

## Travel

(Continued from the preceding page)

pected, is adept in the choice of detail and lively in its depiction; he passes from city to countryside, from temple to statue, with an eye equally keen for the complex or the simple, the large or the small. He intersperses his description with enough of comment upon persons and enough of quotation and interpretation to give animation and suggestiveness to his narrative. Never searching or far-reaching in it, he is never trivial and always interesting, consistently able to invest his sketches of Italy, Sicily, the African shore, and Egypt with freshness as well as color. His German original has been translated into a fluent and delightful English by Eden and Cedar Paul.

## Brief Mention

If "civilized man cannot live without cooks," neither, to judge from their frequent appearance, can civilized woman live without cook books. Here are two more before us, one from the Chicago University Press, which, as befits its dignified sponsors, enters into the chemistry of gastronomic science, and the other, issued by Knopf, which departs from the purely expository methods of most cookery manuals to be pleasantly discursive in its preliminary chapters. The first, "How and Whys of Cooking" (\$2), by Evelyn G. Halliday and Isabel T. Noble, is, as it were, a rationale of cooking, setting forth not merely results but causes. Thus, the housewife who studies it will discover that a pinch of soda added to green vegetables when cooking will preserve their color and why, or that steaming preserves nutrients more than boiling, and for what reason, or why it is that muffins to be successful demand rapid work. She will find in the book, too, careful instructions as to methods of work, and a number of well-chosen recipes. The reader of "Dinners Long and Short," by A. H. Adair, will be entertained by the lively introductory pages by Sheila Kaye-Smith (who weighs English cookery against French with a seriousness that may give Americans pause), and by the enthusiastic reminiscences of Marcel Boulestin which preface the discussion of wines and the gastronomic calendar which in their turn precede the menus and recipes. Both books should prove useful additions to the kitchen shelf.

The lover of French cooking is undoubtedly also the lover of France and so will be interested in the informed account of one of its distinctive sections which Sisley Huddleston presents in "Normandy" (Doubleday, Doran: \$3 net). Mr. Huddleston's book projects town and building against a background of history, fills in detail with some completeness, and introduces occasional comment on persons and customs. It is less generally descriptive of people and scenes, however, than is either of the other two travel books before us,—"In Java," by John C. Van Dyke (Scribners: \$2.50), a sort of travel journal chronicling a trip to and through the island, with lively portrayal of scenery, native life and character, and some account of the fauna and flora of the region, and "Bermuda Days," by Bertha March (Revell: \$1.75). The latter volume is a somewhat rhapsodical description of what its author terms the "Happy Island," with, however, a great deal of concrete detail to lend it value to the visitor to Bermuda. It is, in fact, an informal guide book to the region, containing information as to shops, housekeeping possibilities, etc., not easily to be found elsewhere in such specific form.

Far removed in subject matter from the preceding volumes are the last two in the now dwindled heap before us. One of them is a lavishly illustrated work, "Shades of Our Ancestors," by Alice Van Leer Carrick (Little, Brown: \$5 net), a study of the art of the silhouette in America, and incidentally a chronicle of the lives of its leading practitioners into which is woven considerable general social and historical material. The large number of pictures which embellish its pages are interesting as well as charming. The other volume to be noted is a compendium of distinctly practical value,—a collection of papers, written by representative women, outlining "Careers for Women" (Doubleday, Doran: \$3 net). The editor, Doris E. Fleischman, has chosen her contributions well on the whole, and they have presented with varying degrees of excellence findings in a wide variety of occupations. Their analysis enters into the opportunities open to women in business and the professions, requirements of personality and equipment, the difficulties attendant upon pursuit of any given vocation, and the methods most likely to lead to success.

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## Incunabula

Catalogue of a Selection of Incunabula from over 150 Presses. Parts 1, 2, and 3. With introductions by Lathrop C. Harper, Lawrence C. Wroth, and Margaret B. Stillwell. New York: L. C. Harper (8 West 40th Street). 1927, 1929. \$1.

MR. HARPER'S Catalogue, three parts of which have already appeared—it is to be complete in five—represents not only an immense amount of knowledge and labor, but an intense, personal enthusiasm for a special type of book that, in spite of everything, will scarcely ever become known intimately to large numbers of collectors. There is nothing simple and easy about an incunabulum; nothing that can be remembered instantly, or taken for granted about its bibliography. The volumes of Hain, Copinger, and Proctor that have to be used for identifications are forbidding, to say the least, to the inexperienced, even when the initial barrier of language has been successfully passed over. A few persons may have a bowing acquaintance with Cicero and Vergil, acquired rather against their wills, and limited largely to unhappy recollections, and one or two catch-phrases, or they may have heard of the "Imitatio Christi," but a passionate intelligence on the subject of Diodorus Siculus or Pomponius Mela is seldom to be expected except in rarified atmospheres. In comparison with the greater number of these volumes, the works of Thomas Lupset and Roger Ascham lose their former remoteness, and assume the appearance of old friends.

The present catalogue is an excellent piece of work in every way, well written, informative, and so unusually intelligent that the horrors of some recent examples of current auction practice can be obliterated by its serene literacy. Miss Lone makes quite clear through the agency of her notes that it is still possible to be exciting without raving, and to be emphatic without using indiscriminate superlatives. She gives collations, brief descriptions of the individual books and their printers, comments on the authors—in these instances, almost a necessity—and ends with references to her bibliographical sources. The work is done satisfactorily, and the reader has found out whatever he most desires to know.

It is only fair to Mr. Harper and to Miss Lone to recommend the entire catalogue, not only to collectors of incunabula, but to all those others who enjoy, and profit by, the reading of booksellers' lists: no one person can do more than give the barest outline of what may prove interesting to others. Joannes Andrea's "Arbor Consanguinitatis," Vienna, 1500, a rare specimen of early Viennese printing: Robertus de Caraccioli's "Sermones," 1479, the first issue of the first edition, finely printed by the third typographer of Nuremberg: Horace's "Opera," Florence, 1482, with the Christopher Landini commentary: Martial's "Epigrammata," Venice, 1480, the title-book of the rare "1480 Martial" Press, from which only three books were issued: at least five editions of Werner Rolewinck's "Fasciculus temporum": Albertus de Saxonia's "De Proportionibus," Padua, 1487, a very rare edition of this arithmetical work: Leonardus Bruni Aretinus's "De Bello Italico Aduersus Gothos," Venice, 1471, Nicholas Jenson: "Revelationes Sanctae Brigittae," Nuremberg, 1500, Koberger, the second Latin edition: Clericus de Crescentino's "In Epistolas Ciceronis Commentum," Treviso, 1480, Manzolinus: Franchinus Gaforus's "Practica Musica," Brescia, 1497: Petrus Ravennas's "Artificiosa Memoria," Venice, 1491, a very early book on mnemonics: Seneca's "Proverbia et de Moribus," probably Paris, about 1493, apparently the only copy known: Aeneas Sylvius's "De Duobus Amantibus," probably Cologne, about 1473, a rare and early edition of this love story: Applanus's "Soliloquia Abbatis," Cremona, 1496, the second book from the Darlerius press: Bonvicinus de Ripa's "Vita Scholastica," Venice, 1495, apparently the only copy in this country: Juvenius's "Quatuor Evangelia, Hexametris Versibus," printed at

the second press of Richard Pafraet at Deventer about 1490; "Mons. Pro Monte Pietatis Consilia," an early work on pawnshops: Franciscus Philadelphus's "Satyra Hecatomicon," Milan, 1476; Theramo's "Belial," Augsburg, 1472, the first dated Latin edition of this work.

G. M. T.

## Auction Sales Calendar

Sotheby, London. February 25-26. The Gosse Library. Part 3. A further selection from the library of the late Sir Edmund Gosse. Addison; Sir William Alexander's "Parænesis to the Prince," 1604; Mrs. Behn; Boccaccio's "Falles of . . . Princes," 1554; Browning; Mrs. Browning's "The Seraphim," 1838, with a leaf of the original manuscript, inserted; Coleridge; Congreve; Cowley; Dryden; Gay's "Shepherd's Week," 1714; Gray "Poems," Dublin, 1756, the only known copy of the earliest unillustrated collection of these; Pope; Prior; Shelley; Shirley's "Poems," 1646; an unusually large collection of Stevenson, including many presentation copies with long inscriptions; a long series of Swinburne items, many of them presentation or association copies; Jeremy Taylor; Tennyson; and George Wither's "Vox Pacifica," 1645.

American Art Association. February 26. First editions of Charles Dickens and Modern Authors from the library of Thomas Hatton. Presentation copy of the first English edition of Hans Andersen's "To Be, Or Not To Be?" London, 1857, to Wilkie Collins; Barrie, including a copy of "Scotland's Lament," of which only twelve copies were privately printed for Mr. T. J. Wise; one hundred and fifteen Dickens items including "The Village Coquettes," 1836, two sets of "Pickwick" in parts, the only known complete set of the "Penny Pickwick"; Galsworthy, including "From the Four Winds," 1897, and the "Villa Ruben," 1900; nine letters of George Robert Gissing, and the original corrected typescript of his story, "Joseph"; "Tom Brown's School Days" and "Tom Brown at Oxford," 1857-1861; eleven novels by Julia Pardoe who seems to make her American debut in this sale, London, 1824-1848, all of them presentation copies; Shaw's own copy of Locke's "Essay Concerning Human Understanding," with his marginal annotations; the copy of his "Quintessence of Ibsenism" used by him for the second and revised edition, and a large number of especially interesting firsts, including many corrected proof copies, and a presentation copy of Trollope's "Orley Farm," 1862, to his cousin. G. M. T.

ALTHOUGH it has been known generally for many years that two issues exist of volume one of Thomas Hardy's "The Dynasts," no one hitherto has been aware that the same situation exists with regard to volume two of the same work. Copies of the first edition of this volume, published in 1906, have a cancel title-page which, up to the present, has remained undiscovered, owing apparently to cancellation in the sheets before binding. A single copy of the book with the title-page in its uncanceled state, and dated 1905, has turned up in the Library of the Phillips Exeter Academy at Exeter, New Hampshire, and has thus brought about this latest addition to Hardy bibliography. A transcript of the Exeter title-page follows.

Recto: The Dynasts/ A drama/ Of The Napoleonic Wars,/ In Three Parts, Nineteen/ Acts, & One Hundred And/ Thirty Scenes/ By/ Thomas Hardy/ Part Second/ And I heard sounds of insult, shame, and wrong,/ And trumpets blown for wars./ London/ Macmillan and Co., Limited/ New York: The Macmillan Company/ 1905/ All rights reserved./

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It will be seen that the cancel title-page differs from this not only in the date, but in the absence of the period after "reserved,"

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and the absence of any legend on the verso. From typographical evidence, imperfect letters, and other things, it is clear, however, that the cancel title is not a resetting. The Exeter copy is in the American binding. Although Part First was entirely reset in America for the American edition, Part Second and Part Third were printed in England, and the sheets sent to this country for binding without alteration. G. M. T.

### Addled Eggs

Or, Our Own Phoenix Nest

IF you want to see what the glorious California sun will do for writers' cramp, dip into "John Henry Nash, the Aldus of

San Francisco," printed "for the joy of the doing" by the San Francisco Bay Cities Club of Printing House Craftsmen. The comparison of San Francisco with Venice is tenderly done, and the reference to the "many beautiful women" who respond to the voluptuous air of the Venice of the west and yet respect the cardinal virtues ought to make this book a sought-for classic. . . . Within the week have come two brochures advertising "modernistic" type in what is apparently thought to be "modernistic" ways. The results are amusing and pitiful. They emphasize the imitative capacities of American manufacturers and the inability to grasp more than the superficial elements of modernistic design.

Well might the cleverer German say: "They copied all they could follow, but they couldn't copy my mind, And I left 'em sweating and stealing, a year and a half behind." . . . This Column will soon get the reputation of "crabbing" at the cost of books in true academic fashion, but I cannot refrain from protesting the general scheme of the "gesture of splendor" (a fine phrase from a contemporary review of the books) which is the Malahide Boswell. The typography and the printing are beyond cavi, but the books are terribly thin as to contents and vastly over-priced. That they will sell I do not doubt: that such a grandiose publishing scheme is legitimate I also doubt. R.

Dickens, according to Ralph Straus, is an instance of a man with an ambition to succeed in another art than his own. He wished to write plays, and above all to act in them. He tried and nearly succeeded in going on to the stage as a professional, and one of his first requests to his publishers was that they publish his first and never-written farce.

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It is fitting that today's issue of *The Inner Sanctum* leads off with a quotation from *Believe It Or Not!*

As these lines are written the weekly order total for *The Art of Thinking* [so help us ERNST AND ERNST, Robert L. Ripley, and the American Booksellers Association] represents a new high-water-mark for all time—4968 copies.

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Epilogue: 7th printing. . .

**GOSSIP!**

The secret of the authorship of *The Technique of the Love Affair* has at last been revealed. . . *The Inner Sanctum* knows, but will not tell All until after St. Valentine's Day. . . *Believe It Or Not*, RIPLEY's non-fiction best-seller has just finished its biggest week—1654 copies, or more than 75 copies ahead of the previous high record. . . *The Inner Sanctum* has received the translation of FRANZ WERFEL's new novel *Class Reunion*, which has achieved sensational sales in Europe and has already been nominated for the Nobel prize by your correspondent. . . A book by JOHN COWPER POWYS will be published by *The Inner Sanctum* this Spring. . . It is a novel of the English countryside, and has already been compared by so discerning a critic as EDWARD GARNETT with the best of THOMAS HARDY and DOSTOEVSKI. . . The title is *Wolf Solent*. . . Probably the only bookmen in America who have not thrown a tea in five years of publishing are

—ESSANDESS



PIONEER America is still a rich source of material for writers of all kinds. The latest to delve therein is *Sydney Greenbie*, whose "Frontiers and the Fur Trade" will be published next Thursday by the John Day Company. Greenbie has already written on Japan and the East. He has always covered the actual ground to make his observations and draw his conclusions. Today he is touring the world as President of the Floating University. For "Frontiers and the Fur Trade" he went many thousand miles through Canada and the Northwest. Not the least attractive feature of his book are the old-time illustrations, and such chapter heads as "Fishermen Catch a Continent," "Route to China Beset by Beavers," "Zions and Sodoms in the Wilderness," "Bestiaries and Nature Fakers," and "Silk Hats and Tall Stories," whet the mental appetite. . .

Lloyd Morris's "Procession of Lovers," Harcourt, Brace, is biography with a difference. He revivifies for us *Sappho*, *Mary Magdalene*, the *Borgias*, the *Empress Theodora*, *Heloise* and *Abelard*, "La Grande Mademoiselle," etc., through stories told of them by a group of moderns in a Riviera villa. He will be remembered for his book on *Hawthorne*. His writing has charm and color. He achieves effective atmosphere. His book makes us think of the brilliant recreations of *Marcel Schwob*. . .

Twenty-five years ago *Charles W. Chesnut* was the most remarkable of negro writers. His "The Conjure Woman" has just been reprinted by Houghton Mifflin, in a new edition with a foreword by *Joel Elias Spingarn*. It comes at a time when the Negro has contributed largely to contemporary prose fiction and poetry. It will not, we venture to say, suffer by comparison with the best the dark artists are giving us to-day. . .

The Viking Press tells us that a first novel by *Jonathan Leonard*, "Back to Stay," had been so often rejected by other publishers that the author finally printed it himself. A copy drifted into the Viking workshop, somebody read it, and now they have given it regular publication. It is said to be a first novel of unusual promise. . .

*Laura Riding* and *Robert Graves*, of the Seizin Press, 354 St. Peter's Square, Hammersmith, London,—each, as you know well, an author in her and his own right,—send us a letter saying:

We notice that we have annoyed you by a misquotation from Browning about God being in his Heaven and all being right or well with the world. How do you know that we didn't do it to annoy? (Ph: We know darn well. We could hardly suspect two such eminent of any such silliness. There would have been no point to it.) We also notice that you are bothered by our phrase "necessary books by various particular people." You think it vague. Particular people are not vague but indeed very particular, and for a particular person to write a necessary book is very very particular. And when there is a possibility of various particular people writing various necessary books, and of their being printed, nothing could be less vague or more very very very particular than to announce this, with details of format and price.

Yes, but "necessary" to whom? "Necessary," why? In whose opinion "necessary"? even if very very very very very very particular? And is the person particular merely by virtue of being a person or by virtue of being particular concerning something? It is very very very very very necessary that we know this. . .

The Boston Society for Psychic Research at 346 Beacon Street asks us to assist a scientific inquiry now in progress and sends us a blank to fill out. We don't know whether we have had any psychic experiences. We think we have had an experience or two, but we consider that that is our own business. Such a compilation as the Boston Society's does not seem to us to get much of anywhere. . .

There's a new *Agatha Christie* mystery story coming from Dodd, Mead, the March selection (by the way) of The Detective Story Club. It is called "The Seven Dials Mystery." We hope it is better than "The Blue Train" and as good as "Roger Ackroyd." We always root for *Agatha Christie* on general principles, because we have greatly enjoyed a number of her books. . .

*Delane Brown* of 1501 Guilford Avenue, Baltimore, Maryland, tells us: "Now you can enjoy delicious Shad Roe and Bacon

right in your own home." We couldn't, because we can't cook. But if you wish to look into the matter we have given you the address above. If more authors would eat shad roe and bacon more authors would eat shad roe and bacon. And, as a matter of fact, shad roe and bacon are very good things to eat; and contented authors should give us better fiction. But would they? . . .

There's an exhibition on at the Art Center, 65 East 56th Street, of "Beautiful Hands in Photographic Art," for the Procter and Gamble Prize. We suppose the hands were all washed with Ivory Soap. . .

*Leslie P. Sawin* sends us a letter, from which we excerpt the following:

I am so delighted to have explained to me the why and wherefore of the change in size of all or at least a lot of the better class of monthly magazines. What a service *Mr. Norris* has done me with his slightly superior letter. Please ask him to explain, however, the reason why *Liberty* has shrunk rather than grown. My greatest disappointment was with *The Living Age*, which has ever been such a splendid pocket piece. Now it is perhaps better in a way but it flops all over the place. And will you or *Mr. Norris* please explain to me why the advertisers and not the readers are the ones to be pleased with the format of a magazine?

Quite some time ago you spoke of your relish of museums and of copies of pictures, or at least the postal size prints which are to be purchased there. I realize that it is considered very good form to look down from Manhattan heights upon the lowly city of Philadelphia. And yet I am sure that if you felt that you were going to be bored some Saturday and should take a train to the City of Brotherly Love you would find the new Museum on the Parkway very interesting to say the least. You doubtless are already informed of the lovely way in which all art forms of a period are coordinated and harmonized in a manner somewhat like that of the American Wing at the Metropolitan. Then, too, the new library is quite close and would interest you I am sure. There is always some sort of an exhibition on hand there and some of the treasures of *Dr. Rosenbach* reach a wider public through his kindness in the form of loan exhibitions.

But, to wind up the day I should suggest that you join the line which forms on the left hand side of Locust Street above Broad at anywhere from three to five-thirty o'clock, according to the weather conditions and the program conditions, and hear the orchestra under *Stokowski* from the amphitheatre. The crowd in line would enchant you. All sorts and kinds of accents. I have been a member of that line for the last six or seven years and each week it is a new delight to meet the same friends which in many cases are never seen anywhere else and talk music and books and a little art with them there.

And *Father Will Whalen* laments the fact that the *Saturday Review* printed the title of *Diana Patrick's* "See My Shining Palace" as "See My Shivering Palace," in their Classified List of books received. Also, he avers, *Richard Dehan* was referred to as *Mr. Richard Dehan*,—being really *Miss Clotilde Graves*. . .

*Steven T. Byington*, of Ballard Vale, Massachusetts, contributes to a discussion recently held in this column as follows:

You raise the question of the pronunciation of *Dowson's* Cynara. Dowson gets the name out of *Horace*.

*Non sum qualis eram bona  
Sub regno Cynara,*

and a British man of letters like Dowson would certainly not have accented a syllable other than that to which the scanning of *Horace's* line leads him. Also, unless I am quite out of date in my notions of English university pronunciation, he would have made this C soft whether he thought it intrinsically euphonious or not. Therefore *Sin-ara*.

Some years ago when Synura was making the water supply of New York taste badly, *Christopher Morley* punned the Synura with Dowson's Cynara, thereby implying that the syllable in which the two have different vowels is unaccented. I have nothing to say in favor of Morley's accentuation of Synura, but on Cynara I think he was accurate.

You will probably, in view of all this discussion in the newspapers recently, be wishing to hunt up the works of that British astronomer whose discoveries played a part in the formulation of *Einstein's* theories. In that case you can obtain *A. S. Eddington's* "The Nature of the Physical World" from The Macmillan Company for three seventy-five. . .

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