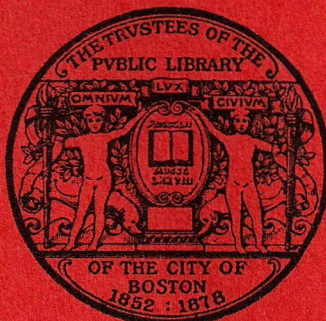


More Books

THE BULLETIN OF
THE BOSTON PUBLIC LIBRARY

For April

1940



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More Books

The Bulletin of the Boston Public Library

Volume XV, Number 4

Contents

DON QUIJOTE'S LIBRARY (<i>with facsimile</i>)	Page
By ESTHER B. SYLVIA	135
TEN BOOKS: SHORT REVIEWS	
Claude M. Fuess: <i>Calvin Coolidge</i>	153
Hermann Rauschnig: <i>The Voice of Destruction</i>	153
Stanton B. Leeds: <i>These Rule France</i>	153
Elizabeth Wiskemann: <i>Prologue to War</i>	154
Willard Waller, editor: <i>War in the Twentieth Century</i>	154
Lancelot Hogben: <i>Dangerous Thoughts</i>	154
Salvador de Madariaga: <i>Christopher Columbus</i>	155
Morris L. Cooke and Philip Murray Harper: <i>Organized Labor and Production</i>	155
Malcolm Burr: <i>The Insect Legion</i>	156
Harvey Cushing: <i>The Medical Career</i>	156
LIBRARY NOTES	
Gifts and Bequests	157
Poems and Letters of Burns	157
Jewish Book Week Changed to December	158
An Early Melodrama	158
On the Origin of Species	158
"The New World"	159
Lectures at the Library	160
Recitals at the Library	160
The Lowell Lectures	160
LIST OF RECENTLY-ACQUIRED BOOKS	161

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APRIL, 1940



Don Quijote's Library

VOLUME by volume and then by armfuls, a sixteenth-century library was once hurled through a window to be burned in a courtyard below. They were Don Quijote's books, "the authors of his mischief," in which he learned of knights and fair maidens and found an ideal that he was never to reconcile with reality. As though conjured up by one of those magicians against whom Don Quijote's housekeeper armed herself with holy water, these books, over three hundred years old, have been assembled for exhibition in the Treasure Room.

It was in the sixth chapter of the first part of *El Ingenioso Hidalgo Don Quijote de la Mancha* that there took place the "pleasant and grand scrutiny made by the priest and the barber." Here Miguel de Cervantes enumerated the popular works, so familiar to his readers that his mention of them was extremely casual and in some cases incomplete. A full title or an author's name were not necessary to a public which read and re-read the well-known novels of chivalry, the pastoral romances, and the historical epics of the soldier poets. Cervantes's list is an invaluable document of contemporary literature, but has been a problem to all annotators. Many of the works, extremely rare now, might long since have been forgotten, had he not thus given them fame for all time.

Part of the genius of the great creator of Don Quijote consisted in the ability to withdraw his own personality in favor of his characters. Nothing so pedantic as serious criticism would have been in the spirit of *Don Quijote*. For that reason these books are not judged by Cervantes, but by a picked group of self-appointed literary critics: a priest, a surgeon-barber, a housekeeper, and Don Quijote's niece. Pero Pérez, the priest, referred to as "el Señor Licenciado" because he was "a learned man and a graduate of Sigüenza," is well read and unexpectedly tolerant. The barber, "Maese Nicolas," although easily led to agree with his friend the priest, saves more than one book from the flames by a timely comment. One might almost suspect that he has a secret longing to delve into them privately himself, for he always enthusiastically offers to take home for safekeeping those volumes which are not to be destroyed. Don Quijote also had "una ama," a housekeeper, who comes to the sacrifice with superstitious dread of the enchantments the

books have worked upon her master, and yet with relish for the proceedings which are to rid the house of them forever. Her fears, exaggerations, and humorous misquotations are Cervantes's masterly way of picturing the ignorance of the forward servant. The "sobrina," Don Quijote's niece, who provides the keys to the library, is not quite twenty. She willingly gives authority for the trial of the books, although she too, like the housekeeper, knows their contents but vaguely.

In his library "the ingenious gentleman" used to read from "sunset to sunrise and from sunrise to sunset," until his imagination was full of "enchantments, battles, single combats, challenges, wounds, courtships, amours, tempests, and impossible absurdities." Here were gathered, we are told, "about one hundred volumes in folio, very well bound, besides a great many small ones." Of these, about thirty-two are named in the chapter; the exact number is not ascertained, since some of the obscure references to subject matter may be applied to more than one book well known in Cervantes's day. There is no one library today which possesses all the titles; and perhaps only two collections in America can reproduce Don Quijote's books in such entirety as the present exhibit in the Treasure Room. No less than twenty-two titles are included in the exhibit; and, in addition, the Library has several editions of some of the works. Nearly one hundred volumes have been placed on view in the showcases, and about one-half of these may have been seen by Cervantes himself, since they were printed before the appearance of Part I of *Don Quijote* in 1605.

George Ticknor was an enthusiastic admirer of Cervantes; it is natural, therefore, that this library should be especially rich in editions of the great classic. These include: the second issue of Part I published by Juan de la Cuesta in Madrid in 1605 shortly after the first printing; the first Valencia edition of that same year; the valuable 1608 edition revised by the author; and the extremely rare first edition of Part II printed in 1615, one year before the author's death. To Ticknor's own books have been added more recent editions. The most important of these have been placed in the cases. Especially interesting are the illustrated copies. The first to have engravings was a Dutch edition of 1657. The earliest engravings to appear in a Spanish edition were those of Gaspar Bouttats, Antwerp 1662. Cruikshank illustrated the 1824 English edition; but the Doré pictures are even more familiar, especially the one in which he drew Don Quijote in his library, surrounded by the creatures of his imagination. Beside the latter may be seen a modern French artist's quite different conception of the disposal of the library — a woodcut by Hermann Paul, in a limited edition of 1929. But perhaps most striking of all are the illustrations by E. McKnight Kauffer in the 1930 edition of the Nonesuch Press, for by their contrast with the others they bring out most clearly the undying triumph of Cervantes's hero. The Don Quijote drawn in the old Dutch engravings was as remarkable a subject to the seventeenth century as he is to the impressionistic school of today. In all ages the old "hidalgo" ensures an appreciative public to the artist.

The first English translation of *Don Quijote*, Part I, was made by

Thomas Shelton in 1612. As with the original Spanish editions, the Library has the second printing of the first part which was published, together with the first edition of Part II, by Edward Blount in London in 1620.

Amadis de Gaula, the Perfect Knight

THE visitor may, then, imagine the Treasure Room as transformed for the time being into Don Quijote's own study. As he looks at one book after another, he may hear all the comments of the little group — the priest, the barber, the niece, and the housekeeper in turn — just as Cervantes recorded them. The quotations used in the present article are not from Shelton's translation — which is somewhat outmoded — but from the revised English version by Charles Jarvis.

It will be remembered that during the cruel sentence on his beloved books Don Quijote was fast asleep, his tired bones relaxed after his harsh initiation into knighthood on his first sally:

Whilst Don Quijote still slept on . . . they all went in, and the housekeeper with them . . . And no sooner did the housekeeper see them, than she ran out of the room in great haste, and immediately returned with a pot of holy water and a bunch of hyssop, and said: Señor Licentiate, take this and sprinkle the room, lest some enchanter, of the many these books abound with, should enchant us in revenge for what we intend to do, in banishing them out of the world. The priest smiled at the housekeeper's simplicity, and ordered the barber to reach him the books one by one, that they might see what they treated of; for, perhaps, they might find some that might not deserve to be chastised by fire. No, said the niece, there is no reason why any of them should be spared; for they have all been mischief-makers: it will be best to fling them out of the window into the court-yard . . . and there make a bonfire of them, and the smoke will offend nobody. The housekeeper said the same; so eagerly did they both thirst for the death of those innocents. But the priest would not agree to that, without first reading the titles at least.

The first that master Nicholas put into his hands, was *Amadis de Gaul*, in four parts; and the priest said: There seems to be some mystery in this; for, as I have heard say, this was the first book of chivalry printed in Spain, and all the rest have had their foundation and rise from it; and therefore I think, as head of so pernicious a sect, we ought to condemn him to the fire without mercy. Not so, Sir, said the barber; for I have heard also, that it is the best of all books of this kind; and therefore, as being singular in his art, he ought to be spared. It is true, said the priest, and for that reason his life is granted him for the present.

Amadis de Gaula was the archetype of all Spanish novels of chivalry. Yet it was not first in printed form; the earliest known edition appeared in 1508 with the title *Los quatro libros del virtuoso cauallero Amadis de Gaula*,

years later than some of the other stories extant. The four parts were soon extended by various writers, until Amadis was, indeed, the father of a long line that lasted through twelve more books. Of doubtful authorship and nationality, reaching back for centuries as a legend, it established Amadis as the perfect knight. Both he and his lady Oriana became the models for the heroes of innumerable imitations. The tale belongs to the Greco-Asiatic cycle which was a favorite in Spain, having for background the Eastern and Asiatic courts with all their splendor and colorful atmosphere.

The earliest edition shown in the Treasure Room cases is one of the most attractive, profusely illustrated with quaint old woodcuts not more than two by three inches in size. It was printed in Venice by Juan Antonio de Sabia in 1533, and was edited, according to the colophon, by Francisco Delicado. The title-page, missing in this copy, has been cleverly copied in manuscript. The large woodcut decoration — a knight accompanied by a squire on foot with two horsemen following — had been used by the Crombergers in Seville for earlier editions of *Amadis*. It is repeated in each of the remaining three books in the volume, and these title-pages are in their original form.

Of all the translations — and there were many, in Italian and French especially — the outstanding one is that by Nicolas de Herberay, Seigneur des Essars, not only because it was well done, but also because of its interesting history. The Emperor Charles V and King Francis I of France, rivals and bitter enemies, had at least a mutual liking for novels of chivalry. Francis I, captured after the battle of Pavia in 1525, whiled away his time during his stay as a prisoner in Madrid with the reading of the first eight books of *Amadis*. Upon his return to France, so great had been his enjoyment of that hero's deeds, he ordered Nicolas de Herberay to translate them. By 1540 the first volume of the work was finished, and this, together with the succeeding volumes, was reprinted again and again.

In the Library are four large folio copies ranging in date from 1541 to 1548, printed in Paris. The first three — containing all eight books of the series — are the Herberay translations, with the translator's motto "Acuerdo Olvido," which led to a mistaken belief in an author of that name. There is a separate title-page for each book, but the most distinctive feature is the illustrations — delicate woodcuts, often repeated, one scene serving for many incidents, with many full page pictures interspersed throughout. Books X and XI, the story of Amadis de Grecia and his successors, by Feliciano de Silva, form the fourth volume, the work of another translator. The next set of the French version, with many of the same illustrations reduced, is one printed in Antwerp by Christopher Plantin in 1561. They are repeated again in a two-volume set with Books IX–XI in another Antwerp edition of 1572–73.

The Library has only one Spanish copy of the continuations of *Amadis*; but fortunately it is Book V, the best of the long line, written by Garcí Ordóñez de Montalvo, the editor of the first four books. It is the *Libro primero de las sergas del muy esforçado caballero Esplandian*, printed in 1587. This edition has an attractive title-page in red and black with the usual large

woodcut of a mounted knight. But in spite of its superiority it shared the fate of all the Amadis series, and was, indeed, the first in the pile:

Let us see that other that stands next to him. It is, said the barber, the *Adventures of Esplandian*, the legitimate son of Amadis de Gaul. Verily, said the priest, the goodness of the father shall avail the son nothing; take him, mistress housekeeper, open yon casement, and throw him into the yard, and let him give a beginning to the pile for the intended bonfire. The housekeeper did so with much satisfaction, and honest *Esplandian* was sent flying into the yard, there to wait with patience for the fire with which he was threatened.

Proceed, said the priest. The next, said the barber, is *Amadis of Greece*; yea, and all these on this side, I believe, are of the lineage of Amadis. Then into the yard with them all, quoth the priest . . . Of the same opinion am I, said the barber; and I too, added the niece. Since it is so, said the housekeeper, away with them all into the yard. They handed them to her; and, there being great numbers of them, to save herself the trouble of the stairs, she threw them all, the shortest way, out of the window.

A hundred years before Don Quijote was led astray by the adventures of the wonderful knight Esplandian, the book had probably been read by one of the early explorers of the New World. For Americans, this novel has a special interest. Here for the first time was used the word California, and it is from the description of this imaginary place that California is supposed to have received its name. The account, which occurs in Chapter CLVII, was — as modern Californians would heartily agree — appropriate enough: "To the right of the Indies was an island called California located very near the terrestrial paradise."

Edward Everett Hale evidently once wrote an article on this subject, for in a letter to Ticknor, inserted in a later edition of the *Esplandian* he states: "I have availed myself of your kindness by using this in translations which I have now made of every passage relating to California . . . My paper excited some curiosity in California, and the antiquaries there have adopted the theory, I believe, without exception."

Mirrors of Chivalry

MASTER Nicholas now came upon another group of novels of chivalry. The first of these must have been a large folio, heavy in weight as well as in content, for the priest said:

What tun of an author is that? . . . That is, answered the barber, *Don Olivante de Laura*. The author of that book, said the priest, was the same who composed *The Garden of Flowers*; and in good truth I know not which of the two books is the truest, or rather the least lying; I can only say that this goes to the yard for its arrogance and absurdity.

The "tun of an author" was Antonio de Torquemada. *Don Olivante de Laura*, which the Library lacks, was printed but once, in 1564; not to have been printed at least twice was in itself enough condemnation at a time when such novels were devoured by a not-too-discriminating public. The *Jardin de Flores Curiosas* was much more successful. It is a miscellany of strange facts collected in the form of six colloquies which take place among three young men. Merely a glance at its contents corroborates the priest's decision. Torquemada avoided anything that was not startling, and chose the miraculous, the freaks of nature. At the beginning he listed, in alphabetical order, one hundred and sixty-four authors as authorities for all he said. Cervantes may have had this in mind when he wrote in his prologue to *Don Quijote*, "Nor do I know what authors I follow in it, so that I may put them at the beginning, as they all do, with the letters A B C, beginning with Aristotle and ending with . . . Zeuxis."

Immediately the work became popular. Chappuys translated it into French in 1582; and in 1590 appeared an Italian version by C. Malespina. In 1600 Lewes Lewkenor translated it into English and called it *The Spanish Mandeville*, no doubt because it reminded him of the early traveler's tall tales. It must have continued to satisfy the popular thirst for marvels, for it was absolutely prohibited on the Index of 1677, and was still listed on that of 1790.

Ticknor owned two copies of the Antwerp edition of 1575, to which has since been added the first edition, printed in Salamanca in 1570. It is a well-preserved volume bound in blue morocco with gilt tooling. The Library has also an Italian version, printed in 1612, and a copy of the English translation edited by Ferdinand Walker in 1618.

The next three books went to the fire; the fourth was banished:

This that follows is *Florismarte of Hyrcania*, said the barber. What! is Señor Florismarte there? replied the priest: now, in good faith, he shall soon make his appearance in the yard, notwithstanding his strange birth and chimerical adventures; for the harshness and dryness of his style will admit of no excuse. To the yard with him, and this other, mistress housekeeper. With all my heart, dear Sir, answered she, and with much joy executed what she was commanded.

This is *The Knight Platir*, said the barber. That, said the priest, is an ancient book, and I find nothing in him deserving pardon; let him keep the rest company without more words; which was accordingly done. They opened another book, and found it entitled *The Knight of the Cross*. So religious a title, quoth the priest, might, one would think, atone for the ignorance of the author; but it is a common saying, The devil lurks behind the cross; so to the fire with him.

The barber, taking down another book, said: This is *The Mirror of Chivalry*. Oh! I know his worship very well, quoth the priest. Here comes Señor Reynaldos de Montalvan, with his friends and companions, greater thieves than Cacus; and the twelve peers, with the faithful historiographer Turpin. However, I am only for condemning them to perpetual banishment, because they contain some things of the famous Mateo

LIBRO PRIMERO
DE LAS SERGAS DEL MUY ESFORCADO
CAVALLERO ESPLANDIAN;
hijo del excelente Rey Amadis de Gaula.

AORANVEVA MENTE EMENDADAS EN ESTA
Impressiõ, de muchos errores que en las Impressiõnes passadas auja.



EN BVRGOS.

Impresso con licencia en casa de Simon de Agnaya.
Anno M.D. LX XX VI I.



Boiardo's invention; from whom also the Christian poet Ludovico Ariosto spun his web: but if I find even him here, and speaking any other language than his own, I will show him no respect; but, if he speaks in his own tongue, I will put him upon my head.

Felixmarte de Yrcania, as it is more commonly entitled, is a romance in three parts by Melchor Ortega which went through two printings, one in 1556 and the other in 1557. The *Cronica del mui valiente y esforzado Caballero Platir*, first printed in Valladolid in 1533, was the fourth book in the Palmerin series, soon to be examined by Don Quijote's protectors.

El Caballero de la Cruz told the adventures of the invincible knight Lepo-lemo, son of the emperor of Germany, and was supposed to have been written by Xarton, an Arabian chronicler. That custom of attributing the novel to some fine-sounding fictitious name too often fulfilled its purpose of keeping a work anonymous. This book is an excellent example of the results. No less than three men have been "proved" to be its author. The first part, by Alonso de Salazar, appeared in Valencia in 1521.

By his vague reference to the *Espejo de Caballerias* Cervantes once more gave scholars a neat little problem. The allusions to the famous cousin of Roland, Reynaldos de Montalvan, hero of the *chansons de geste*, and to the twelve Peers of France, have finally led to the identification of the book. It is an inferior novel of chivalry based, as the priest ironically explains, on the false Turpin chronicle.

These novels of chivalry of the Carolingian cycle are lacking in the exhibition. But in their place have been arranged the books which saved them from destruction — early Italian editions of Boiardo's *Orlando innamorato* and Ariosto's *Orlando Furioso*. As may be guessed from the priest's comment, these Italian classics suffered in translation:

We would willingly have excused the good captain from bringing him [Ariosto] into Spain, and making him a Castilian; for he has deprived him of a great deal of his native value; and this is the misfortune of all who undertake to translate books of verse into other languages; for, with all their care and skill, they can never raise them to the pitch they were at in their first production.

The "good captain," Jerónimo de Urrea, served with Charles V in Germany, Flanders, and Italy. Only a part of his own work, a fairly good novel of chivalry, has been published. Hence his reputation has become established as that of a poor translator whose work survived merely because the original material withstood bad interpretation. Three early copies of his version are in the Ticknor Collection. All are illustrated with woodcuts and two contain portraits of Urrea. The earliest was printed in Lyon in 1550; the second, of 1553, is from the Italian press of G. G. de Ferrariis, and contains some of the same woodcuts used for the Plantin edition of *Amadis*, described above; the third was printed in Antwerp in 1558.

I pronounce, in short [continued the priest], that this, and all

other books that shall be found treating of French matters, be . . . deposited in some dry vault, until we can determine with more deliberation what is to be done with them; excepting *Bernardo del Carpio*, and another called *Roncesvalles*, who, if they fall into my hands, shall pass into the housekeeper's, and thence into the fire, without any remission. The barber confirmed the sentence, and held it for good, and a matter well determined, knowing that the priest was so good a Christian, and so much a friend to truth, that he would not utter a falsehood for all the world.

Here Cervantes was referring, not to the old versions of the legend of Roland, but those written by his contemporaries. The "Bernardo del Carpio" was a work by Agustín Alonso, not in the Library. It has sometimes been suggested that by "Roncesvalles" Cervantes might have meant the *Segunda Parte de Orlando* by Nicolas de Espinosa (also a captain in Charles V's army), of which there is an excellent copy printed in Antwerp in 1557 bound in with Urrea's translation of the *Orlando Furioso*.

Various imitations of the *Orlando* were written, among them one by Luis Barahona de Soto called *Primera parte de la Angelica*, a rare item of which the Library has the Granada edition of 1586. Barahona de Soto was considered by his contemporaries one of the best poets of his age. That feeling is reflected in the priest's exaggerated eulogy when the barber opened the *Tears of Angelica*:

I should have shed tears myself . . . had I ordered that book to be burnt; for its author was one of the most famous poets, not of Spain only, but of the whole world, and translated some fables of Ovid with great success.

The End of Knight-Errantry

THEY now turned to the long Palmerin series of novels, rivals of the *Amadis* in popularity.

And so opening another book, the barber saw it was *Palmerin de Oliva*, and next it another called *Palmerin of England*; which the licentiate espying, said: Let this *Oliva* be torn to pieces and burnt, that not so much as the ashes may remain; but let *Palmerin of England* be preserved, and kept, as a singular piece; and let such another case be made for it, as that which Alexander found among the spoils of Darius, and appropriated to preserve the works of the poet Homer. This book, gossip, is considerable upon two accounts; the one that it is very good in itself; and the other, because there is a tradition that it was written by an ingenious King of Portugal. All the adventures of the Castle of Miraguarda are most excellent and artificial; the dialogue courtly and clear; and the decorum preserved in all the characters with great judgment and propriety. Therefore, Master Nicholas, saving your better

judgement, let this, and *Amadis de Gaul*, be exempted from the fire, and let all the rest perish without any further inquiry.

According to this, there need be no regret that *Palmerin de Oliva* is not in the Library; and in reality, although the first of the series, it had none of the outstanding qualities of the *Palmerin de Inglaterra* which is fourth in the series. For a long time, like the *Amadis*, the novel remained of unknown origin; France, Spain, and Portugal all claimed it. The tradition that it was written by "an ingenious king of Portugal" (Juan II) stimulated the search for its real author. Ticknor and his friend, the Spanish bibliographer Pascual de Gayangos, were only two of the many who made an attempt to end the controversy. Their theories have now been disproved. The author was a Portuguese, Francisco de Moraes, son of the Grand Treasurer of Portugal, who flourished in the middle of the sixteenth century. As early as 1581 Anthony Munday received his license to print an English translation upon which later English versions, such as that of Robert Southey in 1807, were based.

The Castle of Miraguarda referred to was, in the novel, the castle of the giant Almourol, in whose care Miraguarda, the fatally beautiful Spanish maiden, had been placed by her father. And to prove that the pictures in these romances were not always figments of the imagination, the Castle of Almourol still stands in the middle of the Tagus river.

Just as they were about to throw all the rest away, the barber caught sight of one he had probably long wanted to read, and stopped the housekeeper:

Not so, gossip, [he said] . . . for this that I have here is the renowned *Don Belianis*. The priest replied: This, with the second, third, and fourth parts, wants a little rhubarb to purge away its excessive choler; besides, we must remove all that relates to the Castle of Fame, and other impertinences of greater consequence; wherefore let them have the benefit of transportation, and as they show signs of amendment, they shall be treated with mercy or justice; in the meantime, neighbour, give them room in your house; but let nobody read them. With all my heart, quoth the barber.

In order to poke fun at the current fashion among writers of inscribing sonnets to one another — a practice which caused sixteenth-century works to be prefaced by many pages of laudatory verse — Cervantes also placed sonnets before his *Don Quijote*. But they came from the characters in the novels of chivalry, and were addressed to Don Quijote himself. In one of these, Don Belianis speaks:

*In slashing, hewing, cleaving, word and deed
I was the foremost knight of chivalry . . .*

This giving and receiving of numberless wounds on the part of the bellicose Don Belianis bothered the gentle knight, who was sure that not even magic surgery could have prevented him from being indelibly scarred. Another point also worried him. At the end of the fourth book, the author, Jerónimo Fernández, had promised more; many times Don Quijote "was seized with

the desire to take his pen and put an end to it; and no doubt he would have done it had not other and greater thoughts distracted him." Here again Cervantes was hitting at one of the vices of novels of chivalry — in which he also, fortunately, indulged, else there would never have been a Part II to the *Don Quijote*.

This novel about Don Belianis, the first part of which was published in Burgos in 1547, was translated into French and Italian, and in 1598 into English, with the title *The Honour of Chivalrie*. Charles V is said to have been especially fond of this knight, and no less a personage than Samuel Johnson guiltily admitted his enjoyment of this as well as other Spanish novels of the same type. The Library copy of the first two parts, Burgos 1587, shows in a very convincing way how much these books were read. Thumbed by countless readers, its lower edges are completely worn away. Although the first title-page is lacking, that to the second book, a replica of it, has a handsome woodcut of a sturdy mounted knight, with a distant castle visible in the background.

Don Belianis's love for the Sultan of Babylonia's daughter, Florisbella, led him into many weird adventures. The Castle of Fame, which the priest would remove, was made of precious metals and stones. It first appeared on wheels of silver drawn by huge elephants. Once it wafted Belianis through the air, and finally brought him and his followers to the siege of Troy. Jerónimo Fernández carried the imagination even beyond the bounds permissible in novels of chivalry.

After this, the barber had had quite enough:

Without tiring himself any further in turning over books of chivalry, he bid the housekeeper take all the great ones, and throw them into the yard. This was not spoken to one stupid or deaf, but to one who had a greater mind to be burning them, than weaving the finest and largest web. And, therefore, laying hold of seven or eight at once, she tossed them out at the window.

By her taking so many together, there fell one at the barber's feet; who had a mind to see what it was, and found it to be, *The History of the renowned knight Tirante the White*. God save me! quoth the priest, with a loud voice, is Tirante the White there? Give me him here, neighbour; for I make account I have found in him a treasure of delight, and a mine of entertainment. Here we have Don Kyrie-eleison of Montalvan, a valorous knight, and his brother Thomas of Montalvan, and the knight Fonseca, and the combat which the valiant Tirante fought with [the] Alano, and the smart conceits of the damsel Plazerdemivida, with the amours and artifices of the widow Reposada; and madam the empress in love with her squire Hypolito. Verily, gossip, in its way, it is the best book in the world: here the knights eat and sleep, and die in their beds, and make their wills before their deaths; with several things which are wanting in all other books of this kind. Notwithstanding all this, I tell you, the author deserved, for writing so many foolish things

seriously, to be sent to the galleys for all the days of his life; carry it home, and read it, and you will find all I say of him to be true.

Thus, in this entertaining purge of a library, the last of the novels of chivalry to be saved was *Tirant lo Blanch*, the earliest ever printed; there was an edition published in Valencia and another in Barcelona during the last decade of the fifteenth century. Written by Johanot Martorell, and finished by Martí Johan de Galba, the work has features unusual to this type. It had a definite historical background in the chronicles, especially that of Muntaner. Tirant is educated to knighthood by a hermit. Thus, in chapter after chapter at the beginning of the book, is recorded the whole chivalric code. From this Don Quijote could learn all the rules of his chosen career. Tirant dies; he makes a will; there are no continuations. All these were extraordinary and unprecedented qualities. Cervantes must have read, and read thoroughly, this famous tale, in order to have so familiarly recalled detailed portions of it. But then, who could have resisted the temptation to know about a knight named Kyrie-eleison (both he, and his brother, whom Tirant overcame, were giants); or to learn of a mischievous and outspoken damsel with the appellation, "Light of my Life"?

Of Shepherds and Shepherdesses

NOW that the folio volumes were disposed of, there arose another great problem: what to do with the little books that remained.

These, said the priest, are probably not books of chivalry, but of poetry: and opening one, he found it was the *Diana* of George Montemayor, and said (believing all the rest to be of the same kind): these do not deserve to be burnt like the rest; for they cannot do the mischief that those of chivalry have done; they are works of genius and fancy, and do nobody any hurt. O Sir, said the niece, pray order these to be burnt with the rest; for should my uncle be cured of this distemper of chivalry, he may possibly, by reading these books, take it into his head to turn shepherd, and wander through the woods and fields singing and playing on a pipe; and, what would be still worse, to turn poet, which they say is an incurable and contagious disease. The damsel says true, quoth the priest, and it will not be amiss to remove this stumbling-block and occasion out of our friend's way. And since we begin with the *Diana* of Montemayor, I am of opinion not to burn it, but to take away all that treats of the sage Felicia, and of the enchanted fountain, and almost all the longer poems; and leave him the prose in God's name, and the honour of being the first in that kind of writing.

Montemayor's *Diana* was not only the first but probably the best of the Spanish pastoral romances, a type which, having as its model Sannazzaro's *Arcadia*, became the vogue in nearly every European country. Like the novels of chivalry, these too suffered from innumerable continuations and bad imita-

tions, and undoubtedly would have profited by the creation of a shepherd Don Quijote, had the more vigorous forms not soon replaced them. George Montemayor was a Portuguese who served Maria of Portugal, both at home and in Spain when she became the second wife of Philip II. His work, translated into many languages, had some influence in England, and is known to Shakespeare scholars for the story of Felix and Felismena, so like the plot of *Twelfth Night*.

The sage Felicia of whom the curate did not approve had powers like those of the sorcerers in the novels of chivalry. Whenever the loves of the shepherds and shepherdesses became hopelessly entangled, they made a little journey to Felicia and there by magic all was solved.

The book is entitled *Los siete libros de la Diana*. The copy on view is the rarest in all this selection from Don Quijote's library. It is the first known edition, and for long has been the subject of controversy. Ticknor, misled by a date 1542 which appears upon the title-page, claimed for it an improbable priority over all other editions. It is more likely, however, the edition recorded in the British Museum, which has now been established as the first known *Diana*, printed in Valencia about 1559 by Juan Mey.

There are four other editions of the *Diana* on display, all of which appeared before *Don Quijote*, and range in date from 1568 to 1598. This last is an English translation by Bartholomew Yong. There are also five seventeenth-century Italian and French editions dating from 1611 to 1622.

The one familiar to Cervantes was not the first known edition; this is evident in a statement which he makes in the fifth chapter of Part I. In this, Don Quijote, weary and sore from his second adventure with the silk merchants, is being led home upon a friendly laborer's donkey. All efforts of the kind-hearted neighbor to learn the reason for his plight bring forth from the newly dubbed knight only such answers as his book heroes had given. Thus he repeats the words of Abindarráz "as he had read them in the *Diana*." This is the famous tale of the honorable captive Abindarráz, which was not included in the first edition, but was interpolated in later ones.

Of the two continuations to the *Diana* in Don Quijote's possession, one was saved, the other burned:

This that follows, said the barber, is the *Diana*, called the Second, by [the] Salmantino; and another of the same name, whose author is Gil Polo. The Salmantinian, answered the priest, may accompany and increase the number of the condemned; to the yard with him; but let that of Gil Polo be preserved, as if it were written by Apollo himself.

The "Salmantino" was Alonso Pérez, a physician, who, three years after his friend Montemayor's death, carried on the seven original books. Inferior in quality, it was completely overshadowed by another continuation published in that same year, called *La Diana Enamorada*. Its author, Gil Polo, upon whose name the priest made his pun, was a Valencian, but not the professor of that name whom Ticknor named as the author. Montemayor had written beautiful prose; Gil Polo's poetry is thought by some to be superior.

Many who have chosen to analyse *Don Quijote* have been led astray, but the priest's ironical comments on one book of pastoral poetry, *Los diez libros de Fortuna de amor*, by Antonio de Lo Frasso, was the direct cause of a curious and rather expensive mistake. The priest spoke as follows:

By the holy orders I have received, since Apollo was Apollo, the muses muses, and the poets poets, so humorous and so whimsical a book as this was never written; it is the best and most singular of the kind that ever appeared in the world; and he who has not read it, may reckon that he never read anything of taste; give it me here, gossip; for I value the finding it more than if I had been presented with a cassock of Florence satin.

In 1740, Pedro Pineda, completely disregarding the merciless criticism of Lo Frasso which Cervantes had made in his later work the *Viaje del Parnasso* (the first edition of which is on exhibit) took this passage seriously. He published in London a costly de luxe edition filled with full-page engravings. The copies in the two-volume set in the Treasure Room belonged to Robert Southey. Aside from that, their chief value now consists in being one of the Cervantists's jokes.

The barber now proceeded to the better pastoral novels: the *Shepherd of Iberia*, the *Nymphs of Enares*, the *Shepherd of Filida*, and the *Cures of Jealousy*. The Library lacks the first two. The *Pastor de Filida*, which the priest called an "ingenious courtier," which should be "laid up as a precious jewel," was one of the best of its kind, and its author, Gálvez de Montalvo, was a friend of Cervantes. They exchanged compliments. In his own pastoral novel, *La Galatea*, in the "Canto de Caliope," Cervantes praised him very highly; Gálvez de Montalvo returned the compliment with a laudatory sonnet which appears at the beginning of *La Galatea*. This work of Cervantes, also in Don Quijote's library, escaped the fire, but not a little mild criticism from the author himself. Of this book, which Cervantes liked best of all his works, the priest says:

That Cervantes has been a great friend of mine these many years, and I know that he is better acquainted with misfortunes than with poetry. His book has somewhat of good invention in it; he proposes something, but concludes nothing; we must wait for the second part, which he promises; perhaps, on his amendment, he may obtain that entire pardon which is now denied him; in the meantime, gossip, give him a recluse in your chamber.

The second part of *La Galatea* was never published.

Another book which the company discussed was *El Desengaño de Celos*, by Bartolomé López de Enciso. It is the dullest of the lot, but is nevertheless an attractive volume and a very rare one. The copy exhibited is the first edition printed in Madrid by Francisco Sánchez in 1586; and was the Cerdá y Rico copy, used by Pellicer, a famous Cervantes scholar, for his notes on *Don Quijote*.

In spite of the fact that Cervantes laughed at the writing of sonnets by one writer to another, he himself composed many. One of these appears in the *Romancero* of Pedro de Padilla. This, however, was not the work mentioned in Don Quijote's library; Padilla's *Tesoro de Varias poesias*, which was to be "carded and purged" but kept because "the author is my very great friend," may be seen in the 1587 Madrid edition. Francisco López Maldonado, whose *Cancionero* is highly praised by the priest, had also contributed a sonnet to *La Galatea*. Of those volumes which the Library lacks, this should, if possible, be added, for it would not only help to complete the Don Quijote group, but would also contribute to the excellent collection of *cancioneros* which the Library now owns.

Heroes of History

BY the time that the tired censors came to the end of the pastoral novels, they were in no mood for caution, and began to throw the rest away ruthlessly. These were the volumes of epic poetry, based upon actual events, and written for the most part by the soldier poets, who, witnesses of the scenes they described, told of events in America and of battles and expeditions in Europe. Today they would receive no such commendations as the following:

Here [said the barber] come three together! The *Araucana* of Don Alonso de Ercilla; the *Austriada* of John Rufo, a magistrate of Córdoba; and the *Monserate* of Cristóbal de Virués, a poet of Valencia. These three books, said the priest, are the best that are written in heroic verse in the Castilian tongue, and may stand in competition with the most famous of Italy; let them be preserved as the best performances in poetry Spain can boast of.

Copies of the three that were saved are all in the Treasure Room. The best and most valuable of these is *La Araucana*. The Library owns two sixteenth-century editions of it, and numerous later ones. Alonso de Ercilla was an adventurer of great physical courage and no mean poetical ability who took part in the wars of Peru and Chile against the Araucanian Indians. His experiences in America included not only an active part in the battles against the Indians, but also an exploration of the Chilean archipelago during which the Spaniards underwent great privation. The climax of his hardships came when he and another with whom he had quarreled were condemned to die, and were pardoned, according to the story, only when they reached the foot of the scaffold. Having returned to Spain, where he accomplished difficult diplomatic missions, Ercilla began to write his famous poem, which he had recorded in America on bits of paper, leather, or anything else at hand. He was sympathetic toward the Indians, about whom he told some interesting tales. Had Don Quijote ever finished his novels of chivalry, he would have found here adventures to equal those of any of his fictitious knights.

The poem was published in three parts over an interval of years, the first in 1578. The Library's earliest copy contains all three, and was printed in Barcelona in 1590-92 — still during the author's lifetime.

The portrait in the volume next to these is that of Juan Gutiérrez Rufo, author of *La Austriada*. This is the first edition of 1584, for which Cervantes also wrote a sonnet. Gutiérrez Rufo, somewhat of a rascal in his youth, finally joined the expeditions of Don Juan de Austria, whom he served as chronicler. These verses describe the exploits accomplished under that leader. He wrote in addition a book of apothegms which established his fame as a wit. One of his sayings, often quoted, concerns this first edition which is on exhibit. It was issued in five thousand copies. One day the author met a man who was insulted at Gutiérrez's failure to recognize him. Gutiérrez, in retaliation, inquired if he had read *La Austriada*. The stranger replied, no. "But," exclaimed Gutiérrez, "there are five thousand of them, and only one of you."

The *Monsserrate*, by Cristóbal de Virués, was written sometime before 1587. The Ticknor copy is a second version revised by the author and called *El Monsserrate Segundo*. It is a Milan imprint of 1602, and has upon its title-page a woodcut of Montserrat. This is not like the others, but religious in content; it narrates the Catalan legend of the hermit Juan Garin, who killed the Count of Barcelona's daughter, and went through long and perilous trials on his journey of penance to Rome and back. The Count's daughter was miraculously restored to life, and the monastery of Montserrat was founded in thanksgiving.

There also went into the fire three other books which the priest did not have time to notice. They were "the *Carolea*, and *Leon of Spain*, with the *Acts of the Emperor*, composed by Don Louis de Avila, which without doubt must have been among those that were left; and, perhaps, had the priest seen them, they had not undergone so rigorous a sentence."

The *Carolea*, by Jerónimo Sampere, printed in Valencia in 1560, is the record of the victories of the emperor Charles V, especially of the struggle between the French and the Spanish; it ends with the Battle of Pavia. The *Primera y Segunda Parte de el Leon de España*, written, like the *Carolea*, in verse form, was by Pedro de la Vezilla Castellanos, and appeared six years later in Salamanca. It is based upon inscriptions (pictured in the volume) supposedly found near the city of León, and tells the very early history of that city. Of little poetic worth, it is chiefly known for its description of the tribute of the hundred damsels which León was forced, according to treaty, to give to the Moors.

It is believed that by "the Acts of the Emperor" Cervantes meant the *Carlo Famoso* by Luis Zapata. This is a poem of fifty cantos, said to be the first in which the discovery of the New World is treated; the first Valencia edition of 1566 is in the Treasure Room. Also shown are the *Comentarios* of Luis de Avila y Zuñiga, which are prose records of the wars in Germany during the years 1546 and 1547. There are copies in Spanish, Latin, and Italian, with maps and the famous plate showing Wittenberg. The earliest

copy was printed in Venice in 1548; the rest were all published in Antwerp in 1550.

Just at this point, however, the inspection was stopped by Don Quijote himself, who from his room "began to call out loudly, saying, Here, here, valorous knights, here ye must exert the force of your valiant arms, for the courtiers begin to get the better of the tournament." Rushing to quiet him, his friends found him laying furiously about with drawn sword. When they had put him back to bed by main force, the priest kindly prescribed rest before tomorrow's tournament; and having had his breakfast, the battered knight fell asleep again, leaving them all "in fresh admiration of his madness."

But that night the housekeeper burned all the books both on the heap in the yard and in the house too, even those which had not been examined; thus "was fulfilled the saying, 'that the just sometimes suffer for the unjust.'" Then they walled up the room; not a trace of it was left.

So passed Don Quijote's library. Yet, practical and unimaginative as she was, his niece thought up an explanation of its disappearance worthy of a knight who was later to ride midst moon and stars on a wooden horse:

Within two days after, Don Quijote got up, and the first thing he did was to visit his books; and, not finding the room where he left it, he went up and down looking for it: he came to the place where the door used to be, and he felt with his hands, and stared about every way without speaking a word; but after some time he asked the housekeeper whereabouts the room stood, where his books were. She, who was already well tutored what to answer, said to him: What room, or what nothing, does your lordship look for? There is neither room nor books in this house; for the devil himself has carried all away. It was not the devil, said the niece, but an enchanter, who came one night upon a cloud . . . and alighting from a serpent on which he rode, entered into the room; and I know not what he did there, but after some little time, out he came, flying through the roof, and left the house full of smoke; and when we went to see what he had been doing, we saw neither books nor room.

ESTHER B. SYLVIA

Ten Books

Calvin Coolidge. By Claude M. Fuess. Little Brown & Co. Boston. 1940. 522 pp.

To the books on Calvin Coolidge, written mostly during his term as President, and the more recent pithy biography by William Allen White, has been added a fully documented analysis of "the Man from Vermont." Claude M. Fuess, headmaster of Phillips Academy and himself an Amherst graduate, who has spent six years preparing his material, makes no attempt to present Coolidge in a new light. Instead there is an impartial weighing of the two extreme attitudes which Coolidge aroused. Mr. White has seen Coolidge as a "throwback to the more primitive days of the Republic." Mr. Fuess claims that his appeal and unusual success at vote-getting were based upon the fact that "he seemed to millions of so-called 'common people' to be just one of themselves established temporarily in a position of great power." The author has been the first to have access to Coolidge's letters to his father. Many of these are printed, as are also such newspaper comments as the Pulitzer Prize-winning editorial for 1923 by Mr. Frank W. Buxton. The chapters on the Boston Police Strike of 1919 and the Republican National Convention in 1920 contain an interesting fund of facts; but it is in his last chapter of appraisal that the biographer finally makes his decision about this President who has confounded even such psychologists as Gamaliel Bradford, because of a "secretiveness unparalleled among American statesmen." Mr. Fuess concludes that "among Calvin Coolidge's fine qualities two stand out above the others — common sense and sound character. He embodied the spirit and hopes of the middle class, could interpret their longings and express their opinions. That he did represent the genius of the average is the most convincing proof of his strength. Perhaps, in a democracy, such men make the most trustworthy leaders." The numerous illustrations include interesting shots like that of Coolidge plowing on the Vermont Farm. (E. B. S.)

The Voice of Destruction. By Hermann Rauschning. Putnam. 1940. 295 pp.

HERR RAUSCHNING, who has become world-famous for his recent book *The Revolution of Nihilism*, here reports his own frequent conversations with Hitler, and several informal conclaves of the Nazi inner circle. Though jotted down after the meetings, these notes were often almost verbatim records of the Führer's words — a startling record, for Hitler's real policy, expressed in private with brutal frankness, foreshadowed very accurately the march of later events. "I shall make any treaty I require," he is quoted as saying in 1933. "It will never prevent me from doing at any time what I regard as necessary for Germany's interests." As early as 1934, he was retaining "for the time being" his enmity towards Bolshevism, but also admitting that an alliance with Russia might have to be his trump card. Even allowing for a certain venom probably inevitable after such a conversion as Herr Rauschning's, the picture is appalling. It is indeed a "voice of destruction" which can talk of "the future of bacterial warfare" and "the technique of depopulation" in conquered countries. The book as a whole shows Hitler as a ruthless leader, particularly dangerous because he rides "the crest of every favorable opportunity" without any definite aim. (H. McC.)

These Rule France. By Stanton B. Leeds. Bobbs-Merrill. 1940. 367 pp.

A FOREIGN correspondent who has lived in France for sixteen years, Mr. Leeds should be qualified to interpret the currents of political and social thought which determine the rise and fall of French ministries. The mainspring of all French politics, according to him, is a passionate desire for security from invasion. But resistance to the enemy without may involve encroachment on the freedom of the individual within. The shifting scene in the third Republic is nothing else than the struggle between those who believe in defending France by government from above and

those who put their faith in government from below. Poincaré, Tardieu, Doumergue, and Laval represent the first group, whereas the second includes such men as Herriot, Chautemps, and Blum. Daladier is intensely nationalistic and "the army's politician." Mr. Leeds also gives a survey of the writers and artists who influence French opinion, among them Maurras, Siegfried, Valéry, Gide, and Claudel. There are further sections on the financiers, the publicists, and the army and aristocracy.

Prologue to War. By Elizabeth Wiskemann. Oxford University Press. 1940. 332 pp.

THOUGH Miss Wiskemann's book was finished two weeks before the outbreak of the war, it is still a thoroughly interesting and informative review of Germany's pre-war preparations, especially east of the Axis. The sharply-contrasted reactions which she finds on east and west depend on differences in political and social structure, including the widely different rôle played by the Jews. The author, who is obviously well versed in the problems which she discusses, examines in turn Hungary, Roumania, the southern Slav states, Poland, the Ukraine, and the Baltic countries. In each case she gives a brief account of the nation's history, particularly from the racial viewpoint, then analyzes Nazi methods of penetration — which, as she remarks on one page, are "peculiarly monotonous to describe." In the course of the "undeclared war," Germany has systematically made commercial treaties to her own advantage; set up factories; stimulated German minorities in small countries to buy up land; and painstakingly fostered Nazi and anti-Semitic sentiment, even to the point of influencing elections in favor of German sympathizers. A shorter section of the book shows the effect of this campaign on western powers. Actually these chapters are almost entirely limited to Switzerland, among whose people, largely German-speaking though they are, a stolid but firm resistance to Nazism has lately developed. To them and to the other democratic countries, the author believes, the real issue in the war is not one of politics but of human dignity. (H. McC.)

War in the Twentieth Century. Edited by Willard Waller. Random House. 1940. 572 pp.

THIS symposium of able scholars and journalists examines all facts of the war problem. Professor Willard Waller introduces the articles with an analysis of modern war-time mentality, concluding that "nationalism is an anachronism." Harry Elmer Barnes's survey of the World War is based on documents published by new governments no longer anxious to conceal the secret treaties of their predecessors. Walter C. Langsam examines the chief events of post-war diplomacy down to the Munich agreement, emphasizing the fact that, "except for signing the anti-Comintern Pact," Germany and Italy "did little to irritate, let alone endanger, the U.S. S.R." In the view of Benjamin Higgins, Germany, through restrictions on international trade, was compelled to reduce importation and to fall back on a self-sufficiency program. One of the most comprehensive essays in the volume is Frances Winwar's interpretation of the arts in war time, in which she comments on movements from the founding of the *New Masses* through the red scare, the Jazz Age, the disillusion of Eliot's *Waste Land*, Dadaism, and Surréalism, to the dubious culture under Fascism. Other contributors discuss the rise of the Soviet state; the development of Fascism in its Italian and German varieties; the futility of the successive treaties among the Powers; and propaganda and social institutions. All the articles have in common an underlying liberalism. (M. M.)

Dangerous Thoughts. By Lancelot Hogben. Norton. 1940. 283 pp.

THE author is an English biologist already widely known through his *Mathematics for the Million* and *Science for the Citizen*. The present book, too, is largely scientific in subject matter; witness the chapters on John Wilkins, the seventeenth-century mathematician, and on his contemporary Sir William Petty, physician and political economist. The other essays deal with broader social questions, but they all make lavish use of experimentally determined facts. Considering the danger of declining population, for instance,

Professor Hogben reveals the psychological, physiological, and economic factors which are causing an alarming decrease in the birth rate. The chapter "Race and Prejudice" compares Nazi persecution and the intolerance of the "enlightened" English. The Eugenists are guilty of disseminating the theory that the English upper classes are racially superior to the less prosperous, and of discouraging scholarships for talented children who could not otherwise afford a higher education. Education, indeed, is one of the author's chief concerns. He pleads strongly for a broadening of curricula which takes into account the practical demands of a mechanized world. (*J. E.*)

Christopher Columbus. By Salvador de Madariaga. Macmillan. 1940. 524 pp. For over four hundred years, the author complains, historical scholars have been trying to reconcile the documents about Columbus with what the discoverer wrote of his own life. And for the most part they have concluded that the "Very Magnificent Lord Don Cristóbal Colón," as he styled himself, was for some reason not telling the truth. Recognizing the authenticity of the Genoese documents, Señor Madariaga finds no way of explaining Columbus's evasiveness, his concealment of his nationality, and his apparent ignorance of Italian, except by considering him one of a family of exiled Spanish Jews which settled in Genoa in the fourteenth century. He finds the sincere Catholicism of the Admiral no drawback to this theory, as conversions were a commonplace in his time. On evidence which seems very tenuous, he shows the young seaman mingling in the Jewish-Catalan world of the Mediterranean and later associating in Lisbon with the master Jewish astronomers and map-makers at the Court of King John. Here his dreams of Oriental wealth and a sense of his own high destiny took definite shape; he became a Don Quijote ready to cross the Western Ocean on the strength of the prophecies of Esdras and a forgotten map by the Italian geographer Toscanelli. Spurned in Portugal, he sought help from Ferdinand and Isabella of Spain, and after eight years of petitioning received a small grant

through the intervention of three converted Jews. Señor Madariaga interprets the lofty demands of the Capitulation of Santa Fé, coinciding with the final decree of exile against the remaining Spanish Jews, as his attempt to restore the prestige of his humiliated race. The account of the discovery itself, Columbus's subsequent rise to great place and fortune, and the three later voyages with their dismal outcome are based on his own letters and the histories of Navarrete and Las Casas. Contrary to the school of sentimental historians, the author does not hesitate to point out Columbus's conspicuous failure as an administrator. Only on his deathbed did the discoverer realize that the gold he had struggled for was an illusion and the liberation of Jerusalem an idle dream. (*E. L. A.*)

Organized Labor and Production. By Morris L. Cooke and Philip Murray. Harper. 1940. 277 pp. [9331.8073 A85.]

THE joint work of a consulting engineer and a prominent labor leader, this volume looks ahead to "the next steps in industrial democracy," visualizing the future of American business under the new conditions created by the Wagner Act and the rulings of the National Labor Relations Board. Examining the industrial structure prior to 1935, the authors find the questionable practices of American labor offset by the equally illegal acts of management; the strike used in retaliation for the lockout, and the "slow-down" for the "stretch-out." Management itself they consider still badly equipped to deal with the problems of seasonal demands, mounting inventories, and irregular production. Questions of wages, hours, and elementary safety precautions — ideally matters for cooperative control — are subject to arbitrary executive decisions. Technical progress, particularly the increased use of electricity, has been adding to unemployment, and no provision is being made for the displaced worker. With the government's recognition of labor's right to organize, the underlying basis of industrial discontent was swept away. In the clauses setting up the machinery for collective bargaining the authors see the way toward "a free society and a better

life." Scorning the idea that the measure will degenerate into "collective arguing," they point out management's need of the practical experience of the worker. They feel also that by understanding the problems of production and distribution labor will be able to shape its demands more intelligently. In fact, with a period of industrial peace, there may rise a new type of unionist, trained in the principles of "worker's education" and filled with a growing sense of national responsibility. (*E. L. A.*)

The Insect Legion. By Malcolm Burr. London, Nisbet. 1939. 321 pp.

THE author is a British entomologist, who, after two years of collecting in tropical Africa, returned with eight thousand specimens for the British Museum. While the book is packed with scientific information, it makes highly entertaining reading, presenting the curiosities of insect life, the capacities of their sense organs, their habits of mating and breeding, their migrations, metamorphoses, and parasitism. The author describes the musical performance of the cicadas; and tells about the long flights of the Painted Lady, an English butterfly migrating from North Africa, and the American Milkweed Butterfly, which crossed the Atlantic as a stowaway. The miracle of the fire-flies, which produce light with almost no heat; the swarms of Desert Locusts in Kenya in 1928; the mantis, which imitates a flower, and the grasshopper, which adapts its color to the changing hues of the grass; the butterfly, which tastes with its feet; the South American termite queen which lays seven thousand eggs a day; and the parthenogenesis of the Hymenoptera, are only some of the wonder tales. The important section on "Insects and Man" shows their immense power for evil as bearers of disease. The mosquito brought malaria and yellow fever; the flea was responsible for the Black Death and the louse for typhus in the Crimean and the World War; and the common fly carries a host of infections. However, man owes thanks to the useful insects

— to mention only the silk-worm and the bee. The final section is a delightful history of entomological science from ancient Egypt to present-day United States.

The Medical Career. By Harvey Cushing. Little, Brown. 1940. 302 pp.

THE author himself, before his death in October 1939, selected and edited the sixteen essays gathered in this volume. The most renowned brain surgeon of our time, Dr. Cushing had a remarkably wide range of interests, which included also the fields of medical history and bibliography. The first seven papers, originally addresses delivered on various occasions, deal with the broader social implications of the medical career. In the title essay the author deplors "the dearth of general practitioners throughout the land," due to the fact that many medical schools have been closed. "From Tallow Dip to Television" is a graceful review of Boston's medical and hygienic history between 1781 and 1931, which includes such high-lights as Dr. Jacob Bigelow's checking of cholera, Dr. Samuel Gridley Howe's pioneer work for the blind, Dr. Oliver Wendell Holmes's foreshadowing of antisepsis, and the discovery of anaesthesia. In other essays the author insists on the abiding importance of the family doctor; on the need for greater emphasis on the patient; and on the value of scientific treatises as historical and literary documents, expressing a wish that doctors today might recapture some of "the old-time spirit of scholarship." A chapter on neurologists and neuro-surgeons contains Dr. Cushing's views on the qualifications for his own specialty. Finally, the nine biographical sketches, which range from the eighteenth-century Albrecht von Haller to the Mayo brothers, show an astute sense of characterization; and where they concern the author's contemporaries — as in the case of Dr. Halsted of Johns Hopkins, the bibliophile Perry Williams Harvey, or Dr. William Councilman of Boston — they have also the touch of intimate reminiscence. (*M. M.*)

Library Notes

Gifts and Bequests

THE Library will welcome gifts or bequests of money or books — particularly for purposes for which the City of Boston is not itself in a position to appropriate funds.

Memorials in the form of book funds are simple to arrange. A few hundred dollars or a few thousand dollars (it matters not how much) are sufficient to establish a book fund to carry on the life interest of an individual or a group.

This is what a retired Boston fireman has recently done in appreciation of the aid and service which the Boston Public Library rendered to him during his active life here in Boston. His modest bequest will come with just as much sincerity and dignity as a larger one and is no less acceptable to the Library.

Citizens of Boston are invited to include their Library as a beneficiary when they are preparing their wills. The following clause is suggested:

I bequeath to the Trustees of the Public Library of the City of Boston the sum of dollars in trust, the income to be applied by said Trustees to the purchase of books.

The Director of the Library will be glad to discuss with any individual or group of individuals possible gifts or bequests. He will be glad also to suggest directions in which such can be used, if an individual does not already have in mind some definite plan.

Poems and Letters of Burns

TWO rare posthumous publications of poems and letters by Robert Burns have been acquired by the Library. Both are in handsome bindings of dark green morocco.

The Inventory [*A.1279J.10] was published by Stewart & Meikle in Glasgow. It is not dated, but it contains a poem entitled "Lines written with a pencil on the Wall of one of the Apartments of the Palace of Scone, July

1799." It is probable that the volume was issued in that year. These verses, however, cannot have been written by Burns, who died three years before. "The Inventory," which Burns wrote at Mosgiel on February 22, 1786, is the only poem in this booklet which has been included in subsequent collections. The characteristic mischievous piece addressed to the surveyor of taxes and enumerating the poet's possessions on his farm, his illegitimate baby daughter among them, is here printed complete, without the expurgations of Dr. Currie's edition. The other poems are the third part of "The Dominie Depos'd," a satire in Burns's coarser vein; "The Plundered Lark," in the style of his compassionate "mouse" and "daisy" poems; and a delicate song, "Address to a Lily."

Letters Addressed to Clarinda [*A.1279J.9], published by T. Stewart in Glasgow in 1802, is the first edition of these frequently-reprinted love letters. Through a prospective biographer of the poet, who had borrowed them from Mrs. MacLehose (Clarinda), the letters came into the hands of the publishers and were printed without authorization. It was not till 1841 that the whole correspondence was published by the lady's grandson.

It was in 1787, at the house of Miss Nimmo in Edinburgh, that Burns met Mrs. MacLehose, née Agnes Craig, a young woman of literary taste who was separated from her worthless husband. She and Burns were immediately drawn to each other, and, as a sprained ankle prevented the poet from calling on her, a pastoral correspondence developed under the fanciful signatures of Sylvander and Clarinda. Burns, who had hitherto made love to country and Highland lasses, adopted an obviously strained, conventional style in writing to his fastidious Clarinda; but now and then he broke through this in passages of undoubted sincerity, as when he confided to her his principles and beliefs. He also interspersed verses which have since been included in collections as the "Clarinda" poems. M. M.

Jewish Book Week Changed to December

SINCE its inauguration in 1927, Jewish Book Week has been observed every year in May, at the time of the so-called "Scholars' Festival." It has been found, however, that the tail-end of the season in May is not entirely suitable for the observance; for this reason Jewish Book Week this year will be observed during the week of December 22 to 28, at the time of the Jewish "Festival of Dedication" (Chanukah). This festival, which lasts eight days, generally coincides with the Christmas season. It is a time when the spirit of gift-giving predominates — surely the best occasion for selecting good Jewish books as appropriate gifts.

Details of the program will be announced in time.

An Early Melodrama

THE Library has just acquired the prompt copy of George Soane's *Innkeeper's Daughter, a Melo-Drama*, a play which graced the boards in Philadelphia when the American stage was in its infancy. It is a musty little quarto browned by age and dog-eared from much handling, yet, with its marked margins, inserted stage directions, underlinings, and crossed-out passages, it has a genuine personality.

First given in London in 1817, the *Innkeeper's Daughter* had to be changed somewhat to meet the exigencies of its American presentation. Instead of two acts, the new version had three. The provincial company doubtless lacked the elaborate mechanical devices that this blood-curdling melodrama demanded. At any rate, some alterations serve to simplify the complex action — while others may have been designed to spare the emotions of the audience. For instance, the first scene originally required that the dying son of the smuggler Harrop, the villain of the piece, be carried in, drenched with blood from four large wounds. This section, and the accompanying frenzy of his half-mad mother, is omitted. The climactic scene calls for a setting that would baffle a modern producer: a beach, a

lighthouse, a boat floating on the water and another that "dashes violently against the rocks of the long sands, and immediately sinks. — Richard gains the rock, and climbs to the top of it, after having struggled for some time with the waters." None of these details is omitted; in fact, "*Wind. Rain & Thunder*" has been added in the margin. The fatal fall of the villain from the lighthouse has been marked out; but this lack is overshadowed by the daring rescue of Richard through the bravery of his beloved.

Besides the innumerable insertions in the text, three manuscript pages of dialogue and stage directions were bound into the volume. J. E.

On the Origin of Species

ON November 24, 1859, C. W. Murray, the London publisher, released 2,500 copies of a book which, like Copernicus's work on the revolutions of celestial spheres and Einstein's theory of relativity, jogged the mind of the thinking world. It was Darwin's *On the Origin of Species*, an "abstract" of a work which he had been twenty years preparing. Darwin had believed the edition too large, but every volume was sold on the first day. A well preserved copy of this first printing, in the original cloth covers, has just been added to the Rare Book Department.

The idea of natural selection which it set forth, widely accepted today as a premise for scientific investigation, was in 1859 a daring assumption. The storm of protest was mitigated by the kindly scientist's own broad-minded attitude toward criticism. "I am well convinced," he wrote, "that it is the first offender who reaps the rich harvest of abuse." The fact that A. R. Wallace in his work in the Malay Archipelago had come to similar conclusions made evident the immediate need for Darwin to record his findings.

Not once did he doubt their significance. In his autobiography, accounting for the success of his *Origin*, he discredited the statement that "the subject was in the air." "What I believe," he stated, "is that innumerable well-observed facts were stored in the minds of naturalists ready to take their proper

places as soon as any theory which would receive them was sufficiently explained." Added to his own confidence was the staunch support of Sir Charles Lyell, Sir John Hooker, and Thomas Huxley, the three men he most admired, whose spirit was expressed by Huxley the day before the *Origin* appeared with the words, "I am sharpening of my claws and beak in readiness." With these three should be included a Harvard professor, Dr. Asa Gray, greatest of the American botanists, who was Darwin's friend and supporter in the United States.

Many years later there came another type of appreciation from New England — Gamaliel Bradford's biography of Darwin. The Library now has the typewritten manuscript, with the author's corrections and notes for the printed copy. "This manuscript is the original as first composed by me in the spring of 1926," the author wrote on the fly-leaf. It is an interesting example of Bradford's method of composition. Each of the four sections of the volume is preceded by four pages containing in pencil his outline and references. On the typewritten sheets themselves there are very few changes. But the volume is also a good example of Bradford's criteria for biographical writing. In this, as in his other essays, he applied his belief that "all men who are really great can afford to be really human, and to be shown to be so." E. B. S.

"The New World"

THE Library has just acquired *Die Neue Welt der Landschaften und Inseln* [**G.300.157], the rare German translation of *Novum Orbis Regiorum et Insularum*, the earliest collection of voyages and exploration published at the beginning of the modern era. The Latin original, of which the Library also has a copy, was first printed at Basel in 1532. It was compiled by Johannes Huttich, a Canon of Strassburg Cathedral, at Strassburg, and edited by the Greek scholar Simon Grynaeus. The German translation was made by Michael Herr, and was printed at Strassburg in 1534. A folio volume of 258 leaves, it is printed in gothic type, two columns on a page. The Li-

brary's copy is in the original binding.

In his preface, Michael Herr, "a lover of free art and medicine," enumerates the benefits which the reading of the book offers to various classes of students, and then adds: "And still others will find a good example among those who serve so well and yet at the end receive so evil a reward, as one can plainly see happened to the most praiseworthy faithful man Christopher Columbus, who was an originator and discoverer of all these things and so often endangered life and limb in the service of his lord. It was his reward that after so much desert and good work, they put him in iron chains and sent him as a prisoner to Spain, like an evil doer."

The volume consists of seventeen relations of voyages and travels. The German version differs from the Latin in that it lacks the introductory essay by Sebastian Münster, which in some copies is also accompanied by a map. On the other hand, the German edition contains the thirty chapters of the first three *Decades* of Peter Martyr and his *Legatio Babylonica*.

The text, written in the vigorous German of the Reformation period, does not read like a translation. The first relation is the famous one of Alois de Cada Mosto, the Venetian navigator. Both the Latin and German accounts give the date of the first voyage erroneously as 1504 instead of 1454. On his first voyage Cada Mosto sailed to the Canary Islands and thence to the land of the Moors. Another voyage brought him to Calicut in India. His acute observations on the strange customs, animals, spices, and the court of the King of Calicut make lively reading.

Following these narratives are those of the first three voyages of Columbus. Apparently they are based on Columbus's journals and Andrés Bernaldez's story of Columbus's second voyage, with other possible sources. The brief preamble appears to be a contribution of the editors. "Christophorus, born an Italian," it reads, "from the city of Genoa, of the family of the dove called Columba, was a brave great man with a long, reddish face." The independent expeditions of his associates, Peter Alonso Niño, called Niger or "the Black," and Vincent Yanez Pinzon,

are briefly described after Columbus's.

Two separate accounts of the voyages of Americus Vespuccius throw light on the none-too-modest character of the man whose name adhered to the new continent.

M. M.

Lectures at the Library

DURING April the following free lectures will be given in the Lecture Hall of the Central Library.

Selected Travel Movies in Full Color: Switzerland, Holland, England, Ireland, and around Boston. Ernest Dudley Chase. 8.00 Thursday, April 4.

Through the Back Door of the Circus. George Brinton Beal. Illustrated with moving pictures in color. 8.00 Thursday, April 11.

Friendly Folk Who Run and Fly. Thornton W. Burgess. Auspices of the Massachusetts Society for the Prevention of Cruelty to Animals. Illustrated with slides and moving pictures. 3.30 Sunday, April 14.

Through the Land of the Aztecs. Emily Henry Bush. Illustrated with direct color slides. 8.00 Thursday, April 18.

The Blue Ridge Mountains of Virginia. Vernon L. Small. Illustrated in natural color. 8.00 Thursday, April 25.

The Fascinations of Old Mexico and her Gardens. Charles Gibbs Adams, California Landscape Architect and Town Planner. Illustrated with colored slides. 8.00 Monday, April 29.

Recitals at the Library

DURING April the following free recitals will be given in the Lec-

ture Hall of the Central Library:

Lecture-Recital. American Composers. Grace Warner Gulesian, composer-pianist; assisted by Pearl Bates Morton, soprano. 3.30 Sunday, April 7.

Lecture-Recital. Stephen Collins Foster, America's Lyrist. Benedict Fitzgerald, M.A. Assisted by Thomas A. Quinn, tenor. 8.00 Sunday, April 7.

Recital. Elsie Foss, Norwegian Concert Pianist. 8.00 Sunday, April 14.

Vocal and Pianoforte Recital. Evelyn M. Duncanson, soprano; Helen Canterbury, pianist. 3.30 Sunday, April 21.

Concert. Music Department of the Burroughs Newsboys Foundation. Stanley Clement, director. (Drawings and paintings to be displayed.) 3.30 Sunday, April 28.

Song Recital. Marjorie Alexandra Cook. 8.00 Sunday, April 28.

The Lowell Lectures

DURING April the courses of lectures offered by the Lowell Institute will be continued in the Lecture Hall of the Central Library as follows:

The Quest for Peace in Post-War Europe. William E. Rappard, Dr. Jur. D. Litt., Professor at the University of Geneva, Director of the Graduate Institute of International Studies, Geneva. *Third Lecture:* "The Post-War History of the Pacific Settlement of International Disputes." 5.00 Monday, April 1. *Fourth Lecture:* "Of Disarmament." 5.00 Wednesday, April 3. *Fifth Lecture:* "Of Collective Security." 5.00 Thursday, April 4. *Sixth Lecture:* "The Lessons of the Last Twenty-five Years; Yesterday and Tomorrow." 5.00 Monday, April 8.

A Selected List of Books Recently Added to the Library

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SYNOPSIS OF CLASSIFICATION

<i>Agriculture. Gardening</i>	<i>Fiction</i>	<i>Music</i>
<i>Amusements. Sports</i>	<i>Fine Arts</i>	<i>Navigation. Aviation</i>
<i>Bibliography. Libraries</i>	<i>Genealogy</i>	<i>Periodicals</i>
<i>Biography</i>	<i>Geography</i>	<i>Poetry</i>
<i>Business</i>	<i>History</i>	<i>Politics & Government</i>
<i>Children's Books</i>	<i>Journalism</i>	<i>Psychology</i>
<i>Domestic Science</i>	<i>Language</i>	<i>Religion. Theology</i>
<i>Drama. Stage</i>	<i>Law</i>	<i>Science</i>
<i>Economics.</i>	<i>Local History</i>	<i>Sociology</i>
<i>Education</i>	<i>Manners & Customs</i>	<i>Technology</i>
<i>Essays. Literature</i>	<i>Medicine. Hygiene</i>	<i>Travel & Description</i>

The Library is at present engaged in the large task of providing an improved arrangement of its book collections, by adopting for those in the Central Library the form of cataloging and classification used in the Library of Congress. During this process it is necessary that many new books be cataloged and classified only in temporary form. They are therefore listed below without numbers. These books are available for use, however, and readers may obtain their call numbers from the card catalog.

The symbol = following a title indicates that the work is a gift to the Library

Agriculture. Gardening

- Brown**, Nelson Courtlandt. A general introduction to forestry in the United States. Wiley. 1935. 293 pp. B.H. 125.20=5845.83
With special reference to recent forest conservation policies.
- Canada**, Department of agriculture. Fifty years of progress on Dominion experimental farms, 1886-1936. Ottawa, Patenaude. 1939.
- Collins**, Archie Frederick. Gardening for fun, health and money. Appleton-Century. 1940.
- Lord**, Russell. The agrarian revival; a study of agricultural extension. American Ass'n for Adult Education. 1939. 9338.173A100

Amusements. Sports

- Fisher**, Morris. Mastering the rifle. Putnam. [1940.]
- Gregg**, E. C. How to tie flies. Barnes. [1940.]
- Hopper**, Millard. How to play winning checkers. Simon & Schuster. [1940.]
- Rodman**, O. H. P. A handbook of salt-water fishing. Stokes. 1940.

Bibliography. Libraries

- Bloch**, Joshua. Early Hebrew printing in Spain and Portugal. New York Public Library. 1938. 54 pp. Illus. Z173.B65

- Boston Public Library**. Works of fiction in the French language, together with translations from the French, in the Bates Hall. Boston. 1892. 105 pp. B.H. 800.20=6203.38
- Brown**, Stephen James Meredith. Libraries and literature from a Catholic standpoint. Dublin. 1937. 323 pp. B.H.794.2A=Z665.B87
- Capart**, Jean. Liste des publications de M. Jean Capart . . . par Th. Folkers. Leiden. 1938.
- Chancellor**, John, *editor*. Helping adults to learn: the library in action. American Library Association. 1939. xi, 296 pp. Bibliography, pp. 273-285. Z711.2.C42
- Chayer**, Mary Ella. Bibliography in health education for schools and colleges. Putnam. 1936. 100 pp. B.H.794.16=2177.76
- Cleveland**, Public Library. An appraisal of the Cleveland public library . . . Chicago. 1939.
The appraisal staff: Leon Carnovsky, Director, Amy Winslow, Associate director.
- Frese**, Hans. Das deutsche Buch in Amerika; Übersetzungen der Jahre 1918-1935. Zeulenroda. [1937.]
- Gannett**, Lewis Stiles. John Steinbeck, personal and bibliographical notes. Viking. [1939.]
- Greenwood**, Frances A., *compiler*. Bibliography of swimming. Wilson. 1940.
- Harvard university**, Library. Harvard College library, 1638-1938. Harvard. [1939.] 207-290 pp.

- Italy.** Bibliografia dell'impero fascista (colonie e possedimenti). Opere possedute dalla biblioteca della Camera fascista al secondo annuale dell'impero. Roma, 1938. [vii]-xii, 344 pp. *Z2361.C7175
- Sharp, Henry Alexander.** Cataloguing; a textbook for use in libraries. London, Grafton. 1937. 472 pp. B.H. 792.4
- Waples, Douglas.** Investigating library problems. Univ. of Chicago. [1939.]
- Willging, Eugene Paul.** The index to American Catholic pamphlets. [Saint Paul, Minn., Catholic Library Service. 1937.] 128 pp. Bates Hall Closet
Also Supplement 1-.
- Wolseley, Roland E.** The journalist's bookshelf. Minneapolis, Burgess Publishing Co. [1939.]

Biography

Single

- Auchmuty, James Johnston.** Sir Thomas Wyse, 1791-1862: the life and career of an educator and diplomat. London, King. 1939.
- Ballou, Jenny.** Period piece: Ella Wheeler Wilcox and her times. Houghton Mifflin. 1940.
"Ella Wheeler Wilcox was pure, thoroughbred low-brow, yet in some preposterous, important, and unique way she is tied up, too, with the best that can be found in America..." Foreword for *Highbrows*.
- Bower, Leonard, and Gordon Bolitho.** Otho I: king of Greece; a biography. London, Selwyn & Blount. 1939.
- Brittain, Vera Mary.** Testament of friendship, the story of Winifred Holtby. Macmillan. 1940.
- Foss, Kenelm.** Here lies Richard Brinsley Sheridan. London, Secker. 1939.
- Harley, J. H.** The authentic biography of Colonel Beck . . . based on the Polish by Conrad Wrzos. London, Hutchinson. [1939.]
- Imlah, Albert H.** Lord Ellenborough: a biography of Edward Law, Earl of Ellenborough, governor-general of India. Harvard. 1939. 2322.165
- MacDermot, Frank.** Theobald Wolfe Tone, a biographical study. London, Macmillan. 1939.
The career of the Irish revolutionary (1763-1798.)
- Masterman, Lucy Blanche.** C. F. G. Masterman: a biography. London, Nicholson & Watson. 1939.
Mr. Masterman, who died in 1927, was a British parliamentarian and cabinet minister who effected the National Health Insurance Act.
- Morse, James King.** Jedidiah Morse, a champion of New England orthodoxy. Columbia Univ. 1939.
- Mudge, Eugene Tenbroeck.** The social philosophy of John Taylor of Caroline: a study in Jeffersonian democracy. Columbia Univ. 1939.
- O'Hara, Francis P.** Claude Tillier, sa vie et ses oeuvres. Paris. 1939.
- Pini, Giorgio.** The official life of Benito Mussolini. London, Hutchinson. [1939.]
- Taylor, Alistair.** John Graham of Claverhouse. London, Duckworth. [1939.]

Collective

- Dictionnaire national des contemporains.** Tome 2 & 3. Paris. [1938, 39.] 2 v. B.H. 413.12
- Gurka, Vladimir Iosifovich.** Features and figures of the past: government and opinion in the reign of Nicholas II. . . . translated by Laura Matveev. Stanford Univ. 1939.
- Massachusetts, General Court.** Manual for the use of the General Court for 1939-40. Boston, Wright & Potter. 1939. 726 pp. B.H. General Reference Desk
- Who's who in Massachusetts.** Vol. 1, 1940/41. Boston, Larkin, Roosevelt & Larkin. 1940. 833 pp. B.H. 644-39=F63.W45 1940/41

Memoirs. Letters

- Allen, Percy Stafford, 1869-1933.** Letters of P. S. Allen; edited by H. M. Allen. Oxford Univ. 1939.
- Arnold, Edward, and Frances F. Dubuc.** Lorenzo goes to Hollywood: the autobiography of Edward Arnold. Liveright. [1940.]
- Blackwell, Leslie.** African occasions; reminiscences of thirty years of bar, bench, and politics in South Africa. London, Hutchinson. [1938.] 287 pp. Plates. DT779.8.B55A3 1938
- Bretz, Alice.** I begin again. McGraw-Hill. [1940.]
The courageous life history of a woman who lost her sight in maturity.
- Brown, Catherine Hayes.** Letters to Mary. Random House. [1940.]
In the form of letters to her granddaughter, the mother of Helen Hayes tells the story of her daughter's career as an actress.
- Brown, William Adams.** A teacher and his times: a story of two worlds. Scribner. 1940.
This autobiography of the Yale Professor Emeritus contains interesting reminiscences and discussions of educational movements and problems, particularly at Yale.
- Clarke, Moma E.** Light and shade in France. London, Murray. [1939.]
Reminiscences of forty years' residence in France by a *Times* correspondent.
- Halkett, G. R.** The dear monster. Cape. [1939.]
The curious adventures of a German now living in exile.
- Huyn, Hans.** Count. Tragedy of errors, the chronicle of a European. [Plymouth,] Hutchinson. [1939.]
- Lawrence, T. E.** Oriental assembly. London, Williams & Norgate. [1939.]
Contains nearly all of Lawrence's hitherto uncollected miscellaneous writings, including his "Diary of a Journey across the Euphrates," and the suppressed introductory chapter to the "Seven Pillars of Wisdom." The editor is a brother of the author.
- Mallea, Eduardo.** Historia de una pasion Argentina. Buenos Aires. [1937.]
- Matsui, Haru.** Restless wave, an autobiography. Modern Age Books. 1940.
- Sanders, Sue.** Our common herd. Garden City Pub. Co. 1939.
Reminiscences of the author's struggle with poverty in Texas and other western states, notably of her experiences in the oil fields.

Smith, Lady Eleanor Furneaux. Life's a circus. Doubleday, Doran. 1940.

The colorful reminiscences of the daughter of the Earl of Birkenhead. Her experiences include life among gypsies in different lands, among traveling circuses, and the theatrical and ballet world.

Smithers, Jack. The early life and vicissitudes of Jack Smithers: an autobiography. London, Secker. 1939.

Includes reminiscences of Oscar Wilde, Dowson, Beardsley, and others connected with the author's father, the publisher Leonard Smithers.

Warner, Frances Lester. Amateur's holiday. Houghton Mifflin. 1939.

"The story of a holiday with stringed instruments by the sea."

Business

American Federation of Arts. Art school directory . . . for the years 1939-1940. American Federation of Arts. 1939. 158 pp. **901.A52

Ayres, Leonard P. Turning points in business cycles. Macmillan. 1939. 214 pp. NBS

Bent, Silas. Newspaper crusaders; a neglected story. McGraw-Hill. 1939. 313 pp. NBS

Blanchard, Clyde. Twenty shortcuts to shorthand speed. Gregg. 1939. 100 pp. NBS

Cooke, Morris L., and Philip Murray. Organized labor and production; next steps in industrial democracy. Harper. 1940. 277 pp. NBS

Cotton year book, 1939. Manchester, Eng., Marsten. 1939. 800 pp. **TS1551.C85

Cowley, Malcolm, and Bernard Smith, editors. Books that changed our minds. Doubleday, Doran. 1939. 100 pp. NBS

De Wilde, John C., and others. Handbook of the war. Houghton, Mifflin. 1939. 248 pp. NBS

Grant, Margaret. Old-age security; social and financial trends; a report prepared for the Committee on social security. Social Science Research Council. 1939. 261 pp. NBS

Heimann, Henry H. America's balance sheet; a business man looks at America. National Association of Credit Men. 1939. 355 pp. NBS

Holme, C. G., editor. Photography for commerce. Studio Publications. 1939. 147 pp. NBS

Kurtz, Albert K., and Harold A. Edgerton. Statistical dictionary of terms and symbols. Wiley. 1939. 191 pp. **HA17.K96

Martindale-Hubbell law directory, 1940. Martindale-Hubbell. 1940. **K3.M58

Morris, Richard H. How to land a job and keep it . . . a practical guide to getting a start in business. World Syndicate Pub. Co. 1939. 230 pp. NBS

National Association of Credit Men. Credit manual of commercial laws, 1940. The Association. 1939. 761 pp. **HF237.N27

National Bureau of Economic Research. Price research in the steel and petroleum industries; prepared for the Conference on price research. National Bureau of Economic Research. 1939. (No. 3). 170 pp. NB

— Textile markets; their structure in relation to price research; report of the Committee on textile price research to the Conference on price research. National Bureau of Economic Research. 1939. (No. 2). 266 pp. NBS

Roth, Charles B. The selling parade. Forbes Pub. Co. 1939. 214 pp. NBS

Rug profits floor covering directory; hand-book, 1939. New York, Bill Bros. 1939. 190 pp. **TS1773.R92

Skinner's cotton trade directory of the world, 1939-40. Manchester, Eng., Skinner. 1939. 1107 pp. **TS1555.S62

Standard metal directory, eighth edition, 1940. New York, Atlas Pub. Co. 1939. 610 pp. **TS203.S78

Thomas, Norman, and Bertram D. Wolfe. Keep America out of war; a program. Stokes. 1939. 184 pp. NBS

Waggoner, Frank H. Premium advertising as a selling force. Harper. 1939. 269 pp. NBS

Warburton, Gertrude, and Jane Maxwell. Fashion for a living. McGraw-Hill. 1939. 331 pp. NBS

Wells, Ralph Gent. New England community statistical abstracts. Boston University College of Business Administration. 1939. 369 pp. **HC107.A11W45N

West Indies year book, including also the Bermudas, the Bahamas, British Guiana and British Honduras, 1939. Montreal, Skinner. 1939. 450 pp. **HA925.W51

Whitaker, John T. Americas to the South. Macmillan. 1939. 300 pp. NBS

Wilson, Sir Arnold T. The Suez canal; its past, present, and future. Oxford Univ. 1939. 224 pp. NBS

Writers' and artists' year book, 1940. London, Black. 1940. 322 pp. **PN161.W95

Yoder, Dale. Labor economics and labor problems; 2d edition. McGraw-Hill. 1939. 669 pp. HD8072.Y54

Young, Ralph A. Personal finance companies and their credit practices. National Bureau of Economic Research. 1940. 170 pp. NBS

Children's Books

Benét, Laura. Enchanting Jenny Lind. Dodd, Mead. 1939. Illus. 452 pp. y92L7421

A vivid account of the struggles and successes of a great singer.

Bugbee, Emma. Peggy covers London. Dodd, Mead. 1939. yB931pL

Continues a young girl's experiences in the newspaper field.

Burns, Thomas. Terrence O'Hara. Harcourt, Brace. [1939.] Illus. yB967t

A gay, fanciful tale of the green land of Ireland, in which Terrence meets the Fairy Queen and plays his tin whistle for Mickey Malone's cow.

Criss, Mildred. Mary Stuart. Dodd, Mead. 1939. Illus. 274 pp. y92M3935

About the Scottish queen's childhood in France.

Daugherty, James. Daniel Boone. Viking. 1939. Illus. 95 pp. y92B724d

A famous frontier character is vigorously portrayed in remarkable prose and illustration.

Davis, Robert. Padre Porko, a gentlemanly pig. Holiday House. [1939.] Illus. yD2639
A legendary figure in Spanish folklore.

Flagg, Mildred Buchanan. Boy of Salem. Nelson. 1939. Illus. yF574b
This describes Puritan life in early America.

Grumbine, E. Evalyn. Patsy breaks into advertising. Dodd, Mead. 1939. yG887p
Shows how work on the school paper helped in a new field.

Harris, Leila, and Kilroy Harris. Blackfellow Bundi. Whitman. 1939. Illus. yH3145b
Bundi, a little aboriginal boy of Australia, in searching for his lost tribe has many strange adventures, one of which is the exciting capture of a kangaroo.

Henderson, Le Grand. Augustus and the river. Bobbs-Merrill. [1939.] Illus.
Life on a Mississippi shantyboat. yH4968a

Litten, Frederic Nelson. Air trails north. Dodd, Mead. 1939. yL777a
An aviation story in which a fabulous treasure is discovered.

Petersham, Maud, and Miska Petersham. Story book of silk. Winston. [1939.] Illus. y67P484s

Rigsby, Howard. Voyage to Leandro. Harper. 1939. Illus. yR572v
Castaways on a rocky island in San Francisco harbor.

Rosenberg, Melrich V. Ark of heraldry. Holt. [1939.] Illus. 221 pp. y929.R813
Stories of the animals which once adorned the shields of knights.

Seredy, Kate. Singing tree. Viking. 1940. Illus. A sequel to the "Good Master." yS483s

Sheahan, Henry Beston. Five bears and Miranda. Macmillan. 1939. Illus. yS539fi
A nonsense story wherein five bears are shipwrecked and rescued by a beautiful mermaid.

Shinn, Alida Visscher. Children of Hawaii. McKay. [1939.] Illus. y996t.S556
On her Hawaiian holiday, Patsy learned of many unusual customs. Illustrated with photographs.

Sperry, Armstrong. Lost lagoon. Doubleday, Doran. 1939. Illus. yS751Lo
Lively adventure in Polynesia.

Stone, Amy Wentworth. Going on nine. Lothrop. [1939.] Illus. yS877g
Adventures of a little girl of another generation.

Then, John N. Christmas comes again. Bruce. 1939. 135 pp. y394T384
Legends, customs and symbols pertaining to Christmas.

Waite, Esther. Kate Farley, pioneer. Viking. 1939. Illus. yW1452k
A journey in a covered wagon from Iowa to California.

Wier, Albert E., editor. Young America's music. Scribner. [1939.] Illus. y784W648 Vols.1-8

Wilder, Laura Ingalls. By the shores of Silver Lake. Harper. 1939. Illus. yW673rb
The life of a western pioneer girl in the early days of railroads.

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