

The World of Rare Books

By FREDERICK M. HOPKINS

HENRY E. HUNTINGTON DIES

THE death of Henry E. Huntington, at Lankenau Hospital, Philadelphia, May 23, closes a career unique in bibliographical annals. He first became widely known as a collector at the sale of the Hoe library in 1911 and 1912. In the comparatively short period of fifteen years since, he has brought more rare books and manuscripts together and paid a larger aggregate sum for them than ever has been done by any other collector in the history of book collecting.

At the Hoe sale his purchases amounted to more than a half million dollars. The splendid copy of the Gutenberg Bible alone cost him \$50,000, a record price that caused a world wide sensation. He has since bought some of the greatest collections of his time, and has been represented at all important auction sales in England and America, invariably buying what he wanted and never hesitating to pay the price.

Among the great libraries purchased en bloc and the prices which he is credited with paying for them were the E. Dwight Church library of Americana, \$1,200,000; the Beverly Chew library of early English literature, \$500,000; the Britwell Court collection of Americana, \$350,000; the Duke of Devonshire library, \$1,000,000; the Pembroke library, \$100,000; the Grenville Kane collection of Washington manuscripts, \$100,000; the Frederic R. Halsy library, \$750,000; the Bridgewater library, \$1,000,000; the Ward H. Lamon collection of Lincolniana, and the John Fiske collection of Americana, comprising books and manuscripts.

The climax of Mr. Huntington's career as a collector was reached in 1917 in the purchase of the Bridgewater library, renowned in England since the days of Queen Elizabeth. It contained 200 illuminated manuscripts, more than 10,000 historical documents and autograph letters, many dating from Elizabethan days, and a rich collection of plays by Shakespeare, his contemporaries and predecessors. The acquisition is said to have made Mr. Huntington's the finest collection of Shakespeareana in the world.

Mr. Huntington's original idea was to bring together a notable collection of books ultimately to be given to the public. With the Hoe sale, his plans broadened and matured. He gave to the task the great energy which had characterized his business

operations. The final result is the beautiful library building at San Marino, with its incomparable art and book collections, which by a deed of gift, executed in 1922, is put in the hands of trustees, and so will be available for the use of the public in perpetuity.

The day after Mr. Huntington's death, the announcement was made that a trust fund of \$8,000,000 had been created to be used exclusively in research work. Dr. Rosenbach says that "this fund for the creation of fellowships for scholars engaged in historical research and study of English and American sources, for research work by the staff of the Huntington Library, and for publication of research findings, will greatly enhance the value of the library, and will react to bring about a more thorough understanding of each other between Englishmen and Americans."

In 1911, Henry E. Huntington, like James Lenox before him, was regarded as a multi-millionaire, with more money than bibliographical knowledge, rashly upsetting the rare book markets of the world, for the pleasure that the notoriety gave him. This mistake is now apparent. His fame is world wide. His object as a collector is universally extolled. It is perfectly plain that he used the only means that could have brought the measure of success at which he aimed. In less than two decades, his achievement has been marvellous, and in his chosen field can never be surpassed.

OXFORD UNIVERSITY PRESS

A SKETCH of one of the world's greatest and most famous publishing houses is given in "Some Account of the Oxford University Press, 1468-1926," just issued from the Clarendon Press. It is divided into four parts: (1) Historical Sketch; (2) The Press Today; (3) The Press Abroad; and (4) Oxford Books. Historically the Press dates back to the last years of the fifteenth century, and in 1636 the University was granted a royal charter to print all kinds of books. Its work during the Civil War is important because of the great number of Royalist pamphlets and proclamations issued there, and there has been no period in English history in which it has not played an active part. Two of the best known products of Oxford scholarship are the "New England Dictionary" and the "Dictionary of National Biography." Both came into existence in the

last half of the nineteenth century. This book contains excellent illustrative examples of title pages, maps, and other work of the Press. In it will be found accounts of the printing of Bibles, prayer books, its official publications, its medical books, and its fine and authoritative editions of the English classics.

NOTE AND COMMENT

THE *Sir Walter Scott Quarterly*, edited by W. Forbes Gray, has had a very favorable reception in Scotland and England.

"A Golden Book of Swinburne's Lyrics," selected with a short introduction by E. H. Blakeney, finely printed in a limited edition of 250 copies, will be published by Martin Hopkinson & Co., Ltd., of London.

William Dana Orcutt, author of "In Quest of the Perfect Book," is busy at work on his new manuscript "The Kingdom of Books," which will be published in the early fall by Little, Brown & Co.

George Brandes, the Danish critic, who died last February, left his letters, manuscripts, and library to the Danish National Library. In regard to his manuscripts he said: "I have destroyed my manuscripts so far as I have been able to do so, but some of them may still be of a little interest and I shall leave them to the collection."

Pickering & Chatto, the London booksellers, have just issued Part XIV of their "Collection of Old and Rare Books in English Literature," which includes authors whose names begin with "S" from Settle to Smollett. This of course, brings in Shakespeare which comprises no less than 350 items under the heading "William Shakespeare," beginning with the offer of a nearly perfect Second Folio, with the rare Hawkins imprint, for £450.

An article in the April *Nineteenth Century* by Davidson Cook, reveals the fact that scores of fine unpublished letters written by Sir Walter Scott to various members of his family, and to his son-in-law Lockhart, are to be found in the Honresfeld Collection, along with the original manuscript of the "Antiquary" and "Rob Roy" and important Burns and Broome manuscripts. The owner of the Honresfeld Collection is Sir Alred J. Law, formerly a member of Parliament.

Robert Louis Stevenson had a romantic

love affair in his early manhood in Scotland, which always remained fresh in his memory. The heroine is said to have been a beautiful Highland girl worthy to stand beside Burns's Highland Mary. Years afterwards, in the maturity of his powers, Stevenson wrote the story of their great absorbing passion for publication, but for reasons now well known it was never published. Finding the material, which could not be appropriately included in his biography, and too interesting to be passed by, John A. Stewart has retold the story which he has just finished under the title "The Gap of Youth, being the Love Romance of Robert Louis Stevenson."

The New Books Travel

(Continued from preceding page)

FINDING THE WORTH WHILE IN THE ORIENT. By *Lucian Swift Kirtland*. McBride. \$3.50 net.

BY-WAYS OF THE TROPIC SEAS. By *Hermann Norden*. Macrae-Smith.

THE GLORIOUS ADVENTURE. By *Richard Halliburton*. Bobbs-Merrill. \$5.

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TRAVELLING LIGHT. By *M. H. Harrigan*. Brentano. \$2.

BRIMSTONE AND CHILI. By *Careton Beals*. Knopf. \$5.

THE EPICURE'S GUIDE TO FRANCE: PARIS. By *Curnonsky and Marcel Rouff*. Harpers. \$4.

MORE PORTS MORE HAPPY PLACES. By *Cornelia Stratton Porter*. \$1.50.

PANAMA OF TODAY. By *A. Hyatt Verrill*. Dodd, Mead. \$2.

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THE POILUS. By *Joseph Delteil*. Minton, Balch. \$2.50.

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THE EVOLUTION OF WAR. By *Emanuel Kanter*. Chicago: Charles H. Kerr Co.

THE MILITARY GENIUS OF ABRAHAM LINCOLN. By *Brig.-Gen. Colin R. Ballard*. Oxford University Press. \$5.

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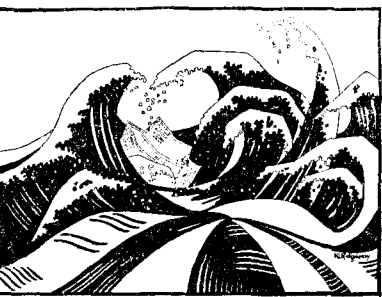
"A searching, bitter, deeply touching novel, almost cruel in its truthfulness." — *McNaught's Monthly*.

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The Phoenix Nest

SO much acclaim and discussion have accompanied the publication of *Edwin Arlington Robinson's* latest poem, "Tristram," (and, indeed, so much congratulation upon it is his rightful due), that it may be interesting here briefly to examine the history of the Tristram legend. Since the twelfth century Tristram has been the subject of *lais*, metrical and prose romances, and later poems. The earliest treatment, according to *Maynadier*, is in the fragments by the Anglo-Norman *Beroul*, (1165-70). *Chrétien de Troies's* version is lost. *Eilhart von Oberg* left fragments. *Thomas de Bretagne's* fragments give a different version of the story from that of *Beroul*, his material coming from the Welsh *Breri*. *Gottfried von Strassburg's* 1210 rendering is a German adaptation of Thomas. There was a French "Tristram" by *Elie de Boron*, a prose romance which may have *Chrétien's* lost poem as its source. There was a Norse prose rendering of Thomas's version in 1226. Later there was "Sir Tristrem" in south Scots dialect. And so it went. Tristram was usually put forward as the son of *Blanchefleur*, sister to King Mark of Cornwall, and of a prince named *Ruvalin*, or *Roland*, or *Meliadas* (*Malory*). According to *Beroul*, Tristram's native land was *Lyonesse*; according to Thomas it was *Ermonie*, or, as *Gottfried von Strassburg* calls it, *Parmenie*,—perhaps, says *Maynadier*, the *Isle of Man*. There is more made of Tristram's youth, he says, in Thomas than in *Beroul*. Then there is the question of the love potion (which *Robinson* does not use in his poem). In *Beroul* the power of the love potion abates within two or three years, in Thomas not so. In Thomas's version also, King Mark is King of England as well as of Cornwall and the legend is independent of the Arthurian story. . . .

In *Malory*, says *Maynadier*, there is a good deal of material in the "Morte D'Arthur" from the prose Tristram romances. The origin of the name Tristram is Pictish, of Mark Celtic. Mark meant horse. *Beroul* even says that Mark had horse's ears under his long hair! The earlier love stories were not of sublimated love, they dwelt upon the natural or animalistic side even to a farcical degree, reminding of mediaeval *fabliaux*. The original story, beside including the *lovedreng*, or love potion, ended with Tristram sending a messenger to Isolt to bid her come to him in Brittany where he was dying. A white sail is to be hoisted if the messenger returns with her, reminding of the story concerning Theseus, in Greek legend. Leaving the lights of Tintagel in a midnight storm Isolt takes ship for Brittany and, on her arrival there, *Maynadier* translates *Eilhart* as saying, "Then she sat down by the knight, and spake never a word more, but laid herself close beside him and was dead." This version of the end was superseded by a narration of how Mark killed Tristram treacherously as he sat harping to Isolt. But in the first version Mark arrives at Brittany, after the death of both, and, viewing them says that if he had only known he would have given Isolt her freedom. . . .

This earliest Mark approaches in nature more nearly to the Mark of *Robinson's* poem. He is, though with an evil reputation, with seeds of great good in him. *Maynadier* brings out the significance of the general story as a theme for a modern poet when he remarks upon its being the first long story with romantic love for its central theme. The story of *Dido* is only an episode in the "Eneid," the *lais* are short episodes, the theme of "Siegfried" is vengeance, and so on. He also remarks the combination in the Tristram story of the mystery of the sea with the mystery of love, a point which *Robinson* has superbly made in his poem. One of the most memorable things about it is the stillness brooding over the sea at the climax. *Robinson* has discarded all such medieval trappings as the love potion, the cowardly steward stealing the head of the dragon—he has almost, indeed, discarded the dragon itself.—Tristram's fairy dog, *Petit-Criu*, with his magic bell, and so on. Out of the mass of garnishing upon the story he has seized the great essentials and has completely humanized it for all time. It is truly timeless in his telling of it. And for the first time he has given Isolt of Brittany her rightful part in it. Hers is a remarkable portrait, though all the women in the story are portrayed remarkably. . . .

The latest of the Centaur Bibliographies is on the writing of *Norman Douglas* by *Edward D. McDonald*, with notes on the

books by *Norman Douglas*. Mr. McDonald wrote the *D. H. Lawrence* bibliography. The frontispiece is an unpublished photograph of Douglas, his own comments are characteristically pungent, and a reproduction is inserted of the title-page of one of the scarcer items, "Unprofessional Tales." The Centaur Bookshop, publisher, is at 1224 Chancellor Street, Philadelphia. . . .

One hundred bucks goes to the reviewer who best assesses the literary value of "Elmer Gantry," from the *Forum*. The only condition is that your review must have been published in some magazine or newspaper before August 1, 1927, and that it be submitted to the *Forum* before August 15. . . .



SINCLAIR LEWIS

One hundred and fifty bucks goes to any undergraduate student in colleges or universities for the best essay of not more than 1,000 words either substantiating or disproving the statement made by the *New York Times* that "Springboard" by *Robert Wolf* is "easily the best college novel yet written in America." *Heywood Brown* is sole judge and the firm offering the award are Mr. Wolf's publishers, A. & C. Boni. The contest will close June 30th and the award be made September 30th. . . .

Evelyn Scott, author of the recent "Migrations" and of a new book "Ideals: A Book of Farce and Comedy" to be published in September, arrived three days ago on the *Majestic* to spend a few months over here. She has made her home for some years in England, although last winter was spent in Algeria. . . .

We curse ourselves. We received the following interesting letter from our esteemed *Alexander Harvey* sometime early in April and never printed it. Here goes now anyway:

That reference to *Leonard Dalton Abbott* in a recent issue of *The Saturday Review* prompts me to remind you that he is now editing *Physical Culture*.

George Sylvester Viereck has left the editorial staff of the *Macfadden Publications* and is about to sail for Europe to interview great men there for great periodicals.

I note, too, some references in your pages to the demand for flapper fiction. There is a demand for fiction everywhere. Even the Vanguard Press is not finding it easy to get fiction for its series of radical classics. I know of one or two writers who have been approached. Unfortunately the writers of fiction have to work eighteen hours a day as it is. I have never known tales of young love to be so eagerly sought by publishers and so hard to come by. Yet it is unexpected to have the editors of the Vanguard Press clamoring vainly for tales of young love. We shall hear next that tales of young love are eagerly sought by the editor of *The Homiletic Review*, but I predict that he will find it difficult to get them. If you have a tale of young love among your old manuscripts, send it to anybody at all and it will have a chance.

Heard of The Momus Society, Sixty-nine Jane Street? You have to make an appointment for an interview, inclose a ten dollar initiation fee, and then get once a month some form "of entertainment of high aesthetic value but at the same time of such a nature as would naturally bar it from public presentation." The six at present projected programs are drawn from the Cinema, the Drama, the Dance, Eurhythmic, Music and the Ballet, says Momus. The first program will include—or included, for all we know—a showing of *Rose Bernd*, a film made in Germany from *Hauptmann's* famous plot. Each Momus performance takes place at midnight. "Momus will issue a privately printed work of Erotica for members only." Monthly dues five dollars. . . .

Well, we're going home and write our story of young love for the *Homiletic Review*!

THE PHOENICIAN.

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