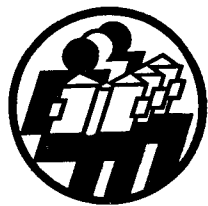


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The Type Facsimile Reprints

POPE'S "Dunciad," the sixteenth issue in the above series, and the largest in number of pages so far issued, suggests a consideration of these modern brochures. For they are scarcely more than that in their becoming eighteenth-century dress of marbled paper wrappers.

The titles now available in this series include Dryden's "Mac Flecknoe," published in 1924 (the first of the series), Dryden's "Alexander's Feast," Gray's "Elegy" and "Ode on a Distant Prospect of Eton College," Johnson's "Vanity of Human Wishes," Smart's "Song to David," and other poetical pieces of the Restoration period and the eighteenth century. The reprints are from the first or other very early editions, many of them in the collection of Mr. T. J. Wise. There is a short note to each issue, giving the provenience of the copy used, with some other small amount of information; in general, the plan is to let each reprint stand on its own feet, without the impertinence of footnote and exegesis. Even variant readings are scarcely noted. As a result the reader is brought face to face with a work of literary art.

The details of printing of these issues are interesting. The title, "Type Facsimile Reprints," is not, strictly speaking, accurate. Even the resources of the Oxford University Press are not sufficient to permit a literal type facsimile reprinting of these titles. The earliest of them antedated Caslon, and even after his types had largely supplanted the older faces, there were old fonts in use. Oxford, of course, has its great pre-Caslon face in the Fell type, and it is liberally used in these reprints. But there were diverse odd fonts used in the originals which no office can possibly match to-day, with the result that there are occasional relapses from exact copying. Then again, since one man's work can never be exactly copied by someone else, slight discrepancies will occur in spacing. So an exact and literal reprinting is out of the question.

The verisimilitude is, however, astonishing, and the lapses can only be detected by a careful comparison of the original and the reprint. For the purpose, the resemblance is close enough. And the minute care which must be taken in the type setting is apparent. No such attempt at faithful reproduction is made with the paper: the paper mill of the Oxford Press at Wolvercote has provided a suitable but unostentatious sheet which is used throughout the series. An attempt has been made to keep the original size and margins, so that the series represents all varieties of format.

The price at which the different brochures are issued ranges from about \$1.50 to about \$2.50—prices which for the small editions provided (550 copies) is reasonable enough. Most of these pieces can be obtained in the original form only at a high figure; some of them are unobtainable at any price. Hence it is a very real service to provide such attractive reprints at prices which the ordinary man can pay. And there is a good deal to be said for reading eighteenth-century literature in a form so nearly approaching that of the first issues. This seems to me "archæological printing" of a defensible sort. R.

Modern Presses

NOTHING is harder to come at than information about contemporary affairs. When an institution or set of institutions gets important enough, a year book is born; for the reviewer's purpose a typographic year-book would be invaluable. The nearest approach to such a volume is "A Select Bibliography of Modern Presses, Public and Private, in Great Britain and Ireland," edited for The First Edition Club of London by G. S. Tomkinson, with an introduction by B. H. Newdigate. The title is not wholly clear, as The Daniel Press, founded in 1845, is included; nor wholly satisfactory, for some recent presses, such as the Fanfrolico and the Scholartis do not appear. The bibliographical entries are short, but of

sufficient length to indicate to any but the most intense of collectors the issues of each press.

Inventiveness has not been the distinguishing characteristic of British presses. The Kelmscott Press, of course, did create a new style, but except for Morris's revolutionary endeavors the numerous presses mentioned in this book (there are eighty-two) have been content to work over the excellent material available for the English printer, to develop wood engraving along conventional lines, and to issue a very limited number of books. Nothing like the fertility of the modern German press, in matters of type, or the very effective schemes for illustrations (etchings, stencil color work, etc.) of the French books, has marked the course of British printing. Instead the British printer has worked industriously with Caslon and Fell type, and a few extremely interesting faces like the Kelmscott, Vale, Doves, Ashendene, and Essex House types.

One of the fascinating features of the progress of British printing has been the ease with which new presses of considerable merit have been established. Some of Mr. Tomkinson's presses are credited with only a single book; many are given with half a dozen books to their names. The English genius for doing things in a simple, human-scale sort of way is exemplified. For one thing, the possibility of establishing a hand-press is easier in England than here. Over there, there are hand-presses to be got which are fully equipped to print books, and here, there are none save at a prohibitive price. Furthermore, hand-printing in England is not yet a lost art as it is here, and the English temper accepts so unostentatious a way of printing. A few hundred pounds sets up a printing-office in England which easily competes with the largest establishments. In America we assume that any printing-office must have a huge initial outlay to be worth while. Hence in England it is possible to have variety (within certain limits) and to allow individual capacity a considerable scope.

Mr. Tomkinson's book gives a good deal of information about the various presses, many photographic facsimiles of typical pages, and lists of issues. There is an excellent introduction by Mr. B. H. Newdigate of the Shakespeare Head Press. R.

"Bad Books"

RECENT issues of the "Arabian Nights" raises the question of why such books are not better printed. Personally I am inclined to think that the evil reputation of such books as "Casanova's Life" and the "Arabian Nights" may be due to the very bad typographical formats in which they have been issued! One has only to look at the pages of the Calcutta edition of Burton to have one's teeth set on edge. The recent reprint of that classic, as well as Machen's translation, do not do much to restore one's equanimity.

Some years ago the Merrymount Press issued Cellini's "Life" in a fine dress; for once a great human document is available in a form which is thoroughly satisfactory. Casanova has had the good fortune to be illustrated by Rockwell Kent in a manner as fine as could be wished for: his all-too-few pictures for that masterpiece are incomparable. Why, then, should not Burton's amazing translation and annotation of one of the world's really great books receive the treatment which it deserves? Here is a publishing venture which should be rescued from the filthy hands of the entrepreneurs of salaciousness and given adequate treatment in type and picture.

I suspect that the real reason for including such books as those that I have mentioned, as well as the "Decameron" and others which will occur to the reader, among the oddities of classification "Curiosa," is that they are all most indecently printed! Not that I think the censors would know the difference between good printing and bad, but a really well printed "Nights" could be kept on the book shelf, and not in the coal-hole! R.

"Before you're through with this job you'll wish you'd been born a girl baby!"

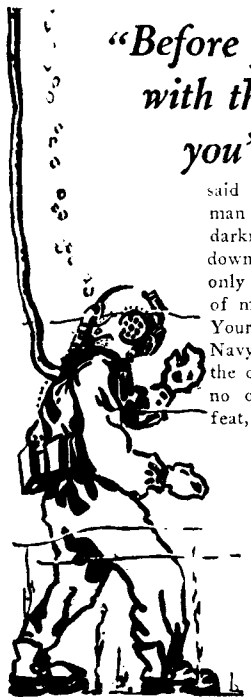
said the head of a great wrecking company to the man who undertook to raise the S-51. But in murky darkness where searchlights shone only a few feet . . . down where a sudden slip meant almost certain death . . . their only link with life, over 20 fathoms of rubber air hose—a group of men battled day after day tunneling under the submerged submarine. Your heart will skip many a beat as you read of the exploits these Navy divers performed single-handed down in the terrible twilight of the ocean floor. "On the Bottom" is a tale of modern heroism told as no one but Commander Ellsberg, the man who directed the mighty feat, could tell it. 85,000 copies required to meet advance sale

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A Notable Italian Exhibit

COLUMBIA UNIVERSITY last summer placed on exhibition a large collection of books by Italian writers of to-day and yesterday which attracted much attention. This exhibition has now been made a permanent one, and is housed at 18 West 33d Street, New York. Much attention has been given to the fitting up of the room, and it is the intention of the sponsors, the Italian association of publishers—to make Italian books available to purchasers as well as to those who want to look at the exhibit. There is a peculiarly comprehensive exhibit of Dante, offering unusual opportunities for the proper study of typography—the examination of successive printings of the same book through the ages.

"The Anderson Books"

IN spite of an announcement written in the current florid style of "promotion literature," a style so absurd that it is difficult to find out what the announcement is all

about, the prospectus of the Anderson Books, sent out by Carl J. Anderson of Philadelphia, is of some moment. If I understand Mr. Anderson's plan it is to issue six books a month at \$5.50 a volume, which shall be in all essentials "fine printing." What makes books cost so much per volume is that fine books are issued in small editions: Mr. Anderson's plan is for unlimited issues of books carefully designed and well printed. The scheme has much to commend it to everyone except the "investor," whose needs have been pretty generously looked after of late. This is an attempt to supply the average purchaser with fine books at low price. It is a sound plan, and the outline so far as one can see promises good value for the money. No list of designers is given, but "Treasure Island," "Knickerbocker's New York," "Tristram Shandy," "Huckleberry Finn," "Typee," "Elia," "Vanity Fair" Cellini's "Autobiography," and "The Four Million" are already in hand. It is an ambitious and commendable undertaking, and will be watched with interest. R.

Nicolas Jenson's Will

IT is recorded that a visitor in an editorial office picked up a book and said, "Is this the latest McMurtrie book?" "Oh, no," replied the editor, "that is last week's; here is this week's book." There is no more indefatigable issuer of books than Mr. McMurtrie, although most of his issues can hardly in fairness be called books. Perhaps his own facetious designation of them as "visiting cards" is not inaccurate. But the latest gift from him, by way of the American Institute of Graphic Arts, is quite the most interesting I have seen. It is an English translation of "The Last Will and Testament of Nicolas Jenson," now first rendered out of the Latin by Pierce Butler of the Newbery Library, Chicago. It is a curiously readable document, illuminating the financial success of the great Venetian printer, and his care for his friends and dependents. The printing is very nice: a new type face designed by Ernst Dettner on the lines of Jenson's roman is used, and very well printed on fine paper. R.

Pocket Books Redecorated

"ANDALUSIA," by Somerset Maugham, has been issued in the Borzoi Pocket Books with decorative elements designed by W. A. Dwiggins for future use in this series. These decorations include wrappers, cover design, and end papers, which give these handy volumes a fresh and pleasant dress. Dwiggins's work in "pure design" lends itself admirably to this use, and in the present case improves the general effect of the volumes. The series is set in readable, though not very lovely, type, and the volumes are of a convenient size and price. R.

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AAA The problem before the house this week was to write a column without mentioning a best-seller.

AAA Just as this noble resolution took form, along came Messrs. LINCOLN Colcord and John Macrae with further manifestoes on *The Cradle of the Deep*.

AAA ANSWERS TO INQUIRIES: (1) The controversy on JOAN LOWELL's yarn has skyrocketed the sales again, increasing them by precisely 97.2 per cent. (2) According to *The Baker and Taylor Company*, America's largest wholesaler of books exclusively, the best-selling fiction book in the country is *THE CRADLE OF THE DEEP*. . . . (3) On some lists the non-fiction leader is *THE ART OF THINKING* and right behind is *BELIEVE IT OR NOT!* or *THE CROSS WORD PUZZLE BOOK—SERIES TWELVE*.

AAA William McFee writes as follows to *The Inner Sanctum* about *The Cradle of the Deep*:

"I personally do not see that you have any reason for backtracking in the matter of Joan Lowell's book. The type of mentality which is raising a ruckus over the meticulous details of Joan's story is too footling to worry about. I have thought you have been too timorous in attacking them. I take my stand with Heywood Brown in the *NATION* of April tenth.

"If Joan Lowell had had any intention of fooling the public as to her actual goings-on wouldn't you think she would have changed the names of ships and men? Would she have courted disaster by naming the MINNIE A. CAINE if she had wanted to tell a lie? She could have easily looked up the name of a vessel lost long ago or a vessel unreported. This is the veriest nonsense. The chief crime of which she has been convicted is that she has written a most entertaining yarn, much truer than the majority of us could manage if we wrote our own lives. I stick to my original contention in my letter to you when you asked me to express an opinion on the manuscript."

AAA Felix Riesenbergs has this to say about the most-discussed book in America:

"I see no reason why I should back water on what I originally wrote about Joan Lowell's 'Cradle of the Deep.' It is a remarkable book; the rumpus it has started is proof enough of that. I never regarded it as a treatise on seamanship. The author might very easily have engaged experts to straighten her out, if she was trying to put over a fast one.

"The book has authentic color and the assumption on which the story is built, be it cold fact or torrid fiction, is at least novel. I have sent the book to friends because I felt it would interest them."

—ESSANDESS

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WHENEVER we get to the office early to start the Phoenix Nest with the dew on it, so to speak, we get immersed in reading all the varied material that has accumulated on our desk, and don't get a darn bit of real work done! . . .

Whenever we get to the office about four in the afternoon and have to write the Phoenix Nest in half an hour, people tell us afterward that they almost enjoyed that one. We don't see why we should be praised for dilatoriness and the animation of despair and go completely unrewarded for promptitude and thoroughness. But that's life, isn't it,—that's life! . . .

This man William Reydel spends all his time catching us up on mistakes. However, we don't object, really. This column is dedicated to printing as much of the truth as we can get down on four pages of yellow copy-paper, and when we slip up we shall always fearlessly blazon our sins to the public. So, here's Reydel's last communication:

My dear Phoenixian:
Gently, Gently . . . SIR!
You speak of the Kelmscott and Doves Presses as flourishing in England "at this time."

The last book printed at Kelmscott was finished on the 4th day of March, 1898, when "the trustees of the late William Morris" shut up shop.

And it was sometime in 1916 that Cobden-Sanderson wrote his famous epitaph:

"To the bed of the River Thames, the River on whose banks I have printed all my printed books, I,

THE DOVES PRESS

bequeath The Doves Press Fount of Type, —the punches, matrices, and the type in use at the time of my death. And may the River, in its tides and flow, pass over them to and from the great sea for ever and ever, or until its tides and flow for ever cease; then may they share the fates of all the worlds and pass from change to change for ever upon the Tides of Time, untouched of other use."

Sometime later he actually did dump the types into the good old River, to make sure of its getting done. 1916 does date the last Doves Press book.

Twice in as many weeks. . . . My God, am I becoming a Corrector of the Press?

Cordially,

WILLIAM REYDEL.

Well, that's all right, William. Maybe you are. But you are distinctly informative. . . .

B. Virginia Lee, Managing Editor of *Famous Lives*, tells us we are all "wet" when it comes to *George Sterling's* profile.

How he hated that expression of Rose O'Neill's (which, by the way, it wasn't) is nobody's business. I must confess, however, that he carried about a postcard sent him from Europe (I believe Dreiser sent it) of an old Greek god, on which was the notation, "Looks just like you!" And George thought it did! Just as he thought the sketch by Bert Cooksley, which appeared in April *Famous Lives*, was the best line drawing that had ever been done of him. So there you are.

Ernest R. Tratner, who has already written "Unravelling the Book of Books," has certainly got an ambitious title for his next volume, which he is now completing, and which will be published by Scribners next year. He calls it "The Autobiography of God"! It is to present in popular form the whole story of theology. . . .

As you probably know, The Literary Guild recently inaugurated a Junior Literary Guild, three books to be chosen every month for three separate age groups, though they may be altered to meet the demands of subscribers. The groups are, A: 8-12, B: 12-16 (boys' books), C: 12-16 (girls' books). The first three books will be released on June eighteenth. . . .

We acknowledge receipt of the second number of *The Saturday Evening Quill*, the annual of The Saturday Evening Quill Club of Boston. This organization of writers is not composed of professionals, and all of the members are negroes. This number is dedicated to the memory of A. Aloysius Greene, who died at the age of twenty-three. The initial story, "Prologue to a Life," by Dorothy West, is not without power. The address of Eugene Gordon, the editor, is 32 Copley Street, Cambridge, Massachusetts. . . .

For Bobbs-Merrill Juanita Tanner has written a book with a title reminiscent of Shaw's recent volume. It is "The Intelligent Man's Guide to Marriage and Celibacy," an outline of possibilities in the experiment of life. It is both serious and humorous. Juanita Tanner is, of course, the daughter of Ann Whitefield and John Tanner in Shaw's "Man and Superman," but who she really is—or he is—we ourselves do not know. The book is to appear on June fourteenth. . . .

Which reminds us that the sad death recently occurred of the original "Intelligent Woman" of Bernard Shaw's book, "The Intelligent Woman's Guide to Socialism and Capitalism." She was—to quote *The Observer*, in London, "Mary Stewart Cholmondeley, and she was buried in the graveyard of the lovely little church in Edstaston, in Shropshire. Her husband, General Cholmondeley her cousin, Admiral Sir Richard Webb, and Mr. Bernard Shaw (she was Mrs. Shaw's sister) were among the mourners; and amid the flowers was a tribute 'From Charlotte and G. B. S.' It was at Mrs. Cholmondeley's request that the famous book was written."

Harper & Brothers report that among their popular writers, Zane Grey has returned to his Altadena home from an extended fishing cruise in the South Sea Islands region and around New Zealand, and plans to leave for Norway this month; Rex Beach has bought a winter home in Sebring, Florida; and Rupert Hughes came to New York recently from Florida en route to California—Los Angeles, to be exact. . . .

Oh, yes, and Fannie Hurst is now in Hollywood helping direct "Lummox," which Herbert Brenon is making into a Talkie—out of the first inarticulate character, as Miss Hurst says, that she ever created! . . .

Longmans, Green have been telling us of *Lucie Delarue-Mardrus*, whose "St. Thérèse of Lisieux" they are publishing. This frank biography created a sensation in Paris. The Club de Faubourg made it the subject of discussion at one of its meetings and Madame Mardrus was called upon to defend her position before an audience of six thousand. She did so with distinction. She is to-day an outstanding figure in literary France, having to her credit nearly thirty novels and eight volumes of poetry, the first of which, published at the age of twenty, placed her in the front rank of the younger poets. But her very first poem, peculiarly enough, was written in English at the age of five. In Paris last month appeared a book of verse for children from her pen, "Poèmes Mignons." . . .

The Viking Press announces that Dr. Benjamin C. Gruenberg has joined its editorial staff. He will attempt to bring to the Viking list volumes on subjects formerly reserved for students which can be read with profit and pleasure by the intelligent man or woman and at the same time measure up to academic standards. For ten years Dr. Gruenberg was a lecturer for the New York Board of Education. He has taught at several well-known high schools in the city. He has been closely associated with the educational work of The Child Study Association of America, the American Association for Medical Progress, the Rand School of Social Science, and various other organizations. . . .

The Winter Wheat Press announces its first publication, "A Garland of the American Scene," by Prentiss Taylor, a group of present day poems and decorations in the 18th century manner, limited to 150 copies, numbered and embellished by hand; to be ordered from Prentiss Taylor, 1735 F Street, N.W., Washington, D. C., at seventy-five cents a copy, two for a dollar. . . .

THE PHOENICIAN.

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MR. AND MESSRS. DUFFIELD & CO. are receiving congratulations on the American birth of John North, whose comedies of modern life are the London vogue. Both book and publishers are doing well, thanks.

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now appears on the bookstalls, and Patricia is one to know! When life with her matter-of-fact husband, Robin, begins to pall, she, naturally, runs away—in Robin's beloved car. In further declaration of independence, Patricia heads for a business career and might have become secretary to glamorous Sir Quentin. But complications arise. A reconciliation restores the car, at least, to the full standing of Robin's affections. \$2.00

GOLD DUST

AN author new to America is Edward Holstius, whose GOLD DUST has already run into five English editions. The story largely concerns George Danecourt, attractive cad, who makes a business of homewrecking; of his devastating effect on the lives of two families, and notably on George Trafford, gentleman. The scene is for the most part laid in England, though the chapters on Trafford's business experiences in America—and the tragic consequences—are graphically told. \$2.00

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THE gay and ever inventive Canon Whitechurch, author of "A Bishop Out of Residence," "The Crime at Diana's Pool," etc., writes another mystery tale in which a churchman plays a prominent part. Wm. Lyon Phelps, Scribner's:

"An excellent thriller."

D. L. Mann, Boston Transcript:

"Most delightful . . . much humor . . . well conceived mystery."

St. Louis Globe-Democrat:

"For once, a detective story with characters that charm." \$2.00

YE all know General Krassoff's "Double Eagle to Red Flag." In

AMAZON OF THE DESERT

the epic note of his political novel gives way to an idyllic chapter of Russian outpost life before the war—a thrilling romance of the wild Tien Shan frontier, its effect on a young army officer and the tumultuous, fascinating Fedossia—the Amazon. \$2.00

BUCK FEVER

THE narrative and lyric poetry of Henry Morton Robinson is known to a multitude of magazine readers. *The New York Sun*, in reviewing this collection, says: "Something of a triumph . . . when he deals with the visual and the objective, he is in full command." \$1.50

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