

## The Reader's Guide

CONDUCTED BY MAY LAMBERTON BECKER

Inquiries in regard to the selection of books and questions of like nature should be addressed to MRS. BECKER, c/o *The Saturday Review*.

R. M. D., Dayton, Ohio, asks for books to help satisfy a growing interest in architecture. "Since it seems but too true that be it ever so Spanish there's no place like home," he says, "I think books on foreign types would help, and plenty of illustrations will be an aid." This interest has arisen through the action of the real estate business.

EVER since "The Significance of the Fine Arts" was published by Marshall Jones for the Committee on Education of the American Institute of Architects, I have been strongly recommending it as a starting point for such study of architectural types as makes possible a layman's greater appreciation and enjoyment. This book is a collection of essays on sculpture, painting, music, city planning, and landscape design in relation to the architecture of every period, including our own. Illustrated at every important point and developing its idea in lucid and non-technical language, it is one of the books that help an ordinary person to get more out of his life. For a reader who, like this one, would go further with his reading there are good book lists in this book, but since it was published a number of informal guides have appeared. "The A.B.C. of Architecture," by C. Matlack Price (Dutton), will interest one with leanings toward this profession; it has many drawings in the text and describes the use of instruments and the like. "Architecture," by A. L. N. Russell, just published by Dutton, is a pleasantly written rapid survey of history and principles. "How to Study Architecture," by C. H. Caffin (Dodd, Mead), is an earlier popular handbook. "Architectural Style," by A. Trystan Edwards (Faber & Gwyer), tells in non-technical language why certain buildings are or are not works of art, and shows it in pictures. This is by the author of "Good and Bad Manners in Architecture." W. L. Lethaby's "Architecture" (Holt) is in the Home University Library, a much condensed, but reliable and readable history. "The Architect in History," by M. S. Briggs (Oxford University Press), shows the place held by individual architects in Greece, Rome, the Middle Ages, the Renaissance in Italy, France, and England, and the nineteenth century, with their remuneration, methods of work, and other matters of high social interest. "The Essence of Architecture," by William R. Greeley (Van Nostrand), is rather for those who have already not only acquaintance but opinions on the subject.

Leaving beginners' books and guides to appreciation and coming to the full-sized histories, one holds its own for edition after edition, the remarkable "History of Architecture on the Comparative Method," for students, craftsmen, and amateurs, by Sir Banister Fletcher (Scribner), which costs twelve dollars, and if that seems a large price, do look at the book and see what you get. Nothing for the purpose can quite match this, nor are indeed any of the other histories prepared along its lines, but where price comes in question, Kimball and Edgell's, which costs \$3.75, makes an excellent reference work—it has made one in my library for some time—and Russell Sturgis's "Short History of Architecture in Europe" (Macmillan) is authoritative, scholarly—and inexpensive.

Several of these books, indeed most of them, take into consideration the newer tendencies in building, whether in Barcelona, Berlin, the suburbs of Paris, or the business districts of New York. But these are rapidly forming a literature of their own, and one that holds high explosive possibilities for the lay mind. The loudest bang comes from the books of Le Corbusier in France, whose "Towards a New Architecture" is published in an English translation by Payson & Clarke. One who can read unmoved this staccato, spasmodic manifesto, must either be uncommonly lethargic, or, like Mr. Wells, hold that the arts are decorations or excrescences on civilization, not part of its structure. Le Corbusier's effect is great for anyone beginning to take life too easily and stiffening in the muscles with which one fights for causes lost or otherwise; he may make you angry enough to contradict all he says and leave you somehow disposed to think there may be a great deal in what he has been saying. "New Backgrounds for a New Age," by Edwin Avery Park (Harcourt, Brace) shows how these and other foreign forces are at work in our own country as well as abroad, and G. H. Ed-

gell's "The American Architecture of Today" (Scribner) includes them and brings them into more harmonious relations with what has gone before. This is the most thoroughgoing treatment that the subject of American present-day architecture received in this country.

The layman can no longer keep out of the architectural movement without keeping out of all the great cities of the world. Germany snaps and crackles with creative energy; now that the scaffoldings that went up all over Paris directly after the great Exposition of Decorative Arts in 1925 have at last come down, the new shop-fronts stand out in all the glory of "starkness" and polished metal. Out toward Passy the rue Mallet-Stevens challenges the eye: no one who goes to Paris should miss that sight, even though he may have to drive over half the city looking for it, cabmen being no authorities on the *avant-garde*. For never did four small houses unsettle so many minds on the principles of domestic architecture. And in New York, as Mr. Edgell says, the Shelton at dusk is as impressive as Gibraltar. A New Yorker who does not know that anything architecturally important is in progress must spend all his time in the subway.

B. W. M., New York, asks for books about cartoons, not only on their technique, but anything about their history and psychology.

"PRACTICAL Graphic Figures," by E. G. Lutz (Scribner), is intended for self-instruction in the drawing of figures

for fashions, advertisements, and comics, provided one has already drawn from casts and the life; it may be used in connection with the author's "Practical Drawing" (Scribner), a beginner's book about the fundamentals of charcoal and pen and ink drawings and water-color painting. "Practical Illustration," by John D. Whiting (Harper), is for one whose work is to be published as posters, advertisements, calendars, or in the illustration of books; it is especially useful for its explanation of trade processes of reproduction, many of the illustrations being in color. "Poster Design," by Charles Matlack Price (Bricka), is a standard work on the art of the poster in Europe, England, and the United States, with many illustrations in color and photographs.

Bohun Lynch's "A History of Caricature" (Little, Brown) is a treasury not only for one especially interested in this department of the graphic arts, but for anyone fascinated by records of social history and the ideals and prejudices of the human mind. It is a large and finely illustrated book and costs six dollars and a half. Joseph Pennell's "The Graphic Arts" (University of Chicago: \$5) includes in its vigorous lectures on etching, lithography, and woodcutting some peppery and salutary remarks on the producers of comic supplements. Oliver Herford's "Confessions of a Caricaturist" (Scribner) is made up of pictures of the great, each with a characteristic Herfordian rhyme. Three volumes of Raemaekers' "Cartoon History of the War" are published by the Century Company; Nelan's "Cartoons of Our War with Spain" (Stokes) is out of print, but may be found in second-hand catalogues; indeed, this subject is one that cannot be documented properly without continual reference to these alluring pamphlets.

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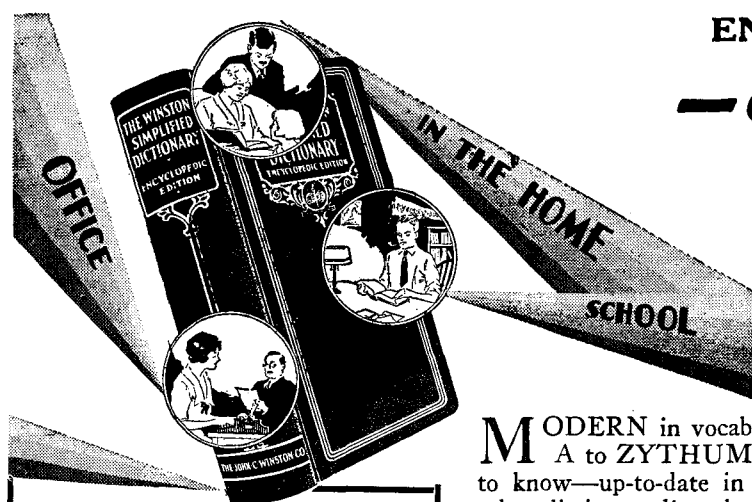
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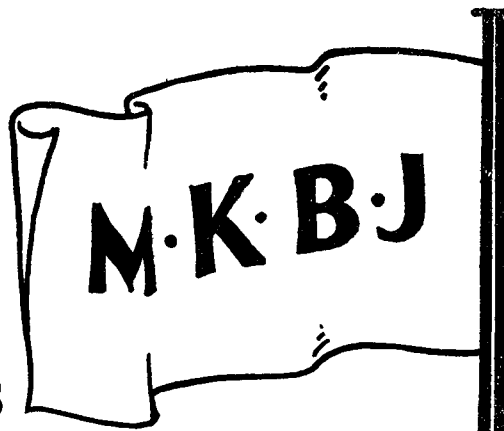
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### A De Vinne Exhibition

THIS being the one hundredth anniversary of the birth of Theodore Low De Vinne, the Grolier Club, of which he was one of the founders, and to which he gave so much care and for which he printed so many important books, has arranged an exhibition which will cover all of his manifold activities—his own printing, his contributions to the literature and history of printing, his association with the Century Company, his connection with the practical minutiae of the printing-office, etc., etc. De Vinne was born on December 25, 1828, and the Club proposes to open the exhibition in November. Further detailed notice of the plans will be given when they have been more completely formulated. R.

### The Nonesuch Programme

AN apparently belated prospectus of the Nonesuch Press is at hand from Random House, New York, the American agents. At the risk of threshing old straw, I want to comment upon it.

This small list represents what I have before referred to in this department—charm in printing. Set up in the same premises at 16 Great James Street, London, as one or two others of the Nonesuch books (for while most of the Nonesuch books are printed by trade printers, some of them are really set in type by the Press itself) and set in a pre-Caslon roman, this piece of printing has something of the quality which can alone come from the most intimate association of writer and compositor. There are little quirks in composition which no commercial printer can or will take time to do. Whether they are justified or not is unimportant: what is important is that the result has a freshness and vigor which no machine can give.

But after all, the real pleasure of Nonesuch books is that one gets so much value not alone in typography, but in worth-while contents. And this announcement is intended to suggest the plans of the Press for several years to come. This seems the more sensible in view of the multiplicity of small presses now, with no very clearly defined fields of activity, and the possibility that two of them will unwittingly issue the same book at the same time.

Among the books noted in this list for issuance in the future are: a Don Quixote, the works of Plato and the works of Chaucer (none of these yet open to subscription), a new Shakespeare, based largely on the first folio, but reprinting ten of the quartos as well, North's Plutarch, Dr. William Harvey's De Motu Cordis, selected poems of Thomas Beadome, Poems and Prose of John Donne, Isaac Walton's Works, now for the first time collected, etc. Altogether the 1928 "Prospectus" of the Nonesuch Press is worth preserving both for its matter and its manner. R.

### Exhibit of Children's Books

THE Public Library in Newark, N. J., is showing during the months of September and October a collection of children's books owned by Mr. Wilbur Macey Stone, covering four centuries of publication. A hand-book has been prepared for the exhibition, in which Mr. Stone notes briefly but readably the different printers, publishers and series of these books, and gives some reproductions from old sources. R.

### The Word Bibliophile

THE *Compleat Collector* has been asked by R. E. B., Springfield, Mass., to give the accepted pronunciation of *Bibliophile*. In common with many persons whom I have consulted, I have always used the French pronunciation *bibliophel*. But there appears to be no warrant in any English dictionary for such a pronunciation. The New English Dictionary gives *bibliophil*, with a preferred spelling not using the final *e*. Webster, Winston (with the authority of the Editor of the *Saturday Review of Literature*), Standard, and Century, all give either *bibliophile* or *bibliophil*. One can thus take his choice, but it would seem that

the French pronunciation has no standing for English-speaking persons. R.

### Arthur Upson Room

UNIVERSITY of Minnesota Library has recently issued in an edition of three hundred copies a carefully printed volume entitled "The Arthur Upson Room," edited and compiled by Miss Ruth S. Phelps, Associate Professor of Romance Languages in the University. Arthur Upson's memory is perpetuated in this room, which has been built and decorated and furnished by an anonymous donor. In it are placed about two thousand volumes of standard literature, such as will tempt men to reading. The present volume contains four addresses delivered at the opening of the Room on February 21, 1925, a picture of the Room in the University Library, two poems on Upson and the Room, and a short-title list of the books. It is a fitting memorial in printed form of the poet and the donor of what must be a fortunate addition to the undergraduate life of the University. R.

### Recent English Catalogues

BIRELL AND GARNETT, 30, Gerrard Street, London, W.1.

General catalogue number 20: Philosophy and Mathematics; Drama; English Literature (mainly 17th century); Periodicals; Modern Presses.

P. J. and A. E. Dobell, 8, Bruton Street, New Bond Street, London.

Catalogue number 79: Beckford's "Popular Tales of the Germans," 1791; Collins's "Oriental Eclogues," 1757, the Edmund Gosse copy; Dryden's "Tyrannick Love," 1670; Prior's "Fable of the Widow and her Cat," 1711, the only copy known of this edition; and a section of autograph letters.

Maggs Brothers, 34, Conduit Street, London.

Catalogue number 510: Autograph letters and Historical Documents. A catalogue that necessitates reading in order to be appreciated at its full value.

J. D. Miller, 9, Lynton Road, Kilburn, London, N.W.6.

Catalogue number 22: Modern first editions; Association copies; Art; Travel; Biography; and Juveniles.

James Tregaskis and Son, 66, Great Russell Street, London.

Caxton Head catalogue number 958: Books about books; Bibliographies, including three of Mr. Thomas J. Wise's; Bookbinding; Book-illustration and engraving; Bookselling and publishing; Library catalogues, including a complete set of the "Bibliotheca Lindesiana"; Librarianship and Book-collecting; Printing and papermaking.

Henry Young and Sons, 12 South Castle Street, Liverpool.

Catalogue number 525: General books. These catalogues are, as a rule, consistently interesting and worth-while.

### Dealer's Catalogues

James F. Drake, 14 West 40th Street, New York City.

Catalogue number 199: Chiefly 19th century books. Presentation Thomas Bailey Aldrich's; Max Beerbohm's; Jeffery Farnol's "Broad Highway," 1910, at \$12.50; Owen Meredith's "Lucile," 1860, at \$12.50; Sir Walter Scott; Thackeray; Trollope's "He Knew He Was Right" and "The Vicar of Bullhampton" in the original parts; Oscar Wilde. Many of the books have interesting A.L.S. laid in.

Walter M. Hill, 25 West Washington Street, Chicago.

Catalogue number 120: A Check-List catalogue of first editions of English Authors; Bibliophile Society, Grolier Club, Ashendene, Doves, Kelmscott, Nonesuch Presses, and Bruce Rogers. An exceedingly well-done catalogue, somewhat marred by typographical errors.