The Amen Corner

Mr. Christopher Morley in his recent book about the Hoboken Experiment has quoted a French producer as writing his American playwright, "It was a fine play and all the critics praised it, but the public postponed coming." Unfortunate playwright? Unfortunate public! We shall never forgive ourself postponing until it was too late to see Eleanora Duse. And how it nettles us to think that we bought a stupid "best seller" which the \$3.00 then necessary for the purchase of the Nonsuch edition of the "Book; of Ruth"-that lovely book now unobtainable for little less than \$100.00. A friend of ours knowing of the wealth of Johnsoniana at the Oxford Press, 114 Fifth Avenue, recently learned to his great sorrow that he had postponed too long his purchase of R. W. Chapman's admirable edition (and incidentally quite the best) of Journey to the Western Islands of Scotland now out of print, or "O.P.," as the publishers put it. O.P., it seems to us, stands for Optimist's Punishment. We unkindly told our friend so, and he forthwith purchased Mr. Chapman's newest contribution to Johnsoniana-Johnson & Boswell Revised -- and the type facsimile of Proposals for Printing Bibliotheca Harleiana, having long since gathered to his private shelves Rasselas and Letters of Samuel Johnson, Lives of the English Poets and Johnsonian Miscellanies.

Two weeks ago the only complete edition of "the most charming book ever composed by a woman" (to quote the Manchester Guardian) went O.P. It was the Letters of Dorothy Osborne, limited to 1,000 copies for England and America. . . It is our guess that the Merrymount Press edition of Lady Louisa Stuart's Notes on George Selwyn and his Contemporaries' very soon will be unobtainable except at a high premium. In our opinion it is one of the most beautiful books of the year. And an edition of 500 copies printed by Mr. Updike will not linger on public shelves. . . . It will be a point of interest with us to watch the collectors' demand for Miss Spurgeon's Keats's Shakespeare,8 that fascinating analysis of Keats, when he annotated his copy of Shakespeare. . . The first, limited edition of The Diary of David Garrick⁸ is so surprisingly cheap that only a few remain. It is well worth the perusal of the 18th century collector.

Those who have lingered in shops to caress the new Isham collection of "Private Papers of James Boswell From Malahide Castle" will find consolation in the forthcoming Literary Career of James Boswell, Esq. 10 by F. A. Pottle (if they immediately add their names to the waiting list!). A good friend of Boswell's was Henry Mackenzie, whose Anecdotes and Egotisms 11 is compact with a variety of stories, character sketches, 18th century gossip, quaint customs, humor, etc. We cannot refrain from quoting a paragraph (as ful of puns as this Corner is of collector's items).

Lord Kelly, a determined punster, and his brother Andrew were drinking tea with James Boswell. Boswell put his cup to his head, 'Here's c'ye, my Lord.'—At that moment Lord Kelly coughed.—You have got a coughie,' said his brother.—'Yes,' said Lord Kelly, 'I have been like to choak o' late.'

The Type-facsimile Reprints12 include both 18th century and 17th century titles and are joys that all collectors can have. They bear the flavor of their famous originals and prevent the bankruptcy that threatens the over-ambitious. . . The J. B. Wharey edition of Pilgrim's Progress13 is the first really authentic text of the two parts of the Progress. It is made up of the editions extant during Bunyan's lifetime, and includes facsimile title pages and an exhaustive bibliographical analysis of those editions. . . . But to return to Johnson (and what bookman can help returning frequently to Johnson?), we got the first whisper yesterday of Mr. Adam's Catalogue of Johnsoniana. He is the Mr. R.B. Adam of Buffalo, of course, whose collection of Johnsoniana is supreme. The edition will be limited to 500, will consist of three volumes and will cost about \$75.00. It is promised for September.

Those who like rare beauty of illustration combined with authoritative text will delight in Sir T. W. Arnold's Painting in Islam; it is contains a fine set of plates of rich color and intricate pattern. Sir Aurel Stein's Innermost Asia is another prize for connoisseurs of art as well as students of oriental history. And the Catalogue of Dutch Pictures to be published in September is a veritable feast for art collectors.

art collectors. —The Oxonian.

(1) \$2.50, (2) \$2.50, (3) \$1.00, (4) \$14.00, (5) \$12.00, (6) \$8.35, (7) \$12.00, (8) \$10.00, (9) \$8.50, (10) probably \$15.00, (11) \$8.50, (12) write for list; prices from \$1.20 to \$7.00, (13) \$7.50, (14) \$30.00, (15) incomplete set, \$185.00, (19) probably \$40.00.

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An Ideal Bibliography

TROLLOPE: A BIBLIOGRAPHY. An Analysis of the History and Structure of the Works of Anthony Trollope. By MICHAEL SADLEIR. London: Constable. 1928.

EVER since the appearance, several years ago, of his "Excursions in Victorian Bibliography," in which, for presumably the first time, the modern age met with a list of all the works of Anthony Trollope, Mr. Michael Sadleir has seemed the one person sufficiently gifted with sympathy and understanding to undertake the labor of a full-length, annotated bibliography of this particular author. Until about 1920, Trollope was associated in the popular mind with elderly clergymen of the Episcopal Church who were supposed to fall asleep over his Barchester novels in their studies late each afternoon when they might have been preparing lectures for Confirmation classes—after all, he wrote more abundantly about the English clergy than any other novelist, and even though his attitude towards the Church was High rather than Evangelical, he usually managed to convey the atmosphere of the Book of Common Prayer into his work with the utmost success. Then suddenly, almost over night, as a contemporary novelist was being proclaimed, somewhat impetuously, as "another Trollope," for the simple reason that he wrote about fox-hunting and the bad manners of rural squires, it was discovered that Justices of the Supreme Court and college presidents had known his Parliamentary novels intimately for years; that grandmothers had grown up on "Orley Farm," "The Claverings," and "Is He Popenjoy?"; and that a large group of living men and women had been shocked by his "Auto-biography." With the passion for endpapers still in its infancy, there was only a mild flurry among collectors: John Masefield and Rupert Brooke were fashionable at that time, and no one yet had had the native brightness to discover the eighteenth century. But with the publication of Mr. Sadleir's list in the "Excursions," prices began to advance—at last there was something authoritative that could be quoted, a preliminary word on the proper color of the bindings, and a certain amount of information about titles and numbers of pages. Anthony Trollope had commenced his career as a collector's item.

"Bibliography," Mr. Sadleir points out in the preface to the present volume, "can be extended beyond a mere descriptive analysis of any one writer or period; it can be made to illustrate, not only the evolution of bookbuilding, but also the history of bookhandling and the effect of a gradually perfected book-craft on the aims and achievements of authorship. . . . Just as Trollope the man serves to illustrate the psychology of his period, so Trollope the maker of books may serve to illustrate the methods of book-writing" (as in "Doctor Thorne" and "Lotta Schmidt"), "book-producing" ("Phineas Finn" and "Ralph the Heir") "and book-distributing" ("The Vicar of Bullhampton," "Castle Richmond," and "Sir Harry Hotspur") "which were in vogue between-roughly-1850 and 1880. What was true of his works will, in a bibliographical sense and subject to varieties of circumstance, be true also of the works of his contemporaries." With this as his expressed purpose, Mr. Sadleir begins his labor of reducing the seventy-one separate novels, histories, plays, and volumes of sketches to the form and shape of a definitive bibliography. That, given every opportunity to fail honorably, he succeeds to an extraordinary degree, must be granted him immediately-his enthusiasm, his industry, his ability to assemble facts and present them connectedly in the spirit of literature, have all combined to make his book into something more than the customary collection of transcriptions of title pages and library-card notes, with dates and publishers added as an extra touch.

Take, for example, his description of the issues in parts of "He Knew He Was

Right": in addition to the original thirtytwo sixpenny numbers that appeared weekly from October 17, 1868, to May 22, 1869, there began early in November, 1868 (not 1869 as the book states), a parallel series of two shilling monthly parts, each containing the matter of four of the weekly numbers. This seems a simple affair until the question of advertisements arises—then unexpectedly the reader is faced with the problem of why, with number 21, the suiting of advertisement to number issues goes completely to pieces until number 27 is reached. "At this late hour correctness revives. . . With number 30, Strahan took over publication, and although the front wrappers (being printed from a block) continued the name of Virtue" (the original publisher of the parts), "all inset publishers' advertising was dropped and the publishers' advertisements on the back-wrappers show Strahan's imprint. It is impossible to judge by very high standards of intelligence any activity of Virtue's advertisement manager. Quite apart from this mixing of material between various numbers of one novel, the 'copy' itself shows much carelessness. Books are described as 'published this day' over a period of months; a book is 'ready' one week and 'shortly' some weeks later. It is obvious that the advertising was initially prepared with haste and lack of logic. When, in addition, we remember that Virtue

himself was greatly worried from the beginning of 1869 onwards by the failure of his publishing ventures, we are prepared for slapdash furnishing of material and for the use of whatsoever came most easily to hand." The "attempted explanation" comes later: "During March and April [1869] Virtue was too flustered with commercial misfortune to prolong accurate advertising either in the parts of a novel or the numbers of a magazine; that, in consequence, he generalized in "St. Paul's" to save trouble, and left his binders to fill up "He Knew He Was Right" as was most convenient. But when the magazine was off his hands . . . he had peace of mind once again to suit advertisement pages to each weekly part." Few more honest attempts have been made to point out the relation between certain difficulties of bibliography and the known facts of publishing history. And it is Mr. Sadleir's special achievement to have brought out again this particular relation, and to have emphasized that the publisher, as well as the author, must be taken into consideration. His entire book, by its clarity, its extraordinary breadth of treatment, its own excellence, recommends itself with far greater justice and truth than can be discovered in any possible review G. M. T.

Auction Sales Calendar

American Art Association. April 29-30, May 1. Part 2 of the Americana Collection from the Library of George W. Paullin, of Evanston, Illinois. One of the most important and valuable collections of its kind that has been offered for sale in some time. The library includes: 107 items dealing with Indians; Charles Inglis's "True Interest of America Impartially Stated," Philadelphia, 1776, one of two known copies; Barthelmy Vimont's "Relation de Ce Qui S'est Passé en la Nouvelle France, és Années 1644 et 1645," Paris, 1646; several rare Kentucky items, including the Lexington imprint of "A Letter from George Nicholas, of Kentucky, to his Friend, in Virginia," 1798, and George W. Ogden's "Letters from the

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West," New Bedford, 1823; 178 Lincoln items, including a broadside "Life of Abraham Lincoln," printed soon after his acceptance of the nomination for President, the Ricardo pamphlet printed at Macomb, Illinois, in 1860—"The Presidential Campaign on the Battlefield of Illinois" and the John Locke Scripps "Life," Chicago, 1860; the very scarce "Address to the Electors of the County of Hancock, with the Resolutions adopted at the convention, held at Buckstown, September 15th, 1812," Castine, Maine, 1812; Cotton Mather's

"Magnalia Christi Americana," London, 1702, the original issue of the first collected edition; John Corrill's "Brief History of the Church of Christ of Latter Day Saints," St. Louis, 1839; the Liverpool, 1841, edition of "The Book of Mormon"; and a presentation copy of the London, 1852, edition from Brigham Young; N. Slater's "Fruits of Mormonism," 1851, original wrappers, the first book printed in Coloma, California; J. J. Strang's "Ancient and Modern Michilimackinac," 1854, the almost unknown original edition; "The New

England Primer," Boston, 1777; 45 items dealing with Ohio; John B. Wyeth "Oregon," Cambridge, 1833, together with 70 other Oregon items; an uncut copy of "An Act for Granting and Applying Certain Stamp Duties," New York, 1765, reprinted by H. Gaine; J. E. Field's "Three Years in Texas," Boston, 1836, called by the sale catalogue "the rarest Texas title in English"; J. H. Triggs's "A Reliable and Correct Guide to the Black Hills," Omaha, 1876; Charles W. Upham's suppressed "Life of Washington," Boston, 1840; and

Eleazor Wheelock's "Plain and Faithful Narrative of the Original Design... of the Indian Charity-School at Lebanon, in Connecticut," Boston, 1763. G. M. T.

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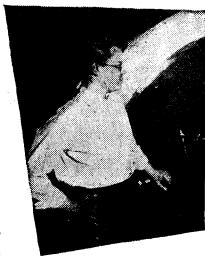
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WE might begin by saying:

Rocked in the cradle of the deep, It now is impossible to sleep For all who do controversy keep Concerning "The Cradle of the Deep"

which reminds us that

Young Joan Lowell, young Joan Lowell, "She don't know nothin" or "She did say somethin"

They jus' keep roarin'—they jus' keep roarin'
Along!

Which we intend to be our final comment upon the situation. . . .

Concerning "Love in Chicago" by Charles Walt, Harcourt has got out a clever "Extra" of what purports to be the Chicago Graphic, all full of screaming headlines, the streamer over all reading "Crazed Gunman Killed"...

Late in May Scribners will publish "Roon" by the Hon. Herbert Asquith, eldest surviving son of the late Earl of Oxford and Asquith. This will be Mr. Asquith's third novel; he has also written three books of verse. All the family seem to write. . . .

Louis Untermeyer writes, in part:

We have taken unto ourselves one hundred and sixty two Adirondack acres consisting (in part, as the deed has it) of rock- and sugarmaples, dapper hemlocks, spruce pines, a hot and cold running trout stream, two houses, three barns (and appurtenances thereto), a cedar swamp, a sheep pasture with practicable sheep, water, seven assorted views, and all the usual offices except a receiving station. We are (not so incidentally) on the main road to Montreal. . . You ought to come up in these altitudes where men are men—at four dollars fifty per hired day—where you can not only raise but quench a thirst, and where there are more mountains than you could shake a stick at —even if you were the world's champion stickshaker. Pve just pruned and grafted twenty-six Strawberry Apples and sixteen Mackintosh Reds. Come up for the hard cider season.

. Thanks, Louis; wish we could. . . .

Dr. George A. Dorsey, who knows why we behave like human beings, sailed on the tenth of April for Japan, thence to Batavia, Java, to attend the Fourth Pacific Science Congress as delegate of the American Association for the Advancement of Science and the American Anthropological Association—whew! With him went the rough notes for a book he expects will be ready next year. "And I don't mind saying in advance," quotha, "that it will be some book!"

"Why must the Bible always be bound in black?" The Oxford University Press has taken up this question to such good effect that shop windows here and there display Oxford Bibles bound in red, blue, purple, rose, white, and other cheerful shades. They contend that essentially the Bible contains the gospel of good news, the happiest message ever given to mankind, and should not be dressed in sad-colored garments. . . .

The first big American fortune began in flutes. How? John Jacob Astor-the original one-came to New York direct from London where he had been working with his brother, a maker of musical instruments. He brought with him seven flutes and twenty-five dollars in cash. Later he took up the fur trade as more lucrative than the flute business. So says Arthur D. Howden Smith, author of "John Jacob Astor." Also the recent publication of this life has unearthed one of those original flutes, left to Mr. L. G. Rose of Brooklyn in his mother's will. It was originally the property of William Pioneer (what a swell name for the time!) a furrier of Arbor Hill, Albany. . .

The John Day Company has brought out John Van Druten's "Young Woodley" over here, since it has been a best-seller in England. This novel is based on the play that was produced in New York several seasons ago. . . .

On May ninth the same firm will launch the intimate journal of George Sand, now available for the first time in more than half a century after the writer's death. The journal has long been guarded from the public by the Sand family and is believed to be the only hitherto unpublished work in existence concerning George Sand. . . .

The third George Gissing reissue this Spring by E. P. Dutton is "The Nether World." Two prior reissues have been "Demos" and "Life's Morning." Morley Roberts, in his introduction to the latest, says that it has perhaps more power than Zola ever showed

Zola ever showed....

The editor of the Cosmopolitan Book Corporation recently went aboard for European titles. But the best book he found was a biographical novel concerning Shakespeare, called "To the Sun" and written by an American living in Paris, one A. E. Fisher....

May first is the date of publication of Walter Lippman's latest book, "A Preface to Morals," issued by the Macmillan Com-

pany. . . .

Both "The Crime Club" and "The Detective Story Club," competitors, selected Rufus King's "Murder by the Clock" as their May choice. And King once wanted to be a portrait painter!

to be a portrait painter! In July Minton, Balch & Company will publish under the title of "Night Club" a collection of Katharine Brush's short stories. The title story has been one of the most talked-about of recent years. . . .

Which reminds us of Ernest Hemingceay, inasmuch as his short story "The Killers," attained a similar distinction. His new novel "A Farewell to Arms," begins in the May Scribner's. It will run through six numbers of the magazine. It is said to embody a notable development in Hemingway's style. The author is now abroad again, having returned to France on April 5th after reading proof on the fourth instalment of the novel. . . .

We thank the St. George Playhouse, 100 Pineapple Street, Brooklyn, for sending us a pass to their moving picture theatre. Recently they put on "Krassin," the story of the rescue of Nobile and the *Italia* crew.

"Don Juan's Notebook," by Harry Kemp, has lately been privately printed under the personal direction of S. A. Jacobs, the book designer, who was responsible for the printing of Thornton Wilder's "The Angel that Troubled the Waters," O'Neill's "Strange Interlude," and Cumnings's "Him." The advance subscription price of ten hundred and fifty numbered copies is five dollars, of fifty copies printed on Strathmore Charcoal paper, ten dollars. Copies are obtainable from C. Gerhardt, bookseller, 17 West 44th Street.

Nelson Doubleday informs us that "the most effective publishing organization in all Canada" had a formal opening in Toronto on April 24th. This house displays the name of Doubleday, Doran & Gundy, Limited, in connection with the Oxford University Press. . . .

Morley Callaghan is now in Europe to be gone a year. He expects to finish over there a new novel he is working on. . . .

We recommend the thirty-five stories by Ring Lardner collected in "Round Up." The first printing of this book, we hear, was ninety thousand. . . .

We are glad to see a new novel by Malcolm Ross announced by Coward-Mc-Cann. Successor to "Deep Enough," this latest work of fiction by Mr. Ross is called "Penny Dreadful" and deals with the struggle between established forces and the tabloids. The author has been a newspaperman and knows whereof he writes. . . .

Which just about lets us off till next Friday afternoon. Zowie!

THE PHOENICIAN.

