

## 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. J. K., *St. Mary's Seminary, Perryville, Mo.*, has been lately reading historical sketches concerning the City of New Orleans, and has been especially interested in Lyle Saxon's "Fabulous New Orleans," lately published by the Century Co. He asks if the books named in its bibliography (sending a list) are still obtainable.

MOST of them are now available only in historical collections, but "General Butler in New Orleans," by James Parton, is still in print (Houghton Mifflin: \$5), and the most important of them all, the two books by Grace King, are still in demand, having gone into new editions. These are "New Orleans, the Place and the People" (Macmillan: \$2.50), and "Creole Families of New Orleans" (Macmillan: \$4), remarkable contributions to our national life-story. Among books not in this bibliography I notice a pamphlet, "Municipal History of New Orleans," published by Johns Hopkins; "Sherwood Anderson and Other Famous Creoles," Pelican Bookshop, Royal Street, New Orleans; a collection of "Impressions of Old New Orleans," by Arnold Genthe (Doran: \$5), and "The Ursulines in New Orleans," by H. C. Semple (Kenedy: \$5).

B. M. C., *New York*, asks for the pronunciation of *Peder* and of *Beret*, two characters in the noble new book by Rolvaag, "Peder Victorious," the sequel to "Giants in the Earth" (Harpers).

AS nearly as I can get the sound of this a grave of the French. Bearing this in mind, one may call them *Pay-der* and *Bay-ret*. N. H. R., *A. and M. College, Mississippi*, asks who Fernan d'Amador is and where one may get information about his work. Mention is made of Fernan Félix de Amador, the Argentine writer and poet, in the *English Bulletin* issued by the Pan American Union, August, 1928, in an article on page 835, entitled "Modern Argentine Poetry." A number of articles by Amador are published in *Caras y Caretas*, an illustrated magazine of Buenos Aires. A. G., *New York City*, rushes to the rescue of Spenser, whose spelling suffered, it appears, under the hand of the correspondent who sent in a quotation from the "Faerie Queene" for inscription on that library wall. Here is his copy of the passage typed from Pickering's edition; I pray the compositor to treat it with peculiar care:

O turne thy rudder hetherward awhile:  
Here may thy storme-bett vessell safely ryde;  
This is the Port of rest from troublous  
toyle,  
The worlde sweet In from paine and weari-  
some turmoyle.

That is so lovely in its appropriate dress that I have pasted the typed copy up on my own library wall—but if it goes on the library wall in Pennsylvania I can see some children getting low marks on their spelling-lessons.

E. P. C., *Brooklyn, N. Y.*, can find plenty of information about the trouble caused by the stamps concerned in the Stamp Act of 1765, but not even a description by which he can determine what these stamps looked like.

I WONDER how many of us, confronted with such a request, would turn first to "The Pageant of Civilization: World Romance and Adventure as Told by Postage-Stamps," by F. B. Warren (Century), that grand picture-book of philately? It might sound promising, that sub-title, till we were abashed by the remembrance—or the discovery—that the postage-stamp entered history in 1840 "with a one-penny black adhesive bit of paper bearing the likeness of the girlish Queen Victoria," while King George III's crowned monogram was the center of the excitement of 1765. The only

picture I could find is on page 480 of the second volume of Albert Bushnell Hart's "Commonwealth History of Massachusetts," now being published by the States History Co., 156 Fifth Avenue, N. Y. This shows both sides of the stamp, just as it looks on the originals in the possession of the Massachusetts Historical Society, where it is "stamped in" like a seal.

And speaking of stamps, L. P. S., *Paulsboro, N. J.*, would become a collector if he could find a book, not too expensive, that would instruct a beginner in the art of forming a postage-stamp collection, but those that he has seen are too technical and take too much knowledge for granted.

THE simplest of all is "The Young Collector," by Wheeler McMillin (Appleton), prepared to meet the urge that impels children to collect something—in this case things as diverse as coins, stamps, Indian relics, dolls, flowers, and shells with as little money as properly brought-up children have to spend. The guide for grown-ups that takes the least for granted is "The Stamp Collector," by Stanley Johnson (Dodd, Mead), a popular and useful introduction. "Chats on Postage Stamps," by Frederick J. Melville (Stokes), is another favorite guide: several pamphlets by the same author are published by the Severn-Wylie Co., Beverly, Mass., including "Stamps Worth Fortunes." "Peeps at Postage-Stamps," by S. C. Johnson (Macmillan), has colored illustrations, and "The Wonderland of Stamps," by W. D. Burroughs (Stokes), tells for young people the stories connected with animals, flowers, and personages pictured on foreign stamps.

O. E. W., *Gambier, O.*, asks for all there is in English by or about Pushkin.

"PUSHKIN," by Prince Mirsky (Dutton), is the only book I know in English given entirely to the great Russian poet; this is one of the "Republic of Letters" series, and an admirable presentation of the life and work of the writer whom Gogol called "the Russian man in the process of development, as he will be, say, two hundred years from now," "now" being in the forties. No other Russian writer has been so carefully studied; the literature of Pushkinism is enormous, little of it, however, being accessible to the American reader.

Of his works, "Boris Godunov" is published by Dutton, the "Prose Tales" are in Bohn's Popular Library (Harcourt, Brace), and three tragic scenes with the collective title "Love and Death," in the volume of "Plays of the Moscow Art Theatre Musical Studio" (Brentano's). The dramatic fragment, "Mozart and Salieri," appeared in *Poet Lore* in 1920, "Don Juan" in the *Slavonic Review*, 1927, vol. 5, and in libretto-form we have "Boris," "Coq d'Or," and "Eugen Onegin," while Pushkin is represented by selections in Warner's "Library of the World's Best Literature." I never found a translation of any of his lyric poems that at all satisfied my Russian friends, who commiserate the rest of the world on the loss of beauty essentially untranslatable. All the standard works on Russian literature deal with him, the *South Atlantic Quarterly*, Durham, N. C., had an article about him in January, 1926, and there is one in the collection of essays by C. H. Herbert, "The Post-War Mind of Germany" (Oxford University Press), while he figures in Dostoevsky's "Pages from the Journal of an Author," which was published by Luce in 1916.

E. R. C., *Philadelphia, Pa.*, asks about a periodical *Now and Then*, to which she has seen a reference. It is a periodical "of books and personalities, published occasionally from 30 Bedford Square, London, by Jonathan Cape" at fourpence a copy; sending two-and six brings six issues "as

and when they appear," which seems now to be quarterly. The winter number has among other reviews one of uncommon vivacity, by Naomi Mitchison, of the biography "Mary, Queen of Scots" by Margaret Kurlbaum-Siebert, which in a spirited translation by Mary Agnes Hamilton has just been published here by Harcourt, Brace, and a grand book to keep you reading it is, too. Speaking of literary personalities, Harcourt, Brace has just published a hundred copies of a little book, "The Bloomsbury Group," with photographs and appreciations of Virginia Woolf, Lytton Strachey, Clive Bell, and other members of that charmed circle. And speaking of magazines wanted, D. H. P., *Pensacola, Fla.*, wants one for electro-plating; there are two concerned with this industry, *Brass World and Plater's Guide*, monthly, 11 Cliff Street, N. Y., and *The Metal Industry*, monthly, 99 John Street, N. Y., with which is incorporated several magazines including the *Electro-Plater's Review*. D. H. P. also wishes a dictionary of chemical terms that would apply to electro-plating: I do not know of one especially for this purpose, but the little "Dictionary of Chemical Terms," by J. F. Crouch, published by Van Nostrand, includes terms used in electro-plating. J. L. W., *Brooklyn*, asks if there is any English translation of the critical works of Lemaître. "Literary Impressions" of Jules Lemaître, translated by A. W. Evans, was published by D. O. Connor, London, in 1920; the essays include France, Bourget, Renan, Zola, Loti, Neo-Hellenism, and other subjects ancient and modern. His "Theatrical Impressions," translated by Frederic Whyte, was published by Jenkins, London, in 1924; they go from Labiche and Dumas fils to Ostrowsky and the Chat Noir. A. F., *Bloomfield, N. J.*, is looking for modern translations of Horace such as F. P. A. has made, "to convey his spirit to high-school students." Louis Untermeyer has a volume "Including Horace" (Harcourt, Brace), and any number of young poets have tried their hands at slap-stick versions. Just why a poet distinguished for urbanity and grace (see, for instance E. H. Haight's "Horace and His Art of Enjoyment," Dutton) should be so often put into

verse to be recited with the lower jaw protruding, I cannot determine. Kipling's Latin addition to Horatian carmina should interest these students; if anyone has a favorite English version, or book of versions, I shall be glad to forward its title. T. C. A., *North Andover, Mass.*, has read that there was to be a translation of the "Moral Epistles" of Seneca, by John Basore, and has put in an order with his bookseller, but as yet has had no result. He would like to get the Discourses complete in one volume, in any edition. The translation by John Basore is in process of publication by Putnam. "Seneca's Morals," in a limited edition with introductory essay, is published by Harpers (\$7.50), it is also one of the volumes of Burt's Home Library. The "Tragedies" of Seneca are published by the Oxford Press in one volume.

I am informed by a learned reader that I should have recommended to the inquirer in search of a good translation of Lucretius's "De Rerum Natura" the one included in the Oxford Library of Translations (Oxford University Press) "Lucretius: On the Nature of Things"—which has the added value of being done by the same man, C. Bailey, who edited the text edition for the famous series of Oxford Classical Texts.

"One good turn deserves another," cries L. M. B., *New York*; "I think the book asked for by R. L. A., *Grandview, Mo.*, is Professor Israel C. Russell's 'Rivers of North America' (1898). In return for the 'good turn' that you returned to my inquiry some time ago." This, I submit is gratitude indeed. Perhaps someone may be likewise inspired to answer the following call; I cannot, and I have submitted it to several British exiles and they cannot: F. A. M., *Tampa, Fla.*, noticing that I spend part of the year in London, asks if I can tell him to what Galsworthy refers in his "Forsyte Saga" as "the most indispensable of modern appliances." He states that it has on its back "a sentence comparable to the very finest in Tacitus;

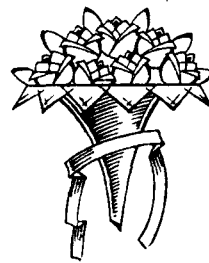
Thos. T. Sorrow,

Inventor.

Bert M. Padland,

Proprietor."

Britons please write.



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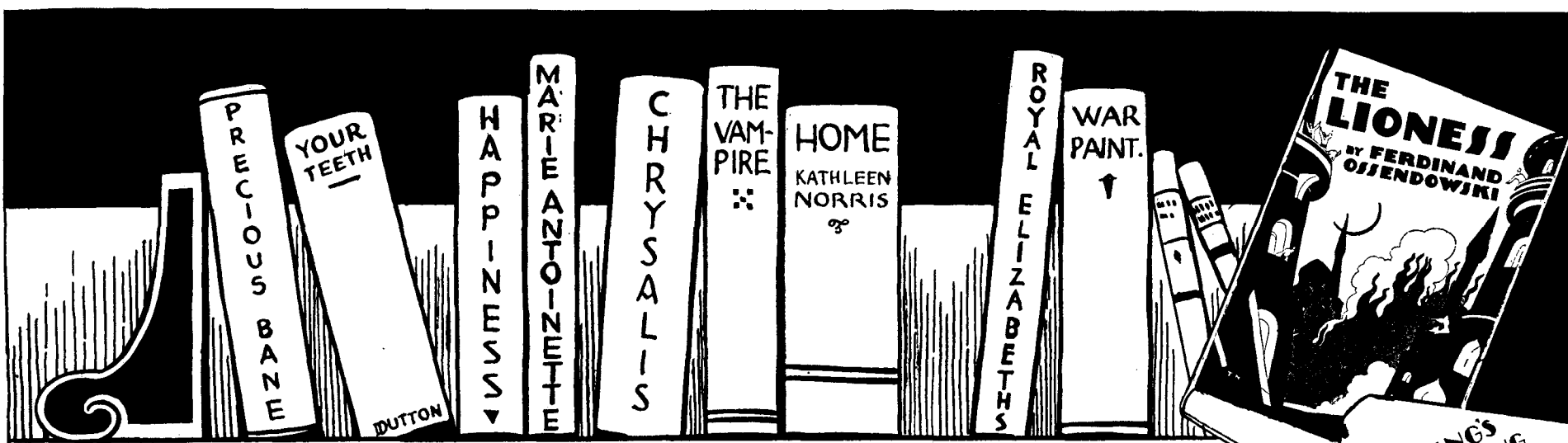
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## The Wits' Weekly

Conducted by EDWARD DAVISON

Competition No. 54. You have been commissioned to design a special deck of cards for the Bridge-cum-Literature Club of America. Each of the sixteen court cards is required to bear the facial likeness of a living American author. Mr. Mencken, for instance, might be the Knave of Clubs and Miss Millay the Queen of Hearts. These examples may, if you like, be incorporated. A prize of fifteen dollars is offered for the list of suggestions carrying the most amusing critical implications. (Entries should reach the *Saturday Review* office, 25 West 45th Street, New York City, not later than the morning of March 11.)



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**THE PATHWAY**, by Henry Williamson, author of "Tarka the Otter", awarded the Hawthornden prize, 1928. Arnold Bennett says "This is a novel richly worth quarreling with—the opening scenes are masterly, the dialogue is absolutely life-like, the author's gifts are authentic, dazzling—Mr. Williamson is a creator of loveliness."

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