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John Peale Bishop '17
1892-1944

John Peale Bishop was born in Charles Town, West Virginia, on May 21, 1892, the son of Margaret Miller Cochran and John Peale Bishop. His father, a physician, died when his son was nine years old. Here in this town of the Shenandoah Valley, John Peale Bishop lived until he was fifteen, absorbing with fine sensibility the lingering memories of Southern tradition which he was to recreate in the “Mordington” of his fictional writing. He studied at Mercersburg Academy and entered Princeton as a freshman in the fall of 1913. His fellow students immediately expressed an appreciation of his literary abilities and when as a senior he published a volume of verse, Green Fruit, they looked upon him as nothing short of a poetic genius. Several of his classmates referring, in later years, to his undergraduate accomplishments had this to say of him:

“In the course of four years at Princeton, John won many English and essay prizes and, in senior year, was elected to Phi Beta Kappa. He was a member of the Triangle Club, editor of the Lit, sat on the Senior Council, and was our class poet. The Lit was his chief interest and, together with Scott Fitzgerald, Alec McKaig, Henry Chapin and Edmund Wilson ’16, he gave it a vitality which makes many issues of our undergraduate days collectors’ items now. John majored in English and studied Latin, German, French and Italian. He showed an eager aptitude for assimilating the literature of other languages and later studied Spanish and Provençal. John’s poetic soul did not estrange him from a large number of our class, who knew him well. He laughed easily and heartily, and in undergraduate discussions of literature, he never wielded a big
stick. He enjoyed football games, parties in New York and bicker sessions like the average '17er.

After graduation, he was commissioned First Lieutenant in an Infantry division and served overseas as commanding officer of a Prisoners of War Escort Company. After the armistice he returned to New York and served for a time as managing editor of the magazine, Vanity Fair; his literary criticisms began appearing in the New Yorker, New Republic and Southern Review. He was married in 1922 to Margaret G. Hutchins and from 1922 to 1933 he and his wife lived in France. It was in Neuilly that their three sons were born—Jonathan and twins, Christopher and Robert. In 1931 John Peale Bishop wrote to the Secretary of Princeton University that he had been awarded the Scribner prize for his long short-story, "Many Thousands Gone," and enclosed a cheque to pay back a loan which he had been prevented from discharging by a literary career which had been "until now something less than successful." In 1935 Scribners published his novel, Act of Darkness, and in the following years appeared the several volumes of verse published during his lifetime.

In 1941 John Peale Bishop was made director of publications of the office of Coordinator of Inter-American Affairs and in the early part of 1942 he received a appointment as fellow of the Library of Congress. His work there was interrupted by ill health and he returned to his home at South Chatham, Massachusetts, where he died on April 4th, 1944.

To John Peale Bishop, a man who had lived widely and felt equally at home in an Italian village or on a pine-covered Cape Cod sand dune, the war came as a great blow. When he visited Princeton early in 1941 as lecturer in the Creative Arts Program, he was interrogated by an undergraduate as to the form of writing he most preferred doing. He replied that ordinarily he preferred a little of each but during the war he had abandoned the idea of novel writing since the world crisis which was principally occupying his mind could best be handled in poetry or short stories.

In dedicating this issue of the Chronicle to the memory of John Peale Bishop, the editors pay tribute to an accomplished craftsman and a great poet.

THE EDITORS

"Four Years Were Mine at Princeton"

BY JOHN PEALE BISHOP

Four years were mine at Princeton,
And the friends I had were four;
Though a man be wise as I am not
And rich as I am poor,
And all his years be good to him
He shall not find him more.

There was one had joy of colors,
And one whose heart was wrung
By all the ancient beautiful things
Which dead men have sung.
But all were filled with the fulness of life,
For all were young.

One held with the great world gone,
And one with the world we see,
One believed in the goodness of God,
And one that no gods be;
But all had faith in the wisdom of youth,
The men who were young with me.

There are better men among the dead,
And better men will start
Out of the years which are not yet
To match them part for part,
But these I wear as a signet set,
As a seal upon my heart.

* Reprinted from The Nassau Literary Magazine, Volume 94, Number 2 (February 1919).
"They Should Have Gone Forth With Banners"

BY JOHN PEALE BISHOP

They should have gone forth with banners
With the sounding and resounding of many trumpets,
Then, in the midst thereof,
Her terrible head bound with laurels and gold,
Victory, her broad wings
Fanning the air with a light and rumor of gold.
Her bloody feet leaving their stain on the highway
And her high sword pointing the way they were to go.

But they went forth silently,
With heads bowed
With backs bent under strong burdens
And a fitful smile of pity on their closed lips,
Seeing how little a thing it is to die.

"The Spring Comes Down This Way Again"

BY JOHN PEALE BISHOP

The Spring comes down this way again
With footstep like the fall of rain,
And garments changing like a mist
From sudden gold to amethyst.
She's taken the road that wanders down
From Kensington to Morristown;
At Torresdale none saw her pass,
But, oh, her footprint on the grass!
They say she'd scarcely smile in Trenton,
But a little by each bale she'd learnt on
Began to stir with tiny green;
And you can see that she has been
By Stony Brook, for through the mold
The heart-shaped violet leaves unfold,
And blades of white and violet
Shine wherever her feet were set.

But Princeton is the place of places
Where first she lingered in her traces.
Flowers are many and grass is deep,
And all the ways are calm as sleep.
And rich as a dream. There she stays
And half forgets to count her days.

O'er! Spring comes down these ways once more
Turning the walks on a precious store
Of balm and saffron, myrrh and nard,
Whose scent is spilt on every sward,
As once in Bethany they poured
A costly spice before our Lord.
But what of all the Princeton men
That shall not come these ways again,
Or if they come, then not together
As in the old triumphant weather
When it was wealth but to behold
The blue sky fade to a sky of gold.

* Reprinted from The Nassau Literary Magazine, Volume 74, Number 2 (February 1917).

* The Class Poem of the Class of 1917, reprinted from The Nassau Herald, June 1917.
Then deepen to a richer blue
With points of gold just pricking through?

Oh, what of all the Princeton men
Who shall not know next April when
These elms and maples blend their shade,
And colors change, and the grass is laid
With snow-white petals instead of snow?
For Princeton men of all I know
Love best the way that leaves a friend
At trust to hold by to the end.
For Princeton men of all the earth
Know best the quiet ways to mirth.
They are not over good, nor yet
Dark with the things the good regret.
They never rise before the dawn
Or linger after midnight’s gone,
Straining with curious brain and eyes
To grow inordinately wise.
But oh! the one essential truth,
The ancient carelessness of youth—
That holds life all but cheap unless
Wisdom is touched with kindliness.
For them there is one word—Farewell,
And after, silence.

Who can tell
Which shall achieve a heritage
Of quiet eyes and serene age
And come again and find these places
Fair with light of ghostly faces,
And try these walks till memory
Comes sweet as hidden harmony?
Or who shall lie ungarlanded
Where France lays dust upon her dead,
All thought laid by, their youth foregone,
Glad at the last, if but the dawn
Follow where night shows fugitive?
Such gifts as these no god could give,
And they fare well.

And what of her,
Now, then, and still our nurturer,
Our Lady of the Courts and Spires,
Crowned with the seven mystic fires,
The Three and Four which scholars hold
Of purer worth than sea-born gold.
There is no word a son can say
But wish her men like these alway.
For she—her ways are not as ours,
She sits above the tide of hours,
Life, death may take her sons, but she
Sits throned in that eternity
Where Love and Truth and Beauty are
Of lordlier brilliance than a star.
John Peale Bishop: A Checklist

BY J. MAX PATRICK AND ROBERT WOOSTER STALLMAN

With a Preface by R. W. S.

He who would do good to another
Must do it in minute particulars

THIS checklist has been compiled out of that admiration for Bishop's artistry which I share with the poets and critics who are his fellow craftsmen. A superlative amateur, Mr. R. P. Blackman, calls him, an amateur in the sense that he practiced his craft as an avocation and was only incidentally a novelist, a critic, and a poet. As a poet of this order Bishop reaches the highest possible level. His importance is two-fold: he is important because he represents the best in the perfection of the Symbolist style in English, and he is important because he is, in his own achievement, a minor poet of the first order. Measure him against his contemporaries by his achievement poem by poem, and Bishop takes on a rank and an importance for our time beyond that of poets of far greater renown.

The basis for this evaluation lies in the poems themselves—in the poems individually rather than in the poetry collectively. For the poetry as a whole is eclectic, derivative, anonymous; it reflects not the poet (the art of Bishop is impersonal) but the age—the more durable fashions which his age made current. Of all contemporary poets Bishop is by far the most ecletic: eclectic in style and metrics, in tone and mood, in substance and theme and sensibility. The principle of unification in the poems is not the unification that a personal style or idiom affords but the unification of a cohering framework of standards. The standards of the poems do not, as in Houseman, cancel each other out. Bishop's themes are not at odds with one another but are integral poem to poem, and this thematic unification is achieved within a thematic range comparable to MacNeice's and far wider than Houseman's. Upon this wide thematic range Bishop imposes no one identifying style or voice or tone. For almost every poem he submits a different metric form (the range is from couplet to free verse), a different tone (nostalgic or witty or cynical), and a different style. The predominant style and tone is "classical." Bishop is, as Dudley Fitts remarks, "the most Roman in tone of any of our poets,

he feels and writes in the Latin way even when his subject has nothing to do with antiquity."

The poetry as a whole has no signature other than the signature of these collective influences: Pound, Eliot, Yeats, Tate, MacLeish, Cummings, Williams; perhaps Crane, Stevens, and even Edith Sitwell. In *Now With His Love* (1933) the signature of Pound and Eliot predominates, in *Minute Particulars* (1935) more especially that of Yeats and Tate. Pound and Eliot are Bishop's immediate predecessors, but he shares with them the same "poetic climate" and the same Symbolist models: Baudelaire, Mallarmé, Rimbaud, and the lesser Symbolists Vielé-Griffin and Merrill. Pound and Eliot defined for him the precise use he made of these Symbolist models, in particular Baudelaire and Rimbaud; but Bishop's acquaintance with the French poets was not second-hand but immediate. ("A Recollection," though in the mood of the early Pound, has perhaps its original source in *Les Tragédies* of Hérédia.) This point should be underscored: it is not that Bishop (I quote Mr. R. P. Warren) "has merely re-adapted current techniques; it is that he has written with the same attitudes from which these techniques were developed." Though these concessions to modernity spoil no small number of his poems, there remain, excluding these, two equal groups of over a dozen poems each: (1) the poems in which these influences have been successfully transformed and integrated into structural wholes; (2) the poems which show no trace of influence and are entirely Bishop's own. To be added to this second group are Bishop's translations: notably his distinguished renderings from the French of two Rimbaud sonnets and his superb translations from the Greek Anthology of "To a Swallow" and "Epitaph": the best translations of these poems ever written.

"A Recollection," which is one of Bishop's earliest perfections (1928) and which belongs, I think, with the finest sonnets of our time, marks out in its presentation of sense-perceptions the primary defining quality of the poetry as a whole: its tactile quality. In his curved or painted perspectives of time and space, the minute particulars are those of a painting or sculptured frieze. Like Keats Bishop is a painting-poet. His imagination is essentially pictorial: his poetry visually plastic, musically patterned, connotatively rich to the eye, ear and tongue. The perfect poem as painting is "Perspectives are Precipices"; this is, I think, the single great poem among some two-score perfections. In first order are such significant perfections as "Perspectives," "Southern Pines," "The
Return,” “Behavior of the Sun,” “Colloquy With a King Crab,” “Encounter,” “The Tree,” “Speaking of Poetry,” “A Friese,” and “This Dim and Ptolemaic Man.” Among the poems less significant in theme or less oblique in their structural-textual composition, in second order are such poems as “Trinity of Crime,” “The Burning Wheel,” “The Ancestors,” “In the Dordogne,” “Young Men Dead,” “A Spare Quilt,” “The Yankee Trader,” “John Donne’s Statue,” “Your Chase Had a Beast in View,” “Flametta,” “A Recollection.” But this by no means exhausts the list—a formidable list!

What impresses me as the superiority of Bishop is his technical preoccupation with formal structure and his mastery of that structural problem in a significant number of perfectly executed poems. This primary and all-saving virtue of structural achievement, I contend, counteracts largely Bishop’s defects of eclecticism and anonymity. Each poem creates a new problem and attempts a new solution. The construction of almost every poem is “organic”—the imagery functional not decorative, the theme functioning through a configuration or pattern of symbols and contrasted forces within a structure that is “esemplastic” rather than “progressive.” Each poem discovers its own form, its own theme. The poems do not deliver their meaning at once; seldom is the theme directly stated. Bishop’s poetry is a poetry of obliquity, and it is in the poems of major obliquity that he scores his major triumphs.

Bishop in his poems explores, as the Symbolists did before him, the effects of a decayed civilization upon modern sensibility. The province of his vision is not an imaginary Shropshire or Celtic high-land but a reality of time past and present, the province of his vision extending across seas of historic generations from Virginia and Connecticut to Troy and Rome. Bishop is a Southern poet by region and personal ties with Mr. Ransom, Mr. Tate, and Mr. Warren, but more fundamentally by affinities in his later poems with their moral and traditional problems—the issues of our scientific civilization with its industrial economy. His closest affinity is with Mr. Tate: They are alike in their search for an historic religion, in their inquiry into the metaphysics of time and the nature of the elan vital, in their perspective of history—time past juxtaposed with time present under contexts of mythological and historical symbols—and in their personal definitions of the relationship of the artist to his society and to his forbears. Again, Bishop is a Southern poet by virtue of his Southern heritage (Virginians, early Eighteenth Century), even as he is a New England poet by virtue of his New England residence. But though he shares Connecticut with Mr. Mark Van Doren, he has not made New England his poetic property as Mr. Van Doren has done. Nor is Bishop “a Southern regionalist.” Both his Southern and New England lyrics transcend their regional material to unite almost indistinguishably with the other poems on the same theme: the loss of tradition. This is Bishop’s basic theme—the loss of myth or religion, the loss of belief, the loss of form or pattern, the loss of tradition.

* * *

I regret that this checklist does not include reviews of Bishop’s work. On his poetry the reviews of critical value are those by Mr. Allen Tate (New Republic: Feb. 21, 1944), Mr. Morton Zabel (Nation: Apr. 12, 1944), Mr. F. C. Flint (Southern Review: Winter, 1936), Mr. Cleath Brooks (Kenyon Review: Spring, 1942), Mr. Robert Penn Warren (Poetry: March, 1943), and Mr. Thomas Howells (Poetry: May, 1941). The most important critical study is Mr. Tate’s examination in Reactionary Essays. Bishop as a critic is at his most critical in “The Poetry of A. E. Houseman.” This essay I would rank, judging by my study of over three hundred essays of Houseman criticism, among the half-dozen best pieces of criticism on A. E. H. Two other distinguished essays I would single out: “The Discipline of Poetry” and “Poetry and Painting,” His Preface to Jorge Carrera Andrade’s País Secreto, an evaluation of that Ecuadorian poet, has not yet been published. Nor has Mr. Rolfe Humphries’ translation into Latin of Bishop’s “Ode.” As for Bishop’s own translations of other poets, I have listed only those done without collaboration. That “John looked the poet he was,” as Dean Christian Gauss observes in his recent sketch on Edmund Wilson (Princeton University Library Chronicle: Feb., 1944), the photograph of Bishop appearing in Vanity Fair for February of 1922 is proof enough. He is described in the character of Tom D’invilliers in F. Scott Fitzgerald’s This Side of Paradise (1920). Millett’s Contemporary American Authors (1943) contains a biographical account significant for Bishop’s personal commentary. A notable tribute to him is Mr. Tate’s recent poem “Seasons of the Soul” in The Winter Sea (1945).

I could not have compiled this checklist without Professor J. Max Patrick’s extensive research, Professor Willard Thorp’s extremely generous assistance, and Mr. Edmund Wilson’s important bibliographical leads. Professor Thorp contributed the listings
from Princeton publications; Mr. Wilson pointed out all anonymity published items and worked with me on the listings in Vanity Fair. I am grateful to Mr. Allen Tate for his constant help. For their correspondence I wish to thank: Mrs. Jeanne Ballot Wingham, Miss Muna Lee, Mr. Dudley Fitts, Mr. Henry Church, and Mr. Maxwell Perkins.

I. BOOKS

1. Green Fruit | By | John Peale Bishop | First Lieutenant of Infantry | Officers Reserve Corps | [device] | Boston | Sherman, French & Company | 1917
   - First edition. 5 leaves, 50 p., 2 leaves. Tan boards, brown cloth spine.
   - Contents: Fabrics and Souls [The Nassau Inn; Miss Ellen; Roudoir; Plato in Italy; Interior; Filippo’s Wife; Gossip]. Messalina Preparates a Festival [I Claudius; II Morning Sonnet]. Songs to Forget; I Am a Mortal [Losses; In the Wind; Calm; The Snow; In Such a Garden; In the Beginning; Defeat; Music; The Birds of Paradise; The Triumph of Doubt]. Poems out of Jersey and Virginia [Eudymion in a Shack; Sights: Eastern Virginia; Mushrooms; Leaf; Green; Campbell Hall; February, 1917; Nassau Street]. Green Fruit (my verses the first fruits of me).

   - First edition. 6 leaves, 8 p. Blue cloth.

4. New With His Love | Poems | By | John Peale Bishop | [device] | [three lines of verse] | [device] | Charles Scribner’s Sons | New York | 1935 | [the whole enclosed in a border of a double line of rules]
   - First edition. ix, 1 leaf, 89 p., 1 leaf. Black cloth.


II. CONTRIBUTIONS TO COLLECTIONS AND ANTHOLOGIES


New Directions in Prose and Poetry, 1940, ed. James Laughlin, Norfolk (Connecticut), New Directions, 1940. Contains: Chalnepoems and Surrealism, 1940, p. 365-368 [essay, first appearance].

III. POEMS IN PERIODICALS

[Initials refer to volumes in which poems were collected: GF—Green Fruit (1917); UG—Under-taker's Oakland (1922); NWHL—Now With His Love (1932); MF—Minute Particulars (1935); SP—Selected Poems (1941).]

Adelphi: Marter's Hill, 6:103 (May, 1933) NWHL.


American Review: Two Poems: The Mothers; Your Chase Had a Beast in View, 5: 428-450 (May, 1934) MP, SP [order rearranged, group-title omitted].


Decision: Occupation of a City, 1: 18 (Mar., 1941).

Fantasy: A Charm, [Fifth Year, no. 4]: 10 (1937).

Furioso: An Interlude, 1: 24-26 (Summer, 1930) MP, Colloquy with a King-Crab, 1: 2 (New Year Issue, 1940) SP. Whom the Gods Love, 1: 3 (New Year Issue, 1940) SP. Resurrection, 1: 15 (Summer, 1941).


Hound and Horn: Perspectives are Precipices, 6: 286-287 (Jan.-Mar., 1938) NWHL, SP.


The Measure: Speaking of Poetry, no. 48: 6-7 (Feb., 1925) NWHL, SP.

New Republic: To a Swallow, 65: 37 (Nov. 26, 1930) NWWH, SP.
Château à Vendre, 66: 179 (Apr. 1, 1931) NWWH, SP.
Colloquy in a Garden, 70: 129 (Mar. 16, 1934) NWWH, Ode, 70: 245 (Apr. 13, 1929) NWWH, SP.
The Sword Dance, 73: 190 (Dec. 28, 1934) MP.
SP.
The Sword Dance, 73: 294 (Jan. 25, 1935) MP.
This Dim and Prolemanic Man, 76: 15 (Aug. 16, 1935) NWWH, SP.
Encounter, 76: 181 (Sept. 27, 1935) NWWH, SP.
A Defense, 81: 184 (Dec. 26, 1936) MP.
Southern Pines, 83: 305 (July 24, 1936) MP.
SP.
New England: Moving Landscape with Falling Rain [in MP as section II of New England, in SP group-title omitted];
Winter Print [in MP as section IV of New England, in SP group-title omitted], 86: 107
(Mar. 4, 1936).
John Donne’s Statute, 97: 198 (Dec. 21, 1938) SP.
Phaeton, 97: 306 (Jan. 18, 1939) SP.
Three Days, 103: 532 (Oct. 14, 1940) SP.
Quid factum est, quid tu proiectis, Iuppiter, armis, 104: 12 (Jan. 6, 1941) SP.
The Hours [in memory of Scott Fitzgerald], 104: 318-319 (Mar. 5, 1941).
Invitation at Dawn, 104: 438 (Mar. 31, 1941) SP.
New Yorker: Why They Waged War, 15: 19 (Nov. 25, 1939) SP.
New York Times Book Review: The Sword Dance, p. 6 (Dec. 7, 1941) MP.
SP.
New York Tribune: Frankie and Johnnie (As John Peale Bishop thinks it might be done by Ezra Pound in his later and more disconnected manner), p. 8 (July 14, 1921).
Partisan Review: The “Yankee Trader,” 7: 109 (Mar.-Apr., 1940) SP.
Playboy: A Small Oration to the Sun, 2: 16 (First Quarter, 1923).
Holocaust: The New Devastation,* 2: 49 (First Quarter, 1923).
[Bishop contributed two poems to section III under the title “The Best Things from Abroad. Two Equinox Love Songs. Translated by Maida Thompson and Nanook Kruger.” Pseud.]
Poetry: The Hunchback, 18: 131 (June, 1921). Cravings: Hunger and Thirst; The Truth About the Dew, 40: 72-73 (May, 1934) NWWH, SP [order rearranged, group-title omitted].
Forbear: Beyond Connecticut, Beyond the Sea [in NWWH and SP group-title omitted];
My Grandfather Kept Peacocks [in NWWH, group-title omitted];
The Ancestors [in NWWH and SP order rearranged, group-title omitted], 42: 190-193 (July, 1938).
Homage to Audubon: Conquest of the Wind [in SP group-title omitted];
Fourteen; The Silence of the Sideboard; Les Balcons qui Rêvent [in SP group-title omitted], 49: 249-244 (Feb., 1937).
Two Poems: The Parallel; The Spare Quilt, 64: 15-17 (Apr., 1944).
Princeton Alumni Weekly: The Nassau Inn, 17: 880 (June 20, 1917)
GF.
Class poem (The Spring comes down this way again), 44: 4 (Apr. 8, 1944).

*S. N.: To Helen, no. 20 [pages are not numbered]; 31-24 (Third Year).
Epithalalium, no. 25 [pages are not numbered]; 15 (Mar.-Apr., 1938) NWWH, SP.
“They Should Have Gone forth with Banners,” 7: 58 (Feb., 1946).
Class Poem (The Spring comes down this way again), 7: 59-61 (Feb., 1946).

Saturday Review of Literature: Motion Spurts, 9: 541 (Apr. 8, 1933) NWWH, SP [as This Dim and Prolemanic Man].
Scribner’s Magazine: The Nassau Inn, 66: 766 (June, 1917) GF.
Twelfth Night, 74: 672 (Dec., 1928) NWWH.

Southern Review: Experience of the West I The Burning Wheel [in MP as section II of Experience in the West, in SP group-title omitted];
II Loss in the West [in MP as section III of Experience in the West, in SP]; III O Pioneers! [in MP as section IV of Experience in the West, in SP], 1: 489-485 (Autumn, 1935).
The Saints, 1: 246-250 (Autumn, 1935) SP.
Another Actaeon, 1: 550 (Autumn, 1935) MP.
Holy Nativity, 1: 551-553 (Autumn, 1935) MP, SP [as Divine Nativity].
Apparition, 1: 355 (Autumn, 1935) MP, SP.
Counsel of Grief, 1: 354-355 (Autumn, 1935) MP, SP.
Farewell to New York, 1: 555-556 (Autumn, 1935) MP [as Farewell to Many Cities].
[Traduction d’A Bloyl Casares y F. L. Borgez. A translation of Bishop’s poem “a Subject of Sea Change.”]
Colloquy with a King-Crab, nos. 12:13-52-95 (Sept.-Oct., 1938) SP.

Vanity Fair: Two Poems: In a Cab; Fragment, 14: 12 (Apr., 1920).
Youth and Death, 14: 66 (June, 1920).
Portrait for a Background of Flat Gold, 19: 45 (Dec., 1924).
Song, 19: 51 (Jan., 1923).

IV. ESSAYS IN PERIODICALS


Story: Moll Flanders' Way (The Novel as the Expression of the Middle Class), 11: 85-95 (Nov., 1937). 


V. SHORT STORIES, SKETCHES, AND DIALOGUES IN PERIODICALS

[Initials refer to volume in which short stories and sketches were collected: MTG—Many Thousands Gone (1891).] 


North American Review: Toastoons are Poison, 235: 504-510 (June, 1932). 


Playboy: Porphyro, the Delicate Prince, or the Martyrdom of Cupid: A Rocco Comedy, 2: 25-30 (First Quarter, 1943). 


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Why I Never Married: the confessions of a bachelor of means, discrimination, and somewhat amorous inclinations, by St. John St. Clair [pseud.]. 24: 51, 122 (Mar., 1945). Movies as an art: A dialogue about “the last laugh” between a critic and a scenario writer, 24: 61, 106, 108 (June, 1945). Afternoon tea with Mother Goose: Showing that it has become possible for the very nursery rhymes to acquire sophistication, 14: 39 (Sept., 1930).

VI. REVIEWS IN PERIODICALS


VII. COMMENT IN PERIODICALS

1. EDITORIAL COMMENT.


Partisan Review: The Situation in American Writing, 6: 44-46 (Summer, 1939). [One of a series of answers by representative American writers to seven questions on American writing.]

2. LETTERS.


Nassau Lit Defended, 59: 2 (Mar. 21, 1917). [A signed letter in answer to an attack on the Lit in general and in particular on Bishop's poem "Autumn." The attack was a letter headed "'Art' is no Excuse," signed "Undergraduate," in the issue of Mar. 20.]


* A regular column conducted by J. P. Bishop and Edmund Wilson, Jr.


The editors of the Chronicle are very happy to welcome to these pages the compilers of the John Peale Bishop Checklist—Robert Wooster Stallman and J. Max Patrick. Mr. Stallman, who has taught at the Universities of Wisconsin and Yale, has recently accepted an appointment as assistant professor at the University of Kansas. Bibliographies by Mr. Stallman have appeared in the University Review and in Publications of the Modern Language Society and he has recently completed a volume entitled Bibliography of Modern Criticism (1920-1945). His essay on the Southern Critics is to be included in the forthcoming Bishop Memorial Anthology (Prentice Hall) which is being edited by Allen Tate.

Mr. Patrick was born in the Pacific Northwest and was educated at the Universities of Toronto and Oxford. Before joining the faculty of the University of Buffalo as assistant professor of English, he taught at the University of Manitoba. Mr. Patrick, who has published a number of articles on seventeenth century literature and has a book on Sir Henry Wane the Younger ready for the press, also has a lively interest in contemporary letters. Last summer he was a lecturer in English at Princeton.

THE SINCLAIR HAMILTON COLLECTION

A number of interesting books have recently been presented to the Library by Professor Harold S. Jantz of the Modern Language department, as additions to the Hamilton Collection of Early American Illustrated Books. The earliest in point of time is a copy of The Christian Pilgrim, a juvenile published in 1798 by Isaiah Thomas, Jun., which is an arrangement for children of The Pilgrim's Progress and contains many primitive but delightful cuts, more or less typical of the illustrations in the many juveniles published in Worcester in the eighteenth century. There is also a copy of Choice Emblems, apparently the second American edition, published by Samuel Wood in 1815 and containing some cuts by Gar-
Other books received from Professor Jantz, which might be mentioned, are *The Pictorial History of the American Navy* by John Frost, New York (c. 1845) with eighteen views of naval actions drawn by the marine painter James Hamilton and engraved by G. T. Devereux; *The Rocket* published by The American Tract Society (c. 1860) containing drawings by E. J. Whitney; and *A Picture of New York* published by C. S. Francis & Co., in 1846, with some interesting New York views, some of which were designed by Edward Harrison May, an excellent painter of that period.

In addition to the books presented by Professor Jantz, there have been a number of other additions to the Hamilton Collection. Notable among these is a copy of *The Ploughboy* by William Cook, which was recently purchased by the Library. The book was written, illustrated and published by Cook in Salem in 1854-1855. An interesting account by Lawrence W. Jenkins of the Rev. "Billy" Cook and his method of engraving his cuts on blocks of birch or maple with a jackknife and when printed touching them up with a lead pencil, will be found in the proceedings of the American Antiquarian Society for April, 1894. Cook's illustrations, crude as they are, have a delightful child-like quality. Two other Cook items are in the Collection, namely, *The Result and Potsandove*.

A number of books which deserve mention have also been added to the Collection by Elmer Adler, including several containing the work of Alexander Anderson, Abiel Bowen and John W. Barber. One of the Anderson items is an edition of Quares's *Emblems* published in New York in 1816. It is interesting to note that many of the designs for the *Emblems* have their origins in van Sichem's cuts for the *Pia Desideria*, published in Antwerp in 1628.

Finally, one other recent addition to the Collection might be noted. It is a copy of Jonathan Fisher's *Scripture Animals* published by peanut Hyde in Portland, 1841, which page cut from which was reproduced in Miss Verna Bayles's article on Jonathan Fisher which appeared in the *Chronicle* for June 1945.

**THE HOLINSHED’S CHRONICLES**

Mr. David Randall, always an interested and meticulous critic, has expressed an interest in knowing precisely which sixteenth-century cancel leaves and original cancelled leaves were referred to by Miss Verna Bayles in describing the recently acquired Holinshed’s *ChRONICLES* in the *Library Chronicle* for November 1945. For other readers who may also be interested in this bibliographical informa-

**Volume II.**

- Cancel leaf, signed Q38, page 421, 424.
- Cancel leaf, signed E13, page 438, 431.
- Cancel leaf, signed S1a, page 443, 444.
- Cancel leaf, unsigned, with catchword “sent”, page 445, 450.

**Volume III.**

Original excised leaf, signed 6M3, page 1548, 1549.
- Original excised leaf, unsigned with the catchword “when”, page 1550, 1551.
- Cancel leaf, signed D36, page 1549, 1549.
- Cancel leaf, signed A1, B1, D, E, page 1541, 1540.
- Cancel leaf, unsigned with catchword “pence”, page 1537, 1538.
- Cancel leaf, signed 7K1, page 1539, 1540.
- Cancel leaf, signed 7K2, page 1541, 1542.
- Cancel leaf, signed 7K3, page 1543, 1544.
- Cancel leaf, unsigned with the catchword “with”, page 1545, 1546.
- Cancel leaf, unsigned with the catchword “thems”, page 1547, 1548.
- Cancel leaf, unsigned with the catchword “allie”, page 1549, 1550.
- Cancel leaf, signed 7L1, page 1551, 1552.
- Cancel leaf, signed 7L2, page 1553, 1554.
- Cancel leaf, signed 7M, page 1555, 1556.

**FROM ONE THEATRE COLLECTION TO ANOTHER—GREETINGS!**

The William Seymour Theatre Collection has recently acquired a very handsome brochure from the William L. Clements Library of the University of Michigan, entitled *Early American Drama*. In the foreword to this guide to an exhibition of Early American drama in the William L. Clements Library, Mr. Randolph G. Adams, the librarian, states that plays and play-writing are so much a part of the American scene, the Library had for a long time regretted not being able to go more extensively into that field of American. About a year ago through the generosity of Mrs. Herbert C. Ely and Mr. John W. Watling the Herbert C. Ely memorial collection of American drama was established at the University of Michigan.
The frontispiece of the catalogue shows a representation of the Old Southwark Theatre, Philadelphia, done from the original wood block in the Clements Library; the brochure lists such texts as Le Theatre de Neptune en la Nouvelle-France, published in Paris in 1609, the first drama written and staged in America north of the Rio Grande; The Americans Roused, in a Cure for the Spleen (Philadelphia, 1776), in which the Minute Men are characterized as "an undisciplined multitude of New England squirrel hunters"; The Fatal Error, first played at Williams College, Massachusetts, in 1807; and Love and Friendship (New York, 1809) which contains a character, Dick Dashaway, "probably the first American College type to be satirized on the stage."

Some of the scripts listed in the brochure we own, some of them make us envy the Clements Library, all of them make us want to congratulate Ada P. Booth who arranged the exhibition and Mr. Randolph G. Adams, who has acquired such an addition to his library's fund of Americana.

M. L. MCA.

Our pleasure in looking over books is always increased by discovering the Ex Libris of a previous owner and we are heartily in agreement with a statement made in a recent issue of the Duke University Library Notes that the collecting of bookplates is one of the more fascinating byways of bibliomania. We must confess to a predilection for the very simple mark of ownership such as the "name label" type, represented in our collection by the bookplate of Philip Hone, founder of the Mercantile Library. While we are on the subject of our bookplate collection, we would like to mention that we have recently received very generous contributions from Yale and Harvard University Libraries and we would like to assure our readers that we always welcome the opportunity for an exchange of bookplates.

THE TREASURE ROOM

An exhibition of The Russian Civil War in Posters, 1917-1922, on display in the Treasure Room from October 15-November 15, was followed by an exhibition in commemoration of the recently commissioned aircraft carrier, USS "Princeton." This exhibit included a variety of material relating to the United States Navy, such as charts, maps, log-books, manuscript journals, prints and photographs.

During the holiday season, a selection from the Garrett Collection of Mediaeval Manuscripts—Psalters, Breviaries, Flemish and French Books of Hours, beautifully illuminated—were arranged to display miniatures showing the Nativity Story.

An exhibition of models, scripts, musical charts and photographs, illustrating the work of George Pal, the originator of "puppets," has been loaned by the artist to the William Seymour Theatre Collection and is currently on view in the Treasure Room of the Library.
New & Notable

This has been a quarter in which the Library has been singularly fortunate in receiving gifts of such quality and variety as are seldom seen within a year, much less a quarter.

Mr. M. Daniel Maggin, an enthusiastic admirer of Princeton and a very great Friend of the Library, has presented several first editions of Alexander Pope and a collection of four most interesting manuscripts. Although not himself an alumnus, Mr. Maggin has a very real love for Princeton, which is increased by the fact that his son now serving in the navy as Seaman First Class is a member of the class of '48. To Princetonians, probably the most interesting of the manuscripts presented is a document distinguished by the signatures of two of the signers of the Declaration of Independence who were also famous Princeton men—Richard Stockton of the class of 1748 and John Witherspoon, sixth president of Princeton. Furthermore, the text itself is the account rendered by Thomas Stockton for repairs to the college buildings made during the years 1770 and 1771. The endorsement of approval is in the autograph of Richard Stockton and is followed by the signature of John Witherspoon. The manuscript is a highly prized addition to the Library's collection of Witherspoon material.

Two items are interesting and valuable Americana, one an autograph letter, signed, from Philip John Schuyler to Robert Morris (not dated) seeking Congressional funds for supplies to be sent to starving Indians. Schuyler served on the Board of Commissioners for Indian Affairs during the years 1775-1779. The other is a legal opinion of John Meredith Read of Pennsylvania, in his autograph and signed, dated January 29, 1849. In seventeen pages, he challenges the right of the Delaware and Raritan Canal Company and the Camden and Amboy Railroad of New Jersey to charge tolls beyond the limits of their artificial works—on the Delaware and Raritan Rivers, or the waters around New York, under the constitutional provision for freedom of navigation between states.

Finally, the fourth document is an army commission granted to Baron de Palus, May 31, 1659, signed by Cardinal Richelieu—a beautiful piece of calligraphy on vellum.

The Pope firsts indicate the range of Mr. Maggin's interest and taste. As Dean Root wrote in his article on the 1944 Anniversary exhibition of Pope, Princeton's collection, built up "a volume or two at a time by gift or stray purchase, ... is so rich that we might well decide to undertake its further enrichment." And now Mr. Maggin has added six titles at one time, surely an almost unprecedented gift. They are all Imitations of Horace, all the variants of which are meticulously listed by Reginald Harvey Griffith in his Alexander Pope, a Bibliography, of which volume I, Parts 1 and 2 were published by the University of Texas, 1922-1927. Mr. Maggin's gift comprises The First Satire of the Second Book of Horace. London, Printed by L. G. and sold by A. Dodd, 1733; The First Epistle of the First Book of Horace Imitated. London, Printed for R. Dodshley, 1737; An Imitation of the Sixth Satire of the Second Book of Horace ... The first Part done in the year 1714, By Dr. Swift. The latter Part now first added, and never before Printed. London, Printed for B. Motte ... 1738; The First Epistle of the Second Book of Horace, Imitated. London, Printed for T. Cooper 1738; The Second Epistle of the Second Book of Horace, Imitated. London, Printed for R. Dodshley, 1737; and The Sixth Epistle of the First Book of Horace, Imitated. London, Printed for L. Golliver, 1737. Such an attractive gift will surely prove an incentive to others who may be interested in Princeton's collection of Pope. Mr. Maggin has performed a great and genuine service to Princeton.

Orationes Sancte Brigitte cum quindecem Collectae seu orations [Rome, Eucharius Silber, 1500], the very rare edition of the Fifteen Orations of St. Bridget is the gift of Frank J. Mather, Jr., who these many years has proved one of the Library's best friends. A lovely copy, and a fine example of early graphic art, the book contains two fascinating wood engravings, one representing St. Bridget before Christ on the Cross, the other picturing St. Augustine. The printer, Silber, operated his press in Rome from 1480 to 1509, when he turned over his printing to his son Macellus. The 1490 census shows no other copy of the Orationes Sancte Brigitte in America.

A sixteenth century manuscript came to the Library from the Honorable David A. Reed, '01—a fine piece of calligraphy, being a servicebook for the Chapel of Philip II of Spain. It is entitled Evangelia Dominica, quae per totem anni circulum in Ecclesia ad
The Tenth Muse
Lately sprung up in America or
Severall Poems, compiled
with great variety of Wit and Learning,
full of delight.

By a Gentlewoman in those parts. Printed at London for Stephen Bowett at the sign of the Bible in Popes Head-Alley. 1650.

Wherein especially is contained a compleat discourse and description of
Elements,
Constitutions,
Ages of Man,
Seasons of the Year.

Together with an Exact Epitome of
The Four Monarchies, viz.

of Assyria,
Persia,
Grecia,
Roma.

Also a Dialogue between Old England and
New concerning the late troubles.
With divers other pleasant and serious Poems.

By a Gentlewoman in those parts.

Printed at London for Stephen Bowett at the sign of the Bible in Popes Head-Alley. 1650.

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four of these lovely publications: Milton's—Paradise Lost, 1902 and Paradise Regained, 1905; Emerson's Essays . . . With Prefaces by Thomas Carlyle, 1906; and Browning's Men and Women, 1908, this last limited to 250 copies on paper, 15 on vellum, and, according to the Colophon "Flourished by Edward Johnson, June, 1908." For the benefit of the uninitiated (the term does not appear in the usual manuals) "flourishing" consists of doing exactly that to initial letters, different colored inks being used.

Along with these noteworthy gifts, there have been purchases which have been possible because of the funds established by Princeton's generous friends in the past. The Le Brun Fund is responsible for two attractive sixteenth-century items. One of these is the first published work of that arrogant Dominican philosopher, Giordano Bruno—De Umbis Idearum Implicantibus aetem Querendi Inuendit, Judicandi, Ordinandi et Applicandi. Paris, Aegidius Gorbinus, 1582 which is dedicated to Henry III. The volume is illustrated with many woodcuts demonstrating the author's system of mnemonics, and contains, besides the De Umbis Idearum, his Ars Memoriar. Bruno was an ardent supporter of the Copernican theory of astronomy, but his trial by the Roman Inquisition and condemnation to death by burning were based purely on theological grounds, rather than on his scientific beliefs. Princeton's copy of this interesting book was once in the library of John Burns, the English socialist.

The other Le Brun addition supplements Princeton's already interesting collection of fine editions of Sir Thomas More—Luciani Erasmo interprætère Dialogi et alia emuncta . . . Quædam etiam a Thoma Moro latina faciæ et quædam ab eodem concinnata. Paris, Badius Ascensius, 1514. This is the second edition of one of More's first published works, here published with several other of Lucian's dialogues translated by Erasmus. The original edition of More's translation was dedicated to Henry VIII's secretary. This copy is another volume from the notable library of John Burns and is bound in contemporary oak boards covered with calf tooled with floral ornaments and fastened with brass clasps. The well known and interesting device of Badius showing the hand printing press appears on the title page.

John Taylor, the Water Poet, is interesting to students of English literature because all of his work, both prose and verse—or perhaps we should say, doggerel—contains so much that concerns the language and manners of his era. Born in 1580, he was for many years a waterman on the Thames, and later a public house
owner, managing somehow, in spite of his busy life, to travel extensively in England and on the continent. All the Works of John Taylor, the Water Poet, being 63 in number, collected into one volume by the Author, With sundry new additions. Corrected Revised and newly Imprinted. J. B. for James Boles, 1630 was purchased on the Theodore Whitefield Hunt Fund—a copy with the original engraved title-page by Cockson, with which the book is found only infrequently.

The Gulick Fund brought to the Library another Dryden first edition—The Asignment: or, Love in a Nunnery. As it is acted at the Theatre Royal . . . London: Printed by T. N. for Henry Herringman, and are to be sold at the Anchor in the Lower Walk of the New Exchange, 1673, while the fund established in memory of Richard Bethge ’94 brought an item of Dryden interest, Epitaph to Mr. Dryden, composed in verse by an anonymous writer of the period, has been attributed to Thomas Rymer, but with no very sound authority. It is in the form of a broadside, double column, and dated, at the end Exeter, November 5, 1688 and constitutes a pretty sharp attack on Dryden ("Dryden, thy Wit has caterwauld too long"), the clergy, the law, and society in general.

Of great interest to the student of the movement for American independence is an essay of James Iredell, recently added to the manuscript collection. The author, a young patriot and lawyer of North Carolina, sets forth in this essay, dated June 1776, a calm and reasonable statement of the case against Great Britain and a masterly defense of American rights and privileges. Its tone is obviously designed for those who are apprehensive of radicalism, and with skillful logic the writer defends certain unlawful acts of the colonists, particularly the Boston Tea Party. Iredell was a behind-the-scenes influence, publishing much of his work anonymously.

This essay was not published at all, but circulated in manuscript among leaders of the Revolution, deriving added importance from the fact that its arguments were taken up and made public by other leaders. The Library acquired the manuscript with its general funds.

The Argus, a New York daily newspaper, which ran from 1795 until 1860 furnishes good source material for the end of the eighteenth century. A complete run is rarely found and Princeton is extraordinarily fortunate in having been able to secure numbers 100 through 516 (September 3, 1795—December 91, 1796). Thomas Greenleaf founded the paper on May 11, 1795 with the title The Argus, & Greenleaf’s Daily Advertiser under which it ran until May 16 of the following year when its publisher renamed it The Argus, or Greenleaf’s New Daily Advertiser. Again, with the August 8, 1798 issue, he made a slight change and the paper became Argus Greenleaf’s New Daily Advertiser. When Greenleaf died in September, 1798, it was suspended from September 16 to November inclusive, after which his widow published it until March 8, 1800 (number 1455) when it was sold to David Dennison who founded The American Citizen. The Historical Seminary and the Carl Otto v. Kienbusch Funds together with general Library funds paid for The Argus, the only complete set of which is to be found in the New York Historical Society Library according to Clarence S. Brigham’s Bibliography of American Newspapers, 1690-1820 as it appears in the Proceedings of the American Antiquarian Society.

The Francis H. Payne ’91 Fund made possible the addition of Tennyson’s Poems. 1830–1833 [Toronto, Canada] 1862, a rare little volume compiled and edited by J. Dykes Campbell, and consisting of poems which appeared in Poems Chiefly Lyrical, 1830 and Poems, 1833, but not in the first collected edition of 1842. It was a pirated edition and the chief cause of its rarity lies in the fact that when John Camden Hotten attempted to put it on the English market all copies were ordered destroyed (Hotten was fined £100). The Payne Fund has made possible the building up of Princeton’s collection of Victorian poets, minor as well as major, and it is pleasant to be able to draw on it when some unusual item turns up.
Biblia

DEVOTED TO THE INTERESTS OF THE FRIENDS OF THE PRINCETON LIBRARY

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CONTRIBUTIONS

Contributions have been received from three Friends, since the last issue of the Chronicle, totalling $2,200. This sum is for the purchasing of books. James Hazen Hyde has helped us to secure volumes of current publications which are of reading interest. Mr. Hyde's contribution has come to us regularly for some years, and is always of great assistance. Carl Otto v. Kienbusch '06 added to the capital of the fund established by him as a memorial to Carl Otto v. Kienbusch, Jr. This fund supports purchases in the field of American Civilization. U. J. P. Rushon '56 increased the capital of the fund which he created for purchases in American and English literatures. This fund is in memory of his father, J. Frank Rushon.

GIFTS

Numerous and varied gifts of interest and value have been received from several Friends since the November 1955 issue of the Chronicle. All should be listed, but a few must be selected for brief listing: Arthur A. Houghton, Jr. presented a superb copy of Anne Bradstreet's The Tenth Muse lately sprung up in America, London, 1650. This very choice item is described in New and Notable, in this same issue; Doves Press publications are always a treat to have and to hold—and five came from Edward Duff Balken '57, also described in New and Notable; the William Sey-

From Kingston the road is much improved, and proceeds through a fine country, and by an easy ascent, about three mile to Princeton, which we reached a little after dark. We should have stopped here for the night; but there was a Commencement ball at the stage-house, and we were informed that we must move on to Trenton, albeit the night was wet and dark, and we were suf-
iciently tired. I was mortified at this decision, for I wished very much to see the ball.

During the short time we stopped, I went into the ballroom, where the dance was going on, and almost the first object, that saluted my eyes, was Miss Gibbons, a dashing belle from Savannah. I thought myself at home. But I can’t say I was so much pleased with the appearance of the “fair ones,” as I was in Yankee-land. There was a great number of “elegant forms,” and “handsome faces,” but the dress was, generally speaking, showy, not neat—the indication of a bad taste; and the most of them had large, three inch diameter sort of rings in their ears, called by some of the students, not inaptly, “Cupid’s chariot wheels.” Nor did the dancing please me. The music was a French cotillion, to which they “sprawled and sprachuled,” and le tout ensemble was the very contrast to those soul-inspiring reels and strathspeys, which animate our Scots girls, and set them in motion, “their feet as pat to the music as its echo.” I entered into conversation with some of the students and young ladies who were by-standers, who answered my enquiries with much affability; and I left the room with regret, when I was called to take my passage in the stage.

Of the town of Princeton I could, of course, see nothing, at that late hour, but I learned, that it is handsomely situated, on elevated ground, from whence there is a very fine view, through a well cultivated adjoining country. The number of dwellings-houses is about 100, and the college is reputed one of the best seminaries in the United States.

Having got a number of the students as passengers, the stage was crowded; and on our way to Trenton, it broke down, by one of the braces giving way. It is customary, in Britain, to provide against an accident of this kind, by having an iron chain, to supply the place of the brake; and the contrivance being a very simple one, I thought it would have been adopted here; but to my surprise there was no chain, and the defect was supplied by breaking down an honest man’s fence, and thrusting a rail under the carriage, while the passengers stood almost up to the ankles in the mud, holding it up. Being fixed in this way, we jolted on to Trenton, which we reached near 12 o’clock at night.

*Travels in the United States of America in the Years 1806 & 1807, and 1809, 1810, & 1811.* By John Melish, Philadelphia, 1812.

[September 24, 1806]