

Trade Winds

BY P. E. G. QUERCUS

WE are puzzled by Fletcher Pratt saying (in this *Review* last week) that Walt Whitman remained in the Civil War "a totally disinterested participant." It seems to us we have never read more deeply participating testimony than Whitman's prose notes on that War in *Specimen Days*. We haven't the book handy, but remember especially one passage on the theme that "The real War will never get into the books." In one of his poems Walt said "I do not pity the wounded person, I myself become the wounded person." Our mind sometimes recurs to the preface in Santayana's *Character and Opinion in the U. S.* Writing in 1920 he said "A flood of barbarism may soon level all the fair works of our Christian ancestors. . . . Romantic Christendom—picturesque, passionate, unhappy episode—may be coming to an end." He added with sombre gusto "such a catastrophe would be no reason for despair."

Two novels published this month pay rather special homage to Manet's painting *Olympia*, which Tom Craven in his *Treasury of Art Masterpieces* calls infamous. Probably Old Q.'s favorite among all the pictures reproduced by Craven is John Sloan's *McSorley's Bar*. It was painted in 1912, when McSorley's was (Craven says) "The rendezvous of the lowly." It became our own rendezvous in 1913, the first barroom we ever visited in New York City. The painting is now in Detroit. Thinking back on old times, what a pity that 25 years ago there was no vogue for anecdotal and confessional books written by doctors. For instance those three volumes by Dr. Robert T. Morris (*Microbes and Men*, *A Surgeon's Philosophy*, *Doctors vs. Folks*) which Doubleday published in 1915. They were about 20 years ahead of their time; they still remain among our favorite pick-ups for moments of sedative seclusion. The saddest book we read last week was Wilfred Partington's *Forging Ahead* (Putnam) the true and grisly story of Thomas J. Wise, world-famous book collector and bibliographer—and manufacturer of fake rarities. This is a return, in popular and jocular vein, to the bomb let fall upon the world of belles lettres in 1934 by Messrs. Carter and Pollard in their famous *Enquiry into the Nature of Certain 19th Century Pamphlets*. Mr. Partington's book is a tragic and hilarious Must for bibliophiles who can take it. We specially enjoy his description of Swinburne pickled in a bookshop. *Forging Ahead* has been placed by at least one ironist next to the prefatory tributes to Mr. Wise by eminent hands, written for the Ashley Library Catalogue. These prefaces were collected in one small volume (1934) under the rare imprint of William H. Smith, Jr. One of the most amazing

points made by Partington is that the exposure of Wise's chicanery began as far back as 1903 and yet it took more than 30 years before the scandal broke loose.

We gather from show-windows that the rumored revival of the corset, modestly mentioned here some time ago, is actually taking place. The classic discussion of this matter, with the kinetics and aesthetics involved, is in Veblen's *Theory of the Leisure Class*, a book which this year celebrated its 40th birthday. We wonder how many people realize that is one of the most perfect books for reading aloud, certainly as good as Samuel Butler, Saki, and Mark Twain. The S. A. B. R. (Society of Amateur Book Reviewers) who write about books not for hire or routine but only when moved by peremptory excitement have added to their files the October bulletin of R. K. Leavitt (Scarsdale, N. Y.) which spreads a Mae West spinnaker in honor of Riesenbergs's *Cape Horn*.

Recent anniversaries: the 10th of Young Books, 714 Madison Avenue, N. Y. C., the only shop in New York that specializes exclusively in juveniles—and also has a doll department. The 50th of the universally admired Public Library in Newark, N. J. Books in Newark began with the arrival of Rev. Abraham Pierson on the Passaic River in 1666 with several hundred volumes—probably theological. The immediate predecessor of the present Library was a subscription association founded in 1845. Under John Cotton Dana and Beatrice Winsor the Newark Library has become famous everywhere. Has the fit word been said (if so, we missed it) to honor Booth Tarkington's 70th birthday, which happened last summer? Dr. Herbert Putnam, retired Librarian of Congress, was given a luncheon at the Knickerbocker Club by Joseph W. Lippincott to receive this year's Lippincott Award. Dr. Putnam gently chaffed his fellow bibliothecaries on the priestly rituals of modern library science, remarking "I was never ordained a librarian." The Booksellers' Association of Philadelphia reports itself in lively fettle this winter. The October meeting was attended by over 70 members, with a program presented by Sidney Williams, literary editor of the *Phila. Inquirer* and others of that newspaper's staff. The president of the association this year is Dickson Ash of the John C. Winston Company.

Frederic F. Van de Water and others busily planning the Vermont Book Fair—at Brattleboro, on October 31—are gratified and perhaps secretly a little alarmed, that *Life* will send photographers to record this high spot in rural bibliodisia. May Henderson Taylor (147 West 23, Los Angeles) asks if anyone is interested in the Widow Bedott, whose stuff was published in the 1840's and 50's, M. H.

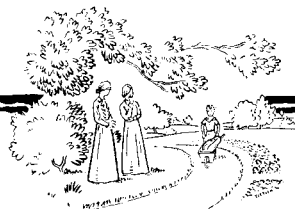
T. has an 1856 copy of the *Widow Bedott Papers* which she hankers to lend to anyone who enjoys American doggerel of that period. The Widow wrote like this:—

Today we're liable to fall,
Tomorrow up we climb,
For t'ain't our nature to enjoy
Religion all the time.

Records in Review

By EDWARD CANBY

TWO recent recordings should give inspiration to all of us who have been driven from contemporary music by the deafening variety of sounds thus classified. A couple of hearings of Ernest Bloch's new (1938) *violin concerto* (Columbia M-380. \$6) should convince the most skeptical that intelligible music can still be written without resorting to anti-quarianism. Bloch writes here in the grand tradition of the orchestral concerto, expressive, passionate music with none of the affected dryness of the Franco-Russian school or the self-conscious nationalism of our own younger writers. His music is strongly modal, somewhat exotic in flavor, reminiscent of the Hungarian influence in much nineteenth-century music. Joseph Szigeti is the excellent violinist. Paul Hindemith's *viola sonata no. 3* (1939) (Victor M-572. \$5.75) played by the composer with the powerful Sanroma at the piano, continues the solid tradition of German chamber music. Here again a skilled and fluent mind is reflected in music which speaks concisely and to the point, if perhaps without great inspiration. Note the amusing last movement, where the piano giggles like a hysterical dwarf. The balance between the instruments is none too good. Beethoven's early *Septet* in E flat, opus 20 (V M-571. \$7.50) is the imma-



Take this Child

By ROBERT LIDDELL

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ture work of a great composer whose technical mastery at this stage was already prodigious. Only emotional depth is lacking—purposefully, for this is the apotheosis of dinner music, full of that sense of humor which the later Beethoven so seldom shows. Certainly those who condemn this music merely because the same man composed the fifth symphony show the essence of false sophistication. The work is full of intimations of genius, as in variations 3 and 4 of the 4th movement, where for a moment Beethoven forgets his gaiety for a bit of the limitless serenity of the last quartets. Note variation 3's strange resemblance to a part of Brahms's Haydn Variations. The unusual combination of instruments with its tang of the German beer garden is played most capably by members of the British BBC orchestra. Little need be said of Bruno Walter's recording of *Mozart's Jupiter Symphony no. 41* (Vienna Philharmonic; V M-584. \$5.75) except that it represents the careful, scholarly German interpretation, a bit unimaginative, a bit slow, but preferable to the whirlwind virtuosity of the Russian and Italian maestros. The recording is superb. A noble experiment is the recording of an anthology of English poetry spoken by Edith Evans, English actress. (The Voice of Poetry, Vol. 1. C M-375. \$6.) Important objections to such a venture are the inevitable intrusion of the reader's alien personality and interpretation, and the grave mechanical difficulties. Here we must cope with Miss Evans's very British accent plus the microphone's difficulty with the letter S. But in spite of all this the venture is, for me, a success; the age-old power of spoken verse meets all the exigencies of the canning process. The anthology includes nineteen contrasted poets ranging from Shakespeare to De la Mare. Victor's recording of *Handel's Organ Concerto no. 10 in D minor*, first of a new series, is an expensive disappointment. (V M-587. \$4.50.) Played capably on the specially built Germanic Museum organ at Harvard, the beauty of the work is destroyed by an echo which smacks of bare concrete walls rather than Gothic vaults. *Hector Berlioz* has been judged too often by his long-winded and bombastic *Fantastic Symphony*; two numbers from his oratorio, "L'Enfance du Christ," will be a revelation to most listeners of a totally different Berlioz. (C P699340D and 69693D. \$1.50 each.) Simple, tender, pastoral, this music recalls the marvelously pure music of Gluck. The fourth side presents a fine DesPres motet in quite undistinguished performance. A *Haydn Minuet and Fugue* is coupled with *Purcell's 3rd Fantasia* on C P69687D. The minuet, unidentified, has a deal of life; the fugue is routine. The *Fantasia*, while not equal to the *Fantasia* on One Note, is worth the money. Performance, by the Pasquier Trio, uneventful.

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Double-Crostics: No. 292

By ELIZABETH S. KINGSLEY

1-U	2-X	3-L	4-E	5-H	6-Y	7-I	8-J	9-U	10-A	11-F	12-S	13-E	14-J	15-F
16-D	17-E	18-V	19-J	20-W	21-D	22-N	23-L	24-K	25-V	26-U	27-T	28-D	29-Y	
30-P	31-N	32-T	33-B	34-H	35-A	36-U	37-Z	38-I	39-W	40-G	41-B	42-N	43-O	44-J
45-U	46-E	47-M	48-P	49-W	50-K	51-Q	52-R	53-J	54-L	55-D	56-R	57-U	58-J	59-A
60-O	61-I	62-Y	63-Q	64-K	65-L	66-C	67-N	68-F	69-R	70-I	71-O	72-I	73-V	
74-P	75-A	76-T	77-X	78-D	79-L	80-B	81-R	82-C	83-F	84-U	85-K	86-A	87-T	88-G
89-W	90-T	91-V	92-G	93-Z	94-I	95-P	96-E	97-D	98-T	99-A	100-S	101-G	102-O	
103-L	104-Y	105-T	106-W	107-Z	108-W	109-K	110-U	111-F	112-U	113-Q	114-S	115-Y	116-A	117-L
118-D	119-F	120-L	121-J	122-Q	123-S	124-O	125-Z	126-G	127-U	128-I	129-F	130-E	131-W	132-Q
133-B	134-M	135-S	136-U	137-K	138-H	139-N	140-K	141-T	142-W	143-Q	144-M	145-H	146-N	147-M
148-R	149-G	150-A	151-F	152-G	153-H	154-G	155-O	156-J	157-E	158-M	159-V	160-X	161-W	162-Z
163-J	164-S	165-N	166-Z	167-T	168-Q	169-L	170-J	171-X	172-U	173-K	174-I	175-F	176-N	177-L
178-D	179-C	180-F	181-P	182-L	183-C	184-E	185-Y							

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. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. 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. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

The solution of last week's Double Crostic will be found on page 19 of this issue.

DEFINITIONS

- Jewish liturgical poems of obedience to commandments.
- Shakespearean king.
- Icelandic literature.
- Athenian historian.
- Crafty device.
- Narrow margin (in danger) (comp.)
- English poet and novelist (1873-).
- Sharpened.
- Seat of English coöperative movement (est. 1844).
- Opposed to cultural progress.
- Excel as of a higher group.
- Tending to excite controversy.
- Where Saul consulted a witch.
- American etcher and painter (1834-1903).
- American painters (1825-94) (1854-1926).
- Norse Fates.
- Slaver.
- Mourning garment.
- Mandates.
- A Brontë character.
- The Clermont (2 wds.)
- The end (symbol).
- French cheese of ewe's milk.
- Newts.
- Anther and filament (floral).
- Argue over and over to an end.

WORDS

59	116	86	150	75	99	35	10
80	41	133	33				
66	82	179	183				
78	55	118	178	21	97	28	16
130	4	96	184	17	157	46	13
151	111	129	119	68	15	180	175
152	101	149	126	92	154	40	88
5	138	153	34	145			
174	72	7	38	61	94	128	70
156	8	14	44	163	170	53	19
173	50	85	24	109	64	140	137
103	169	177	182	120	54	23	3
147	158	144	47	134			
146	31	139	165	42	176	22	67
43	60	71	102	124	155		
181	74	95	48	30			
122	143	168	113	132	63	51	
52	56	69	148	81			
135	114	100	164	12	123		
27	32	141	167	76	105	98	87
26	136	127	9	1	112	57	172
91	73	25	159	18			
20	142	49	161	108	89	39	131
77	160	171	2				
62	6	115	29	104	185		
166	107	162	93	37	125		