

## 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 READER'S GUIDE has received the following:

British Museum, London.  
Jan. 18, 1929.

Dear Madam:

Alas, old Mike, that good old cat, is dead. I saw him on Tuesday noon, but he was soon afterward mercifully dispatched.

I thought you would like to know of the passing of this venerable landmark.

Very truly,  
ROGER GOODLAND  
a "Reader."

And by the same mail came from Stanley Morison a bundle of London newspapers with Mike's obituaries, and his picture, burly as a Beefeater.

Oh well, I suppose I can learn not to look to the right as I go through the gateway of the British Museum. I learned last summer not to look for Mike high on the top of the righthand pylon of polished stone that by some defiance of natural law he had managed for some seventeen years each day to scale. Mike had just given up that exercise; he was learning to be old, to take in sail; he had contracted his firmament. But on the ground he was still going strong. "He was a bit queer last January," said the gateman proudly, "but the first clear day he was stalking the sparrows." It took yet another January to make all safe for the sparrows.

Mike had no opinion of these and not much of the human race. His manner was morose and his shoulders hunched from a perpetual shrug. He unbent a trifle to Sir Wallis Budge, who contributed sixpence a week to his upkeep and brought him personal packets of cooked fish, but it was as one Egyptologist to another, and not from mercenary motives. Mike addressed me but once, in a peremptory baritone of unexpected power. He bade me unlock the watchbox and let him go in, and when I explained that this was not in my power he stalked off muttering, "These Americans!" in his beard, and my chance at friendly relations was gone forever. In that watchbox he was born, near nineteen years ago. I must remember to keep my eyes sternly to the left next summer.

J. H. B., Washington, D. C.—I hope you can help me in my search for some books dealing with the theosophic idea of vibrations. I have heard the theosophists talk of such, but have not been able to get a book which actually tells of it.

I am living in an apartment of a friend who has collected lovely things from all over the earth. In the same large room there are Buddhas from Japan, India, and Siam. There are old crucifixes, an Austrian monstrance which must have been raised by priests before worshippers countless times, and various other objects which have been prayed to by followers of clashing religions. So often I have noticed that I never am at rest in this room; there seems to be a battle of vibrations.

One friend suggested that the trouble is caused by an Egyptian mask which was probably hypnotized when this person died. I'm awfully interested in this.

THIS opens a new line of investigation. I have often been in rooms where it was difficult to sleep, and I have sometimes suspected that the furniture had something to do with it, but somehow vibrations never occurred to me.

I do not know any books on the subject, but I hope that the readers of this department may be better informed, and that they will send on the results of their information at once, not only for the relief of J. H. B., but on my own behalf. In the cacophony of New York City it is not always easy to determine just where a particular noise is coming from, and it may well be that what I have been taking for a steam-riveter next door is really the crash of vibrations from my new Eric Gill colliding with those from the steel engravings in the hall. This is a serious matter; if you have data, send them swiftly, in the interests of the Society for the Suppression of Unnecessary Noises. I have meant for a good while to carry out some drastic scheme of suppression in the decorations of this flat, but it was hard to tell just where to begin. It will make things so much simpler if I can go about testing the bric-a-brac with a tuning-fork.

D. V. B. (no address) needs a book that will explain the beliefs of the great religions

of the world, and one that will distinguish for him between the modern religious sects, such as Methodists, Presbyterians, etc.

"THE World's Living Religions," by Robert Ernest Hume (Scribner), is a small book with no waste matter and an admirable spirit: it makes its statements clearly and arranges them for ready reference, and there is an excellent series of reading-lists for further study. The Cokesbury Press, Nashville, Tenn., issues a "Handbook of All Denominations" based on the latest publications of the denominations themselves, on their own statistics and on their doctrinal position, by the Rev. Dr. Phelan. Revell publishes "Modern Religious Cults and Movements," by Dr. G. G. Atkins, a study of leading religious and ethical cults of to-day. Dean Inge introduces a group of exponents of various creeds, including G. K. Chesterton, Dr. Henry Sloane Coffin, and Dr. Charles E. Jefferson, in a book I have found valuable for more than one reason, "Twelve Modern Apostles and Their Creeds" (Duffield). Doubleday, Doran publish "The Faiths Series," one volume each for "Methodism," "The Presbyterian Churches," "The Life and Faith of the Baptists," "Congregationalism," "Modernism in the English Church," "The Anglo-Catholic Faith," "The Faith of the Roman Church," and "The Faith and Practice of the Quakers," by eminent authorities on each subject. A new book is just coming from Crowell, "Protestantism in the United States," in which the author, Dr. Archer B. Bass, maintains that with more than 150 different denominational groups, often overlapping in interests at home and in the mission field, it might be well to take stock of the situation and determine whether we are to be denominational, inter-denominational, or non-denominational.

H. C. B., Enon Valley, Pa., asks for a history of French literature coming down to the twentieth century, his interest being especially in the modern novel.

"CONTEMPORARY French Literature," by René Lalou (Knopf), translated by William Aspinwall Bradley, is especially strong on the novel from 1870 to the present day, and is in general a great help to the American reader. If the history is to go from the Middle Ages to the present day, there is an excellent two-volume "History of French Literature" by Kathleen T. Butler (Dutton), that extends from the *chansons de geste* to Valéry, Gide, and Proust.

F. A. R., Oakland, Cal., asks for books and portfolios of illustrations of the modern decorative art movement here and abroad, and on the Paris Exposition of 1925.

"NEW Dimensions: the Decorative Arts of To-day in Words and Pictures," by Paul T. Frankl (Payson & Clarke), is the latest and most thorough-going book on this subject by an American. "New Backgrounds for a New Age," by E. A. Park (Harcourt, Brace), brings us into the movement in architecture, interior decoration, textiles, and furniture, with plenty of pictures. "Architecture and Democracy," by Claude Bragdon (Knopf), goes into the philosophy of the movement. I had thought that for the Exposition of 1925 there was available only the beautiful special number of *L'Illustration*, which has a great many photographs and reproductions in color, and is no doubt preserved in many of our public libraries. But E. Weyhe, the art bookseller of 794 Lexington Avenue, to whom I have often referred matters like this, tells me of the "Rapport Général, Exposition Internationale des Arts Decoratifs et Industriels Modernes, Paris, 1925," whose four volumes are all now published, with hundreds of plates and illustrations, some in colors, and of the three volumes of "Interieurs Français au Salon des Artistes Decorateurs, Paris, 1926-1928," of the "Moderne Ladenbauten," exteriors and interiors, published in 1928 (and I maintain that the distinctive contribution of the new school to this country is in the building and display-system of shops), and G. A. Platz's "Die Baukunst der Neuesten Zeit" (Berlin, 1927), with 375 illustrations. My own favorite in the way of explosive modern literature is "Towards a New Architecture," by Le Corbusier (Payson & Clarke), which will shake apart the convictions of all but the iron-bound. I have not read his more recent "Towards a New City" (Payson & Clarke), but it could not be by Le Corbusier and not be provocative.

Unanimous praise of Du Bose  
Heyward's great new  
novel of the South

# MAMBA'S DAUGHTERS

by DU BOSE HEYWARD

HARRY HANSEN, in *The World*: "A fine, unhurried book, filled with that element most authors have forgotten — character — which, when ably done, as it is here, reveals the power of the English novel at flood tide."



SARA HAARDT, in *Books*: "A novel of sustained power and truth, a novel that presents with clarifying force a revelation of both the past and the present in a poetical prose, and is itself a genuine revelation of beauty... Tenderly, yet with an infinite acuity, he has recreated the tragic passion of a vanished past."



JOHN CHAMBERLAIN, in *The Times*: "Du Bose Heyward has written a novel of scope, a novel of many characters and currents, a substantially rich novel that depends for its unity on something more than an artificially chosen container. He has created something infinitely more satisfying than the works of most of the novelists who count themselves in the fictional advance guard."

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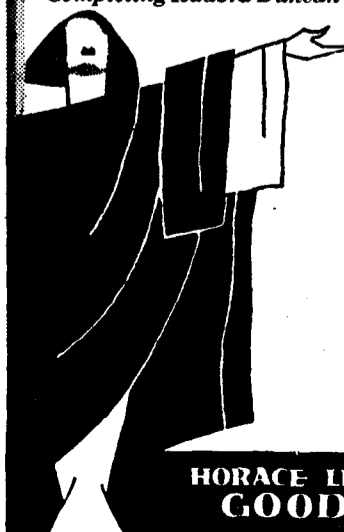
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HORACE LIVERIGHT N.Y.  
GOOD BOOKS

## The AMEN CORNER

WE question whether there is offered to anyone a more salutary experience than an evening before the open fire with a book-loving friend. There was benediction in it

when, recently, till late "we twain  
Discussed with buoyant hearts  
The various things that appertain  
To bibliomaniac arts."

Collectors had returned from Icarian flights at the Kern sale, some with warmed wings, others still with warm enthusiasm. Considering the altitudes of those Kern records one naturally wonders just where this Pegasan hobby will land us. For, whereas the real relief is in curing the bibliophile of his obsession, one knows full well that the tenacity in man and his delight in books will remain to raise the bidders at future auctions. Meanwhile, however, it is pleasant to know that many will continue to practice this honorable art in the byways and to cull alike from prodigious and modest book stalls those less heralded authors who prove both the book-lover's pleasure and his wisdom.

The discussed damage of cataclysmic sales has cooled many cups of coffee. But we are not much concerned with this millionaire's game. What is far more ravaging to book collecting, to our way of thinking, is the publication of padded and fussy first editions. The situation is imminent in which a man may not buy a first edition of his favorite author without buying with it a colored box, an extra half pound of bad paper, a worthless preface written by an indiscriminate flatterer, and a number neither written in nor seen by the author. This is the metamorphosis of the autographed copies once held dear by a few chosen friends!

But there remain publishers who, we have faith, will not deal in these absurdities. The Oxford Press is such a publisher. There is an air of integrity exhaling from their books that one gratefully admires. And what delights for the collector!

We came on a very recent publication of theirs yesterday that will delight the Johnsonians. Oxford is rich already with Johnsoniana. *Rasselas*,<sup>1</sup> and *Letters of Samuel Johnson*,<sup>2</sup> collected and edited by G. Birkbeck Hill, 2 vols.; *Lives of the English Poets*,<sup>3</sup> *Johnsonian Miscellanies*,<sup>4</sup> including anecdotes by Hester Piozzi, prayers and meditations, etc.; *Boswell's Johnson*<sup>5</sup> (have you found a tome so amazing cheap?); *Journey to the Western Islands of Scotland*,<sup>6</sup> etc., edited by R. W. Chapman; *Proposals for Printing Bibliotheca Harleiana*,<sup>7</sup> reproduced in facsimile from the original folio. These, and more, are treasures for the Johnsonian raker. But the new *Johnson and Boswell Revised*<sup>8</sup> is full of the biographer. It consists of three essays by David Nichol Smith, R. W. Chapman, and L. F. Powell. Boswell's patience and politeness are displayed in many humorous quotations from the two proofs of the first edition of the *Life of Johnson* in Mr. R. B. Adam's collection in Buffalo. And "detail and accuracy are added to the corpus of Johnsoniana." A more ambitious work is the *Centenary Edition of the Works of Tolstoy*.<sup>9</sup> When finished it will be the only complete English edition of Tolstoy. Aylmer Maude, the translator, was both Tolstoy's friend and biographer. Many worthy English and American authors, including G. B. Shaw, John Galsworthy, William Lyon Phelps, Jane Addams, have written prefaces to the 21 volumes.

R. W. Chapman's essays seem mnemonic of all worthwhile books. A reference of his brought us back the other evening to that series whose beauty is unmatched among books of their price. We mean, of course, the *Tudor and Stuart Library*.<sup>10</sup> This group of titles exists for those for whom old originals are too dear to possess. They are reproductions of these editions printed with types that are cast from the matrices procured by John Fell in 1660, on paper made from the old recipe. For the same taste are published the Type-Facsimile Reprints.<sup>11</sup> Word for word, page for page they reproduce their models and satisfy the eye as does a Rembrandt or a Haden etching. "These are works of useful piety which we cannot too much commend." And we urge that you look at them, you who love the beauty of old books.

A. Edward Newton in "This Book-Collecting Game" has said of the *New English Dictionary*,<sup>12</sup> that its possession is "a species of swank." But we should willingly bare this unpleasant epithet to own such a magnificent "item."

—THE OXONIAN.

(1) \$1.00. (2) \$14.00. (3) \$12.00. (4) \$8.35.  
(5) \$2.25. (6) \$4.20. (7) \$2.50. (8) \$3.00.  
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## The Compleat Collector.

RARE BOOKS · FIRST EDITIONS · FINE TYPOGRAPHY

Conducted by Carl Purington Rollins

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### Dwiggins Exhibition

AT the Art Center, 56 East 65th Street, there is an exhibition of work in the graphic arts which should be seen by all interested in the progress of design as applied to printing. For many years Mr. William A. Dwiggins of Boston has worked in highly individual and most delightful ways, always attacking his problems in a fresh manner, and frequently mingling whimsy and charm with his designing. Now the American Institute of Graphic Arts has brought together a large number of pieces of his work—books, advertising designs, pattern-work of various kinds, posters, pictures, and, not least in interest, a collection of most meticulously cut stencils with which Mr. Dwiggins produced his later decorations. It would be well if the dabblers who think that a few lines of 1830 fat-face type and a hodge-podge of geometric ornaments, all thrown recklessly on the page, constitute "modernism," would look at the poster recently done for the Metropolitan Museum of Art—a poster which is a successful rearrangement of spatial elements in the new way. The exhibition as a whole shows what a fertile imagination in leash to intelligence can produce.

On Monday evening, February 4th, when the exhibition was opened, the medal of the American Institute of Graphic Arts was presented to Mr. Dwiggins, and Mr. Dwiggins and Mr. Francis Meynell of the Nonesuch Press, London, spoke briefly.

R.

### First Editions

FIRST EDITIONS OF TO-DAY AND HOW TO TELL THEM. By H. S. BOUTELL. Philadelphia: J. B. Lippincott Co. 1929. \$1.

THIS is one of the most interesting and informative books that have recently appeared. Mr. Boutell has, with unusual patience, collected from English and American publishers statements of the manner in which they generally indicate first impressions, and either by quoting from the letters received in reply to his questions, or by using information given directly to him by the publishers themselves, has succeeded in bringing together an amount of definite knowledge available in no other one place. To collectors, nothing could be more useful—there is always a sense of satisfaction in forcing an American publisher to admit anything, especially those firms that seem to enjoy calling attention to their various printings, conveniently, on the dust-wrappers of their books, and leaving the volumes themselves indistinguishable from one another—and Mr. Boutell has earned general gratitude by the manner in which he has accomplished his work. There is no question of its value and importance to everyone interested in modern English and American writers.

The two introductory notes to the book are worth quoting, as they serve to bring out the essential difference between "edition" and "printing" in a particularly clear manner. The first, from the publishers, follows: "As Messrs. Arrowsmith observe . . . the correct term is not First Edition but First Impression or Issue. Unfortunately this error of terminology is almost universal; and it was felt that to use any but the usual phrase in the title of the book would be to invite misapprehension. One hopes that a better state of things will one day prevail." Mr. Boutell, in his, makes the same distinction, and adds a few sentences explaining his purpose: "Generally speaking, the collector of 'first editions' is really a collector of 'first impressions,' a first impression being a book from the first lot struck off the presses, and a 'first edition' comprising all books which remain the same in content and in format as the 'first impression.' A 'second impression' is a second printing. A 'second edition' postulates some alteration of text or format. But these terms are, unfortunately, not strictly adhered to. It is hoped that this book will serve to guide the collector amidst these intricacies. The publishing houses of Great

Britain and the United States are listed in alphabetical order, and in every case the information is quoted directly from letters, material, or information received from the publishers themselves."

G. M. T.

### Auction Sales Calendar

C. F. Heartman (612 Middlesex Avenue, Metuchen, N. J.).

February 16—American Historical Pamphlets; books and autographs. Barbe Marbois's "History of Louisiana," 1830; Beltrami's "Découverte des Sources du Mississippi," 1824; "The Retraction of Mr. Charles Chancy, formerly Minister of War in Harfordshire," 1641; William Barton's "True Interest of the United States," 1786; Paine's "Dissertations on Government," 1786; "Georgia," A Poem, London, 1736; six letters of Longfellow's to Mr. Ticknor, 1859-1863; a complete copy with the three maps of the "New Jersey Bill in the Chancery of New Jersey, at the Suit of John Earl of Stair," New York, 1747; several manuscript maps of surveys in the state of New Jersey; Rafinesque's "Prodrome d'une Monographie des Rosiers de l'Amérique Septentrionale," no place or date; the rarest of the Selkirk pamphlets, the "Report of Proceedings at a Court of Oyer and Terminer . . . Held by Adjournment at Quebec, 21 October, 1819," Montreal, 1819; E. C. Genet's "Memorial on the Alluvions or Obstructions at the Head of the River Hudson," Albany, 1818; a collection of about thirty-eight pamphlets relating to the Embargo, and the War of 1812; and a collection of early American Medical pamphlets.

There have been recently two sales of interest at Stan. V. Henkels' in Philadelphia. On the sixth of February the items were

largely rare Americana: R. B. Sage's "Scenes in the Rocky Mountains," Philadelphia, 1846; John Marshall's "Life of George Washington," 1804-1807; T. L. McKenney and James Hall's "History of the Indian Tribes of North America," 1836-1844; several Thomas Paine items; James Ralph's "The Touch-Stone: or, Historical, Critical, and Theological Essays," London, 1728, and several railroad and canal pamphlets. On the fourteenth the sale was almost entirely of historical letters and documents: a letter of six pages from John Adams to John Binns; two letters of Washington, one dated November 15, 1762, dealing with his shipment of tobacco, and the other to General Green ordering table linen and china for his personal use at camp; the original search warrant for Benedict Arnold's house; letters from the Presidents; the manuscript book of poems by Samuel Gwinnett, the brother of Button Gwinnett; letters of Emerson, Hawthorne, and Benjamin West.

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The library of the late Thomas L. Raymond was sold at the Anderson Galleries on the thirteenth and fourteenth of the month. The more interesting items were: Ashdene Press books; William Blake, including several of the scarce Muir facsimile editions; Sir Richard Burton; publications of the Carteret Book Club; Stephen Crane; the Cuala Press books; the Doves Press Bible and several other volumes done by this Press; Thomas Hardy, including a copy of the 1904 "Dynasts" with the title-page of volume 1 tipped in, and the preface of the 1903 issue; Lafcadio Hearn; Henry James; George Moore; Walter Pater; books designed by Bruce Rogers; Vale Press books; a large group of Walt Whitman books, with the original manuscript and corrected proof of his "Riddle Song"; Oscar Wilde, and William Butler Yeats.

A note of apology is due to the readers of this department. Because of the practice, apparently in force at several of the American auction rooms, of refraining from mailing either notices or catalogues of sales until about a week or ten days ahead of time, it is impossible, as a rule, to write of these events except in the past tense. The American Art Association, it is a pleasure to add, not only sends out its catalogues promptly, but supplies valuable notes of forthcoming auctions several weeks in advance. The writer's apologies are offered most sincerely to those persons who, under other circumstances, might have been interested in trying to purchase volumes at sales brought too late to their attention.

G. M. T.



QUARTET by Jean Rhys is the story of the relentless conflict between four sex-entangled personalities on the Left Bank. "There is no doubt about the power of Miss Rhys' characterizations. The painful reality of the situation is raised to a higher plane than that of mere story telling."—New York Herald Tribune

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