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Conducted by Carl Purington Rollins and Gilbert M. Troxell

"Now cheaply bought for thrice their weight in gold."

### Fanfrolico

THERE is something a little refreshing (anno 1929) and not a little that is amusing in the "definite esthetic statement" issued in its first catalogue by the Fanfrolico Press in 1926. "The Press intends to publish work which, while moving in the modern area, picking up its esthetic material from the debris of its generation's efforts, yet seeks to add to a personal vision the gesture of life, the sensuality of beauty, the essential weight of form, the structural ebb and flow of emotion, that means serious art." This wording "moves in the modern area" so completely that I am not sure just what is meant: but the ecstatic appreciation of Mr. Norman Lindsay with his "terrific individuality" in a later announcement of the Press is frankly juvenile and laughable.

But—after so much is said, one is thankful for youngsters who will step out and do things which are not exactly "sound" in the matter of form or substance: who will let their hilarity and seriousness lead them into publishing ventures which are not completely assured of success from the start, and which cannot be expected to yield a very considerable income. Two recent volumes from the Fanfrolico Press are the reason for these remarks.

Sir John Hawington's "Metamorphosis of Ajax" is printed from Poliphilus type on heavy—too heavy—hand-made paper. It is easy to read, but the excessive protuberance of the deckle edges is annoying. It has a photogravure frontispiece of Sir John Hawington, and reproduces the original diagrams and illustrations.

The second volume is "Hyperborea," text and illustrations by Norman Lindsay. Here the paper is too *thin*! A little more normality in the selection of paper, O Fanfrolicans, would have made both books pleasanter to the eye. Yet both books are interesting, if for no other reason than that they exemplify the glorious disregard of the Englishman for logic and psychology! Mr. Lindsay's drawings are a bit lacking in simplicity, yet there is a lively, humorous quality about them.

I would like to see the Fanfrolicans try their hand at more unconventional printing, in line with the subject matter of their vol-

umes, for there is enthusiasm here, and some audacity. R.

THE *Bookman's Journal* of London in a recent issue prints the following comments by Mr. Gilbert Fabes, the author of "The Autobiography of a Book," on the general subject of collecting modern Press books:

"Collectors of modern Press books are becoming perturbed at the increasing numbers of these productions, and the increasing numbers of mushroom 'presses'. . . There are still some collectors who believe that any book published by a 'Press' is at once worth collecting, and should immediately rise to a premium. Though this fallacy is bad, it is not so bad as the beliefs which exist among some of the proprietors of so-called 'Presses.' These may be summarized as follows:

- "(1) That the word 'Press' will sell any book.
- "(2) That any reprinted trifle is good enough for a press book.
- "(3) That a limited edition of a book at a high price is a sound business proposition.
- "(4) That a numbered and limited edition is an irresistible bait.

"The book-trade in general always welcomes a good book, well produced, at a reasonable price, and it does not care whether it is published by Messrs. Jones & Company, or the Aubrey de Vere trading as the Penny-farthing Press. The book collector wants to purchase books which are sound value for his outlay, and which will always be worth, at least, the price paid for them. If the Press-book idea is stripped of its glamor, we shall have saner publishing and less expensive fine editions; the true privately-owned presses will continue to be distinctive as long as their workmanship is beautiful; and the publishing houses, under whatever name they may trade, will be accepted as firms whose ideals are controlled by level-headedness as the result of experience.

"The word 'Press,' if it is to remain, must be accepted by all as meaning a publishing house. It is a delightful name . . . but [its] use . . . in any misguided or de-

(Continued on next page)

## The Wits' Weekly

Conducted by EDWARD DAVISON

Competition No. 62. A prize of fifteen dollars is offered for the best short rhymed lyric called "July Nightfall." (Entries should reach the *Saturday Review* office, 25 West 45th Street, New York City, not later than the morning of July 1.)

Competition No. 63. A prize of fifteen dollars is offered for the best Lines (not exceeding thirty) to a Neglected Poet. Living men or women are not admissible, and the chosen poet should be named. (Entries should reach the *Saturday Review* office not later than the morning of July 15.)

Attention is called to the rules printed below.

### COMPETITION

NO. 60.

A prize of fifteen dollars was offered for the most convincing original sonnet built around the rhyme words: This has been divided equally between Merrick Wells, Laetitia Vile, and "Ben."

#### THE PRIZE SONNETS

I—By MERRICK WELLS

DAY long we rode dispirited; the dust  
Greyed every saddle-cloth, and every horse  
Went wearily. A rivulet's dry course  
Was barren bivouac, but sleep we must.  
The very stones breathed treason and mistrust  
As from this place all evil had its source.  
A nightwind rose and wailed; its fitful force  
Gibbered "Defeat!" "Defeat!" with every gust.

And bitter want there was for stealth and speed.  
—A dry clod fell and panic hung the sides  
Of that ravine. Who flies must take sharp heed  
Of signs and portents when destruction rides  
Armed and athirst for death. There is no steed  
Fleet to avoid the ruin doom provides.

II—By LAETITIA VILE

Indifferent to the shower which pits the dust,  
The rider slumps upon his plodding horse;  
Indifferent to the world upon its course,  
He follows on only because he must:  
Too weary for the effort of mistrust,  
Still knows he not the power,—nor seeks its source —  
Which drags him onward with relentless force,  
Unhurried, without spasm, without gust.  
Forgotten is the morning flight, at speed  
Which stained the satin of his horse's sides;  
Darkness enfolds him, but he does not heed,  
Blinded and dazed, unfeeling now he rides,  
A tired traveler on a tired steed,  
Toward whatever end the power provides.

III—STUBBORN BACHELORS

By "BEN"

By that peculiar yearning of our dust,  
Which calls us as his stable calls a horse,  
We are constrained at times to take our course  
To where the girls are. Be with them we must.  
Their powers of charming can we then mistrust?  
Have they not virtues risen from the source  
Of biologic urges? Utter force  
Sweeps us toward them as straws before the gust.

But afterwards—if ill or good our speed—  
How gladly do we stretch and rub our sides  
Within a lonely armchair where no heed  
We have to pay to how the tattle rides  
A rippling tongue. Then there's no better steed  
Than any cushion far from girls provides.

There were nearly four hundred entries—a record number—so I don't know whether to thank or abuse Miss Deborah C. Jones (who, incidentally, offered an excellent entry) for suggesting this competition. The rhymes I chose myself. They come from Sonnet 37 in "The Growth of Love" by Robert Bridges and I recommend everybody who wrestled with them to look up the original.

One prophetic entry began "How Edward Davison must eat the dust by now." It certainly was a heavy meal though not unsustaining in the end. I have never before felt so severely the need of more space for "The Wits' Weekly." It is quite impossible in these two curtailed columns to do even the beginnings of justice to the scores of sonnets that deserved criticism or print, or both.

It seems surprising that there should be readers of the *Saturday Review* who do not know what a sonnet is. Others were disqualified for tampering with the rhyme words or with their given order. Mary Waterman and Claudius Jones (for his "Hunter" sonnet) would have been among the prize-winners but for the latter offense. Homer Parsons spoiled a really fine piece of work by splitting a word in the middle in order to use "gust" as a rhyme. I hurl his *de gustibus* back at him with a serve-you-right. *Disgust, besides, coarse* for course, and *gust* for gusto were even less acceptable.

Specially deserving of praise were Ruth Mary Weeks, R. C. Erickson, Claudius Jones (for a second entry), Clifford Gessler, Frances H. Gaines, and Virginia Styles. Mention only a little less honorable is due to R. B. Wood, F. P. Mastin, G. O. Jager, C. W. Avery, Michael Peters, R. N. Stretch (who offered four brave entries), J. F. Dougherty, Dalmar Devening, Catherine Cronin, M. N. Brice, Ernest Hartsock (whose love of rhetoric spoiled a good sonnet by over-emphasis) and Anne W. Carpenter. David Heathstone and W. E. Willner both wove their sonnets around President Coolidge's electric horse, and Marjorie Murphy's hero was a hippopotamus. Florence L. Barnes was the best of several who twisted the rhymes to make images for a poem about an aeroplane and Ann Winslow looked at a horse in the Zoo in 2000 A. D.—

"What is it, grandma, kicking up the dusts?"

"That animal, my child, is called a horse."

R. O. Spreckley wrote much the best of many sonnets about Pegasus; and C. C. Glendenen's horse race was much the best of the week though he spoiled the sonnet by including two lines that lacked their full quota of syllables. To all mentioned here let me apologize for this unavoidably cursory treatment. In later issues I hope to print several of the sonnets referred to above.

### RULES

Competitors failing to comply with the following rules will be disqualified. Envelopes should be addressed to Edward Davison, *The Saturday Review of Literature*, 25 West 45th Street, New York City. All MSS. must be legible—typewritten if possible—and should bear the name or pseudonym of the author. Competitors may offer more than one entry. MSS. cannot be returned. The Editor's decision is final and *The Saturday Review* reserves the right to print the whole or part of any entry.

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ceptive manner should be ruthlessly suppressed."

It has been reported from London that a young American, Philip Hurn, has discovered, in a London safe deposit vault, a large collection of love letters and musical scores of Richard Wagner. Included among the documents is the only known copy of Wagner's autobiography. According to Mr. Hurn, the collection was made by a wealthy Englishwoman, who, at the time of the composer's death in 1883, decided to write an exhaustive biography, for which she proceeded to collect material during the next sixteen years. At the time of her death, the work was still unfinished, and the documents were locked away in the vault.

At a recent sale at Hodgson's in London, a fascinating letter dated January 12, 1828, from Wordsworth to Dr. Lardner, declining to write an "Account of the Deceased Poetesses of Great Britain," and pointing out that Dr. Johnson did not take the least

notice of "female writers," brought £48. A short letter of Charlotte Brontë's concerning the illness of her sister, Emily, sold for £77, while the original manuscript of Arnold Bennett's short story, "A Place in Venice," on twenty-nine pages, sold for £40. A short time previously, at the sixty-sixth annual dinner of the Newspaper Press Fund, the original manuscript of Sir James Barrie's "Twelve Pound Look," twenty-four pages, was sold to Mr. Gabriel Wells for 2,300 guineas.

An announcement has been made that before long Dr. Alfred P. Lee of Philadelphia will bring out his bibliography of the writings of Christopher Morley upon which he has been working for several years. In addition to listing the various publications of Mr. Morley, Dr. Lee is attempting a census of his manuscripts.

In addition to the regular weekly prospectuses from the Limited Editions Club, there has come recently an announcement of Mr.

Merle Johnson's "High Spots of American Literature," a work that promises more dignity than its title seems to indicate. This book deals exhaustively with the first issues of about two hundred outstanding works of American literature, giving a brief critical estimate of the volumes selected for the list, and explaining the reasons for their inclusion. It is to be published by the Bennett Book Studios of New York in an edition of 750 copies, fifty of which are to be signed by the author; the prices are \$14 for the unsigned issue, and \$25 for the signed. Mr. Johnson's bibliographical experience fits him admirably for such a work, and leads one to look for an unusually excellent volume.

G. M. T.

Professor H. M. Ayres and W. C. Greet, of Columbia University, who last year recorded dialects of summer school students on phonograph records, have announced that they will record 200,000 dialects in all parts of the country for a complete Library of American Speech Records. The project

is one of many original researches made possible by \$50,000 in subventions that have been allotted to members of the Columbia faculty by the Research Council. The allotments are to cover expenses for research, such as travelling, clerical assistance, photographic reproductions of manuscripts, and works of art and architecture. Six years ago Professor Ayres made the first five photographic records of American speech at Columbia, with the aid of J. P. Maxfield, of the Western Electric Company. As delegate of the present day English group of the Modern Language Association, Professor Ayres presented these records before the association.

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FRANZ WERFEL, author of *Class Reunion*, and the INNER SANCTUM's perpetual candidate for the Nobel Prize

**AAA** The advance sale of *The Story of Philosophy* [that is, the number of copies bought by dealers before its publication] was 871. Three years later, after more than a million Americans learned from WILL DURANT the lure of "that noblest pleasure, the joy of understanding" [LEONARDO DA VINCI was an artist in writing headlines, too] . . . three years later, then, the advance sale of WILL DURANT's new book, *The Mansions of Philosophy* was exactly 1100 per cent greater!

**AAA** But that is not all . . . According to a bulletin just received from *The Inner Sanctum's* favorite contributors, MESSRS. BAKER AND TAYLOR, the ranking national best-seller in the field of general literature, for the period from May 27th to June 3rd [the latest available report] is *The Mansions of Philosophy*.

**AAA** For the best-seller ranking in fiction, *The Inner Sanctum* turns to *Brentano's* roster, where *Wolf Solent*, by JOHN COWPER POWYS, is in undisputed possession of first place.

**AAA** *Wolf Solent* is out only four weeks but its translation and publication have already been arranged for England, Germany, Austria, Sweden, and Denmark.

**AAA** Of the last nine books published by *The Inner Sanctum*, five have become best-sellers. Readers who cannot recall them are neglecting their A B C's, not to mention their

—ESSANDESS

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FROM the Globus Press comes the following news: The May Grand Jury refused to indict *Isadore Lhevinne* and rejected the charge of obscenity against his novel, "Ariadne." The novel was seized four months ago by John Sumner of the New York Vice Society. Mr. Lhevinne spent two hours behind the bars and is planning a counter-suit against both Mr. Sumner and the Society. Incidentally, during the raid on Mr. Lhevinne's apartment, the manuscript of an unpublished novel of his was seized and never returned. . . .

Writes Earle F. Walbridge, librarian of the Harvard Club:

There is an amusing and somehow rather delightful confusion of characters on page 78 of Jessie Conrad's "Joseph Conrad as I Knew Him," which proves to me, at least, that Mrs. Conrad read *Pearson's Magazine* as thoroughly as Conrad's manuscripts:

"The next day we came across an old man, a facsimile of Don Quixote, immortalized by Captain Kettle, with pointed face, round hat, and the black cloak."

Probably Cutcliffe Hyne would be flattered to have the Captain figured as a writing man. And it has taken all these years to arouse my curiosity to the pitch of ascertaining the identity of the "K" of "K. and Hesketh Prichard." K stands for Kate.

Mr. Walbridge also says, apropos of the place of residence of a certain English author of note, that "that seat should be as conducive to literary work as the place where Harry Graham's Reginald Biffin spent his youth"—

the old-world village of Biddenhurst (footnote: Pronounced Bunkhurst) in Kent, of which the poet Brindle—the Pond Poet, as he was commonly called—has sung so eloquently in a well-known passage beginning:

Sleep-scented pergolas of hops  
And bull's-eyes in the village shops,  
And lollipops, and acid drops . . .

The *Yale Review* will make public in the Autumn issue (the Summer issue is just out) the name of the recipient of the *Yale Review Award* of two thousand dollars for an article in the present volume of the magazine. The Award will again be offered for an article dealing with a Public Question in National or International Affairs and appearing in the next volume, which begins with the Autumn 1929 issue and ends with the 1930 Summer issue. There will be three judges of the contest. . . .

Frank Morley, the brother of our own Christopher, is a partner in the London publishing house of Faber & Faber, formerly Faber & Gwyer. Also a partner in this firm is a son of the poet, *Walter de la Mare*. Frank Morley has written a novel which will be published by Longmans, Green in London and by Harcourt on this side. It is a book of seafaring adventure, and no joanlowelling, and is entitled "East South East." . . .

In the fall, the Princeton University Press will bring out a facsimile reproduction of the first authoritative or 1729 edition of *Pope's "Dunciad,"* with an introduction and critical notes and commentary by Professor Robert Kilburn Root of Princeton. The new bicentennial edition will be limited to 500 copies. . . .

In *Lloyd Lewis's* "Myths after Lincoln" the following anecdote appears:

"How does your wife's family spell its name?" asked the reporter.

"Oh, with two *ds* always," said Lincoln. "One *d* was enough for God but not enough for the Todds."

Rose O'Neill sailed awhile ago for her home in Capri, the famous Villa Narcissus, where she will begin a new novel to follow "Garda." . . .

When his publishers cabled *Stephen Vincent Benét* that he had won the Pulitzer Prize he replied laconically with one word, "Thanks." . . .

We're stealing all this from "The Galley," written by *The Galley Slave* of Doubleday, Doran, which is one of the sprightliest and the most original clippings we receive periodically. Honor where honor is due. *The Slave* also quotes from *William MacLeod Raine's* "Famous Sheriffs and Western Outlaws" about a drunken cowboy

who, in the old days, got on a train at a way station in Kansas.

"I wanta—g-go to—t-hell," he hiccupped. Bender did not hesitate an instant. (He was the conductor.) "Get off at Dodge. One dollar, please."

Famie Hurst has a dog named "Lummox." It is a Pekingese and usually carried under her coat. But as she was boarding the train recently to return to Hollywood, the conductor said she couldn't take the dog into the train. "This isn't a dog," said Miss Hurst quickly. "This is a mammal." "Well, all right—take him in, but he looks a damned lot like a dog to me," the conductor grumbled. . . .

We have been over to look over the Foundry, that magnificent old brick building at 110 River Street, formerly the machine shop of the Consolidated Iron Works, now the property of *Christopher Morley, Cleon Throckmorton*, and others, and being renovated for a clubhouse for the Hoboken Theatrical Company. It is a noble edifice, and the plans for its rehabilitation are dazzling. For one thing, the ground-floor space will be immediately leased to a well-known restaurateur. His restaurant will be open to the public. The members of the theatrical companies playing in the Old Rialto or Lyric Theatres automatically become members of the club at a purely nominal fee. The late "Caliph" *McLanahan*, of the Traymore in Atlantic City, took a vivid interest in the restoration of "The Foundry" and perfected many architectural drawings of his vision of a clubhouse adjoined by a studio apartment overlooking the river. The offices of the Hoboken Theatrical Company have already been moved into the old building. . . .

Charles Scribner's Sons will soon publish "Contract Bridge, by *Harold S. Vanderbilt*, an authority on Contract Bridge wherever the game is played and originator of the present system of Contract Bridge scoring and the Club Convention. The book is written for the player of average ability. It contains the complete laws of Contract Bridge as framed by the special committee on Contract Bridge, of the New York Whist Club, of which committee Mr. Vanderbilt was a member. . . .

The Harbor Press has issued "A Way Out," a one-act play by *Robert Frost*, his first published play, which appeared originally years ago in a short-lived periodical, *The Seven Arts*. In an introduction written expressly for the Harbor Press edition, Mr. Frost says: "I have always come as near the dramatic as I could this side of actually writing a play. Here for once I have written a play without (as I should like to believe) having gone very far from where I have spent my life." The Harbor Press is at 142 East 32nd Street. . . .

*Alfred Noyes*, the popular English poet, has written a humorous novel, "The Sun Cure," in which an extremely proper young ecclesiastic loses his actual clothes and also the swaddling clothes of his soul. It will be out in August through the Cosmopolitan Book Corporation. . . .

And by the way, it is the same firm that is bringing out over here *Helen Beauchamp's* "The Love of the Foolish Angel," the first selection of the Book Society of England, of which Mr. *Hugh Walpole* is president. . . .

We are on the outlook for *Katharine Brush's* collection of short stories, "Night Club," which Minton, Balch & Company are soon to publish. Two of the stories in the book curiously anticipated actual occurrences prominent in the news. "Débutante" dealt with a society girl falling in love with a prize-fighter and was written months before Tunney's engagement was even rumored. "Fumble" dealt with the dire consequences to his character of a collegian who made a disastrous fumble on the gridiron in the last minute of play, and this story was written and published months before the famous fumble last fall, when the captain of a Western football team carried the ball the length of the field in the wrong direction. . . .

The most recent addition to the Lippincott One Hour Series is "An Hour of American Poetry" by *Charles Edward Russell*. . . .

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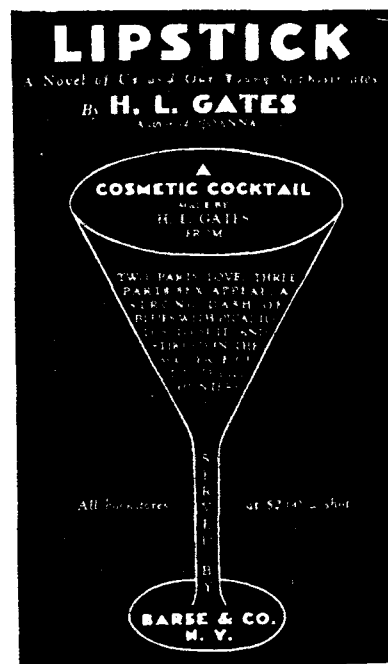
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