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Walter Yust in The Philadelphia Public Ledger: "It's a fine, dramatic story, generously anecdotal."

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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*

D. M. M., Columbus, O., asks for a list of texts dealing with early American magazines.

THERE are not many titles, but an immense amount of fascinating material is gathered under one title in "A History of American Magazines: 1741-1850," by Frank Luther Mott (Appleton), which has just appeared. This is more than a history of its subject; it is a special history of American life as reflected in one form of our literary expression, which has far more than purely literary interest. The dates take in Godey and Willis, Poe and Louisa Alcott, and these and many others appear as in life. More of the work is to come; it is a young library already.

Although "Some Forerunners of the Newspaper in England," by Mathias A. Shaaber (University of Pennsylvania), is on the other side of the ocean and runs from 1476 to 1622, its subject is close enough for me to seize a chance to slip it in. For this is one of the books I never let borrowers remove from under my eye; books with bits of ancient news and rumors, like "The Fugger News-Letters." This one is full of news, official, published under partisan auspices, in ballad form, and for popular delectation, the last being on subjects like murders, miracles, wonders, monsters, acts of God, the weather, and sporting news. These sporting events include Kemp's morris-dance from London to Norwich, later immortalized by Alfred Noyes, and the exploits of a number of worthies who carried out bets that they would travel from one city to another in some unusual manner or under special difficulties; as at present, they covered expenses by writing the story. One reads and marvels at the number of things tabloids are now missing.

We had little on American magazines before this new history. Algernon Tassin's "The Magazine in America" (Dodd, Mead) is out of print; "Some Magazines and Magazine Makers," by J. E. Drewry (Stratford) is about modern magazines.

N. C. S., New York, asks if it was Henry James who marveled "that people should be afraid of ghosts and not shudder at the constant menace of morally unsound creatures who walk the earth about us." He wishes to verify the source of this quotation before using it.

I HOPE it was not Henry James; it sounds like the Watch and Ward Society. So many people seem to consider shuddering as a sort of vibratory treatment for the moral system. However, the context may improve matters, only I don't know the context; no doubt someone will spot it directly.

E. M. A., Santiago de Cuba, asks for a more documented book about Adah Menken than the one recently reviewed in the SATURDAY REVIEW OF LITERATURE.

THE letter goes on: "I don't know if you are acquainted with the fact that Adah was the first mistress of one of Cuba's greatest poets, Juan Clemente Zenea, who, although he later contracted other ties, was always her faithful admirer and friend."

This is not mentioned in any of the books about Adah Isaacs Menken that I have read. The latest of these was "Adah Isaacs Menken: an Illustrated Biography," by Richard Northcott, one of a series of biographical monographs published by The Press Printers, Long Acres, London, 1921 (five shillings). This is paper-bound, full of details, and well provided with pictures. Of these, her photographs as Mazeppa have perhaps the greatest interest; they raised, it will be remembered, a most tremendous row, but now appear in the nature of an anticlimax, Mazeppa having had much larger acreage in clothes than the contemporary channel swimmer. It is a friendly account, but I prefer the quite hopelessly biased story of "The Life and Remarkable Career of Adah Isaacs Menken," by G. Lippard Barclay of Philadelphia, who describes himself as "a comedian" and wrote his defense of Infelice red-hot out of a loving heart, back in 1868, most touchingly upholding her in everything against the world. I wish that William Bolitho had chosen Adah Menken for his woman adventurer in that grand book, "Twelve Against the Gods" (Simon & Schuster), instead of the comparatively tawdry Lola Montez. There must have been something about Adah; everyone who knew her seems to have stood up for her so.

W. K., Glen Rock, Pa., sends me such good advice, copied from an article by

Jared W. Young in the BOOKSELLER AND PRINT DEALER'S WEEKLY, that I hasten to share it with those who have been asking advice in cataloguing their libraries:

WHILE most book-collectors are familiar with the appearance of the printed cards issued by the Library of Congress, through seeing them in the card catalogues of Public Libraries, comparatively few make use of them for their own cataloguing on bibliographical purposes. This is no doubt in large part due to lack of knowledge as to the scope of the cards, their relative cheapness, and the ease with which they can be obtained.

"Beginning in 1898 the Library has been printing cards for all books copyrighted in the United States, and since 1900 for its other accessions. In addition it has been printing cards for earlier published books, so that its stock now is relatively complete in all classes for books copyrighted in the U. S. A., and very complete in bibliography, American History, and books in English not copyrighted here.

"The cards are printed on the best quality of card stock, the size being 7½ x 12½ cm., (just a fraction smaller than 3 x 5 inches). The prices vary slightly according to the way in which they are ordered; thus when ordered on separate slips, by name of author and title of book, the price is 4 cents each; but if ordered by the card's number (printed on the card) the price is 2½ cents. Extra copies are always 1½ cents each.

"For the convenience of those desiring to order cards, or to refer to the full catalogue of titles printed, complete 'depository sets' are maintained in the larger cities and universities. Thus in New York City such a set will be found at Columbia University, and the Brooklyn and New York public libraries. (At the latter the set is on the small balcony in the main card-catalogue room).

"It will of course be understood that where a book has passed through several editions, and with varying publishers' imprints, the L. C. cards available may not exactly describe your particular edition, but in such cases the printed card can be readily changed to fit your needs.

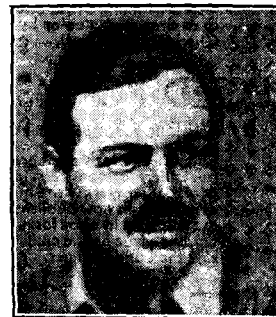
"The many advantages of an accurately printed card, as compared with a typed or written one made by oneself, and of being able to have a duplicate or triplicate card catalogue of your books at such a nominal price, need not be enlarged on here. But it may be added that there is none of the usual government red tape in securing these cards, and they can be ordered as few at a time as one may desire. On request the Library of Congress, Card Division, Washington, D. C., will send its booklet, 'L. C. Printed Cards,' which describes the cards and tells how to order them."

M. H. B., Chicago, Ill., is looking for information on the origin of social customs, saying that while some, like handshaking or tipping the hat, can be easily traced, material for doing so is scattered.

FOR satisfying a genial and unexacting curiosity as to how things started the handbook, "Curiosities of Popular Customs," by W. S. Walsh (Lippincott), comes in handy on many occasions; a copy in a library is usually read to tatters before it is retired. It is fine for the more respectable and picturesque superstitions, such as that against beginning anything on Childermas (December 28), for unofficial romantic holidays like Oakapple Day, and for bits of unexpected social history like "The Richborne Crawls," by which an old and infirm Lady Tichborne, in the reign of Henry II, won twenty-three acres of fat land from her husband for the perpetual use of the poor. He promised her all she could walk around while a lighted brand should burn; philanthropic spirit and a determination to show him that there was life in the old girl yet, enabled her to crawl around this imposing extent of territory in the time indicated. The rest of the tale, involving a curse fulfilled when the dole was discontinued, makes curious reading.

Beyond books like this begin the fascinations of books on primitive culture, social origins, and folklore; books like the magnificent "Folkways" of William Graham Sumner (Ginn), crammed with illustrations of manners and usage, customs and morals. And of course "The Golden Bough"; it is astonishing how many roads lead to that tree of knowledge.

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Fortune's Favorite

I HAVE received a copy of the new magazine *Fortune*, issued by the same group of people who have made *Time* so deservedly successful, but *Fortune* has been given heroic and elaborate typographical treatment. The responsibility for the physical appearance of the new magazine is Mr. Thomas M. Cleland's. No more competent designer for the complicated features of a magazine could have been selected.

A note on the printing of the magazine appears in the first number. From this we learn, what is reasonably apparent from an inspection of the pages, that letter-press printing has been used for the type sections, and that the pictorial features have been rendered by the intaglio or photogravure method. All that *Fortune* says about the superiority of the intaglio process for pictorial reproduction is quite true: there is no other method quite so good for the printing of photographic "copy." Both the black-and-white and the color work is exceptionally attractive, and places *Fortune* in a class apart among magazines: in this respect it more nearly resembles the German weekly *Die Woche* than any other magazine I am familiar with.

But I know of no magazine which has been planned on so sumptuous a scale. The page is a very large one, and there are a profusion of pictures. The type is a good, readable, pleasant letter—Baskerville, and the typography is restrained in style. The paper is mellow. The cover is done apparently by Mr. Cleland in his usual finished style. In fact the magazine as a whole is a rather grand affair, as becomes the presumptive mouthpiece of the predominantly commercial civilization of today in America. For its purpose it seems to me as fine as one could imagine. It quite puts in the shade all other magazines here or elsewhere devoted to the worship of "the bitch goddess, Success." It is a fitting accompaniment to those soft carpeted offices, those carefully groomed business men, those elaborate country clubs, those sleek, chauffeured limousines, which mark the goal of our life's efforts. As part of the ritual of business it is superb.

And yet I cannot help thinking of a friend who owns an electric refrigerator, but who went to Woolworth's the other day to buy an ice bag and mallet because he could no longer stand the smugness of those cursed cubes.

Mr. Stone's "Morley" Catalogue

IT is one of the joys of this column that not all its readers agree with me. Perhaps almost no one does. Even my collaborator finds me banal when I speak well of limited editions, and when I reprint "Snowbound." Mr. Bullen believes that I do less than justice to another printer—and several correspondents take me to task for my animadversions on the type-setting machine. So long as there are these dissidents from the true gospel I shall have work to do, and work which I am not averse to doing. I may be misunderstood, or others may see much more clearly than I can the absurdities and contradictions into which the writing of a weekly criticism of modern printing may lead me. But all I can expect to do is to call attention to the printed books which interest me, and tell why they seem to me good or bad. And if I maintain a preference for certain types and certain ways of arranging the types I think I have a reason for so believing which is rational.

A little book from Mr. Henry Stone, the bookseller of 24 East 58th Street, New York, emphasizes the contention that wherever possible hand setting of the best foundry type is the best way to compose a book. This booklet is "Christopher Morley, His Books in First Edition, with an Introduction by Burton Emmet." The twenty-four pages of the list have been carefully set in 10 point Caslon foundry type, by hand, at the Walpole Printing Office of Peter Beilenson. Such type is good because its form is limited only by the fundamental limitations of type itself, and not by machine exigencies nor by the

befuddlements of large scale production and complicated equipment. Also it is good because a very competent craftsman designed it originally. And finally it is good because the man who set it knew what type he was using, and how to use it.

This little catalogue isn't a masterpiece, it has no appeal to those who like cocktails and sky-scrapers. But it is pleasant and creditable type setting, an unostentatious little booklet done by a good workman. What more does one ask for?

Tribute to Henry W. Kent, Esq.

AT the opening of the exhibition of "The Fifty Books of 1929" in the New York Public Library on February 4, the medal of the American Institute of Graphic Arts was presented to Henry Watson Kent, Esq., Secretary of the Metropolitan Museum of Art. The address of presentation by the President of the Institute, Mr. Frederic Melcher, is so fine a tribute to a loved and honored counsellor in the graphic arts that it seems worthy of reprinting.

"The American Institute of Graphic Arts has achieved its purposes through a significant decade of developing the public taste, by giving designers the stimulation of competition, and by finding ways to honor those who have signally served.

"For its first purpose it has used traveling exhibits, for the second provided competent juries, for the third established an Institute Medal to be awarded to those whom it desires to honor, for on their genius depends the progress of American art. This Medal is bestowed on the suggestion of a special Committee of Award and by the vote of the Board of Directors. It is not connected with an exhibit of a special achievement except as the exhibit may be the occasion to bring members together. It expresses our appreciation of a career of notable influence in the field of graphic arts. No bestowal could be more in harmony with the spirit of the Medal than its award tonight to Henry Watson Kent, friend of artists, wise counsellor in the Institute's development, secretary of the Metropolitan Museum of New York, director of the Museum's press.

"Mr. Kent has been a touchstone of good taste to a generation of artists, he knows and understands the best of the old and has in-

spired the best of the new. He added a touch to the printing of an art museum, and it became itself an accompanying art; books of the Press have been models for many. He has stood for a broad interpretation of a museum's functions, and its exhibits have reached designers and craftsmen in the midst of trade fairs, its bulletins and handbooks have increased the circle of art's influence.

"Though his interests have included all arts (he has even collected meeting houses) he has had the deepest influence on typography. He was a friend and admirer of DeVinne, helping to spread the popular understanding of that great master's ideals for the craft; he worked closely with Gillis on his impeccable publications for the Museum and for the Grolier Club. He was prompt with appreciation for the printing of Updike and Rogers, he gave encouragement and opportunity to Cleland and to Rollins, he has been a guide and inspiration to Silve, to Wood, to Fast, and others. His gifts of understanding have made him a critic who can still remain a friend. He has given sound counsel, discerning appreciation, and treasures of rarest friendship.

"In England such a one has recently been publicly honored by the bestowal of knighthood on Emery Walker, in our country equal appreciation is the due of Henry Watson Kent, who, as reads the inscription on this Gold Medal of the Institute, 'has had a life-long influence on the graphic arts.'"

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Auction Sales Calendar

Charles F. Hartman, Metuchen, N. J. February 22nd: Americana, printed and in manuscript. Among the more important items were: Benjamin Banneker's Pennsylvania, Delaware, Maryland, and Virginia Almanac for 1792; the four Boston Massacre orations delivered 1773, 1774, 1775, and 1776 by Benjamin Church, John Hancock, Joseph Warren, and Peter Thatcher; a large collection of broadsides ranging in date from 1785 to 1821; General Burgoyne "A State of the Expedition from Canada," London, 1780; Marquis de Chastellux "Voyage en Amérique," 1785; a copy in the original blue wrappers, uncut, of the first French translation of the Constitution of the United States, 1783; William Gordon "History of the Rise, Progress, and Establishment of the Independence of the United States," London, 1788, very rare in the original boards; Isaac Grey "Serious Address to such of the people called Quakers," Philadelphia, 1778,

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