be taken along or used as a guide in tour-planning: taken along, it gives unusually good advice in getting about, and the historical and literary associations are brought in on the spot. I have used Helen Pratt's "Cathedral Churches of England" (Duffield) in this way: it is much condensed, for it takes in thirty-two, but it gives more attention to architecture than Frances Gostling's "The Lure of the English Cathedrals" (Little), which is mainly about legends. "Cathedrals and Abbey Churches of England" is a fine volume published by Nelson at ten dollars; it is made of those famous plates we have all admired in the windows of print-shops, with descriptive text by the artist. I am glad to see that P. H. Ditchfield's popular work on the architectural features of "The Cathedrals of Great Britain" is now published in this country by Dutton: it is in many public libraries in the English edition. This is not expensive; it is a guide to 46 cathedrals in England, Wales, and Scotland. The "Highways and Byways" series published by Macmillan contains much information on this subject, especially the one by J. W. E. Conybeare on "Cambridge and Ely." The books I have named may be bought in the United States without trouble or much expense, and each one is worth keeping in a permanent collection; the traveler should bear in mind that they may be supplemented on reaching the other side by some of the best railway guides in the world, and by the inexpensive little books of the "Cathedrals, Abbeys, and Famous Churches" series issued by Dent and averaging three to a book. My own experience with local pamphlet-guides has taught me never to depend on them and never to do without them.

A seventeen-year-old boy is to take a trip through Greece and the islands of the Aegean: what will "give him a sense of association at each place he visits, whether a recollection of Odysseus, Byron, or Rupert Brooke, or Theseus and the Minotaur?"

BEGINNING with the present day and working backward in time, Scribner is just publishing what is announced as the only authoritative account of modern Greece in the English language, W. Miller's "Greece." We have "Greece Old and New," by Ashley Brown (Dodd), a well-illustrated travel book clearly indicated for this trip. Lucy Garnett's "Greece of the Hellenes" (Scribner) seems to be out of print, but it is well worth consulting in some public library, for it carries the old over into the new. "Greece and the Aegean Islands" by P. S. Marden (Houghton) is a travel guide to be taken along: it gives especial attention to art. Lilian Whiting's "Athens the Violet-Crowned" (Little) helps a traveler to see what the ruins looked like when they were in their glory. This reminds me that one of the best and most comprehensive picture books for this part of the world is J. C. Stobart's "The Glory that Was Greece" (Lippincott), and the text is unusually attractive to a young reader. Allinson's "Greek Lands and Letters" (Houghton) interprets one by the other; it is an admirable book to accompany a classical course even if one does not travel, and for a traveler about to enter upon classical studies it is especially valuable. Anthony Dell's "Isles of Greece" (Stokes) is a gorgeously illustrated record of wanderings in Chios, Samos, Corfu, and the other magic islands. The Mediterranean guides take in Greece and the Aegean, W. H. Miller's "All Around the Mediterranean" (Appleton), one of the latest of these, gives Athens and its vicinity especial attention, and Baedeker's "Greece" (Scribner) adds to its guide-book qualities some help on the modern Greek language.

ANOTHER reader whose letter I have mislaid, in commenting on the list of

books by child authors, asked why Opal Whiteley, his especial favorite in this class, had not been included, and what had become of her. I referred the question of her whereabouts to the *Atlantic Monthly*, the Opal legend having already taken on too much color for me to trust any of the tales that have come my way. I am told—"Opal Whiteley has not been heard from directly in some years. The latest news was that she was in India. Our opinion of her diary is exactly what it was at the time of its publication. We believe it to be in all respects genuine."

B. M. C., Yonkers, N. Y., asks for books to give a nine year old boy a bird's eye view of our country's history, something to follow Padraic Colum's "The Voyagers," and something to serve also as a background for sightseeing in historical New York this year.

FOR taking a young person about on the trail of history in New York City an excellent book is Anne Carroll Moore's "Nicholas" (Putnam), a pleasant and fanciful story in which just such excursions are made. J. P. Faris has added to his long list of travel-guides in American history for adults two little books for children published by Silver, Burdett, called "Where Our History Was Made": in each case the event is connected with a definite building, place, or monument that may be visited. A book to follow "The Voyagers" could well be G. P. Krapp's "America the Great Adventure" (Knopf), and any boy would like Albert Bushnell Hart's "We and Our History" (American Viewpoint Society), if only for its profusion of pictures. This is one of an expensive and most useful series. The most beautiful picture book, however, is Howard Pyle's "Book of the American Spirit" (Harper), which would be an excellent family investment.

M. A. C., Providence, R. I., adds to the reply to F. P. S., Lancaster, Pa., Prince Mirsky's "A History of Russian Literature" (Knopf 1927) and "Contemporary Russian Literature, 1881-1925" (Knopf 1926), saying, "I have been looking for a chance to express my great appreciation of both the contents and the workmanship."

## The New Books Poetry

(Continued from page 12)

FACETS: AN ANTHOLOGY OF VERSE. Published by The Calumet Club of Vanderbilt University. Nashville, Tenn.

This anthology is dedicated to the poet Donald Davidson. It is sponsored by the Vanderbilt chapter of Sigma Upsilon, a national literary fraternity. Most of the poems were read before the club. There is more originality here than is usual in such compilations. In fact, the book is the best of such undergraduate anthologies that we have seen for some months. There is sophomore stuff present, but there are also gleams of promise.

SKY-RIDER. By WADE OLIVER. Portland, Maine: The Mosher Press. 1928. \$1.50.

One of Mr. Oliver's poems won in a contest held by *The Gypsy* magazine two prizes, one for the best poem of the year, one for the best sonnet. Dr. Oliver is a physician-poet, being now acting head of the Department of Pathology at Long Island College Hospital. This poetry as evidenced by this book is melodious, cultivated, and only occasionally compelling. However, he practices a wise restraint and gives evidence of some originality.

DREAM-FOREST. By LESLIE CHILD. Portland, Maine: The Mosher Press. 1928.

Traditional, fragmentary, these simple love songs have yet a freshness of their own, and a charm. They are not distinguished poetry, merely spontaneous and melodious verse, but they give promise. They have a certain lyric virtue in them.

DARK ALTAR STAIRS. By LEAH RACHEL YOFFIE. Saint Louis: The Modern View Publishing Co. 1928.

These are poems of the foreign born; they speak of Russia, of visions of the old world, of the tawdry new, of misery and doubt and courage. "A Jewish Child's Garland," at the end of the book, is perhaps the most original contribution. The other poems are uneven in workmanship, but display much genuine feeling.

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### A Good Handbook

PRINTING FOR THE JOURNALIST, a Handbook for Reporters, Editors and Students of Journalism. By ERIC W. ALLEN. New York: Alfred A. Knopf. 1928. \$2.

THE newest of the "Borzo Handbooks of Journalism," this volume deals in a somewhat general way with the things which a worker on a modern newspaper ought to know about the technical details of newspaper printing. It is simply and sympathetically written: indeed I am not sure that in the author's enthusiasm for the country newspaper he may not be a little out of step with the tendencies, at least in the eastern United States. But it is with positive joy that I came on such a passage as this: "In the newspaper world especially, the smaller paper offers a possibility of peace, security, and influence in old age which the reporter can scarcely look forward to in connection with the highly commercialized journalistic machines of the larger cities." There is place for the New York Times of the country, but it is doubtful if any metropolitan sheet is as valuable in the local field as the small daily or weekly. And it is on the small paper that one learns best and easiest all about the details of manufacture. I knew a man who spent three months just after graduating from college on a languishing country weekly, and who would not exchange the experiences gathered there, from sweeping floor to writing the editorial column, for any later favor the gods have granted! So Dean Allen does well to stress the advantages of a small newspaper as a training ground.

The technical information given seems to be accurate, and so far as possible, complete. Various kinds of machinery are described, and their uses. Type and its arrangement is dealt with at some length, but unfortunately the modern newspaper is so indefensible in that respect (as compared with the sheets of the late eighteenth century, for example) that nothing short of a crusade can hope to have much effect. If America has nothing to compare with the slatternly dailies of Paris, or the formidably repressed typography of the London Times (which I like best of all newspapers), it can at least make the dubious boast that its newspapers are utter chaos in the matter of type usage. The great improvement in printing in the past generation has not been reflected to any marked degree in the newspaper. The "ad room" buys the latest and newest face of type, of course; but some rather handsome printing is being done outside the newspaper offices with type four hundred years old. To be sure, the Linotype Company has helped matters a good deal by bringing out a heavier and more legible text face for newspapers, which has been very widely adopted. But on the whole newspaper typography is bizarre, confused, ugly, distorted, almost indecent—whether in news columns or advertising. And the worst offenses are committed not only by the metropolitan Denver Posts and New York Americans, but by their suburban contemporaries. Even the *Christian Science Monitor* differs from other dailies more in degree than in kind, since while its pages are quite free from the hideous barbarity of, say, the New York Graphic, the type faces in the *Monitor* are not in themselves very good.

There is a perennial fascination about "the newspaper game." No one who has ever got the rank smell of the pressroom in his nostrils ever quite gets over the lure of seizing the first copies off the press. And Dean Allen's book will sustain and encourage cub and managing editor alike.

A SELECTION of recent books printed at the Cambridge University Press by Mr. Walter Lewis is being exhibited at Bumpus's bookshop in London. In addition to the work of the present University printer there are a number of books designed by Mr. Bruce Rogers, who assisted the Press during the years 1917 to 1919.

### A Lindbergh Map

THE renaissance of pictorial map making has had no finer result so far than a map showing the overland and oversea flights of Colonel Lindbergh, which has been published by the John Day Company. The drawing is by Ernest Clegg, one of the most skilful of draughtsmen at this sort of work, and is reproduced in many colors by the American Lithographic Company. It measures over two feet high by nearly four feet wide, and includes North America, the northerly portion of South America, and the westerly edge of Europe—the portions of the earth covered by Colonel Lindbergh in his spectacular, matter-of-fact voyaging. The various routes taken by him in his air-mail employment, in his trans-atlantic flight, in his national, Spanish-American, and Canadian trips, are all plainly indicated by color and cartographical symbols, and the natural and cultural features of the various countries are clearly but not obtrusively indicated. Within cartouches and ornamental panels is a considerable amount of information about other important voyages of discovery, both by ship and airplane. There is a short but adequate history of the airman himself in the title cartouche. And there are many coats of arms, fanciful sketches of old ships, and practical paraphernalia which goes with accurate map work.

The renaissance of pictorial map making of which I have spoken has not always produced happy results. Too often a crude idea, rather slovenly execution, and raw printing has been made to take the place of accurate work and real imagination—the too common fault of so much American drawing. The humorous cartoon has been aimed at, rather than the pictorial map. Mr. Clegg, a thoroughly trained craftsman, has realized that a map must be a map, not a "funny picture." So he has drawn, on Mercator's projection, the part of the world covered by Colonel Lindbergh as a background on which to show the "smoothed" course of the flights. The subsidiary information has been selected with an eye to its importance, and placed on the sheet in a way to aid the reader rather than to distract him. It is a fine piece of work in all particulars, the finest thing of the kind which has been issued in a long time.

### Italian Books

THE BOOK IN ITALY. By WILLIAM DANA ORCUTT. New York: Harper & Bros. 1928. \$15.

THE scope of this book is stated on the title-page, which reads in whole as follows: "The Book in Italy during the fifteenth and sixteenth centuries shown in facsimile reproductions from the most famous printed volumes. Collected under the auspices of the Royal Italian Minister of Instruction, together with an introduction by Dott. Comm. Guido Biagi, Late Librarian of the Royal Medicean Laurentian Library, Florence."

The originals of the 128 pages of plates were photographic prints gathered by Dr. Biagi from Italian libraries, illustrating the development of the book in Italy during the first two centuries. These photographs were mounted in an album, and formed part of the Italian exhibit at the Paris exposition of 1900. The collection is now at the Laurentian Library in Florence.

Unfortunately the plates in Mr. Orcutt's volume are nearly all half-tone reproductions, and because of that they give an inadequate idea of the details of type form and decoration of the original books. The various successive reproductions have robbed the examples of much of their value, although the book has its place for those to whom the originals are not at hand, and who wish to get some idea of the various styles of Italian printing. As compared with zinc plates or with lithographic processes, the half-tones show the limitations of that method of reproduction for any accurate use to the student.

The book is rather of the order of Mr. Orcutt's other volumes on printing. It is



suiting more especially for those who want to get a general impression of Italian printing in the hundred and fifty years after its introduction, or as a reference book. Mr. Orcutt's explanatory notes and comments, conveniently arranged by cities, are fully as valuable as the illustrations. If these notes offer little that is new, and no very important new viewpoint as to Italian printing (a field already well covered by more ambitious books), they are informative and

easily read, and will aid those getting their first view of the subject.

"American First Editions," the collector's check-list on which Merle Johnson has been working for some years, is now almost completed and will be published in September by the R. R. Bowker Company of New York. The volume will cover over one hundred authors, arranged alphabetically, selected because of the activity of their

books in the collecting field. The authors range from Washington Irving and William Cullen Bryant to Sherwood Anderson and Robert Frost. The collecting of American "firsts" has been on the active increase for several years, and Mr. Johnson, who is well known for his authoritative bibliography of Mark Twain, has felt that an accurate check-list, giving the most important points about each author's work, would be a great help, both to collectors and dealers, and

would tend to stimulate interest in the American field. The volume is being produced at the Merrymount Press.

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**The Inner Sanctum** has suggested to *The Saturday Review of Literature* that *Show Girl* be revued by FLORENZ ZIEGFELD.

**Meantime** the connoisseurs of The American Slangue might toy with the following

Critique of *SHOW GIRL*  
(as it would be written by one of Sime Silverman's henchman on VARIETY)

*SHOW GIRL*, new novel-revue authored by J. P. McEvoy, Americana-slinger, long awaited as low-down on the merry-merry and Mazda Lane, is making whoopee on all best-seller lists. Book attracting high-hat trade, with heavy literati angle, and also being gobbled up by gum-chewers.

The publishers, SIMON AND SCHUSTER, also responsible for the *Cross Word Puzzle*, *Story of Philosophy*, *Trader Horn* and *Bambi* rackets, report first edition of *SHOW GIRL* cleaned out on crack of gun, and big new printing under way, and don't mean maybe, with book-stores all along MAIN STEM plastered s.r.o. Stand up biz at all emporiums. Loud belly-laughs from even ten-minute eggs among reviewers and raves from carriage trade and intelligentsia.

Chorines at Ziggy's, who haven't seen a book since WALTER KINGSLEY trapped them into buying *Jurgen*, are clamoring for copies of *SHOW GIRL* on report that McEvoy Tells All and plays fast and Anita Loos with night clubs, tabs, and leading Broadway showmen disguised as EPPUS and KIBBITZER. *SHOW GIRL* dripping with Sell and strong on s.a.

Story of *SHOW GIRL* centers around DIXIE DUGAN, hottest little wench who ever shook a scanty at a t.b.m., and packs big dramatic wallop, with high comedy flashes. It's a vow with accent on the "it".

Liberty copped first serial contract on *SHOW GIRL* for sure-fire news-stand smash, and FIRST NATIONAL, by fast work, grabbed off flicker rights for early September release. Variety hears under cover that Ziggy is flirting with revue possibilities of McEvoy opus for spectacular Americana production. Understand Ziggy first attracted to book because of flock of telegrams reproduced facsimile in text. Rumor of CLARENCE MACKAY backing McEvoy is out. *SHOW GIRL* is in.

[EARLY]—ESSANDESS.

Dr. Van Buren Thorne, in the  
New York Times, says—

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THE John Day Company have brought out a rip-snortingly good map showing the overland and overseas flights of *Charles A. Lindbergh*, Colonel and Flight Commander of the 110th Observation Squadron of the Missouri National Guard,—you remember the name, perhaps! The Day map is in colors and traces not only Lindbergh's famous flight from San Diego to Paris, France, but his South American tour also, and his tour of the country. The colors of the map are neat and not gaudy. We are shipping our copy off to a young gentleman in California, who is almost as good at swimming as Lindbergh is at flying. . . .

The *Woman's Home Companion* is making great play with *Carl Sandburg's* Phi Beta Kappa poem, read at Harvard. In their August number they are giving it a big display with colored decorations by *Charles B. Falls*. It is a poem with lots to it, a poem of changing moods and tenses, a poem asprawl as America is asprawl, it ends with great beauty, great tenderness. We congratulate the *Home Companion* upon the innovation of printing it. This magazine seems to know good stuff when it sees it and to be willing to lift out of the rut. . . .

We have heard of a Brooklyn lady recently whose principal desire is to find out where a lady, traveling alone in England, can get "sausage and mashed." She is going over soon to see in London the things from books that have cast a spell upon her. Sausage and mashed being connected, to her, with several priceless books, her yearning is to partake of these viands. We think it quite a laudable enterprise. . . .

Among the rare autographs that *George A. Van Noddall* of 446 East 88th Street offers to the collector is an A. L. S. 2 pp. 8vo, no date, of *Swinnburne's* to a *Mr. Rafalovitch*. *Landor*, *Hugo*, *Burne-Jones*, *Gautier*, and *Zola* are mentioned in the letter, the price of which is fifty berries. But we refer to it in order to quote from it the following:

I regret, if you will pardon me for saying so, that you should mention a book of Mr. Zola's, whose name ought to be indicated by a (—) like an obscene word, in the same sentence which treats of Gautier and myself.

Another remarkable letter priced at fifty dollars, in Mr. Van Noddall's possession, is from *Sir Walter Scott*, concerning the quarrel between *Byron* and *Rogers*. It reads in part:

I never heard Rogers say a single word against Byron—which is rather odd too. He had brought Byron, Campbell, and Moore together. Campbell did not take to the poetic Lord—and left the company early—Moore and Byron commenced their friendship, which was never clouded. Byron wrote a bitter and undeserved attack on Rogers.

And yet one more. Here, at sixty dollars, is a missive from *William Makepeace Thackeray*, a fine association letter, for part of it runs:

I saw poor Hood (*Thomas Hood*) yesterday. I don't think he has many more months to live. He was telling me the history of the *London Magazine*, and how its Editor, Mr. Scott, was killed in a duel. He seemed hopeful, and in tolerable spirits; but I don't think he's long for this world. Whenever he goes, however, my rooted opinion is that he will live longer in his serious poems than his jokes. At all events, he is a Great and a Good man; and I was heartily grieved to see him looking so direfully ill.

The Latterday Pamphlets, published in New York, are rather entertaining. They are printed and copyrighted by *Paul Johnston*, at 20 Minetta Court. Eighteen issues in all will appear, and the subscription rate is \$4.50. Contributions may be addressed to Latterday, 20 Minetta Court, New York. The four we have of these pamphlets are, No. 1, "The Death and Adventures of Cecil Jardine," by *William Murrell*; No. 2, "Two Poems," by *Peggy Bacon*; No. 3, "Moving Day," by *Francis Farago*; No. 4, "Six Poems," by *Harry Crosby*. None of these are of much importance except, perhaps, *Peggy's* Bacon's work. But they are slightly amusing. . . .

The editor of *Poetry: A Magazine of Verse* submits as a supreme example of the mixed metaphor the blurb about *Trader Horn* from the *Inner Sanctum* of *Simon and Schuster*. "All who behold him sense that here is romance run amuck, a man who far outtops the wildest phantoms of those who have lived life up to the hilt." . . .

*Rosamond Lehmann*, who wrote "Dusty Answer," is in Italy at work on a new

novel. The book may be available for publication next Spring. *Robert Benchley's* new book for the Fall remains without a title. His latest remark about the book is that it "will contain more mature meditations on nation-wide problems such as the future of the Republican Party (or as some people call it, the Democratic Party)." . . .

The Marshall Jones Company is banking on "Murder Will Out" by *George E. Minot*, which ran in the Sunday issue of the *Boston Herald* for a year and a half and made a strong appeal to its readers. . . .

*Stephen Vincent Benét*, whose Civil War epic, "John Brown's Body," has a first edition printing of sixty thousand copies, claims distant relationship with *Black Pedro Benét*, the Mexican bandit. On his mother's side of the family, he says, there was also the doughty Irish ancestor, *O'Gorman Mahon* who had neither arms nor legs but was carried to battle on a shield, and, one supposes, rolled about biting the ankles of his adversaries. Benét recently wrote to the new publishing firm of Coward-McCann, "Good luck to Cowmacan. What euphony in a cable address. It sounds like a Breton island. Coward, McCann; Coward, McCann; Everything for the well-read man

or perhaps, 'Virile books for the real he-man' has more appeal. Anyway, I hope you and they and all of you have all the success in the world." . . .

*Jedediah Tingle* has been gathered to his fathers. Who was he really? Well, he was a most unusual sort of philanthropist; in private life, *William E. Harmon*, retired real estate operator of New York, who died at his summer home, Southport, Connecticut. Under his own name he created the Harmon Foundation at 140 Nassau Street and engaged in good works. But his alter ego, *Jedediah Tingle*, distributed sudden gifts in odd places out of an utterly clear sky. Only two days before he died he had made a gift to the summer camps of the Henry Street Settlement. Once in a while he did things for writers whose work he honored and who, he usually quite cogently reasoned, must be hard up. He was an eccentric recalling a Dickens character, that is—*Jedediah* was. He did more singular and fantastic things than Mr. Harmon. Yet they were one and the same person; only *Jedediah* had the opportunity to give his personality freer play. . . .

It certainly is hot today. We have been half an hour writing the last paragraph. . . .

But what do you care? Probably by the time you read this you will be nice and cool. . . .

We have got to get a haircut and a shave, and then we think we will go up on the Astor Roof, and then we think we will go to the Scandals, and then we think we will go home and go to bed. . . .

And probably we shan't do any of those things. . . .

And, Oh, did you know? We're going abroad in two days (from the time of writing this), and there won't be any more nasty old Phoenix Nest for a couple of weeks or so. . . .

And so we are stalling. . . .

And stalling. . . .

And. . . .

Here, this won't do,—won't do at all. Let's see: *Homer Groy* sailed in June on the maiden voyage of the *Santa Maria* of the Grace Line. He visited both coasts of South America, far from Junction City. . . .

Oh yes, is that so? A hot note that is,—a month late. He's probably back home now and has forgotten all about it. . . .

We certainly do need that hair cut. . . .

Because if we did go to the Scandals and sat in a good seat down in front trying to make a good impression, what good impression could we make—Peter Piper picked a—O dry up! We mean if so and we hadn't had our hair cut we couldn't make a good impression. . . .

We need a shave! . . .

It certainly is hot. . . .

We never can work when it's as hot as this. More than forty thousand copies of *Ludwig Lewisohn's* novel "The Island Within" have been sold since this book was published, March 15th. We don't care. . . .

That's the second Harper publicity note we've turned up. Lay off Harper's! Chuck the rest away. One's desk has to be cleaned up, doesn't it? . . .

*Boris Snoodfelter*, author of "Orange Peel," is the son of Browning King and Company out of the French Building. . . .

No, that isn't right at all. Now you're just being silly. *Madge Applebaum*, the talented hen-catcher, has recently been summing in Yohasset. . . . It is rumored that *Adolphus Hiptrouble* has now left Zanzibar to pursue his researches into the flora and fauna of Nova Zembla in Nova Zembla. . . . The big simp! What was he doing in Zanzibar then, all this time? Doesn't he know enough to Nova Zembla when he sees one? I ask you, does Nova Zembla sound anything like Zanzibar? . . .

Yes. . . .

Everything sounds like everything else, hooray, hooray. Really, we must be going dotty. We've heard of people losing their brains in the heat. Of course, just as we expected, there ours is, ticking over in the corner. . . .

It certainly is hot. . . .

We need an astor and a scandals and then we'll go up on the haircut roof and then we'll go on to a shave. . . .

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—The Daily Telegraph (London)

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