



## Advertisement

TO COLLECTORS  
& AUTHORS

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#### OUR TIMES

## Compleat Collector

(Continued from page 621)

### SOLOMON AGAIN

FROM the Centaur Press of Philadelphia comes a new printing of the Song of Solomon, which in typography and illustrations is the final and consummate debunking of that classic from all elements of sanctity and religious connotation! The wood cuts by Wharton Esherick are what first attract attention—and at first, also, surprise. Suggestiveness could hardly go farther than in the medallion on the cover and the illustration to viii;10; and some of the blocks are of an extraordinary technical quality. But granted that the Authorized Version's quaint assumption of symbolical reference to the Church is unwarranted by the context, this edition of the Song, as a frankly pagan love-song, is decidedly of interest. The type face, one of the recent European importations, is appropriate both to the text and to the illustrations, and the book is well executed by the Pynson Printers. Although of proper size for an altar book, we doubt if it will be "read in the churches," although worthy of a place on the shelves of the collector of erotic editions.

### A PROTEST AGAINST BUNK

A CORRESPONDENT writes in protest against certain jazz advertising as follows. His objection to such methods in advertising, a really admirable article, meets with my hearty approval.

"This morning's mail brings a loud broadside from the exploiters of Encyclopedia Britannica. They are going to have another 'bargain' sale in honor of the 160th anniversary. It's an 'epoch-making' event, of 'incomparable value,' a 'marvelous index volume,' 'if you ACT quickly,' etc. It has congratulations from ex-Governor Hughes, ex-premier Borden, the president of Marshall, Field & Co., and other more or less eminent scholars, and probably these will be supplemented by others from Tom-tom Hefflin and Al Smith, Tunney, Lindbergh and Charlie Chaplin. Ain't it sicknin'?"

### TYPE FACSIMILE REPRINTS

OF the fourth series of these reprints we have received from the Oxford University Press the following: Matthew Prior's "Occasional Verses," printed from copies of the single-leaf editions, 1702-1719; Thomas Gray's "Elegy wrote in a Country Church Yard," first edition, 1751; Samuel Johnson's "The Vanity of Human Wishes," 1749; and William Collins's "Ode" on the death of Mr. Thompson, 1749.

Printed at the Clarendon Press by John Johnson, in editions of 550 or 750 copies each, carefully reset in the type of the originals, or as closely as the ample resources of the Oxford printing-office allow, these type facsimile reprints are invaluable to the Compleat Collector. For purpose of minute study they are doubtless less valuable than photographic facsimiles would be, but in their fidelity to the originals in type and manner (though it has not always been possible to retain the exact margins of the first editions), as well as in their simple and inexpensive binding, they make handsome and valuable additions to the library. If the frailties of the XVIIIth century are to be drawn from their dread abode, we like to see it done with the simplicity and candor of these reprints.

### "THE INDISPENSABLE THINGS"

FROM the Bibliographica Typographica, under the editorship of Herbert Reichner, 19 Tiefer Graben, Vienna, comes a formidable list of books on printing. There is an amplified and revised edition of "Modern Fine Printing in the United States"; the first edition being out of print. The second volume in the series, "Flowers and Ornaments" of the Viennese printer Tatner (1760) is announced as now ready. To come are volumes on Civilité type, German typography in the Goethe period, a very much to be desired "Updike and the Merrymount Press at Boston," amply illustrated and with an introduction by George Parker Winship (we long to see what a German will do with Mr. Updike—and what Mr. Updike may do with the German editor!); a facsimile of Dürer's "Alphabet" of 1525; German type specimen books of the XVIIIth century by Gustav Mori; "Five Centuries of Printers' Marks"; "Modern Fine printing in Czechoslovakia"; etc. The specimen illustrations shown in the attractive announcement are up to the usual high quality of German work, and the series comprises a surprisingly interesting variety of subjects. R.

## Points of View

### Addendum

To the Editor of *The Saturday Review*:  
SIR:

In Mr. Samuel Scoville's letter to *The Saturday Review* for January seventh, he says, "It is a biographer's duty to state the facts fairly." He doesn't say that a commentator on the biographer ought to state them fairly, too. It seems to upset Mr. Scoville that Mr. Hibben went to *Woodhull & Claflin's Weekly* for material for his life of the Reverend Henry Ward Beecher. Says Mr. Scoville, "This was a publication at one time suppressed by the authorities as an obscene paper and Victoria Woodhull served a term of imprisonment for publishing the same." The facts are that Victoria Woodhull was arrested on the complaint of Anthony Comstock; she went to jail until her exorbitant bail could be paid. She never was sentenced to a term of imprisonment. She was acquitted in her final trial, definitely. Mr. Beecher wasn't.

In connection with the life of Victoria Woodhull which I am writing, I have examined much of Mr. Hibben's material, though not all of it. One has only to look at Mr. Hibben's bibliography; one has only to glance through his fascinating book (if anybody can glance at it without devouring it), to know that it is founded on careful scholarship.

Says Mr. Scoville, "... I do not object to Mr. Hibben's using any authority whatever. I do object to his not using them all." Mr. Scoville hasn't used all of Mr. Hibben's authorities either! Moreover, Mr. Scoville objects to "his using the statements of Victoria Woodhull and omitting those of Julia Ward Howe." I think Victoria Woodhull had opportunities for knowing Mr. Beecher that were denied Julia Ward Howe.

And it is amusing for anyone to be solemn about a publication "suppressed by the authorities" as obscene. Who are the authorities and what is obscenity? Maybe they know the answers in Boston, now!

EMANIE SACHS.

New York.

### Exception Taken

To the Editor of *The Saturday Review*:  
SIR:

In Mr. Sayler's recent review of "Behold, the Bridegroom," in your columns, his first four paragraphs might well be a tangent beguiling to a chatty essayist, but scarcely an elucidation or evaluation of the central idea which I believe clearly motivates Mr. Kelly's brave study. Indeed, Mr. Sayler in hugging the pining-girl theme, nowhere mentions what he avers the playwright delivered from a platform. If Mr. Kelly has made his point so plain, it is curious that the critic missed it.

My recollection of the speeches and the drift of the story on the opening night leads me to consider "Behold, the Bridegroom" not as a psychologized "East Lynne," but as a commentary on the spiritual bankruptcy that trails the sensitive young woman who squanders the emotional and ideal aspirations of her youth in hectic living, exhausting thrills, and cheapening experiences. When a genuine romance sprouts, there is in her barren heart no soil to give nourishment and in her debased mind no dewy thoughts to stimulate efflorescence. That she had the fineness of nature to feel ghastly horror over how her misuse of life had betrayed potential happiness informs the close of the play with tragic beauty. That her home life and associates had swung her into the whirl of the jazz age with never a pause for stock-taking gives the play social significance. That beneath the metallic hardness and engrossment with false values there had awakened understanding and appreciation of finer loyalties comes as a revelation to the Bridegroom all too late, but to the audience, I fancy, in good time as an indication that sympathy here must solve a psychological phenomenon of the time.

ELMER KENYON.

Pittsburgh.

### Frances Newman says

in the *Atlanta Journal*:

In The Woodcutter's House Robert Nathan has proved again that he is the only American who has ever succeeded in writing charmingly and writing simply.

## The WOODCUTTER'S HOUSE

By ROBERT NATHAN

### Louis Golding says

in the *Westminster Gazette*:

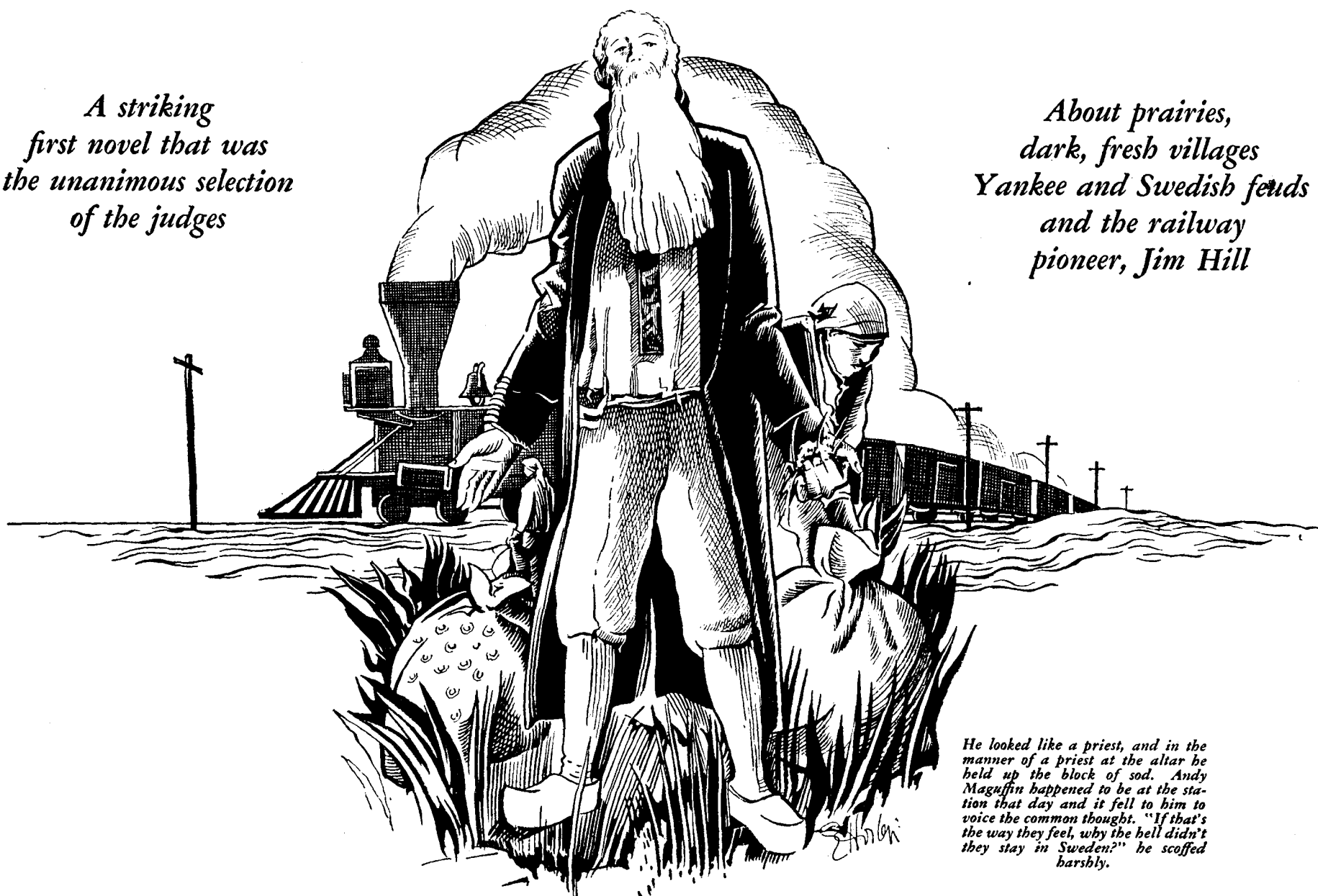
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*About prairies,  
dark, fresh villages  
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and the railway  
pioneer, Jim Hill*



*He looked like a priest, and in the manner of a priest at the altar he held up the block of sod. Andy Maguffin happened to be at the station that day and it fell to him to voice the common thought. "If that's the way they feel, why the hell didn't they stay in Sweden?" he scoffed harshly.*

# HILL COUNTRY

*The \$7500 prize biographical novel  
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BECAUSE of its vigor, its crude straightforward power—"Hill Country" by Ramsey Benson won the unanimous selection of the judges in the contest of the *Forum* and the Stokes Publishing Company for the best American biographical novel submitted by March 1, 1927. . . . It is a saga of the soil—a story moving slowly, inevitably, with the dark casual splendor of a prairie night. Of "Yim" Hill, whom the Swedes dread, despise, and long to see. But unique as a biographical novel in that Jim Hill never directly enters the picture. It is his influence, his personality, that bulk up everywhere. Once the whole town of Gumbo rushes to the station to see him, but he never comes. He is a sort of destiny for them—and for little Weese, the barefoot Yankee girl from the prairie schooner, and for Sven Opsahl who

marries her in the end. . . . A novel of railways, newspapers, politics, passionate little feuds. Told with a sharp, bright intensity, bare of ornament of any sort. Recapturing life in a way that seldom happens. A very big piece of American writing.

There will be six instalments. The March *Forum*, with the first instalment, is on the newsstands today. 40c a copy. Or you can use the coupon to get ten months' subscription to the *Forum*—including the full novel "Hill Country"—for \$2.

Also in the March *Forum* are details of the "First Short Story Contest"—open to writers who have never had a story published, accepted stories to be paid for at usual space rates. And the prize offer for the best paper on "Our Next President."

## Other features in March "Forum"

*Should the Government Keep Hands off Super-power*—a debate by Dr. Frank Bohn and Norman Hapgood.  
*Machinery, the New Messiah*—an authorized interview with Henry Ford.

*The Last Love Affairs of His Excellency, Mr. Franklin*—by Bernard Fay.

*Simon—Pure Athletics*—by Heywood Broun.

*Roots of College Evils*—by Robert Cooley Angell.

*The End of the Borden Case*—by Edmund Pearson.

Last instalment of *Disraeli*—by André Maurois.

*Mother Goose-Step for Children*—by Stephen Leacock.

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Edited by HENRY GODDARD LEACH

441 Lexington Avenue, New York City

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