

## The AMEN CORNER

EASTER is near, and the Oxford University Press American Branch,<sup>(1)</sup> has dressed up its library showcases for that event. What nourishment this year for all sorts of cultivated tastes! And what sensible gifts! Pamela has espoused internationalism. Let us buy her Hsü's *China and her Political Entity*.<sup>(2)</sup> The entire family will then have an authoritative and readable explanation of present events in that unhappy country. Is Lucia employed in more innocent diversions? Perhaps, like the lady in Addison's *Spectator Papers*,<sup>(3)</sup> she loves to cut out wooden animals with a jigsaw, preferring sawing to sewing. Let's improve her mind and enlighten her artistic understanding with a copy of Vernon Blake's recent *Drawing—for Children and Others*.<sup>(4)</sup>—a perfect introduction to the art of drawing, an introduction to the study of pictures as well, whose text and illustrations can teach the most "grown-up of grown-ups". Then there's the same author's *The Way to Sketch*.<sup>(5)</sup>—practically designed for those who desire to add to the pleasures of travel, say, by acquiring the power to note and capture passing effects. It's a new book full of lovely line-drawings and eight reproductions by great artists. The Press has so many wonderful art books, besides these, that the *Oxonian* is waiting to tell the news to all who ask for it.

ART KNOWS neither age nor previous condition of servitude. Here are some new music-books for her. *The Scope of Music*<sup>(6)</sup> by Percy C. Buck is a readable summary of the whole range of music, hard to find in any other volume. *The New Music*<sup>(7)</sup> by George Dyson is a full and non-technical critical study of all the important modern composers. Or, being an artist, Lucia might like *The Musical Pilgrim Series*,<sup>(8)</sup> an exclusive edition of booklets printed in the famous Fell type, dealing, *seriatim*, with Bach, Beethoven, Wagner, Debussy, Ravel, and Schubert, and providing both student and concert goer with reliable guides to the classics. They are not biographies; they deal with the works of the composers, and are invaluable for that reason. And here is a bargain in great literature for her—the kind of books about which Sir Roger de Coverley would have had no ironic comments to make, as he did make when he found a copy of "The fifteen Comforts of Matrimony" in A Lady's Library. *The Complete Works of Jane Austen*<sup>(9)</sup> consists of a set of five 8vo volumes, (9x6), bound in buckram, with a text based on the collation of the early editions, and with notes, indexes, and magnificent illustrations and title-pages, all from contemporary sources. The work has been edited by Mr. R. W. Chapman, a fine English scholar. The Oxford University Press has seldom been able to offer so much for so little money as it now does in these beautiful books. 'Tis a gift fit for a Pamela or a Prince!

AND NOW comes news indeed! Not alone for Serena (who is a true poet, by the way) but for all writers, faculty members, teachers generally, editors, journalists, and school and college students. *The Pocket Oxford Dictionary, American Edition*<sup>(10)</sup> is out! It was published last week! What a compendium of usefulness it is! Bound in Oxford blue and gold, small enough to slip into one's pocket but authoritatively the most outstanding handy dictionary that has ever been published, it has 1030 pages and defines some 20,000 living words. It has a royal parentage—nothing less than the great Oxford English Dictionary upon which Bradley, Furnivall, Craigie and others have labored for over half a century and which is now almost complete. When the final pages of that extraordinary work are issued (probably this fall) we shall have in it an authority for the English-speaking peoples such as the French Academy is for the French people. The smaller volume has all the authority of the greater work, but has been especially prepared for American use by two distinguished American scholars—Van Santvoord when he was at Yale, and Krapp of Columbia. . . . Well, we yield nothing to Chris Morley's good taste. If he finds pleasure in perusing the pages of the *American edition of the Oxford General Catalogue*<sup>(11)</sup> we shall find equal pleasure in thumbing the pages of this jolly little dictionary.

—THE OXONIAN.

(1) 35 W. 32nd St., New York. (2) \$3.00. (3) \$1.70. (4) \$2.50. (5) \$2.50. (6) \$2.00. (7) \$2.85. (8) Each, 50c. There are 13 now published. (9) \$10.00 for the set. (10) \$2.00. (11) The new edition will be ready about April 30.

## Points of View

### Leviathan Again

To the Editor of *The Saturday Review*:  
Sir:

I am almost in despair of finding the right approach to write of Whaling North and South, by F. V. Morley and J. S. Hodgson. What can be said of Leviathan that Messrs. Morley and Hodgson have overlooked? In one chapter of exceptional merit Mr. Morley has written an apotheosis of the sea monster, drawing his text from many rare sources: one might hazard a remark that there are few subjects on which such authorities as Juba, King of Numidia, or Jorath the Chaldean might be quoted—as overweight to Aristotle and Plutarch, Martin Luther, and William Blake. It is true that King Juba is merely quoted in connection with the legend of a whale *six hundred feet* long, but this "fisherman's tale" is rounded out by the brief of Olaus Magnus who "increased these figures half as much again in talking of his 'hirsute' whales. To such stories the Magi added details until the whale was fitted out with as much superstructure as an ocean liner, and even had accommodation (one class) for passengers within." Jorath, kindly Jorath the Chaldean, endows his monster with character, and his remarks are worthy of an excerpt.

When hungry . . . the whale opens his mouth and emits a fragrant odor like amber; and other fish, attracted and delighted thereby, swim into its mouth and down its throat, and digest and are digested in the cavernous stomach with never a pang. On some occasions the whale uses this pleasant breath to save and protect little fish instead of embalming them within himself. When a wicked and venomous kind of serpent glides through the dusky waves by night, all tiny fishes take refuge behind the whale, who then repels the fetid odor of the newcomer by the sweetness of his own effusion.

Truly an ingenious explanation, compound of known characteristics, but no more sweetly sensational than many "nature" stories of today.

While Mr. Morley dallies (and not over-long, for Chapter II, Legend and Myth, is all too short for this reader) with the whale of mystery and antiquity, he has marshalled facts enough in his arresting chapter devoted to the whale of science. Leviathan is here completely classified, from the sei to the blue whale. As beseeems a dissertation upon denizens of the deep, weight is expressed in terms of tons and speed in "knots" is spoken of; on page 46, the blue whale of one hundred and ten feet—or even more, and of over one hundred tons, is referred to as a "battle cruiser." The "gigantic clown of the seas," the humpback whale has a section all to himself. (Would he be the "super submarine" of the fleet?).

He is the playful whale who mightily frightened the crew of the pinesse *Serchthrift* as they sought the river of Ob. His antics and his sportiveness have made him famous. The humpback is short (say, forty-five to fifty feet), strong, adventurous, and curious. His ungainly form, his large flippers whose span nearly equals his length, produce an effect of ponderous clownishness, very different from the slim elegance of the rorquals. His face is nobbled with bumps and abrasions. If one reads his bumps rightly, he has something of Falstaff's temperament. His eyes, ears, nose, are, as in all whales, expressionless; but his mouth expresses individuality. As he swims, his arms gesture like those of a fat French host. He is fond of grubbing on the sea's floor. At the sound of a whaler, he is likely to approach, playing and gambolling. He is tame and refuses to learn better.

I shall look out for him on my next voyage. I feel sure that it is he whom we see in about 45 North and 50 West, a rare shiny fellow who almost lists the ship with the weight of eyes a-watching him at his tricks.

From the viewpoint of one who has grained dolphin and bonito and harpooned porpoise (with indifferent success) from the flying boom of a clipper ship, the tale of the harpoon gun, the swift killing, the flensing stage, and the gulls dipping in the drift of blood and fat, seems to bring the butchery of the Chicago stockyards out to sea. For all Mr. Morley's apology on page 43, one concludes that the only hazard in the chase now remaining is the incidence of heavy weather. Certainly it is a fairly constant hazard in Arctic and Antarctic, but the contest on open sea between man and monster is no longer of an epic character; weapons of precision and whaling vessels as mobile as Leviathan himself have reduced the old hazardous calling to the trade of the butcher, limited only by the activity of the flensing stage and the capacity of the boiling vats.

If Mr. Hodgson is more concerned with the actuality of his whaling experiences than with the personality of the sea monster—that is so much his collaborator's interest—his narrative of operations in the southern

seas provides a fitting contrast with Morley's landward experiences in the North. While the northern whalers had longshore establishments, in which to cut up and reduce the carcasses to commercial products, the adventurers in the Antarctic steamed their floating "factory" to the whaling grounds and operated in such casual shelter as the rock and ice-bound "ports" afforded. Not the least interesting photographs in the book are those of the ice-cumbered lands of the South. Port Lockroy, the Newmayer channel, Grahamsland, give one the sense of utter desolation that Mr. Hodgson's prose suggests.

. . . we sighted the South Shetland Island, which from my point of view did not look at all inviting. These are little more than jagged rocks, ice and snow covered, rising out of the sea and offering small hospitality in the way of harborage. No vegetation of any kind can be seen, only turbulent sea and ice-covered rock. I can imagine Sir Francis Drake's feelings when he sailed these seas in search of the Southern Continent, for this was certainly no land flowing with milk or honey; not land to seek, but rather land to avoid. There are no lighthouses to guide one in the very inadequately charted seas, and plenty of opportunity for disaster, with no likelihood of aid or rescue.

In such a lonely "port" the *Southern Queen*, "factory" ship, was moored and our author sets off in the *Southern Maid* to win harvest in the icy seas surrounding. . . . "Da-er-blaast," calls the lookout aloft, and the chase is on.

As I watched, the great beast suddenly came up to the surface only about twenty yards from our bow, and traveling with an easy lazy motion aslant and away from us. Andersen crouched behind his gun, and for a moment an eery silence seemed to reign. The engine stopped throbbing, and still Andersen did not fire, and the whale sank down below the surface. In my ignorance I thought of a beautiful opportunity missed, but in a space of seconds up came the whale again, and still nearer. Again Andersen crouched, and everything seemed to stop still. Then with the roar of the gun a cloud of smoke hid the bow and whale from view. . . . With incredible strength the whale went ahead, towing the *Southern Maid* after it. . . . A second harpoon was immediately effective; and then followed the usual process of pumping the carcass up with air, making it fast to the bows, and so away.

In such a record of whale killings, of blowing up and mooring the carcasses to top staff and sea mark—and loading the gun afresh, it is heartening to read a minor passage.

I am of opinion that there are a large number of whales in the Antarctic that will never be caught, as they have had their initiation into the playful intentions of mankind and are very loath to repeat the experience.

The photographs with which the book is profusely illustrated are extraordinarily good. No phase of modern whaling operations has been overlooked by the ubiquitous co-authors and cameramen. The frontispiece, "Shooting a blue whale, as viewed from the masthead," could hardly be matched as an example of perfect snap-shooting.

DAVID BONE.

Glasgow.

### Of Which

To the Editor of *The Saturday Review*:  
SIR:

It seems that most of the contributors to your columns are afraid to break that ancient rule which warns all sophomores in English never to end a sentence with a preposition. I see *of which* scattered all through your pages, and notice that even Carl Van Doren in his review of "Elmer Gantry" says, "Surely this is not high ground on which to fight." This is the way the pedagogues say to express this thought, because the sentence does not break away from that iron-clad rule, probably inherited from the Latin, which makes *of* at the end of a sentence as heinous offence as "I seen." What is the use of such a rule? Does it make the language more euphonious? I doubt it. Does it make it more forceful? In reply to this question I must say that I believe it makes the sentence in which the rule is followed fifty per cent less effective. Doesn't "Surely this is not high ground to fight on," sound better?

I notice that almost all the editors of the daily newspapers in this section of the country like to use *of which*, and I also notice that practically all of them forget to put the *before Reverend*. Mr. Mencken, whom few will accuse of being a poor writer, doesn't mind ending a sentence with a preposition; I don't see why the other critics should.

JULIUS MIMS

Spartanburg, S. C.

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# The World of Rare Books

By FREDERICK M. HOPKINS

## SALE OF BRAISLIN LIBRARY

**P**ART I of the library of Dr. William C. Braislin, of Brooklyn, consisting mainly of Americana, including books, pamphlets, maps, and broadsides relating to the early voyages to America, the history of the west, rare Indian captivities, tales of the pioneers, and other periods of American history, was sold at the Anderson Galleries March 21 and 22, 1,107 lots bringing \$24,640. The four sessions were well attended and good prices were realized.

A few representative lots and the prices which they brought were as follows:

Adams (John Capen). "Life of J. C. Adams, known as Old Grizzly Adams," etc., 16mo, colored wrappers, New York, 1860. Excessively rare story of overland adventure. \$220.

American Periodical. *Niles's Weekly Register*, September 7, 1811, to June 27, 1849, 75 vols. bound in 56, including indexes, Baltimore and Philadelphia, 1811-49. Important for checking up early expeditions. \$305.

Beck (Lewis C.). "Gazetteer of the States of Illinois and Missouri," etc., 8vo, original boards, Albany, 1823. \$210.

Smith (William). "An Historical Account of the Expedition against the Ohio Indians, in the year 1764, under the Command of Henry Bouquet," etc., small 4to, original blue wrappers, Philadelphia, 1765. First edition in the original state. \$320.

Champlain (Samuel de). "Les Voyages de la Nouvelle France, Occidentale, dicte Canada," etc., 4to, morocco, Paris, 1632. Rare and only complete edition. \$570.

Cooper (William). "A Guide to the Wilderness," etc., 8vo, original blue wrappers, Dublin, 1810. Only five copies known. \$275.

Crakes (Sylvester, Jr.). "Five Years a Captive Among the Blackfeet Indians," etc., 12mo, cloth, Columbus, 1858. First edition of a rare Indian captivity. \$155.

Dawson (T. F.) and Skiff (J. F. V.). "The Ute War," etc., 8vo, wrappers, Denver, 1879. Almost unknown Indian captivity. \$345.

Disturnell (J.). "The Emigrant's Guide to New Mexico, California and Oregon," 16mo, wrappers, New York, 1849. Rare overland guide. \$350.

Duniway (Abigail J.). "Captain Gray's

Company; or, Crossing the Plains and Living in Oregon," 12mo, original cloth, Portland, Oreg., 1859. Rare. \$160.

Eastin (L. J.). "Emigrant's Guide to Pike's Peak," with map, 8 pp., large folio, Leavenworth, 1859. Believed to be unique. \$525.

Hakluyt Society Publications, First series complete, 100 vols.; Second Series, 40 vols., together 142 vols., 8vo, cloth, London, 1847-1919. Many volumes long out of print. \$725.

James (Gen. Thomas). "Three Years Among the Indians and Mexicans," 8vo, boards, Waterloo, III., 1846. One of three known copies. \$500.

## FAMOUS MUSICAL MSS.

**R**ICHARD WAGNER'S original score and libretto of "Das Rheingold," written entirely in pencil as a first orchestral draft, hitherto believed to have been lost, has come to light in this city, the property of Kurt Lehman, whose collection is well known, and will be sold at the American Art Galleries, April 26. There is not known to be another Wagner opera manuscript in this country, the only existing ones being in the museums at Munich and Nuremberg.

Wagner began writing this famous score in the spring of 1853 in Spezia, Italy. Here he conceived his idea for the opera, and wrote the first few strains for the score. An entire year was spent in completing the work, and on May 28, 1854, it was produced. It proved to be the first of his famous tetralogy, "Der Ring des Nibelungen," and is signed and dated on the last page, "R. W., 28 Mai, 1854." There are about 3,000 measures and approximately 8,000 words written in pencil on both sides of 186 leaves, fourteen of which are fourteen full folio sheets and 172 half-size sheets.

Ludwig II, the "Mad King of Bavaria," expressed a desire to own the manuscript, having been Wagner's chief benefactor, supplying him with funds out of the state treasury. Wagner asked that other benefactor, Mathilda, wife of Otto Wesendonk, to send him a "clean" or recopied script as part compensation for his benefactions. Ludwig was succeeded by King Otto, on whose death the clean score disappeared, and

remains unaccounted for. Wagner was very careless, often misplacing or losing entire scores of his operas, which necessitated a complete recomposition.

This original manuscript, with its many changes, additions, and deletions, showing the development of the opera in Wagner's mind, and the variations from the printed score, was presented by the composer to his friend, Karl Klindworth, whose granddaughter married Wagner's son, Siegfried. He kept it for more than fifty years, but financial stress made it necessary for him to sell it in 1903. This is the manuscript now offered for sale.

In addition to this gem of musical scores, there will be offered for sale twenty-nine autograph letters of Wagner, said to be the finest collection in existence, and an important group of manuscripts by famous composers, including Liszt, Schubert, Beethoven, and Gounod.

## AUTOGRAPH COLLECTING

**T**HE current catalogue of James F. Drake, Inc., is devoted to "Autograph Letters and Manuscripts," and in a foreword Mr. Drake says:

"At the present day, autograph collecting has evolved into an art which requires almost, if not quite as great care and discrimination in its selection, as does its counterpart, the collecting of books. Collectors seek for interesting contents, the mention of literary people, the writer quoting his own works, the person to whom the letter is addressed, etc. These are all 'autographic points.' True enthusiasts are not content with mere signatures of notables to paste into their albums, of course excepting such signatures as a full signature of 'Abraham Lincoln,' 'Thomas Woodrow Wilson,' and a few others. At last the autograph has come into its own and new collectors are vying with each other for the possession of the not long available treasures."

Another important purchase made by the Italian government is an excessively rare early edition of Dante's "Divine Comedy," containing explanatory notes written by Christoforo Landino, and printed in Venice on November 18, 1491, from the press of Pietro Gremone, called Veronese. Similar old specimens of Dante's works are to be found in several state libraries in Italy, but the new acquisition has a unique feature that gives it special importance. This old copy is richly decorated with miniature designs and other illustrations drawn by a monk

named Pietro da Feghino, who thus added a pictorial commentary to the literary comments prepared by Landino. The book was bought last year by Hoepli, an Italian rare book dealer, at a Paris auction and has finally been sold to the Italian government for 160,000.

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