

Colby



Colby Quarterly

Volume 2
Issue 13 *February*

Article 7

February 1950

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Recommended Citation

Colby Library Quarterly, series 2, no.13, February 1950, p.223-224

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modern member of that class of older books that Dr. Wroth himself writes (on page 28) so movingly about: "splendid copies . . . which, though silent, yet make themselves heard by those who go to them in love and humility."



OTHER ACCESSIONS

FROM Dr. Herman T. Radin of New York we have received a copy of W. B. Yeats's *Michael Robartes* (1920), which is No. 30 in the series of books published by the Cuala Press.

From Mrs. Carol Butler we have received a four-volume set of Poe's *Works* (New York, 1853) and a copy of the first edition of Holmes's *Poet at the Breakfast-Table* (Boston, 1872).

To the Portland Public Library we are indebted for a copy of the first edition of John Hay's *Jim Bludso* (1871).

From Kenneth Roberts (D.Litt., Colby, 1935) we have received copies of two European translations of his historical novel, *The Lively Lady*—translations into Finnish and Czech. The manuscript of this novel is now on exhibition in the Treasure Room of the Library, where it has attracted the notice of many visitors.

To Professor Alfred K. Chapman we are indebted for a fresh copy of the first edition of Mark Twain's *Connecticut Yankee in King Arthur's Court* (New York, 1889), with its highly diverting illustrations—220 of them—by Dan Beard.

From Dr. Edward F. Stevens, '89, we have received, as a further contribution to the Book Arts Collection, a beautiful copy of Browning's *Poems*.

Among the many fine volumes now in the Book Arts Collection, founded by (and so generously contributed to by) Dr. Stevens, there are representatives of the work of many famous Presses—the Kelmscott Press of William Morris, for example. There has, however, until recently been a serious gap, for we have had no representative of the famous and distinguished work turned out by the

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Doves Press. At last this gap has been filled, and we are able to report the welcome acquisition of a fine copy of the Doves Press *Milton*. This constitutes, at the same time, a worthy addition to our expanding shelf of Milton treasures.

In calling the roll of these newly acquired titles, we cannot help wondering whether it will not seem, to some readers, a trivial and unimportant list. Well, every collection of books begins with the acquisition of *one* volume—often a very unimportant volume—but one which, in the long run, may prove to be one stone in the foundation of a pyramid. Some years ago Professor George F. Whicher told readers of *The Colophon* how the Wordsworth Collection in the Amherst College Library got its start. The Reverend Cornelius Patton bought a copy of *Wordsworth* for nine shillings and six pence. Eventually this inexpensive copy “brought him unawares to the verge of book-collecting. The inevitable . . . plunge followed a few years later, when a London dealer placed in his hands a copy of *Lyrical Ballads* (London, 1798) priced at forty-seven pounds. Dr. Patton then experienced . . . the succession of mental states that every born collector knows: ‘What would it mean to have that historic issue as my very own! . . . There was no getting the thought of that treasure out of my mind. . . . I wondered if I could possibly spare such a sum. . . .’”

Among the interesting items in our own Colby collection of Wordsworth books is a copy of “the first complete American edition” published at New Haven, Connecticut, in 1836.

Speaking of early American imprints reminds us of the list of “Early Maine Imprints of Pope” printed in this quarterly in June, 1944—in our Pope Bicentennial issue. Agnes Marie Sibley’s recently published book, *Alexander Pope’s Prestige in America* (New York, King’s Crown Press, 1949), does not include, in its list of American imprints of Pope, all those found in the Colby College Library or all those listed in the Colby article just referred to.