



A FIRST BIBLE

Illustrated by Helen Sewell

"Contains stories chosen by Jean West Maury unchanged from the King James Version. The thirteen full-page pictures are exquisite, the type is clear and beautiful and the binding is blue cloth, stamped in gold. This is a book of unusual dignity and distinction."—*L. Barksdale, Lord & Taylor Bookshop.* \$2.50

OXFORD UNIVERSITY PRESS

The new book by
GERTRUDE STEIN
Portraits and Prayers

Sketches of her intimate friends—Hemingway, Joyce, Cezanne, Picasso, and others; substantially the subject matter of her principal lecture in this country. \$2.50

RANDOM HOUSE



Things to Do

By CLARA SAVAGE LITLEDALE

ELEVEN recent books for children are lying on my desk. They have just returned after having been passed about among some children whose opinions of books I value. The children received them with interest and critical appreciation, but without surprise. And yet if books like these dealing chiefly with things to do and to make had fallen into the hands of girls and boys fifty years ago undoubtedly they would have caused the greatest excitement. "Activity programs" for children were not considered a fundamental part of education then. And in spite of the gloomy old prediction that the devil found work for idle hands to do, the cultivation of hobbies and handicraft was left to chance and special gift. The books on my desk indicate an entire change of attitude. They take it for granted that all children are interested in making things and vitally concerned with what is going on in the world, whether it is the dash of fire engines down Main Street or the arts and crafts of Sweden.

For orderliness in review these books separate into two main groups. There are six in one group, and these are all concerned with how to make and do a variety of things. Here is "Making Things for Fun" (Appleton-Century: \$2), by A. Frederick Collins. Almost any child can find something that appeals to him here, for, beginning with simple things to fashion from paper and cardboard, the chapters progress till they hold the attention of the older boy and girl by directions for rigging up electrical things, making a model ship, and a radio. "Making Musical Instruments" has a very special appeal, and the experience of boys and girls who have adventured in this field has proved it a fascinating one. How to make a sun-dial; how to make a north star pistol; how to make weather

prognostications, are among the alluring possibilities that will interest the boy or girl who has a scientific slant.

"Bed-Time Fun for Boys and Girls" (Loring & Mussey: \$1.50), by Ruth Zechlin, is a book that every mother of a child confined to bed will welcome with enthusiasm. There are a wealth of suggestions for nurse or mother, written from the angle of occupational therapy. The child who is not allowed much movement, those obliged to save their eyes, children who can't sit up, and others are all given special consideration. A chart at the beginning of the volume lists occupations possible with different illnesses, different abilities and conditions. This book is a little volume, but it goes to the point with such a brisk, cheerful, and competent air that it is sure to inspire both the patient and the one who cares for him.

"Pirate Ships Done in Models" (Dodd, Mead), by Peter Adams, tells how to make miniature models of famous pirate ships. And in describing each ship the author introduces you to the characters that made these ships famous—Blackbeard, Kidd, Morgan, and others are here.



"The horse is real enough, and the cow is fairly convincing, but to me the chicken seems a trifle artificial."

Older boys and girls who have that penchant for small things and detail work which is a source of very real satisfaction to many will be fascinated. But let the nervous child or the one who lacks fine muscular coordination keep away.

I predict an epidemic of hocus-pocus

GIVE BOOKS THAT WILL BE READ, KEPT, ENJOYED

COMING
November 19th
TARABAS
A GUEST ON EARTH
by Joseph Roth
The strange tale—part real, part fable—of a Russian soldier of Fortune. By the author of *Job*. \$2.50

November 19th
THORSTEIN VEBLEN AND HIS AMERICA
by Joseph Dorfman
Undoubtedly one of the most important American biographies in years. \$3.75

November 30th
THE FORTY DAYS OF MUSA DAGH
by Franz Werfel
Never before in our time has there been such a magnificent combination of great literature and exciting story. \$3.00

Give
POET IN EXILE
THE LIFE OF HEINRICH HEINE
by Antonina Vallentin

Because
It tells the whole story of the tragic life and reveals the secret of a great poet's genius. "The first life of Heinrich Heine that really counts." Stefan Zweig. \$3.00

Give
MY SHADOW AS I PASS
by Sybil Bolitho

Because
It is one of the unique novels of our time. Compton Mackenzie calls it "One of the most intimate, and one of the most complete revelations of human companionship and love that was ever written." \$2.50

Give
"NOT I, BUT THE WIND"
by Frieda Lawrence

Because
The one person who best knew D. H. Lawrence has at last told the final truth. "By all odds the best of the many women's books about D. H. Lawrence."—Henry Siedel Canby, *Book-of-the-Month Club News*. "I think Lawrence would have liked Frieda's book. It is her own impulsive self, and he loved her."—Lewis Gannett, *Herald-Tribune*. Ill. \$2.75

Give
TO THE NORTH!
THE STORY OF ARCTIC EXPLORATION FROM EARLIEST TIMES TO THE PRESENT
by Jeannette Mirsky

Because
It is a glorious record of man's 2000-year battle for land and glory in the North. "A book that holds the reader's interest to the end... while dealing with facts, she has colored them with imagination and sympathy." Henry E. Armstrong, N. Y. *Times Illustrated*. \$2.75

WH
by Eugene O. Richard I. illustrious in imagery letters by *The New*



THE VIKING PRESS

18 EAST 48th STREET

once "The Adventures of A Boy Magician" (Lippincott: \$1.50), by Morrell Massey gets into circulation. Magic is one of the most popular subjects, I am told, among boys and girls. Here are no end of tricks, in a book which also contains directions for giving a full-fledged public performance of magic. I can't help feeling, however, that boys and girls will be annoyed at the story form in which this book is written. If you want to know just how to take a rabbit out of your aunt's hat you don't want to wade through a description of a poor old magician and his rather wandering conversations. I for one want to get on to the rabbit, and the boys and girls who looked through this book agreed with me on this point. They felt much the same way about "Grammar Can Be Fun" (Stokes: \$1.25), by Munro Leaf. "Ain't" lying prone on the cover is depicted as a cross between a potato and The Yaller Kid. "Yeah," fat and squat and unpleasant; "Gimme" with bee-like body, spiderish arms, and a red tam o'shanter. Frequent mistakes in grammar are illustrated with further curious personifications. Right use of language is similarly treated. At the end of the book are several blank pages headed "These Next Pages Have Mistakes I Make and the Pictures Are Drawn by Me." What will psychologists say to this provision for impressing mistakes upon their makers? Some grown-ups and some boys and girls will like this book and liking it will find it useful. Others more realistic will prefer to take their grammar dull but straight.

Among the many enthralling books dealing with things in the world about them and satisfying children's natural desire to understand them better are "Boats" (Minton, Balch: \$2) by Harriet Salt, and "Fire" (Reynal & Hitchcock: \$2), by Cliff Meredith. "What kind of a boat is that?" is well answered by Harriet Salt—yes, Salt! The tramp steamer, the sailboat, the oil tanker, the tug, and many other boats are here drawn by Paul Ickes, a nautical expert as well as a well-known artist. There is no talking down in this book, no fictionizing of text, but a straightaway dealing with facts by text and picture. Children like it. Grouped with this book on my desk is "Fire," by Cliff Meredith. Here action photographs tell the story of fighting fire from the time when men ran

with buckets of water down to the present's last word in fire apparatus. Immensely interesting is the pictured story of how firemen are trained. I predict that the young reader will turn every page of this book with breathless and increasing interest. Finding the burning Morro Castle among the photographs he will realize that the book is as up-to-date as a newspaper man could make it. In contrast, pick up from the same pile of books Gaylord Johnson's "The Stars for Children" (Macmillan: \$2). This is a combination of two popular books, "The Star People" and "The Sky Movies." Part one deals with the stars, part two with the planets. Here again information is given in story form. I am among those who have much to learn from this book and am told by one versed in astronomy that it is an excellent volume for children of from six to fourteen and that grown-ups will also find it enjoyable and instructive. Most grown-ups and children know altogether too little about stars and planets, and there are few books which deal with astronomy simply enough for the layman. This book fills a need.

I am happy to get acquainted with Susan Smith's "Made in Sweden" (Minton, Balch: \$2). What a sound idea it is to tell as this author has done in her books "Made in France," "Made in Germany and Austria," and others, of a country and its people in terms of their arts and crafts. The beautiful glass, silver, and weaving that come from Sweden express the character and rugged distinction of the Swedes who make them. This small book succeeds in making the reader feel this. A child of twelve read the book and said, "I'd like to go to Sweden. I never knew I wanted to go to Sweden before." It's that kind of a book.

The last book I come to among the eleven is "A Little Book of Halloween" (Lippincott: \$1), by Elizabeth Hough Sechrist. It traces Halloween from the time when Druid priests observed the festival of "Sambrain"—Summer's End—down to the present-day observation of the night by American children. Appropriate stories and poems follow and a chapter that tells how to plan a Halloween party. The rest of the book is given over to "half a hundred games" to be played on this night.

Clara Savage Littledale is the editor of The Parents' Magazine.

WHO WERE THE MYSTERIOUS THREE?

LAST WEEK we noted that three copies of Christopher Morley's sparkling cocktail of a novel, *Swiss Family Manhattan*, which raised such merry hell with the New York scene back in the winter of 1930, had been shipped out from Garden City. We can't resist one small tug of curiosity, and this brief tip to the outlying Swiss—

THE BEST of Christopher Morley has been collected in one 1200-page volume called **Christopher Morley's FIFTH AVENUE BUS**. "Sometimes," says Mr. Morley, "it's possible to hire a bus for a private party of your own." That's what we did when we made this omnibus, we made it a private party for some of Mr. Morley's most alluring characters, and a party, too, for everyone who reads it. Here are two of his most famous novels complete—*Thunder on the Left* and *Parnassus on Wheels*—as well as pages of poems, tales, essays, plays. Only \$2.

INCIDENTALLY, in "A Letter to Frank C. Henry," Mr. Morley contributes to our edition of **Alexander Smith's DREAMTHORP** one of the most delightful prefaces you've ever read to one of the most delightful books that probably ever escaped you. Don't miss these "Essays written in the country" if only for one piece, advises Joseph Henry Jackson in the San Francisco Chronicle—*A Lark's Flight*—a "little masterpiece of beauty and horror." \$1.50.

*Doubleday,
Doran*

FOR YEARS...

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ERASMUS

OF ROTTERDAM

by Stefan Zweig

Give

VIKING

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Because

LETTERS FROM AN AMERICAN ROOM

John Mason Brown

Siddons speaks to Cornell, Christow writes to Coward hears from Sheridan—the drama's press its living great gaining, provocative dramatic critic of *ing Post*. \$2.00

ROMEO AND JULIET

Walter Woolcott

It is the most popular book of the year because it contains pages and pages of grand reading. Because it is the finest material from America's foremost raconteur. \$2.75

The great biographer of *Marie Antoinette* turns to an earlier period and paints a full-color portrait of one of the world's greatest scholars. Erasmus was born in the middle ages, he died in a self-created, modern world. More than a man, he was an era. No more fitting subject could be found for the brilliant, delineating pen of Stefan Zweig. "What an unforgettable drama . . . a contribution to the literature of the world."—Preserved Smith, *Herald Tribune*. "Under Zweig's magic pen Erasmus leaps into vital existence . . . A biographical and historical achievement." — Percy Hutchison, *New York Times*. Ill. \$3.00

Under the editorship of May Massee, we have been issuing, for the past two years, a highly selective list of books for children by the foremost authors and illustrators in this field. Each volume passes the most rigid editorial test and on each is lavished the utmost care in order to produce a book as artistically perfect as possible. These titles, which many critics have called the finest now being published for children, cannot be described properly in short space. Parents, librarians and educators who are interested are invited to send for an illustrated, descriptive catalog from which they can make selections.

The Viking Press
18 East 48th Street, New York City

Kindly send me, without cost or obligation, a copy of your descriptive catalog of Viking Junior Books.

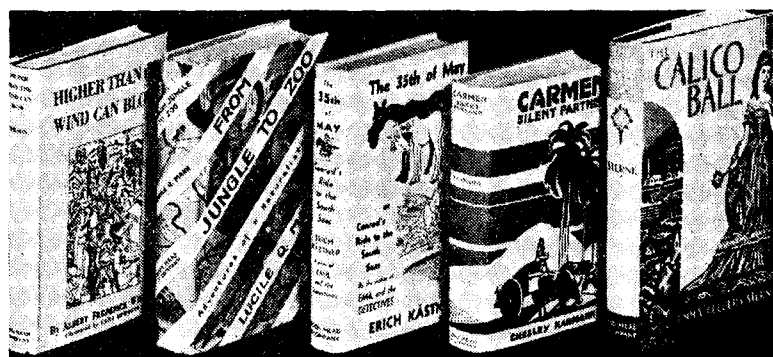
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NEW DODD, MEAD JUVENILES



Children WILL ENJOY and PRIZE These New DODD, MEAD BOOKS

THE CALICO BALL

By Emma Gelders Sterne. A sterling novel for older girls, about the changing Old South—particularly Birmingham—in the eighties. In the same group with "No Surrender" and "Amarantha Gay, M. D." Illustrated. \$2.00

CARMEN - SILENT PARTNER

By Chesley Kahmann. On a great coffee plantation in the hills of Puerto Rico, Carmen supports her brothers and sisters—with fun and frolic on the side. (Ages 10-15.) \$2.00

THE 35TH OF MAY

By Erich Kästner. Amusing adventures of a boy and his uncle in the topsy-turvy land of Cockaigne. By the author of "Emil and the Detectives," "Annaluise and Anton." Illustrated. (Ages 8-12.) \$2.00

FROM JUNGLE TO ZOO

By Lucile G. Mann. An exciting account of adventures by the author and her husband, who is curator of the Washington, D. C., Zoo, while trapping birds, animals and snakes in faraway lands. Illustrated. (Girls 12-16.) \$2.00

HIGHER THAN THE WIND CAN BLOW

By Albert Frederick Wilson. A merry tale of adventure to be read to little children. Beautiful illustrations by Carl Schmitt. (Ages 6-10.) \$2.00

PIRATE SHIPS - DONE IN MODELS

By Peter Adams. Following "Cork Ships" and "Clipper Ships," the author describes famous pirate ships and tells how to make them in miniature. A kit containing wood, crayons, paste, etc., is available separately at twenty-five cents. (Boys 10-15.) \$1.25

THE HOUSE THAT JILL BUILT

By Anne Maxon. Jane Frost wanted to be an architect—and one day had the chance! Interesting, practical story of new vocation for girls. Illustrated. (Ages 12-16.) \$2.00

THE BOYS' BOOK OF COWBOYS

By Irving Crump. A book that answers the thousand and one questions in the average boy's mind about cowboys and their work. Illustrated. \$2.00

TELL THEM AGAIN TALES

By Margaret Baker. A new book of fairy tales, never before published, with silhouette illustrations by Mary Baker. (Ages 4-7.) \$1.75

POLLIE WHO DID AS SHE WAS TOLD

By Margaret Baker. Pollie did exactly as she was told—and found herself in all sorts of amusing scrapes and troubles. Silhouette illustrations by Mary Baker. (Ages 6-10.) \$1.75

DODD, MEAD & CO., 449 Fourth Ave., N. Y.



FIRE ON THE

The distinguished author of "The Crime of Cuba" and "Mexican Maze" now presents, with his typical thoroughness, the glamorous story of Peru's mountains and jungles, races and cultures, customs and conquests.

ON THE ANDES

An authentic, informing picture of an aggressive, lusty South American republic, and of the numerous vital problems now confronting it. With 48 superb illustrations by the Peruvian artist, José Sabogal. \$3.

By Carleton Beals

(LIPPINCOTT)



Books for the Youngest

By ROSEMARY CARR BENET

CHILDREN are a difficult audience, as anyone knows who writes for them. They are highly critical and exacting; they are apt to be both outspoken and observant, yet reticent and inarticulate about their reasons. They say firmly, "I like it" or "I hate it," but they can't tell you why. Or if they do tell you why, their reasons come out jerkily and devastatingly. "It is too talky," "I never like books about bees," or that fine, terse, psychological criticism of the little girl who remarked, "Sad, I don't like; cruel, I love." They know nothing of reviewers' jargon, or liking books because other people like them. They suffer from one supreme disadvantage; they are seldom allowed to choose their own books, at least not at first.

It was Miss Adams in "Your Child Is Normal" who said, I think, "Early childhood is not only a preparation for later life, it is also a definite period of living which has its own characteristic prejudices and predilections." That is extremely important, and it is what most parents and teachers forget. We are so eager to have children read things that will be useful to them later on that we lose sight of the fact that they may want, quite normally, to be amused. Exactly as if someone forbade us romances at twenty for something that would prepare us for middle age.

This year, fortunately, there are good things from which to choose. Going over the list as a whole, we find a surprisingly large number of juvenile authors who are both author and illustrator. This is undoubtedly convenient, though sometimes it means that the pictures surpass the text or vice-versa. The author struggles to be an artist or the artist struggles to be an author. Sometimes, as in the case of Mr. Bemelmans's "Hansi" (Viking: \$2), text and pictures are equally good. We have the ever popular story of a boy's life against a variety of backgrounds. In "One Day with Jambí" (Winston: \$2) and "Jungle Picnic" (Warner: \$2), the stories are set in exotic jungles in Sumatra and Africa. "Hansi" is in the Austrian Tyrol. There is also good use of American backgrounds, as in "Robin on the Mountain" (Dutton: \$2), a story of the Ozarks, and "You Can't Pet a Possum" (Morrow: \$1.75) with its Southern setting. We have the super-modern primer in "Deadstick, the Story of an Airport Kitten," and yet the good old-fashioned fairy tale creeps into such books as "Pollie" and "The Old Sailor's Yarn-Box" (Stokes: \$1.75) and "Little Fat Gretchen" (Knopf: \$1.25).

"Hansi," by Ludwig Bemelmans, should come high in any list. Mr. Bemelmans has done both pictures and text, and both are original and delightful. "Hansi" is the story of a little boy's life in the Austrian Tyrol, and particularly his visit to his Uncle Herman. It is done with great freshness and simplicity and a sense of humor. I find myself wanting to quote many things, which is always a good sign. I wish I might also show the book's end-papers which depict the interior of Uncle Herman's house and are a delight for children. There is a curious underlying wisdom and nostalgia in this book, as if Mr. Bemelmans were remembering his own childhood. It is remarkable that anyone who has done sophisticated murals for a New York restaurant can be versatile enough to sustain a childlike mood so well.

Life in far-away lands is the theme of "One Day with Jambí," by Armstrong

Sperry, and "A Jungle Picnic," by Clifford Webb. In both cases the author is also the illustrator and provides handsome exotic pictures. "One Day with Jambí," the story of a boy's life in Sumatra, supplements Mr. Sperry's "One Day with Manu," which was about life in the South Seas. The pictures are the high point of the book. They are done, as a note points out, in six colors and are colorful and dramatic and portray all sorts of wild life from elephants to alligators.

Clifford Webb's "Jungle Picnic" is done in the first person by Jennifer's brother and describes the time he and Jennifer went from London to visit their Uncle Guthrie in Africa. They make friends with a young African named Sunday. The three meet almost as many animals as Mr. Frank Buck. All of the animals get into Mr. Webb's pictures, the giraffes and zebras particularly effectively.

Another sequel to a popular juvenile is "Flash, the Story of a Wild Horse" (Smith & Haas: \$2), by Esther Averill, who wrote "Powder." Powder was the colt. Flash is his sire. The wicked duchess told of in Powder is dead. Flash refuses to be tamed and runs off, rather than return to a humdrum life at the Castle. Finally, Wigwag, the castle dog, tracks him down, finding him with the gypsies. He at last persuades Flash to gallop home. There is a romantic wildness about both text and pictures that will appeal to the adventurous side of all

children, particularly those hemmed in by the city.

In "Little Fat Gretchen," Emma L. Brock repeats the successful formula she had in "A Runaway Sardine." This time it is the Black Forest instead of Brittany that furnishes the picturesque background and costumes. A little girl on a toy music-box loses her "Puppchen." She asks all the woods animals for news of her doll and finally finds it stolen by a squirrel who thought it was a nut. It is a slight

but pleasant story, suitable for very young readers.

Lois Lenski's "Surprise for Mother" (Stokes: \$1) is about three little girls, Niddy, Noddy, and Nancy. Repetition plays an important part in it. The story is, as the publishers say, "simple and cheerful." Simplicity and repetition are deliberate, however, for this book is intended for beginners to read themselves. It has clear print and many pictures to enliven the process of learning to read, and fills a long felt want with librarians and teachers who cry for good first story books.

The story of "Deadstick, an Airport Kitten" (Putnam: \$2), written and illustrated by Louise Turck Stanton, must be intended for precociously air-minded children. It has a nice introduction by Amelia Earhart assuring us that it is technically correct, since a pilot wrote it. Deadstick, a lazy kitten, lives in a hangar in an airport and provides a kitten's-eye view of aviation. I can't check up on the mechanical end, but the fact that propeller is misspelled rather shook my faith, or is spelling no longer important in the machine age? The details seem technical and confusing for the age range, but I may be underestimating the ability of young aviators. But any child would be confused by having the captions on the illustrations run into the text as they do.

In contrast with this ultra-modern work, Margaret Baker in "Pollie, Who Did as She Was Told" (Dodd, Mead: \$1.75) provides an example of the old-fashioned fairy-tale. Pollie does exactly as she is told. She never fails to get in hot water. She works for the mayor, the squire, and the wise woman, in each case managing to

(Continued on page 298)

