

Colby



Colby Quarterly

Volume 1
Issue 8 *October*

Article 6

October 1944

Bibliographical Notes And Memoranda

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Recommended Citation

Colby Library Quarterly, series 1, no.8, October 1944, p.128-131

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on the half-title: "Thomas Hardy, from Florence Henniker. Feb. 1894." This book is now in the possession of Professor Richard L. Purdy, of Yale University, who has not only lent it to the Colby College Library but has also contributed the accompanying account of Hardy's collaboration with Mrs. Henniker.

On this fiftieth anniversary of the first appearance of the story, Professor Purdy's account is as appropriate as it is welcome. The significance of his report will be appreciated by Hardy readers who recall that the sole statement which Hardy permitted Mrs. Hardy to make on this subject (in *Later Years*, p. 27) was that, in December, 1893, "his London engagements . . . included the final revision with Mrs. Henniker of a weird story in which they had collaborated."



BIBLIOGRAPHICAL NOTES AND MEMORANDA

AMONG recent contributions to the manuscript-collection in the Colby Library one of the most interesting is the original manuscript written by the Rev. George Dana Boardman Pepper and delivered by him while pastor of the Baptist Church, Waterville, Maine, at the time of Abraham Lincoln's death. This manuscript is a gift from his children, Charles Hovey Pepper, artist, Mrs. Jessie E. Pepper (Mrs. Frederick M.) Padelford, and Mrs. Annie Pepper Varney.



The appeal of the Librarian to all Colby Library Associates for autograph correspondence from men of letters, historians, scientists, and statesmen, brought an immediate and pleasing response. Hundreds of such letters have been added to our files, and an interesting sampling of them was on exhibition at Commencement time in May. Further

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contributions to this growing collection will be welcome at any time.

Modern improvements in the facilities for and methods of reproduction of rare books make it increasingly possible for small libraries of moderate means to acquire texts that were once to be seen only in wealthy collections or in highly endowed institutions. The first book printed in England would certainly fall into this class. William Caxton's *The Dictes and Sayings of the Philosophers*, 1477, is not a book that you can pick up any day at the corner book-store; but a splendid facsimile reproduction of the book has now been obtained (purchased by the Associates) and is available in Waterville to demonstrate to students (or visitors) just what sort of printing Caxton did.

Another book recently reproduced in facsimile is almost as rare as a Caxton, though originally published only fifty years ago. When, at James M. Barrie's suggestion, Thomas Hardy dramatized his story of "The Three Strangers," Harpers in New York, for copyright purposes, "published" an edition that totalled only six copies. Two of these were sent to Hardy in England; one other has disappeared. Only three are known to have survived in America, and none of these is in a college or university library. On the fiftieth anniversary of the appearance of "The Three Wayfarers" (as the dramatic version of the story was called), and with an introduction and notes provided by Professor Carl J. Weber, a facsimile reproduction of the rare first edition was published by the Scholars' Facsimiles & Reprints of New York, and a copy is now available in the Hardy Collection at Colby.



The Colby Library Associates' Book Prize was awarded in May to M. Frances Shannon, of Narberth, Pennsylvania. The titles of the books chosen by her and purchased with the prize-money were: *Nine Plays* by George Bernard Shaw, 1937; *A Treasury of Gilbert and Sullivan*, Deems Taylor,

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1941; *Collected Poems* of W. B. Yeats, and the *Collected Poems* of A. E. Housman.

October 12, 1944, will mark the centenary of the birth of George Washington Cable. We wonder whether it will be observed, and if so, where? His very first book, *Old Creole Days*, gave Cable an assured literary standing and critics have called it his masterpiece. Is it still read? F. L. Pattee says: "It has taken a secure place as an American classic," but the classics are often put on the top shelf, out of reach, where they gather dust in undisturbed superiority.



On July 27, 1944, the Colby Library Associates were addressed by Dr. Randall Stewart, of Brown University, on Hawthorniana. Professor Stewart recently returned from the Huntington Library in California where, during his tenure of a Guggenheim Fellowship, he continued his nationally-known investigations into the editorial indiscretions of Mrs. Hawthorne. His Colby address was largely devoted to the Hawthorne manuscripts in the California library.

On August 24, 1944, the Library Associates were addressed by Dr. Louise Dauner, of the State University of Iowa, on the earlier poems of Edwin Arlington Robinson. Miss Dauner's critical studies of the work of the Maine poet have attracted wide-spread attention. Her "Avon and Cavender—Two Children of the Night" appeared in *American Literature* in March 1942; her "Vox Clamantis—Edwin Arlington Robinson as a Critic of American Democracy" appeared in the September 1942 issue of the *New England Quarterly* (Orono, Maine), and her article on "The Pernicious Rib: E. A. Robinson's Concept of Feminine Character" appeared in *American Literature* in May 1943. The address at Colby dealt with Robinson's mastery of the technique of the poet, and the extent to which his knowledge of music enriched his art as a writer.

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In addition to its manifold other activities, the Colby Library has made available to the outside world the excellent address on Edwin Arlington Robinson delivered a year ago to the Library Associates by Miss Esther W. Bates. The address has been printed in book-form and beautifully bound by the Southworth-Anthoensen Press. A review of this book follows.



EDWIN ARLINGTON ROBINSON AND HIS MANUSCRIPTS, BY ESTHER WILLARD BATES

BY DENHAM SUTCLIFFE

FROM this monograph there is more to be learned of what E.A.R. was like than from some longer accounts whose flowery pomposity of style beclouds the poet's features and drowns the sound of his voice. For over twenty years, beginning at the MacDowell Colony in 1913, Miss Bates acted somewhat as secretary for Robinson, transcribing the spidery precision of his longhand into "the full flare of type." Inevitably she saw him often, corresponded with him, and discussed the poems before they had been submitted to the popular judgment. All too briefly she relates some memories of that pleasant association, keeping herself graciously in the background while she quotes directly from Robinson's letters and from his casual remarks. One imagines again and again that he can hear the laconic inflections of the poet's authentic voice—as when E. A. says of a sonnet, 'You could call that a poem.'

Among the best of these reflections are Robinson's own judgments on his work—both on individual poems and upon his performance as a whole. He believed in his work. "It's all I could have done, write poetry," he said. "I can't do anything else; I never could. And I have to write the kind of stuff I do write." He was therefore sensitive, almost