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SRL

Things to Do

MAKE IT AND RIDE IT. By C. J. Maginley. Diagrams by Elizabeth D. McKee. New York: Harcourt, Brace & Co. 120 pp. \$2.

A book that tells how to make things that run on wheels—out of wood. It requires little expense for materials but assumes good tools and a certain amount of skill. Excellent book for a school workshop.

THE BOY'S COMPLETE BOOK OF FRESH AND SALT WATER FISHING. By Oliver H. P. Rodman and Edward C. Janes. Drawings by Jack Murray. Boston: Little, Brown & Co. 275 pp. \$3.50.

The first part of this fascinating book is a complete guide to fishing in fresh-water lakes and streams; the second to the more strenuous sport of salt-water fishing. Diagrams of tackle and the best method of cleaning fish illustrate it.

FUN WITH PAPER DOLLS. Written and designed by Tina Lee. Pictures and charts by Manning Lee. New York: Doubleday & Co. 64 pp. \$2.25.

A practical and very attractive book that tells all about paper dolls and shows exactly how to make them. Drawings in color.

MAKE IT AND MAKE IT PAY. By Catherine Roberts. Illustrated by the author. Boston: Houghton Mifflin Co. 124 pp. \$2.50.

An unusual how-to-do-it book for older boys and girls. It deals not only with crafts, but with brick-laying, carpentry, sewing, etching on glass, etc. It also has a valuable chapter on merchandizing hand-made things.

PLAY WITH PLANTS. By Millicent Selsam. Pictures by James MacDonald. New York: William Morrow & Co. 63 pp. \$2.

A simple, practical guide to the growing of plants indoors, from roots and from seeds. Many of the experiments are new—to most gardeners. It has sketches and diagrams.

PAPERCRAFT: How to Make Toys, Favors, and Useful Articles. By Joseph Leeming. Illustrated by Jessie Robinson. Philadelphia: J. B. Lippincott Co. 83 pp. \$2.50.

A practical book with many diagrams and illustrations, this is for the whole family.

THE KEENE PARTY BOOK. By Frances W. Keene. Illustrated by

the author. New York: Farrar, Straus & Co. 255 pp. \$2.50.
Reviewed in SRL March 12, 1949.

WHAT SHALL I DO? By G. Warren Schloat. New York: Charles Scribner's Sons. 90 pp. \$2.
Reviewed in SRL Aug. 13, 1949.

New Editions

AESOP'S FABLES. From the translation of Thomas James and George Tyler Townsend. Introduction by Angelo Patri. Illustrated by Glen Rounds. Philadelphia: J. B. Lippincott Co. 164 pp. \$2.50.

This latest of the Lippincott Classics is designed by Helen Gentry and illustrated, in color, by Glen Rounds. It is a distinguished edition of the fables of Aesop. The drawings of the animals are not merely decorative. They have life and humor and realism. They seem to give new meaning to familiar words. The use of a reddish brown and a clear blue for the title lettering, the wide spacing and excellent type make a very inviting page. Dr. Patri's introductory sketch of Aesop is informing and should interest youngsters who know the fables but know little about their author.

TRIGGER JOHN'S SON. By Tom Robinson. Illustrated by Robert McCloskey. New York: The Viking Press. 284 pp. \$2.50.

A handsome new edition of the story that many critics, young and old, have compared to "Tom Sawyer," with many illustrations by the creator of "Homer Price."

TIMOTHY TURTLE. By Al Graham. Pictures by Tony Palazzo. Cambridge: Robert Welch Publishing Co. No paging. \$2.50.

A new printing of a favorite picture book that is distributed now by The Viking Press.

LAZY LAWRENCE AND OTHER STORIES. By Maria Edgeworth. With illustrations by Chris Hammond. London: Watergate Classics. 180 pp.

Five of Maria Edgeworth's short stories in a very attractive book with charming black and white illustrations. Obtainable through the British Book Center in New York.

THE NIGHT BEFORE CHRISTMAS. By Clement Moore. Illustrated by Leonard Weisgard. New York: Grosset & Dunlap. No paging. \$1.
A large book with dramatic illus-

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drew them Boys and girls will delight in them*



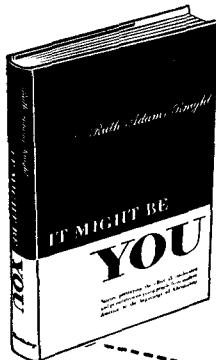
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□ **A HORSE TO RIDE** written & illus. by GRACE PAULL. A little boy who loves horses, and a palomino who loves little boys are teamed up in this perfect picture book combination with a three-color jacket, end-sheets, and illustrations by the author. \$1.25

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□ **FUN WITH PAPER DOLLS** by TINA LEE, illus. by MANNING LEE. The new gaily colored, keep-them-busy book by the author and artist of *What to Do Now*, has patterns and instructions for creating, dressing and housing paper dolls. \$2.25

□ **SUDY AND PRILL** by RUTH PIPER. Illus. by BRINTON TURKLE. A summer "full of good times and small adventures. The way in which each girl solved her difficulty brings this narrative of a true friendship to a very satisfying conclusion."—N. Y. Times. \$2.50

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About You tells the story of a young artist who learns both the frustrations and satisfactions of being talented. "At last, a novel published for 'Young Adults' that they can really sink their teeth into. The story of one girl's struggle to understand her own limitations."—Virginia H. Matthews. \$2.50

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□ **THE BEST CHRISTMAS** by LEE KINGMAN, illus. by BARBARA COONEY. Erkki wanted it to be the best Christmas ever, and with his help and a wonderful surprise at the end, it really was. A warm-hearted story of a Finnish-American family on Cape Ann, Massachusetts. \$1.50

□ **KILDEE HOUSE** by RUTHERFORD MONTGOMERY, illustrated by BARBARA COONEY. The story of a lovable hermit who was nearly crowded out of his redwood retreat by a raccoon, a skunk and their sisters and their cousins and their aunts"—delightfully written by the author of *Carcajon*. \$2.50

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THE PAINTED PIG. Text by Elizabeth Morrow. Pictures by Rene d'Harnoncourt. New York: Alfred A. Knopf. 34 pp. \$2.

It is a joy to welcome again this charming picture book of Mexico with its simple, appealing story and lovely drawings in color.

MOTHER GOOSE. Drawings by Garry MacKenzie. New York: Thomas Y. Crowell Co. 185 pp. \$2.50.

Modern, humorous drawings in black and white for yet a new Mother Goose printed in large, clear type.

THE EMPEROR'S NEW CLOTHES. By Hans Christian Andersen. Designed and illustrated by Virginia Lee Burton. Boston: Houghton Mifflin Co. 44 pp. \$2.

To be reviewed in *SRL* Dec. 10, 1949.

OL' PAUL THE MIGHTY LOGGER. By Glen Rounds. New York: Holiday House. 173 pp. \$2.50.

An authentic and popular version of Paul Bunyan, with added stories and drawings.

THE BOOK OF KING ARTHUR AND HIS NOBLE KNIGHTS: Stories from Sir Thomas Malory's *Morte d'Arthur*. By Mary Macleod. Introduction by Angelo Patri. Illustrations by Henry C. Pitz. Philadelphia: J. B. Lippincott Co. 344 pp. \$2.50.

A thoroughly satisfying edition of this classic, designed by Helen Gentry and illustrated by Henry Pitz in color and in black and white.

OLIVE FAIRY BOOK. Collected and edited by Andrew Lang. Illustrated by Anne Vaughan. With a foreword by Mary Gould Davis. New York: Longmans Green & Co. 236 pp. \$2.50.

This new edition brings together the folk and fairy tales from India and the Near East. Format and illustrations are new, and it is bound in olive cloth with a design in gold.

ORANGE FAIRY BOOK. Collected and edited by Andrew Lang. Illustrated by Christine Price. With a foreword by Mary Gould Davis. New York: Longmans Green & Co. 232 pp. \$2.50.

Bound in orange cloth with a design in gold and newly illustrated, this brings together folk and fairy tales from the British Isles, Spain, France, and Italy.

SONS OF THE VOLSUNGS. By Dorothy Hosford. Illustrations by Frank Dobias. New York: Henry Holt & Co. 170 pp. \$2.50.

Since its publication in 1932 this has been an outstanding version of The Volsunga Saga for young people. It is presented now as a companion volume to the author's "By His Own Might," the story of Beowulf.

CLEVER AND FOOLISH TALES FOR CHILDREN. Selected by Maude Owens Walters. Illustrated by Ted Freed. New York: Dodd, Mead & Co. 290 pp. \$2.75.

WILD WORLD TALES: The Tale of the Mouse, the Moth, and the Crow. By Henry Kane. New York: Alfred A. Knopf. 129 pp. \$2.75.

A handsome book, illustrated with beautiful photographs, this contains three of Mr. Kane's stories: "The Tale of the Whitefoot Mouse," "The Tale of the Promethea Moth," and "The Tale of the Crow."

THE WOLF KING. By Joseph Wharton Lippincott. Illustrated by Paul Bransom. Philadelphia: J. B. Lippincott Co. 186 pp. \$2.50.

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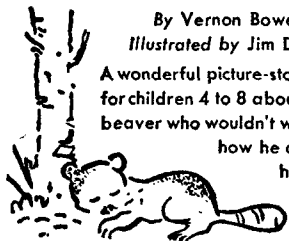
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A LITTLE MAID OF OLD NEW ORLEANS. By Alice Turner Curtis. Illustrated by Sandra James. New York: Alfred A. Knopf. 224 pp. \$2.

A new edition with drawings in color of the story of Dulce Ferrand and her adventures with Jean Lafitte and Andrew Jackson in 1814.

THE PHOENIX AND THE CARPET. By E. Nesbit. With illustrations by J. S. Goodall. New York: Coward-McCann Co. 275 pp. \$2.50.

FIVE CHILDREN AND IT. By E. Nesbit. With illustrations by J. S. Goodall. New York: Coward-McCann Co. 275 pp. \$2.50.

THE STORY OF THE AMULET. By E. Nesbit. New York: Coward-McCann Co. 368 pp. \$2.75.
The last of the "Treasure Seekers" stories in a new edition.

FREDDY GOES TO FLORIDA. By Walter R. Brooks. Illustrated by Kurt Wiese. New York: Alfred A. Knopf. 197 pp. \$2.50.

This, the first book about Freddy, was called "To and Again," and under that title was read and enjoyed by many, many boys and girls. We strongly disapprove of changing the title, although we like the story and the drawings.

MOBY DICK OR THE WHITE WHALE. Written by Herman Melville. Edited by W. Somerset Maugham. Illustrated by Anton Otto Fisher. Philadelphia: The John C. Winston Co. 417 pp. \$3.50.

A new edition with new illustrations of a great American novel.

NATIONAL VELVET. By Enid Bagnold. Illustrations by Paul Brown. New York: William Morrow & Co. 307 pp. \$3.

A handsome book with full-page drawings by a famous "horse" artist, this is a new edition of a story that has been deservedly popular since its publication in 1935.

FALCON BOOKS. New York: The World Publishing Co. 50¢.

A new series of inexpensive books for older boys and girls. So far it includes "Jean Craig, Nurse," by Kay Littleton; "The Mercer Boys with the Coastguard," by Capwell Wyckoff; "Through Forest and Stream," by Duane Yarnell, and "Champion's Choice," by John R. Tunis. The format is fair.

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Seeing Things

THE SAGE OF AYOT ST. LAWRENCE

IN A WORLD which has passed beyond him without ever having caught up with him, there is no keeping Shaw off the stage or out of print. Nor should there be, for the sake of such chances of salvation as are yet ours no less than for our stimulation and delight. When he is not being acted he continues to act, and when he is not doing the writing someone else is writing about him.

His performance of G. B. S. (a major and a taxing role, if ever there was one) during these later years may have often become a little tired and sometimes even more than a little feeble. But why not? Why not, indeed! Was ever a nonagenarian as young and giddy and clear-seeing as he is? What he describes as his dotage, other people would be proud to claim as their nonage. Behind his prophet's beard and in his frail soda-straw of a body resides an agelessness of spirit and mind which reduces the calendar itself to a Shavian jest. In comparison with him young men seem old, and wise men foolish.

Although time has tamed his audacities, his singularity is as muscular as it ever was. Considering what he is, and especially what he has been, and also what he will be when he and all of us are no more, no wonder he remains as irresistible a subject to others as he has always been to himself. No wonder, too, that, in spite of the library of books he has written and provoked, more books and still more books about or by him appear year in and year out. The end is by no means in sight. So long as the printing presses roll and men maintain their interest in wit, paradox, insult, truth, genius, sanity, moral passion, eloquence, and society, there will be others. Meanwhile, all Shavians have reason to be grateful for William Irvine's "The Universe of G. B. S."* and Stephen Winsten's "The Quintessence of G. B. S.,"[†] the two most recent volumes to have had their origins in Shaw.

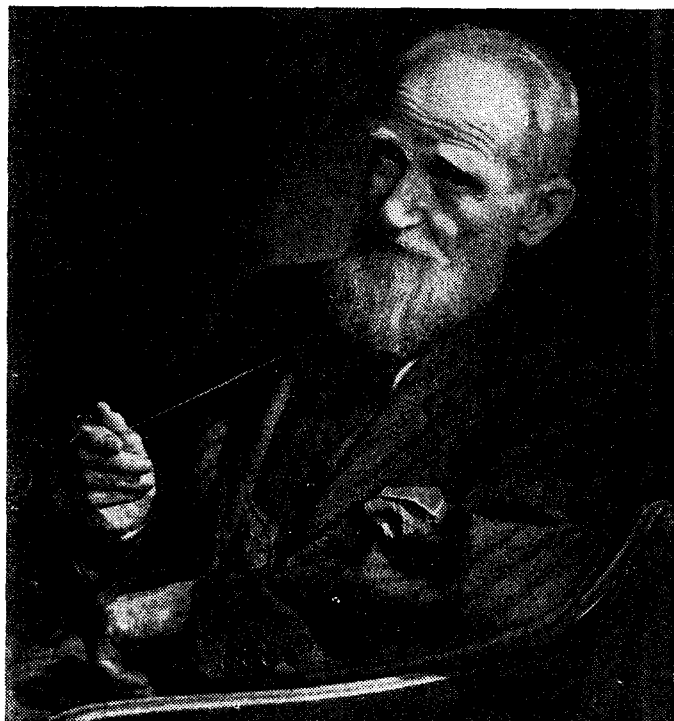
They are quite different, these two books. Mr. Winsten's is a scissors-and-paste affair. It is a "Golden Treasury," a sort of Bartlett, com-

prised of quotations, familiar and unfamiliar, from Shaw's books, plays, prefaces, and letters. It finds Shaw speaking for himself or through his characters on any number of topics dear to him. These range, of course, from Shaw to English customs, the Irish, women, money, truth, animals, country life, education, culture, the theatre, religions, foreigners, war, imprisonment, or growing old. By its own confession Mr. Winsten's is a compendium of "the wit and wisdom" of Shaw. In other words, it is the kind of book which Ludwig Curtius derived this anniversary year from Goethe's dicta upon religion, nature, art, the body politic, etc., under the title of "Wisdom and Experience," or that a decade ago George Rylands in "The Ages of Man" assembled from what Shakespeare had had to say on childhood, nature, war, kingship, death, sleep, or old age.

It was not until 1752 that the Bard found his first anthologist. This was a man named Dr. William Dodd, a chaplain to the king who was executed twenty-five years after the publication of his "The Beauties of Shakespeare," not for editing such a book but for forging a bond for £4,200 in the name of his former pupil, the fifth Lord Chesterfield. That Shaw has not had to wait so long as Shakespeare did to be anthologized cannot have surprised him. His earliest Palgrave, the first to render unto Shaw (and his public) the things which are Shaw's, is his neighbor at Ayot St. Lawrence, that same Stephen Winsten who only last year in a Boswellian mood wrote "Days with Bernard Shaw."

As everyone knows who knows anything about him, Shaw is an anthology himself. He is not one man; he is many men. His careers have been as diverse as his convictions. As an apostle of change, he has continued to change himself. He has never been at a loss for either words or ideas. Inconsistent as he may have been, no one has ever questioned the consistency of his brilliance. It is his brilliance which brings light, sometimes blinding light, to page after page of "The Quintessence of G. B. S." Mr. Winsten approaches his subject as a man steeped in Shaw. In a happy phrase he describes the Elderly Gentleman as "a ghost of the future." He is well aware that no postulate has been too sacred for G. B. S. to scrutinize or any institution or convention too revered to be spared his mockery. As he sees it, Shaw has been "a centipede with a foot in every cause."

TO MOST of us living in an unheeding world which he has at least ventilated intellectually, this self-fessed mountebank, this mystic, this sage, this steadfast iconoclast, this incorrigible and incurable jester, this dedicated revolutionist, and this unrelenting gadfly, who is G. B. S., has seemed not only one of the great men of our time but one of the exceptional men of history. In terms of the most fatigued of comparisons, he is the present's Voltaire. Although fully conscious of this, Mr. Winsten's approach to Shaw is in itself Shavian. He says, "When the human race has passed out of the famine period of



—Karsh.

George Bernard Shaw—"Whereas his liveliness is prized, his seriousness is most frequently ignored."

*THE UNIVERSE OF G. B. S. By William Irvine. New York: Whittlesey House. 439 pp. \$5.

†THE QUINTESSENCE OF G. B. S. Edited by Stephen Winsten. New York: Creative Age Press. 404 pp. \$3.75.