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On Every Tongue

What are little boys made of made of
What are little boys made of
Snips & snails & puppy dogs' tails
And such are little boys made of.

THE authorship of these excessively discriminatory lines has always been matter for conjecture, with few authorities entered as conjecturers. We may be sure, however, that they are at least ninety-two years old, for Robert Southey died in 1843, and a draft of the verses in his hand which survives was probably written about 1820. Did Southey compose them, or did he merely like them and copy them? No man can say. But Southey indubitably wrote the story of the bears and the porridge and all that, which is even more famous than the little-boy analysis. The manuscript of the verses as Southey transcribed or composed them will be open to inspection from February 24th to March 23rd at an exhibition of the First Appearance in Print of Some Four Hundred Quotations in the Olin Memorial Library at Wesleyan University, Middletown, Connecticut.

The Southey exhibit, it may be argued, is not in print, at least not in the Wesleyan exhibition, but the answer is a ringing what-of-it? The description of the manuscript is most emphatically in print in a 262-page catalogue of the exhibition which is available (but will not be for long) in an edition of six hundred copies purchasable through the university at two dollars a copy—a ridiculously underprivileged figure. There is no name on the title page, and the preface is signed C.A.W., and Carroll A. Wilson will be bitterly resentful of this emblazonment of his name as compiler of the catalogue and as general factotum of the exhibition. But the catalogue is an amazingly fine job—it is more than a catalogue, it is humanized bibliography—and the exhibition which it mirrors must, under such supervision, be comparably fine. There is time to be in at the birth. At the official opening of the exhibition on Sunday evening A. Edward Newton will be master of ceremonies, so it will be off to a rousing start.

Mr. Wilson's preface to the catalogue is an admirable exegesis of the quotability of the familiar quotation. That familiarity is due, in his estimation, to "two marked characteristics—a simple idea, and an accurate rhythmic beat." This truth explains the ubiquitousness in the display of Longfellow and Tennyson and the absence of Swinburne, Matthew Arnold, Lanier, and Mrs. Browning, who "charm the cultured soul in the warmth of the study, but do not spring from the red brick schoolhouse to remain fixed forever in the recesses of the brain." Most of the four-hundred, therefore, are poetical quotations, but there is a spattering of most familiar prose. The prose quotation itself is of peculiar interest owing to the transmutations to which it is susceptible. Its very lack of an "accurate rhythmic beat" makes it liable to repeated alteration. Everybody knows, for instance, that a student on one end of a log and Mark Hopkins on the other were held (by James A. Garfield) to constitute a university, but the underlying idea has suffered extraordinary metamorphoses, which the reader of the book will see for himself.

Poetical quotations themselves are subject to popular editing, and often the amended version gains such accuracy that the original becomes definitely supplanted. We all say "When Greek meets Greek," then comes the tug of war," and the reader is urged to consider before continuing what the original version may have been. Everybody knows, of course, or will in three seconds (unless he has paused to consult Stevenson), that it is from Nathaniel Lee's "The Rival Queens, or the Death of Alexander the Great," (London, 1677). But Lee wrote: "When Greeks joyn'd Greeks, then was the tug of war." Why, by the way, should this particular fragment have survived so hardly? Why should ten thousand others? The Wesleyan exhibition is full of folk

comparable to Nathaniel Lee. It is long since this department has conducted a contest; let one here be initiated that will celebrate a group of anonymous immortals. Each of the following books is on view at Wesleyan; each enshrines a quotation as familiar as "Greeks-joyn'd-Greeks." What is the quotation? The answers will be given anon:

1. William Wycherley: "Love in a Wood, or, St. James's Park. A Comedy." London, 1672.
2. William Congreve: "The Mourning Bride. A Tragedy." London, 1697.
3. George Berkeley: "A Miscellany, containing several Tracts on Various Subjects." London, 1752.
4. Thomas Morton: "Speed the Plough: A Comedy." London, 1800.
5. Henry Lee: "A Funeral Oration, on the Death of General Washington." Philadelphia, 1800.
6. Thomas Haynes Bayly: "Songs and Ballads, Grave and Gay." Philadelphia, 1844.
7. James Thomas Fields: "Poems." Boston, 1849.
8. Charles Kingsley: "Andromeda and Other Poems." London, 1858.
9. Josiah Gilbert Holland: "The Marble Prophecy, and other Poems." New York, 1872.
10. Arthur O'Shaughnessy: "Music and Moonlight—Poems and Songs." London, 1874.
11. William Haynes Lytle: "Poems." Cincinnati, 1894.
12. Robert Loveman: "The Gates of Silence with Interludes of Song." New York, 1903.

Trade Winds

by P. E. G. QUERCUS

☞Pondering old Q. is sometimes disturbed by typographic attempts to be tony and newfalutin. Take Herbert Read's brilliant essay on *Art and Industry* (Harcourt; a grand book) which is a genuinely profound study of the creative and decorative instincts. But the famous old Cambridge University Press has made it harder to read, not easier, by modernistic style in printing. ☞When, oh when, will printers learn that letterpress exists only for legibility? ☞That fine booklet about Grant Wood that the much admired Lakeside Press (Chicago) got out: the illustrations are superb but the textual introduction, well written, is almost unreadable: measure too wide, and no indented paragraphs. ☞A young man who recently went to work in a Lexington Avenue bookshop tells us the first 5 books he was asked for. They were: *The Elegant Woman* (transl. by Laver), *The Philosophy of Life* (Baten), *Main Street* (Lewis), *Fifth Avenue Bus* (Morley), *The Saint in New York* (Charteris). ☞A subtle forward-looking tip to the Genuine Few: keep an eye open for Enid Bagnold's *National Velvet*. ☞Q. is hoping that at this year's quinquennial election Henry Thoreau will, at last, get into the Hall of Fame.

☞When Thornton Wilder named his novel after the familiar doggerel about "Heaven's my destination," did he remember that James Joyce introduces the Irish version of the same rhyme into the early pages of *Portrait of the Artist*? ☞Philip Duschne, the rare and first-edition bookseller, has been second-high in so many auction-room tourneys that he meditates an autobiography to be called *Underbidder*. ☞Lippincott's will find a good customer in Charles Lauriat of Boston when they publish that lively volume of sea stories, *Spin a Yarn, Sailor*, by "Sinbad." Lauriat's have been plugging "Sinbad" for a long time. ☞James B. Pond's sprightly magazine *Program*, an organ of the public lecture profession, tells a good anecdote of our old friend Louis Untermeyer. Taken to lunch just before lecturing in Detroit, Louis was offered coffee. "No," he said, "I don't like to be kept awake during my lectures."

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PERSONALS

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PETRUCCIO: See *Chicago Tribune* January twentieth.

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SPANISH-SPEAKING, American young lady desires to correspond with young man who has lived in Latin-American countries, or one interested in things Spanish—music, books, etc. Box 255-A.

ANONYMOUS WRITER. What have I accomplished vainly attempting to belittle America's greatest and most beloved scholars in Elizabethan literature? Just this, dear heart. PLENTY. Leslie Hotson, the boy-wonder "Sherlock Holmes," evades explaining why he said that "Shake-speare" signed certain legal papers, when those papers were not signed "Shake-speare." That's something. Tucker Brooke of Yale, the University with the Posy, "Lux et Veritas," declines to prove his tripe in "Yale Shakespeare." That's something. Maister Doctor Rosenbach, Doctor of *Lettres*, Pennsylvania; and Doctor of Gold *Lettres*, Columbia, refuses to discuss the TRUTH about his UNIQUE "Faerie Queene." If I am the sap you intimate, why do not these MAGNIFICOS squelch me? I bear no malice. To me, a prof. of Eng. lit. is no more than a puff of smoke. I AM FIGHTING FOR THE TRUTH ABOUT "WILLIAM SHAKE-SPEARE." George Frisbee.

PROFESSIONAL WOMAN, young but disenchanted, still has faint hope that there may be man in thirties or forties (Gentile), New Yorker or otherwise, who has more to offer than the conventional "line," and would be interested in exchanging views on books, the theatre, people, or anything that happens to interest him. Box 256-A.

YOUNG WOMAN, Vassar graduate, having majored in Economics and Mathematics, wants statistical or mathematical work. Can also type and take dictation. Efficient. Experienced. Excellent references. Vicinity Philadelphia preferred. Box 257-A.

IF A WOMAN is neither brilliant nor charming, but sincere and amiable; if she has a thirst for good literature, but is not an intellectual, would choose Wagner but can tolerate jazz; if she prefers nature to bridge, originality to "correctness," and friendships to social alignments; if she is 35 and "undesigning," are there any men interested in corresponding with her? Box 258-A.

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Double-Crostics: Number 48

By ELIZABETH S. KINGSLEY

DIRECTIONS

To solve this puzzle, you must guess twenty-nine words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered (these numbers appear at the beginning of each definition) and you are thereby able to tell how many letters are in the required word. When you have guessed a word each letter is to be written in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends

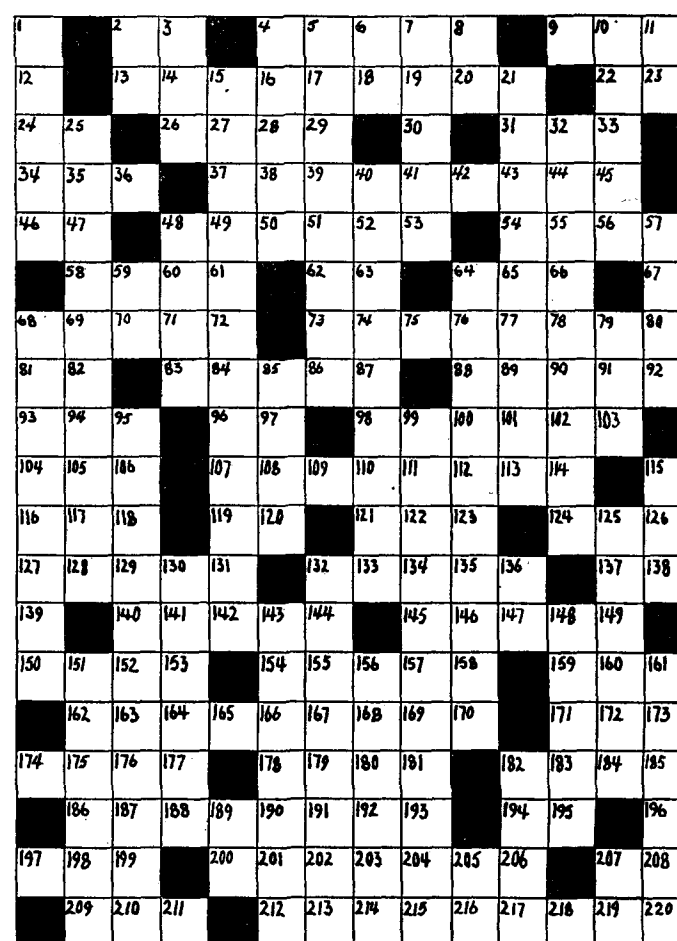
DEFINITIONS

- I. 72-36-141-55-131-9-219-160-21-66-130. Divide into partisan political districts.
- II. 74-157-3-42-67-187. Home town of Mark Twain's wife.
- III. 46-162-123-29-143-147-53-137-60-33. Password of Ali Baba.
- IV. 128-90-1-214. To stir up sediment.
- V. 13-102-5-37-112-132-92-176-210. The zero meridian.
- VI. 61-156-200-172-77. Dwelling place of Saul's witch.
- VII. 83-188-124-158. Crafty, ingenious.
- VIII. 108-82-216-70-170-87-152-207-58-144. Christian antagonist.
- IX. 69-201-180-199-167-40-76-145-34-94-139. Outlined, adumbrated.
- X. 35-211-106-64-27-159. Poem by Swinburne.
- XI. 148-107-95-99-208-31-179-164-194-183-49. Without feeling.
- XII. 50-12-196-154-24-173. Famous Tractarian of Oxford Movement.
- XIII. 73-117-2-134-181. A knot in wood.
- XIV. 209-113-71-120-23-155-52-45-7-149. A Wagnerian opera.
- XV. 133-178-220-125-93-84. Like a wise old bird.
- XVI. 44-20-26-100-56-91-184-98. A novel by Thackeray.
- XVII. 177-119-150-39-169-203. Luncheon in India.
- XVIII. 10-142-168-14-51-202-146-121. Straightforward.
- XIX. 198-30-205-15-4-80-171. Giant-like.
- XX. 122-81-138-111-11-129-8-166-105-186. Payment or reward.
- XXI. 43-153-17-96. To neglect, leave out.
- XXII. 57-163-195-126-28-89-62-18-38-116-218-109. Ordinary (comp.).
- XXIII. 191-25-48-135-104-212-65-197-114-182. Admirer of England.
- XXIV. 41-86-101-165-115-204-127-161. Hastened briskly.
- XXV. 88-185-59-118-97-47-192-32-54-63. Russian composer (1891-).
- XXVI. 78-6-215-136-110-16-206. Extreme eagerness.
- XXVII. 151-75-22-175-85-190-68-213-193. Direct knowledge.
- XXVIII. 189-217-79. Egg of a parasitic insect.
- XXIX. 103-174-19-140. To prepare for publication.

WORDS

of words; therefore words do not necessarily end at the right side of the diagram.

Either before (preferably) or after placing the letters in their squares you should write the words you have guessed on the blank lines which appear to the right in the column headed WORDS. There is a dash for each letter. The initial letters of this list of words spell the name of the author and the title of the piece from which the quotation has been taken. Unless otherwise indicated, the author is English or American.



SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (NUMBER 47)

SAMUEL T. COLERIDGE—"CHRISTABEL"

The night is chill, the forest bare;

There is not wind enough to twirl
The one red leaf, the last of its clan,
That dances as often as dance it can,
Hanging so light, and hanging so high,
On the topmost twig that looks up at the sky.

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