${f WAR}$ and

By ROBERT E. ADAMS

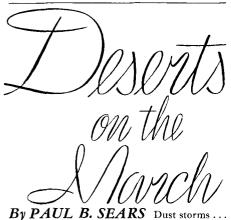
M OST books in support of Peace are created by authors who have approached their subject from the theoretical rather than from the practical and realistic point of view. Few books on the co-related subjects of War and Peace have been written by authors who have shed their blood on battlefields or have had an opportunity to view and analyze the causes of war from the vantage point of practical experience.

WAR and WAGES crystallizes in blunt, forceful language, the earnest viewpoint of a practical soldier—for three decades an officer of the U.S. Marine Corps—who has been frequently charged with the sad duty of leading untrained boys into battle to die—boys that he feels might have survived the stern ordeal of war—had they been properly instructed in the highly specialized work they were called upon to perform.

Major Adams has been deeply moved by his tragic experience with unpreparedness and he has expressed himself eloquently and persuasively in the first book of permanent historical significance to be written within recent years which analyzes the causes of wars from a realistic and common-sense point of view. \$3.00

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drought . . floods . . . these are the advance guard of deserts on the march to overwhelm America-as they have the garden spots of Persia, Egypt, Assyria-writes one of America's outstanding younger scientists. "An unusually thoughtful treatment of one of our basic problems."—Henry A. Wallace.



DON'T NEGLECT TO Write Your Own Ticket ON PAGE 21

Double-Crostics: No. 84

By ELIZABETH S. KINGSLEY

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	100	101	102		103	104	105		106	107	108		109	110		11)
12	113		114	115	116	117		118	119	120	121	122	123	124	125	126
	127	J28		129	130		131		132	133	134	135	136		137	138
39		140	141	142		143	144	145	146	147	148	149	150		151	152
53	154	155		156	157	158	159	160		161	162	163	164		165	166
	167	168	169	170	171		172		173	174	175	176	177	178	179	

DIRECTIONS

To solve this puzzle, you must guess twenty-five words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appearunder the dashes in the column headed WORDS. There is a dash for each letter in the required word. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Unless otherwise in dicated, the author is English or American.

The solution of last week's Double - Crostic will be found on page 16 of this issue.

DEFINITIONS

I. Transitoriness.

Russian composer (1855-1914).

Tau cross used as sacred emblem (Egypt).

IV. Fragrant, aromatic.

V. First name of the heroine of "Felix Holt."

VI. Persons designated for office.

VII. The title of William Pitt.

VIII. Unnatural (var. sp.).

IX. Digression.

X. Expatiated, enlarged.

XI. Swiss mountaineer's sing-ing.

XII. American novelist (1876-1916).

XIII. Wins favor. one's way into

XIV. Flighty, restless person.

XV. Famous school. English boys'

XVI. Bitter herbs.

XVII. Exempt.

XVIII. Russian novelist (1818-1883)

XIX. Character in "Henry IV."

XX. Book by Virginia Woolf.

XXI. Bore witness to.

XXII. Marched on.

XXIII. Mozart symphony in D Major.

XXIV. Goddess of Morn (Gr.).

XXV. The mountain ash.

WORDS

2 76 114 146 132 141 109 37

135 129 174 102 166 116

172 101 160 75

143 163 6 71 157 113 154 18

124 52 33 19 144 43

159 62 10 148 25 20 85 118

27 140 158 77 106 17 90

167 99 32 73

136 64 79 49 150 94 176 89 115 68

86 29 151 41 13 56 24 80 51

69 3 44 121 60 84 112 14 26

111 119 7 87 28 128

153 117 103 46 11 165 127 54 155 138 175

145 5 131 36 70 126 178 38 107 66 1

156 22 104 91

34 96 152 168

74 92 98 108 122 57 83 72

9 142 120 97 65 179

130 177 125 12 78 149 139 162

39 110 82 147 173 134 171

30 61 4 45 123

59 105 169 15 137 53 161 48

8 58 42 133 93 170 35

88 100 16 55 50 40 81

23 47 95

21 31 63 67 164

The Compleat Collector

FINE PRINTING: CONDUCTED BY CARL PURINGTON ROLLINS

In alternate weeks this Department is devoted to Rare Books and is conducted by John T. Winterich

About Books and Printing

THE DOLPHIN, A JOURNAL OF THE MAKING OF BOOKS. Vol. II. New York: Limited Editions Club. 1935. \$10.

THE first number of the *Dolphin* came out in 1933, and this is the second volume of the series (it can hardly be called an annual). Like its predecessor it has a wealth of matter in its pages, some of it being of considerable interest, while none is trivial. In general it is a little disappointing to find the tone of the contributions somewhat elementary; but they are written by competent people.

I believe that the most important and the most useful feature of the book is the illustrations, which have been provided on a lavish scale. Line engraving and photogravure processes have been used, and (especially in Mr. Hofer's article on Mr. Dwiggins) color has been freely introduced. Technical processes have been made clear by line drawings, while there are many reproductions of old pages, of liturgical typography, and of music printing. No more graphic record of current printing could be desired.

Three articles on type—"On Recognizing the Type Faces," a meticulous account of the differences in type designs, by Paul A. Bennett, and on the cutting and fitting of type by Mrs. Warde and Mr. Blumenthal, open the volume. Mr. Josephy, Mr. Sanford, and Mr. Warren Chappell write of the esthetics, the planning, and the development of the illustrated book. Mr. Fairbanks writes on Paper, Miss Diehl on Binding, and Mr. Adler sums up the whole matter by a detailed story of the making of the "Beowulf" volume.

In the second section of the *Dolphin* Mr. Wroth enlightens a minor subject—Printers' Manuals—Kathi Myer (in collaboration with Miss O'Meara) tells of the printing of music, while Mr. Updike contributes some notes on liturgical printing which are of great value.

The most impressive article in the whole volume is Mr. Hofer's account of the work of William A. Dwiggins, artist, philosopher, puppetteer. A brief biographical account is followed by a check list of Dwiggins's items, and then by twenty-four pages of reproductions of his work, printed in many colors. To those who know Dwiggins's particular style, the necessity for color in reproduction will be apparent, but it was generous of the publishers to provide it so liberally. There is also a sixteen-page insert, hand lettered by Dwiggins. Mr. Hofer's contribution will be invaluable to anyone seeking information about one of the least blatant but most attractive figures in contemporary art.

A survey of contemporary bookmaking in America and Europe and Japan, contributed by various writers, fills some seventy pages, with numerous reproductions of pages from recent books. An idea may be had from these pages of the current trends of printing in the various countries.

For several reasons I wish the Dolphin were a little less popular and a little more scholarly—but I recognize the cogency of the plan upon which Mr. Macy edits it for a class of readers who would not otherwise get the kind of information which it supplies. And for this purpose it is well adapted.

Notes

The Report of the Librarian of the John Carter Brown Library, in the usual modest but comely format which the Merrymount Press has given it for years, is at hand. Mr. Wroth states that the acquisitions during the year 1934-35 were of a "distinctiveness not invariably present" hitherto, due to the generous gifts of two friends of the Library, and to the purchases which the Library was able to make from the sale of the Ogden Goelet collection this year. A fortunate library!

PERSIAN BOOKBINDINGS OF THE FIFTEENTH CENTURY. (Univ. of Michigan Publications in the Fine Arts, Vol. I.) By Mehmet Aga-Oglu. Ann Arbor, 1935. \$5.00.

As a contribution from the Research Seminary in Islamic Art at the University of Michigan comes this well-arranged volume profusely illustrated with off-set printed reproductions of Persian bindings. As might be supposed, the motifs of Persian decorative art lend themselves admirably to the traditional adornment of book covers. The pictures and accessory comment in this book are intended to supplement already published material with other specimens of artistic value.

