

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, 2 Bramerton Street, Chelsea, S. W., London, England.

P. F. S., *Emaus, Pa.*, is to travel nearer home, via automobile and trailer, camping every night. Are there books on the technique of such transport, and experiences of motor-travel in the United States?

"AUTOCAMPING," by F. E. Brimmer (Appleton), and the same author's "Motor Campercraft" (Macmillan), came out about the same time, and between them cover the subject from the standpoint of family travel. "The Motor Camping Book," by Elon Jessup (Putnam), is on all aspects of the subject, by a well-known authority.

"The Family Flivvers to Frisco," by F. F. Van de Water (Century), supplements these directions with amusing and practical details of such a transcontinental trip as many Americans take to cross the continent, though not always in so happy a frame of mind. "Modern Gypsies," by M. Bedell (Brentano), covers twelve thousand miles around the United States, camping every night and everywhere. "Motor Camping on Western Trails," by M. F. Ferguson (Century) goes 18,000 miles. I have already spoken in strong praise of "On Wandering Wheels," by Jan and Cora Gordon, a motor trip southward along the Atlantic coast, then into New England, by an artist-author collaboration. When last I recommended books for a tour of New England, I was reminded by those who had used it that Sarah Comstock's "Roads to the Revolution" (Macmillan) might have been added to the list. It might indeed, and I left it out by pure inadvertency. She tells of Revolutionary landmarks as far south as Mount Vernon, but a number of her chapters deal with New England. The illustrations from photographs are also unusually good.

MY recent flippant reference to the picture popularly known as "Paul and Virginia" may have given some readers of this column a wrong idea of the principles of Virginia in regard to costume. These, to set her right with the world, may be gathered from a sentence in the synopsis of the plot given in "The Reader's Digest of Books":—"But a hurricane wrecks the ship before it can land, and Virginia, refusing to remove her clothes or accept the aid of a naked sailor who offers to take her to shore, is washed overboard and drowned." The new edition of this big Digest, by Helen Rex Keller (Macmillan), is greatly enlarged and now goes to the edge of the present day; it is a labor-saving device for librarians and in general comes in handy in any number of ways. The plots are of novels and plays, and even of histories and biographies.

E. H., Boston, Mass., asks about lucid and non-technical guides to the appreciation of painting.

"WHY We Look at Pictures," by Carl H. P. Thurston (Dodd, Mead), goes into the matter with thoroughness and care; it is the latest of a number of guides to happiness through the eye, and though it has no pictures of its own, it prepares a reader for the intelligent use of his eyes in any gallery. "How to Enjoy Pictures," by J. Littlejohn (Macmillan), has eight color plates and many drawings; it analyzes and discusses famous pictures in the Louvre, the Prado, and the National Gallery, in order thereby to present general principles. "The Approach to Pictures," by Thomas Bodkin (Harcourt, Brace), interprets twenty paintings from Giotto's Joachim to Manet's Olympia. The approach may be, it seems, philosophical, technical, analytical, casual, or "by siege," and the book is spirited. Clive Bell always makes one think, whether or not one always thinks as he does, and his brilliant "Landmarks in Nineteenth Century Painting" (Harcourt, Brace) includes, among others, Gericault, Delacroix, the

Barbizon school, and the Pre-Raphaelites, Degas, and Seurat. Ruth de Rochemont's "Evolution of Art" (Macmillan) includes paintings, sculpture, and prints.

The best book on its subject for the beginner is "How to Appreciate Prints," by Frank Weitenkampf (Scribner), and it goes a long way with him from the beginning. It has lately been once more enlarged, its popularity keeping up. I have been asked by several readers for a book on modern sculpture later even than Lorado Taft's, by which to keep in touch with some of the distinctive work of the present day. This need has just been met by "Some Modern Sculptors," by Stanley Casson, published by the Oxford University Press. It is the only book I know that discusses the highly controversial subject of present-day sculpture and illustrates the discussion with plates. Though there are forty of these, the book costs scarcely more than a novel—something to notice in a book on this subject. This reply will come too late for the paper that G. S. F., *Port-au-Prince, Haiti*, was to write on the subject for a discussion-club, but it will meet her interest in the matter. Startled by some of the new architecture, she was trailing it to its sources, taking in sculpture along the way.

A number of well-illustrated books on paintings and painters have been recently published. Esther Singleton's "Old World Masters in New World Collections" (Macmillan) selects more than a hundred masterpieces that have been brought to this country from foreign galleries, and provides their reproductions with explanatory text. "An Introduction to Dutch Art," by R. W. Wilenski (Stokes), illuminates the subject for the first time for the general reader; this, like the one just named, is a large book, and it has many illustrations. Hale, Cushman & Flint have issued the two volumes of William T. Whitley's interesting anecdotes and character-studies of "Artists and Their Friends in England, 1700-1799"; it concerns not only English but American artists, and has twenty-four plates in illustration. "The Gospel Message in Great Pictures," by Dr. James Carter (Funk & Wagnalls), will be useful in evening services or Sunday schools; it has fifteen sermons based on famous works of art and incidents in the careers of their creators, the pictures being in full-page reproductions.

L. G., New York, asks for a simple work on musical forms, not to be used in composition, but to enhance listening, and for a book with the lives of well-known composers.

"THE Appreciation of Music," by Grace Gridley Wilson (Macmillan), is small enough to fit into a handbag, but the ten talks on musical form out of which it is made will help a beginner to get the most out of listening. Each is followed by a list of works in illustration; a club could make a season's program from it, what with all the ways of musical reproduction now available. It runs from canon and fugue, the suite and the sonata, to absolute music with general titles and the music of the new day. It would be both provocative and enlightening to read, in connection with a New York concert season, the quite recently published critical sketches written by Claude Debussy in his youth, in the volume "Monsieur Croche" (Viking). Here are brief studies, sometimes spicy, sometimes sympathetic, often sharp and bitter, of musicians of his day and of earlier days, from Beethoven, Rameau, and Wagner to Richard Strauss and Paul Dukas.

"Famous Composers," by Nathan Haskell Dole (Crowell), has long been popular and respected: it has just reappeared in a new edition with added material and eighteen new portraits. This is an excellent home library book.

The MANSIONS of PHILOSOPHY

WHEN WILL DURANT first suggested *The Mansions of Philosophy* as the title for his new book, *The Inner Sanctum* applauded heartily, but wondered a bit whether most readers would appreciate the allegory of the phrase, or expect instead an architectural handbook. Other candidates were considered: *The Lure of Philosophy*, *A Philosophy of Life*, *Philosophy In Action*, *Invitation to Philosophy*. . . But the first choice won out, and on the title page of the book went that glowing, profound quotation "In My Father's House Are Many Mansions."

As usual, the trepidations of *The Inner Sanctum* were groundless. The title is not only beautiful and faithful to the temper of the book, but many thousands of readers have found it magnificently clear and appealing. Again the subtlety and range of the reading public's preference have been under-rated, for *The Mansions of Philosophy* is a ranking best-seller all over America.

And here in truth are mansions . . . crowned with topless towers for scanning the totality of things. The sub-title promises much. "A Survey of Human Life and Destiny," but the promise is performed. Not in scattered sections, but in an integrated book of consummate scholarship, the timeless issues of man and metaphysics are bravely confronted, and quickened by contemporary application. The destiny of mankind, the freedom of the will, the outlook for religion, the meaning of history, the evolution of love, the essence of beauty, the quest of happiness—these are some of the subjects analyzed in one of the staunchest attempts ever made to provide in a single gateway volume a tour of the infinite. Ask your bookseller to show you this 703 page book. Turn at random to any page, and seek not in vain for wisdom winged with wit. Well has this new book by WILL DURANT been named *The Mansions of Philosophy*.

from THE INNER SANCTUM of
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in CLASS REUNION there is STRENGTH.....

CONTRARY to popular belief, publishers of books do occasionally cling to a belief in an author despite the lack of corroboration from the reading public.

The Inner Sanctum is at present exultant because of the belated recognition awarded the genius of FRANZ WERFEL, with the appearance of his new novel, *Class Reunion*.

In *The New York Evening Post* WILLIAM SOSKIN writes: "Whether one deals with humor or wit or lyric beauty or joyousness or pain, in the hands of the true artist any of these elements may attain the flavor of universality, which is characteristic of a great work. . . To many, among whom I count myself, FRANZ WERFEL's play, *Goat Song* was a stirring and important experience. Now the author offers us a novel, *Class Reunion*, and I find it a confirmation of Hetr WERFEL's indicated genius."

"WERFEL has portrayed with

extraordinary beauty the tragic figure of a noble and gifted boy pitifully betrayed to his enemies." writes SHIRLEY WATKINS in *The Philadelphia Record*. "Such portraits are not frequently presented to the public, and they are valuable in proportion to their rarity."

"WERFEL's name has been proposed several times for the Nobel prize in letters," says *The St. Louis Globe-Democrat*. "Class Reunion should further that movement."

And HARRY HANSEN in *The New York World* adds: "Class Reunion reveals that we have not yet taken the measure of FRANZ WERFEL."

The success of WERFEL's books and plays in Germany has hitherto marked him—to reverse the proverb—a prophet not without honor in his own country, but one whose stature was not fully taken abroad.

Now America, by acclaiming *Class Reunion*, has at last given FRANZ WERFEL of Vienna his due.

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HOBOKEN: Where Your Ship Comes In.
CHRISTOPHER MORLEY — CLON THROCKMORTON

The Wits' Weekly

Conducted by EDWARD DAVISON

Competition No. 64. A prize of fifteen dollars is offered for the best lyric containing neither adjectives nor adverbs. (Entries should reach the *Saturday Review* office, 25 West 45th Street, New York City, not later than the morning of July 29.)

The

WHAT IS IT ABOUT?

What happened to Home and Mother. . . Falling in love—and falling out. . . Sex differences, their causes and conquest. . . consolations of Religion, dogmas of Science, promises of Romance. . . The two kinds of marriage. . . The two kinds of celibacy. . . Courtship and the court of domestic relations. . . Beauty contests and the connoisseur. . . The man who marries a dumb wife. . . Woman's right to propose, man's to refuse. . . Manly freedom and womanly wiles. . . How to be happy though single. . . Farewell to the family. . . Children's rights. . . Behaviorism and birth control. . . Mars, Venus and the baby, or sex as a cause of war. . . Ethics of sex appeal.

IS IT SERIOUS OR HUMOROUS?

Both—as was *The Intelligent Woman's Guide to Socialism and Capitalism*, of which the present volume is not a parody. On the contrary, the author maintains, it is a parallel study of a subject of even greater importance to humanity.

WHO WROTE IT?

Juanita Tanner, explained in a preface as the daughter of Ann Whitefield and John Tanner in Shaw's *Man and Superman*. Some will surmise that the pseudonym conceals a man. Some will say—but let them say.

WHO WILL READ IT?

Men—and women—who aren't married and wish they were; who aren't married and are glad they aren't; who are married and are glad they are; who are married and wish they weren't. Men and women who like a breath of fresh air in the midst of heated discussion. Men and women.

Intelligent Man's Guide to MARRIAGE and CELIBACY

With lively appreciation of Mr. Bernard Shaw's genius in devising a mode of travel useful not only in the fenced fields of economics but in the hitherto uncharted land of romance

By *Juanita Tanner*



You, like many intelligent men, may feel no great interest in the subject of this book. You will, unless you have very definitely broken with tradition, find yourself very busy with other matters. You may speculate about the question in odd moments; you may marry and wish you hadn't, or not marry and wish you had; you may be made happy or miserable all your life by it, but still you leave it to women as they have left the matter of earning a living to you.

This seems to me very unfortunate. I can see no real reason why a man should be appointed administrator of the eighth commandment while a woman is given charge of the seventh. Even if we throw out all talk of altruistic reform and say simply that we want to manage our own affairs and make the world a better place to live in for our own selfish sakes, then common sense says that as it takes two to make a marriage there's a better chance of success if we both think a little about it.

I am going to assume for the purpose of this book that you are not only an intelligent man but an intelligent man of this decade. As you have no doubt noticed, there are still going about among us many

intelligent men and women of the year 1880, perhaps now and then an intelligent man or woman of the year of our Lord 1500, or of 400 B.C. Earlier models have not disappeared with the appearance of new types. For the sake of brevity then, I shall call you an intelligent young man, though you know, of course, that youth is a matter of view-point, not of years.

Perhaps—who knows?—if you should be really interested, we can put our heads together and do something about both Adam's and Eve's curse in this topsy-turvy day when the prevailing expression for sex appeal is the neuter pronoun.

At any rate you may find support for your interest in a good source. Should any less intelligent young man suggest that it's beneath your dignity to give to marriage a little of the sober thought you'd give to your future economic status please remind him that the Most Intelligent Man—who was likewise widely experienced in matrimony—said, "It is better to dwell in a corner of the housetop than with a brawling woman in a wide house."

—FROM JUANITA TANNER'S Preface

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