

THE American Art Association opened the new year with a miscellaneous sale on January 4, in which a fine lot of sporting books, vied with an assortment of Cruikshank items. Among these were various original drawings and, a much greater curiosity, several woodblocks on which George Cruikshank had drawn in pencil the outline of illustrations, ready for the cutter who never began this particular task. Another curious item was a volume containing issues of the New York *Mirror* for the years 1837 to 1839, with an inscription presenting it to Queen Victoria.

It is said that there are no more good old books left in English libraries. Instead, they are now turning up in unsuspected American hands. One such is the library of S. N. Levy, of which the first part was sold at the Anderson Galleries on January 10. There were good copies of a number of rare early plays, with nearly all the leading dramatists represented.

The Walpole Galleries held a sale on the 13th, for those who are bargain hunting, and know what they want.

The catalogue of the Kipling sale at the Anderson Galleries on the 16th is an invaluable supplement to the standard bibliographies. It describes several items that had escaped previous record, while a number of known pieces appear here for the first time in public. The collection is espe-

The Compleat Collector.

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cially rich in items having a personal association, affording literary students by far the best opportunity yet offered to get an insight into Kipling's habits of work.

The spirit of George D. Smith must have brooded over the sales room of the Anderson Galleries on January 17 and 18, when the library of the late John C. Tomlinson went under the hammer, for it was a perfect example of the collections made under the inspiration of "G.D.S." in his palmist days. A somewhat similar lot was disposed of on the 19th, made up of the Napoleonic collection of Dr. John Neilson, Jr., the library of the late Dr. Louis D. Mason, and books on Chinese Porcelains from an English client.

It is very hard luck for Miss Evelyn May Albright of Chicago, that her "Dramatic Publication in England, 1580-1640" is brought out by the Modern Language Society of America just at the moment when contrast is inevitable with Mr. McKerrow's "Introduction to Bibliography." Although it would not be guessed from the titles, her "Study of Conditions Affecting Content and Form of Drama" is an examination of the material with which the older student is most familiar, and from much the same point of view. The appreciative way in which he recognizes the value of her work means more than any one else's opinion. For those who want to go on from McKerrow to a more detailed consideration of bibliographical problems, there is nothing better than Miss Albright's monograph.

The Union Square Book Shop in New York understands the intriguing art of starting its catalogue with items which lead the reader to wonder what other curiosities may lie beyond. "Never Regret" is the warning in its heading, above an offer of the document authorizing Commodore Vanderbilt to run a ferry, the patent of the first ice cutting machine, a paper signed by John Milton's brother, and an autograph letter from the father of Justice Oliver Wendell Holmes of the United States Supreme Court, saying that "every library has its shady corner where modesty of a certain kind shuns the glare of daylight." There is also "Prince Albert's Cigarette Case. A Souvenir of the House of Battenberg," of which twenty-five copies are said (apparently) to have been printed at St. John, Newfoundland, in 1906. If the description may be trusted, this should indeed make even collectors of tobacco material, as the cataloguer says, "Profusely ill."

The Colonial Society of Massachusetts has made a distinguished record, a part of (Continued on next page)

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The Reader's Guide

Conducted by MAY LAMBERTON BECKER

Inquiries in regard to the selection of books and questions of like nature should be addressed to MRS. BECKER, c/o *The Saturday Review*.

F. J. B., Montreal, Canada, has come upon, in the preface of a book dated 1834, a reference to "the romance of Rodrigo," and has not been able to locate this character in any poetry with which he is familiar.

THIS can be no other than Roderigue Diaz de Bivar, surnamed "The Cid," born at Burgos, 1030, died in 1099, the hero of heroes in Spain—unless one puts before him Our Lord Don Quixote, who according to Unamuno is at this day crying aloud in the wilderness, and will cry until the wilderness hears and is transformed into a resounding forest.

The Spanish chronicle of the Cid belongs to the thirteenth century and was first printed in 1544; the Spanish poem dates from 1207; in 1615 there were 102 Spanish ballads of the Cid in existence. Southey made an English version of the chronicle in 1808; Lockhart translated into English verse eight of the ballads, and in 1845 George Dennis made a connected tale of it all, in prose and verse. It may be added that it was for his "Le Cid" in 1636 that Corneille was first called "le grand."

But it was not from any of these that I recognized the gentleman, in spite of the fact that the only Rodrigo appearing in the dictionaries of literary characters is the second villain in "Othello." No, I made the acquaintance of Ruy Diaz de Bivar and his Ximena through "Zig-zag Journeys in Spain," one of a series of travel books popular in my youth, and more than popular with me. In these a club of boys took journeys every vacation (one book came out every Christmas in time for your stocking) under the charge of a teacher who improved all the occasions up to the historical hilt. It sounds stodgy when you tell it, but the books were really so good that I wish someone would make new ones along the same lines. This is not altogether my own idea: I have heard several other devotees of the series suggest it: they could not be reprinted, being by now outdated.

The mother of S. T. B., Ballard Vale, Mass., rests her eyes by having ask-me-another questions read to her, and has exhausted those published by the Viking Press and "Ask me a Bible Question" published by the Century. He is looking for general information tests for her use.

I LIKE "Answer This One," by F. P. A. and Harry Hansen (Clode); it was certainly produced under distinguished auspices. "I Ought to Know That," by Berton Braley and G. B. Hill (Appleton) is a good memory-test: I trailed along with it for some time in the newspapers. "What's Your Average?" by A. H. Macrae and others (Dutton), is another of this sort, and Carolyn Wells has one, "Ask Me a Question" (Winston).

I HATE to think of the vocal commotion that must have been produced when all the readers of this department tried to pronounce Miguel as the types made S. T. B. pronounce it, in a recent number of this review. By shifting a hyphen you will please claw it back to Mi-guel. Oh the little more and how much it is!

M. S., New York, says that George Herbert Palmer's "Life of Alice Freeman Palmer" should have been added to the books about happy marriages, as it is a favorite gift to newly-weds. "This comparatively small volume is not merely a biography of that rare spirit who was once the president of Wellesley College, but is also the beautiful chronicle of an unusually happy marriage. The author was, of course, for many years professor of philosophy at Harvard and himself no unimportant personage."

E. F. H., Cincinnati, O., asks for books on domestic architecture, and is especially interested in the story-and-a-half bungalow: he is also looking for a modern book on interior decoration, presumably for this house.

THERE is the popular "The Bungalow Book" by C. E. White (Macmillan); "Bungalows, Their Design, Construction and Furnishing," by H. H. Saylor (McBride), now in its fourth revised edition; Comstock's "Bungalows, Camps, and Mountain Houses" (Comstock, Ithaca, N. Y.), and "The Book of Bungalows," by R. R. Phillips (Scribner), all of which are practical and none expensive. But no one in the case of E. F. H. contents himself with one aspect of the subject only. He may as

well be told at once that he may draw upon the ideas in Gray's "House and Home" (Lippincott), Allen's "The Smaller House of To-Day" (Scribner), "Your House," by J. R. McMahon (Minton, Balch), "Homes of Character," by Mead and Higgins (Dodd, Mead), and "The Smaller American House," by E. B. Power (Little, Brown), without spending more than three dollars for each or dealing with publications of any but recent date. Nor is his collection likely to stop there: I have been for some time providing new titles for the prospective builder of a small house in a suburb of this city, for which the lot is paid for; the owners are handicapped in their collection of funds for building purposes because they have bought so many books of plans and pictures. For example, books like "Small French Buildings," a collection of full-page photographs of farms, manor-houses, and small châteaux so clear in detail as to be most alluring. I have suggested it more than once to home-planners, for the plans are with the pictures. Also there is a new one, "Small Manor Houses and Farmsteads in France," by Eberlein and Ramsdell (Lippincott), and another, "Cottages, Manoirs, and Other Minor Buildings of Normandy and Brittany," by W. D. Foster (Architectural Book Co.), neither of which is cheap, but look at the plates. It was partly the Scribner book that made me choose farming country in northern France for a walking tour, but it was only a natural taste for getting off the road that landed me in one farmyard there, close enough to find out what made the sides look as if they had been shingled in dark blue. It was, I discovered, the oval metal plates set upon stalls of stock winning prizes in local fairs, corresponding to blue ribbons; this being the home of Percherons, this farm had been gathering so many trophies until I thought them part of the original architectural scheme.

This, however, has nothing to do with the case; let us return to the road with the news that "Smaller Houses and Gardens of Versailles," is another beautiful picture-and-plan book (Pencil Points Press, N. Y.), and that for six dollars you may get Lawrence Weaver's "Cottages: Their Planning, Design, and Materials" (Scribner). There is no end to the beautiful books about English domestic architecture, especially cottages, and a good beginning may be made with "Old English Houses," by J. A. Gutch (Dutton), which is really a history of the effect of changing social customs and ideals of comfort upon the construction of the homes of England. "English Architecture in a Country Village," by A. H. Plaisted (Longmans, Green), is a little new book that will be useful here.

The pictures in "Old Houses of New England," by Knowlton Mixer (Macmillan), though not large are so beautiful and so many that I cannot leave them out of this collection. Here are buildings of all types to be found in this part of the world; the distinctive architecture of the Cape, the fine dwellings of Bennington and Exeter, Salem mansions and Connecticut places, and the homes on Nantucket. The architecture is built into the history, and anyone with New England blood will enjoy the book. There are hints for the modern builder in Sarah Comstock's "Roads to the Revolution," too (Macmillan); this is a careful retracing and documenting of the places familiar to history, with anecdotes and hints as to tours through these regions. The pictures are clear and there are many of them.

And now that we are on the subject, why conceal from the world that there are several new and pleasantly written accounts of the development of architecture, intended for the general reader? "The A. B. C. of Architecture," by Matlock Price (Dutton), goes further indeed, and is evidently intended not only to inform an outsider concerning the work of an architect, but to make it possible for him to get something of a start for himself at home. The drawings in this book are most interesting. "The Story of the Art of Building," by P. L. Waterhouse (Appleton), is a brief and informing survey, and a sketch of what we have done here is given in T. E. Tallmadge's "Story of Architecture in America" (Norton).

Compleat Collector

(Continued from preceding page)

which is due to the fact that it has recognized the value of bibliographical research in solving historical problems. Limiting itself strictly within the geographical and chronological boundaries of its field, this society has done more to elucidate the history of American printing than any other organization. The twenty-sixth volume of its Publications, just issued, adds to this preëminence. The most valuable contribution is a letter, edited with explanatory notes by Professor Chester N. Greenough, written from London in 1702, which reveals the details of the business arrangements which preceded the publication of Cotton Mather's "Magnalia." Significant on account of the outstanding position of this work in colonial literature, this letter has an even greater value as one of the few documents which reveal the relations between booksellers, printers, and authors at that period. It also proves that the literary agent is not a modern innovation.

Almost equally important is a detailed explanation, by Mr. William C. Lane, of why the Harvard senior class changed printers in 1771. It is an effective demonstration of the necessity of going behind the mere imprint of any publication, and of trying to find out why certain works were printed and sold by the persons whose names appear. One minor fact that comes out of Mr. Lane's documents is that it took 3,000 copies of the Commencement Day program to supply the ordinary demand. There could hardly be a more convincing proof of the place which this college festival occupied in the life of the community, in the period just before the outbreak of war with the Mother Country.

The elder sister society, the Massachusetts Historical Society, has likewise printed bibliographical contributions more or less frequently in recent years. Its latest volume of Proceedings contains a list of 437 French Royal Edicts which concern America, dated from 1629 to 1789, compiled by Worthington C. Ford from material in the Paris archives, the Public Record Office at London, and a single American collection, the New York Public Library. The same volume prints a number of autograph letters of general literary interest, for which those interested in such things might not think of looking in a local historical society's record of meetings. These are from Robert Browning, Thomas Carlyle, James Fenimore Cooper, William Cowper, Ralph Waldo Emerson, Walter Scott, and Alfred Tennyson. There is also a letter from William Blackstone of the Commentaries.

Familiarity with very rare modern books leads to some curious aberrations, and one of these led the house of Dutton to an undue modesty in the format of their booklet relating the story of their seventy-five years as a bookselling firm. The like-

liest explanation is that they realized that the greatest rarities are the least pretentious in appearance, and they had a natural desire to have their book become scarce. But it was not quite fair to their friends, for this little pamphlet well deserves a finer dress, worthy of the concrete evidence it affords of "The Joys and Sorrows of Selling Books from 1852 to 1927, Compiled from a Variety of Original Sources and Lavishly Illustrated with Prints and Engravings." Incidentally, there are a number of new and good anecdotes illustrating the humors of bookselling, which may be expected to crop up from now on, as "fillers" in the columns of bookish periodicals.

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A significant episode in the cultural history of America concerns two well-to-do Boston gentlemen, who gave up other occupations in order to learn all they could about Spain. One of them studied its history and wrote literature; the other studied literature and wrote history, a history that long held its place as best work on the subject. Both gathered libraries which place them in the front rank of American collectors; one gave his books to the Public Library and the other to Harvard, and the Ticknor and Prescott collections are still important factors in maintaining the prestige of the Boston and Harvard libraries.

It is not easy to understand how George Ticknor and William Hickling Prescott, the latter all but blind, living in the Boston of ninety years ago, managed to acquire a sufficiency of correct information to secure a place among the world's recognized scholars. This has been made easier by the publication, from the precious accumulations in the library of the Hispanic Society of America, of the letters written by these two Bostonians to their friend, Pascual de Gayangos, who was one of the foremost Spanish intellectuals of their day.

Gayangos was, first of all, a well-informed bibliophile, and it is evident from these letters that he must have enjoyed thoroughly the occupation which their friendship gave him, of buying books for them. Ticknor sent him the catalogue of his library, already large, and drafts on Paris of 500 francs at a time, which was then enough to cover, in advance, the outlay for a box full of sixteenth and seventeenth century literary treasures. Anyone who has looked over the Ticknor shelves at the Boston library, or studied the printed catalogue, will bear witness to the sound judgment and discriminating knowledge of books which the Spanish scholar showed in carrying out his commission. The letters which have now been made public by the Hispanic Society of New York add many details which are of importance, not only for a better knowledge of the individuals, but even more for the light they throw upon the cultural conditions in this country at that period.

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