

## The New Books

## Juvenile

(Continued from page 932)

## PASTIMES AND SPORTS FOR BOYS.

By G. GIBBARD JACKSON. Illustrated by PETER T. JACKSON. Philadelphia: J. B. Lippincott Company. 1931. \$2.

## PASTIMES AND SPORTS FOR GIRLS.

By MABEL KITTY GIBBARD. Illustrated by PETER T. JACKSON. The same.

Following the two hobby books which were published last year, come "Pastimes and Sports for Boys" and "Pastimes and Sports for Girls," by the same authors. In these days of highly organized play, such books are heaven-sent to teachers, librarians, and parents. A point which the authors bear in mind, and a good one, is the fact that they remember at all times that many persons have small incomes for this type of pleasure. They suggest most economical ways and means to which any boy or girl may attain. The books deal with material for not only boys and girls but for their seniors.

"Pastimes and Sports for Boys" is an attractively bound volume with an engaging jacket which sets forth in thirty-seven chapters instruction in and information on a variety of subjects. The subjects, treated as they are, in a decidedly person-to-person manner include such things as model railways, radio, puppet shows, swimming, skating, boxing, exercises, airplanes, architecture, locomotives, and a great many more. Enough certainly to appeal to a whole schoolful of boys of widely divergent tastes. An easy style and abundant illustrative material quicken the interest of the book to a large extent.

"Pastimes and Sports for Girls" like its companion volume, has a similarly attractive make-up. It comprises forty-five chapters which are, too, interspersed abundantly with illustrations. The author being an accomplished exponent, if we may use the word, talks to her readers in a straightforward manner which cannot fail to be engrossing because of its simplicity. Her subjects number among them the conducting of clubs; the keeping of pets; games, indoor and out, such as ball, hare and hound, archery, shadow shows; the taking and printing of pictures; rug and basket making; papier mâché work; and recipes for sweets. Perhaps the most amazing chapter is the one devoted to "A New Use for Old Gramophone Records." It certainly should prove popular in these days of a radio-in-every-home, as the census probably had it!

Both authors have a pleasing method of presentation and knowledge of a wide and varied scope. Their love of nature, of animal life, and their human understanding make their books alive. Both these volumes, like their companion-predecessors, will be enjoyed by boys and girls alike for the most part. They are invaluable as reference, and would prove an asset to the home, as well as to the school library.

## NANCY GOES CAMPING. By JEAN HENRY LARGE. Appleton. 1931. \$1.50.

About a Large Scout expedition in northern California, with a good deal of authentic detail and a pleasant time had by all. Another wholesome book of none too individual adventure, or what counted as adventure for the girls. Pleasantly instructive.

## SQUEEZE PLAY. By RALPH HENRY BARBOUR. Appleton. 1931. \$2.

## DANBY'S ERROR. By RALPH HENRY BARBOUR. Cosmopolitan. 1931. \$1.50.

The first of these volumes contains baseball and boys, the second football and more boys. But "Danby's Error" also contains a rather nice bit of humanity in the protection of the much tormented younger Cyril by the almost grown-up Hugh. Mr. Barbour writes so ably that it is a real shame that he insists upon forever skimming over the surface. There must be living waters beneath, granted a gathering together of boys!

## THE MERRY BALLADS OF ROBIN HOOD. By LAURABELLE DIETRICK, assisted by JOSEPH FRANZ-WALSH. Macmillan. 1931. \$1.35.

An assistant professor of English at the University of Southern California has been assisted by a poet and scholar in selecting seventeen of the famous old ballads concerning Robin Hood and connecting them by brief prose in the style of the period to form a connected narrative concerning the famous outlaw. Satisfactory illustrations are furnished by Edna Reindel, and the whole story of Robin Hood is now made available to children as it was actually set forth by minstrels and set down in the ballad books of Percy, Ritson, and Evans.

## Foreign

## LE RETOUR À L'INNOCENCE. By RENÉ GOLDSTEIN. Paris: La Renaissance du Livre. 1931.

*Il faut cultiver notre jardin* and do it ourselves. If we don't, the serpent, alias tedium, will get us. That is as old as the race, but M. Goldstein has tricked out the demonstration with delightful fancy and humor. Weary of post-bellum debauch, an ex-soldier turns Don Quixote and leads four companions back to Eden. His faith keeps their courage alive, and they actually discover the Garden, unchanged since Adam's time, except that the forbidden tree and the tempter are missing. Before entering, the little company must discard, along with their garments, all hypocrisy. There results such unedifying mutual confession that they are ready to fly at each other's throats. But Eden brings oblivion, and idyllic happiness ensues—for a time. Then effortless bliss palls, and although warned by a nightmare of what awaits them, they return to our corrupt society. Candide could not remain in Eldorado, and Josiah Royce has told us why: "The best possible world for a moral agent is one that needs him to make it better."

## Miscellaneous

## SAIL HO! By GORDON GRANT. Farquhar Payson. 1931. \$5.

A beautiful publication, designed throughout by the well-known artist, Gordon Grant, even to the sail-cloth cover. The subtitle of the volume is "Wind Jammer Sketches Afloat and Aloft," and the book is dedicated to the unknown sailor. C. Fox Smith, a famous poet of the sea, writes the foreword. This is clipper-ship stuff of the old days, and from personal observation in the past, Gordon Grant depicts the life of such a ship with an unusually dexterous pencil and pithy commentary. All enamoured of the days of sail will certainly wish to possess this volume. It is the authentic thing.

## "GIMME": A Complete Story of New York Graft. By EMANUEL H. LAVINE. Vanguard. 1931. \$2.50.

A detailed inside account of what is going on in grafting circles in New York today. The book is good journalism and as instructive as it is depressing.

## SECRET TREASURE: Hidden Riches of the British Isles. By A. HYATT VERRILL. New York: Appleton. 1931. \$2.50.

Anecdotes drawn from fact of treasures found or supposed to exist in the British Isles, with interesting details as to the archaeological treasures discovered in the search for buried gold.

## Philosophy

## WORKS OF ARISTOTLE TRANSLATED INTO ENGLISH. Edited by W. D. ROSS. Volume III. Oxford University Press. 1931. \$7.

The complete works of Aristotle in this Oxford edition, begun under a bequest from Jowett, are now available. Volume III contains *Meteorologica*, *De Mundo*, *De Anima*, *Parva Naturalia*, and *De Spiritu*.

## THE MEANING OF PSYCHOANALYSIS. By MARTIN W. PECK, M.D. Knopf. 1931. \$2.50.

While it is no longer true that of the making of books on psychoanalysis there is no end—for the first wave of enlightenment has satisfied the demand—the making of serviceable books on this topic has not proceeded far; the propagandist spirit has too much dominated. Dr. Peck's book is in the serviceable class. It is quite definite in its plan and successful in execution. That plan includes an historical account of how Freudianism came to be, of how definitely it involves a type of psychology as well as a form of treatment. The clinical material is amplified and illustrated by typical cases. It is all contained in reasonable compass, is direct and well proportioned.

As to point of view, the out-and-out Freudian will regard it as moderate, the reserved Freudian critic as exceeding the warrant of the data on many a page; yet Dr. Peck aims at a tempered acceptance of the Freudian structure. For the lay reader whose primary purpose is to spend a brief session in the Freudian atmosphere, understand the origin of the system, and visit a clinic by way of the printed page, this is an available means to that end.

## Poetry

## COMPLETE WORKS OF FRANÇOIS VILLON. Covici-Friede. 1931. \$3.50.

This is the first trade edition of the complete translation from Villon of J. U. Nicolson. The poems are translated into a colloquial English freely representing the raciness of the original.

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## Miscellany

THE Michigan Commission on the Washington Bicentennial has just issued No. 1 of "Bicentennial Notes on George Washington." It is a small, blue-paper covered pamphlet containing reproductions of two of Washington's letters, as well as other Washingtoniana, and notes by R. G. A., Rupert Hughes, and Allen French, on phases of Washington's career. It is a remarkably interesting little booklet, but we are a bit shocked at "Weems's" for "Weems's."

The Stephen Daye Press at Brattleboro, Vermont (Messrs. Crane and Orten), announce the immediate publication of the Green Mountain Series, edited by the Commission on Vermont Traditions and Ideals, headed by Professor Arthur Wallace Peach of Norwich University. There will be four volumes: "Vermonters, a Book of Biographies"; "Vermont Prose"; "Vermont Verse"; "Vermont Folk songs and Ballads." The volumes will retail at \$1.50 each. This publishing venture seems to me a very much worth while enterprise, especially as the books may be assumed to have somewhat more than ordinary typographic excellence. If more "presses" would devote their energies to such specialized publishing as this, and do the printing well, they would have much more *raison d'être*.

Lewis McKensie Turner, of the Salt House Press at Baltimore, is preparing to issue "Vox Populi," the "first aerial drama" of 150 pages in an edition of 250 copies. He has sent out a prospectus containing examples from the drama.

R.

## A Meredith Catalogue

A Catalogue of the Altschul Collection of George Meredith in the Yale University Library. Privately printed. 1931.

IN another issue of this *Review* there has appeared a consideration of Mr. Altschul's collection of Meredith, recently presented to the Yale University Library, done by one not so intimately connected with the library as are the two conductors of this column. But good work knows no bounds of time or place, and I shall take the liberty of commenting on the printing of the volume here.

It is a tall octavo, printed on a soft, laid, deckle edge paper, which takes the type beautifully. The type is Oxford, an early nineteenth century face of much attractiveness, and of just enough archaic quality to lend itself exceptionally well to such a book. But it is withal a clear and readable letter. There is good contrast between the subject entries and the notes—a point often overlooked in bibliographical printing, and there is no elaboration of indentations—which ruins most bibliographies without aiding the reader.

There are two points in which the book could have been bettered: the running heads might advantageously have indicated the main subject divisions of the catalogue, and I am inclined to believe that deckle edges are always out of place in a book of reference. On the other hand, the type is small enough to admit of much matter on the page, a desideratum in bibliographies.

The binding is in marbled paper boards, with black cloth back with label.

The book has been printed by Mr. Updike at the Merrymount Press, and is a good example of his very efficient and common-sense printing.

R.

## An American Engraver

SIDNEY LAWTON SMITH, Designer, Etcher, Engraver. With extracts from his Diary and a Check-list of his Bookplates. Boston: C. E. Goodspeed & Co. 1931. \$50.

SIDNEY LAWTON SMITH was born in Foxboro, Mass., in 1845, and died in 1929. A modest, shy artist, his work was known and cherished by the few who take note of really fine work in America, but his achievement was not exploited and the man

himself scarcely known. This monograph will serve as a permanent record of the man and his work.

Sidney Smith began his artistic career as a workman in Reuben Carpenter's engraving establishment in Boston at the age of eighteen. What he learned there in the way of sound craftsmanship must have been of inestimable value to him throughout his life: there is a sound workmanlike quality about his work which stamps him as a competent craftsman. If not a great artist (for that is genius and cannot be learned in any shop), he at least knew his trade—a trade dependent upon skill of hand and accuracy of intention. One can better appreciate such qualities today, because they are supposed to be outmoded and replaced by slovenly drawing and nasty mechanical reproductive processes. Yet in the welter of half-baked "illustration" and photographic copying, it must be remembered that engraving on metal or wood, and, secondarily, etching, are still superior to any quicker processes.

That Smith was not essentially a great draftsman may easily be ascribed to his time and his birthplace: New England has not been strong in that product, nor is a Quaker heritage likely to produce Holbeins or Dürers or Angelos. There is, however, in his work a simplicity and a charm, a trim sufficiency for the purpose which is a characteristic of New England that seems to me of the order of genius.

The well-known bookplate for Mr. Daniel B. Fearing is a case in point: the American Antiquarian Society plate is another. The practical utility of the bookplate, as well as the opportunity for saying what has to be said in succinct but decorative form, appealed to Sidney Smith. And these *ex libris* also challenged his imagination and his inventiveness. The intricate and endlessly varied borders, the multiplicity of motifs, and most of all the complete assurance with which they are carried out, attest the man's command of his subject and of his medium.

The present volume deals with his life in brief—an uneventful life, influenced by John LaFarge with whom he worked for a time, by a cheerful and self-reliant disposition, and by a constant love of nature—and primarily with his bookplate designs. Of the latter there are thirty-one plates reproduced, and a check-list of two hundred and thirty-one examples. There is a brief appreciation of Smith's work by Gardner Teall.

The volume on the physical side is one of the pleasantest examples of the work of the Merrymount Press which I have seen for some time. It is a small octavo of some hundred and forty pages, set in an authentic Scotch Roman type of small size, well leaded—an impeccable type face for such a book. The paper is an English handmade of delightful texture, thinness and color. A touch of decorative quality is lent by the use of Lutetia type for title-page, running heads, and chapter heads, and by a printed pattern paper on the cover.

The thirty-one plates "reproduced" are really printed from the original etched or engraved plates of the bookplates shown. Such a process is costly and almost luxurious—but gives an authenticity to the illustrations which would be unobtainable by any other method. Such a book, so illustrated, though it is modest enough in appearance, at once becomes a genuinely fine piece of book-making. It possesses those three desiderata (quite as important in printing as in the writing of English), clearness, force, and elegance. It is a fitting tribute to a good workman.

One hundred and fifty copies only have been printed, and as a check-list of Smith's work as well as an appreciation of probably the foremost American artist in his field during the last half century it is an invaluable addition to the artistic history of America.

## California Again Dissents

MARK TWAIN records, in "Pudd'n-head Wilson's Diary," that it is well that men differ in their opinions, for it is



this difference of opinions which produces horse races. Wishing to be clever, in a recent review I quoted Horace Walpole's card of admission to his garden, and I inadvertently made some remarks about dogs and children in gardens. I am properly repaid for my temerity in the following letter from an apparently long suffering Californian—though what she suffered from seems to have been bibliomania rather than children and dogs! I think that there will be sympathetic readers:

"So Mr. Walpole's pitiable prohibitions have been imprinted in Fournier on dampened hand-made paper! Persons are desired not to bring children with them," reads the admission card to Strawberry Hill.

"As a young collector's wife who has borne much, I protest! I, who have given up a new hat for a Doves Press "Arcopagitica" and my bluest delphiniums for a bouquet for teacher! Such an alliance deserves no place among collectors' items. Sophistication, indeed!—and small feet and barking dogs, indeed again!

"For gardens are no more evidences or testimonies to sophistication than are collectors' items. Rather are they testimonies to naïve, unquenchable enthusiasm and watchful waiting; that is, if one can judge from the best and least known collectors. Mr. A. Edward Newton and the husband of the protestor, which should be pretty typical.

"Very recently (in an entrancing garden, too, by the way, on the Arroyo Seco in Pasadena) I had an opportunity to meet and observe Mr. Newton. Who finds himself doing much of anything else after meeting Mr. Newton, even those less prone to observe merely than the wife of the least known collector? If all observers on all occasions were to search their minds honestly for an analogy to that exuberant fount, it would be a small boy telling his mother about the successful swap of one unsocial brown rabbit for a pair of pink-eyed white pigeons that eat out of your hand.

"Now take that garden; an English, eighteenth century garden, or, of you will, a California garden, survival of one of those hybrids called 'Monterey,' resulting when

New England sea captains sailed round the Horn to hunt the sea otter, and stayed to build white picket fences beside a blue bay. It blooms prodigiously! Weeds to be sure often flaunt woody limbs at the back of the least known collector as he trudges up to the Huntington Library on the hill above his home of a Saturday afternoon; and dogs will bury bones. But if small feet are heedless, small hands are helpful. Plants must like their gentle touch, besides. The scabiosa, for instance, envy of veteran flower growers, were all stuck in the ground by the hands of a five-year-old, while the wife of the young bibliophile hid herself gratefully to other tasks. As for dogs—who wouldn't delight in the sight of one bounding down a green stretch of lawn after a ball thrown by a lusty seven-year-old, would probably think an iron stag would animate the rhododendrons.

"The life of a rose is but a day,—tee-ah, tee-ah; yet no child dared pick a flower in Walpole's garden—a mere twenty-three acres.' Oh, Sirs, have you never thrilled to pluck the tender violet from its stem?—Yet Walpole left it to the horny-handed gardener!

"Devious logic—and anything will grow in California? Eh, well, bibliophiles and childless gardens; it is, at least, to shake the head. Walpole may have had no apes on his roses, but neither were there fairies in his snap dragons.

"Mrs. D. J.

"San Marino, California."

SIR JAMES M. BARRIE: A BIBLIOGRAPHY. By B. D. CUTLER. New York: Greenberg. 1931.

THE WRITINGS OF ALFRED EDGAR COPPARD. By JACOB SCHWARTZ. London: Ulysses Bookshop. 1931.

IT must be apparent, even to the least interested, that the development of book-collecting as a serious occupation has at last brought firmly to the attention of publishers a kind of extraordinary book known as a bibliography. For a long time, this word implied a list, distinctly abbreviated in form, made up of authors' last names, followed by titles that might or might not

agree exactly with anything: such efforts were usually to be found at the conclusion of volumes of history where their appearance, under a heading of "Works Consulted," created a final impression of learning and industry. Occasionally, extremely popular authors who had been dead for some time were given the honor of a book devoted entirely to their published writings, but in general it was felt that only incunabula deserved to have detailed descriptions. It is astonishing to observe the changes of the last few years—now everyone, even authors whose labors seem still unfinished—is studied and described with a minuteness that would have been incomprehensible in the past century; biographical facts are discovered in poems and novels; and different kinds of bindings are discussed with energy and enthusiasm. Book collecting has progressed from the simplicity of individual knowledge to the complicated exactness of a science.

The two bibliographies named above, appearing almost simultaneously, are clearly the results of a general interest in "esteemed" modern writers. Sir James M. Barrie it is always difficult to think of as a novelist: his plays, associated for years with the beloved Miss Maude Adams, have rather eclipsed the earlier stories of "The Little Minister," "Tommy and Grizzel," and "The Little White Bird," and yet, as Mr. B. D. Cutler points out, his prose was incessantly pirated by several American firms during the eighteen-nineties, and is kept in print by his authorized publishers. Mr. Cutler's book is an excellent piece of work—he has been careful to make sure of his facts; he has used a clear form of presentation; and his collations and notes are well done, especially those devoted to the methods of the American pirate publishers. No one before has attempted to deal adequately with this subject—Rudyard Kipling, who apparently suffered most heavily at their hands merely raged, while his bibliographers, Mrs. Livingston and Captain Martindell, were satisfied to include his stolen editions in their books without further comment. Mr. Cutler has accomplished much in making evident the importance of studying thoroughly the en-

tire field of American publishing: in this volume he has made a contribution to the subject of the greatest interest.

Mr. Schwartz's book on A. E. Coppard has no real reason for existing after all. Mr. Coppard continues to write constantly, and to publish his stories, so that, unless a series of supplements is to be issued from time to time, there appears to be no especial need for codifying him at the moment. Presumably, one may hope that the greater part of his work remains to be done. There seems to be something a little foolish about devoting much time to any author whose literary career is still going on—his reputation may vanish; his work may become entirely commonplace and trivial. Critical judgments change, and no one can be sure of immortality in English literature. To mention this is not to condemn Mr. Schwartz's work—it is entirely acceptable in every way, and will undoubtedly be invaluable to Mr. Coppard's admirers—but to question mildly the use to which he has put so much time and energy. Mr. Coppard himself has contributed to the volume a brief autobiography, and has added notes to each of his books, explaining the circumstances of their publication, and adding a few bitter comments on the reviews he has received at various times. It is interesting to have so frank an expression of an author's attitude, even though it may not help to increase the affection one would expect to feel for him.

One of the most interesting objects recently to appear at Sortey's was a French illuminated manuscript, dating from about the year 1,400. This particular manuscript is of the monk, Pierre Berchoire's French version of Livy. It belonged to, and bears the name of, the famous Burgundian General, Antoine, Comte de la Roche en Ardenne, known as Le Grand Bâtard le Bourgogne, who was born in 1421 and died in 1504. The manuscript is in a magnificent state of preservation, and is not only very beautifully written, but is remarkably finely illuminated by two different artists, one rather more accomplished than the other, but both possessing a high degree of skill.

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