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On the basis of a survey of newspaper and magazine criticism of the last ten years Margaret Marshall and Mary McCarthy answer the question in a series of four lively factual articles beginning in the current FALL BOOK NUMBER of *The Nation* (October 23) under the title

OUR LITERARY CRITICS: RIGHT OR WRONG

William Lyon Phelps is generally regarded as Chief Enthusiast and Head Recommender in the book world. But what about Canby, Rascoe, Paterson, Benét, Hansen and the others? Who promoted the vogue of Wilder and the boom of Bromfield? Who shouted and continues to shout "Great Book!" as the procession of Kennedys, Erskines, Bromfields and Allens came up the literary hill—and disappeared beyond the horizon? In subsequent articles the authors discuss radical criticism, prize contests, book clubs, and the effect of the depression on the literary scene. Don't miss this scintillating gossip!

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The New Oxford Bible

THE history of printing in Europe begins practically with Gutenberg's great Bible of "42-lines," and from that day to this the production of Bibles has been a major work of the press. Every conceivable size and shape and type-face has been employed, and the production of a noble edition has not infrequently been the goal of the printer's ambition. Seldom, however, has beauty of form been attained: too often ulterior motives have distracted the printer, as in the case of Eliot's Indian Bible, Doré's great illustrated edition, or the severely "practical" editions of everyday acquaintance. Of modern typographic versions one thinks especially of the Oxford Bible of 1717, of Baskerville's great book of 1763, and of the Doves Press Bible of 1903: the first a lectern edition, printed in the remarkably clear and legible Fell type, which must be unusually easy to read in church, the last a lovely piece of work, but owing to the severity of the format and the chastity of the type face a *tour de force*.

The arrival in this country during the summer of the first complete volumes of Mr. Bruce Rogers's new lectern Bible which has been in press at Oxford for some years challenges attention as an ambitious and eagerly awaited enterprise. The aim of the projectors was to produce a Bible at once practical for church use, and handsome enough for the private collector.

The size is generous—13x18¼ inches—and the arrangement is the familiar one of two columns to the page. The type is Mr. Rogers's Centaur, modified in numerous but minor particulars to suit the work in hand. The typography is severely simple, depending for its satisfactory effect on large, handsome pages of type, relieved by exquisite large initial letters of unadorned roman form, and noble upper and lower case headings. The editorial trivialities of the usual Bible printing—italic words, short and broken paragraphs, and note references are all done away with: verses are indicated by modest paragraph marks and otherwise the composition is straightforward. The metrical portions have been broken into verses corresponding to the original Hebrew. The version used is that of the Authorized or King James Bible, with the original "Translators to the Reader" printed in full.

There are two editions, one of the larger size, printed on English hand-made paper, and measuring 4½ inches in thickness; one on Wolvercote paper, 12x16 inches in size, and 3½ inches thick. Of the larger book 200 copies will be printed, 190 for sale at 50 guineas, and binding can be in either one or two volumes. There is a magnificently bound copy, in one volume, full leather, on exhibition at the bookstore of Philip Dushnes, 507 Fifth Avenue. A special copy also has been prepared for the Library of Congress, containing the names of the donors of that particular copy.

There can be, I think, no question that this is the handsomest edition of the Bible which has come from the press in our day; it may not be too much to say that it equals in beauty any Bible produced since the dawn of printing. The smooth and even flow of letters and words across the page, the fascinating finality of the type page, the margins, the headings, and the initials, represent perfection in the construction of the printed page. It comes as near being a work of art as one is likely to find, even in the work of so consummate a master as Mr. Rogers.

It is, nevertheless, true that for practical reading on a lectern in church, the more awkward, brilliant Fell type of the Oxford Bible of 1717 produces a page more easy for the eye to pick up and instantly comprehend, while the division of the chapters into verses is a readier guide to hold the eye through the maze of type than the compact chapters of Mr. Rogers's book. The different types in the two books represent two divergent ideas of type design, both with adherents: but there can be no question that the eighteenth century book is less a work of art.

The new Bible represents the full and complete flowering of Mr. Rogers's genius as a designer of books. Into it have been distilled his powers of type design, and of harmonious page arrangement. It is a mature and sophisticated production, serene and masterly, with all the clarity and suavity of the Italian Renaissance which engendered the type in which it is composed. And it is fitting that the supreme work of America's greatest designer of printing should be the English Bible, printed at England's greatest printing house. There is cause for satisfaction in this.

Monographs On Color

COLOR IN CHEMISTRY, COLOR AS LIGHT, COLOR IN USE. 3 vols. New York: International Printing Ink Corp., 1935. \$10.

It is one thing to talk glibly about "color in printing," and another to use it happily: it is a truism among ink manufacturers that the average printer knows only three colors—black and red, and, when driven to frenzy, Persian orange! Probably nothing can replace the sense of color in the user, but much help can be got from a study of what color is and what different colors do when brought together. One of the most delicate and sensitive of workers in the Graphic Arts, Mr. Rudolph Ruzicka, has put together in these three slim volumes, full of beautifully drawn diagrams, the result of intensive research into the nature of color done by laboratories and investigators of several of the largest ink makers. In the constant effort to bring color more completely under the control of the worker, these books should prove of great value, and they will delight the eye at the same time.

PERSONALS

ADVERTISEMENTS will be accepted in this column for things wanted or unwanted; personal services to let or required; literary or publishing offers not easily classified elsewhere; miscellaneous items appealing to a select and intelligent clientele; exchange and barter of literary property or literary services; jobs wanted, houses or camps for rent, tutoring, traveling companions, ideas for sale; communications of a decorous nature; expressions of opinion (limited to fifty lines). All advertisements must be consonant with the purposes and character of *The Saturday Review*. Rates: 7 cents per word, including signature. Count two additional words for Box and Number. Payment in full must be received ten days in advance of publication. Address Personal Dept., *Saturday Review*, 25 West 45th Street, New York City.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

Of *The Saturday Review of Literature*, published weekly at New York, N. Y., for October 1, 1935.

State of New York)
County of New York (ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Noble A. Cathcart, who, having been duly sworn according to law, deposes and says that he is the Business Manager of *The Saturday Review of Literature*, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, *The Saturday Review Co., Inc.*, 25 West 45th Street, New York, N. Y.; Editor, Henry S. Canby, 25 West 45th Street, New York, N. Y.; Managing Editor, George Stevens, 25 West 45th Street, New York, N. Y.; Business Manager, Noble A. Cathcart, 25 West 45th Street, New York, N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) *The Saturday Review Co., Inc.*, 25 West 45th Street, New York, N. Y.; William Rose Benét, 25 West 45th Street, New York, N. Y.; Henry S. Canby, 25 West 45th Street, New York, N. Y.; Noble A. Cathcart, 25 West 45th Street, New York, N. Y.; Amy Loveman, 25 West 45th Street, New York, N. Y.; Christopher Morley, 25 West 45th Street, New York, N. Y.; E. T. Sanders, 23 Wall Street, New York, N. Y.

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(Signed) NOBLE A. CATHCART,

Business Manager.
Sworn to and subscribed before me this 9th day of October, 1935. Lucy E. Epperson, Notary Public, New York City. New York County Clerk's No. 222. New York County Register's No. 6E136. Commission Expires March 30, 1936.

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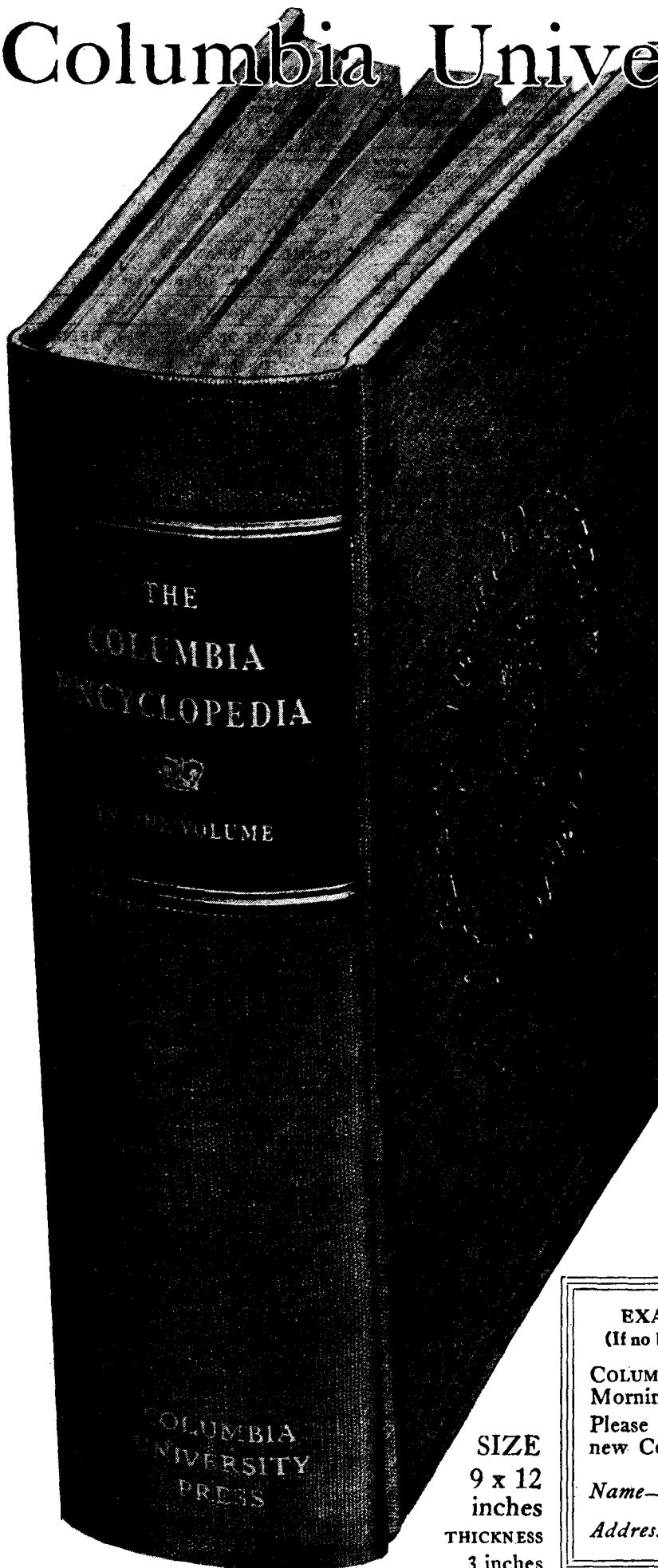
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