

# Trade Winds

BY P. E. G. QUERCUS

OLD Q., always slow to learn what's going on, didn't know about the popular word-game *knock, knock* until he went to Albany last week to attend the dedication of Miss Fay and Miss Foote's new Mistletoe Bookshop at 25 Dove Street. But after being told several knock, knocks by talented raconteurs the old Scandinavian finally got the idea and begot one of his own which seemed to please the bibliophiles present. It was due, he thinks, to having been shown the serried ranks of fine bindings in the library of the University Club of Albany. At any rate, here it is:—

*Knock, knock!*

*Who's there?*

*Demerara.*

*Demerara who?*

*Dem are rare editions.*

The day that Old Q. went to Albany he found his N. Y. Central train sprinkled with jubilee folders announcing Syracuse's satisfaction in its newly opened R. R. station. No longer can Syracuse be known in vaudeville as the town where trains run in the street, and old Q. hopes that Miss Cummings and Mrs. Bigelow and all the other friendly booksellers of Syracuse are celebrating with gala business.

Old Q. had fun studying the first of the Crimefile detective stories—an album containing the complete police dossier concerning The File on Bolitho Blane (Morrow). All clues, documents, items of evidence, are presented in actual physical form as they appeared to the detective—bits of bloodstained curtain, strands of hair, burned match, telegrams, memos, etc. It's a clever novelty though the story itself is scarcely strong enough to hold up. Q. enjoyed doing a little de-

tective work on his own hook, and concluded at once that in spite of the statement on the album "printed in the U. S." the original documents must have been prepared in England. Evidence submitted:—(1) Type faces and facsimile handwritings plainly British. (2) Notation for dates, e.g. March 8 written as 8/3, instead of 3/8. (3) Notation for times, e.g. 7.5 instead of 7.05. (4) A man in a hurry described as going *overland* from Panama to Miami—an almost impossible journey (unless by "overland" they mean by air). (5) a U. S. detective would never call an undershirt a "vest," nor a pad of paper a "block." (6) *Who's Who in America* would never use "Coy" as an abbreviation for "Company." (7) The police of Miami, Fla., would never spell rumors *rumours*; nor put a comma after the number of a street address, e.g. "1256, Palm Avenue." These points, plus others, convinced Old Inquisitioner Q. that the ingenious authors of the Crimefile have never visited the U. S.

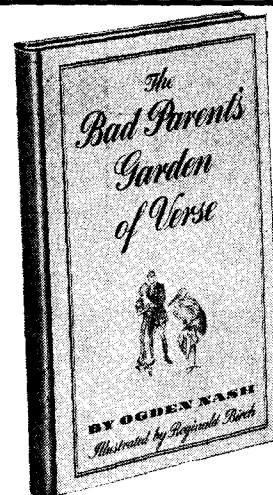
Putnam's report that Dorothy Aldis's charming books of verses for children sold more than 50,000 copies in the original editions, and are now available in \$1 reprints. The Heritage Press asks advice: what would be the best time of year to issue a new illustrated edition of Walton's *Angler*? Should it be at Christmas, when nobody fishes, or in spring when people fish but don't give so many presents? Enthusiasts for *Gone With the Wind* were surprised by Macmillan's advertisement in last week's S.R.L., jubilantly proclaiming that the book had sold "now over 40,000." This was not just commercial diffidence but a fallen cipher—the actual figures to date are 426,000. The Q. Associates offer congratulations to J. A. McKaughan, advertising manager of Reynal & Hitchcock, on his marriage to Elizabeth Honness, formerly with the Century Co., now managing editor of *The American Girl*.

L. G., our Red Raven Split-Second Reporter, files:

Smart book merchandising started off the Fall book season when Brentano's Book Store, New York City, held a fashion pre-view of new styles, Wednesday, Sept. 16, to help promote sales for the new national best-seller *Live Alone and Like It* by Marjorie Hillis and published by Bobbs-Merrill. Bonwit-Teller, Fifth Avenue shop, cooperated with the bookshop in furnishing the apparel and models. The tie-up, an ingenious stunt, brought several hundred people to the store and resulted in about a hundred sales for the book. Miss Hillis autographed the copies. The models were introduced by Miss Johnson of *Vogue* magazine who cleverly carried out the style angles as suggested in the book. The models, cute and clothes-broken, tripped through the book aisles. Frequent attention was brought to the book and the filly of soul who lives alone and likes it won't need to live alone long.

from THE INNER SANCTUM of  
SIMON and SCHUSTER

Publishers • 386 Fourth Avenue • New York



(Did anybody say babies?)



A few years ago OGDEN NASH wasn't a parent. At that time he wrote several poems that violently antagonized babies all over the country. Not being a parent, he was a bad parent.



Came the dawn and NASH became a parent. Since the dawn he has continued writing things about children. As the title of his new book indicates, he still considers himself a bad parent.



Among the pleasures confronting the reader of *The Bad Parents' Garden of Verse* (published last week, \$2.00) is that of deciding which of the verses were written before the blessed events occurred and which after. Our friends in the Publicity Business have, as a matter of fact, been urging us to conduct a contest and give a free baby to everyone who guesses correctly which verses were written B.B. and A.B. We say a murrain upon them. If there are any extra babies around, we'll take them.



Both OGDEN NASH and your correspondents are grateful to Mr. Reginald Birch (remember the Little Lord Fauntleroy illustrations? he did them) for his drawings. With these, *The Bad Parents' Garden of Verse* achieves a new high in mergers. It is sort of like a wedding between *The New Yorker* and *The St. Nicholas Magazine*. —ESSANDESS.

"A Service to

*Literary History"*

GEORGE BERNARD SHAW

VINCENT O'SULLIVAN, a friend of Wilde's, tells the story of Wilde's Paris years, cramming it with anecdotes of Dowson, George Moore, Zola and other glamorous figures whose wit and genius flavored a fascinating period. \$2.50

*Aspects  
Of Wilde*

by Vincent O'Sullivan

HENRY HOLT & CO. NEW YORK

funnier than  
the New Deal  
itself . . .

**ROSIE  
in Squanderland**

by J. Lewis Stackpole

A hilarious political satire! 25 cents a copy at your bookstore or newsstand or postpaid direct from

**The Paisley Press, N. Y.**

# Double-Crostics: No. 132

By ELIZABETH S. KINGSLEY

	1	2		3	4	5	6	7	8	9		10	11	12	13		14
15	16		17	18		19	20	21		22	23	24	25	26		27	28
29	30		31	32	33	34	35	36	37	38	39	40		41	42	43	
44	45	46		47	48	49	50		51	52	53	54	55	56		57	58
59	60		61	62	63	64	65		66	67	68	69		70	71	72	
73	74	75	76	77	78		79	80	81	82		83	84	85	86	87	88
89	90		91	92		93	94	95	96	97	98	99	100		101	102	103
	104	105		106	107		108	109		110		111	112	113	114	115	116
117		118	119	120		121	122	123		124	125	126		127	128	129	130
	131	132		133	134		135	136	137		138	139	140	141		142	143
144		145	146	147	148		149	150	151	152		153	154	155	156		157
158	159		160	161	162	163	164		165	166	167	168					

## DIRECTIONS

To solve this puzzle, you must guess twenty-six 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 under the dashes in the column headed WORDS. There is a dash for each letter in the required word. When you have guessed a word, fill it in on the dashes; then write each letter 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 of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters 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.

The solution of last week's Double-Crostic will be found on page 18 of this issue.

## DEFINITIONS

- I. Dictatorial.
- II. Join.
- III. Worships.
- IV. Cry of a certain domestic animal.
- V. Wanton wrong.
- VI. Spirited.
- VII. Further.
- VIII. Muscular.
- IX. Greek letter.
- X. Straightforward.
- XI. Family connections.
- XII. Strange, uncouth.
- XIII. Mandate.
- XIV. Tie.
- XV. Swift horses.
- XVI. Beethoven symphony.
- XVII. To raise or collect.
- XVIII. Instinctive.
- XIX. The pope's triple crown.
- XX. Prosper.
- XXI. The general public.
- XXII. Readily.
- XXIII. Beaten track.
- XXIV. Applause.
- XXV. Irish poet and novelist (1882—).
- XXVI. Staff of Bacchus.

## WORDS

54	50	141	60	111	6	100	23	69	121
7	39	76	87	93	114				
118	78	129	85	115	9				
142	150	22	149	53	130				
42	161	137	168	139	88	77			
120	147	92	11	131	128	153			
117	52	36							
104	95	125	14	151	112				
136	49	63	98	110					
48	74	144	24	167	40	89	132		
127	97	84	3						
158	143	107	55	91	8	26	68	83	99
138	106	12	19						
145	31	2	165	45	116				
20	122	159	126	62	119	146	18	124	79
21	34	80	133	101	166				
163	33	155	16						
17	103	10	43	28	152	64	59	46	
29	38	102	162	58					
148	66	75	140	32	156				
71	15	154	90	157					
56	96	134	108	72	164				
51	4	94	57	27	86	35			
67	73	160	25	70	1	81			
44	61	82	5	30	105	135	113		
13	37	41	65	109	123	47			

## The New Books

(Continued from page 19)

tional education there, though his extreme sensibility and lack of contact with the outside world make him seem at times like a Little Lord Fauntleroy, surprisingly transplanted to Yugoslavia. Having created this interesting if rather melodramatic figure, the author does not seem to have known quite what to do with him. A saintly priest teaches him to tame wild birds, a Serene Highness comes to see him and reveals the secret of his birth, he visits a neighboring estate and discovers the hollowness of the pre-war Austro-Hungarian aristocratic caste, he travels extensively and is bored, attempts to paint and is frustrated by an accident which deprives him of his hand and very nearly of his life. This middle section of an over-long book flounders a good deal. Such scenes as the interview between Rudo and the old Emperor Franz Josef serve no dramatic purpose and shed no new light on the personages involved.

Throughout one strong motive recurs—the constant longing of Rudo for the Zagoryé region and for his foster mother Dora. She comes to nurse him after his accident, and he falls in love with her daughter Zorka. Having opened his estate as a home for illegitimate children,—“fachooks” like himself,—he is preparing to settle down to a life of service as the book ends. But it is 1914, and the Archduke is approaching Sarajevo.

No very clear impression emerges from this portrait of an individual lost between two worlds. Rudo remains something of a freak, at home neither with the simple companions of his childhood nor with the aristocrats of his later years. Where Mr. Adamic made fine dramatic play out of his “Amerikanka” returning to the native heath, only a vague sentimental mysticism accompanies Rudo's desire to get back to the cradle of his life. Perhaps this is because in the one case the author experienced and felt deeply all about which he wrote, and in the other was merely indulging in a little fictional embroidery on a tall story current in Croatia.

T. P., Jr.

## Miscellaneous

**POLITICS: WHO GETS WHAT, WHEN, HOW.** By Harold D. Lasswell. Whittlesey House. 1936. \$2.50.

Professor Lasswell describes the study of politics as “the study of influence and the influential,” and essays an objective picture of the way influence is got and kept. He seems to have been fairly successful in remaining objective; but it must be said that most of the book is merely a translation of familiar facts into the jargon of the learned, and that he is most interesting when he gets away from his declared purpose.

Not always; there is a long psychoanalysis of Lincoln which gets about everything into the picture except Lincoln; the sum of the parts here presented is considerably less than the whole as displayed in history. But when he comes to interpretation, he offers the opinion that the Russian Revolution—not as it was intended but as it has worked out—