

"Oh, Ranger!"

A Book about the National Parks

By HORACE M. ALBRIGHT
and FRANK J. TAYLOR

NOW that summer is on its way the lure of vacation, travel, the Far West and the national parks has set in. If you are contemplating an outing in the matchless vacation lands of the parks, do not miss the fun that "Oh, Ranger!" will help you to have there. If you are staying home this summer, enjoy the vicarious pleasure that this conversational story of the parks affords. Adventurous trail fan, or rocking chair traveler—this book is for both.

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FIFTY BOOKS—OR, GOOD OR BAD

THE exhibition of "The Fifty Books of 1929" opened at the Grolier Club on May 6, with addresses by Mr. George Parker Winship and Mr. William L. Kirtledge. The books remain on exhibition for the benefit of the public, both at the Grolier Club and at the New York Public Library. A catalogue has been prepared, which gives the details of manufacture of each book.

The first impression which one gets of the books selected this year tends to add to the confusion which already exists in the plan as a whole, for there is an apparent preponderance of illustrated books, or, at all events, the volumes are opened to the illustrations as they rest in the cases. This effect may be only apparent, but it would seem to make the task of the jury selecting the Illustrated Books more difficult. The already existing confusion, alluded to above, has to do with the question of "trade" books and "fine printing" in the same collection. The show never was a choice of the fifty best printed books, because any jury so choosing would find that it had either confined the selections to a few leading producers, or had allowed personal ideas of what is "best" to predominate. So the choice is of "fifty books," with a somewhat meaningless and nebulous criterion to base the selection on. It is, therefore, idle to consider the omissions or the inclusions: to ask why certain books were or were not placed in the show. One is thrown back upon the not unfair necessity of judging the books on their own merits as printed books, using as a measuring rod not a comparison with other books

of the year, but what one regards as fundamentals of good book printing.

Of the most ambitious project included this year—the Malahide Boswell books—we have had our say in this column before, my colleague and I. In brief, that conclusion is that the scheme as a publishing scheme has very serious flaws, but that the books themselves are very handsomely conceived and executed.

The supremacy of Mr. Updike and Mr. Rogers in American typography does not seem to be even threatened as these successive exhibitions take place. Mr. Updike's "Lady Louisa Stewart" I have already mentioned in this column: it is a very beautiful example of typography. The open pages of "Egyptian Literature," done for the Metropolitan Museum, are well-nigh perfect in color, proportion, and readable quality. The "Form of Consecration for St. George's Chapel" (already noted) is, despite a somewhat uncomfortable title-page, a delectable piece of ritualistic printing. The nearest competitor to the typographical sophistication of Rogers and Updike is the Grabhorn Press of San Francisco, represented here by three numbers. The book called "Around the Horn in '49" has a very fine title-page; it is surprising to find so thoroughly bad a type face used in the text. The "Maundeville" is a noble and successful piece of typography, done in an unusual semi-black letter from a German foundry. Whatever is best in the traditional way of doing books raises the work of these three presses or designers to the top, accompanied by occasional small triumphs by other printers. He who would do fine printing will usually find that Mr. Rogers has been before him in idea as Mr. Updike has been in handling type! Having two living masters certainly has a depressing effect on those who would use traditional types in conventional ways as is apparent from an inspection of the other books of the same general type in this exhibition. Not that there is lacking a healthy trial of variety in the use of the "accepted" type faces; the work of the Grabhorns and the Harbor Press and Mr. Nash's well-done rule work evidences that, while at the same time it makes clear that they succeed or fail as they more closely approximate the work of the two masters.

The other side of the shield is no more inspiring in this year's show. What of the printers who have frankly broken with traditionalism, and gone out to get results in a new way? Well, there aren't any, so far as I can see! Take the title-pages: "The Boy Who Was" has simply a violently distorted handling of type, "Elizabeth and Essex" (a very successful book as a whole) begins to be different, with the grand spread of the title (six words) occupying two-thirds of the page, and "The Scarlet Letter" pretty nearly achieving a new note—the only successful attempt at "something different" in the show.

The fact is that when American designers try to get away from traditionalism, they produce work which is timid, indifferent, innocuous, and still reminiscent! There isn't, I believe, one single competent typographer in this country to do modernistic book work. There is occasionally a hint at brave work in the advertising field, but where is the "modernistic" book? Since there are no designers competent to do modernistic books, nor printing-offices equipped to do such work, we have no modern books in this exhibition. I hope that in the course of time we may develop a designer who can do such work, with a printing-office where his designs may be carried out.

It is interesting to note that of the designers represented in this year's show, Mr. W. A. Dwiggins is credited with four books. It is, as Mr. Winship pointed out, a "Dwiggins year." One of his books, "America Conquers Death," is one of the best exhibits in the show. Here Mr. Dwiggins has taken entire charge of the title-page, and achieved a really fine thing. "Paraphs," too, is very handsome, though the type is only ordinary.

There are thirty-one designers represented

this year, with individual scores of from one book to four (four designers having four each). The printing-houses represented have from one to seven books each, and twenty-five printers are listed. About one-half of the books are "trade" editions. The Jury this year consisted of David Silve, George Parker Winship, and Mrs. Sherman Haight. R.

AUCTION SALES CALENDAR

SOOTHEBY & COMPANY. May 13th. The Gosse Library, Part 5. Catalogue of works in English literature, with some manuscripts and autograph letters, forming the final portion of the library of the late Sir Edmund Gosse. The collections of John Donne and Jeremy Taylor, and the R. L. Stevenson letters and pamphlets, form the most distinctive and unusual items in this concluding section. Of Donne, there is a presentation copy of the "Pseudo-Martyr," London, 1610; one of the two perfect copies listed in the S. T. C. of "The First Anniversarie: an Anatomie of the World," London, printed by A. Mathewes for Tho: Dewe, 1621; the six volumes of sermons; one of the three known manuscript copies of the "Metempsychosis" (about 1632); "Deaths Dwell," London, 1632; and the second edition of "Iuvenilia, or Certain Paradoxes and Problems," 1632; of Stevenson, several intimate letters; the "Appeal to the Clergy of the Church of Scotland," 1875; "Testimonials in Favour of Robert Louis Stevenson" [Edinburgh, 1881]; "Rob and Ben," plates 1 and 3 [Davos-Platz, 1882]; "Moral Emblems," 1882; "A Martial Elegy for Some Lead Soldiers," with a presentation verse of four lines; "The Graver and the Pen"; four publishers' announcements from S. L. Osbourne & Company 1882; "Thomas Stevenson, Civil Engineer," 1887; and presentation copies from R. L. S. and William Ernest Henley of their plays, "Admiral Guinea," Edinburgh, 1884, "Macaire," 1885, and "Deacon Brodie," 1888; of Jeremy Taylor, "Sermon Preached in Saint Marys Church in Oxford," 1638; "A New and Easie Institution of Grammar," London, 1647, the first copy to appear at auction since 1908; "Discourse Concerning Prayer Extempore" and "The Liberty of Prophesying," 1647; "The Rule and Exercises of Holy Living," first London edition, 1651, and "Holy Dying," 1651; "The Real Presence and Spirituall of Christ in the Blessed Sacrament," 1654; "The Golden Grove, or A Manual of Daily Prayers and Litanies," 1655; and "The Worthy Communicant," 1660. The other, more important volumes are: Samuel Daniel, "Delia. Containing certayne Sonnets: with the complaint of Rosamond," London, 1592; Dryden, "Religio Laici," 1682; Thomas Lodge, "Wits Miserie, and the Worlds Madnesse," London, 1596; Tennyson, "The Sailor Boy," 1861, and the "Ode on the Opening of the Colonial and Indian Exhibition," 1886; Roger Tisdale, "The Lawyers Philosophy," 1622; and presentation copies of Oscar Wilde's "Lady Windermere's Fan," 1893, and the Paris edition of "Salomé," 1893.

The American Institute of Graphic Arts which, every year, selects fifty books published in all parts of this country as representatives of the highest standards of printing, has for 1928-1929 chosen four designed by Mr. Carl Purington Rollins. It will be remembered that, in 1925, Mr. Rollins received the Institute's Special Medal of Award for his work in connection with Miss Caroline Hazard's "Anchors of Tradition." The four volumes appearing in this year's exhibition are: "Thomas Hardy: Catalogue of a Memorial Exhibition," compiled by Richard L. Purdy, of the Department of English, Yale College, and issued for the Yale University Library; Miss G. M. A. Richter's "Sculpture and Sculptors of the Greeks," and W. M. Robinson, Jr.'s "The Confederate Privateers," both published by the Yale University Press; and Thoreau's "On the Duty of Civil Disobedience," designed and printed by Mr. Rollins himself at the Sign of the Chorabates, his private press.

Sotheby & Company. May 23 and 24. Hebrew Books and Manuscripts. These include a commentary on the Talmudic Tractate Hullin of the 12th-13th century, apparently the lost Commentary of Moses Maimonides; several early manuscripts of the Code of Maimonides, and of Commentaries on the Pentateuch; the exceedingly rare Mahzor, Festival Prayers according to the Ashkenazzi use (the "Nuremberger Mahzor"), with marginal annotations in an Italian hand of the 16th century, Salonic, 1550 (?); and an imperfect copy, printed on vellum, of the first edition of the Old Testament, Venice, 1491.

G. M. T.

LOOSE LADIES

VIÑA DELMAR



Author of BAD GIRL

These are American city girls. Some are naturally unconventional, some almost maternal, some just deeply in love. All of them are real; and most of them are fine. Some of the men are the type who fall in love and feel guilty about it, some are rovers who grab what they can get. Most of these stories have been honorably mentioned for the O. Henry Memorial Award. \$2.50

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Notes

THE Roxburgh Club of San Francisco have issued a hitherto unpublished portrait of John Keats, done from the life mask by Mr. Virgil Nahl, a San Francisco artist. Eighty copies have been printed (by lithography?) by Messrs. Johnck, Kennedy and Farquhar for the members of the Club.

FRANÇOIS RABELAIS'S complete extant works are to have a new setting in an edition issued this spring by Covici-Friede. The translation will be by Samuel Putnam, and there will be a critical text, variorum readings and notes, and drawings attributed to Rabelais. The edition will be in three volumes, limited to 1500 copies. Thirteen hundred will contain full-page illustrations by Jean de Bosschère and two

hundred will be illustrated by Alexander King—a novelty in limited editions. In form the books will be large quartos.

R.

POEMS from the Ranges, by Charles Erskine Scott Wood, and published by Gelber-Lilienthal, San Francisco, comes as a good specimen of the careful, workmanlike printing of the Grabhorn Press. It is set in Deepdene type, and printed on handmade paper in an edition of 500 copies (50 signed). Some of the poems have appeared in magazines, but this is the first appearance in book form. There is a symbolic frontispiece from a woodblock cut by Ray Boynton. If any fault were to be found with the printing, it would be that the type and handling are too sophisticated for the sub-

ject matter, but I think it yet to be proven that type should reflect the mood of the writer.

R.

Harvard's Gift

Harvard, it has been announced recently, is, this year, to give rare books—presentation copies, private press and illustrated books—to all men who received Summa Cum Laude degrees last spring, or who made the first group in 1927-1928. The policy of suiting the volumes to the student's particular field of interest has been done away with in favor of works possessing general bibliographical importance. To any one who in the past received such exciting gifts as "Selections from Sir Walter Scott" in limp leather, or "Old English Country Inns," the news will be especially

interesting, since nothing could have been worse, or more annoying, than the old custom of selecting prize books chiefly on the basis of their bindings.

G. M. T.

By an unfortunate error the title of Mr. Morley Callaghan's new book of short stories, "A Native Argosy" (Scribner's) was misnamed in our review, printed on April 20th.

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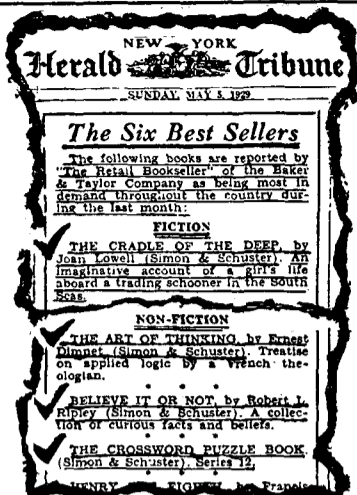
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Once more *The Inner Sanctum* must lead off with a best-seller list. This time the object is two-fold:

- 1—To set the record straight for posterity.
- 2—To clear the field for the most active publishing month in the history of *THE INNER SANCTUM*, a month teeming with Great Literature which may never adorn a best-seller list.

On May 16th *The Inner Sanctum* releases a new novel by JOHN COWPER POWYS entitled *Wolf Solent*. In spite of advance tributes from THEODORE DREISER, EDGAR LEE MASTERS, EDWARD GARNETT, WILL DURANT, and CLARENCE DARROW comparing POWYS with HARDY, DOSTOIEVSKY, and ANATOLE FRANCE [to mention only a few], your correspondents themselves still take special pains to speak of the book with measured restraint. There are books above the battle, books beyond best-sellerdom, and with homage that approaches reverence *The Inner Sanctum* ventures to predict that to the winged mind and the comprehending heart *Wolf Solent* will be one of these.

But that is only the beginning of a Spring publishing program that sets a new high mark for *The Inner Sanctum*.

On May 29th, to celebrate the third anniversary of *The Story of Philosophy*, WILL DURANT's new book will be released. It is called *The Masters of Philosophy—A Survey of Human Life and Destiny*, and does for the timeless and timely problems of man and metaphysics what the earlier work did for the personalities of philosophy. This is of course certain to be a best-seller but it is distinguished literature and original philosophy just the same.

On June 6th FRANZ WERFEL's new novel *Class Reunion*, appears, in a glorious translation by WHITTAKER CHAMBERS, who performed a similar service for *Bambi*. In fact, *Class Reunion* is *The Inner Sanctum's* favorite one-volume novel since *Bambi*—and that is the perfect tribute.

On June 27th the rogue elephant returns to the herd with the publication of *Trader Horn's* new book *The Waters of Africa*.

More to follow—but meantime *The Inner Sanctum* can't recall any six weeks in its history in which it gave posterity such a break.

ESSADEX



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.

PATRICIA LACKED A LOVER

is now published, 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. Then.....and.....

DUFFIELD & COMPANY
200 MADISON AVE. NEW YORK CITY



THE first list of books from the new firm of Jonathan Cape and Harrison Smith, to be published during the summer and fall of this year, leads off with "The Wave," a new novel by Evelyn Scott, dealing with the Civil War. Six other fiction titles follow it, among them Floyd Gibbons's "The Red Napoleon," a story of a possible next world war, now running serially in *Liberty*. . . .

This firm also announces the Collected Poems of D. H. Lawrence and the poems of Malcolm Cowley, under the title "Blue Juniata." Mr. Cowley's critical work has long been notable and he has translated much from the French. His verse reflects the beauty of the Pennsylvania countryside. . . .

H. G. Wells has written a most unconventionally assembled book, a sort of glorified moving-picture scenario, in "The King who was King," which is being brought out by Doubleday, Doran. . . .

Now the booksellers will soon be in Boston and the Phoenixian wishes he were going to be among them, but slavish toil keeps him anchored this next week to the New York territory. Nevertheless we pledge the booksellers in a couple of double duodecimos. And just for that, Al, shake up a couple of folio Shakespeares also, with a Rosenbach on the side! . . .

Charles Williams, whose book, "A Myth of Shakespeare," is soon to be published by the Oxford University Press, New York, has produced a play in blank verse dealing with Shakespeare's life as given in the usually accepted biographies, from his leaving Stratford, through his meetings with Marlowe, Burbage, The Queen, Southampton, Raleigh, Mary Fitton, and many others, to his triumph, his retirement, and his last years at New Place. Without posing as a critic, or as a theorist, Mr. Williams has contrived to give a picture of the poet as he possibly lived and as he may have worked. . . .

Certain philosophers hold that machinery is enslaving us. In his "Men and Machines," (Macmillan) Stuart Chase relates: "One night I visited the headquarters of a great broadcasting company in New York. In a somewhat rococo room, known as a studio, I saw a fourth-rate politician shouting cheap propaganda into a microphone, filling the room, and the outside air for hundreds of miles, with a flood of gaseous, empty platitudes. In another room, not thirty feet away, I saw intricate, beautiful mechanisms for controlling the broadcasting process. Here was a great wall lined with dials, switches, flashing signal lights, instruments and connections of the utmost delicacy, which patiently and uncomplainingly took the sound waves that crashed against the microphone, refined them . . . turned them into electrical energy, and followed them like a guardian angel, fighting with monstrous elemental forces seeking to deflect or mar their passage through the ether. This, it seemed to me, was not a case of the machine failing man, but of man failing the machine." . . .

We deem worthy of publication here the following poem sent us by our old friend, Sylvia Satan, of Newark, N. J.:

POUND NET

Swift shapes are caught and held in this
dredge of black
Cloud-buoyed, starred on a weltering track;
Net that floats on life and time and space
Filled with faint fan-fleet things
Shimmer of dusky wings
That the dark-threaded loopings hold in
place.
This lucid flight neath ebon-tented air
Occults them out of fear and want and
care
Through drowsy webs of night that soft
encase
Opaque and trance-like face
In a long lambent tunnel, wherein fare
Roving the Net of Sleep
Captives of filmy Fence across the Deep.

The dark-flung meshes hold obliterated
forms
Dreaming in swarms;
Children, lovers and the mystical old,

Who through the wavering woof see gleam
unfold
Of things that innocent consciousness fore-
told;
Far-off fountains
And purple mountains
Strange forests of pale-gold,
And dappled rivers, shoaled
Down to silver-sanded pools in azure places
And comradeship of strange-familiar faces.
And back and forth this shadowy errantry
Seeks pearled abode and scattered sea-shell
treasure
Tranced in some haunting memory of plea-
sure
That had no name nor limit, nor degree.

But an eternal silence laps star-trailing brim
Of Dredge-Net, staked on boundaries too
dim;
Swimmers who would pellucid bondage
flee,
By tense transparent loopholes of captivity
Are walled from outer seas' immeasurable
rim.

Stokes believe that the Continental form of binding used for the Limited Edition of Louis Bromfield's "Awake and Rehearse" is for the first time used in America. The case, of a silvered American vellum paper permanently affixed to the inside of the front cover only, is flush with the text all around. The leaves are cut at the top but are rough at the side and bottom. The silvered American vellum paper has probably never before been used in binding. . . .

Donald Ogden Stewart was recently on the same program at the Woman Pays Club with Joan Lowell. They were talking together outside the club room when a member suggested that they adjourn to the speakers' table. "Oh, no," said Mr. Stewart, "I'm waiting for Lincoln Colcord." Don says Miss Lowell's career has been similar to his own because during the war he was in the Navy in Chicago. . . .

The swift courier we sent over to the St. George Playhouse, on the pass sent us, has returned and reports that it is a swell little theatre. She says she liked everything about it. . . .

Speaking of Lincoln Colcord—we mentioned him above—he has come out with the statement that "Falmouth for Orders," by A. J. Villiers, published by Henry Holt and Company, is "as fine and faithful a book about the sea as I have read since Morison's "Maritime History of Massachusetts." . . .

Congratulations are due to the Modern Library on the way they have brought out Thornton Wilder's "The Cabala," with an introduction by Herbert Gorman. The new decorations on cover and backstrip seem to us highly successful. The running torch-bearer design by Rockwell Kent is particularly graceful and beautiful. The looks of the books of the Modern Library have certainly been improved 100%. . . .

Michael Gold has written in the May *New Masses* a "worker's recitation," "Vanzetti in the Death House," based on the published speeches and letters of Vanzetti. What powerful poetry the verbatim words make at the end of the poem, the lines only being rearranged slightly as free verse:

Yes.
Yes.
This is my career and triumph.
If it had not been for this thing,
I might have lived out my life talking at
street corners to scornful men.
I might have died unmarked, unknown,
A failure.
Sacco, we are not a failure now.
Comrade, this is our career and triumph,
Never in life could we have hoped
To do such good for the working class
As we do now by dying.
Governor Fuller, take our lives,
Lives of a good shoemaker and poor fish
peddler—
That last moment will belong to us—
That last agony is our triumph—
The workers will never forget—
Long live the Revolution!

THE PHOENICIAN.

**PENNY-
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BOOK
FOOLISH**

By
Vincent Starrett

Even if you aren't a book collector (and who is not?), you will undoubtedly be interested in a fascinating bit of valuable and accurate information on the subject. Mr. Starrett tells amazing tales of "finds" in books, of strange adventures among second-hand bookstalls, and of countless other incidents about this most popular hobby.

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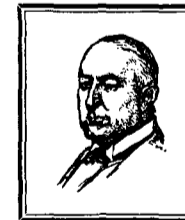
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With the publication on April 13th of "The Three Just Men," which was No. 2 on the best seller list, Edgar Wallace becomes the first author in the history of American publishing to produce three successive best sellers. In February, "The Flying Squad," by Edgar Wallace, was No. 4 on the best seller list. In March, "The Twister," by this author, was No. 9 on the list of ten best sellers.

The "Murder Book of J. G. Reeder," by Wallace, (just out) promises to add a fourth to this amazingly successful series.

The NEW YORK TIMES states that Queen Mary recently bought 7 books for King George—6 of which were by Edgar Wallace.

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