

JEAN-RICHARD BLOCH'S NEW NOVEL

# A NIGHT IN KURDISTAN

## AN IMMEDIATE SUCCESS!

Published in England a month ago, this new novel by the author of "*—& Co.*" has now appeared in America

**"Worth all the Thousand and One Nights** of the Arabians, simply because in Bloch's work there are no literary tricks, no artifices. He has a special gift or a conjuring power to make old words vibrate with a new passion."—Angel Flores in *The New York Herald-Tribune*.

**"Beneath this swift tale of bloody kisses,** torture and rapine, even beneath the characters which are both convincing and quite preposterous, there is true human experience. Incredibly, this madness is sane. Anyone who will use the words Art and Genius when speaking of *Salammbô* or *Aphrodite* may certainly shout them aloud for *A Night in Kurdistan*."—Rose Wilder Lane in *The New York Telegram*.

**"Brilliant in the extreme,** bold and generous in language, and unrestrained in the expression of that passionate sensuousness . . ."—*London Times Literary Supplement*.

**"The Roses of Anatolia,** the glitter of burning sun on scimitar and lance and shield, the magnificent sweep of the opening, this is a return to story-telling in the grand manner and to men who still ride free and unashamed."

—*London Daily Telegraph*.

**"Not since the great book** of Lawrence of Arabia have I read anything which so suggests an oriental fire and force."

—*London Observer*.

**"I read it** with unbroken delight."

—*Andre Maurois*.

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## Points of View

### Information Wanted

To the Editor of *The Saturday Review*:  
SIR:

I wonder if you could possibly offer any suggestions as to how I could find a "lost" story. It is rather an absurd quest, for none of us remembers either the author's name or the title of the tale, or even the date of publication. It came out at least six years ago, and we think it was seen in a volume belonging to a set of famous short stories—the sort of collection one finds in remote corners of the world. The volume in question was picked up in Siam.

The story is laid in China—Pekin, I think—presumably during the Boxer rising. A little group of people, of different nationalities, is besieged by the rebels. A rescuing party fights its way up to the very gates of the compound, only to be driven back. An old scientist, who has lived long years in China, knows full well what dreadful fate awaits them if captured by the Chinese, and feels the situation is hopeless. The ammunition is exhausted, the food supply very low, and the end seems inevitable. With mock gaiety he arranges a last dinner party, at which he poisons the wine. There is some difficulty in making one or two of the women drink, but finally he is successful. The rescuers break through, and arrive just as the last person is dying.

This is the story in briefest form. We have found various people who claim to have read it, but who cannot help us find it. I have tried the libraries here with no success.

If you could give me some clue, or some idea how to proceed in locating it (with such scant information), I should be most grateful.

We are not searching in idle curiosity, but with a definite object in view.

MRS. KERMIT ROOSEVELT.  
New York City.

### Some Confessions

To the Editor of *The Saturday Review*:  
SIR:

In the issue of December 27 Professor Northrop performs a useful service in showing the latent Platonism of the school of scientific philosophy he refers to; but in doing so introduces several confusions of his own. To be brief, I shall be somewhat bald:

1) Professor Northrop confuses the Aristotelian philosophy of nature with the atomic, and shows it by referring to the two as a single alternative to Platonism in Catholic philosophy. I grant that he does not make the confusion a clear one, for at the beginning he seems to distinguish three separate views. The two are of course quite distinct; Aristotle attacks atomism in well-known passages of the *"Metaphysics"*; Galileo had to struggle hard against the Peripatetics, and so did Gassendi.

2) Professor Northrop wrongly calls atomism (which by the by is not essential to scientific philosophy in general nor to modern scientific philosophy in particular) a philosophy of the visible. The atoms are ideal entities, by definition invisible, and are inferred from their visible effects, just as the entities which the Platonic current asserts. If the division must be a dichotomy, atomism belongs with Platonism rather than on the side of Aristotle. The connection is well known between Greek atomism and the Eleatics (Parmenides's Being; a less well known instance is Melissos's *kosmos*).

HENRY F. MINS, JR.

New York.

### Catiline or Cataline?

To the Editor of *The Saturday Review*:  
SIR:

A question in bibliography.

Henrik Ibsen's first youthful play was entitled *"Catilina"*; Ibsen made the fourth letter an *i*, as everybody does, and he naturally did not Anglicize or Gallicize by turning the Latin final *a* to an *e*. No complete English translation of the play has been made so far as I am informed; but in 1878 Mr. A. Johnstone published a translation of the first act with a summary of the other acts. In his title he legitimately Anglicized the name by using the final *e*, and he (or his printer?) eccentrically made the fourth letter an *a*, *"Cataline."*

Now the new *"Britannica"* gives *"Cataline"* as the English form of Ibsen's title, and others who depend on the *"Britannica"* begin to say that Ibsen's first play was *"Cataline."*

Is this the line standardization is going to take? When a Norwegian writes a play in the Danish language with correct spelling of the title, and the first English translation (incomplete at that) misspells the title contrary to universal English as well as international usage, does the misspelling thereby become the standard English form for use when one is referring to the original Danish work, "1850 saw the publication of his first play, *'Cataline'*"? If the *"Britannica"* is the correct standard, and if somebody should now publish a complete translation of the play and spell *Catiline's* name right, would the *"Britannica"* thereby be changed from right to wrong? When we speak in English of a work in a foreign language, and elect to use the Anglicized form of the title, why should we not use the ordinary Anglicization of the word which constitutes the title and disregard any aberrant Anglicization which anybody else may have made, unless the aberrant form has become familiar to the general public?

STEVEN T. BYINGTON.

Ballard Vale, Mass.

### Kin Hubbard

To the Editor of *The Saturday Review*:  
SIR:

In *"Kin"* Hubbard, who died the other day in Indianapolis after working since 1891 on the *News* of that city, America has lost one of her finest humorists. His delightful series of *"Abe Martin's Sayings"* deserved to be much more widely known. Only last summer E. V. Lucas, editing the first English appearance of *"Abe Martin's Wisecracks,"* said, "Few are quite so terse and trenchant and amusing as Mr. Hubbard. He may not have any illusions, but he is profoundly understanding and always on the side of the angels. Furthermore, he makes you laugh." An example or two is in order:

"It's jest about got so a doctor a day is cheaper'n apples."

"Makin' a long stay short is a good aid t' popularity."

"'Woman's work is never done'—any more."

CYRIL CLEMENS.

Webster Groves, Mo.

### Mrs. Opie

To the Editor of *The Saturday Review*:  
SIR:

I am making a study of Mrs. Amelia Alderson Opie (1769-1853), novelist and poet, and wife of the artist John Opie. I am anxious to locate any manuscript material, particularly the letters, journals, and diaries of Mrs. Opie's which Miss Cecilia L. Brightwell used as a basis of her *"Memoirs"* (1854); and the unpublished novel, *"The Painter and his Wife."* I wish also to find a copy of Mrs. Opie's *"The Dangers of Coquetry,"* published anonymously in London in 1790. I am interested, too, in information concerning portraits of Mrs. Opie. I shall greatly appreciate any assistance which may come to me through your columns.

MARGARET ELIOT MACGREGOR.

2 Bedford Place, London, W. C. 1, Eng.

### Josh Billings

To the Editor of *The Saturday Review*:  
SIR:

I am writing a biography of Josh Billings [Henry Wheeler Shaw]. If any of your readers have letters or other information about the humorist will they please communicate with me? CYRIL CLEMENS.

### A Failure of Memory

To the Editor of *The Saturday Review*:  
SIR:

In Mr. Morley's preface to the Memorial Edition of Sherlock Holmes, he refers to an uncertainty on the part of Dr. Watson as to where he had been wounded—I believe that there is also some variance as to the good doctor's Christian name—but more extraordinary by far:

Compare pages 38-41 of the *"Cardboard Box"* with pages 162-164 of the *"Resident Patient."* For three pages the two stories are identical. Henry Ward Beecher, war, etc. I suppose it is a case of a writer finding some old memoranda, and failing to remember that he had used the matter before. Three pages are reproduced verbatim.

If this has not been noticed, this information may be of interest.

CHARLES MASON.

Versailles, Ky.

<p><b>Jeb Stuart</b> by Capt. John W. Thomason, Jr. author of "<i>Fix Bayonets!</i>"</p>  <p>"A splendid book." —<i>N.Y. Sun</i>. Illustrated by the author Fourth printing \$5.00</p>	<p><b>Pre-War America</b> the new volume of OUR TIMES by Mark Sullivan</p> <p>"The first of these volumes seemed to be unbeatable. The second seemed to be a supreme effort. But this third is the best of all." —<i>Saturday Review of Literature</i>.</p> <p>563 pages 200 illustrations. \$5.00 Fifth big printing</p> <p>(Uniform with "<i>Our Times: The Turn of the Century</i>" and "<i>Our Times: America Finding Herself</i>." The three volumes attractively boxed, \$15.00.) at your bookstore Charles Scribner's Sons New York</p>	<p><b>On Forsyte 'Change</b> by John Galsworthy</p> <p>Nineteen stories of the Forsytes. "All are charming." —<i>Phila. Inquirer</i>. Sixth big printing. \$2.50</p>
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**VICTOR HUGO.** Notre Dame de Paris. Translated by JESSIE HAYNES, with a critical introduction by ANDREW LANG, and woodcut illustrations by FRANS MASEREL. Paris: Printed by R. Coulouma. 2 vols. 1930.

**THOMAS DE QUINCEY.** Confessions of an English Opium Eater. Introduction by WILLIAM BOLITHO and twelve lithographs by ZHENYA GAY. Printed at the Shakespeare Head Press. 1930.

**HOMER.** The Odyssey. Translated by ALEXANDER POPE. With an Introduction by CARL VAN DOREN. Printed by Enschede in Haarlem. 1931.

**MOLIÈRE.** Tartuffe, or The Hypocrite. Verse translation by CURTIS HIDDEN PAGE. Introduction by BRANDER MATTHEWS. Lithograph illustrations by H. STEINER-PRAG. Printed by Poeschel & Trepte in Leipzig. 1930.

THE second year of the Limited Editions Club is now well enough advanced so that some appraisal of the books issued in its foreign program can be given. It may be said at once that these volumes represent, on the whole, a more conservative attack on the problems than did the first twelve volumes. Whether they are more successful or more attractive depends somewhat upon

one's liking, one's temperament,—or one's patriotism!

Without question, the most interesting of the four volumes before me is the "Opium Eater." It is a large quarto, very handsomely printed on English hand-made paper. The binding is in paper board sides and black cloth back, gold stamped. But what makes the book of peculiar interest is its type. It is the first use, so far as I have noted, of Mr. Rogers's Centaur type, recently cut in England for the monotype machine. And what a handsome type face it is! Despite the numerous handsome renaissance faces brought out in recent years, the Centaur has qualities of distinction which no type face has possessed since the famous letter designed for the Doves Press by Walker and Cobden-Sanderson. Whether it is better than that face one hesitates to say; but that it is a magnificent type will not be denied. Even its use in the Champfleury printed by Mr. Rogers for the Grolier Club did not bring out its beauties as does this book. And I feel sure that no large-sized letters have ever been designed which are so lovely. The title-page and headings of this book (and even more the similar pages of the forthcoming Clarendon Press Bible) cannot be equalled by any type face I know.

The lithographs, drawn on the stone, keep their place in a typographic setting by virtue of good proportions and suitable color. The book as a whole is an excep-

tionally successful piece of book making, an edition of the "Opium Eater" which must take high rank in modern publishing.

The "Odyssey" is a plain, straightforward piece of book printing, done in a good renaissance type face, and devoid of ornamentation, save for simple three-line initials. It is printed on good paper, but suffers from the error of protuberant deckle-edges. This edition must stand or fall on the Pope translation, for the use of which Mr. Van Doren has given excellent reasons in his introduction. On the whole it seems to me too cumbersome a format for a good reading edition.

Some of the strictures on the "Odyssey" might be applied to the format of "Tartuffe": the deckle-edges protrude (always a fault), and it is too big in size for a reading edition. But more than that, the type is ugly—a letter like those with which Didot bedevilled French printing. The lithographed illustrations are interesting. And the binding is excellent—cloth back strip, with printed title, and "bogus" paper board sides with a medallion of Molière embossed on the front cover.

Victor Hugo's "Notre Dame de Paris" is a good example of conventional French printing at its best. The Bodoni type, sufficiently leaded, makes a sparkling page, and the presswork is first class. The woodcuts by Frans Maserel are entirely adequate, and give style to the volume. The binding is the normal French affair, paper covers with glassine over-cover (brochée). The volumes are not of undue size to be read.

It should be noted that the Hugo contains Andrew Lang's introduction, the "Opium Eater," William Bolitho's, and the "Tartuffe," Page's translation and Brander Matthews's introduction; if not the last word in each case, at least these translations and introductions are by thoroughly competent hands, and really add something to the worth of the volumes.

If any general criticism were to be levelled at these four volumes of the Limited Editions Club, it would be that they are unnecessarily large in size: they do make

an imposing appearance. But they have so many virtues in themselves that mere bulk might be dispensed with. In this respect some of the volumes of the first series were pleasanter to handle. But as specimens of European printing they are not only excellent in themselves but interesting for comparison. And to have issued one volume so handsome as the "Opium Eater" is a triumph! R.

## Mr. Rudge's Spring List

With snow still on the ground it seems a bit early for a spring list, but that doesn't make this list of Mr. Rudge's any the less interesting. Among the more important items—my own selection as to "importance!"—are: Currier & Ives Print Series, No. 2, The Red Indian, with eight plates in full color; A History of the Society of Iconophiles of the City of New York, with many illustrations; and two new Thoreau issues. R.

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