

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."

Prosody In Blue

THE centenary two years ago of the birth of Emily Dickinson was signallized, among other events, by the publication of three Dickinson bibliographies—one in May, compiled by Alfred Leete Hampson and issued by the Hampshire Bookshop of Northampton, the second in November, issued by the Jones Library of Amherst, and the third in December, compiled by William H. McCarthy, Jr., and printed at the Bibliographical Press in the Sterling Memorial Library at Yale. The first two were published in editions of five hundred copies each; the last issued, in an edition of seventy-five copies, was not designed as an inclusive bibliography, but as a catalogue of the Dickinson exhibition conducted at Yale in observance of the centenary. All three manuals are essential to the devoted collector and student. The definitive Dickinson bibliography, however, is yet to be written, though it will certainly have to draw heavily on the pioneer studies which are already available. The task could safely be left to the three 1930 compilers in collaboration.

The Housatonic Bookshop of Salisbury, Connecticut, recently unearthed an oddity which, while not of technical first-edition interest to the Dickinson collector, none the less merits a place on his shelves by very reason of its unusual character no less than for its early date. Any mention of Emily before 1895 (or 1900, or 1914) makes the point of mention an item of definite collecting and historical importance. The oddity is "Sun Prints in Sky Tints," an anthology compiled by Irene E. Jerome as a sort of clothesline whereon to hang some most indifferent sketches. Emily Dickinson (spelled "Dickenson") is represented by "The Sleeping Flowers" (page 15), which had first appeared in *St. Nicholas* for June, 1891, and was included in "Poems:

Second Series" later in the same year. A description and collation follows:

SUN PRINTS IN SKY TINTS/Original Designs with Appropriate Selections/ by Irene E. Jerome/Boston/Lee and Shepard, Publishers/10 Milk Street/1893.

Collation: Pp. 80, consisting of p. [1], decorative hand-lettered title, verso blank; p. [3], printed title as above, with copyright notice (dated 1892), acknowledgments and imprint on verso; p. [5], dedication, verso blank; p. [7], illustrator's note, verso blank; pp. 9-79, text; p. [80], blank; text and decorations on right-hand pages only. Bound in gray figured cloth, slate blue back, with blue flowers and hand-lettered title on front cover: "Sun Prints in Sky Tints" (in box), "By Irene E. Jerome." Shelfback lettered in gold: "Sun / Prints / in / Sky / Tints / Irene E./Jerome/Lee and Shepard." All edges gilt. Size of leaf, 10 x 7 1/8 inches.

Text and sketches alike are printed throughout in blue, and the reason therefore is duly assigned in the illustrator's note: "While the title of this illustrated volume is, technically speaking, incorrect, yet during a recent summer spent among our northern lakes, the artist and many friends at a distance found so much delight in the BLUE PRINT so easily produced by the photographer, that she has endeavored in her sketches to give an impression or suggestion of the same, as nearly as possible, by the printer's art."

Emily moves in strange company in this cerulean anthology. Her fellows are C. F. Briggs, Bessie Chandler, Mrs. A. D. T. Whitney, Kate Hillard, E. C. Messer, Hiram Rich, John W. Chadwick, Mary Bradley, Helen Hunt Jackson, Constance Fenimore Woolson, John Greenleaf Whittier, Danske Dandridge, Helen Gray Cone, J. T. Trowbridge, H. G. Knowlton, Richard Jefferies, William C. Bennett, Joaquin Miller, Lucy Larcom, Julie M. Lippman, Andrew Lang, M. F. Butts, Su-

san Hartley Swett, W. C. Gannett, Richard E. Burton, Björnstjerne Björnson, T. W. Higginson, E. R. Sill, William H. Hayne, and Celia Thaxter.

J. T. W.

SOME weeks since, this department listed certain titles which first appeared in print in a language other than that in which they were originally written. Such disparate personalities as Herodotus, Benjamin Franklin, and Havelock Ellis were included among the entries. Contributing further to the disparity, Louis Henry Cohn of House of Books, Ltd., offers the name of Ernest Hemingway, whose short story "The Undeclared" first saw the light in German, appearing as "Stierkampf" in *Der Querschnitt* (Berlin) during the summer of 1925. Its first publication in English was in the autumn-winter (1925-26) number of *This Quarter*. It next appeared, in French, as "L'Invincible" in *Le Navire d'Argent* for March 1, 1926, and finally in America, for the first time in a book, at the end of the same year in "The Best Short Stories of 1926." It was collected in "Men without Women" (New York, 1927).

But Germany was not yet done with "The Undeclared." When "Men without Women" was translated entire into German (as "Männer," Berlin, 1929), "The Undeclared," now rendered more literally as "Der Unbesiegte," was carried over with it, the work of another translator. A comparison of the two translations should provide an entertaining evening for anyone who wants to brush up on his German.

And were not several of Sir Francis Bacon's philosophical works first written in English and then translated by the author into Latin for publication, or the other way about? Exact data from thoroughgoing Baconians will be welcome.

J. T. W.

Aere Perennius

ACQUISITION by the New York Public Library of the Tikytt Psalter, which brought the highest price—\$61,000—at the recent sale of selections from the library of the Marquess of Lothian at the American Art Association Anderson Galleries, emphasizes anew the inevitable operation of that rider to the law of gravitation whereby every important example of literary or artistic property is destined one day to inclusion in an institutional collection. The worth of a public or semi-public library (assuming as a premise that its

contents make it worthy to be called a library) is in pretty direct ratio to its accessibility, and it is eminently fitting that the handiwork of John Tikytt should find a haven at one of the busiest corners in the world, where today's and tomorrow's passing millions can pause to pay it the tribute of reverent inspection. In its new house of refuge the Tikytt Psalter will be suitably displayed and tended during whatever approximation to eternity awaits it. It is as durably fabricated as the library building itself, and already has an advantage in seasoning of some six hundred years over the roof that will shelter it.

Not every collector can aspire to the *ad interim* custodianship of a Tikytt Psalter, but even though he rotates in a more restricted orbit, he can still apply the institutional test to his collecting activities. "Will this book," he can ask himself, "one day be worthy of inclusion in a public collection, appealing to however numerous, however restricted a group of the curious or the studious, the idle or the earnest, the casual vagrant along the fringes of understanding or the single-purposed seeker after knowledge?" The collector who conducts such an examination need not regard the transient occupants of his shelves as museum pieces in embryo, or put himself in the place of a curator who will not be born for two or three centuries. Above all, he must not, for his own peace of mind, attempt to translate his conclusions into dollars and cents, for that way lies perhaps not madness, but at least a woefully faulty and inaccurate gauge for the evaluation of his property.

For a book in a public collection has no dollars and cents value at all. It has been removed permanently from the market, and in the transfer it has surrendered all its potentiality for being measured by the market's standards. Examine carefully any noteworthy specialized institutional collection. Of perhaps a thousand units, all but ten may be commercially unimportant items that can be had in some second-hand bookshop at a few cents apiece—and the eclectic ten may be items whose similars reach the auction room once in a decade, there to change hands to the blare of trumpets. Yet many of the nine hundred and ninety may be as essential to the importance and unit of the collection as its veriest prima donna.

Nor are the apparent trivia so easy to come by as they seem. Think of some out-of-print book (out of print for five years or fifty, or, for some examples, out of print yesterday), write a dozen second-hand shops for a copy, and see how many can supply it.

J. T. W.

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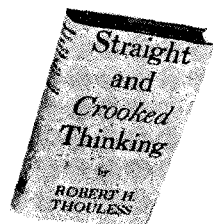
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III Any perusers of this column who wish to get the advance news on *Inner Sanctum* activities before the reviews and advertisements begin to appear; who wish to share our excitement and enthusiasms, our hopes and fears; who wish to peer behind the scenes of the forthcoming books, and pry into the secrets of the innermost sanctum sanctum; who wish to experience the terrors and thrills of the noun-and-adjective traffic without paying the freight; who wish to avail themselves of the special first-edition service; who wish, in other words, to receive the *Informal Letter to Friends of the Inner Sanctum*, without cost or obligation of any sort whatsoever, are invited to send their names and addresses to

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The PHOENIX NEST

TAKING a look through the new Spring catalogues, we recently jotted down a number of notes on items that seemed to us of special interest. Coward-McCann are bringing out a second volume of "Men and Memories," by Sir William Rothenstein, which can safely be recommended as a treasureable volume. They also have *Michael Gold's* story of the remarkable *John Reed*, which will probably arouse controversy. Horace Liveright, now Liveright, Inc., publishes a new *Dreiser* novel next month, "The Stoic"—and no jokes, please, on the title! Scribner has, of course, *Clarence Darrow's* story of his life, already out, and the autobiography of Sir *Oliver Lodge*, while two books by younger Americans of particular note from that firm will be "Devil Take the Hindmost: A Year of the Slump," by Edmund Wilson, "vivid, caustic sketches" of the America of the Depression, and *Chard Powers Smith's* "Pattern and Variation in Poetry," which should be valuable to all beginning poets. Also on Scribner's list is the first novel of a brilliant young woman, *Nancy Hale*, in private life Mrs. Taylor Hardin. She is only twenty-two years old, the daughter of *Philip Hale*, the painter and critic, and the grand-daughter of *Edward Everett Hale*. Her novel is called "The Young Die Good." A second novel, on the list of Longmans, Green & Co., is *Irving Fineman's* "Lovers Must Learn." Mr. Fineman won with his first novel, "This Pure Young Man," the \$7,500 prize in the Longmans first-novel contest. His new novel has modern Paris for a background. He is a native New Yorker, and during the late war his special training in naval architecture and construction led to a commission in the Navy and five years of service as lieutenant during and after the war. Then he was occupied with civil engineering and with teaching at the University of Illinois. He is now devoting himself entirely to writing. . . .

Putnam's having sold over 750,000 copies of *Dr. Marie C. Stopes's* "Married Love," ought to do pretty well with her new book, "Enduring Passion," a continuation and elaboration of the former. G. K. Chesterton's poetry has formerly been available only in seven separate books, but Dodd, Mead & Company now for the first time issue it all in one volume. We ourselves are almighty fond of Chesterton's verse and even at three dollars this book would seem to us a most economical buy. On Covici-Friede's list is "The Biological Tragedy of Woman," which ought to cause discussion inasmuch as the publishers say of it, "a book with which most American women intellectuals will probably disagree, in that it frankly declares that the mental processes are directly conditioned by the biology of the female organism. Nevertheless it will be widely read, for its courageous effort to mitigate the evils of inadequate knowledge and misunderstanding." It is translated from the Russian of *Anton Nemilov* by *Stephanie Ofental*. . . .

The four books, all out, which Doubleday, Doran are making the most play with at the present time are *William McFee's* "The Harbour-Master," our own *Christopher Morley's* "Swiss Family Manhattan," *Aldous Huxley's* "Brave New World," and *Booth Tarkington's* "Mary's Neck." We've read three of them—all that is but McFee's novel which we understand is very good. We enjoyed all of the others. Doubleday also have novels by certain authors whose first books gave great promise. The new one by *J. Keith Winter*, who wrote "Other Man's Sinner," is "The Rats of Norway," treating of masters in a boy's prep school; the new one by *Helen Ashton*, whose "Dr. Serocold" took England by storm, is called "Bricks and Mortar," the vivid portrait of a man's life. *Graham Greene*, whose "The Man Within" was so remarkable, now goes to Carlist Spain for the action of his "Rumour at Nightfall." Then on Little, Brown's list is a new book by *A. J. Cronin*, whose "Hatter's Castle" was recently such a great success. It's called "Three Loves." The publishers say that the theme of this novel is more universal and less grim than the former. One of *Jonathan Cape's* books that we feel we are going to relish, because we have always been fascinated by the subject, is *Eric Linklater's* "Ben Jonson and King James: A Biography

and Portrait," even though we must say we didn't much take to this author's former "Juan in America." On the Century list is "I Believe," by *Heywood Brown*, scheduled for the end of May. It gives you all the many sides of Heywood. And the same firm is issuing "The Complete Poetical Works of *Francis Thompson*," edited with Biographical and Textual Notes by *Rev. Terrence L. Connolly, S.J.* That will be out late in April. But we always thought that Scribner was the late *Francis Thompson's* authorized publisher in America? We possess the edition of *Francis Thompson* they published some years ago and had always thought it was the complete works. As we remember it, there were two volumes, one of poetry and one of prose. . . .

The contest committee of the United Daughters of the Confederacy announces a \$250 prize given by the late *Miss Mary Lou Gordon White* of Nashville in memory of her brother, *Dr. Gordon White*, for the best story of real literary merit founded on the life of early colonists in one of the Southern States, to bring out in fictional form the contribution made by this section of the South to the making of American history. Half of the prize is to be paid the writer when the judges have made their decision, and the other half on the appearance of the story in a well-known magazine. The story must not exceed 6,000 words in length and manuscripts must be submitted to *Mrs. John H. Anderson*, 707 West Morgan Street, Raleigh, N. C., to whom one should also write for further rules of the contest. . . .

We wish to thank the librarian, *Charles R. Green*, of the Jones Library at Amherst, which we visited last spring in the company of *Genevieve Taggard*, to see the *Emily Dickinson* collection, for his kind card upon our birthday. . . .

The Macmillan Company has reissued the late *Vachel Lindsay's* "Litany of Washington Street," inasmuch as Mr. Lindsay was particularly anxious that this book be used in connection with the George Washington Bi-Centennial Celebration. It is being brought out at a third of its original price and certainly is worth getting as a Washington's Birthday book. . . .

Random House and the Nonesuch Press in London have collaborated on a swanky new cook book called "Lovely Food," which recently made its appearance at two dollars a copy. The author is *Ruth Lowinsky*, who declares, "What is chic today is boarding-house tomorrow." . . .

Padraic Colum is back in this country, though his wife, *Mary M. Colum*, who returned with him, must sail again for Paris to pursue further research with respect to the work she has in progress. *Padraic* walked into the Macmillan office the day after landing from six months abroad and walked out with an advance copy of the new edition of "A Treasury of Irish Poetry," which he said was just the book he wanted in connection with his lectures on "The Renaissance of Irish Letters" at the Winter Institute of Literature at the University of Miami. He is discussing such contemporary poets as *Joseph Campbell*, *James Joyce*, and *James Stephens*. . . .

Among the letters of *Jane Welsh Carlyle* to *Joseph Neuberg* which have been edited by *Townsend Scudder* is one which reads: "All the rest I have to say must wait until I can 'imagine' myself again with you on the garden-seat at Rowsley— isolated from all the noisy disturbances of the world, smoking cigaritos and dreaming beautifully without having gone to sleep." . . .

First prize of \$1,000 has been awarded to *Frances Woodward Prentice*, of Philadelphia, in the narrative contest sponsored by *Scribner's Magazine* which brought over 4,300 manuscripts from American writers. Mrs. Prentice's narrative "Oklahoma Race Riot" was the unanimous choice of the judges.

Second prize of \$500 went to *Mary Hesse Hartwick*, Seeley Lake, Montana, for "Hills of Home," a narrative of homesteading in the west. A special prize of \$50 was awarded to *Sister Mary Francis*, Santa Rosa School, Pecos, Texas, for "Nun's Diary." Honorable mention was given *Meridel LeSueur*, St. Paul, Minn., for "Corn Village," a narrative of Kansas.

THE PHOENICIAN.

Very Much in Demand

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