

Trade Winds

SPLIT SECOND EXPOSURE

BY LOUIS GREENFIELD

BIG-TOWN LOW-DOWN: The Broadway hard guys have gone literati for the season. The culture staff now being quoted a six to five favorite over swing stuff. Among the literary gents cashing in on the trend are Hervey Allen for his *Anthony Adverse* and Messers Paramount Company for Shakespeare's *Romeo and Juliet*. The chatter that is making the rounds around the Rialto, Algonquin, Union Square, and Columbus Circle is that a cinema baby is now scripting Bill's sonnets for an early presentation. Sinclair Lewis again will hit the playboards in both movie and stage. *Dodsworth* in the celluloid; *It Can't Happen Here* for the stage. The latter production has been taken under the wing of the Federal Theatre Projects with the opening due sometime in October. The opening of this production will be unique for its premier will appear in a number of cities simultaneously. With Margaret Mitchell's *Gone With the Wind* still paying the rent for book peddlers plus the sixty-five grand that Hollywood shelled out for its movie rights authors are anticipating big business through their wares this Fall. And there is every indication that such anticipation may be realized.

Anne Morrow Lindbergh's *North to the Orient* (and still peddling at a rapid clip) must have started something or other for on the Fall list of book publishers we find wives of two famous gents due with a couple of tomes. One of them is *Skyways to a Jungle Laboratory*, by Grace Crile, wife of Dr. George Crile, the famous American surgeon. The other one is *For Dear Life*, by Belinda Jelliffe, wife of Dr. Smith Ely Jelliffe, a New York psychiatrist. Both are autobiographical and interesting. The Morrow women authors must have been chosen from a front line Follies show or from the *Folies d'Amour* now playing the French Casino. Iris Morley, Martha Gellhorn, Jeanette Eaton, Sybil Bolitho are beautiful women—unless some air-brush artist did a bit of re-touching—as well as brainy. All are represented this season. Other women on their list are Janet Smalley, who's gone and knocked out a slim volume on fishes—*Do You Know About Fishes?* Said writer also knows plums for she has also written *Plum to Plum Jam*. Joyce Cary crashes through with *The African Witch* while Iris Wedgwood, on Sept. 23, will have a nifty \$5 job published—*Fenland Rivers: Impressions of the Fen Counties*. Morrow has fallen for the ladies.

But for the gents who like their reading with plenty of tobasco sauce *Hitler over Russia*, by Ernest Henri, and the new one volume edition of Trotsky's *The History of the Russian Revolution* will satisfy that yen. Both are Simon & Schuster jobs. Music lovers are due for a most pleasant season of quality music reading. The Knopf outfit will shortly publish two books on said subject. The

first to appear will be J. W. N. Sullivan's *Beethoven—His Spiritual Development* and later comes *A Short History of Music*, by Alfred Einstein. Alfred, not Albert. Viking Press will do a bit of publishing on music. *Rolling Along in Song*, edited and arranged by J. Rosamond Johnson, is due in the bookshops in October. But wait, here is more music dope. W. W. Norton will publish three musical tomes with the first coming out in October—*The Story of the Orchestra*, by Paul Bekker, and *Music in the Middle Ages and Renaissance*, by Gustave Reese due in November. The other one is *The Children's Music Book*, by Olga Samaroff Stokowski.

The New Books

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sound, with no wasted words, it is written in terms any woman should be able to understand. It contains many practical suggestions for what the advertisers modestly term "feminine" or "marital hygiene," and dozens of familiar advertised products are ruthlessly exposed. One would like to place it in the hands of every woman in the country, but at the same time one wonders how many women, who have saved two dollars from the housekeeping money for a permanent, could be induced to surrender it for this excellent book. Not many, perhaps, but more we are sure than would have done so ten years ago.

M. S. U., M.D.

TWENTIETH CENTURY PSYCHIATRY.
By William A. White, M.D. Norton. 1936. \$2.

Dr. White has as his main interest in his "Introduction" the functional approach to psychiatry, but he has a less grudging awareness of the organic background than most psychiatrists. Body and mind are a single unity like root and flower. The inclusion of such approach shows a broad view. But the neologisms of modern psychiatry are at times provoking. Man indeed lives not by bread alone but as a subject to the power of catchwords, and many try to control great new words for old disorders: organ inferiority, super-ego, id—formerly known to simple folk as constitutional predisposition, conscience, and the never-never land of dark passions and instincts. Dr. White's lectures are happily clear and wise with little furtive innuendo.

He sees the need for accepting heredity and environment as related factors in the psychoses; for exploring the very special in the "organism-as-a-whole"; for emphasis on the social significance of psychiatry; for stimulation of new studies in hypnosis; for wiping out the cruel, stupid, unwieldy, and ancient legal red-tape prior to hospitalization, and the stigma which subsequent institutional-

(Continued on next page)

The AMEN CORNER



When *The Portrait of a Scholar*¹ was published, *Country Life* reviewed it and praised it. But, it said, admirable though it be, Dr. Chapman does not write so well as Miss Constance Holme—or words to that effect. Now the Publisher of *The Portrait of a Scholar* profoundly admired this book, and though an omnivorous reader had not met Miss Constance Holme's works. He bought with some difficulty *The Lonely Plough*,² read it and fell for it completely. He read more of her books and then went to various of his fellow publishers and urged them to bring out her works in a cheap and uniform edition. But they one and all made excuses. So he thought of the *World's Classics*,³ and then he started to reprint her with a success that is now well known.⁴

* * *

The Portrait of a Scholar was published in 1920. Dr. Chapman wrote these essays (which one can only describe as exquisite) during his soldiering in Salonika and the little book goes on selling year in year out not only in England but also in America. Dr. Chapman is the Secretary to the Delegates of the Oxford University Press and an authority on the 18th century and Jane Austen. He is the editor of *The Novels of Jane Austen*¹ and *The Letters of Jane Austen to her sister Cassandra and Others*.²

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Some interesting letters have been received on the subject of Constance Holme. An American publisher even protested that the *World's Classics* should include a writer of whom he had never heard. He had the grace to add that he never read her!

THE OXONIAN.

(¹) \$2.00 (²) 80c each. Write for complete list of over 400 titles. Oxford University Press, 114 Fifth Avenue. (³) Write for circular. "The Eight Holme Novels" in the *World Classics* series. (⁴) 5 vols., or in 2 vols. on India paper, \$10.00. (⁵) \$5.00.

Double-Crostics: No. 128

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		169	170	171		172	173	174		175	176	177	178	179	180

DIRECTIONS

To solve this puzzle, you must guess twenty-seven 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 17 of this issue.

DEFINITIONS

- I. Trumpeter.
- II. Left out of reach (3 words).
- III. Exclamation of pain.
- IV. Constitutional Compact (1620).
- V. Pertaining to an ancient Greek.
- VI. Character in "School for Scandal."
- VII. A lockup (slang).
- VIII. Drama by Goethe.
- IX. Author of "Heir of Redclyffe."
- X. Tree of the genus Salix.
- XI. Manifest.
- XII. Aquatic musteline mammal.
- XIII. A farm horse.
- XIV. Snares.
- XV. Omnipotent.
- XVI. An eye wrinkle (comp.).
- XVII. Chess man.
- XVIII. A dupe (comp.).
- XIX. God of Mischief (Norse).
- XX. Broadly elliptical.
- XXI. Steadfast.
- XXII. Bounce a ball.
- XXIII. Utmost height.
- XXIV. Egyptian epithet of Zeus.
- XXV. Bitterness.
- XXVI. Marks indicating direction.
- XXVII. Swiss mountain singing.

WORDS

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

The New Books

(Continued from preceding page)

zation imposes upon patients; for building slowly and painstakingly an anatomy and physiology of the psyche and for conceding that psychoanalysis has raised at least as many problems as it has solved.

Dr. White is less clear, if he believes that the "no-restraint" and "parole" movements are not frequently overdone to the detriment of the public, patient, and doctor; that now the doctor's deep understanding of mental cases is much different from that of the good mental nurse; that the psychoanalytic and mental hygiene movements have been significant contributions to therapy; that by substituting dynamic mechanisms for Kraepelin classification and tissue-organ studies he is approaching real explanation and practical therapy rather than remaining at a descriptive level. Psychoanalysis has struck a new note in medicine; it is indeed true in Nietzsche's words that "mankind has a poor ear for new music," but sometimes it can be very sour.

F. K.

COSTUME IN THE DRAMA OF SHAKESPEARE AND HIS CONTEMPORARIES. By M. Channing Linthicum. Oxford University Press. 1936. \$5.

It is hard to understand how that portion of the public which reads or writes about Elizabethan plays can have got on so long without this admirable book, and it is hard also to conceive how the Elizabethan plays and other evidences of excess energy in that age ever came to be produced by a people who had first to devote such infinite time and imagination to the fundamental business of getting themselves dressed. After reading Miss Linthicum's interesting but rather terrifying details concerning what the well-dressed Elizabethan, male and female, wore, one is likely to feel that even a man in that day must have regarded the penning of a comedy or a batch of sonnets as light labor compared with the strain of inventing and tying or pinning upon himself the vast assortment of objets d'art that made up his daily garb.

Following a custom from which few authors and no publisher will lightly depart, the name of Shakespeare is stressed in the title of the book; and this is here just enough, for Miss Linthicum has thrown a great deal of new and clearer light upon Shakespeare's allusions to dress and fabrics. She has done the same thing for the other dramatists of the time, and subsequent editors of their works, as well as Shakespeare's, will be much in her debt. But her book goes farther than this. She has digested a great quantity of manuscript material, domestic and official, and a large library of social and commercial monographs, and has thus produced a volume, charmingly written and thoroughly documented, which, quite apart from the dramatists she illustrates, can be read with profit as a contribution to the history of the arts of living. No man, and few women, we suppose, will venture to dispute her decisions on technical points. No woman, and few men, will question the interest of her subject.

T. B.