

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*.

THE geographical centre of this department is once more New York City. The transference was smoothly effected; eggs and bacon have slipped back to bacon and eggs without a jar, and already the vegetable marrow has taken on the legendary and incredible aspect it wears to the American out of England. London gave me her sunniest summer since 1911; over there they keep a somewhat wistful record of hours of sun, and there were more than seven hundred of them this year as against some four hundred last. If these came between showers it was kind rain, and anyway I have eaten so much cabbage this summer that I need rainfall lest I wilt.

On the way home I met Christopher Morley's whale. Scenting the *Saturday Review of Literature* somewhere upon the ocean, he made rapidly for the ship, scanned the crowd at the rail, and seeing only the Reader's Guide, submerged with every evidence of chagrin. The evidence could be gathered from the expression of his back; he is a very expressive whale. I trust he never learns that Mr. Morley lives on Long Island Sound, it would be so inconvenient for bathing to have an infatuated whale off the dock begging for biscuits.

My shipboard gratitude for books read goes this time in two directions. First, to Alfred Tressider Sheppard for "Here Comes an Old Sailor" (Doubleday, Doran), so engrossing a historical novel that on a day of storm that kept everyone between decks I got out the ship's atlas and looked up every place mentioned in it, from Reculver to Romney, on a large-scale map of Kent. Having testified to the value of the work as pure entertainment, I may add without driving away the reader that the author is a member of the Archaeological Society and the detail of his story is not only rich but sound. If it bears hard on folklore and magic, so did its period—from the death of Becket to the close of the reign of King John.

The other gratitude is to the American Library Association for the series "Reading with a Purpose," which I had ordered as a whole, desiring to go through them from one end to the other and see just how much ground was covered by their combined reading-lists. This I accomplished from a steamer-chair, to the enlivenment of a stormy voyage, and am thus entitled to testify that as pure reading-matter the introductions to these popular pamphlets are in almost every case model surveys or introductory sketches of important subjects. Sometimes, as in those of Hamlin Garland, Claude Bowers, Frederic Paxson, W. C. Carlton, they are essays of high value.

The Lantern Bookshop of Lake Placid, N. Y., asks on behalf of a client for books concerning the mountains of North Carolina.

AS this collector has been at work some time, I cannot hope that I will introduce to him "Our Southern Highlanders," by Horace Kephart (Macmillan), for it is the classic on this subject. I could not print a list without it, however, for even the mountaineers would protest. It was called "the book" in that region in the days of its first shape, and now in the revised and enlarged edition it is quite as well-respected. It is a narrative of adventure by one who lived there without missionary intentions: the new edition includes present-day moon-shining. "The Carolina Mountains," by Margaret W. Morley (Houghton Mifflin), describes the mountains themselves, their flora, fauna, and scenery. Campbell's "The Southern Highlander and his Homeland" (Russell Sage Foundation) is the result of a survey, set down in a fashion more than usually attractive to the general reader; this includes a bibliography that will be of use to the collector. No list of this sort could leave out the volumes of "Carolina Folk Plays" published by Holt, of which there are now two sets of six plays each, with another in the press. These are the result of the distinctive and distinguished work of the Carolina Playmakers, organized and directed by Dr. Frederick H. Koch in connection with the University of North Carolina. The volume that is soon coming, "Carolina Folk Plays, Third Series" (Holt), has an introduction by Paul Green, who was introduced first to the stage and then to the reading public by this organization,

with his remarkable one-act "The Last of the Lowries," in the first volume of this series; in this one he has a comedy, "Quare Medicine," and there are plays by other writers about the Lowrie gang, the mill people, and other aspects of life in the state. Several other plays by Paul Green have mountain themes. Lucy Furman's stories are as valuable for information as they are entertaining to read. "The Glass Window" (Little, Brown) is the one with the most continuous plot, though it is no more complicated than the efforts of a wise old married woman to bring her conservative husband around to admitting into their cabin the dangerous innovation of a glass window. However, "The Quare Woman" (Little, Brown), "Mothering on Perilous" (Macmillan), and "The Lonesome Road" (Little, Brown) are all too good to be left out of any list of books about our frontiers. T. S. Stripling has a new novel, "Bright Metal" (Doubleday, Doran), that comes pretty close to these requirements geographically; the heroine marries a man from the Tennessee mountains and goes home with him to live as generations of mountaineers have done. There are many local types, and the scene is vividly set forth.

The authority on this section is the University of North Carolina, which maintains through its University Extension Division at Chapel Hill a bulletin service truly remarkable. Some of these pamphlets are for the use of study-clubs in rural or small-town districts and deal with literature in general or the new books in particular; some are sociological, like the one that has just reached me, a thought-provoking symposium on "Some Problems in Democracy in North Carolina." Several of these bulletins would be useful to one making a collection of mountaineer books, and their average price is fifty cents.

This reminds me that "A Subscriber," *Denver, Colorado*, lately asked me if "The Journal of a Lady of Quality," supposed to have been taken from an original manuscript and dealing with the travels of a young woman who came from England to America and back again in the eighteenth century, is an authentic work. I hope Miss King-Hall, whose juvenile audacity gave to the world Cleone Knox's "Diary of a Young Lady of Fashion in the Year 1764-1765" (Appleton) will note the degree to which it has undermined public confidence. This book, however, is authentic; the Yale University Press publishes it in two editions: it is the "Journal of a Lady of Quality from Scotland to the West Indies, North Carolina, and Portugal, in 1774-1776," made by Janet Schaw and edited by Charles McLean Andrews and Mrs. Evangeline Andrews. It is one of the books to be commended to this collector.

M. H., Piqua, O., asks for inexpensive guide-books to England, with a generous supply of maps; not particularly of literary flavor but mentioning literary as well as historical associations: especially a good map of London.

THE Blue Guides for "England" and for "London" (Macmillan) are the ones I have used on all sorts of tours, walking, motor, and by rail. The map in "London" is in sections, with an unusually good system of finding places; I can heartily recommend both these guide-books for field use. For reading purposes, either as inspiration in planning trips or for gathering the threads of what one has seen, there are so many good books that I must keep to comparatively new ones: "About England," by M. V. Hughes (Morrow), for instance, which I have been keeping at hand this summer; it is spirited and unhackneyed in subjects chosen and in their treatment; "Here's England," by Marion Balderston (McBride), for travel by motor or by rail; "London's Countryside," by Edric Holmes (McRae-Smith), and "Walks About London," by W. H. Hirst (Holt)—these are books a London visitor finds useful in planning where to spend Sunday—"In Search of England," by H. V. Morton (McBride); and if you like a gay treatment of the subject let the peerless Evoe (E. V. Knox) enlighten you in "I'll Tell the World" (Doubleday, Doran), a parody guidebook to England. "Touring England," by Sydney Jones (Scribner), is a practical and valuable help to the motorist; it has excellent pictures.

Once across the ocean the bookshops bulge with books about special localities—Cornwall, Devon, the Lake Country and so on, to say nothing about the excellent railway guides, concerning which much is said in gratitude by American travelers. But these are for reading on the spot or at least on the edge of departure. The Highways and Byways Series (Macmillan) covers the island and is thoroughly reliable. As for London, "The London Perambulator," by James Bone (Knopf), is without a peer for text and for pictures, but no one book more than dusts over the surface of the city. For brief surveys such as a first visit finds useful there is E. V. Lucas's "Introducing London" (Doran), H. V. Morton's "When You Go to London" (Harper), "The American's London," by T. H. Martin (E. V. Mitchell), "Old London," by Gertrude Burford Rawlings (Little, Brown), "This London" by R. Thurston Hopkins (Lippincott).

"Rambles in Cathedral Cities," by J. H. Wade (Stokes) is a good inexpensive guide, and as for the important subject of inns, new additions to this literature are "The Taverns of Old England," by H. P. Maskell (Day), showing how they arose and what they are now, with illustrations by Alan Gill, and "The Book of the Inn" (Doran), an alluring anthology of prose and poetry arranged by Thomas Burke (Doran).

F. L. C., Berea, Ky., asks for the best books on the life and works of Tennyson, and the best edition of his poetry.

THE Cambridge edition, published by Houghton Mifflin, one large volume with a biographical sketch by W. J. Rolfe, would be my own first choice: the Macmillan one-volume edition, another good one, is edited by Hallam Tennyson. Harold Nicolson's "Tennyson: Aspects of His Life, Character and Poetry" (Houghton Mifflin), is biography and criticism combined; with this I believe the present-day reader would make his most satisfactory approach to the poetry—supposing that he made a detour around it in his youth. It

(Continued on next page)

Book Note from Chapel Hill

The fascinating story of poetry's pilgrimage from Rome to Canterbury

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By NORMAN MATSON

DAY OF FORTUNE

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He sketched as the Medici murderer hung

from the walls of the Bargello. He was a part of that petulant throng that clamored for the blood of the conspirator, part of the drama and pageantry that formed the life of the Renaissance Florence.

He was Leonardo the artist, friend of Lorenzo the Magnificent, painter of the Mona Lisa, sculptor of the lost Cavallo, architect of the Cathedral at Pavia, master of ceremonies at the marriage of the beautiful Beatrice d'Este, musician who was the marvel of Milan, chief civil and military engineer to Cesare Borgia, designer of the first armored tank, and constructor of an aeroplane that nearly flew.

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Reader's Guide

(Continued from preceding page)

may even bring him to a better understanding of the poet's place in his century and ours if he was firmly propelled through Tennyson by his required reading. Stopford Brooke's "Tennyson, His Art and Relation to Modern Life" (Putnam) is a valuable interpretation, and the personal side is especially good in the essay "A First Sight of Tennyson," in Edmund Gosse's "Portraits and Sketches" (Heinemann).

G. S., Akron, Ohio, tells me that "Spanish Simplified," by Augustin Knoflach is a concise and lucid explanation of the principles of the Spanish language, a complete course of instruction for the purpose of reading, business and travel, and that I need have no fear in recommending it to any inquirer on this matter. He asks if there is as good a book for French: before I issue any more advice I would be glad to get experiences from actual use of any of the books now available in this country for the purpose of learning French without a teacher.

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PRINTERS' MARKS IN THE LIBRARY OF CONGRESS

D. R. OTTO H. F. VOLLBEHR, in behalf of himself and Madame Vollbehr, has presented to the Library of Congress one of the two collections of printers' marks which he has gathered. The collection given to the Library numbers 10,800 pieces, representing printers of Europe from the fifteenth to the nineteenth centuries. There are, for instance, 3,600 specimens of German marks, 3,500 Italian, 1,450 French, 800 Netherlands, 600 Swiss, 300 Belgian, with smaller representations from the other countries.

The artists represented include Cranach, Holbein, Amman, Beham, and many others. The arrangement of the marks is according to countries with alphabetical sequence of places, printers, and publishers. The specimens are uniformly mounted on cardboard, and many show bibliographical annotations by Theodor Voelcker.

The great collections of books in the Library of Congress show many surprising gaps, especially in early books, fine printing and such material as this new gift contains. It is generally assumed that the Library is a repository for all important printed books, but owing to the fact that such an assumption is wide-spread, and that the Library has not been able to purchase rarities in competition with private and endowed institutions, until recently comparatively few important donations have been made. The erection in the future of a building to house the magnificent Elizabethan collection to be presented to the nation by Henry K. Folger, Esq., of New York, and such donations to the Library as the Vollbehr collection of printers' marks, are indications of a possible influx of books which will, if continued, place the Library of Congress in an impregnable position as the greatest depository of books in the world.

COURSES IN PRINTING

TWO institutions in New York city offer courses in printing this winter. The College of Fine Arts of New York University, coöperating with the American Institute of Graphic Arts, announces a course in "Graphic Arts and Processes," to be given by Mr. Frederic W. Goudy from September to January, with a second term course to be announced later. A general consideration of the history of printing, illustrated by examples, together with "a sufficient number of practical problems to strengthen and fix the theoretical aspects of each session" will be the plan for the course.

The Alumni Association of Pratt Institute announces a series of lectures and classroom studies designed to meet the needs of printers and typographers to be given during the winter by Mr. Frederic J. Suhr at the Studio of the Association, 170 Fifth Avenue.

PRINTING OF TO-DAY

THE wealth of illustration now available on the subject of printing both old and new is something to marvel at for those of us who struggled along without such aids in that past when printing was in a low state. Mr. Stanley Morison set the ball rolling with his great folios, and for the past few years there have been issuing steadily from the press these useful tools for printer and amateur. While such compilations cannot possess the authority of actual examples, they are cheaper, more easily come by, and serve equally well as models for current work.

The latest volume to come to us is "Printing of To-day," "an illustrated survey of post-war typography in Europe and the United States." The book is edited by Oliver Simon and Julius Rodenberg, and has an introduction by Aldous Huxley. Mr. Simon covers English printing, Mr. Rodenberg that of Continental Europe, and Paul Beaujon that of the United States.

Mr. Huxley's introduction, as the reflections of a literary man and not of a practising printer, are worth reading, if for no other words than those in which he exposes the fallacy of extreme typographic mo-

derity. "But the truth is that typography is an art in which violent revolutions can scarcely, in the nature of things, hope to be successful. A type of revolutionary novelty may be extremely beautiful in itself; but, for the creatures of habit that we are, its very novelty tends to make it illegible, at any rate to begin with. . . . Now, in order that it may be immediately legible, a type must be similar to the types with which we are familiar." It would seem, indeed, to this reviewer, as if there were scant need for new type forms at present, but for a thorough cleaning out of old type cases, and the substitution for bad forms of some of the very numerous good ones now available here or in Europe. When one sees what can be accomplished by skilful typographers in giving new vitality to accepted types, one is impressed with the futility of trying bizarre and ugly letters, and weird, contorted arrangements.

And that well known old letters like Caslon, Scotch Roman, and Baskerville, or newly revived forms like Civilité, Granjon, or Garamond, are by no means exhausted derelicts is sufficiently shown by the admirable examples shown in the 122 plates of illustrations. Old friends are here: for the specimens are of "post-war typography." The very first example is that most British of post-war books—and as charming as the Gloucestershire houses, which reflect his work—the Life and Works of Ernest Gimson, in which Caslon type is used with consummate fitness and success by the Shakespear Head Press. And there is, of course, illustration of the Oxford University Press' happy possession of Bishop Fell's type. In the American section there are shown those two faces which are as fine as anything in the way of type either here or abroad—the Oxford and Brimmer, the latter robust and very much alive, the former, perhaps, "as fine as lace, but just a little sere." Of the Continental examples the German specimens seem to me much the more interesting, as would be expected from the way in which the German typographers have frankly accepted type itself as the decorative element in their printing. But the collection, if necessarily far from complete, is catholic in spirit: there is a Hungarian example for one thing, which achieves a very great deal of style simply by use of alternate red and black lines.

Altogether we commend this collection as an excellent hand-book, which for the \$10 asked gives more than that in inspiration and satisfaction.

We append a quotation from Mr. Huxley's introduction:

In our enthusiasm for the spirit we are often unjust to the letter. Inward and outward, substance and form are not easily separated. In many circumstances of life and for the vast majority of human beings they constitute an indissoluble unity. Substance conditions form; but form no less fatally conditions substance. Indeed, the outward may actually create the inward, as when the practice of religious rites creates religious faith, or the commemoration of the dead revives, or even calls into existence, the emotions to which the ceremonial gives symbolical expression.

There are other cases, however, in which spirit seems not to be so closely dependent on letter, in which the quality of the form does not directly affect the quality of the substance. The sonnets of Shakespeare remain the sonnets of Shakespeare even in the most abominable edition. Nor can the finest printing improve their quality. The poetical substance exists independently of the visible form in which it is presented to the world. But though, in this case, the letter is powerless to make or mar the spirit which it symbolizes, it is not for that reason to be despised as mere letter, mere form, mere negligible outside. Every outside has a corresponding inwardness. The inwardness of letters does not happen to be literature; but that is not to say that they have no inwardness at all. Good printing cannot make a bad book good, nor bad printing ruin a good book. But good printing can create a valuable spiritual state in the

"IT HAS THE MARCH AND ELAN OF A GREAT AND TRAGIC NOVEL"

says CHRISTOPHER MORLEY

"I first read 'The Friend of Jesus' in manuscript—oh, 12 or 13 years ago at least. It is really, I suppose, an essay on the knowledge of Good and Evil. The New Testament part, particularly, has the march and elan of a great tragic novel. It enormously enriches and humanizes our whole notion of the New Testament. I can honorably say that ever since I first read Bates' manuscript I have had a more energetic idea of Christ than ever before. I honor your good sense in taking so fine a thing."

Thus writes Christopher Morley



THE FRIEND OF JESUS

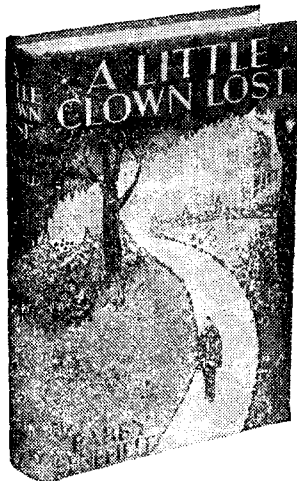
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