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Additions to the John Millington Synge Collection: A Supplementary Check List

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of Maine. Granted that the inaugural address of President Appleton and President Adams' letter to Otis are important, each in its own sphere of influence, and that James Thomson's *The Seasons* and John Bunyan's *Pilgrim's Progress* are entertaining or edifying, why are they more so by virtue of being printed in Maine within a certain span of time? Is the Maine edition of Thomas Cook's *New Universal Letter Writer* or Lindley Murray's *English Grammar* nearly so important to Maine as Sullivan's *History of the District of Maine* and Moses Greenleaf's *Statistical View of the District of Maine*, both of which were printed in Boston during the period under review? Nevertheless, the writer of this article confesses to a certain glow of satisfaction at having in his own library a weather-beaten and scotched copy of *Wait's York, Cumberland, and Lincoln Almanack for the Year 1794* (Portland) and a copy of the first book printed east of Portland, in Maine, the romantic and prolix *Female Friendship, or, The Innocent Sufferer. A Moral Novel . . .* printed by Howard S. Robinson, in Hallowell, 1797. He has Sullivan's *History* and Greenleaf's *Statistical View*, too, but it is nice occasionally to take in one's hands these "cradle books" of Maine and think to one's self, "These were *born* in the District of Maine!" or even, "These are a part of it!"



ADDITIONS TO THE JOHN MILLINGTON SYNGE COLLECTION

A Supplementary Check List Compiled by
ROBERT E. DYSINGER

THE February 1957 issue of this quarterly contained what purported to be a complete check list of the Synge Collection presented to the Colby College Library by Mr. James A. Healy. Part III of this list, however,

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failed to include eight items which arrived in the library too late for me to enter them in my original compilation of the biographical and critical material dealing with Synge, and I therefore list them below.

In addition to these eight items, the collection includes a miscellaneous lot of newspaper and magazine clippings about Synge and his work, but these clippings have not been itemized.

As in the case of the list published in February, the following items are listed alphabetically, not chronologically:

David H. Greene. "The Playboy and Irish Nationalism." *The Journal of English and Germanic Philology*, April, 1947, pages 199-204. This article discusses the movement for Irish independence and its effect on the reception of the play. Not in Quinn.

David H. Greene. "The Shadow of the Glen and the Widow of Ephesus." *PMLA*, March, 1947, pages 233-238. A discussion of the sources of Synge's first play. Not in Quinn.

David H. Greene. "Synge's Unfinished Deirdre." *PMLA*, December, 1948, pages 1314-1321. A discussion of the place of Deirdre in Synge's dramatic work. Not in Quinn.

David H. Greene. "The Tinker's Wedding, a Reevaluation." *PMLA*, September, 1947, pages 824-827. Not in Quinn.

[John Masefield.] *John M. Synge: A Few Personal Recollections, with Biographical Notes*. Letchworth, Garden City Press, 1916. First edition; one of 200 copies. Masefield's name does not appear on the title page but "By John Masefield" is pencilled on the half-title. Quinn 6143. (Previously listed, page 172, *incorrectly*, as Quinn 6146.)

[John Masefield.] *John M. Synge: A Few Personal Recollec-*

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tions, with *Biographical Notes*. Letchworth, Garden City Press, 1916. Second edition. "John Masefield" pencilled on the title-page. Quinn 6146.

Ronald Peacock. *The Poet in the Theatre*. New York, Harcourt, Brace & Co. [1946]. First American edition. Discusses the poetic element in Synge's drama on pages 106-116. Not in Quinn.

John Butler Yeats. *Essays Irish and American, with an Appreciation by A. E.* Dublin, The Talbot Press; London, T. Fisher Unwin, 1918. First edition. Discusses Irish character and Synge's interpretation of it. Quinn 11334.



A. E. HOUSMAN'S COMMENTS ON MORRIS, MASEFIELD, WILDE, DOUGLAS AND SAINTSBURY

By FRASER BRAGG DREW¹ and WILLIAM VINCENT SIELLER²

A. E. HOUSMAN was both classical scholar and lyric poet, and his reputation as both is secure. His critical faculty, his passion for correctness, his acid wit, and his love for the exact word, that *curiosa felicitas* which Petronius once found in Horace, are all obvious to the student of Housman. The marginal comments which he made habitually in the books he read reveal these gifts repeatedly and afford further evidence of Housman's prejudices, his learning, and his accuracy of observation.

We have recently examined, in the collection of H. B. Collamore of West Hartford, Conn., several books from the library of Housman, and have selected from them a number of marginal comments in the poet's hand which shed light on his attitudes toward William Morris, John

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