

# The Compleat Collector.

RARE BOOKS · FIRST EDITIONS · FINE TYPOGRAPHY

Conducted by Carl Purington Rollins & John T. Winterich

"Now cheaply bought for thrice their weight in gold."

## The Lothian Sale

THE morale of the rare-book trade has soared to heights unknown in the more than two years since the dispersal of the one hundred and sixty-eight superb units from the library of the Marquess of Lothian at the American Art Association Anderson Galleries last week. In some quarters the event had been looked forward to with at least mild forebodings, but such sentiments, whether entertained by amateurs or professionals, proved wholly unjustified. The sale was only minutes old before it was plain that it was destined to be a conspicuous success, and its close signaled the completion of an epochal chapter in the history of book auctions in America.

As a truly notable auction should, the Lothian sale had its high moment of drama. It came midway of the first evening (January 27th) when the Colard Mansion Boccaccio (Bruges, 1476) was brought out. There was a bustle among the gallery officials, a whispering of technical confidences, a pleasurable anticipation in the large audience that something out of the routine was about to happen. Then Auctioneer A. N. Bade announced from the rostrum that a long-distance telephone call was being put through and that the caller would bid on the lot. The opening bid of \$25,000 was a telephoned bid, relayed from behind the scenes and beyond the Appalachians to the floor of the auction room, and the ghostly book-lover carried his enthusiasm up to \$40,000, when he abandoned the chase to Dr. A. S. W. Rosenbach and Barnet J. Beyer, the latter taking the lot at \$45,000. While the association properly regards the name of this distant bidder as secret (an attitude presumably shared by the American Telephone and Telegraph Company except for its billing department), it can be announced that the bids came from a city without metropolitan aspirations in the Middle West—a city which can here be spiritually identified, taking a leaf from the book of Robert Lynd, as Middletown.

The 1476 Boccaccio was not the highest of the high spots, however, from a coldly mathematical point of view. It was exceeded by the Tikytt Psalter, which went to Dr. Rosenbach for \$61,000, and the Blickling Homilies, which were bought by Mr. Beyer for \$55,000. This was in the nature of an upset, since pre-sale speculation had generally envisaged a higher figure for the Homilies than for any other item in the collection. The "Olive Branch" Petition, the property of George C. W. Fitzwilliam of Peterborough, England, constituting a separate consignment, and sold at the second Lothian session solely as a matter of chronological convenience, realized \$53,000. It was bought by Gabriel Wells, who can be congratulated on acquiring a superlatively important piece of

Americana that might conceivably have cost him much more.

For why should the pen of John Tikytt have proved mightier, economically considered, than the pen of John Dickinson? There is the basis for an interesting argument here. Each lot was the perfection of its class. It is against logic to attempt to compare them—it is like matching color against height, or strength against texture. Yet both had to meet a test in which the least compatible attributes are somehow translated into assimilable terms—the terms of the open market. And in that test someone was more eager, in the ratio of 61:53, to possess the handiwork of John Tikytt than to possess the handiwork of John Dickinson. The petition was not, of course, strictly Mr. Dickinson's handiwork, but it was Mr. Dickinson's English composition—whose, by the way, was the elegant and clerkly hand that actually transcribed the document, and was the artist in him annoyed when a grumpy sovereign scorned it?

Fears recently entertained in England (entertained lavishly and even boisterously) that the units in the Lothian collection were crossing the Atlantic to stay seem to have been fully justified. With the possible exception of certain minor items, the manuscripts and books are going to remain in America. Their ultimate destinations cannot be announced until after a general unsealing of lips, but it is safe to say that most of the lots were acquired on definite order and few for stock. A good share of them will gravitate to institutional collections—the more brilliant gems in the Lothian coronet speedier than the less.

There is at least a possibility that the success of the Lothian sale will attract further important consignments from abroad. Should a strong westward current set in as a result of last week's striking success, then the Lothian sale may well come to have, historically, an even deeper significance. It is worth bearing in mind that when the books were originally consigned for sale here, England was still on the gold standard, and the subsequent depreciation of the pound, a factor that could hardly have been envisaged at the time, has worked a benefit to the consignor which neither party to the sale contract foresaw.

The summarized statistics are impressive. The first session, comprising manuscripts and early printed books, realized \$356,260, and the second, comprising early Americana, and books on travel and navigation, \$54,285—a grand total of \$410,545. This, of course, is exclusive of the "Olive Branch" Petition, which brings the figure for the two evenings to \$463,545.

Below is given a complete short-title summary of the lots and the prices realized:

MANUSCRIPTS: 1. Psalter in Latin, 88 leaves, vellum, folio, England, 8th century, \$23,000; 2. Blickling Homilies (Anglo-Saxon), 149 leaves, vellum, folio, England, 10th century, \$55,000; 3. Bible in Latin, 392 leaves, vellum, large folio, England, 12th century, \$7,000; 4. Bible in Latin, 630 leaves, vellum, 12mo, France, 13th century, \$1,400; 5. Bible in Latin, 683 leaves, vellum, 12mo, England, 13th century, \$700; 6. Latin commentary on Boethius's "De Consolatione Philosophiae," 118 leaves, vellum, small folio, Italy, ca. 1300, \$500; 7. Psalter in Latin, illuminated by John Tikytt, 155 leaves, vellum, folio, England, ca. 1310, \$61,000; 8. Roman de la Rose, 183 leaves, vellum, small folio, France, 14th century, \$1,000; 9. Floriant et Florete, 69 leaves, vellum, 4to, France, 14th century, \$1,050; 10. Saint Augustine, "De Civitate Dei," 173 leaves, vellum, folio, France, ca. 1410, \$31,500; 11. Boccaccio, "Des Cas des Nobles Hommes et Femmes," 318 leaves, vellum, folio, France, 15th century, \$18,000; 12. Livy, "Decades," 262 and 192 leaves, vellum, two vols., folio, France, 15th century, \$9,000; 13. Pierre Salemon, "Livre sur . . . le roi Charles VI," 266 leaves, vellum, small folio, France, 15th century, \$300; 14. Jacobus de Theramo, "Liber Belial," 48 leaves, vellum, folio, Italy, 15th century, \$300; 15. Valerius Maximus, "Viri Clarissimi," 133 leaves, vellum, folio, Italy, 15th century, \$400; 16. Horace in Latin, 93 leaves, vellum, small quarto, France, ca. 1460, \$4,500; 17. Petrus de Crescentiis, "Liber Ruralium Commodorum," 203 leaves, vellum and paper, folio, Bergamo, 1466, \$400; 18. Horæ in Flemish, 186 leaves, vellum, 12mo, Netherlands, ca. 1470, \$550; 19. Horæ in Latin (with rubrics in French), 140 leaves, vellum, 8vo, France, ca. 1480, \$1,400; 20. Aeneas Sylvius, "Historia Bohemica," 138 leaves, vellum, folio, Rome, 1493, \$475; 21. Horæ in Latin (with calendar in French), 69 leaves, vellum, 8vo, France, ca. 1500, \$4,300; 22. "Vies de Scipion," etc., 310 leaves, vellum, small folio (bound for Diane de Poitiers), France, ca. 1530, \$2,250; 23. Bernardino Manetti, "Stanze," etc., 31 leaves, vellum, 8vo (bound for Catherine de' Medici), France, 16th century, \$5,750; 24. Medical Recipes (collected by Sir James Lindsay), 123 leaves, paper, small quarto (binding probably by Clovis Eve), 16th century, \$1,100; 25. "The Copy of a Letter," etc. ("Leicester's Commonwealth"), 66 leaves, paper, small folio, England, ca. 1580-84, \$70; 26. "Regulations of the City of Venice," 1439-1582, 185 leaves, vellum, 4to, Italy, 16th century, \$250; 27. Collection of 29 Italian historical documents, 571 leaves, paper, folio, Italy, 16th century, \$125; 28. Album Amicorum, 119 leaves, paper, 8vo, England, 1596-1610, \$525; 29. Sir Robert Cotton, "A Political Treatise . . . Showing the Advantages of Peace to the British Nation," 85 leaves, paper, folio, England, 17th century, \$125; 30. Sir Henry Wotton, "The State of Christendom," 292 leaves, paper (two different hands), small folio, England, 18th century, \$75; 31. "L'Abrégé des . . . Actions du Chevalier Bayard," 182 leaves, paper, 4to, France, 1652, \$100; 32. Sir Walter Scott, "The House of Aspen: A Tragedy," 95 leaves, paper, numerous corrections and all of Act V in Scott's hand, small folio, \$500; 33. Sir Walter Scott, "The Eve of Saint John, a Border Ballad," 15 leaves (three blank), paper (entirely in Scott's hand), 4to, \$1,600; 34. J. A. Carol, "Voyage à Madagascar," 122 pages, paper, 4to, England (?), 1817-19, \$75; 35. Koran in Arabic, 499 leaves, paper, folio, probably 18th century, \$400.

EARLY PRINTED BOOKS: 36. Bible in Latin (first dated Bible), 2 vols., folio, Mainz, Fust and Schoeffer, 1462, \$19,000; 37. Pliny the Elder, "Naturalis Historia," first edition, folio, Venice, Joannes de Spira, 1469, \$3,100; 38. Eusebius, "De Evangelica Præparatione," first edition, folio, Venice, Nicolaus Jenson, 1470, \$2,100; 39. Josephus, "De Antiquitate Judaica. De Bello Judaico," first dated edition in Latin, folio, Augsburg, Johann Schüssler, 1470, \$600; 40. Juvenal, "Saturnæ," folio (Venice, printer of Duns, Quæstiones, 1472), n. d., \$110; 41. Boccaccio, "Genealogiæ Deorum," 1472, bound with "De Montibus, Silvis," etc., 1473, two vols. in one, folio, both Venice, Vindelino de Spira, \$325; 42. Strabo, "Geographia," folio, Rome, Sweynheim and Pannartz, 1473, \$425; 43. Thomas Aquinas, "Catena Aurea," folio, Nuremberg, Anton Koberger, 1475, \$120; 44. Bonus Accursius, ed., "Scriptores Historiæ Augustæ" (Sueto-nius and others), first edition, folio, Milan, Philippus de Lavagna, 1475, \$150; 45. Catullus, Tibullus, Propertius, "Elegiæ. Carmina," folio (lacking 61 leaves),

Milan, Philippus de Lavagna, 1475, \$80; 46. Boccaccio, "De la Ruine des Nobles Hommes et Femmes," folio, Bruges, Colard Mansion, 1476, \$45,000; 47. Ovid, "Metamorphoses," folio, Bologna, Balthasar Azoguidus, 1480, \$180; 48. Bible in Latin, 4to, Venice, Franciscus Renner, 1480, \$110; 49. William Caxton, "Chronicles of England" and "Description of Britain," two vols. in one, small folio, Westminster, William Caxton, 1480, \$7,000; 50. Gulielmus Caorsin (John Kay, trans.), "The Siege of Rhodes," one of four known copies, small folio, London, attributed to Lettou and Machlinia, ca. 1482, \$7,250; 51. William Caxton, "Chronicles of England," small folio (London, William de Machlinia, 1486), \$1,200; 52. Joannes Balbus, "Catholicon," folio, Venice, Hermanus Liechtenstein, 1490, \$100; 53. Plotinus, "Opera," first edition, folio, Florence, Antonio Miscomini, 1492, \$100; Boccaccio, "Le Livre de Jehan Boccasse," first edition in French, folio, Paris, Anthoine Verard, 1493, \$9,400; 55. Henry Parker, "Dialogue of Dives and Pauper," first edition, folio, London, Richard Pynson, 1493, \$450; 56. Hartmann Schedel, "Liber Cronicarum," first edition, folio, Nuremberg, Anton Koberger, 1493, \$950; 57. John Lydgate, trans., "The Fall of Princes," first edition in English, folio, some leaves supplied from second edition, London, Richard Pynson, 1494, \$325; 58. Theocritus and others, "Eclogæ Tringinta," folio, Venice, Aldus Manutius, 1495, \$225; 59. Bible in Latin, four vols., folio, Nuremberg, Anton Koberger, 1497 except vol. iii, which is 1493, \$125; 60. Politian, "Opera," folio, first edition, Venice, Aldus Manutius, 1498, \$250; 61. Aristophanes, "Comœdiæ Novem," first edition, folio, Venice, Aldus Manutius, 1498, \$325; 62. "Bien Advisé, Mal Advisé," first edition, only known perfect copy on vellum, folio, Paris, Pierre Le Caron, ca. 1498, \$3,000; 63. Franciscus Columna, "Hypnerotomachia Poliphili," first edition, folio, Venice, Aldus Manutius, 1499, \$1,550; 64. Same as 63, but lacking 52 leaves, \$475; 65. Hours in French on vellum, small 8vo (Paris, Simon Vostre, ca. 1502), \$350; 66. Hours in French on vellum, large 8vo (Paris, Gillet and Germain Hardouyin, 1507), \$1,000; 67. Jean Froissart, "Les Croniques," four vols. in three, folio, Paris, Guillaume Eustace, 1513-14, \$300; 68. Robert Fabyan, "Newe Cronycles of Englande and of Fraunce," first edition, folio, London, Richard Pynson, 1516, \$725; 69. Livy, "History," first complete edition, folio, Mainz, Joannes Scheffer, 1518, \$150; 70. Jean Froissart, "Cronycles," second edition of vol. i, first edition of vol. ii, two vols., folio, London, Wyllyam Myddylton, 1545, and "Richard Pinson," 1525, \$250; 71. Same as 70 save for variants as listed, two vols. in one, \$225; 72. Ranulph Higden, "Polycronicon," folio, London, Peter Treveris, 1527, \$125; 73. Same as 72, but lacks one blank leaf, \$100; 74. William Caxton, "Chronicles of England," folio, London, Wynkyn de Worde, 1528, \$500; 75. Sir Thomas More, "Supplicacyon of Soulys," first edition, small folio (London, W. Rastell, 1529), \$460; 76. Bible in English (Coverdale translation), first complete edition in English, title, eight leaves and map in facsimile, folio, attr. Zurich, Christopher Froschover, 1535, \$3,700; 77. Gassarus, "Epitome Historiarum," 8vo, in Grolieresque mosaic binding executed for Thomas Maioli, Lyon, 1538, \$1,200; 78. Hector Boethius, "History and Croniklis of Scotland," first edition, folio, eleven leaves in facsimile, repairs, Edinburgh, ca. 1540, \$300; 79. Chaucer, "Workes," third edition, London, ca. 1545, \$175; 80. Edward Halle, "The Vnion . . . of Lancastre & Yorke," fourth edition, folio, London, 1550, \$200; 81. "Cest La Deduction," 4to, on vellum, Rouen (printed by Jehan le Prest, 1551), \$4,600; 82. Virgil, first English metrical translation of the Æneid (by Gavin Douglas), 4to, London, 1553, \$120; 83. Chaucer, fourth edition, title lacking, folio, London, 1561, \$100; 84. Tacitus, "Agricola," first edition of Cappel translation, dedicated to Queen Elizabeth, and the dedication copy, 4to (Paris, 1574), \$1,400; 85. Sir Thomas Malory, "The storye of . . . Kynge Arthur," fifth edition, folio, London, ca. 1585, \$700; 86. Apuleius, "L'Amour de Cupido et de Psyché," small folio (Paris, 1586), \$190; "Emblèmes d'Amour" (series of emblematic plates bound in one vol., small folio), n. p., n. d., \$100; 88. Henry Parker, "The Generall Junto," folio (London), 1642, \$170; 89. Alexander Pope, collection of 38 pamphlet political tracts by Pope and others, one vol., folio, London, v. d., \$400.

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OLIVE-BRANCH PETITION. Manuscript document, 7 pp., n. d. (but July 8, 1775), signed by 46 members of the Sec-

ond Continental Congress, of whom 25 subsequently signed the Declaration of Independence. \$53,000.

## The Reader's Guide

(Continued from page 513)

The second volume of Preserved Smith's "History of Modern Culture" (Holt) is due about 1935, as the first "The Great Renewal," appeared in 1930 and the plan was that they should follow at five-year intervals. It is a book of which any library may be proud, and everyone expects the second to equal it. C. W. also asks if there is an English translation of the Jewish history of Margolis and Marx, and if Olmstead's "History of Ancient Assyria" is still authoritative. "A History of the Jewish People," an authoritative work by Margolis and Marx, is published in English by the Jewish Publication Society of America, Philadelphia, Pa. Albert Ten Eyck Olmstead's "History of Assyria" appeared no further back than 1923 and is highly regarded; it is a large and comprehensive work with colored illustrations and maps; his "History of Palestine and Syria to the Macedonian Conquest" has just been published (Scribner).

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(Continued from page 507)

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from **THE INNER SANCTUM** of  
**SIMON and SCHUSTER**  
Publishers, 386 Fourth Avenue, New York

Entries for *The Inner Sanctum* author-and-title contest exceeded all expectations, both in volume and in entertainment. To end the suspense, your correspondents hereby declare that *Fun In Bed* is not a novel, but a convalescent's hand-book . . . that the ABBE ERNEST DIMNET did not write *Straight and Crooked Thinking* . . . that the winners will receive their designated first-edition copies as soon as the autographs can be arranged . . . and that the correct and official listing follows:

*The History of the Russian Revolution*  
LEON TROTSKY  
*A Short Introduction to the History of Human Stupidity* WALTER B. PITKIN  
*What Men Live By* ABBE ERNEST DIMNET  
*Red Room* GEOFFREY DENNIS  
*Enchanted Woods* HENRY BAERLEIN  
*Van Loon's Geography* H. W. VAN LOON  
*Blood and Oil* ESSAD-BEY  
*Zoo—A Novel* FELIX SALTEN  
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JOHN COWPER POWYS  
*Wild Cargo* FRANK BUCK-ED ANTHONY  
*The American Travellers Year Book—Spain* LOWELL THOMAS  
*Straight and Crooked Thinking*  
ROBERT THOULESS  
*A Picture of America* CHARLES CROSS  
*Fun In Bed—The Convalescent's Hand-book* F. X. SCULLY  
*Col. T. Brangwyn Feitelberg Recalls*  
HARRY HERSHFIELD  
*Middle Earth* CAMEL WOOLSEY  
*Thrust at the Sky* MCKNIGHT BLACK  
*Cross-Word Puzzle Books, 23 and 24* BURANELLI, ET AL.  
*The Strange Adventures of Jonathan Drew* CHRISTOPHER WARD  
*If I'm Elected* EDDIE CANTOR

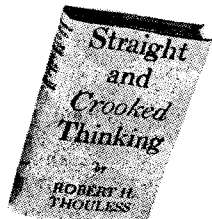
At the moment of going to press, six lists were received in one hundred per cent correct form, the first ones coming from Mr. William C. Rogers of Auburn, New York; Miss Mary Welles of New York City; Mr. Douglas Magee of Cincinnati, Ohio; and Mr. Karl Dennis of Chapel Hill, North Carolina.

Winners or no winners, all readers of *The Inner Sanctum* are invited to send in their reservations for free first-edition copies of the complete Spring catalogue, Spring being the period between January 1st and July 1st, 1932, on the publication schedule of ESSANDESS.

60th Thousand  
**WESTWARD  
PASSAGE**

By Margaret  
Ayer Barnes  
author of the  
Pulitzer Prize  
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**YEARS OF  
GRACE**



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Crooked Thinking**  
By Robert H. Thouless

This book makes logic interesting. It takes our every-day conversations and arguments and shows them up to be sound or fallacious.

The author, believe it or not, is a Scotsman, and does some of the clearest and most delightful thinking we've run across in years.

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**The PHOENIX NEST**

VERY nearly a century ago William Harrison Ainsworth became a literary lion and a best-seller on the strength of his novel "Rookwood." Admittedly he was endeavoring to renovate Romance in the manner which Monk Lewis and Mrs. Radcliffe had initiated. One of the most recent volumes in the Everyman series (Dutton) is a re-issue of "Rookwood" with an introduction by the accomplished English novelist, Frank Swinnerton. So we had a go at it the other evening, and were fascinated. We have never read the large body of Ainsworth's historical fiction. The melodrama and fustian involved in "Rookwood" are almost unbelievable. Sometimes it is the purest farce. But that which most concerns the central character, Dick Turpin the highwayman (including the famous ride to York), a matter of hero-worship to Ainsworth from his boyhood, has amazing vigor, color, and life. The highwayman songs interspersed and the gipsy songs with their thieves' jargon, the characters of the principal gipsies themselves, and particularly chapter V of Book III, "The Inauguration,"—such things are glorious. And even all the rhodomontade has a special and delightful flavor today; it is all so "tuppence coloured!" For these reasons "Rookwood" is a joy. If it is often perfectly preposterous, if the high-flown dialogue and all the blood-and-thunder move our risibles rather than our emotions, it is nevertheless a vigorous narrative packed with action, and the most peculiar characters are monstrous fine. . . .

The Roman Press is a new publishing house at 27 Park Place, its device being the she-wolf of Rome that suckled Romulus and Remus. Its first publication is a book that should prove an unusual possession. Before he was twenty, Gustave Flaubert had written a novel that he did not allow to be published in his lifetime, because he considered it too revealing. As he once said to Maupassant, "I have always forbidden myself to put anything of myself in my writings." So for years Flaubert's "November" was lost to the literary world. In 1914 it was included in a definitive Flaubert published in France. But it was never published separately as a novel until a German publisher, finding it in the *Œuvres de Jeunesse*, brought it out in Germany where it sold 37,000 copies. Now for the first time in English the Roman Press has put it forth, the translation being by Frank Jellinek, the illustrations by Hortense Anson, and an introduction by John Cowper Powys. The latter says, "What renders 'November' so fascinating a treasure trove is the fact that in it he has written a prose-poem of cerebral sensuality and satiety which is one of the first life histories of a paranoiac case." That is true, but it is also true, as Powys likewise understands, that a great deal of "November" is both beautiful and moving. It involves tragedy, and it describes remarkably those Arabian Nights flights of the youthful imagination that desire strange distant lands and visions of splendor. While "November" is not in the same category as Flaubert's great work, it is a work of art. It is anything but mere sordid realism, though that is most certainly involved in it. It deals with the sick fever period of the youthful imagination. And the character of the harlot, the nature of the heart's desolation in the midst of sensuality, is memorably presented. . . .

We are interested in the announcement that on March 11th Brewer, Warren & Putnam will publish the first novel of Lincoln Kirstein, the young editor of *Hound & Horn*. "Flesh Is Heir" is the title, and his background the immediate past, the decade 1920-1930. He tells the story of one of the first generation that arose after the War. But he appears as a romantic rather than a realistic writer. . . .

Another novel from this same firm, which will be brought out the end of this month, and should be of decided interest, is the second book by Granville Toogood, entitled "The Shadow of a Cloud." Many will recall Mr. Toogood's first novel of great promise, called "Huntsman in the Sky." . . .

This month we shall have from Live-right, Inc., a new volume of poetry from Robinson Jeffers, entitled "Thurso's Landing." It consists of one long narrative poem

and a number of shorter poems. The title poem is about as long as his "Cawdor." . . . Lee Simonson, famous as Scenic Director of the Theatre Guild, recently sent to his publishers (Harcourt, Brace & Company) the following blurb they didn't use, for his book, "The Stage Is Set," which will be published this Spring:

1.  
I wandered in a wood astray  
And seemed to hear a hoot-owl say:  
"To-wit, to-whooo -o  
O who, oh who  
Would write a serious book in 1932?  
Look, Look!  
Published price to be five dollars,  
Most men can't afford new collars.

2.  
And then in gloomy meditation sunk,  
I seemed to hear L. U.'s chipmunk  
"To-wit, to-wee -e  
I see, I see  
Some lucky bloke  
Who won't be broke,  
Some one in luck  
Who'll read the truck  
In 1933."

The "L. U." referred to is, of course, Louis Untermeyer. . . .

Lee Wilson Dodd has favored us with the following, anent that recent novel of Virginia Woolf's which has been causing so much argument.

**FRAGMENT OF A 20th CENTURY  
BALLAD**

(found about the year 2019 A. D. in the ruins of a Sanatorium)

What are the wild waves saying  
(Virginia, Virginia!)  
What are the wild waves saying,  
Virginia, now tell to me, O!  
They are saying more than ye ken  
(Reader, dear Reader!)  
They are saying more than ye'll ever ken  
Who live out o' Bloomsburee, O!

It seems that Beth Merridy and myself have two points in common, as she informed us in a letter over a month ago. One is that we were both born on February second or Groundhog Day, and the other is that each of our respective mothers used to sing "Twickenham Ferry" when we were children. . . .

James T. Babb of New Haven corrects us saying,

"Casuals of the Sea" was not McFee's first book. If you will consult my McFee Bibliography recently published by Doubleday, Doran you will find that "Letters from an Ocean Tramp" was published by Cassell & Co., London, in 1908, and "Aliens" by Edward Arnold, London, and Longmans Green, New York, in 1914. "Casuals" appeared in 1916. "Casuals," of course, was the first to receive much recognition. It is the opinion of this writer that "The Harbourmaster" is Mac's finest piece of work. . . .

From Katherine Morse, New York Training School for Teachers, in re the murmurings of the modern actor, and the advantage of hearing which the Talkies offer, we have received the following sonnet:

**ON FIRST LISTENING TO THE  
TALKING PICTURES**

Much have I traveled Broadway's realms  
of gold,  
And many a play I've never heard, but  
seen;  
To many ticket brokers have I been  
Who seats in fealty to Midas hold;  
Of a small playhouse, have I been told,  
Some dark-browed Hebrew ruled as his  
demesne;  
Yet did I never hear an act serene  
Until the Talkies spoke out loud and bold.  
Then felt I like some watcher for a prize  
When a new Cross-Word swims into his  
ken;  
Unlike stout Thespis, when with mur-  
mured sighs  
He stared at the back-drop, came tones  
of men!  
For fifty cents! I sank with glad surprise,  
Silent, upon a center seat in "N."

THE PHOENICIAN.

**The AMEN CORNER**

"They were learning to draw," the Dormouse went on yawning and rubbing its eyes, for it was getting very sleepy; "and they drew all manner of things—everything that begins with an M—"

"Why with an M?" said Alice.  
"Why not?" said the March Hare.  
"Alice was silent."

"The Dormouse had closed its eyes by this time, and was going off into a doze, but on being pinched by the Hatter, it woke up again with a little shriek, and went on:

"—that begins with an M, such as mouse-traps, and the moon, and memory, and muchness—you know you say things are 'much of a muchness'—did you ever see such a thing as a drawing of a muchness?"

Alice, we are told, felt a little confused at this pointed question; but we ourselves no longer doubt that there is such a thing as a drawing of a muchness since we visited the Sur-réaliste exhibition the other day. (One has always heard a great deal of nonsense about painting, but not much about nonsense painting, which, as the Dormouse would say, is not the same thing at all.) And what is more the Sur-réalistes are claiming Alice's creator as one of themselves. This is perhaps their quaint super-realistic way of celebrating his centenary.

The Oxford Press celebrated by issuing, on January 27th, the 100th anniversary of the birth of the Rev. C. L. Dodgson (he was really Lewis Carroll, you know) *A Handbook of the Literature of the Rev. C. L. Dodgson*, by S. H. Williams and Falconer Madan. Besides listing and describing every imaginable kind of Carrolliana, with illustrations including facsimiles of trial title-pages and photographs of the real Alice, it runs to earth the interesting story of the mysteriously withdrawn first edition of *Alice in Wonderland*. By searching the Ledger of the Oxford University Press, the authors have found that they were indeed the publishers of that choice volume.

But to return to painting. In Mr. Eric Underwood's *Short History of French Painting* you will find no nonsense about painting. What you will find is how astonishingly much French painting (not excepting the Sur-réalistes) is of a muchness, from 1230 to 1930. You will also find biographies of the painters themselves, a table of historical events in France, England, and America giving a background to the story, a map of the places mentioned, 48 half-tone plates, and a most useful list of galleries throughout the world where the masterpieces of French painting can be seen. This last feature appealed particularly to Miss Rebecca West. Here is what she said in the *Daily Telegraph* (London):

"... A triumph of bookmaking on which the author and the publisher must be congratulated. It is printed in good clear type, it does not weigh heavy in the hand, and it compresses into 350 pages an encyclopædia of French painters which comes down to the present decade. . . .

"... I would especially urge anyone going to America to take this volume . . . for it is hard to get a guide-book to an American city, and one may spend weeks in a city that owns one of the great masterpieces of the world and never hear of it. . . ."

We ourselves would also urge anyone going to England just now to take the book along as a preparation for the great International Exhibition of French Art being held at Burlington House.

The Oxford Press commemorated the previous International Exhibitions in London by the beautiful *Catalogue of Dutch Art*, *Catalogue of Italian Art*, and *Catalogue of Italian Drawings*. The magnificent *Survey of Persian Art* is still proceeding under the editorship of Mr. Arthur Upham Pope.

Less grand but both delightful and useful is Mr. R. H. Wilenski's *Miniature History of Art*, which is the guide book we recommend to Miss Rebecca West and you, dear reader. For it contains a chapter on American Art by Mr. Edwin Alden Jewell of the *New York Times* and a list of the outstanding art works in six of the principal museums of America, which, in the words of a reviewer, is "exceedingly well compiled for one so highly condensed."

THE OKONIAN.

Our Book-of-the-Month: A SHORT HISTORY OF FRENCH PAINTING, by Eric J. Underwood. \$3.50.

(1) \$10.00; (2) \$40.00; (3) 2 vols., \$50.00; (4) \$15.00; (5) Probable price, \$155.00; (6) \$2.00. Write for prospectuses of the above books. 114 Fifth Avenue.