

Some Catalogues

BOOKSELLERS distribute catalogues because it pays them to do so. Some recent arrivals from London, however, justify a suspicion that the biblioplists have become patriotic altruists, for the benefit of the British Postoffice. Maggs Brothers' catalogues have long been a cause of wonder, as well as of admiration, with their title to a page, usually with a facsimile to boot. Not to be outdone, the long-established firm of Henry Stevens Sons, and Stiles are now reminding their correspondents that they have an enormous stock of Americana, by issuing a 578-page catalogue, listing 2,156 items. There are, inevitably, a good many very unusual "nuggets," to revive old "G. M. B." Stevens's term, scattered through these pages, but on the whole the effort of the firm seems to have been to remind their friends that it is still possible to purchase desirable books for a pound or two, and that these less expensive things have very real and fundamental interest.

Mr. Ernest Dressel North contributes his note to the growing mass of material on the history of contemporary book collecting, in the foreword to the catalogue in which he celebrates the completion of his twenty-fifth year in business. The frontispiece is a charming view of his new quarters at 587 Fifth Avenue. He draws two suggestive comparisons, both concerning the copy of "Paradise Lost," with the first title of 1667, which is offered at \$5,500. His first catalogue, twenty-five years ago, contained 401 items, and the total prices amounted to \$4,931. On the other hand, his "Paradise Lost," in all the glory of full crushed levant morocco by Riviere, can be had for just half what was paid a couple of years ago for a copy that had not even rebound, but was still in its shabby seventeenth century calf binding. Mr. North cites half a dozen titles which were in his first catalogue, and likewise in this one, as illustrative of the extraordinary changes, not only in the prices, but equally in the tastes and the requirements of discriminating collectors.

Walter M. Hill's latest catalogue is devoted to books from Modern Presses, and as one more evidence that these are more than ever in fashion. It also shows that his is like all other fashions, subject to

The Compleat Collector.

RARE BOOKS · FIRST EDITIONS · FINE TYPOGRAPHY

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passing whims. The catalogue starts off with a few of William Loring Andrews's publications, at prices which suggest that they are barely holding their own. Printed at the Gilliss Press, these volumes have the thinness that was its fatal characteristic, redeemed by a delicate refinement and an appropriateness that made Mr. Gilliss the peer of any of his contemporaries. As examples of nice book making, these publications of Mr. Andrews's are still among the pleasantest to possess. If they are passing out of fashion, what fate is in store for most of the current issues of what are now the "famous" presses?

Harvard University Press has just issued in a pleasant small octavo format a collection of "pious and consolatory verses from Puritan Massachusetts," entitled "Handkerchiefs from Paul," edited by Kenneth B. Murdock. Three hundred and fifty copies have been printed. The versifiers represented are Joseph Thompson, John Wilson, and Samuel Danforth, and it hardly needs the quotation of such titles as "Upon the Death of Elizabeth Thompson," "To God, Our Twice-Revenger," and "The Orphan's Progress," to suggest the mode and quality of these resurrected bijouterie of Puritan New England. Mr. Murdock has written a readable introduction, differing therein from most of the poems, and has perhaps said the final word about his subject: "In Puritan New England . . . one must pay in harshness and lack of music for a glimpse of the deep emotion which demanded expression of writers unequal to their task."

ANNOUNCED FOR PUBLICATION
"The Essayes or Counsells Civill and Morall of Francis Lord Verulam Viscount

St. Albans" is to be the first issue of the newly established Cresset Press, 11 Fitzroy Square, London. The prospectus shows a page more reminiscent of Kelmscott and Doves than present tendencies in typography would lead one to expect, but the fact that the book is to be printed at the Shakespeare Head Press promises a workmanlike volume. There will be 250 copies on hand-made paper at ten guineas, and eight copies (all sold) on vellum at one hundred guineas. "The Iliad," in a rendition of 750 copies at fifty shillings, and a series of reprints of early books on country life priced at twelve shillings and sixpence are also on the Press's program.

"English Illumination," by O. Elfrida Saunders, and "English Mediæval Painting," by Tancred Borenius and E. W. Tristram. In The Pantheon Series. The Pegasus Press, 37 Rue Boulard, Paris. Numerous colotype plates. The former at 8 guineas in two volumes, the latter at 4½ guineas in one volume: all in half leather.

"The First Score: An Account of the Foundation and Development of the Beaumont Press and Its First Twenty Publications," by Cyril W. Beaumont. The Beaumont Press, London. Three hundred and ten copies on paper, and eighty copies on "parchment vellum," signed.

On Printing

A PLAN OF PRINTING INSTRUCTION FOR PUBLIC SCHOOLS. BY HENRY H. TAYLOR. New York: The John Day Company, for the American Institute of Graphic Arts. 1927.

THE small book before us is the only thoroughly creditable work on the subject of printing instruction in schools which

we have ever seen, the only one, we believe, which exists. The whole system of such instruction, being in the hands of unintelligent job printers, has been debased to the level of the back-alley printing office, and manuals on the practice to be followed have been trivial, complex, and banal beyond belief. Mr. Taylor, whose own work as a printer in San Francisco has been notable for its excellence of design and execution, now puts into small compass a treatise on the general plan for instruction in Junior High and Polytechnic schools. He has wisely avoided the pitfall of "practical" examples, and instead has written a thoroughly sound, readable, and sensible essay on the theory of the teaching of printing.

In one particular, even if there were no other merits in the book, Mr. Taylor has given unimpeachable advice: he has stipulated for hand-processes as the only just foundation for learning the art and mystery of printing. Hand-presses—hand-set type—hand printing: these are as necessary as a first-hand knowledge of carpentry and masonry to an architect—and as universally ignored. Here is the core of the whole matter which has been overlooked or belittled by all the so-called teachers of printing in our schools. He emphasizes the necessity for getting the young student acquainted with the fundamental process of printing, rather than with such incidental aspects as automatic machinery and mass production. Here is sound sense in a field which had apparently been completely overrun by "text-books" written by hard-working but ill-informed "practical" printers. It ought to revolutionize the teaching of printing in all schools, and should be carefully read by every teacher of printing in the country.

The volume itself is a careful piece of work, hand-set by Mr. Updike's Merry-mount Press, and, as we have said before, the pages from that establishment are models of what type-setting should be.

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GENERAL

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QUITE unbelievable to us in their vulgarity have been the advertisements of the moving picture made from John Erskine's "The Private Life of Helen of Troy." Professor Erskine himself must shudder. Heavens, that the face that launched a thousand ships and burnt the topless towers, etc., should be degraded to these uses! What do we read: "2700 Years the World has Waited to see her—in Private! . . . She put the 'Hist!' in History! . . . This Queen could sure love Royally! . . . and She's in the Movies Now!" or "WHO was the First Flapper Wife. . . An A.D. Mamma in a B.C. Town. She 'took' Paris—'Burned up' Troy—Made the Jazz Age look like Slow Music!" or "Look thru the Keyhole of the Past . . . New York's Next Big Thrill!" Even Wells was not able to prophesy in "When the Sleeper Wakes" that publicity would sink so low as this. It is, we repeat, unbelievable. Thus is the general public of today introduced to one of the great legends of the world! With a leer, we are all cheapened to a lot of peeping toms. The presiding deity of the movies is certainly a new Circe; the utter cheapness of this latest ballyhoo raises our gorge. . . .

The editors of the *Children's Bookshop*, which you will find today on page 456, have requested us to make known that a review of *Christopher Morley's* "I Know a Secret" does not appear in this issue of the week before Christmas. *Oliver Herford*, we understand, is reviewing the volume for *The Saturday Review* and you will have his dictum shortly. . . .

This is a Blake year, what with the Nonesuch edition and that gorgeous volume of pencil drawings. Dutton has recently issued "The Marriage of Heaven and Hell" in an illuminated edition, reproduced from the original in the Fitzwilliam Museum. Only nine copies of Blake's own edition are known to exist, with reproductions crudely done. The present is a full-color edition reproduced in the most perfect facsimile possible from the last copy made. His own comments and the essay in which he elucidates the extraordinary structure of the work, are included, but are entirely separated from the illuminated pages. . . .

No one of our New York readers at least will miss seeing the Reinhardt performance at the Century Theatre. "Midsummer Night's Dream" has been given with more poetry, and more imagination in the poetical scenes, but never with a more exuberant fancy and such lavish richness of scene. The Reinhardt stage, into which sprites and fairies dive and duck like woodchucks on a New England hillside, and the really marvelous Reinhardt lighting, alone are worth a trip above 59th Street. The German actors are best in the *Pyramus* and *Thisbe* comedy, but there is a spacious dignity in the whole piece that only occasionally becomes florid. . . .

Margery Wells, well-known along Fifth Avenue as an expert on fashions, merchandising and advertising, has written a non-frivolous book on what some regard as a

frivolous subject. It is called "Clothes Economy for Well Dressed Women." It is attractively brought out by Dodd, Mead & Company and should, we think, strongly appeal to all of the feminine gender. It ranges from the theory of modern dress-making to a typical clothes budget; and "talks turkey" about how to be becomingly and beautifully dressed on reasonable terms. . . .

The two volumes compiled and edited by *Edwin Markham* and associates, under the title of "The Book of Poetry" have recently been published by William H. Wise and Company of 50 West Forty-seventh Street. This firm publishes *Dr. Frank Crane's* writings, *Dr. John Ford's* Beacon Lights of History, the late *Thomas Bird Mosher's* Bible, *Elbert Hubbard's* "Little Journeys" and *Elbert Hubbard's* Scrap Book. Edwin Markham himself is said to have spent sixty years of collecting, reading, studying, sifting, reciting, and poring over the world's best poetry, all of which experience he has applied to the making of the present book. Nearly eight hundred poets of all times and lands, over three hundred of them American, are represented. The two volumes sell at your book-store for \$12.50. . . .

The arrival of Count *Hermann Keyserling*, author of "The Travel Diary of a Philosopher," "The Book of Marriage," "The World in the Making," etc., now impends. He is to arrive in New York on December 27th and will make a transcontinental lecture tour of the United States this winter under the management of the Leigh-Emmerich Lecture Bureau. His first appearance in this country will be at Vassar College, and he will lecture in New York City early in January before the League for Political Education and The Community Church. . . .

We are informed by several authors of distinction that they have recently been pestered by a silly contemporary practice that appears to be growing. Students in English classes throughout this country, when preparing themes for their courses upon the work of some modern writer frequently write asking the writer himself for full details of his life, an account of his artistic theories, etc., etc. This intrusion upon an author's time is unnecessary and, to our mind, in extremely bad taste; and the instructors of the courses either have no cognizance of it or are remiss in allowing their students so to intrude. In these days of publishers' highly-organized publicity departments all the information concerning a given writer which he desires to make public can be obtained from the publisher of that author. It is only necessary to note the publisher of his latest book and to apply to that source. The author should not be compelled to answer letters whose only object is the securing of material by some undergraduate for the preparation of an ordinary theme. Strange as it may seem, an author's time is valuable. . . .

And so a fond adieu!

THE PHOENICIAN.

THE BULL-FIGHTERS

by Henry de Montherlant

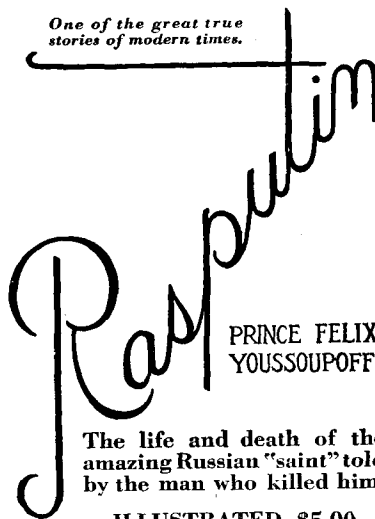
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Actual daily sales of *Trader Horn* for the last fourteen business days follow:

Tuesday, Nov. 22	182	copies
Wednesday, Nov. 23	1267	copies
Thursday, Nov. 24 (Thanksgiving Day)		
Friday, Nov. 25	844	copies
Saturday, Nov. 26	366	copies
Sunday, Nov. 27	781	copies
Tuesday, Nov. 29	517	copies
Wednesday, Nov. 30	1286	copies
Thursday, Dec. 1	1391	copies
Friday, Dec. 2	4046	copies
Saturday, Dec. 3	934	copies
Sunday, Dec. 4	1183	copies
Tuesday, Dec. 6	4102	copies
Wednesday, Dec. 7	3965	copies
Thursday, Dec. 8	4698	copies

For some books these would be exciting monthly totals, and incredibly miraculous weekly figures, but, for *Trader Horn*, they are simply the daily figures for the last two and a half weeks.

With our adjective inventory running low and our rosiest predictions thrice out-topped, *The Inner Sanctum* is almost prepared to let these figures, rank on rank deployed, do their own talking. But the temptation is too great. . . .

Long before the news reaches *ALFRED ALOYSIUS HORN* and *ETHELREDA LEWIS* in Johannesburg, readers of *The Inner Sanctum* will have fresh confirmation of the book's leadership on the principal best-seller lists from coast to coast.

This week we are not sending a cablegram to South Africa until Saturday, because—

First, it will be exciting to see how far we outstrip last week's *Trader Horn* sales of 9,005 copies; second, we have a strong hunch that in a day or two the fortnightly total will be close to twenty-five thousand copies; and third, we want to report that the next edition of *Trader Horn* is on its way, bringing the total printings up to 106,000 copies—all in a bit more than six months.

Trader Horn is selling like a philosophy book with a pencil.

Last week, by the way, *The Story of Philosophy* touched the two thousand mark again—a best-seller in its second Christmas sale, hard by *WILL DURANT's* new book, *Transcendentalism, A Mental Autobiography*.

Night before last, *The Inner Sanctum* might have been observed loitering in front of The New Amsterdam Theatre on West 42nd Street. Ostensibly, *The Inner Sanctum* was there to check up on the four-color hand-painted "twenty-four sheets" ballyhooing *The Story of Philosophy* and *Trader Horn*, splashed across the skyline right next to the Ziegfeld Follies dressing-room.

While in Times Square, *The Inner Sanctum* visited the latest *Little Blue Book Store*, adjoining the Selwyn Theatre, and bought twenty jitney classics from "THREE STAR" HENNESSY, the manager of the new emporium—actor, adventurer, and author.

We predicted that *FRANZ WERFEL's* new novel, *The Man Who Conquered Death*, would get superlative reviews and never become a best-seller. It did, and it hasn't.

But *ARTHUR SCHNITZLER's* new novel, *Daybreak*, did, and has.

—ESSANDESS



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