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## The Phoenix Nest

FIRST, of course, the Pulitzer Prize Awards. Leaving aside fiction, and with no desire to carp, what of *Carl Sandburg*? In 1926 Carl published two books, his "Abraham Lincoln" in two volumes, and his "Selected Poems." We understand that some peculiar codicil in the specifications of books available for the Pulitzer Prize makes automatic the rejection of biographies of Washington and Lincoln. Why, we do not understand. But, at that, in the field of biography, Carl's book was a whale. In the field of poetry, Sandburg stands as one of our half dozen leading poets. His selected poems, gathered together his best work out of many volumes, are certainly notable. In 1926 was published *Sara Teasdale's* "Dark of the Moon," the latest volume of poems by one who certainly stands as one of the four or five leading women poets of America, with a remarkable body of lyrical work to her credit. In 1926 appeared *Joseph Wood Krutch's* remarkable study of *Edgar Allan Poe*. Thus two biographies and two volumes of poems occur to us for mention in this connection. Their merits must have been fully weighed. They received no award. . . .

To one familiar with modern American poetry another name challenges attention. *John Gneisenau Neihardt*, whose "Collected Poems" were issued by Macmillan in 1926, is a poet of real achievement. His earliest work contains some fine lyrical passages, his earlier essays in the field of the poetic drama were of unusual interest,—but in his epics of the West, comprising, "The Song of Three Friends" (1919), "The Song of Hugh Glass" (1915), and "The Song of the Indian Wars" (1925), he accomplished a trilogy of sound historical value also notable for the high poetic level of its narrative verse. The last of the trilogy, particularly, took superb advantage for the first time, in poetry, of some of the rich material latent in the dramatic making of the West. This can be fairly called remarkable achievement. It is intensely native. Mr. Neihardt has also published an unusually fine long essay on "Poetic Values" and a volume of prose, "Indian Tales and Others" of true creative power, as well as an unusually interesting work on the Missouri River. Since his first small volume was brought out in 1907 he has developed through twenty years of assiduous study of his own section of the country, and the creative applications of this study, into a writer some of whose work is positive to endure. And that is as much as may be said of any. If he is not a poet in line for the Pulitzer Award, there is no such poet in our States. His "Collected Poems" was before the judges. It included the revised work of twenty years, as we have said, crowned by a series of narratives of epic significance. . . .

The latest question game to be originated, out tomorrow, is one made up by *Samuel Hopkins Adams*, with no kudos originally in mind. On Mr. Adams's visits to the offices of Boni and Liveright during the last year, he and *Horace Liveright*, with *Donald Friede* and *Maurice Hanline*, played a game which Mr. Adams introduced, and which consisted of Mr. Adams as the interrogator describing some famous person in history or contemporary life, the description being so

hidden in a maze of paradoxes that it required ingenuity on the part of the Live-right office to discover who Mr. Adams was pretending to be. In the course of his various visits Mr. Adams must have appeared in the guise of at least a thousand people. The game which has now taken the form of a book is entitled "Who and What? A Book of Clues for Clever People." . . .

*Isabel Fiske Conant* sends us an interesting little brochure of *hokku* written by the members of her poetry class at the Scoville School. *Joseph Auslander* chose the title for it, "Iron Moths." Since about the sixteenth century the outstanding poem-form in Japanese literature has been the *hokku*; the three-lined, unrhymed poem of seventeen syllables in the order 5, 7, 5. These, by young ladies of fourteen, fifteen, and sixteen years of age, are interesting and charming. . . .

We acknowledge receipt of the student-written number of *The Scholastic*—the contributions to this annual issue being by high school students all over America, in prize contests in the fields of art, the short story, the essay, dramatization, and in the Witter Bynner poetry contest. . . .

Since the *Snyder-Gray* case woke special interest in jurymen, "Impressions of an Average Jurymen" by *Robert Stewart Sutcliffe*, (Appleton), may be mentioned as timely. *Randall Le Bouef*, former Justice of the New York Supreme Court, remarks of it, "The best thing I have ever seen on juries." . . .

We thank *Maude Radford Warren* for the following letter upon T. E. Lawrence:

Touching the 57th line of your April 30th *Phoenix Nest*, I am not so sure that women don't exist for T. E. Lawrence. He may not look on them with a soldier's eye, as he once looked on Turks, especially Turks crossing bridges which he knew would presently blow up. But he understands how to be polite to them. While he was still fellow at All Souls, Oxford, before he had become an aeroplane mechanic, an adorable Irish girl (since married to a New Yorker) and I lunched with him. Due to the Irish girl, who would truly charm the birds off the bushes, he asked us to stay to tea. His blue eyes were mainly as impassive as marbles. But now and then, when he looked on the wild-rose face of the Irish girl, they were not. Then in came another girl whom T. E. Lawrence was evidently not expecting, but his eyes were not marbles as he greeted her. If the Irish girl was a wild-rose, this girl was a gardenia.

I happened to have heard in Bagdad from Gertrude Bell the outlines of various of his adventures not yet in print. He sat down on the floor and drew maps for us and filled in those outlines, now and then glancing up first at the wild-rose and then at the gardenia. His eyes were not granite then, soft perhaps, mild certainly, in keeping with his quiet voice, and the pleasant dark-panelled room, and the gentle hearth fire, but not in keeping with the wild tales. I cared more for those stories than for the expression in his eyes—and then he said to me (and there was marble in his voice), "All this is true, Mrs. Warren, but if you print it, I shall be obliged to deny it." I saw that for me the day would afford rather a pleasant memory than stuff for an article. Finally—the wild-rose girl and her husband have one of those very few undeleted British copies of Lawrence's famous book. Would that have happened if women didn't exist (in some shape) for him? No, and we don't doubt that they do.

THE PHOENICIAN.

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When a book is released the publisher has his ears to the ground for news about its Consumer Acceptance. So that when the following two items came from the Trade in one morning's mail, we were pleased:

Item 1. A Chicago bookstore writes that the 13 copies out of the first shipment of 25 were sold the first day.

Item 2. The Buyer of one of the biggest department stores in New England writes that there are a few typographical errors, and adds: "With the necessary changes I feel you have by far the best book of its kind I have ever seen."

And, oh yes, the title of the book: *France on Ten Words a Day*. Our advertising man uses the phrase "Even if you aren't sailing tonight on the *De Grasse* you will find this book an amusing way of spending \$1.75." For an advertising man this is moderation indeed.



Ask the Concierge

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Casting editorial dignity to the winds, *The Sanctum* reproduces one of the illustrations. The book has twelve more like them, (drawn by *PETER ARNO* of *Whoops Dearie* fame) and over 180 pages of text showing you how to talk and gesticulate French like a Ten Year Resident.



Each mail brings in dozens of requests for a brochure on *Arthur Schnitzler*, which we have just published. A copy of it will be sent to any reader of *The Inner Sanctum* upon receipt of four cents in stamps. It is an intimate record of the man and his work, written in Vienna by one of our editors.



For the past two months F. GREGORY HARTSWICK (one of *The Cross Word Puzzle Book* editors) has been working on a book entitled *Guggenheim*. We do not look to this book to replace *Cross Word Puzzles*, but it has many interesting home-wrecking possibilities. *Guggenheim* is an old parlor favorite of the cognoscentia. More any minute now.

—ESSANDESS

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## The World of Rare Books

By FREDERICK M. HOPKINS

## HIGH CONRAD PRICES

THE collection of first and rare editions of Joseph Conrad's writings formed by his friend Richard Curle was sold at the American Art Galleries on April 28, 234 lots bringing \$38,512. While the collection contained none of Conrad's major manuscripts, it was extraordinarily complete in his published writings and of unique association interest. The highest price, \$2,225, was paid by Dr. Rosenbach for the first issue of the first edition of "Chance," published in 1913, of which it is said that about fifty copies were put in circulation. The original autograph manuscript of "Christmas Day at Sea," written in ink on one side of ten quarto sheets, sold for \$1,650. An autographed copy of "Almayer's Folly," the novelist's first book, realized \$1,200; a presentation copy of the first, privately printed trial edition of "Some Reminiscences," \$1,050; an autographed copy of the first edition of "Lord Jim," \$1,000; an inscribed copy of the first edition of "The Mirror of the Sea," \$950; an autographed copy of "Romance," \$925; and the first edition of "Twixt Land and Sea," \$800. These are extraordinary prices for an author who published his first book in 1895 and whose full recognition is so recent.

## FACSIMILE OF A RARE BOOK

THE first American edition of Lewis Carroll's "Alice's Adventures in Wonderland" was published in 1866 by D. Appleton & Company, of this city. The same firm now after the lapse of more than sixty years has brought out a facsimile reprint, bound in red muslin, with gilt edges. The original format with the Tenniel illustrations was happily conceived and has been deservedly popular. The first edition is excessively rare and brings a high price, and this reprint will undoubtedly receive a warm welcome among booklovers. The circumstances under which the American first edition was published are related in a foreword to this reprint. William Worthen Appleton happened to be in London at the time of its first appearance. He was captivated with the book and immediately purchased a large part of the first edition, which the English publisher was glad to sell because both author and artist were dissatisfied with it. They were begging for a

new revised edition of the work, the sale of which had been a disappointment. The early sales in this country were quite as disappointing as in England. Suddenly and unexpectedly the book found its market and the supply was quickly exhausted. In the years since, this story has been issued in many formats and illustrated by different artists, but the Tenniel illustrations have never lost favor.

## A PHILOSOPHICAL VIEW

IN the last decade, during which the Britwell Court Library was being dispersed at Sotheby's, English opinion about American collectors has been going through a transformation. In the sale of the earlier parts there was little respect and much bad feeling shown toward American buyers. At its conclusion a great change is apparent. The London *Times*, in discussing American competition, takes the following broad and philosophical view:

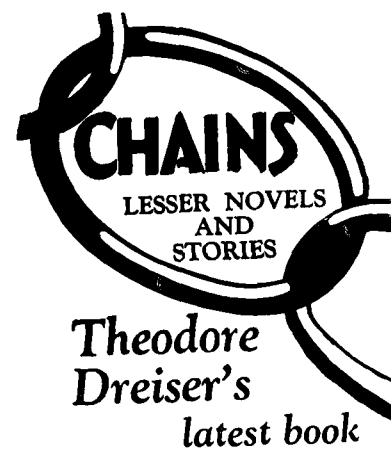
"The American claim for its share in the literary heritage of Great Britain is undeniable and unanswerable; and it is perhaps better for rare books to be in American libraries where they may be seen and examined than to remain almost unknown and quite inaccessible in private libraries in England. During the past quarter of a century or so, American bibliographers have done a vast amount of valuable spade work in English bibliography, and the acquisition of a greater portion of the unexplored treasures of Britwell Court will greatly tend to increase this activity; so we have at least some consolation in witnessing the wholesale exportation to the United States of our literary treasures."

## NOTE AND COMMENT

THE Centaur Bookshop's "Broadside for Spring" listing the more important publications, has the same distinction typographically that has characterized its predecessors.

A copy of Fenion's "Les Aventures de Telemaque," 1785, recently brought 161,000 francs at a sale at Hotel Drouet, Paris. This is a two volume royal quarto edition with the imprint, "Paris: De l'Imprimerie de Monsieur," printed on vellum paper,

with seventy-two plates after Monnet by Tilliard, unique in that it included twenty-five unpublished drawings in sepia de la Barbier which have never been engraved.

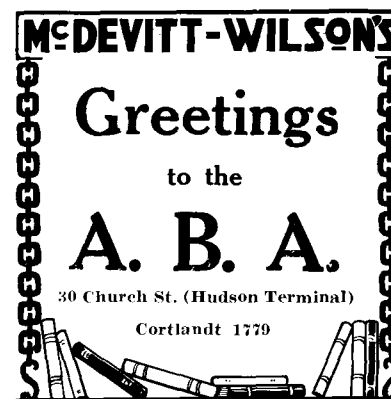
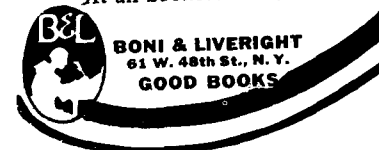


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