07.02.02 1930-1943 READING

NOTEBOOK METADATA

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[notebookeditor=Robin Gail Schulze, begin 06.16.2015, end January 2016[!?!]; Jeff Westover, begin January 2017; contributor Luke Heister]

[!proofing: Robin Schulze, Cristanne Miller, Claire Nashar, Kathleen Naughton!]

[notebookdescription] The Standard Diary for 1923, published by the Standard Diary Company, Cambridgeport, MA, red leather binding, 460 pages in 230 leaves. Includes 39 pages of pre-printed information of various kinds, e.g. public holidays, population of states and cities, weights and measures, time zones, tide tables, and important dates of WWI, followed by lined calendar pages with each leaf containing one date, such as Mon. Jan. 1, 1923. First image with MM’s writing is the Standard Diary for 1923 title page, the first of the 39 pre-printed pages. RML number written in pencil on inside front cover, 1250/6[notebookdescription]

[!Relevant to publications: "No Swan So Fine," “The Plumet Basilisk,” "The Frigate Pelican," “The Jerboa,” “O To Be a Dragon,” “The Frigate Pelican,” “The Student,” “Nine Nectarines and Other Porcelain,” “Camellia Sabina,” “The Buffalo,” “The Paper Nautilus,” “Half Deity,” “Smooth Gnarled Crape Myrtle,” “Logic and ‘The Magic Flute,’” “In Distrust of Merits,” “Walking-Sticks and Paperweights and Watermarks,” “Virginia Britannia,” “Leonardo da Vinci’s,” and essays “Feeling and Precision,” “Idiosyncrasy and Technique,” “Charlotte Bronte,” and “Humility, Concentration, and Gusto.”!]

[imagenumber=0005][page=r.0005]

[01] [source]Lit. Digest 6 Dec 1930[/source]

[02] x [qu]Dept F-2, 26 Blackstone St. Cambridge Mass

[03] Ad

[04] Send Illustr. booklet describing

[05] the Standard Diary line.[/qu]

[imagedesc] MM draws parentheses around the word *DIARY* in the printed title of the diary and puts an asterisk to the right of the word[/imagedesc]

[imagenumber=0028][page=r.0028]

[01]Oct 19 1930

[02][source]Close-Up Oct 1930

[03]Conrad Veidt[[1]](#footnote-1) by Rob't Herring.[[2]](#footnote-2)[/source][[3]](#footnote-3)

[04][qu]C. V: So many things have happened these

[05]last few twenty years, I say “Yes”

[06]when you tell me of anything tomorrow.

[07](Hollywood) I had sun all day, I had a

[08]nice house and a swimming pool, there were

[09]flowers, and one thought it was paradise.

[10]One talked of oil and cars and pictures.

[11]But after a little one said “Well, I

[12]would like to talk of something else now,

[13]and one could not.”

[14]uses sures & OK's “You see I do

[15]not speak English, only the language

[16]I picked up in Hollywood.”[/qu]

[17]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[18][source]A Book of Make-up by Eric Ward

[19]Samuel French, Ltd. 3/6[/source][[4]](#footnote-4)

[20][source] 12th July 1930 Ill London News

[21]Lost Treasure: True Tales of Hidden

[22]Hoards A Hyatt Verrill[[5]](#footnote-5) (Appleton)

[23]reviewed by [del]A[/del] L. P. H[[6]](#footnote-6).[/source][[7]](#footnote-7) over

[imagenumber=0029][page=v.0029]

[01][[8]](#footnote-8)[qu]After the murder of Atahualpa[[9]](#footnote-9)

[02]who promised Pizarro to fill a room

[03]as high as his [add](A's)[/add] hand could reach

[04]standing on tiptoe) the news of his death

[05]reached 2 long trains of

[06]carriers loaded w. treasure,

[07]one coming fr Chuquis the other from

[08]Cuzco. In the Cuzcó consignment

[09]there was a chain of gold 700 ft long

[10]weighing 10 tons, & worth 5 million

[11]dollars.) The bearers hid it and

[12]hidden it still remains.

[13]Gold frog-scorpion etc from the

[14]waters of El Dorado: Kg anointed

[15]in gold dust; plunging fr a raft

[16]into Lake Guatavita.[/qu][[10]](#footnote-10)

[17][source]19 July 1930 I L News [add]By[/add]

[18]A Page for Collectors Frank Davis[[11]](#footnote-11)

[19]The Story of Tapestry.[/source][[12]](#footnote-12)[qu] Piece believed

[20]to have been made in Touraine

[21]for John Le Greffier. (1512)

[22]See punning coat of arms (3 [lang=french]griffes [/lang]

[23]or claws).

[24] In 1395 Duke Phillip

[25]of Burgundy ordered fr the

[26]Parisian Tapestry maker Jacques

[imagedesc]From lines 23-25, MM draws a heraldic shield with three four-clawed feet on a trisected field. Her rendering of the “punning coat of arms” pictured in a photograph in “The Story of Tapestry.” [/imagedesc]

[imagenumber=0029][page=r.0029]

[01] [[13]](#footnote-13)[qu]Dourdin[[14]](#footnote-14) a Crucifixion, a Calvary,

[02]and a Death of the Virgin, as a present

[03]to Kg. Richard II . . . . for The History

[04]of Our Lady & the Story of Amusement

[05]and Pleasure. A little later, John

[06]the Fearless,[[15]](#footnote-15) gave to the Earl of

[07]Pembroke,[[16]](#footnote-16) one of the Ambassadors of

[08]Henry IV, 3 important hangings,

[09]on of wh was remarkable for several

[10“pictures of beautiful girls.” In 1414,

[11]Robert Duke of Albany,[[17]](#footnote-17) received a

[12]present of a set for a room containing

[13]pictures of tall women & little children.[/qu]

[14]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[15][source]5 July 1930 Stag Hunt Lucas Cranach

[16]the Elder [add]dated[/add] 1545[/source][[18]](#footnote-18)

[17] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[imagenumber=0030][page=v.0030]

[01] [[19]](#footnote-19)

[imagedesc] Two-page drawing, recto and verso, of a pavilion in the center of a large body of water with boats, rafts, and people watching from the shore. MM draws from a photograph of Teignmouth Resort in West Devon. Only a few boats and the edges of each shore are depicted on v.0030, with the bulk of the image appearing on r.0030. [/imagedesc]

[imagenumber=0030] [page=r.0030]

[01]

[02][source]The West Country

[03]By Maxwell Fraser[[20]](#footnote-20)

[04]Ill. London News 21 June 1930[/source][[21]](#footnote-21)

[imagedesc] Two-page drawing, recto and verso, of a pavilion in the center of a large body of water with boats, rafts, and people watching from the shore. MM draws from a photograph of Teignmouth Resort in West Devon. The bulk of the image appears on r. 0030, with only a few boats and the edges of each shore depicted on v.0030. [/imagedesc]

[imagenumber=v.0031]

[01]

[02] [[22]](#footnote-22)[qu]Toilet box which da

[03] 22nd Eg[/qu]

[04][source]Ill. London News 26 [/source][[23]](#footnote-23)

[05][qu]may have contained a

[06]of the locust which was sup

[07]or cosmetic [del]quality.[/del] value.

[08] [add]lid of the [del][unclear]outer[/unclear] [/del][/add]

[09]form the [del]wings[/del][/qu]

[imagedesc] Part of a two-page drawing, recto and verso, of the back wing and rear body of a carved wooden locust. MM renders an Egyptian toilet box from a photograph in the *Illustrated London News*. The back part of the body is depicted on v.0031 with the head and front half of the body being depicted on r.0031.[/ [/imagedesc]

[imagenumber=r.0031]

[01]

[02] [[24]](#footnote-24)[qu]tes from about the

[03] yptian Dynasty from Saqqara[[25]](#footnote-25)[/qu]

[04] [source]July 1930[/source]

[05] [qu]preparation from the flesh

[06] posed to have a medicinal

[07] The wings are movable &

[08] box.[/qu]

[09]

[imagedesc] Part of a two-page drawing, recto and verso, of the back wing and rear body of a carved wooden locust. MM renders an Egyptian toilet box from a photograph in the *Illustrated London News*. The head and front half of the body are depicted on r.0031 with the back part of the body being depicted on v.0031.[/imagedesc]

[imagenumber=0032][page=v.0032]

[01] [[26]](#footnote-26)[qu]One of a pair of Louis XV

[02]candelabra with Dresden figures

[03]of swans. (Both for sale)[/qu]

[04]

[imagedesc]MM draws a china swan figurine with wings extended as if prepared to take flight. The swan has a collar and a few flowers at its head. This swan candelabra appears in a full-page display advertisement for objects to be auctioned by Christie, Manson & Woods [/imagedesc][[27]](#footnote-27)

[imagenumber=0032][page=r.0032]

[01]

[02] [[28]](#footnote-28)[qu][add]Messrs.[/add]

[03] Christie Manson & Woods

[04]silver Wed. July 16 1930

[05]Objects of Art, & Tapestry Thurs. July 17, 1930

[06]property the Rt. Hon. the Earl of Balfour

[07] [add]etc.[/add] [add]K. G. O. M.[[29]](#footnote-29)[/add][/qu]

[08][source]Ill. London News 28 June 1930[/source][[30]](#footnote-30)

[imagedesc]MM’s more elaborate drawing of a swan figurine with wings extended and a collar. The swan is surrounded by a large array of flowers and tulip shaped candleholders. This swan candelabra appears in a full-page display advertisement for objects to be auctioned by Christie, Manson & Woods [/imagedesc]

[imagenumber=0033][page=v.0033]

[01][source]Ill London News 23 Aug 1930

[02]A Page for Collectors. Frank Davis

[03]The Chinese dragon.[/source][[31]](#footnote-31)[qu]only second to man

[04]in the order of the universe. He is the

[05]god of Rain & the Ruler of Rivers, Lakes

[06]and Seas. For 6 mos of the year

[07]he hibernates in the depths of the sea,

[08]living in beautiful palaces. His appearances

[09]are most auspicious. (attempt

[10]to unearth the bones of a dragon—that

[11]the common people mt. be persuaded

[12]to accept the late Pres. Yuan Shih-Kai

[13]Did not 2 dragons appear at

[14]the house of Confucius on the very day

[15]of the sage's birth?

[16] A dragon has one disability—he is

[17]deaf; but . . . . can see a blade of

[18]grass fr. a distance of one hundred [ul]li[/ul]

[19]. . . we learn fr a book of the Tang

[20]Dynasty that it may cause itself

[21] [add]visible or[/add]

[22]to become[add] ^ [/add]invisible at will, & it can

[23]become long or short, & coarse or

[24]fine, at its own good pleasure;”

[25]; fr a later work. "the whiskers

[26]of the dragon are 3 feet long & purple

[27]in colour. If dragon-whiskers are

[28]mounted upon a crystal [del]blade[/del]handle

[29]like a horsehair whip, and are[/qu]

[imagenumber=0033][page=r.0033]

[01] [[32]](#footnote-32)[qu]placed in a room at night, the

[02]flies and mosquitoes will not enter.”

[03]“Clouds come fr dragons, & winds

[04]from tigers.” But there are 1000's of

[05]dragons, who each have their own

[06]territory: hence the Chinese peasant

[07]understands . . . why “it is that his

[08]field has received no rain, while

[09]that of his neighbor has been

[10]refreshed by plentiful showers.

[11]The boundary bet. the 2 fields

[12]happens to be also the boundary bet.

[13]the territories of the 2 dragons & it

[14]has pleased the one to grant

[15]rain, but not the other.

[16] A dragon is either born a dragon

[17](and true dragons have nine sons)

[18]or becomes one by transformation

[19] [add]succeed in[/add]

[20] e. g. carp that climbing cataracts

[21]the Emp. known as the True Dragon

[22][add]the original[/add]

[23]{IS [del]it[/del][add]^[/add] the alligator?}

[24] F. D.[[33]](#footnote-33)[/qu]

[imagedesc] MM draws square brackets around the words on line 23.[/imagedesc]

[imagenumber=0034][page=v.0034]

[01][[34]](#footnote-34)[qu]top of a ceremonial object on bottle

shaped base[/qu]

[02]

[03][qu]Bronzes fr. Luristan Persia [/qu]

[imagedesc]MM draws an ancient Persian bronze object that depicts two elongated lions with open mouths standing face to face on hind legs, from a photo essay documenting discoveries of ancient Persian bronzes in Luristan [/imagedesc]

[imagenumber=0034][page=r.0034]

[01] [[35]](#footnote-35)[qu]tool w a ring for a cord

[02]possibly an awl

[03]

[04] deer[/qu]

[05]

[06] [source]Ill L. News

[07] 6 Sept 1930[/source]

[08]1/2 in longer

[imagedesc/] MM draws two long, thin ancient Persian tools: on the left, a bronze tool with the head of an ibex; on the right. a pin with the head of a deer. Both appear in a two-page photo essay documenting discoveries of ancient Persian bronzes in Luristan.[/imagedesc]

[imagenumber=0035][page=v.0035]

[01]

[02] [[36]](#footnote-36)[qu]axe head w arrow

[03]head indicating the sweep

[04]of the blow[/qu]

[imagedesc]MM draws an ancient Persian bronze object that depicts an axe-head decorated with a lion mask. The mask has an arrow depicting the sweep of the axe blow that killed the lion. This object appears in a two-page photo essay documenting discoveries of ancient Persian bronzes in Luristan.[/imagedesc]

[imagenumber=0035][page=r.0035]

[01][source]Ill. London News 20 Sept 1930

[02]Treasures found in an earthenware

[03]jar: Fine Seljuk[[37]](#footnote-37) silver

[04]By Arthur Upham Pope[[38]](#footnote-38)[/source][[39]](#footnote-39)

[05] [qu]The 3 great Seljuk monarchs,

[06]Alp Arslan, Toghrul Beg, &

[07]Malek Shah, who would have honored

[08]any throne or any line, and

[09]their Grand Vizier, [del]Nizha[/del]

[10]Nizam al Molk,[[40]](#footnote-40) one of the wisest

[11]statesmen who ever ordered an empire,

[12]brought into the world of

[13]Islamic civilization a robustness

[14]of char., a sincerity of religious

[15]faith (they were new & zealous

[16]converts), a masterfulness, and high

[17]ambition which furnished a firm

[18]basis for their brief culture

[19]Seventy yrs. of their able rule, from

[20]1025 to 1096, saw the rise of great

[21]poets like Nizami[[41]](#footnote-41) & Omar Khayyam,[[42]](#footnote-42)

[22]Firdausi[[43]](#footnote-43) . . . scientist. Ibn

[23]Avicenna[[44]](#footnote-44) etc.[/qu]

[imagenumber=0036][page=v.0036]

[01] [[45]](#footnote-45)[qu]Silver jug 11th to 12th C.

[02]one of 30 pieces

[03]mouldings outlined by bands

[04]delicately engraved w a conventional

[04]laurel garland a heritage from

[05]ancient Assyria.—originally

[06]the lower points of the triangles

[07]were emphasized by small applied

[08]bosses, prob. suggestive of pearls.[/qu]

[09]

[10][source]Current Events, 2-6 Feb 1931[/source][[46]](#footnote-46)

[11][qu]Sir Douglas Mawson[[47]](#footnote-47) in antarctic. Says

[12]penguins, sea leopards, and crabeater

[13]seals are abundant in the ice pack.[/qu]

[imagedesc] MM draws an ornate silver jug with a thin handle and the head of a bird, covered with arabesques. She sketches from a photograph in Pope’s “Treasures Found in an Earthenware Jar”; to the left of the jug, MM includes a detail of the geometric patterns on both the neck and a side panel of the jug. Below, she includes another detail of the arabesque pattern on the side of the jug.[/imagedesc]

[imagenumber=0037][page=v.0037]

This page is missing from the notebook.

[imagenumber=0037][page=r.0037]

[01] Feb 13 1931

[02][source]Ill London News 13 Sept. 1931

[03]Cormorants. WP Pycraft.[[48]](#footnote-48)[/source][[49]](#footnote-49) (3)?

[04]. . . [qu]For the cormorant, & its near relation

[05]the shag & the gannet, are the only

[06]representatives among our British birds

[07]of that most interesting group known as the

[08]“Steganopodes,” since all share the

[09]same peculiar type of foot wherein

[10]all the toes are included in a common

[11]web. In all other web-footed birds

[12]the hind toe—when present—is free.

[13] . . .

[14]gannet—covered w a pneumatic

[15] “jacket” of air cells, to mitigate the

[16]shock of high dives—(mesh-work of inter com

[17]municating chambers between body & skin.

[18]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[19]For dexterity & speed combined, the

[20]prize must go to the “man-o-war bird”

[21]or frigate-bird,” who obtains his food

[22]by chasing other sea-birds till they

[23]disgorge their last meal which is

[24]caught before it reaches the sea.[/qu][[50]](#footnote-50)

[25][source]Spectator 27 Dec 1930

[26]Pax Domini Evelyn Underhill[[51]](#footnote-51)[/source][[52]](#footnote-52)

[27]. . . . . . . . . . .

[28][qu]another strange fact is that none of those

[29]who have felt competent to pronounce

[30]with such decision on the worthlessness[/qu]

[imagedesc]MM draws bracketing line on left side and beneath date at the top of the page[/imagedesc]

[imagenumber=0038][page=v.0038]

[01] [[53]](#footnote-53)[qu]of man's desire for God, betray the slightest

[02]knowledge of the best Christian thought either

[03]ancient or modern. Many of these writers

[04]spend most of the space at their disposal

[05]in “reproving the Saints for thinking

[06]that they never thought”— . . . . In

[07]this field it is that which they donot

[08]know & have not touched of which

[09]they prefer to speak.

[10] consult Barth,[[54]](#footnote-54) Otto,[[55]](#footnote-55) Archbishop of

[11]Temple,[[56]](#footnote-56) Dr W R. Matthews,[[57]](#footnote-57) Dr N. P

[12]Williams or Father Thornton.[[58]](#footnote-58)

[13]correspond [del]to[/del] to Eddington[[59]](#footnote-59) Whitehead[[60]](#footnote-60)

[14]Jeans,[[61]](#footnote-61) in the realm of physical science

[15]accusations [unclear]vs[/unclear] the church: refusal to

[16]face facts, a clinging to vested interests,

[17]a merely repressive moral code,

[18]an ungenerous attitude to [del]political[/del]

[19]political experiment--peculiarites

[20]which the Gospel undoubtedly condemns.[/qu]

[21][source]Ill. London News 18 Oct 1930[/source][[62]](#footnote-62)

[22][qu]on the hot afternoon of July 17th

[23]1856 in a London Club my

[24]Lord C . . . . bet Mr. B. . . . . . . that

[25]2 to 1 he did not kill the bluebottle

[26]fly before he went to bed.[/qu]

[imagedesc]In the bottom right corner, MM draws a fly, two wings and a small black body. MM's sketch renders a fly that appears in a full-page Johnnie Walker Scotch advertisement. MM places a vertical bracket at the left margin around lines 10 through 14.[/image desc]

[imagenumber=0038][page=r.0038]

[01] Alan MacNab fecit

[02]Johnnie Walker sees a quaint encounter

[03]issued by John Walker & Sons Ltd at Kilmarnock[[63]](#footnote-63)

[04]

[05] [source] Nov. 29/1930 [add]p. 964[/add] London Ill. News

[06]“The Phoenix of the Deep.” Being an

[07]appreciation of

[08]The Case for the Sea-Serpent by R T Gould[[64]](#footnote-64)

[09]Lieut Commander R T Gould, R. N. (Retired)

[10]Philip Allan: 12s 6d net.

[11] Reviewed by L. P. H.[[65]](#footnote-65)[/source][[66]](#footnote-66)

[12][qu]Before I read "The Case for the Sea-Serpent,

[13]I was convinced that [del]it does[/del] such

[14]a creature did not xist. I do not

[15]now say that I am convinced that it

[16]does xist; but I am sure that the

[17] [lang=latin]*onus probandi*[/lang] falls on the sceptic,

[18]not on the believer.

[19]. . . . Commander Gould says:

[20]“There emerges a more or less

[21]consistent picture of a creature some

[22]sixty to 90 ft. long. It has a long

[23]and slender neck sometimes lifted

[24]out of water to a considerable height

[25]& terminating in a snake-like

[26]head. The body, which is

[27]probably much larger in girth[/qu]

[imagedesc]At the top left of the page, MM draws a fly, two wings and a small black body. MM's sketch renders a fly that appears in a full-page Johnnie Walker Scotch advertisement; near the top of the page, she draws an abstract doodle in the shape of a "T." On the following line, MM marks the transposition of London and Ill. with a curved line.[/imagedesc]

[imagenumber=0039][page=v.0039]

[01] [[67]](#footnote-67)[qu]than the neck, is propelled by four

[02]submerged flippers or paddles, and

[03]tapers off to a slender tail. Neck

[04]& tail are exceedingly flexible, and

[05]that skin of the body normally smooth

[06]in appearance, can be contracted

[07]into a series of large wrinkles or

[08]humps. The colouring is in

[09]general, dark brown above and white

[10]below.”[/qu]

[11] [source]29 Nov 1931

[12]p. 981 A Page for Collectors

[13]Frank Davis. [/source][[68]](#footnote-68)

[14][qu]Fig. 5. Perhaps the finest cut glass

[15]that any country has produced: one

[16]of a remarkable pair of Irish

[17]step-cut decanters of about 1820.

[18]Photo—courtesy Mr. Martin Baxter

[19]Fig 6—an Irish Decanter of

[20]unusual interest; A Rare example

[21]in that it bears on its base the

[22]moulded mark of the Cork Glass Co.

[23][del]It will be obvious:[/del]. Whereas

[24]in 1663 we find Pepys[[69]](#footnote-69) noting

[25]that his wine bottles were stamped

[26]with his crest; 100 yrs. later it is[/qu]

[imagenumber=0039][page=r.0039]

[01] [[70]](#footnote-70)[qu]the decanter and not the wine

[02] bottle that appears in every dining room.

[03] ¶ It will be obvious that the decanter,

[04]being not [del]wat[/del] wanted for purposes

[05]of binning, was free to devel

[06]on diff. lines fr. the bottle.

[07]See. Mr W. A. Thorpe[[71]](#footnote-71) of the Vic. &

[08] Albert Museum, whose knowl.

[09]of early glass is profound.

[10]Fig. 5. In the opin. of many

[11]persons . . . . this Irish step cut

[12]glass is the finest that any country

[13]has produced. Attempts are

[14]made to imitate it today, but it is

[15]said that modern reproductions

[16]have to be double as thick to stand

[17]a similar depth of cuttings & even

[18]then the [del]effort is[/del] result is flat &

[19]lustreless, while the original is

[20]almost as brilliant as polished silver.

[21]. . .

[22](Mr Westropp[[72]](#footnote-72) of the Dublin

[23]Museum.) He writes: It is a

[24]bold man who says what is Irish &

[25]what is English, & no one can say w

[26]certainty what is Waterford or Cork,

[27]or Dublin or Belfast.[/qu]

[imagenumber=0040][page=v.0040]

[01][source]Ill. London News 13 Dec '30

[02]A Page for Collectors: More caricatures

[03] etc. Frank Davis[/source][[73]](#footnote-73)

[04] [qu]In a recent article on a humorous

[05]publication of the Regency—Alken's[[74]](#footnote-74)

[06]Symptoms of Being Amused—reference

[07]was made to the enormous mass of

[08]caricatures etc.

[09]I suppose the modern bicycle can claim

[10]this [del]co[/del] hobby-horse as its ancestor: [[75]](#footnote-75)

[11]while the novelty lasted the whole town

[12]flocked to Mr. Johnson's Riding School

[13]at 377, Strand . . . . While the popular

[14]name was the hobby-horse, a more

[15]dignified nomenclature is adopted

[16]in Mr. J's advts –“The Pedestrian

[17]Carriage”; “The Patent Accelerator”;

[18]The Walking Expedition.” to

[19]quote fr the “Descrip. of New Patent

[20]Inventions (1819)”: “This truly

[21]original machine was the invention

[22]of Baron Charles de Drais

[23]master of the woods & forests

[24]of H.R.H. the Duke of Baden.

[25]The account given of it by the inventor

[26]of its nature & properties is

[27]1. That on a well-maintained post-

[28]road, it will travel uphill as fast[/qu]

[imagenumber=0040][page=r.0040]

[01] [[76]](#footnote-76)[qu]as an active man can walk.

[02]2 on a plain, even after a heavy

[03]rain, it will go 6 or 7 miles an hour,

[04]which is as [del]swiff[/del] swift as a courier

[05]3. When roads are dry & firm, it

[06]runs on a plain at the rate of 8 or 9

[07]miles an hour, wh is equal to a

[08]horse’s gallop.

[09]4. on a descent it equals a horse

[10]at full speed.[/qu]

[11]10/2 [source]Christmas Present Suggestions[/source][[77]](#footnote-77)

[12][qu]Mappin & Webb Ld. Fine shagreen

[13]Ivory angled cigarette box, lined

[14]White Holly. 25 1/17/6

[15] 50 2/10/0 G 2128

[16] 100 2/17/6[/qu]

[17][source]Advt cigarettes

[18]p. 1101. [/source][[78]](#footnote-78) [qu]9. A gift of Lasting Value

[19]2. Delicacies fr the North: attractive

[20]Boxes of Biscuits & shortbread from

[21]Carr & Co of Carlisle who are

[22]famous in this sphere. [/qu]

[23][source]Advt. Johnnie Walker [/source] [[79]](#footnote-79)[qu] . . . And if

[24]someone else happens to send a case as

[25]well, it'll keep (or not, as his friends [/qu]

[ver.26][desc] spans lines 24-19, along right margin[/desc][qu]may decide).[/qu][imagenumber=0041][page=v.0041]

[01][source]Ill. London News 3 Jan '31

[02]A Page for Collectors. An Island of the Pacific

[03][lang=French]Les Arts Indigènes en

[04]Nouvelle-Guinée[/lang] by Stephen Chauvet[[80]](#footnote-80)

[05][lang=French]Sie[[81]](#footnote-81) d'Editions Géographique, Maritimes

[06]et Coloniales[/lang] 184 Boulevard

[07]Saint-Germain, Paris. 1930; 280 francs.[/source][[82]](#footnote-82)

[08][qu]It is bound in paper only. . . and falls

[09]to pieces as soon as the pages are cut.

[10]Let no one however lose heart at this

[11]prelim. disintegration; collect the

[12]constituent parts & have them bound,

[13]for the book deserves it. . . . .

[14]. . . It is rather odd that w such a

[15]wealth of beauty to be seen in nature—a

[16]rich soil, a tropical climate, birds beast,

[17]butterflies, beetles of every possible colour

[18]& description, . . . the artisan of New

[19]Guinea shd have confined himself mainly

[20]to three decorative motives—the human

[21]face, the crocodile, & the frigate-bird.[[83]](#footnote-83)

[22]. . . They never leave a carving in its natural state.

[23]. . . . He says: “Papuan art has used a

[24]method which can be called by

[25]comparison w mediaeval enamels,

[26]engraving [lang=French]sur bois champlevé.[/lang]

[27]Many pieces, carved & painted, are[/qu]

[imagenumber=0041][page=r.0041]

[01][[84]](#footnote-84)[qu]adorned by carving the wood and

[02]filling the furrows w coloured

[03]matter (often a chalk made by grinding

[04]coral and shells).” He then invites us to turn

[05]to Fig. 230 [lang=French]et suivantes[/lang], to see [del]th[/del]

[06][lang=French]l'effet ravissant[/lang].” The things are fine,

[07]it is true, but is it not possible to

[08]raise a mild protest at the enthusiasm

[09]which can claim for this quite effective

[10]method the importance of a comparison

[11]w [lang=French]champlevé[/lang] enamel?[/qu]

[12][source]Ill L. News. 10 Jan 1931[/source][[85]](#footnote-85)

[13][qu]A human “Tiger” & his assistant “Tiger.”

[14]itinerant performers in striking [add]cub[/add]

[15]attire at local festivities near Madras[/qu]

[16] [source]p. 66. advt. Peter Davies Persia

[17]an Introduc. to Persian Art—Since the

[18]7th century A. D. By Arthur

[19]Upham Pope. [/source] [[86]](#footnote-86) [qu]Director of the

[20]International Ex of Persian Art.

[21]Honorary adviser in art to the Persian

[22]Government, etc. [/qu]

[23]Paper 7s 6d cloth 10s 6d

[24]30. Henrietta St., W. C. 2

[imagenumber=0042][page=v.0042]

[01][source]A Page for Collectors. Persian art:

[02]The small collectors point of view.

[03]By Frank Davis.[/source][[87]](#footnote-87)

[04][qu]Arab conquest bet 638 & 642 A. D.

[05]Abbasid Caliphate 750-949

[06]Seljuk Dynasty, of Turkish origin,

[07][add]to about[/add]

[08] 1037— 1175.

[09]Mongols fr about 1220 to 1258

[10]Renaissance of P. art after 1501

[11]under the Safavids—under these

[12]rulers, finest & most famous of Per.

[13]carpets made.[/qu]

[14]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[15][source]Page 65

[16]A Dramatic Review of the Art of

[17]Persia. By Arthur Upham Pope[/source][[88]](#footnote-88)

[18][qu]Room 3 Persian mediaeval arts

[19]turquoise & cobalt—

[20]Persian armours (pants) lent by

[21]Royal Scottish Museum Edinburgh

[22]Popular interest is sure to be

[23]attracted by the beautifully wrought

[24]ivory elephant thought to belong

[25]to the set of chessmen which

[26]Haroun-al-Raschid gave to Charlemagne[[89]](#footnote-89)[/qu]

[ver.27][desc]spans 26-03 and 25-08, along left margin, in two rows of print[/desc][source]10 Jan 1931 Pers. line drawing attributed to Behzad loan fr. E. Beghian[/source][[90]](#footnote-90) [qu]Hunting scene—Shah Ismail of the Safavi Dynasty1499[/qu]

[imagenumber=0042][page=r.0042]

[01] [[91]](#footnote-91)[qu]late mediaeval. gold & sliver

[02]vestments, gold & sliver carpets.

[03]gold enamelled, & jewelled appurtenances

[04]to the crown (room 8)

[05] [add]silk[/add]

[06]Room 4 16th c carpets—silvery

[07]green, pale blue & fawn, rose-crimson”

[08]etc

[09] [del]bull[/del]

[10] aquamanile in form of a [del]ball[/del] bull

[11]14th c. lent by Gulistan Museum

[12]Teheran[/qu]

[13][source][lang=French]1er Fevrier 1931

[14]La Revue du Cinéma[/lang]

[15]Maurice Henry writes on [lang=French]La Féerie du Jazz

[16]par [/lang]John Murray Anderson (Universal, 1930)[/source][[92]](#footnote-92)

[17][qu][lang=French] une revue de music-hall dont l'étoile ne

[18]serait plus seulement la célèbre chef

[19]d'orchestre (Paul Whiteman), mais

[20]son jazz au grand complet.

[21] Les différents tableaux nous sont

[22]annoncés . . . par un maitre d'hôtel

[23]convenable, André Chéron:[[93]](#footnote-93) c'est un

[24]monsieur d'un certain âge, chauve et outrageusement

[25]distingué; . . . Quant aux Tableaux eux-mêmes,

[26][add]une[/add]

[27][add]^[/add] très courte hélas, . . . une femme—

[28]chiffon, un nègre nu coiffé d'un[/lang] [/qu][[94]](#footnote-94)

[imagenumber=0043][page=v.0043]

[01] [[95]](#footnote-95)[qu][lang=French] d'un grand panache et

[02]dansant bam bam sur la peau d'un

[03]tam tam.

[04] La Féerie du Jazz a été mise en

[05]couleurs par le procédé Technicolor,

[06]et l'effet est assez séduisant:

[07]. . . Ainsi composé, ce film constitue

[08]une revue trés agréable, dont on sort

[09]avec une fraîcheur de rose dans la

[10]poitrine, quelques airs nouveaux sur les

[11]lèvres, et un luxueux scintillement

[12]dans les yeux. (En partie parlant) [/lang][/qu]

[13]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[14][source]7 Seas Feb. 1931

[15]Museum Piece (miniatures

[16]in the Persian Exhibition.)[/source][[96]](#footnote-96)[qu]The [del]tiltes[/del]

[17]titles of two were particularly disarming

[18]for the wandering dilettante. One of

[19]them was “The Abortive Attempt [del]to[/del]

[20]of King Kaika'as[[97]](#footnote-97) to ascend to

[21]Heaven by means of eagles attracted

[22]by meat attached to poles.” The

[23]other was “Ladies of Egypt, astonished

[24]at the beauty of Joseph cut their fingers

[25]w fruit knives in their confusion.”[/qu]

[26]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[27][source]Ill London News 24 Jan 31

[28]p. 125[/source][[98]](#footnote-98)[qu] The S. American

[29]Capricorn Beetle (Acrocinus

[30]Longimanus L.) w long fore-legs &

[30]wing-sheaths pattered in red on[/qu]

[ver.31][desc]spans 16-23, along left margin[/desc][source]7 SEAS[/source]

[imagenumber=0043][page=r.0043]

[01][qu]olive green.”[/qu][[99]](#footnote-99) cf. Indian cricket

[02]in a previous number.[[100]](#footnote-100)

[imagedesc] MM draws a Capricorn Beetle, a six-legged insect with long antennae, elaborately patterned wings, and disproportionately long front legs that are bent inward at the ends. The beetle appears in a photograph in “More Grotesques of the Animal World” (see note).[/imagedesc]

[imagenumber=0044][page=v.0044]

[01][source]24 Jan Ill. L. News p 144

[02]x-ray photos as aids to science.

[03]Studies of antarctic birds[/source][[101]](#footnote-101)

[04][qu]1 The structure of a bird which, in

[05]contrast to the penguin, is nearly

[06]always on the wing: the Wilson

[07]Petrel—an x-ray photograph

[08]weighs only one ounce, & has a total

[09]wing-spread of 15 inches—

[10]. . . . Penguins are an ancient

[11]order of birds, & consequently

[12]show primitive characters.

[13]They are backward rather than

[14]degenerate[/qu][[102]](#footnote-102)

[15][source]Ill. London News. 7 Feb 31

[16]A Page for Collectors. The Changing

[17]West.

[18]Pattern: A Study of Ornament

[19]in Western Europe. 1180-1900

[20]by Joan Evans.[[103]](#footnote-103) (Oxford: The

[21]Clarendon Press; 2 vols 7 guineas)

[22]Reviewed by Frank B. Davis [/source][[104]](#footnote-104)

[23] [qu]The instances of birds & beasts

[24]appearing as decoration in stone or on[/qu]

[imagenumber=0044][page=r.0044]

[01] [[105]](#footnote-105)[qu]vellum or textiles is legion. “On

[02]Lyons Cathedral the medallions of

[03]the lower part of the portal show[/qu]

[ver.04][desc] spans the length of the side of the page[/desc] left top right

[imagedesc]MM draws a bird skeleton, with two legs extended toward the top of the page, three bones in each foot. The wings are extended away from the body. The head extends to the bottom of the page. The skull has a prominent eye socket and neck bones. The skeleton renders a photograph of an x-ray image of a Wilson petrel that appears in “X-Ray Photographs as Aids to Science: Studies of Antarctic Birds.” *Illustrated London News* (24 January 1931): 141. MM draws an arrow from “wing-spread of 15 inches” on the 0044 verso page to her drawing. She also draws arrows along a vertical line, one pointing toward the top of the page following the word “left” and the other pointing to the bottom of the page after the word “right.” [/imagedesc][imagenumber=0045][page=v.0045]

[01] [[106]](#footnote-106)[qu]two fowls scratching themselves; a

[02]squirrel in a nut-tree; a crow

[03]perched on a dead rabbit; a water

[04]bird catching an eel; a snail on

[05]a leaf; and a pig searching for

[06]acorns . . . A page of the Ormesby

[07]Psalter has a great O enclosing

[08]figures of the Trinity in Majesty,

[09]ornamented w 2 seraphs, & 2

[10]even larger green finches: in the

[11]margin there are a monkey

[12]on a hound pursuing an owl

[13]on a rabbit; a border of flies and

[14]ladybirds; a man on a bear

[15]fighting another on a lion; a

[16]peasant resting; a trumpeter

[17]and many dragons. Another

[18]page besides a fine interlaced

[19]border and a miniature of God

[20]anointing David has a man-

[21]headed beast slinging stones at

[22]a snail; a butterfly that looks as

[23]if it had just alighted on the page,

[24]a winged dragon chasing a

[25]centaur (in a neat green coat

[26]w white spots), who is shooting

[27]at the butterfly; a robin looking

[28]at a goldfinch, and a magpie[/qu]

[imagenumber=0045][page=r.0045]

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[imagenumber=0045][page=v.0046]

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[imagenumber=0046][page=r.0046]

[01] [[107]](#footnote-107)[qu]looking at an owl; a hawk

[02]eating meat, and a man bodied

[03]bird brandishing a sword against a

[04]squirrel who is eating a nut.

]05] beautiful little songs in old

[06]French. . . . influence of heraldic

[07]emblems in design.

[08]cf. Life in Medieval France

[09]and Magical Jewels of the

[10]Middle Ages.[[108]](#footnote-108)[/qu]

[11]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[12][source]Ill. London News 31 Jan 31

[13]The Cat in the Mysteries of

[14]Religion and Magic. By M. [del]Oldfield[/del]

[15]Oldfield Howey—author of

[16]the Horse in Magic & Myth &

[17]the Encircled Serpent. Ill. Rider.

[18]18 Shillings.). C. E. B. [/source][[109]](#footnote-109)

[19][qu]Mummified cats, Mr Howey mentions

[20]later were found in such countless

[21]numbers as to prove embarrassing.

[22] “A cargo consisting of

[23]180,000 mummied cats was

[24]landed at Liverpool in March 1890,

[25]to be disposed of by auction.” The

[26]unimaginative salesmen actually[/qu]

[ver.27][desc] spans 25-08, along left margin[/desc][qu]Every cat lover will rejoice exceedingly etc.[/qu]

[imagenumber=0047][page=v.0047]

[01] [[110]](#footnote-110)[qu]used one of the corpses as a hammer

[02]& knocked down the strange lot at

[03]the price of £ 3, 13 shillings 9d a ton,

[04]less than a single specimen of a

[05]mummied cat would fetch today.[/qu]

[06]

[07][source]Ill London News 7 Mar 1931

[08]A Page for Collectors. The unnatural history

[09]of China: The Lives of Buddha

[10] By Frank Davis[/source][[111]](#footnote-111)[qu](in trade catalogues

[11]Chinese lions known to the trade as Kylins[[112]](#footnote-112)

[12]but . . . the Kylin is an entirely [del]creature[/del]

[13]different creature. It has the body

[14]of a stag, w a single horn, the tail of

[15]a cow, horse's hoofs, a yellow [del]body[/del].

[16]belly, and hair of 5 colours” and is,

[17]moreover, a paragon of virtue.[qu/]

[18]See Dr Laufer.[[113]](#footnote-113)

[19](The Chinese lion.) [qu]These [del] male[/del] beasts

[20]are always in pairs, male & female.

[21]The male has his paw resting upon

[22]a ball: the female has a cub

[23]climbing up to her shoulder. A rare

[24]variation is one in which the cub has

[25]its mother’s claws in its mouth,[/qu]

[imagenumber=0047][page=r.0047]

[01] [[114]](#footnote-114)[qu]for it was once believed that a lioness

[02]secreted milk in her pads . . . . . . [/qu]

[03][del]A mi [/del](see Dr. Siren. Chinese Sculpture)[[115]](#footnote-115)

[04][qu]Here I must quote the Pa' Erh

[05]Ch'in Gospel: “When a man wishes

[06]to obtain the milk of lions, he first

[07]makes an embroidered ball of many

[08]colours & places this upon their

[09]path. Upon seeing it, the lions are

[10]attracted. Having played w. it a long

[11]time, the ball is soaked with milk.

[12]thus may man obtain its milk from the ball

[13]Thence comes the saying of the ancients

[14]that man is the wisest of all living

[15]beings.” This last aphorism is

[16]surely one of the most charmingly donnish

[17]non-sequiturs ever penned . . . —

[18] . . . The representation of a saintly or

[19] [add]or accompanied by[/add]

[20]divine personage riding on, a lion

[21]is frequent in both European & Asiatic

[22]art. Buddha himself is often represented

[23]thus, & so is St. Thomas, who tradition

[24]says, brought Christianity to India.[/qu]

[25] [source]Ill L. News

[26][????] p. 359 March 7 issue)[/source][[116]](#footnote-116)

[27][qu]10th cent. Egyptian rock crystal jug.

[28]cut fr a solid block of crystal, the core

[29]of which has been drilled out by hand.

[30]In Victoria & Albert Museum[/qu]

[imagenumber=0048][page=v.0048]

[01][source]Ill. London News. Mar 21 1931

[02]Review by L. P. H.[[117]](#footnote-117) of Catching Wild

[03]Beasts alive: by Joseph Delmont[[118]](#footnote-118)

[04]Hutchinson 18.s [/source][[119]](#footnote-119)

[05][qu]Insect eating bats. creatures whose

[06]massed-formation flights suggests

[07]a steamer's smoke—

[08]a Brown Monkey wading. hippo feeding

[09] lion & lioness story etc.[/qu]

[10][source] Ill. London News 4 Apr. 1931

[11]Page for Collectors More about the

[12]Unicorn. By Frank Davis[/source][[120]](#footnote-120)

[13][qu]Purchas His Pilgrims[[121]](#footnote-121)--

[14]quotes the 4th voyage of James

[15]Hall[[122]](#footnote-122) to Groeneland, 1612. Written

[16]by William Baffin.[[123]](#footnote-123)

[17]See Anthony Knivet[[124]](#footnote-124) whose

[18]adventures in the S Seas are to be

[19]found in the same collection (1597).

[20]“At this Towne”, he writes, “all our

[21]men, both Indians & Portugals, fell

[22]sicke by eating of a kind of sweet

[23]pleasant fruit that was poyson, &

[24]had it not been for a Gentlemen

[25]who had a piece of Unicorne's horne,[/qu]

[imagenumber=0048][page=r.0048]

[01] [[125]](#footnote-125) [qu]we had all died.”

[02] . . .

[03]oryx, rhinoceros or both—Just

[04]as the European legend makes him

[05]the emblem of chastity, so in the Far

[06]East he is a paragon of virtue,

[07]appearing only under wise rulers as

[08]a lucky omen. He appeared to the

[09]mother of Confucius; to the sage himself,

[10]and his reputation was such that his

[11]advice was sought by the Emperor Kao

[12]Yu.[[126]](#footnote-126) He lives alone; he treads

[13]soundlessly; he hunts nothing living.

[14]In general, he is portrayed as

[15]wrapped in flames, w the body of a

[16]stag w a single horn, the tail of a cow,

[17]horse's hooves, a yellow belly,

[18]& hair of 5 colours. [del]?[/del]In 18th C

[19]acct—Voyages & Travels pubd

[20]by Thomas Astley[[127]](#footnote-127) of Paternoster

[21]Row in 1747—says that the

[22]Chinese . . . . paint him very beautifully

[23]he has only one Horn with Flesh [del] . . . .[/del]

[24]about it, is 2 fathom high, a

[25]merciful Beast, & the Emblem

[26]of Felicity.”

[27] I illustrate in Fig. 1 the Japanese

[28]interpretation of the unicorn in the

[29]shape of a very fine [ul]netsuke[/ul][[128]](#footnote-128).—[/qu]

[imagenumber=0049][page=v.0049]

[01] [[129]](#footnote-129)[qu]the little pendant or toggle fastened

[02]at the end of a cord by

[03]which purse or seal-case or snuff

[04]bottle was slung fr the girdle. The

[05]horn, it will be noticed, is curved

[06]back over the head, &, as far as I know,

[07]this seems to be the characteristic

[08]shape in the Far East.

[09]4. A Chinese Kylin (or unicorn) w

[10]its horn turned back on [del]hi[/del] its head

[11]in grey jade of the Khang Hsi

[12]Dynasty 1662-1722 (courtesy

[13]messrs Spink & Sons) . . . Time

[14]& again one is astonished not

[15]only by their skill in sculpture

[16] (the Chinese) by by their uncanny

[17]interpretation of the spirit of the

[18]wilderness.

[19]

[20]3. white jade vase. at a certain

[21]cataract in the western hills, the carp

[22]who climb to the top of the waterfall

[23]are forthwith changed into dragons

[24]& become immortal.

[25][add]on base[/add]

[26]winged carp which bear single

[27]horns on their foreheads, like kylins[/qu]

[imagenumber=0049][page=r.0049]

[01][source]2 May 31 Ill L. News

[02]Nature Studies Extraordinary: A

[03]crocodile comes to be fed.[/source][[130]](#footnote-130)

[04][qu]. . . On the northwestern coast

[05]of Africa a pair of tame crocodiles

[06]were kept in a pond by priests dressed

[07]in white garments, who fed their

[08]charges w snow-white fowls.[/qu]

[09]

[10] [source]Ill London News 10 Jan 1931

[11]The Collector & Persian Art. By

[12]W. G. Menzies[/source][[131]](#footnote-131)[qu]—specimen

[13]dating fr the [del]17th[/del] 17th c.

[14]A Blue Persian Carpet of great

[15]merit

[16]Predilection for blue, also though

[17]at later periods, green, manganese,

[18]violet, & even pure black were used.[/qu]

[19]

[20][source]10 Jan 1931[/source][[132]](#footnote-132) [qu]The Heraldry of

[21]Shakespeare.

[22]The ABC of Heraldry &

[23]Symbols, Emblems, & Devices

[23] over[/qu]

[imagenumber=0050][page=v.0050]

[01] [[133]](#footnote-133)[qu]The Morland Press Ltd Edition

[02]of 500 copies 52 shillings 6d

[03]by Guy Cadogan Rothery.[[134]](#footnote-134)

[04]heraldic shield bearing 3 frogs

[05]argent, 3 bactricia, sable

[06]Botraux of Cornwall (Boscastle?)[/qu]

[07]

[08][source][add]17[/add]

[09][del]10.[/del] Jan 1931[/source][[135]](#footnote-135)

[10][qu]Persian Painting. Basil Gray[[136]](#footnote-136)

[11]Benn 6 Shillings 6

[12] [del]Persian Painting Basil Gray[/del]

[13]Persian Painting by Mulk

[14]Raj [del]Anand[/del] Anand.[[137]](#footnote-137) Faber &

[15]Faber 1 shilling & in form

[16]hardly more than a pamphlet

[17]but the author compresses much

[18]learning & information into his

[19]40 pages . . . There are people

[20]who despise dates but personally

[21]I find them very useful & their

[22]omission, has often caused me[/qu]

[imagenumber=0050][page=r.0050]

[01] [[138]](#footnote-138)[qu]much tribulation. C. E. B[/qu]

[02]

[03][source]17 Jan 1931[/source][[139]](#footnote-139) [qu]Silk late 17th

[04]scarlet on green fr mausoleum

[05]of Shah Abbas II[[140]](#footnote-140) at Kurn

[06] (colored plate)

[07] [add] (very ugly)[/add]

[08] [add]coloured plate also[/add]

[09]From the shrine of the Imam Riza[[141]](#footnote-141)

[10]The composition is built on an

[11]earlier scheme of spiral vines on

[12]the field & undulating vines

[13]in the border, terminating at spaced

[14]intervals with majestic palmettes

[15]. . . All the lines [del]h[/del][add]a[/add]re heavier

[16]than in earlier carpets, & they

[17]turn on wider circuits pressing

[18]against the margins with

[19]expansive force . . . . Compared

[20]w. its predecessors, this whole

[21]pattern has more weight mass

[22]& energy. ¶ . The framework

[23]of the pattern, the spiral vines &

[24]leaves, is laid down in silver[/qu]

[imagenumber=0051][page=v.0051]

[01] [[142]](#footnote-142)[qu]on a ground of deep crimson in

[02]the field and dark emerald in

[03]the border . . . . All the colours

[04]are of a clarity & intensity which

[05]has always been the ideal of

[06]the Persian dyers.[/qu]

[07]

[08][source][ul]Sat Ev. Postp[/ul] 4 Apr. 1931

[09] [add]By[/add]

[10]Tennis impressions. Helen Wills[/source][[143]](#footnote-143)

[11]

[12][qu]Many times you cannot remember having

[13]made a [del]shot[/del] particular shot at

[14]all & at other times you hide the shameful

[15]secret that the “lovely drop shot

[16] [add]really[/add]

[17]that has been admired ^ was supposed

[18]to have been a lob, but nicked the

[19]wood on your racket & turned instead

[20]into a short shot just over the net.

[21]. . . The eye shade hides the worried

[22]look, makes the player underneath

[23]it appear brave instead.

[24]“Psychological Aspects of Ball Rotation.”[/qu]

[imagenumber=0051][page=r.0051]

[01] [[144]](#footnote-144)[qu]no nice tennis player ever becomes

[02]angry on the court or any sensible [del]person[/del]

[03]one, because he knows that an irritated

[04]frame of mind ruins his game . . . .

[05] . . . great assets in [del]tennis playing[/del]

[06]match play are calmness & an even

[07]temper. Another thing that one should

[08]always remind himself of when he

[09]goes out on the court is that while there

[10]is life there is hope.

[11] . . . What do tennis players eat &

[12]how do they keep from being professionals?

[13] . . . None of them have diet lists

[14]which they follow. They often eat lobster

[15]& ice cream for luncheon when they

[16]have a match in the afternoon.

[17]This is not advisable if one is

[18]going to play at Forest Hills

[19]w the temperature at 90 degrees,

[20]but it is done. Fr my tournament-

[21]playing experience, I have decided

[22]that a diet is not necessary

[23]but instead, have a list of

[24]foods which are to be avoided

[25]just before a match. . . . Lobster

[26]as well as fish of all kinds, pies, cakes[/qu]

[imagenumber=0052][page=v.0052]

[01] [[145]](#footnote-145)[qu]cucumbers, radishes, hot foods,

[02]waffles, Yorkshire pudding, &, if in

[03]Germany, [del]bee[?][/del] beer. . . The precision

[04]that tennis demands makes

[05]necessary total abstinence—even

[06]from beer. of this the [del]competitor[/del]

[07] [add]tennis player[/add]

[08]is aware as well as are

[09]competitors in other sports. The

[10]person who says one cocktail or

[11]one glass of beer doesn't make

[12]any difference in one's eye &

[13]coordination & balance is wrong—

[14]at least from a tennis point of

[15]view.

[16]. . .

[17]one of the foremost theatrical

[18]producers of B'way who is supposed

[19]to have the ability to choose for

[20]his productions the most beautiful

[21]American girls . . . He added

[22]that the present standard of

[23]beauty has no place for the

[24]athletic girl. . . . Anyone

[25]in the public eye who spreads

[26]misinformation to be gobbled up

[27]by the young is not giving much

[28]of a hand to those who are[/qu]

[imagenumber=0052][page=r.0052]

[01] [[146]](#footnote-146)[qu]going to be the grown-ups of

[02]tomorrow. . . . a woman who

[03]has taken up a sport & had

[04]plenty of exercise will be, at fifty,

[05] [add]looking[/add]

[06]far younger ^ & healthier [del]looking[/del]

[07]than she would have been if she had

[08]just sat.

[09] I state very fiercely that

[10]tennis & other sports do not lessen

[11]feminine charm or pleasing

[12]appearance.

[13]Cochet.[[147]](#footnote-147) Sense of humor but is

[14]not inclined to display feelings

[15]superb [ul]overhead smash[/ul] remarkable

[16]volley and unusual angles.

[17][add]W. T.[/add]

[18]2 Tilden.[[148]](#footnote-148) Tall very thin figure

[19]but broad shouldered. Court covering

[20]& service aided by these . . . . .

[21]Cannon ball serve, beautiful

[22]execution of strokes, all round perfection

[23]of game & clever strategy.

[24]3 Jean Borotra?[[149]](#footnote-149) the jolly Basque

[25]Universally fine physique & remarkable

[26]lasting powers . . . Net play w

[27]spectacular volleying from any position.[/qu]

[imagenumber=0053][page=v.0053]

[01] [[150]](#footnote-150)[qu]even sitting down.

[02]

[03]6 Wilmer Allison.[[151]](#footnote-151) fair-haired

[04]Texan of medium height. Hard

[05]worker & never beaten before the

[06]game is over.

[07]

[08]8. H. L. De Morpurgo.[[152]](#footnote-152) Italy

[09] [add]Handsome figure in action[/add]

[10] . . . is able to make any champion

[11]play his best game.

[12]9 Christian Boussus[[153]](#footnote-153) . . . has

[13]extremely graceful style, especially

[14]on the overhead.

[15]

[16]Mme René Matthieu.[[154]](#footnote-154) She

[17]plays the fast modern game, is

[18]wonderfully all-round, is, except

[19]for lack of stamina, has the greatest

[20]talent of any of the foreign women

[21]players.

[22]

[23]Miss Elizabeth Ryan[[155]](#footnote-155) is

[24]the world's best doubles player.

[25]She has 16 wins at Wimbledon

[26]in the doubles.

[27]\_\_\_\_\_

[28] I think, although women do

[29][add]not[/add]play so hard or so fast tennis[/qu]

[imagenumber=0053][page=r.0053]

[01] [[156]](#footnote-156)[qu]{as men} they are more

[02]entertaining to watch on the court

[03]because of their greater grace, their

[04]more charming ways, & because

[05]of their costumes. The floating

[06]lines of feminine dress in motion

[07]are more pleasing to the artistic

[08]eye than the severely cut uniform

[09]of the men players.

[10]

[11]1 Miss El. Ryan.[[157]](#footnote-157) Noted for

[12]chopping game. Main points

[13]in play: Forehand chop, unusual

[14]amount of skin, excellent net work

[15]& drop shot.

[16]

[17]6 Miss Helen Jacobs.[[158]](#footnote-158) Fast & low—

[18]booming serve.

[19]

[20]8. Senorita Lili de Alvarez[[159]](#footnote-159)- Spain.

[21]Beautiful figure upon the court. Lovely

[22]Face, unusual charm. Here is

[23]an xample of an athletic woman who

[24]is both feminine & good to look upon.

[25] . . speak 5 langs., plays

[26]championship billiards, skates

[27]& skis exceedingly well . . . Has

[28]the best style of any woman player.[/qu]

[imagedesc]Moore puts square brackets around “as men” at top of page[/imagedesc]

[imagenumber=0054][page=v.0054]

[01] [[160]](#footnote-160)[qu][color=pencil][add]stirring volleys underhand by[/add][/color]

[02]. . . Fast driving on a rising

[03]ball, both forehand & backhand

[04]unusual court covering ability;

[05]good volley.

[06]

[07]6 Miss Betty Nutall[[161]](#footnote-161) on her

[08]best days plays very fine tennis.

[09]10 Fräulein H Krahwinkel.[[162]](#footnote-162)

[10]good temperament, strong heart

[11]and nimble feel.[[163]](#footnote-163)

[12]S. Lenglen.[[164]](#footnote-164) perhaps the most

[13]scientific tennis player of all time

[14][add]bec.[/add]

[15]suited physically & mentally

[16]to the game & gave a great deal

[17]of time to it. Strong, wiry, & slender

[18]a certain grace & ease in

[19]movement which are unusual

[20]ability for coordinating eye & muscle

[21]It seems unfortunate to have

[22]to use the past tense in speaking

[23]of this famous player.

[24]I would add about the middle of

[20][del]about[/del] the list (A. Wallis Myer's

[20]list) the Baroness von Reznicezk[[165]](#footnote-165)).[/qu]

[page r.0054 missing]

[page v.0055 missing]

[imagenumber=0055][page=r.0055]

[01][source]Lit Digest 14 Mar 31

[02]The Road to Culture by Prof. Char. Gray Shaw

[03]of N. Y. Univ.[/source][[166]](#footnote-166)

[04][qu]Culture (acc to Prof Shaw) is not

[05]a mere decoration of the mind,

[06]but a means of interpreting

[07]oneself to oneself. . . . "the

[08]awakening of your consciousness

[09]to the . . . value of a life habitually

[10]taken for granted." ¶ It does

[11]not consist in the number of

[12]things you know.”

[13]. . . . "expression comes from

[14]within and can assume due form,

[15]either in the creation of beauty

[16]through art & literature, or in

[17]the appreciation of such esthetic

[18]excellence in others." . . . . "the

[19]Pepys habit of recording personal

[20]reactions to life can form a pathway

[21]to culture, which is largely a

[22]consciousness of xistence. The

[23]main thing is to cultivate

[24]active culture in the form of such[/qu]

[imagedesc]MM draws a squiggly line in the left margin, spanning lines 21-22[/imagedesc]

[imagenumber=0056][page=v.0056]

[01] [[167]](#footnote-167)[qu]incessant essays whether they be

[02]syndicated or not.” It is

[03]the intellectual habit of

[04]cognizing life as it passes by wh.

[05]is the important factor in culture

[06]by writing.[/qu]

[07] [source]Ill L News

[08]23 May 1931

[09]Photos by Harry Burton[[168]](#footnote-168) of Metropol.

[10]Mus. of art world copyright

[11]strictly reserved.[/source][[169]](#footnote-169)

[12]

[13][qu]Fig. 7 Decoration on the seat of

[14]Tutankhamen's “faldstool”[[170]](#footnote-170) (eccles

[15]iastical throne)—another border

[16]of ebony inlaid w ivory representing

[17]a piebald hide; w an oblong centre

[18]piece ÷ d into ivory panels stained

[19]to imitate other hides, including

[20]that of the cheetah—{9 figures

[21]on the tread} 9 traditional

[22]alien foes of Egypt[/qu]

[23]

[24][source]ILL. London News

[25] 13 June 1931

[26] “Mayflies.” W P Pycraft:[/source][[171]](#footnote-171)

[imagedesc]MM draws a horizontal squiggle mid-line in line 2. Moore puts square brackets around *9 figures on the tread* on lines 21 and 22. [/imagedesc]

[imagenumber=0056][page=r.0056]

[01] [[172]](#footnote-172)[qu]I had the good luck to be able once

[02]more to watch a swarm of mayflies

[03]performing their strange aerial dance”

[04]. . . . All faced in the same direction &

[05]seemed to be rising & falling in the air

[06]as if suspended on invisible elastic

[07]threads. (mating dance) . . .

[08]What are “mayflies”? Textbooks of

[09]zoology tell us that about 300 species

[10]have so far been described. . . . . About

[11]40 species are British. These furnish

[12]the fisherman w his “duns” & “drakes”

[13]& “spinners”. But they are also

[14]known to the palaeontologists. . . .

[15] . . .

[16]They begin life as aquatic larvae

[17]: . . the larva becomes a “nymph”

[18]there may be as many as 20 minutes

[19]between the larval & the adult

[20]winged stage. . . . Growth , as with all

[21]insects & crustacen, is possible only

[22]during a brief period immediately following

[23]a moult; as soon as the skin

[24]hardens, further growth is impossible.

[25] ¶ At about the 10th moult

[26]the nymph [del]form[/del] shows the first signs

[27]of incipient wings. At last, after

[28]fr 2 to 3 yrs spent in the nymph

[29]state: comes the great change;[/qu]

[imagenumber=0057][page=v.0057]

[01] [[173]](#footnote-173)[qu]the emergence into the upper air.

[02] (unlike the dragon fly), may be

[03]said to take a flying leap

[04]

[05]

[06]into the new life . . . suddenly

[07]bursts from the nymph-skin

[08]& darts into the air full winged,

[09]. . . another moult & the

[10]perfect “imago.” And

[11]this may take place

[12]while the insect is

[13]flying in the air.

[14]The jaws, as such

[15]have ceased to be. The

[16]mouth serves now only as

[17]an inlet for air . . . . for

[18]never again can food enter it.

[19]Instead, it is to serve now as an

[20]air chamber to lighten the body for

[21]its nuptial flight, which ends, in

[22]perhaps an hour hence, in death.[/qu]

[imagedesc]MM draws an adult mayfly, a male “imago”; the tail extends vertically down the page to line 17. MM copies from a photograph in Pycraft’s article.[/imagedesc]

[imagenumber=0057][page=r.0057]

[01] [[174]](#footnote-174)[qu][some species have 3, [del]somd[/del] some only

[02]two, long tail-filaments , or “cercae.”[/qu]

[03]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[04][source]Ill. London News 27 June 1931[/source][[175]](#footnote-175)

[05][qu]colour-reproduction of 4 scenes fr

[06]French illuminated ms. of Livy,[[176]](#footnote-176) once

[07]owned by the Grand Bastard of Burgandy.[[177]](#footnote-177)[/qu]

[08]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[09][source]Ill. London News 6 June 1931

[10]A Page for the Epicure.[/source][[178]](#footnote-178)

[11][qu]Jermyn St., Clarges Street, Shaftesbury

[12]Ave., Soho Square:

[13]Cotelette Kievsky—at Kasbek.

[14]new Russian restaurant in Jermyn St.

[15]folded like a pancake & filled with

[16]melted butter, an experience to the most

[17]sophisticated palate.

[18]the caviare [add]is[/add] excellent, especially the

[19]large grained variety called Beluga.

[20] [add]grey[/add]

[21]accompd by a glass of their genuine

[22]vodka fr an original stock of

[23]Imperial Russian found in Latvia.

[24]

[25]Bellometti's[[179]](#footnote-179) intimate rest. at the

[26]corner of Soho Square where the long

[27]French windows over looking the[/qu]

[imagenumber=0058][page=v.0058]

[01] [[180]](#footnote-180)[qu]trees & the Adam houses of one

[02]of London's oldest squares provide

[03]a charming setting in which to try such

[04]delicacies as [lang=french]Suprême de Sole Maître

[05]Eurico & Cailles en pâte à la

[06]façon de Maître Albert.[/lang] The sole,

[07]garnished w lobster, mushrooms

[08]& prawns, is served w a thin lobster-

[09]sauce & the quails are stuffed w

[10]fois gras & truffles & covered w

[11]sauce [lang=French]Périgourdine.[/lang] To wind up

[12] [add]appropriately[/add]

[13]such a meal is a problem, but

[14]Bellometti has the solution—a . . .

[15]sweet he calls [lang=french]Péche fraiche

[16]Lucullus.[/lang] This is made of

[17]fresh peaches stuffed w walnuts,

[18]violets, & grated chocolate flambé

[19]& served w hot chocolate sauce.

[20][add]close by[/add]

[21]In Church St. is Kettner's,[[181]](#footnote-181) a

[22]r w a reputation dating fr

[23]Edwardian days. The Louis XV

[24]decoration lends the series of

[25]rooms exactly the right atmosphere

[26]in wh. to appreciate the fine French

[27]cooking. Here I recommend

[28][lang=french]Poulet Sauté Maison[/lang] a pleasant[/qu] [imagenumber=0058][page=r.0058]

[01] [[182]](#footnote-182)[qu]dish of chicken cooked w truffles,

[02]potatoes, artichokes, & a drop of brandy

[03]Madeira, served w cheese straws.

[04]For those who like to finish their

[05]meal w a savoury, I suggest

[06][lang=french]Barquette[/lang] Kettner's. This is made

[07]of [del]boat[/del]-shaped puff-paste, filled w

[08] [add]boat[/add]

[09] chopped mushrooms, cooked

[10]in brandy & cream, & coated w cheese

[11]sauce. . . . .

[12] Another r. w a time-honoured

[13]reputation is Romano's[[183]](#footnote-183) in the Strand,

[14]. . . versatile chef & a distinguished

[15]cellar, there is the added attraction

[16]at supper-time of the Wonder Bar band,

[17]wh comes across fr the Savoy Theatre

[18]after the performance.

[19] The Café Divan, in Clarges

[20]St. on the other hand, is one of

[21]those intimate little res. without

[22]music wh seem to be usurping the

[23]popularity of the Grand Babylon

[24]Hotel type. Here again, it is a

[25]matter of personal attention, &

[26]really good food [del]especially coo[/del] cooked for[/qu]

[imagenumber=0059][page=v.0059]

[01] [[184]](#footnote-184)[qu]each individual order.--

[02][lang=french]La volaille Santée à l'ancienne

[03]façon valée d'Auge[lang=french] is as

[04]good as the Café Divan or it is in

[05]Normandy, the land of its origin.

[06]. . the wine list here offers some interesting

[07]possibilities, including the rare 1919 Bollinger

[08] at a most reasonable price.

[09] Advts. Temple Bar 294

[10]Romano's [lang=french](au choix)[/lang] Arthur

[11]Roseberry[[185]](#footnote-185) & his Wonder Bar Band.

[12]. . . Book your tables.

[13] Kasbek, 40 Jermyn St. Pic. W.

[14]Café Divan & new Clarges Res.

[15]Clarges St. Mayfair. W1

[16]London's smart restaurant . . . . . . .

[17]Early theatre dinners a specialty,

[18]no music. Open until midnight

[19]Manager F. Binaco Tel. Mayfair

[20] 4687

[21] Kettner's for cooking & wines

[22] [ul]Church[/ul] Street, W. 1

[23]

[24][lang=french]Bellometti ses Déjeuners et

[25]Diners sans Musiques[/lang] 27. Soho Sq. W. 1[/qu]

[imagenumber=0059][page=r.0059]

[01][source]4 July 31 Ill. L. News

[02]“Almost more happiness than one

[03]man can Bear.” being an appr. of

[04]Albert Einstein;[[186]](#footnote-186) By Anton Reiser

[05]w a forward by Einstein. Thornton

[06]Butterworth.[/source][[187]](#footnote-187)

[07][qu]It is recorded, however, that when,

[08]at the age of four his father

[09]demonstrated to him the mystery

[10]of the electric needle, the boy “trembled

[11]& grew cold.”

[12] suspects public contention as an

[13]approach to truth which needs no

[14]help.

[15]Through humility & human love

[16]he ardently desires the conquest

[17]of all violence in the lives of men. The

[18]greater our brotherly love, the more

[19]susceptible the human heart to

[20]the need & suffering of the

[21]individual & the masses, the

[22]more creative is the human mind

[23]in all its divisions.”[/qu]

[imagenumber=0060][page=v.0060]

[01][source]31 Jan 1931 Frank Davis

[02]Familiar & unfamiliar woods in old furniture[/source][[188]](#footnote-188)

[03]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[04][qu]furniture fashions moved from oak

[05]to walnut fr walnut to mahog.

[06]& from mahogany to satin wood.

[07]

[08]The country maker often willing to

[09]fashion a chest or cabinet out

[10]of any suitable wood. . . . ash

[11]for example . . favorite wood for

[12]the cheaper sort of furniture,

[13]especially for chairs. Not

[14]much survived because the

[15]finer pieces were not made of it

[16]& is very subject to worm.

[17]Evelyn[[189]](#footnote-189) to Sylvia, “some ash

[18]is curiously camleted & veined

[19]so different from other timber

[20]that our skillful cabinet makers

[21]prize it equal with ebony, &

[22]give it the name of green Ebony,

[23]which the customer pays well for.”[[190]](#footnote-190)

[24]Apple wood in 18th c

[25]Alder—white when new cut[/qu] [imagenumber=0060][page=r.0060]

[01] [[191]](#footnote-191)[qu]deep red & then lighter.

[02]acadia—(locust) almost as durable

[03]as oak. Mulberry similar

[04]

[05]Pewter, bone, ivory, tortoise-shell, silver

[06]used for inlay. Ash, beech, bog

[07]oak, holly, sycamore, yew. in Tudor

[08]& Stuart times

[09]Ebony was imported fr the East as

[10]early as the reign of Elizabeth. ash

[11]used as substitute. & a less honest

[12]substitute, willow dyed black.

[13]foreign woods 2nd half 18th c

[14]a cherry-wood piece not often seen today.

[15]Sycamore for inlay 16th c stained

[16]greenish grey by oxide of iron, solemnly

[17]called hare-woods & used as

[18]veneer. —and very delightful it is,

[19]not too easily distinguished from olive

[20] (imported same period).

[21]Box for inlay is solid oak—no

[22]timber so suitable for making

[23]wood blocks for printing.[/qu]

[imagenumber=0061][page=v.0061]

[01] [[192]](#footnote-192)[qu]Lime—no wood so beloved of

[02]the wood carver—does not split

[03]& cuts equally well with or across

[04]the grain. other detailed &

[05]naturalistic carvings of Grinling

[06]Gibbons[[193]](#footnote-193) & his fellows mainly carried

[07]out in this wood. One sometimes

[08]comes across a laburnam[[194]](#footnote-194) piece

[09] [add]in the country[/add]

[10]the Yew—but in fashionable

[11]circles mainly confined to small

[12]veneer work—& drawer knobs,

[13]pegs, etc.

[14]Theija warm brown, full of knots

[15]& curls, is almost certainly the

[16]prized eitron wood of the Romans

[17]& it spans the roof of Cordova cathedral.

[18]The tree [del]is[/del] found in Morocco

[19]& Algeria is known to the French

[20]as lignum vitae— The rather

[21]grandiose cabinet of Fig 2 is of

[22]theija wood. The drawers slide

[23]in & out as if they [del]were[/del] ran on

[24]ball bearings.[/qu]

[imagenumber=0061][page=r.0061]

[01][source]The Principles of Film Form

[02]Sir Eisenstein[[195]](#footnote-195) trans. by Ivor Montagu[[196]](#footnote-196)

[03]Close Up Sept. 1931 Vol VIII No 3[/source][[197]](#footnote-197)

[04] Translation made at Beverly Hills.

[05]Hollywood 2nd Nov. 1930

[06]see The Cinematic Principle & Japanese

[07]Culture transition (Paris) [add]May[/add] June, 1930[[198]](#footnote-198)

[08][qu]Synthesis constantly arising in the process of

[09]opposition between thesis and anti-thesis.

[10][ul]Conflict[/ul] as the fundamental basic

[11]Principle of the substance of every

[12]Art-work & every Art-form

[13]For Art is always Conflict

[14] “In accordance w its social function

[15]For the task of Art is—the [del]fr[/del] bringing

[16]to light of the conflicts of the Existing.

[17]By the awakening of conflicts in the

[18]Observer. The emotional forging of a

[19]correct intellectual concept by the

[20]dynamic collision of contrasted passions.

[21]The formation thus of correct perception.

[22]

[23]2. In accordance w its substance

[24] [add]it consists of[/add]

[25]For: in its sub. [add]^[/add] a Conflict bet

[26]Natural Existence & Creative Impulse.

[27]Hypertrophy of the purposive impulse—[/qu]

[imagenumber=0062][page=v.0062]

[01] [[199]](#footnote-199)[qu]the principle of rational logic—

[02]causes the Art to freeze to a

[03]mathematical technicalism. (A

[04]landscape becomes a blue-fruit,

[05]Saint Sebastian[[200]](#footnote-200) becomes an anatomical

[06]Map.) Archipenko[[201]](#footnote-201)—a waxworks

[07]Show—Madame Tussaud.[[202]](#footnote-202))

[08]and

[09] on the point of intersection between

[10]Nature & Industry Hands

[11] 1. The logic of organic form

[12] against

[13] 2. The logic of Rational form.

[14]Yield in collision (conflict) the

[15] Dialectic of Art-form.

[16]The intersection of the 2 engenders

[17]& conditions Dynamism. . . . .

[18]I regard the appearance of new

[19]concepts & percepts arising in the

[20]conflict between usual appearance

[21]& special representation as xactly

[22]a dynamic occurrence The

[23]dynamisation of the perception—

[24]a “ of the “traditional apprehension”

[25]into a new apprehension.[/qu]

[imagenumber=0062][page=r.0062]

[01] [[203]](#footnote-203)[qu]The degree of distance determines the

[02]intensity of the tension

[03] [add]See for example interval [/add]

[04]cf w Music the concept of interval

[05]Here there can be instances where

[06]the distance of separation is so wide

[07]that it leads to a shattering by breakage

[08]of the singleness of the Art apprehension.

[09]The incapacity to be heard of

[10]certain intervals.

[11]The spacial form of this dynamics is:

[12] —Expression.

[13]The tension stag[add]e[/add]s are —Rhythm.

[14] . . .

[15] “The intellectual life of a Plato or

[16]Dante . . . . conditioned & nourished

[17]by his pleasure in the [del]the[/del] simple

[18]beauty of the rhythmic relation

[19]bet. rule e & xample, . . kind &

[20]individual .” G. Wallas[[204]](#footnote-204) “The Great

[21]Society.”[[205]](#footnote-205)

[22] . . . [add]in[/add]

[23]So in other fields, speech where

[24]the [unclear]sap.[/unclear] the liveliness & dynamism

[25]arise fr the irregularity of the

[26]detail in relation to the rule of

[27]the system as a whole.[/qu]

[imagenumber=0063][page=v.0063]

[01] [[206]](#footnote-206)[qu]From the same princ. is derived

[02]the whole charm of poetry, the rhythm

[03]of which arises as a conflict bet.

[04]the metric measure & the distribution

[05]of accents, confusing this measure.

[06]. . .

[07] Acc to my opinion, however, Montage

[08]is not an idea recounted by

[09]pieces following each other, [ul]but an[/ul]

[10]idea that arises in the collision

[11][ul]of two pieces independent of one

[12]another[/ul]. The Dynamic Principle.)

[13] 2 independent ideographical

[14]signs (“Shots”) [add]placed[/add] in juxtaposition,

[15]explode to a new concept

[16] Eye + water = To weep.

[17] Knife & Heart = Sorrow

[18]cf Abel Rémusat:[[207]](#footnote-207) [lang=french]Recherches

[19]sur l’origine de deformation

[20]de l’écriture chinoise.”)[/lang]

[21] Painting. Eye receives an

[22]impression, wh. then collided w

[23]that derived fr following the

[24]direction of a 2nd element. The[/qu]

[Page r.0063 missing]

[Page v.0064 missing]

[imagenumber=0064][page=r.0064]

[01] [[208]](#footnote-208)[qu]conflict of these directions builds

[02]the dynamic effect in apprehension

[03]of the whole.

[04] I It may be purely linear: Fernand

[05]Lèger.[[209]](#footnote-209) Suprematism[[210]](#footnote-210)

[06] II “anecdotal” See Lautrec’s[[211]](#footnote-211)

[07]Miss Cissie Loftus,[[212]](#footnote-212) the various

[08]anatomical parts of the body

[09]are represented in spacial positions

[10]temporally various.

[11] Between I & II primitive Italian

[12]futurism. ‘man w 6 legs) in 6 positions

[13]Julis Kurth “Sharaku”—describes

[14]The portrait of an actor comparing

[15]w a mask. (Japan: 18th c)

[16] (the master) has repudiated

[17]normality w full awareness &

[18]while the drawing of the separate

[19]parts depends on severely concentrated

[20]naturalism, their proportions

[21]have been subordinated, to consideration

[22]purely ideal. (Pp 80, 81)

[23]. . . .   
[24] The Principle of Comparison[/qu]

[imagenumber=0065][page=v.0065]

[01] [[213]](#footnote-213)[qu]making possible for us always

[02]& in every field, definition &

[03]perception.

[04] In the film: Visual Counterpoint

[05]The Shot is not an Element of

[06]Montage. The Shot is a Montage

[07]Cell (or Molecule).

[08]1.Graphic conflict

[09]2 Conflict of Planes

[10]3. “ “ Volumes

[11] “ Space Conflict

[12]5 Lighting “

[13]6 Tempo “

[14] 7 C bet. a Material & its Angle

[15] attained by spacial distortion

[16]Through camera position).

[17]8 C bet. a Material & its

[18] spacial Nature (attained by

[19]optical distortion through the lens).

[20]9 C bet a [del]Process[/del] Process

[21]& its Temporal Nature (attained

[22]by slow-motion & its speeding up[/qu]

[imagenumber=0065][page=r.0065]

[01] [[214]](#footnote-214)[qu]10. C. bet the whole optical

[02]Complex & some quite other sphere

[03]Thus [add]does[/add] C bet optical & acoustical

[04]impulses produce:

[05] The Sound Nature

[06] cap. Of being realised as

[07] visual—Sound Counterpoint

[08]The formulation & consideration of

[09]Film appearance as forms of Conflict

[10]yields the lst possibility of

[11]devising a single system or visual

[12]dramaturgy covering all general

[13]detail cases of the problem. .

[14] [add]a dramaturgy[/add]

[15]. . . . as precise as the [del]the[/del]

[16]existing precise dramaturgy of

[17]Film-narrative.

[18] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[19] S M Eisenstein[/qu]

[20][color=pencil] [[215]](#footnote-215)[qu]The society Sonar film has

[21]produced Steel—the material

[22]of the future.[/qu]

[23][source]Star Gazing By June Head

[24]Peter Davies. 6s 173 pages[/source][[216]](#footnote-216)[/color]

[imagenumber=0066][page=v.0066]

[01] American Ufa[[217]](#footnote-217) will release

[02]22 [unclear]Ufuterio[/unclear]-educationals

[03]Traces of ancient Civilization

[04]in Java, Under the Tropical

[05]Sun in Java, orchids. Robbers

[06]& Giants among the Birds,

[07]Married Couples on [unclear]u[??]gs[/unclear]

[08]Flirting Monkeys & Fighting   
[09]Cats.

[10] [source] Little Known England.

[11]Harold Donald Eberlein

[12]BT. Batsford Ltd., 94 High Holborn

[13]Joint author: The English Inn

[14]Past & Present, & The Practical

[15]Book of Period Furniture. [/source][[218]](#footnote-218)

[16] [qu][add]Leland[/add]

[17]Cleobury: Its lord was once

[18]Q. Elizabeth’s “sweet Robin” Robt

[19]Dudly, Earl of Leicester, of

[20]whom it was said, “He was a

[21]compleat Gentleman in all

[22]suitable employments; an exact[/qu]

[imagenumber=0066][page=r.0066]

[01][[219]](#footnote-219)[qu]seaman, an excellent architect,

[02]mathematician, physician, chymist

[03]and what not. He was an

[04]handsome, personable man, tall

[05]of stature, red haired, and of

[06]admirable comport, and above all

[07]noted for riding the great

[08]horse for tilting, and for his

[09]being the first of all that taught

[10]a dog to sit in order to catch

[11]partridges.”

[12]Shewsbury. Says John

[13]Leland, “The Towne of Shrewsbury

[14]on a Rocky Hill of Stone of a

[15]sad redde Earth, and Severne soe

[16]girdeth in all the Towne that

[17]saving a litle Peice, it were

[18]an Isle.” . . . . there is the

[18]spire and choir of Saint Alkmundis

[19]where in the year 1533, uppon

[20]Twelffe daye, in Shrowsburie,

[21]The Dyvyll appearyd . . . . when the

[22]Preest was at High Masse,

[23]w. great tempeste and Darknesse,[/qu]

[imagenumber=0067][page=v.0067]

[01][[220]](#footnote-220)[qu]soe that as he passyd through

[02]he mounted upp the

[03]Steeple in the sayd churche,

[04]tering the wyers of the clocke,

[05]and put the prynt of his

[06]Clawes uppon the 4th Bell, and

[07]tooke one of the pynnacles awaye

[08]with him, and for the Tyme

[09]stayde all the Bells in the

[10]churches within the sayd Towne,

[11]that they could neither toll nor

[12]ringe.”;[/qu][[221]](#footnote-221)

[13]

[14][source]Essays & addresses

[15]By the Right Hon. Arthur James

[16]Balfour MP. LLD. FRS.

[17]Edinburgh: David Douglas 1893

[18]

[19]The Pleasures of Reading. [/source][[222]](#footnote-222)

[20][qu]p. 4 Nor do I address myself

[21]to the professed student, to the

[22]fortunate individual w whom

[23]literature or science is the business[/qu]

[imagenumber=0067][page=r.0067]

[01][[223]](#footnote-223)[qu]as well as the pleasure of life.

[02] [add]and[/add]

[03]. . . ; my theme is the enjoyment,

[04]not, mark you, the improvement,

[05]nor the glory, nor the profit,

[06]but the [ul]enjoyment[/ul], which may

[07]be derived by such an one from

[08]books. {I speak to the ordinary

[09]reader w ord. capacities & ord.

[10]leisure.} [add]condemns[/add]

[11] F. Harrison[[224]](#footnote-224)’[del]s designation[/del]

[12]8 “an impotent voracity for

[13]desultory information” is in

[14]reality a most desirable, and

[15]a not too common form, of

[16]mental appetite. . . . . I

[17]would check all writing which

[18]was [ul]not[/ul] intended for the printer,

[19]“But . . . we are always obliged

[20]to read our letters, & are sometimes

[21]obliged to answer them . . . .

[22]Grub Street does not ask for

[23]a reply by return of post.

[24]. . . So long as we have good health & a

[25]good library, it (the world) can[del]not[/del] hardly[/qu]

[Ver 26][desc]spanning lines 23 to 21, right margin[/desc] be dull—

[imagedesc] MM draws square brackets around the words on lines 8 through 10. [/imagedesc]

[imagenumber=0068][page=v.0068]

[01] [source]11 July 1931

[02] Ill. London News

[03]A Page for Collectors: [ul]European[/ul] Lacquer

[04] By Frank Davis. [/source][[225]](#footnote-225)

[05][qu]. . . whereas the oriental material is

[06]made from the sap of a tree indigenous

[07]to China, the European process,

[08] is based upon gum-lac, “the resin

[09] broken off the twigs of the tree on which

[10] it is deposited by an insect; the

[11][ul]coccus lacca[/ul]—and dissolved in

[12]spirits of wine.” Our earliest book

[13]on the subject is entitled, not “The

[14]Art of Lacquer” or some such title,

[15]but “Treatise of Japanning and

[16]Varnising.” 16 St . . . the gist of

[17]which . . . is: [add]. . .[/add] when the black or

[18]coloured ground has been polished

[19]sufficiently, the design is drawn in

[20]gold size or vermilion mixed w

[21]gum water. The raised parts are

[22]done w a paste of gum arabic

[23]water mixed w whiting, & this

[24]paste can, if required, be thickened[/qu]

[imagenumber=0068][page=r.0068]

[01][[226]](#footnote-226)[qu]with fine sawdust. Then comes

[02]polishing & gilding with the various

[03]metal colours. Book

[04] 1760 “The Ladies amusement or

[05]whole art of Japanning.

[06] The majority of pieces that have

[07]come down to us have a black ground;

[08]red is less uncommon, cream

[09]or pale yellow almost non-xistent.

[10]Green is to be seen sometimes; blue less

[11]often.

[12] Papier-maché trays “from about

[13]1790. There is not much left of

[14]the Chinese spirit in their design,

[15]but they are undoubtedly amusing

[16]as commentaries upon middle-

[17]class taste of the period. (produced

[18]wholesale at Birmingham.)[/qu]

[19]

[20] [source]8 Aug 1931 Ill. London News

[21]CEB. 12 century cotes for

[22]Hawks[/source][[227]](#footnote-227): cf ([ul]Orbiston House[/ul] [qu] asso’d w.

[23][add]Scotland[/add]

[24]which replaced the 12 c orbiston

[25]castle [del]wos[/del] ([ul]Wellington[/ul] Sir W Scott[/qu]

[imagenumber=0069][page=v.0069]

[01][source]8 Aug 1931 L. I. News

[02] A model of a Bucentaur [/source][[228]](#footnote-228)

[03][qu]in which Venice wedded the sea.

[04]The state ship of the Doges of Venice

[05]The first built in 1391 & fr that

[06]date up to 1789 a ship of the name

[07]was connected w the ceremony

[08]of “wedding the sea” performed annually

[09]by the Doge on Ascension Day.

[10]The ceremony “was of even greater

[11]antiquity. It began about the yr

[12]1000 A D. to commemorate

[13]Doge Orseolo the Second’s [del]Con[/del]quest

[14]conquest of Dalmatia\* . . . . A

[15]solemn procession headed by the

[16]Doge’s ship put out by the Lido port,

[17]& w the words Desponsamus

[18]te, mare “We wed thee! Sea”

[19]the Doge dropped a consecrated

[20]ring into the Adreatic. In all

[21]3 boats of the name were built. The

[22]last was destroyed by the French in

[23]in 1798 for sake of the decoration.

[24]Name Bucentaur prob. derived

[25]from the Italian buzino d’oro

[26][del]was[/del] bark of gold[/qu]

[ver 27][desc]span lines 23-01, left margin[/desc] model [del]r[/del] remains of original in Museum of the Arsenal of Venice

[imagedesc]end of line 01, MM draws a wavy line to indicate that I goes before L in abbreviating the title *Illustrated London News*.[/imagedesc]

[imagenumber=0069][page=r.0069]

[01][source]WP Pycraft Ill. L. News 8 Aug 1931[/source]

[02]reviewing J R Norman Ernest Benn

[03][ul]The History of Fishes.[/ul] [/source][[229]](#footnote-229)

[04] Muraena or Moray [pencil]Moray[/pencil]

[05] gymnothorax Petelli

[06]

[07]

[08]

[09]white on

[10]all black

[11]

[12] white

[13]

[14]C

[15]

[16] Batfish

[17] Platax orbicularis

[18]

[19]

[20]Butterfly fish

[21]Chaetodon unimaculatiis

[22]

[23]c Butterly fish (’Holocanthus

[24] Semicirculatus’)

[Imagedesc] Spanning lines 06-19, finely sketched drawings of a moray eel and three fish: one labelled as a batfish and 2 labelled as butterfly fish, copied from Figure 83 in *A History of Fishes*, by J. R. Norman (1931); on the fish between the moray and the butterfly fish, a line points to end of tail.[/imagedesc]

[imagenumber=0070][page=v.0070]

[01][source]Aug 15 1931 Ill L. News

[02]Blow pipes, spears, Bows &

[03]Arrows & ‘Clubs.’ weapons of

[04]the aboriginals of Guiana

[05]By K H. Cregan[[230]](#footnote-230)[/source][[231]](#footnote-231)

[06]

[07][source]22 Aug 1931 I L. N.

[08]Chinese phoenix headdress ornaments[/source][[232]](#footnote-232)

[09]the phoenix w pearl tail.

[10]See Leslie Richardson in Bull.

[11]Metropolitan Mus. of Art.

[12][qu]Ming 1368-1694 Ch’ing 1644-1912

[13]Phoenix—part pheasant, part

[14]swallow, part peacock, & part

[15]snake: symbol of good fortune.[/qu]]

[16]

[17]Same issue[[233]](#footnote-233)

[18]Lucas Cranach[[234]](#footnote-234) Resurrection

[19][qu]panel depicting at bottom

[20]Frederick the Magnanimous

[21]last Elector of Saxony

[22](St Wolfgang’s church at Schomberg

[23] Cranach’s Paradise [add]signed &[/add] dated 1536[/qu]

[imagenumber=0070][page=r.0070]

[01][[235]](#footnote-235)[qu]in Zwinger State Gallery, Dresden

[02]lions rabbits fox, antelopes

[03]peacocks, swans, cranes, beavers,

[04]{mermaid and apple tree} by the stream[/qu]

[05][add]By Philip Lauraine[/add]

[06][source]Ill London News 3 Oct 31

[07]The snake-charming Sisters of Holy Popa[/source][[236]](#footnote-236)

[08][qu]women as hereditary handlers of cobras

[09]Snakes play a very important

[10]part in the life of the average native

[11]East of Suez. The art of charming

[12]appears to be somewhat reciprocal,

[13]as, altho the native—Burman,

[14]Indian, or Malay, can charm

[15]a snake, the reptile, at the same time

[16]holds an indescribable fascination

[17]for the human being. . . . . During

[18]many years’ service in Burma,

[19]I came in constant contact with

[20]the fascination & power of the snake

[21]on the minds of the people. As

[22]omens of good or bad luck they

[23]are particularly powerful, & to[/qu]

[imagedesc]MM draws square brackets around phrase in line 4[/imagedesc]

[imagenumber=0071][page=v.0071]

[01] [[237]](#footnote-237)[qu]to divert a Burman fr the paths of

[02]his quaint beliefs would be to

[03]bring heart-ache & trouble to him

[04]indeed. An example in point is the

[05]direction fr which a snake may

[06]enter a house. To enter from

[07]north is a sign of disaster irretriev

[08]able; & so intense is the belief of

[09]the people, that they desert the

[10]the house. . . . Even the wood

[11]of which the house is built has

[12]become accursed, & can be used

[13]for no other purpose except the

[14]repair of monasteries or other

[15]sacred buildings. On the other

[16]hand if a snake enters from the

[17]east, west, or south, its evil

[18]infl., can w incantations &

[19]ritual, be removed. For this

[20]purpose a wise man is hired,

[21]& he enters the house alone. He

[22]brings w him [add]. . . . [/add] cooking-pots, rice

[23]& 4 kinds of dye—red, yellow

[24]green, & black—& 5 kinds of paper. .[/qu]

[imagenumber=0071][page=r.0071]

[01][qu][[238]](#footnote-238)He cooks the rice, preserving some

[02]in its natural state, & colouring

[03]the rest. He next cuts paper

[04]images of the snake and paints

[05]them, fastening them upon small

[06]sticks by the window, each image

[07]standing beside a ball of rice

[08]corresponding in colour to the paper

[09]snakes. The wise man then mutters

[10]incantations over his creations, and,

[11]having finished his mutterings,

[12]throws the rice out of the door. If

[13]a passing dog eats it, then the

[14]spirits are kind in that the bad

[15]luck is drawn from the house.

[16]

[17]Women snake-charmers on the

[18]sacred mountain of Popa, a

[19]rugged & somewhat isolated

[20]promontory . . on the borders

[21]of the Shan States in

[22]Upper Burma. These women,

[23]3 sisters, [del]&[/del]are the only known

[24]women snake charmers in the

[25]East, & they guard this profession[/qu]

[imagenumber=0072][page=v.0072]

[01][qu][[239]](#footnote-239)w a secrecy . . . amounting to

[02]fanaticism. . . . . . In the fastnesses

[03]of this mountain home, they

[04]lie surrounded by . . . spirit

[05]beings called [ul]Nats[/ul] & many

[06]weird superstitions . . . . I

[07]made my way through dense

[08]jungle . . . [add]thru[/add] an enchanted valley

[09]in semi-gloom, accompanied

[10] [add]dark[/add]

[11]by a stream that winds for a

[12]short distance uphill instead of

[13]down.—a fact—not a legend,

[14]appears almost stationary.

[15]The women lived in a secluded

[16]village about ½ way up the

[17]mountain. The [add]2[/add] sisters never

[18]leave their homes for the plains,

[19]My knowl. of Burmese gained

[20]favour for me. . . . . These

[21]reptiles are hamadryads

[22](Naia Bungarus), or

[23]king cobras. Ma Hpwa[/qu]

[imagenumber=0072][page=r.0072]

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[imagenumber=0073][page=v.0073]

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[imagenumber=0073][page=r.0073]

[01] [[240]](#footnote-240)[qu]& her 2 Sisters. . . going

[02]out into the jungle they make

[03]an annual capture of the finest

[04]h.s the jungle can produce, &

[05]returning, . . . release their former

[06]pets—[ul]exactly a year to the day[/ul].

[07]from the date upon wh they were

[08]captured—& substitute the new

[09]reptiles. [del]???[/del] In all the history

[10]of the women [del]-[/del] snake-charmers,

[11]who have followed in a continuous

[12]succession fr mother to daughter

[13]for generations . . . . there has

[14]only been one instance [del]of[/del] [add]on[/add] wh a

[15]girl has kept a particular

[16]favorite beyond the year of its

[17]capture, & her temerity was

[18]rewarded by instant death

[19]. . . . fr the serpent automatically

[20]released fr its magnetic state.

[21] Among the Shans [add]they[/add] (snakes)

[22]use the abiding bodies for

[23]the [ul]Nayas[/ul], a race of serpent[/qu]

[imagenumber=0074][page=v.0074]

[01] [[241]](#footnote-241)[qu]dragons who live in the

[02]bowels of the earth but have the

[03]power of taking human shape if

[04]they desire. . . . . The king cobras,

[05]in which Ma Hpwa & her

[06]sisters are xclusively interested

[07]are larger than the ordinary

[08]cobras, & are cannibals, since

[09]they feed largely on other snakes.[/qu]

[10]

[11] [source]NY Herald Tribune

[12] 8 Nov 1931

[13]Life was worth [del]livng[/del] Living

[14]By W. Graham Robertson[[242]](#footnote-242) $5

[15]Harper & Bros

[16]Reviewed by Walter P. Eaton.[[243]](#footnote-243)[/source][[244]](#footnote-244)

[17][qu]Frederick Sandys, when

[18]several friends, gathered in

[19]Rossettis house, planned to

[20]help by raising a sum of money

[21]to enable him to emigrate.

[22]When the conference was over,

[23]Sandys rose from [add]a[/add] [del]the[/del] sofa[/qu]

[imagenumber=0074][page=r.0074]

[01][[245]](#footnote-245)[qu]and remarked meditatively “Whistler,

[02][unclear]?fs[/unclear] got that money to go away

[03][unclear]with[/unclear] I could stay here.”[/qu]

[04]

[05] [source]Spectator 27 June 1931

[06]A Hospital for Animals The Amer.

[07]Fondouk[[246]](#footnote-246) by A.[/source][[247]](#footnote-247) [qu]“‘The Beasts

[08]of the field & the birds of the air, are

[09]all a People like unto you, and unto

[10]Allah shall they return.’ (The Karan.)”[/qu]

[11] [add]A.[/add]

[12] 700 known Rembrandts—

[13]120 owned in this country

[14] [source] N.Y. Sun 12 Dec 1931

[15]H. McBride.[[248]](#footnote-248)[/source] [qu]Dr Valentiner

[16]in private life is a man with great

[17]charm of manner & has the typical

[18]reserve of the student. He does not

[19]enjoy the active battle of opinion

[20]that invariably rages when a

[21]decision is announced that can

[22]be weighed in great sums of

[23]money. He gives his opinion

[24]firmly & rests upon that.[/qu]

[imagenumber=0075][page=v.0075]

[01] [source]T. Mann [ul]The Magic Mount

[02]ain[/ul] Knopf

[03]Vol II 756—[/source][[249]](#footnote-249)

[04][qu]In the most raging as in the most

[05]reverent passion, there must be [ul]caritas[/ul],

[06]The meaning of the word varies? In

[07]God’s name, then, let it vary. That

[08]it does so makes it living, makes it

[09]human; it would be a regrettable lack

[10]of “depth” to trouble over the fact.[/qu]

[11] Feb 25 32

[12][source]Ernest Maltravers: B. Lytton

[13][del]p. 42[/del] P. F. Collier & Son. Pub. .

[14] McM I [/source][[250]](#footnote-250)

[15]p. 42. Ch. V. [qu]a vulgar boy requires

[16]Heaven knows what assiduity to

[17]make three steps—I do not say

[18]like a gentleman, but like a body that

[19]has a soul in it; but give the least

[20]advantage of society or tradition to a

[21]peasant girl, & a hundred to one

[22]but she will glide into refinement

[23]before the boy can make a bow

[24]without upsetting the table. [/qu]

[imagenumber=0075][page=r.0075]

[01] Mar

[02]1932 [source]Return to Yesterday, F M Ford[[251]](#footnote-251)[/source]

[03] Hasper

[04][qu]“Let us take a walk down Fleet Street!”

[05]p. 245 There was in those days an

[06]eminent politician of very wide

[07]knowledge & ability . . . One day he

[08]asked me to go w him to the Zoo. ;

[09]he gave me a most brilliant lecture

[10]on the protective colouring of birds—

[11] . . . . My friend exhausted this topic

[12]& we looked at some snakes.

[13] . . . he told me the story of his life with

[14]all its vicissitudes, passions & triumphs.

[15]I particularly did not want to hear

[16]it.

[17]345. Reeves. a waiter. “But

[18]fr time to time I give him little presents—

[19]or accept them fr him: a bunch of

[20]carnations fr his or my garden, a

[21]duck’s egg or so, once one of my own

[22]books that had pictures in it.[/qu]

[23][source]Spectator 6 June 1931

[24](March 1932)

[25]noted

[26] India: Two points of View

[27]review of Volume Two by Katherine

[28]Mayo. Cape 7/6 rev’d by Edward

[29]Thompson.[/source][[252]](#footnote-252)

[imagenumber=0076][page=v.0076]

[01] [[253]](#footnote-253)[qu] Mother India was a bad book

[02]that did a great work. Anger can

[03]sharpen vision: . . . I see that

[04]reviewers who applauded M India

[05]are deploring Volume Two; & its

[06]author; who 3 yrs ago was

[07]garlanded on false charges is

[08]now to be hanged equally

[09]unjustly. Yet sooner or later

[10]the world must pay Indian

[11]Civilization the only compliment

[12]worth having, that of crit. by the

[13]best standards that sifting time

[14]has given us. “If I do well,

[15]I shall be blessed, whether any

[16]bless me or not’.”[[254]](#footnote-254)

[17]and if ill, I shall be cursed—

[18]whether any bless me or not[/qu]

[19]

[20]28 April 1932 [source]E.B.

[21] Wuthering Heights 1900

[22]Haworth edition. Harper & Bros.

[23]p.6[/source][[255]](#footnote-255)

[imagedesc]In line 21, MM draws a rising arc above the 1 and 9 of the date 1900[/imagedesc]

[imagenumber=0076][page=r.0076]

[01] [[256]](#footnote-256)[qu] are you acquainted with the mood

[02]of [del]which[/del] mind in which, if you were

[03]seated alone, & the cat licking its

[04]kittens on the rug before you, you would

[05]watch the operation so intently that

[06]puss’s neglect of one ear would put

[07]you seriously out of temper?[/qu]

[08] [source]The Life of Charlotte Brontë

[09]By Mrs. Gaskell intro & notes

[10]by Clement K. Shorter. Harper & Bros

[11]1900. Haworth Edition.[/source][[257]](#footnote-257)

[12]p. 86.

[13] [qu]Tales of the Islanders.

[14] June the 31st, 1829

[15]We were all sitting round the warm

[16]blazing kitchen fire, having just

[17]concluded a quarrel with Tabby—

[18]concerning the propriety of lighting

[19]a candle, fr wh she came off

[20]victorious, no candles having been

[21]produced. A long pause succeeded

[22]wh. was at last broken by Branwell

[23]saying, in a lazy manner, “I don’t

[24]know what to do.” This was echoed by[/qu]

[Ver 25][desc]span lines 23-01, left margin, 2 rows of print[/desc] [source]W.H. [/source] p. 2 Lockwood: [qu]I felt interested in a man who seemed more / exaggeratedly reserved than myself.[/qu]

[imagenumber=0077][page=v.0077]

[01] [[258]](#footnote-258)[qu]Emily & Anne.

[02]p.146 Mary Taylor: Charlotte

[03]was free fr religious depression

[04]when in tolerable health; when that

[05]failed her depression returned. You

[06]have probably seen such instances,

[07]they don’t get over their difficulties;

[08]they forget them, when their stomach

[09](or whatever organ it is that inflicts

[10]such misery on sedentary people)

[11]will let them.

[12][add]Mrs. G.[/add]

[13]631 I don’t know that I ever

[14]saw[del]t[/del] a spot more exquisitely clean;

[15]the most dainty place that I ever

[16]saw . . . . hardly a voice is heard;

[17]you catch the ticking of the clock in

[18]the kitchen, or the buzzing of a fly

[19]in the parlour, all over the house.[/qu]

[20]

[21][source]C Bronte 1816-1916

[22]Centenary memorial edited by

[23] Butler Wood. Fisher Unwin[/source][[259]](#footnote-259)

[Ver 24][desc]span lines 21-03, left margin, two rows of print [/desc] [qu](E.) She would fail to defend her most manifest rights, / to consult her most legitimate advantage.[/qu] [[260]](#footnote-260)

[imagenumber=0077][page=r.0077]

[01] p. 306 – [source]The B’s as artists &

[02]Prophets by J. Keighly Snowden[/source][[261]](#footnote-261)

[03][add]C.B.[/add]]

[04][qu]One likes to think that she did know

[05]happiness before she died. But it

[06]was (terribly) brief, and, however

[07]consoling, it had not the ecstasy of

[08]her imagination.[/qu]

[09]

[10][source][ul]Pierre Roy[/ul][[262]](#footnote-262)

[11]

[12]Lloyd Goodrich[[263]](#footnote-263) The Arts Dec 1930

[13]Exhibitions:[/source][[264]](#footnote-264) [qu]more genuine

[14]exponent of metaphysical painting

[15]than Chirico[[265]](#footnote-265). . . . A gold watch

[16]hanging on a gold chain, in which

[17]2 ripe ears of grain are entwined.

[18][lang=french]L’heure d’été[[266]](#footnote-266).

[19]Electrification de la Compagne

[20]La Terre [/lang] (turtle with ribbon bow)

[21]his pictures seem to have a private

[22]meaning for himself.[/qu]

[23] [source]Art News. 22 Nov 1930[/source]

[24] [lang=french]Honneur au courage malheureux [/lang]

[Ver 25][desc]span lines 22-18, left margin[/desc] kitchen sink.

[imagenumber=0078][page=v.0078]

[01][source] Lit. Digest 23 Ap 1932

[02]May. 1 Golden Rule—Lex: E[add]asy[/add]. chair [/source][[267]](#footnote-267)

[03]Matthew vii 12 First referred

[04]to by Robt. Godfrey in his Physics

[05] 1674 as [ul]The Golden Law[/ul].

[06] 1741 Isaac Watts[[268]](#footnote-268) in his essay

[07]Informing the Mind—Such is

[08]that golden principle of Morality

[09]wh our blessed Lord has given us.

[10]The original use [add]was[/add] mathematical

[11]1542 [add]when[/add] Recorde wrote [ul]Greek

[12]Artes[/ul] on pag 240 of the 1575

[13]edition, he explained the rule

[14]of Proportion whiche for his

[15]excellencie is called the

[16] [ul]Golden Rule[/ul]. [source]Fea[del]lt[/del][add]tl[/add]y[[269]](#footnote-269) in

[17]Clavis Mystica[/source] [[270]](#footnote-270)—ch 21 p. 279

[18]wrote: [qu]The rule of three or

[19][ul]golden rule[/ul], as it is called in

[20]sacred algebray.”[/qu]]

[21] [del]June[/del] May 31 1932

[22][source]Wessex edition Hardy (Harper)

[23]Life’s Little Ironies[/source] [[271]](#footnote-271)

[imagedesc]On line 002 MM circles May. 1[/imagedesc].

[imagenumber=0078][page=r.0078]

[01] [[272]](#footnote-272)[qu]111 By some contrivance there was

[02]imparted to each of the hobby-horses a

[03]motion which was really the triumph &

[04]perfection of roundabout inventiveness—

[05]a galloping rise & fall so timed that, of each

[06]pair of steeds, one was on the spring while

[07]the other was on the pitch. . . . There

[08]were riders as young as 6 & as old as

[09]60, with every age between.

[10]117 ‘Anna,’ said Mrs. Harnham

[11]coming up—I’ve been looking at

[12]you! that young man kissed you at

[13]parting, I am almost sure.’

[14]‘Well,’ stammered Anna, ‘he said

[15]if I didn’t mind–it would do me

[16]no harm, and, and, him a great

[17]deal of good!’

[18] 128

[19]Thus it befell that Edith Harnham

[20]found herself in the strange position

[21]of having to correspond, under no

[22]supervision by the real woman with a

[23]man not her husband, in terms

[24]which were virtually those of a wife.

[25]It may well be supposed that

[26]Anna’s [del]????[/del] own feelings had not[/qu]

[Ver 27][desc]span lines 18-09, left margin[/desc] [source]On the Western Circuit[/source][[273]](#footnote-273)

[imagenumber=0079][page=v.0079]

[01] [[274]](#footnote-274)[qu]been quite in accord with these

[02]generous expressions; but the

[02]mistress’ judgment had ruled.

[03]133The conversation was indeed theirs only

[04]Anna being as a domestic animal

[05]who humbly heard, but understood

[06] not—

[07]137 ‘Reading over all those sweet letters

[08]to me signed “Anna”’ he replied

[09]with dreary resignation.[/qu]

[10]

[11][source]Ill London News Nov 7 ‘31[/source]

[12] [add] page of [/add]

[13]P. 724 Books of the day.[[275]](#footnote-275)

[14][qu]36th treasure to be isolated at the

[15]Victoria and Albert Museum.

[16]A mahogany reading-Table fr the

[17]workshop of Wm. France, made in 1770.

[18]furnishing of Kenwood for the 1st

[19]Lord Mansfield in assoc. with

[20]Thomas Chippendale. £6 14s

[21] He describes it in his bill as ‘a large

[22]reading Stand on a stout Pillar

[23]and Claw {i.e.—tripod stand} with

[24]screw & nutts, work’d very true, capable

[25]of screwing to rise [/qu]

[imagedesc]MM draws parenthesis around middle of lines 12-13 and a single parenthesis in the left margin linking lines 18-19; she draws square brackets around “i.e.—tripod stand”[/imagedesc]

[imagenumber=0079][page=r.0079]

[01] [[276]](#footnote-276)[qu]10 inches if required, the whole of very

[02]good make & the pillar & claw richly carv’d

[03]The set of “3 wheel castors” were supplied

[04]separately, at a cost of 4 shillings and sixpence.

[05] (Crown copyright Reserved.)[/qu]

[06] [source]7 Nov 1931 ILN.[/source][[277]](#footnote-277)

[07] sacred wild boar

[08] Bali Temple Drama

[09]

[10] a side view showing

[11] the human legs of

[12] its “component parts”:

[13]

[14]

[15]

[16]

[17][ul]The battle of the white monkey and

[18]the black monkey[/ul]

[19]

[20][source]Page for collectors. F. Davis. 7 Nov 31[[278]](#footnote-278)[/source]

[21][qu]writing table: “worked to suit masculine taste[/qu]

[Ver 22][desc] span lines 17-13 and into area of drawing[/desc]the designer worked

[imagedesc]At left of text, lines 07 to 10, MM draws a boar’s head in profile, snout pointing toward left margin; on several lines on bottom half of page, drawing suggests the human torso of a woman wearing a skirt; no body is sketched in above the waist except one arm raised and the other one lowered, behind what would be the back. Feet are in motion, as if walking or dancing.[/imagedesc]

[imagenumber=0080][page=v.0080]

[01][source]21 Nov. 31 I.L. News

[02]The Etiquette of a cup of Tea: The Tea

[03]ceremony of Japan.[/source] [[279]](#footnote-279)

[04][qu]Only a true host knows how to

[05]entertain his guests with a twig of

[06]camellia-tree with one bud half-open

[07]& a few leaves in a small vase severely

[08] plain.[/qu]

[09] [source]Nov 23, 31

[10] Christmas number

[11]The Etiquette of a Cup of Tea

[12]By Yasunosuke Fukukita[[280]](#footnote-280)[/source]

[13](bad article)

[14][qu] p. 28 Flowers a little {bit} early in

[15] the season may be appropriate, but

[16]anything grown in a hot-house is to

[17] be avoided.[/qu]

[18] [source]21 Nov 31 I.L.N.

[19]New Light on Sporting Painters

[20] Frank Davis [/source][[281]](#footnote-281)

[21][qu]An epic figure of a country gentleman

[22]John Levett[[282]](#footnote-282) hunting in the park at

[Ver23][desc]span lines 22-01, left margin, in two rows of print [/desc] Wychnor, Staffordshire an oil painting, with a fine distance, by John Ward RA[[283]](#footnote-283) Dated [del]dated[/del]1817

[Ver24][desc]span lines 09-01, right margin[/desc] in Col. Berkeley Levett’s Collection [/qu]

[imagedesc]On line 14 MM uses square brackets around the word “bit”[/imagedesc].

[imagenumber=0080][page=r.0080]

[01][source]21 Nov. 31

[02]I.L.N.[/source][[284]](#footnote-284)

[Ver 3]Circular with a movable engraved lid—

[Ver 4]others in the form of ducks with reverted heads

[ver 5]& the lid formed of the wings pivoting on a knob[[285]](#footnote-285)

[ver 6]gold pendant

[ver 7]conventionalized

[ver 8]figure of [ul]astarte [/ul]

[ver 9] (Astarte)

[ver 10]repoussé

[ver 11]Fig 18.

[ver 12]Ivories of the 14th-13th centuries B.C. Toilet-paint

[ver 13]vases . . including 2 in the form of ducks; w a glass

[ver 14]work of a Negro fr Egypt found at minet-el-Beida[[286]](#footnote-286)

[ver 15]among the treasures of a princess.[/qu]

[imagedesc] Entire page except lines 1-2 is vertical illustration and text: 1) first image (vertical lines 5-8) is of bottle in the shape of the body of a cello with a lip at top. There is an X across the body of the bottle showing the repoussé pattern. In the article’s photograph, the “bottle” depicted is one of a series of flat gold pendants; 2) An ivory vase in the form of a horizontally oriented duck with reverted head, on the top half of the page. The duck’s back forms a lid over the vase, which includes a few holes and knobs; 3) An ivory vase in a bowl-like shape with a lid depictinga single geometric flower shape covering the whole of the lid, on the bottom quarter of the page.][/imagedesc]

[imagenumber=0081][page=v.0081]

[01]June 3 [add]1931[/add] [source] 21 Nov 1931 ILN.

[02][source]New Light on Sporting painters. Being

[03]an apprec. of A Book of Sporting Painters

[04]by Walter Shaw Sparrow. By Frank

[05][add]Aug 24 1724[/add] Davis[/source][[287]](#footnote-287)

[06] (George Stubbs) [qu]Mr Sparrow

[07]has discovered that the correct date is Aug 25

[08]This epoch making contribution to history

[09]is announced as follows: [del]A???[/del]There

[10]is something to be said for bathos

[11]as a vehicle of deliberate of humour,

[12] but I submit that here it is out

[13]of place.

[14] . . . More power to Mr. Sparrow’s elbow

[15]in his attempt to obtain a more

[16]general recognition of the merits of men

[17]who, though well below the level of

[18]great artists, are 1st-class 2nd-

[19]raters. [add](Ben Marshall)[/add]

[20] Nor is it poss to

[21]do anything but praise . . . . [del]when[/del] as soon

[22]as he allows himself to forget

[23]parish clerks & remember that what

[24]is important is not whether a

[25]man was born on April 1 or 2, but

[26]what was his contribution to the

[27]traditions he inherited. . . . The

[28]Aiken family [del]tree[/del] . . . . a most [/qu]

[imagedesc] in line 09, MM makes ellipses vertical on the page after “follows:”; line 01, she draws a diagonal line between June 3 and 1931, in left corner[/imagedesc]

[imagenumber=0081][page=r.0081]

This page is missing from notebook.

[imagenumber=0082][page=v.0082]

This page is missing from notebook.

[imagenumber=0082][page=r.0082]

[01] [[288]](#footnote-288)[qu] valuable family tree which will

[02]make it impossible for anyone to mistake

[03]one individual for another for the rest of

[04]time.

[05]a very good chapter upon 18th c. agriculture

[06]& a useful reminder of the way in which

[07]various artists acted as publicity agents

[08]to the activities of cattle-breeders.[/qu]

[09][source]Ill London News 28 Nov 31

[10]Concerning Ribs WP Pycraft[/source][[289]](#footnote-289)

[11] [qu] [add]Indo Malayan lizards[/add]

[12]2. Draco. ribs project beyond[add]\*[/add] the body

[13]& stretch between them a fold of skin

[14]which forms a parachute enabling

[15]flying leaps from one tree to another to

[16]be taken.

[17] [add]\*[/add] pass through the body wall

[18] this is called the wing-membrane [del]. . .[/del]

[19]—or . . . patagium. These [add]“wings”[/add] Can be folded

[20]up fanwise along the body.

[21]

[22]New arrivals at the London Zoo—

[23]a 3-horned chameleon. (cf. dinosaur

[24]triceratops) Chamaeleon Jacksoni

[25]fr Kenya colony. 3 horns, one

[26]in front of each orbit & another on

[27]the end of the snout [/qu]

[imagedesc]a circle with a diagonal line drawn through it appears at the end of line 13 and at the beginning of line 18 [/imagedesc]

[imagenumber=0083][page=v.0083]

[01] [[290]](#footnote-290)[qu]a hairy armadillo fr S. America

[02]The [lang=spanish]Peludo[/lang] ([lang=latin]dasypus villosus[/lang])

[03]allied to the weasel-headed armadillo

[04]of Brazil & Paraguay.[/qu]

[05]Kill van Kull bet. Port Richmond . . S.I.[[291]](#footnote-291)

[06] & Bayonne

[07] [source][add]Page for Collectors F. [del]Davis[/del][/add] [/source]

[08]zoological inexactitudes [add]Davis[/add][[292]](#footnote-292)

[09][qu]hippopotamus (w a long tail)

[10] in grey serpentine

[11]

[12] Camel & Badger

[13] in jade; horse &

[14] monkey in jade

[15]

[16]Burlington reclining chair

[17]J. Foot & Son, 168 grt Portland

[18]Street. West.[/qu]

[19][source]5 Dec. 1931[/source] The Spotted Aloe.

[20](in) [source]Tasks involved in preparing

[21]exhibits such as the new gorillas

[22]group for the Nat. Hist. Museum.[/source][[293]](#footnote-293)

[23][qu/]Impalla in an acacia forest.

[24] {hind quarters even higher than

[25] the front}[/qu]

[imagedesc]On lines 12-14, drawing of the hippopotamus with the serpentine tail; drawing of an impala spans lines 22-23; on lines 24-25 MM encloses text in square brackets.[/imagedesc]

[imagenumber=0083][page=r.0083]

[01][source]Ill L. News 12 Dec. 31[/source][[294]](#footnote-294)

[02][qu]“A man; showing the intestines and

[03]the various ways in which a body can

[04]be injured.” A Drawing included in a German

[05]15th century Folio sold for £2300. £.

[06](at Sotheby’s) also. only perfect

[07]copy known of 1[add]st[/add] edition of T. Lodge’s

[08]pastoral romance “Rosalynde” was

[09]sold to the Rosenbach Co. of N.Y & Phila

[10]for £2400—In July 1901 this very

[11]copy was sold for £210. According

[12]to Steevens, Shakespeare followed

[13]Rosalynde more xactly than is his

[14]gen’l. custom when he is indebted to

[15]such originals.[/qu]

[16] [g=p]Rosalynde. [add]noursed up[/add]

[17] Euphues golden le-

[18] gacie: found after his death

[19] [ul]in his Cell at Si—[/ul]

[20] lexandria

[21] Bequeathed to Philantus sonnes

[22] noursed up with their

[23] [ul]father in[/ul] Eng-

[24] land.

[25] Fetcht from the Canaries,

[26] By T. L. Gent. [add]^[/add]

[27] [color=pencil]derivation

[28] from dog

[29] Canis [/g][/color]

[imagedesc]MM circles the word “Canaries” in line 25; she draws a circle in the middle of the page, lines 27-30.[/imagedesc]

[imagenumber=0084][page=v.0084]

[01] [[295]](#footnote-295)[qu]London,

[02]Imprinted by [ul]Thomas Orwin[/ul] for T. G.

[03] and [ul]John Busbie[/ul].

[04] 1590.

[05] [add][color=pencil]the[/color][/add] cadeuces

[06] horns of plenty

[07] clasped hands

[08] above London

[09] etc. [/qu] [[296]](#footnote-296)

[10] [source]12 Dec 31

[11]Photos & Description by Mr. FO.

[12] Church [/source][[297]](#footnote-297)

[13][qu]Elephant farm at Wando,

[14]or Api, in the Belgian Congo–

[15]w a long stick[del]s[/del] scratches the animal’s

[16]forehead, each day cutting down the

[17]stick till he can touch the animal w his

[18]hands. Harness put on, & light

[19]barrows used. After their morning’s

[20]work are turned loose [add]into[/add] the bush,

[21]shackled w iron chains. At 5 P.M

[22]march by 2’s to the river to bathe.

[23]everything done on word of command.

[24] Tusk washing by the mahouts

[25]Piles of leaves & branches in their

[26]open air stables.[/qu]

[imagedesc]MM draws circle spanning lines 5-8 with the motto “By Wisdom Peace By Peace Plenty” inside the periphery, and written circularly. Inside the motto is a line drawing with the word “To” underneath it. On line 8, an arrow points vertically toward the circle [/imagedesc]

[imagenumber=0084][page=r.0084]

[01] 26 Dec Owl

[02] The [ul]Men[/ul] of the Last Frontier: By [add]grey[/add] owl

[03]Country Life Ltd. 10[add]s[/add] /6d.[[298]](#footnote-298)

[04] [source] 2 Jan 32. [add]A[/add] Page for Collectors

[05] Frank Davis.

[06]An English Cartographer—John Speed [/source][[299]](#footnote-299)

[07][qu]The Isle of Man. Described by

[08]THO Durham Ano 1595

[09][del]Described by[/del] Performed by John Speed

[10]anno 1610

[11]Sir Fulk Greville; the first Lord Brooke

[12]“His merits to reward I do

[13] acknowledge. . . .

[14]J. S.’s erudition sometimes makes him

[15]a trifle owlish, & legend & fact are

[16]as often as not in his eyes,

[17]French “let pass the service & deserts

[18]of worthy persons unrewarded, as

[19]if their gracious acceptance were

[20]a sufficient return of thanks for any

[21]office a man can do them.

[22] 4 monsters ridden by people carrying

[23]flags. sea-fish tailed unicorn,

[24]whale, lion, fish tailed bear[/qu]

[imagenumber=0085][page=v.0085]

[01] [[300]](#footnote-300)[qu][add]tho[/add] not nearly so great a man as Mercator

[02]or his friend and rival, Ortelius,

[03]nor is his work so fine as that of the

[04]Blau family and other 17th century

[05] Dutchmen.[/qu]

[06][source]19 Dec 31 I. L. News

[07]The World of Science. W P. Pycraft[/source][[301]](#footnote-301)

[08][qu]The Smithfield Cattle Show

[09]The Herefords & West Highland

[10]kyloes represent the aristocracy

[11]among cattle. H, the breed today

[12]is esteemed for the fine quality of its

[13]beef, for the cows are but poor walkers.

[14]derived fr the Chillingham &

[15]Chartley “park cattle” 2 herds

[16]descended fr the ancient wild

[17]cattle of Europe. the quaint auroc[del]k[/del][add]h[/add]s.[[302]](#footnote-302)

[18] [add]cHs[/add]

[18]Time was [del]?[/del][add].[/add]. . . when like the Devon &

[19]Sussex breeds they [add]were chiefly[/add] valued as draught

[20]animals. (The Chartley now extinct)

[21]Chillingham preserved by the Duke

[22]of Bedford. These park cattle

[23]always white, . . . originally [ul]black[/ul]

[24]W. Highland red— (color also was

[25]black originally. . .[/qu]

[imagenumber=0085][page=r.0085]

[01] [[303]](#footnote-303)[qu] Hereford today “red beast”

[02]w white head, throat, brisket, belly,

[03]flanks, & tail [del]B[/del][add]b[/add]ut arguably there was no

[04]white, the colors being red, brown, or

[05]even . . black. White faces began to

[06]appear about 1788. By 1845 when

[07]Eyton wrote the first herd-book,

[08]they were grouped into 4 classes, mottled

[09]faces, light grey, dark grey, & red w

[10]white faces. faces

[11] The aurochs’ spread of horns

[12]5 or 6 feet fr tip to tip. It was

[13]colored black, with a stripe along

[14]the spine, such as is seen today in

[15]black Longhorns.

[16]The anoa 3½ feet at the withers—

[17]linking oxen w antelopes

[18]a pigmy archaic buffalo. ([lang=Latin]bubalis

[19]depressicornis[/lang]) Photo by D. Seth-Smith

[20][unclear]??tise[/unclear] of Celebes[/qu]

[21] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[22] [source] Natnl Geographic

[23] May 1918 [/source]

[24] over

[imagenumber=0086][page=v.0086]

[01][source][ul]Natnl Geographic May[/ul] 1918

[02] May 1918

[03]Smaller mammals of N. America

[04] By [ul]Edward W. Nelson[/ul]

[05] is ills. in color fr printings by LA. Fuentes

[06] Fuertes[[304]](#footnote-304)[/source][[305]](#footnote-305)

[07][qu]cf Larger N. A Mammals Nov. 1916.

[08]

[09]neat storage chambers dug for the[[306]](#footnote-306)

[10]purpose adjoining underground burrows.

[11]. . . these little husbandmen.

[12]many of the mainly nocturnal species

[13]pursue minor activities by day, where

[14]shelter . . . gives them a reasonable

[15]feeling of security.

[16] directive coloration rabbit tail [del]etc[/del]

[17] under side of tail of antelope chipmunk.

[18] The Jumping Mouse

[19][lang=latin](Zapus hudsonius)[/lang]

[20]The long tail serves as a balance during

[21]its extraordinary leaps.

[22]Many Old World Jerboas are desert[/qu]

[imagedesc]The O and W of Old World are double underlined on line 22[/imagedesc]

[imagenumber=0086][page=r.0086]

[01] [[307]](#footnote-307)[qu]animals, some of them exact reproductions

[02]in shape and color of the kangaroo rats of arid

[03]regions in the Western & Southwestern

[04]States & Mexico, although they are in no

[05]way related to those animals.

[06] Unlike most of their small fellows,

[07]jumping mice regularly [del]hiper[/del] hibernate—

[08]during hibernation they are coiled up in

[09]little furry balls, the nose resting on the

[10]abdomen, the hind feet on each side of the

[11]head, and the tail wound round the body.

[12] The silky po[del]c[/del][add]c[/add]ket mice

[13] [lang=latin]perognathus flavus—[/lang]only in the

[14]most remote way, “are they related

[15]to the jumping mice of the jerboa family.

[16]Each burrow has several entrance

[17]holes. The entrances are usually

[18]stopped from within by loose earth, & if a

[19]person quickly thrusts in a short stick

[20]so as to remove the earthy plug & let

[21]in the light, he may see the dirt

[22]suddenly returned to its place in

[23]little jets, as the occupant . . kicks

[24]the door closed again.

[25] produce water for [del]their[/del] their

[26]physiological processes by chemical

[27]changes in the starch in their food,

[28]—effected in the digestive tract.[/qu]

[imagenumber=0087][page=v.0087]

[01] [[308]](#footnote-308)[qu][del]their presence in the desert is

[02]indicated also by[/del]

[03]active at night as shown by the multitude

[04]of little tracks in the dust at sunrise each

[05]morning. Their presence in the desert is

[06][del]also[/del] indicated also by the many little

[07]conical pits half an inch or an inch deep

[08]where they have located small seeds &

[09]dug them up.

[10] The spiny pocket mice

[11] [lang=Latin]nathus hispidus[/lang=Latin][[309]](#footnote-309)

[12]longer tails than the silky species.

[13]w the hairs lengthened along the

[14]terminal half, thus giving a slightly

[15]brushy or tufted appearance, scattered

[16]guard hairs like small bristles . . . overlie

[17]the fur on the hinder parts of the body.

[18] Each of the many entranced dens

[19] [add]Early in the morning[/add]

[20]occupied by a single animal. [del]tiny[/del]

[21][del]trails are to to be seen[/del] before the wind

[22]fills them w dust, tiny trails are

[23]to be seen leading fr these doorways

[24]toward the nearest feeding grounds,

[25] & all about their haunts.

[26] [add]mainly[/add]

[27] Food consists [add]^ [/add] of small seeds—

[28]including the wild morning glory, wild[/qu]

[imagenumber=0087][page=r.0087]

[01] [[310]](#footnote-310)[qu] sunflowers, wild parsnips, . . .

[02]Pocket mice are strictly nocturnal or

[03]crepuscular in habit & appear by day

[04]only when disturbed . . . If the plugged

[05]entrance to a burrow is opene[del]?[/del][add]d[/add]—it will

[06]probably be quickly stopped up again

[07]fr [ul]within by the annoyed[/ul] householder

[08] . . . when I made any sudden

[09]movement would leap in every direction

[10]like grasshoppers, & quickly vanish.

[11] . . . The first to reach the food would

[12]fiercely charge the next comer & always

[13]try to leap upon its back, @ the same

[14]time delivering a vicious downward

[15]kick w its strong hind feet.

[16] lively skirmishing as they alternatively

[17]attacked & pursued. . . . amazingly

[18]quick in movements, they would leap

[19]now forward, now sidewise, now

[20]straight up a foot or more in the

[21]air, w almost equal celerity. . . .

[22] When running about on the level

[23] had a steady swiftly gliding

[24][add]they[/add]

[25]motion . . the result of a series

[26]of little jumps.

[27] suspend them head down[del]ward[/del]

[28]when thus held they remained[/qu]

[imagenumber=0088][page=v.0088]

[01] [[311]](#footnote-311)[qu] motionless, their tiny front feet

[02]like little closed hands against their

[03]breasts. When lowered . . . would

[04]resume [ul]the filling[/ul] of their pouches

[05]as if nothing had happened.

[06] Kangaroo Rats [add]New Mex.[/add]

[07] [lang=latin]Dipodomys spectabilis.[/lang] [add]Arizona[/add]

[08]neither kangaroos nor rats but

[09]near relatives of the pocket mice, wh

[10]share their desert haunts.

[11]tail longer than the body, total

[12]length 12 to 14 inches.

[13]almost replicas of the jerboas

[14]even to the tail markings –[add]But[/add] unrelated

[15] burrows dug by themselves

[16]several openings—no effort to

[17]conceal them—& a little trail leads

[18]away thru the soft earth. 3 or 4 [add]often[/add] in brood

[19]a series of ramifying passages .

[20]roomy nest chambers & store-

[21]rooms for food.

[22]Do not hibernate—Do not

[23]go abroad in stormy or cold weather

[24] Social—several may be caught[/qu]

[imagenumber=0088][page=r.0088]

[01] [[312]](#footnote-312)[qu] in a single mound. Seeds leaves, &

[02]little plants just appearing above the

[03]ground. Tiny cactus plants, & the

[04]saline fleshy leaves of Sarcobatus

[05] a little noise made just outside up

[06]one of these mounds usually brings a reply

[07]or challenge in the form of a low

[08]drumming or thudding noise. Lower

[09]Calif. The moon was at its full, & in

[10]the clear desert air its radiance

[11]rendered objects near at hand [del]as[/del]

[12]almost as distinct as by day. . . .

[13]I had no difficulty in reaching slowly

[14]down & closing my hand over their

[15]backs. Surprisingly pugnacious.

[16]Once I saw a pocket mouse picked

[17]in this way . . . It was knocked

[18]over & for a minute or more afterwards

[19]ran about in an erratic course,

[20]squeaking loudly.

[21] Sometimes the pursuit of one

[22]kang. rat by another continued for

[23]20 yds. or more , in constant

[24]succession of amusing skirmishes.

[25]Little paired tracks made by the

[26]combatants.[/qu]

[imagenumber=0089][page=v.0089]

[01] [[313]](#footnote-313)[qu] 9 banded Armadillo

[02][lang=Latin]dasypus novemicinta[/lang].[[314]](#footnote-314)

[03]back teeth in the front of both upper

[04]to lower jaws. . . the armored skin

[05]gives it a stiff-legged gait &

[06]immobile body. From these charac

[07]teristics combined w the small head

[08]hung low on a short neck, it has in

[09]life an odd resemblance in both

[10]form & motion to a small pig; it jogs

[11]along in its trails as fr one feeding

[12]place to another w the same little

[13]stiff trotting gait & self-[del]cenred[/del]

[14]centered air. If alarmed it will

[15]break into a clumsy gallop.

[16]has been accused of robbing hens’

[17]nests etc all of which needs confirmation[/qu]

[18][source] Ill. London News.

[19] 9 Jan 32 Fine Feathers. C.K.A

[20]Paradise quest. by Lee S. Crandall.[/source] [[315]](#footnote-315)

[21][qu]A Prince Rudolph’s Blue [add]C Scribners’ Sons[/add]

[22]Bird of Paradise. (the lesser superb)

[23]Count Raggi’s six plumes “Magnificents”

[24]“superbs” “blues” & long tails. Prince

[25]Rudolph’s “blue” , its black plumage[/qu]

[imagenumber=0089][page=r.0089]

[01] [[316]](#footnote-316)[qu] is black velvet of a rare & precious kind,

[02]w a glow of red showing on the crown,

[03]when light & position are exactly right.

[04]And the blue is no common blue. On the

[05]folded wings particularly close to the black

[06]heart which is the back, there is a clear

[07]translucent effect, as though one were

[08]looking deep below the surface. The 2 middle

[09][add]tail[/add]feathers are very long, like narrow black

[10]ribbons, with little blue tabs at their ends.

[11]From beneath the wings, at either side,

[12] spring delicate plumes of deep, rich blue,

[13]tipped w pale mauve.

[14] white eye

[15] and beak[/qu]

[16]

[17]

[18]

[19]

[20][source]9 Jan 32

[21]Sights to be seen on the London-Cape-town

[22]Air-mail route[/source][[317]](#footnote-317)[qu]—an unusually

[23]large herd of ostriches, numbering fourteen

[24]or fifteen birds, going at full tilt

[25]across the sand— (Are 17)[/qu]

[imagedesc]Near the right margin of line 15, MM draws a small beak of a bird; in lines 16-19, she draws a frontal view of a bird, hanging upside down from a twig, with wings fully extended. Only one foot is drawn. [/imagedesc]

[imagenumber=0090][page=v.0090]

[01][source]30 Jan 32 Ill L. News.[/source][[318]](#footnote-318)

[02]Insect-lit lamps. Reproduced by

[03]courtesy of “Nature Magazine” Publd

[04]by the American Nature Association;

[05]& extracts fr an article by Louis E Reichard.

[06] Smithsonian Inst. rec’d from China meca

[07]on the Ismus of Tehuantepec, [qu]a

[08]light-emitting beetle . . . . that gave a

[09]sufficiently powerful light to enable a

[10]person to distinguish articles in a dark

[11]room, & to read small print at a

[12]distance of 6 inches.[/qu]

[13][source]30 Jan. 32 French Art Exhibition

[14] at Burlington House[/source][[319]](#footnote-319)

[15][qu] The Wilton Diptych reproduced by

[16]arr. w “Apollo” magazine: once

[17]owned by Chas. I & bought for the

[18]Natnl. Gall. for £90 000—representing

[19]Richard II beside St. Edmund, Ed. the

[20]Confessor & John the Baptist kneeling

[21]before the virgin: (angels blue w

[22] gray wings tipped w black)—

[23]12 angels.

[24] 30 Jan 30

[25]A Satanist Picture? Infernal[/qu]

[imagenumber=0090][page=r.0090]

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[imagenumber=0091][page=v.0091]

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[imagenumber=0091][page=r.0091]

[01][[320]](#footnote-320)[qu]“details of the Triptych of Aix. at

[02] Burlington House . . . . the artist

[03]in malefic endeavor has inverted

[04]the objects Christian symbolism reserved

[05]for attributes of the divine & his skill

[06]at insinuating hell into every detail

[07]while preserving the pious appearance

[08]of the picture. (writer in [source]the Times [/source])

[09]“. . . In the vase beside the lily stand

[10]3 evil herbs, basil, foxglove, &

[11]belladonna, . . . malefic gesture

[12]the Spanish wizards termed [lang=spanish]][ul]hacer

[13]figa[/ul][/lang]” . (thumb bet. 3rd & little finger.)

[14]The announcing angel

[15]has owl’s wings

[16]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[17]St. Wolfgang & the devil an altar-

[18]piece by Michael Pacher (c. 1435-1498)

[19]in Brizen[[321]](#footnote-321) Cathedral, Tyrol.

[20]Satan compelled to hold a saint’s

[21]prayer-book.[/qu]

[22] [source]6 Feb ’32 Ill. L. News.

[23] The Frilled Lizard W.P. Pycraft[/source][[322]](#footnote-322)

[24][qu]cf. Seville Kent’s book on the

[25]Australian Barrier Reef[/qu][[323]](#footnote-323)

[imagenumber=0092][page=v.0092]

[01] [[324]](#footnote-324)[qu]cf. amagoid lizard which opens

[02]its mouth & spreads its frill simultaneously.

[03]The smelling of the throat . . . is brought

[04]about by depressing 2 long, rod-like

[05]backwardly directed, bones that

[06]support the tongue. {Skeleton of a

[07]flying dragon of Malay}[lang=latin](Draco volans)[/lang]

[08]

[09]

[10]

[11]

[12]

[13]

[14]

[15]

[16]

[17] 5 toes

[18] 6 ribs[/qu]

[19]

[20]

[21]

[22]

[imagedesc] MM draws square brackets around the words on lines 6 and 7; starting line 9, she draws the *Draco volans* skeleton from an aerial view; it spans the rest of the page.[/imagedesc]

[imagenumber=0092][page=r.0092]

[01] [[325]](#footnote-325)[qu]F.L. if one refuses to be frightened, . . . the

[02]frill is promptly closed and deeming discretion

[03]the better part of valour, it takes to flight.

[04]But . . . does not run on all 4s after

[05]the manner of the lizard tribe, but rears

[06]. . on its hind legs and runs like a

[07]. . . sprinter. // The singular habit

[08]of running for short distances on the

[09]hind legs, w the fore-legs pressed

[10]closely to the body, is seen in 2 other

[11]lizards. And they are even more

[12]remarkable since after this fashion they

[13]run along the surface of the water.

[14]These are those most extraordinary

[15]lizards known as “basilisks” which are

[16]arboreal in habit, & live only on

[17] [add]The best-known species[/add]

[18]trees overhanging water. inhabiting (Central

[19]& S. America) [add]will when[/add] [add]a[/add][del]A[/del]larmed [del]it[/del] drop(s)

[20]to the water & scuttle along the surface

[21]on its hind-legs—a performance more [!crossed t below!]

[22]efficiently performed by the young than the

[23]heavier adults. This surprising

[24]accomplishment is rendered possible by

[25]long scaly fringes to the toes, wh serve

[26]them as webbed feet. An allied species

[27][lang=latin]([ul]Deiropteryx[/ul])[/lang] can not only run

[28]along the surface of the water, but can[/qu]

[imagenumber=0093][page=v.0093]

[01] [[326]](#footnote-326)[qu] also dive to the bottom, & there

[02]find safety till danger is past.

[03][ul][lang=latin]Draco volans[/lang][/ul] of the Malay

[04]region. They are enabled to “plane”

[05]through the air by means of enormously

[06]elongated ribs, which in the course

[07]of their evolution, as they thrust outwards

[08]from the body, carry w them a great

[09]fold of skin to form a sort of parachute.

[10]And these ribs are freely movable,

[11]so that when pressed close to the

[12]sides of the body, thus closing the

[13]“wings”, they look at first sight like

[14]ordinary lizards.[/qu]

[15] 14 June 1932

[16]Pratt[[327]](#footnote-327) Library. Bookplates—[[328]](#footnote-328)

[17]DeWitt Clinton:[[329]](#footnote-329) [lang=latin]Patria cara carior

[18]Libertas[/lang][[330]](#footnote-330)

[19]

[20] —flowers

[21]

[22]

[23][ul]Mr. Will[add][ul]iam[/ul][/add] Bolts[/ul]:[[331]](#footnote-331) [lang=latin]Virtus sub

[24]pondere crescit[/lang][[332]](#footnote-332)

[imagedesc]From lines 18-22, MM draws a coat of arms: two large stars, beneath them a horizontal line, under which three rows of crosses. In the first row are three crosses, followed by two, and then one. In a semicircle surrounding the top half of the design is a sort of vine, labelled “flowers.” [/imagedesc]

[imagenumber=0093][page=r.0093]

[01]

[02]

[03] [qu]on top

[04] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[05]E C Stedman[[333]](#footnote-333) [lang=french]Le Coeur au metier[/lang][[334]](#footnote-334)

[06] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[07]Richard Grant White.[[335]](#footnote-335) The right & sleep

[08]3 lions heads

[09] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[10]Daniel B Fearing[[336]](#footnote-336): : Wish us the

[11] Newport R. I wind south

[12]fishing tackle

[13]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[14]General Viscount Wolseley[[337]](#footnote-337) [add][lang=latin]Homo[/lang][/add]

[15] of Wolseley County Stafford [add][lang=latin]Homini[/lang][/add]

[16] to Baron Wolseley of Cairo [add][lang=latin]Lupus[/lang][add][[338]](#footnote-338)

[17]2 collared wolves rampant w

[18] dog between—wolf at top w

[19] motto: [lang=Latin]mors mihi vita est.[/lang][[339]](#footnote-339)

[20] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[21] John W[add]m[/add] Ryland 3 martlets

[22] lion holding shield w a martlet

[23] scallop shells

[24](over)

[imagedesc]At top of page, MM diagrams a coat of arms: apex of triangle with dots inside on left; vertical line bisects the angle, on left, adjoined to a short horizontal band, also with dots between its lines. Above: two crosses featuring bisecting perpendicular lines on the top and two sides; beneath the band, another cross in the same design. To the right a sketch of a bird in profile on top of a sideways oval (egg?), with its head looking backward. There is a branch in its beak. Around lines 8-9, MM draws three circles featuring two wing-like horizontal bands. The bands are composed of double horizontal lines, filled with dots. The circles are in a triangular pattern, two above and one below. At the bottom of the page, MM draws the apex of a triangle, with circles in each conjoining side, apparently signifying scallop shells. At the apex are three parallel vertical lines. Lines 14-16, near the right margin, MM uses a curly bracket to link lines from the motto. [/imagedesc]

[imagenumber=0094][page=v.0094]

[01] 2 scallop shells

[02]

[03] John Wm

[04] Ryland

[05] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[06]David [del]Crichton[/del] Crichton Esq

[07][lang=latin]repulsae nescia virtus

[08]repulsae [/lang][[340]](#footnote-340)

[09]

[10] lion

[11] lion

[12]

[13]Ed. Francis & Sally Field Stevens

[14]a small house & large garden, a

[15]few friends & many books

[16]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[17]

[18] GERGELLES

[imagedesc]At top of page, MM draws two martlets (birds) in profile, looking toward left margin. They flank a triangle-arch, above the left and right sides of the double lines composing the arch. A larger martlet appears beneath the apex of the arch. Within each double-lined band forming the arch is a circle containing an image of a scallop shell. MM draws an arrow from the caption to the closest of these circles. Mid-page, MM draws a coat of arms: a breastplate topped by an oval. The surface of the breastplate is divided into four fields by a cross at the center. In the upper left and lower right quadrants MM inscribes “lion.” An arrow points from the top right quadrant to an image of a gryphon in profile, facing left. The gryphon has wings and a snakelike tail. MM draws a box around the last word on the page. [/imagedesc]

[imagenumber=0094][page=r.0094]

[01]apprentice’s Library A. Anderson [add]sc[/add][[341]](#footnote-341)

[02]old man w staff pointing out temple

[03]on hill to 2 boys in long trousers, with

[04]sashes.

[05]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[06]George Earl of Macartney[[342]](#footnote-342)

[07]Knight of the order of the White Eagle

[08] and of the Bath

[09]inside a royal cloak surmounted

[10]by a crown

[11] [lang=latin]Tria juncta in uno[/lang]

[12] [lang=latin]mens conscia rectis?[/lang][[343]](#footnote-343)

[13]

[14] [source] Ill. London News

[15] 26 March 1932

[16]p. 165[/source][[344]](#footnote-344) [qu]Builders of a wire nest: a

[17]N. Zealand “Magpie.” Built

[18]chiefly of wire stolen from a workshop

[19]w a lining of rug wool.[/qu]

[20] [source]Ill. London News [add][color=blue]Natnil. Geog.[/color][/add]

[21] 2 April 1932[/source][[345]](#footnote-345) [add] [color=blue]Feb. 32[/color][/add]

[22]p. 501 [ul]The camera as spy upon the wild[/ul]

[23]Photographs by Dr. Spencer R. Atkinson

[24]Reproduced by courtesy of Ntnil Geographic

[25]Magazine (Agnes Akin Atkinson[[346]](#footnote-346)

[26] gives description. A round-tailed[/qu]

=

[imagedesc]MM draws an X in a circle, in blue ink, above “Natnil Geog,” line 20, and again following reference to the magazine in line 25.[/imagedesc]

[imagenumber=0095][page=v.0095]

[01] [[347]](#footnote-347)[qu] wood rat, or “Pack-rat”: A

[02]mother carrying her baby in her

[03]mouth, & a grape in her forepaw.[/qu]

[04] [source]Ill. L. News

[05] 2 April 32

[06]Zulu Magic; Love Charm; Cattle-

[07]cure; Criminology; Spells—[/source][[348]](#footnote-348)

[08][qu]Zulu black magic: A warrior

[09]cutting a tuft from his sleeping enemy’s

[10]hair, wh. he can make use of in

[11]casting harmful spells on him—

[12]by boiling it in a pot w

[13]fragments of dangerous animals

[14]& striking with his assegai.

[15](skins of poisonous snakes, claws

[16]of leopards, & parts of other deadly

[17]animals! . . . while the man dances

[18]round the pot pronouncing magic

[19]words. . . . “This is for your heart! This

[20]is for your eyes! This is for your

[21]liver”. The bows are supposed

[22]ultimately to reach the enemy. [/qu]

[imagenumber=0095][page=r.0095]

[01][source]Life & Letters W.D. Howells

[02]Doubleday Doran & Co. Inc. 1928

[03]p. 318[/source][[349]](#footnote-349) [qu]H James to W D. H.[[350]](#footnote-350) was 27 [add]’12[/add]

[04]You are misinformed as to my having

[05]sat on an anti-suffrage platform. But

[06]Mrs. Humphrey Ward wrote & asked

[07]if I would do so with her . . .

[08][?]. The question simply overwhelmingly

[09]bores me—& I regret being hustled

[10]into concluding about it at all.

[11]somehow, strangely, rather, I don’t

[12]find it, even in its accute phase here,

[13][ul]interesting[/ul]—it is various other things

[14]but isn’t that. One would have thought

[15][ul]a priori[/ul] that it [ul]would[/ul] be.

[16]Everthing [ul]else[/ul] about women is;

[17]but this is, to me, mortally

[18]tedious, & I don’t warm to it one

[19]way or the other. But I am writing to

[20]you a monster of a letter.

[21] [color=pencil] & I only that

[22] I were half as

[23] tall and handsome as he is?[/color][/qu]

[imagenumber=0096][page=v.0096]

[01] [source]Ill London News

[02] 23 Apr. 1932[/source][[351]](#footnote-351)

[03][qu]Advt. The beautiful, full

[04]colour cover of the 90th Birthday

[05]issue 1842-1932[/qu]

[06] [source]I. L. News

[07]30 April 32[/source][[352]](#footnote-352)

[08][qu]write it w a silver wonder, the

[09]world’s smoothest pen.

[10]Perry & Co Ltd Dept. L.N.

[11]49 Old Bailey, London

[12]Finepointed nib—St. Stephen’s Pen

[13] 6 d. a box[[353]](#footnote-353)

[14] Tennis [add]Lawns[/add] & Croquet

[15]p.662[[354]](#footnote-354)

[16]Advt. (Wimbledon)

[17]How to renovate your lawn, make

[18]a new lawn, diagram &

[19]instructions.Write for Carter’s [add][color=pencil]Carter[/color][/add]

[20]Booklet, Lawns and Wee[del]?[/del][add]d[/add]s

[21] Carter’s Worm Killer

[22]Introduced by us in 1900[/qu]

[imagenumber=0096][page=r.0096]

[01] [[355]](#footnote-355)[qu] The Leading Remedy Today.

[02]Full details given in a leaflet: “The

[03]Case against the Worm.”

[04] Cartirite

[05]or Daisy killer is a preparation

[06]manufactured by us for the total

[07]extermination of Daisies & other

[08]Shallowrooted weeds on Lawns,

[09]Putting greens, etc. Price per cut 27/[?][/qu]

[10] [source]Ill. London News

[11] 19 March 1932

[12]New Relics of the Heretical Pharaoh

[13]Tell El Amarna described by

[14]Mr. J D S Pendlebury[/source][[356]](#footnote-356) [qu]Akhenaten[[357]](#footnote-357)

[15]Fig 4. A wooden Ushabti-holder

[16]used as a temporary receptacle which

[17]last[add][color=pencil]ed[/color][/add] some 3000 yrs. for 2 ivory

[18]hand-shaped handles of walking-

[19]sticks:[[358]](#footnote-358) [/qu]

[imagenumber=0097][page=v.0097]

[01][source]7. May [add][color=pencil]’32[/color][/add]I. L. News[/source][[359]](#footnote-359)

[02][qu]The golden traveling bed of the / old

[03] mother of Cheops: nearly 5000 yrs

[04]Old Kingdom bed-canopy cedar, gold

[05]cased, made for Q. Hetepheres. The inscription

[06]in relief on each door jamb gives the titles & names

[07][del]for[/del] of King Sneferuw [del]to his wife[/del]

[08]who presented the canopy to his wife[/qu]

[09] see 3rd page

[10]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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[22]

[23] [source]19 March 1932

[24] Ill. London News[/source]

[imagedesc] MM draws a pair of stylized forearms and hands in profile. The forearms curve downward in an arc. The exterior forearm has a thin bracelet, with crosshatching. At the top of the exterior forearm is a hole. The image spans lines 11-22. It depicts an object described on page r.0096.[/imagedesc]

[imagenumber=0097][page=r.0097]

[01] [source] Ill. London News

[02] 7 May 1932 755 [/source][[360]](#footnote-360)

[03]

[04][qu]Prow of the Royal Barge: the head

[05]of a winged dragonlike monster.

[06]

[07] 150[add]th[/add] anniversary

[08] of the Chakri

[09] Dynasty [del]&[/del] of Bangkok

[10] as the Capital

[11] (of Siam)

[12]

[13]

[14]

[15]

[16](About 15

[17]rowing-benches

[18]fore & aft.

[19]oars shipped)[/qu]

[20]

[21]

[imagedesc]MM draws the “dragonlike monster,” spanning line 7 to end of page. The neck and head of the figure have swanlike features, and the beast holds a tassel in its beak; at the base of the neck sprout two small, upward-pointing wings. Sweeping down are several lines suggesting the bow of a ship. The dragon’s short forearm extends at the base of the bow.[/imagedesc]

[imagenumber=0098][page=v.0098]

[01] [[361]](#footnote-361)[qu] titles & names: The Horus

[02]Neb-m’at; the great god

[03]endowed w life endurance (twice)

[04]& power [del]twice[/del] (twice), the King

[05]of Upper & Lower Egypt, lord of

[06] the two crowns Neb-m’at, the

[07] Golden Horus, Sneferuw (in a

[08]cartouche), lord of the hpt [add](HPT[/add]

[09] (ceremony?) the Golden Horus,

[10]foremost of the places of the god,

[11]forever.’

[12] . . .

[13] The bed w its mattresses stood

[14]on the back of the canopy.” . . . “This

[15]canopy was actually a portable

[16]bed-chamber of Queen Hetepheres I.

[17]It can be taken down, [del]or[/del][add]or[/add] set up

[18]again, in about fifteen minutes.

[19]

[20]Dr. Georg A Reisner

[21]Cur. of Eg. art in the Mus.

[22]of Fine Arts at Boston, USA.

[23]& Prof. of Egyptology at Harvard

[24]Boston-Harvard Expedition[/qu]

[imagenumber=0098][page=r.0098]

[01] [[362]](#footnote-362)[qu] on the . . . carrying-chair, the

[02]gold discs, & an inlaid board, the

[03]Queen bears the title of “King’s mother”

[04]wh proves that these objects were

[05]presented to her by her son, Cheops.

[06](3 per cent solution of natron [add]in[/add] alabaster

[07]canopic chest.)

[08] . . .

[09]It is recorded on the Palermo stone,

[10]under the year X+2 that Sneferuw

[11]brought 40 shiploads of cedar to Egypt.

[12]The next year he built a 100-ell

[13]ship of cedar, & the year after that

[14]he made cedar doors for his palace.

[15] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[16]The late Mr C M Firth found

[17]the remains of a similar canopy

[18]in the tomb under the Southern

[19]boundary wall of the Zoser

[20]pyramid but this was too much

[21]decayed for reconstruction.[/qu]

[22]

[22][color=pencil]abridged from a Report[/color]

[imagedesc]MM adds a right angled partial bracket at “The late,” line 16.[/imagedesc]

[imagenumber=0099][page=v.0099]

[01]

[02]

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[12]

[13][source]May 7 1932 Ill. London N.[/source][[363]](#footnote-363)

[14]

[15][qu]The traveling bed of a queen of

[16]Egypt 5000 yrs. ago: Technical

[17]details of ancient Egyptian

[18]joinery

[19]

[20]

[21] crocodile?[/qu]

[imagedesc]MM draws the profile of an insect, perhaps a bee, in the middle of the page, spanning lines 3-6. Two rectangular wings go straight up. Two horizontal bands appear in the middle of each wing. The head sprouts two rightward curving antennae and the body is supported by four legs. Behind the last leg, three elliptical shapes hang from the trunk of the bug. Below this figure, MM draws a cobra, spanning lines 8 -12. It is partially upright, and a hood rises along the back of its head; most of its body is coiled. The snake’s tongue flickers. On lines 20-21, MM draws a slug-like animal with a long elliptical body and no legs or feet. Its tiny oval head sprouts two antennae and has one eye. MM’s note indicates it might be a crocodile. The images come from hieroglyphic inscriptions on the door jambs of the golden traveling bed’s canopy. [/imagedesc]

[imagenumber=0099][page=r.0099]

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[imagenumber=00100][page=v.00100]

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[imagenumber=00100][page=r.00100]

[01] raven

[02]

[03]

[04]

[05]

[06]

[07][source]Sat. Rev. of Lit 30 July 32

[08]Trade Winds by PEG. Quercus[/source][[364]](#footnote-364)

[09][source]Geoffrey Bret Harte: Pastimes

[10]of the Roman Gentleman.[/source][[365]](#footnote-365)

[11] [qu]fruit trees & buds of violets

[12] . . . bath or pool fed [del]by[/del] unceasingly

[13]w running water; every

[14]niche had a bearded, household

[15]Herm . . .carved from Antico

[16]Gallo, the yellow Numidian

[17]marble of Northern Africa.[/qu]

[imagedesc]From lines 2 to 5, MM draws the profile of a raven, in the middle of the page. The bird is standing and has a distinct eye, brow, and beak, with folded wings. This may be another depiction of a hieroglyphic from the door-jamb of the Golden Bed described on the previous intact page. [/imagedesc]

[imagenumber=00101][page=v.00101]

[01][source]Reminiscences of Lord Kilbracken

[02] Macmillan 1931[/source][[366]](#footnote-366)

[03] . . . .

[04]p. 103., Lord Granville.

[05][qu]& his family stayed for some months

[06]w his. brother, Mr Frederick

[07]Levenson Gowes, in S. Audley St.

[08]When this protracted visit was

[09]coming to an end, I was going

[10]through some political work w

[11]him in Mr. L. G’s house,

[12]when he suddenly said to me,

[13]“If you were me, having stayed

[14]here all this time & given a

[15]great deal of trouble, how

[16]much would you give to

[17]Freddie’s butler?[/qu]

[18]

[19][color=blue][add]Woodbury[/add]

[20] [add]Aug 23 32[/add] [source]Natnl Geographic

[21] [ul]May[/ul] 1932

[22]Our Friend the Frog by

[23]Doris M. Cochran[/source][[367]](#footnote-367)[qu]Assistant

[24]Curator—Div of Reptiles &[/qu][/color]

[imagenumber=00101][page=r.00101]

[01] [[368]](#footnote-368)[qu] [color=blue]Amphibians US Natnl Museum

[02][del]The Female Frog Never sings[/del]

[03]A Frogs memory is short.

[04] –.The chorus appears to have at

[05]times a kind of rhythm, destroyed

[06]often by a small group that seems

[07]to have got out of [del]tune[/del] time w the

[08]music & restarted once more by the

[09]efforts of the majority, only to be

[10]lost again by some small

[11]nonconformist. Heard close by the

[12]note of an individual frog loses

[13]some of its musical quality & sounds

[14]more like the spasmodic winding

[15]of a watch or the . . . shaking of

[16]castanets.

[17]The Frog can see insects only in

[18]motion . . . Food is never so

[19]interesting to a frog as when there

[20]is a chance of its going down the

[21]other fellow’s throat. To watch

[22]2 frogs intent upon stalking

[23]one insect, is to observe one of

[24]Nature’s little comedies of manners.

[25]Even after the food has been [/color][/qu]

[imagenumber=00102][page=v.00102]

[01][color=blue] [[369]](#footnote-369)[qu] snapped up by one frog, the other

[02]often makes several vain

[03]efforts to seize it by a fast-

[04]vanishing wing or leg, the successful

[05]captor often having to aid his

[06]prize to its destination by using

[07]his hands to shove the more

[08]difficult portions into his wide

[09]mouth

[10]

[11] . . . tadpole—if a toe or even a

[12]leg is nipped off, another will grow

[13] in its place.

[14]cricket frog ([lang=Latin]acris gryllus[/lang])

[15]

[16]toadskins as medicine in China

[17]produce adrenalin. In Colombia

[18]the Indians poison their arrows

[19]w a secretion fr the small, brill,

[20]colored [lang=Latin]Dendrobates tinctorius[/lang]

[21]wh is less than 2 in.s in length

[22]when fully grown. By exposing

[23]it to heat near a fire, suffic

[24]poison may be scraped fr the

[25]back of one indiv. to poison

[26]50 arrows [/qu]

[imagenumber=00102][page=r.00102]

[01][color=blue] [[370]](#footnote-370)[qu] a man can make a running

[02]jump of not much more than 4

[03]times his length, while any 2-in

[04]frog . . thinks nothing of a jump

[05]20 times his length.[/qu][/color]

[06]

[07]

[08]

[09]

[10]

[11]

[12] p. 177

[13]

[14]

[15][qu]Feast with King and Queen at Table

[16] serving the feast

[17]The Kyng was one, apparayled all in

[18]one sewte of shorte garments.[/qu]

[19][source]The English Mediaeval Feast

[20]Wm. Ed. Mead Houghton [add]m.[/add] 1931[/source][[371]](#footnote-371)

[ver 21][desc]span lines 1-8, left margin, running from bottom to top of page, in two rows of print[/desc][qu]misc. power of frogs[/qu]

[imagedesc]Spanning lines 8-14, MM draws a dog offering a bowl of food before an empty table. Behind the table are torsos of a man and woman. [/imagedesc]

[imagenumber=00103][page=v.00103]

[01][color=blue][ul]29 Sept 33[/ul]

[02][source]Ronald Carton: England A & C. Black[/source][[372]](#footnote-372)

[03] . . p. 244. [qu][add]But[/add] After the theatres &

[04]restaurants have been closed . . .

[05]The buildings display a new

[06]dignity in the darkness, the

[07]empty squares & long, shining highways

[08]disclose a more impressive spaciousness . . .

[09]And that hour, when more than

[10]at any time in the day the mind

[11]is free to speculate & the imagination

[12]is unhampered, is the best in wh

[13]to review in fancy the pageant

[14]of vanished London, . . . [/qu]

[15][source]English Summer by Cornelia

[16]Stratton Parker Horace Liveright Inc[/source][[373]](#footnote-373)

[17]41. A 15th c Bohemian [add]Sandwich[/add]

[18]chronicler describes the host.

[19] [qu]Here I first beheld fleets of [del]ships[/del]

[20]vessels, ships, galleons, & cogs

[21]that is ships driven by the wind

[22]alone. The galleons were propelled[/qu][/color]

[imagenumber=00103][page=r.00103]

[01][color=blue][[374]](#footnote-374)[qu]by oars & carried 200 men. I

[02]admired the sailors clutching the masts &

[03]foretelling the approach of the wind &

[04]what sails to be hoisted & [del]lowered[/del]

[05]what lowered. There is a custom at

[06]S. that men walk about all night

[07]blowing trumpets & other musical

[08](sic) instruments, calling out &

[09]announcing what wind is

[10]blowing at that hour. On hearing

[11]this, if a wind is reported to be

[12]blowing convenient for them, they

[13]sally forth . . .”

[14]194 Elihu Yale lies buried at

[15]Wrexham.

[16]53. You are supposed to pronounce

[17]Bodiam, Bodgem, but nothing

[18]seems to happen if you don’t.[/qu]

[19]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[20][source]Symposium April 1932[/source]

[21]100 Wash Sq E

[22][del]277[/del] ed. by [add]James[/add]Burnham[[375]](#footnote-375) &

[23]Philip Wheelright

[24]p. 277 Dr. Kerkhoven by J Wassermann[[376]](#footnote-376)

[25]reviewed by Philip Wheelright[/source][[377]](#footnote-377) [/color]

[Ver 26][desc]span lines 20-22, in two rows of print, left margin[/desc]Oct 9 / 32

[imagenumber=00104][page=v.00104]

[01][[378]](#footnote-378)[qu][color=black][del]p. 277[/del] from J. Wass[add]ermann[/add][lang=german] ||Versuch eines[/lang]

[02][del]The problem[/del][lang=german]geistigen Autobiographie.

[03] Die Literarische Welt [/lang] June 26, 1931.

[04][qu] “A resolve must be taken and generally at an

[05]early point in one’s career

[06]p. 277 the problem that confronts

[07]us there is always this: at what level

[08]of intensity & renewal can the

[09]outer world w all it offers of

[10]experience & life, [del]be[/del] be transferred

[11]to the inner life & there be

[12]recast in such a way that the

[13]resultant abbreviations, which are

[14]constructive & of the order of

[15]phantasy, can comprise on a

[16]higher level what our immediate

[17]experiences . . . . offer at first

[18]hand. Well, that is exactly the

[19]problem of form, which is nothing

[20]more than the problem of the

[21]artist.”

[22] The ‘abbreviations’ (abbreviations)

[23]that are of principal interest in

[24]any writer’s work are those by which

[25]he happens to be preeminently

[26]sensitive (W: this extraord

[Ver 27][desc]span lines 10-21, left margin [/desc]a common phantasy-value [/qu]

[imagenumber=00104][page=r.00104]

[01] [[379]](#footnote-379)[qu]sensitiveness to moral atmosphere) [/qu]

[02] 18 Oct. 32

[03][source]Memories of Victorian London

[04]L. B Walford. (Ed. Arnold, 1912)[/source][[380]](#footnote-380)

[05]p. 7-8 [qu] [del]There we sat & sipped[/del]

[06]. . . we went to parties in the afternoon,

[07]differently dressed, & seated aloft

[08] in the barouche, w its very low sides

[09]over wh. our airy summer robes frothed

[10]& billowed . . . . We were on view

[11]all over, as it were. . . . We wore [add] . . . .[/add]

[12][add]. . .[/add] –I think the headgear I fancied

[13]most was a very tiny cap-bonnet

[14]of turquoise-blue crêpe, w a

[15]single large tea rose at the side, &

[16]strings of soft, blue silk, tied in

[17]a bow beneath the chin—while

[18]fr. the back depended a gauze

[19]or net veil down to the waist.

[20]Now blue was [ul]not the[/ul] colour

[21]that year; mauve was the colour

[22]& that to such an extent that the

[23]eye wearied of the everlasting tint

[24]& Presently we had demonstration

[25]of this by cheers fr the Oxford

[26]undergraduates when we went

[27]down to that ancient city for[/qu]

[imagenumber=00105][page=v.00105]

[01] [[381]](#footnote-381)[qu] “Commem.” (Berkeley Square

[02](garters, fur, etc.) There we sat

[03]& sipped peach ices—unequalled

[04]by any ices in the world. And

[05]as we were invariably thirsty

[06]afterwards water was brought out

[07]to us, bedewing the tumblers.

[08]239—It is true that a few stately

[09]equipages & smart little victorias

[10]still survive, but do we ever see

[11]the highswung, glittering barouche,

[12]w its bewigged coachmen &

[13]powerdered footman in their gorgeous

[14]hosieries? . . . . In the morning

[15]of course barouches were not

[16]correct, but the light little

[17]Tilbury dog-cart, or pony-carriage

[18]was everywhere, & as for the

[19]riders they were endless. The

[20]walkers too crowded each

[21] other as they paraded up and down,

[22]& all were smartly dressed.

[23]112 Mrs. Proctor ([del][/del]&[add]of[/add] the poet

[24]Rogers.) I had invited him to

[25]dinner & [del]in reply[/del] received in[/qu]

[imagenumber=00105][page=r.00105]

[01] [[382]](#footnote-382)[qu] reply a most regretful negative.

[02]It ran, “Pity me, I cannot have

[03]the pleasure of dining with you on

[04]the day you name, as I am already

[05]engaged.” // The words “Pity me”

[06]rather took my fancy, as they

[07]seemed to indicate a genuine

[08]vexation at having to forego my

[09]dinner-party . . . . Accordingly

[10]meaning to try again, I called

[11]on him, but before I could

[12]get out my invitation in came

[13]one from the Duke of Devonshire.

[14]“Can I go?” said Mr. Rogers

[15]to his valet, who had brought

[16]in the note. “No, sir,” replied

[17]the man You are engaged

[18] for that evening.” “Hum,” said

[19]his master. . . . “Then write

[20]& say so.” “But I am afraid

[21]sir I have no ‘Pity me’s’

[22]left!” . . . “& it was some time

[23]before I could risk another ‘Pity

[24]me,’ coming my way, I can

[25] assure you.”[/qu]

[imagenumber=00106][page=v.00106]

[01][source]The Ill. L. News 30 July 32

[02] The World of Music—the Haslemere Festival[/source][[383]](#footnote-383)

[03][qu]Antonio de Cabeçon, c 1550 & Juan

[04]de Cabeçon: (Juan’s) Fantasy for

[05]Five Viols—[lang=spanish]Quién llamó al partir

[06]partir[/lang]. He uses the dance of

[07]imitation in a masterly way & avoids

[08]that effect of constant stopping &

[09]restarting wh is char. of so much

[10]music of the period, owing to the too-

[11]frequent, closing cadences.

[12]

[13](Unauthentic)[/qu]

[14][source]Symposium Apr 1932

[15]N. Eng Culture & Emily Dickinson

[16]Allen Tate[[384]](#footnote-384). p. 213-4.[/source][[385]](#footnote-385) [qu]James

[17]Mastery of the world by rejecting

[18]the world is the doctrine, even if

[19]it was not always the practice

[20]of J. Edwards & C. Mather. It is

[21]the meaning of fate in Hawthorne:

[22]his people are fated to withdraw

[23]fr the world & be destroyed. And

[24]it is the exclusive theme of

[25]Henry James . . . . he could[/qu]

[imagenumber=00106][page=r.00106]

[01] [[386]](#footnote-386)[qu] only take his Americans to

[02]Europe upon the vain quest of

[03]something they had lost at home.[/qu]

[04][source]Creative Art April ‘33

[05]Dynamic Detroit an interp by

[06]Diego Rivera. [/source][[387]](#footnote-387)

[07][qu]If my Detroit frescoes are

[08]destroyed I shall be profoundly

[09]distressed as I put into them a year of

[10]my life & the best of my talent; but

[11]tomorrow I shall be busy making

[12]others for I am not merely an artist,

[13]but a man performing his biological

[14]function of producing painting’s,

[15]just as a tree produces flowers &

[16]fruit, nor mourns their loss

[17]each year, knowing that the next

[18]season it shall blossom &

[19]bear fruit again—[/qu]

[20][source]The Arts Weekly[/source] 15¢ 232 [add]E 54th St[/add]

[21] (discontinued Dec 1932)

[22]26 Mar ’32 [qu]film library J. Levy

[23]is collecting Man Ray [lang=french]L’Etoile de Mer[/lang]

[24]Cocteau [lang=french]Vie de Poète[/lang]

[25]Covarrubias movie of Bali[/qu]

[imagenumber=00107][page=v.00107]

[01] [ul]Formes J Peyrissac[/ul][[388]](#footnote-388)

[02][ul] [source]Ap 23 1932 Pierre Roy[/qu] [add] Arts Weekly [/add] [/source] [/ul]

[03] photo of him

[04]

[05]

[06]

[07]

[08]

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[15]

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[17]

[18] [[389]](#footnote-389)[qu]The Treasure of the Week at the Vi

[19]A Horse in green Chinese Marble

[20]about the 6th C A.D. represents

[21]breeding had been the staple industry of

[22]that it can be later than the T’ang Dyn.

[23]may well give it claim to be placed 1 c earlier[/qu][[390]](#footnote-390)

[imagedesc]MM draws recumbent horse, spanning lines 3-17 on both recto and verso page. The head of the horse, on 107v, is turned and looking backwards. The mane is richly in view. The head is in profile, and features an eye, nose, and mouth. Two red vertical lines decorate the trunk of the horse: one line on each page, an equal distance from the middle of the notebook. On 107r, MM completes the horse, showing the hind leg drawn up under the body. [/imagedesc]

[imagenumber=00107][page=r.00107]

[01][source]Ill L. News 30 July

[02] 1932[/source][[391]](#footnote-391)

[03]

[04]

[05]

[06]

[07] [qu]Length 1 ft. 8 in.

[08] courtesy of the V. & A. museum

[09] Crown copyright.

[10]

[11]

[12]

[13]

[14]

[15]

[16]

[17]

[18]ctoria and Albert Museum:

[19], probably by an artist who worked

[20], apparently, the little wild pony whose

[21]the Mongols . . seems hardly probable

[22](618-906 A.D.) & the . . . treatment of the eye[/qu] [[392]](#footnote-392)

[imagedesc]MM draws recumbent horse, spanning lines 3-17 on both recto and verso page. The head of the horse, on 107v, is turned and looking backwards. The mane is richly in view. The head is in profile, and features an eye, nose, and mouth. Two red vertical lines decorate the trunk of the horse: one line on each page, an equal distance from the middle of the notebook. On 107r, MM completes the horse, showing the hind leg drawn up under the body. [/imagedesc]

[imagenumber=00108][page=v.00108]

[01][source]Guatemala. By Wm T Brigham,

[02]Scrib’s [add]Sons,[/add] N.Y. 1887.[/source][[393]](#footnote-393) [add]AM[/add][[394]](#footnote-394)

[03]p. 44 [qu]w the drift floating

[04]downstream we noticed

[05]queer green things which were

[06]evidently vegetable; but what else?

[07]at last we came to some sapoton-

[08]trees. (Pachira) & it was their

[09]fruit now ripening,—like in size

[10]and appearance to a husked coconut

[11]that furnished our puzzle. The fruits

[12]split while on the tree, & drop

[13]the nuts, wh are about as large

[14]as a hen’s egg, into the water,

[15]where they soon germinate, & float

[16]about w expanded cotyledons

[17]until caught on some shoal, or at

[18]the bank, where they take root.[[395]](#footnote-395)

[19] Index speaks of [add]the[/add] sand-box tree[/qu]

[imagenumber=00108][page=r.00108]

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[imagenumber=00109][page=v.00109]

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[imagenumber=00109][page=r.00109]

[01][source]Vanity Fair [ul]Dec[/ul] 1932[/source]

[02][source]Vogue (or Jan)[/source]

[03][qu]Colette[[396]](#footnote-396): I am not in the habit of

[04]receiving christmas presents but may I

[05]wish for something abstract? If so, I

[06]would wish to hear the language of the

[07]animals.[/qu]

[08][source][add]FW[/add]Hutton & James Drummond: [del]The[/del]

[09]Animals of N. Zealand. [add]Melbourne[/add] & London [add]1909[/add]

[10]Whitcombe & Tombs Ltd.[/source][[397]](#footnote-397) [qu]The Tuatara[[398]](#footnote-398)

[11]or Ngarara 380. [lang=Latin]Sphenodon

[12]Punctatus[/lang]—yellowish, or greenish olive

[13]w. yellow spots. up to 20 inches. few

[14]islets off the coast. The Chickens & the

[15] Little Barrier. Hauraki Gulf. Kewa[[399]](#footnote-399)

[16]Island & the Rarima rock, in the Bay

[17][del]Bay[/del] of Plenty; Motili & E. Cape Island,

[18]& the Brothers & Stephen Island, in

[19]Cook Strait.

[20]live in holes in the ground,

[21]sometimes in company w a petrel of

[22]some kind, & can be got only by digging

[23]food: beetles, grasshoppers, & spiders,

[24]but any small animal, so long as it

[25]is alive. Small lizards in a box w

[26]tuataras. There was at first about

[27]20 of them . . . at bottom a dozen tails.

[28]There were 4 or 5 little tuataras[/qu]

[VER29][desc]right margin of the page, spanning lines 23 to 18[/desc] like snails

[imagenumber=00110][page=v.00110]

[01] [[400]](#footnote-400)[qu]about 3 in. long, but none of these

[02]had disappeared. Found them

[03]perched on the heads of the large ones asleep.

[04] Fond of water, lie in it a large

[05]part of the day. Swim sometimes

[06]w only the nostrils above, sometimes

[07]immersed altogether.

[08] 8 to 10 eggs in Nov. hatch in

[09]the midsummer of following year.

[10]. . . refused to come forth till a little

[11]girl sang the Soldiers of the Queen

[12]prefer a good rousing chorus rather

[13]than solo.[/qu]

[14] [source][lang=french]Monographie du Genre

[15]Camellia traité complet

[16]sur sa culture par Abbé-Berlèse

[17]Paris. chez H. Cousin, Libraire-

[18]editeur rue Jacob No. 21[/lang] 1895

[19] [add]1885??[/add][/source][[401]](#footnote-401)

[20][qu][lang=french]au dessus de mes forces sans[[402]](#footnote-402)

[21]doubte[/lang][qu](This labor was unquestionably above

[22]my abilities but your encouragement

[23]induced me to undertake it.)!

[24] Cf. Monographie on the genus C.

[25]or an essay on its culture description

[26]& classification by the Abbé Berlèse

[27]member of several French &[/qu]

[imagenumber=00110][page=r.00110]

[01] [[403]](#footnote-403)[qu]foreign learned societies trans.

[02]Henry A S Dearborn, Boston.

[03]Joseph Breck & Co., 1838

[04]270 varieties w the color & form of[[404]](#footnote-404)

[05]the flowers—clear cherry, deep rose lake

[06]; Naples yellow, & vermilion; Deep crimson;

[07]common scarlet—deep crimson

[08]Scarlet of Nimes—clear crimson mixed

[09]deep salmon w more vermilion

[10]less deep salmon deep cherry

[11]pale flesh common salmon (rose lake &

[12] light red cinnabar)

[13] clear salmon

[14]242 C. Sabina [del]h[/del]leaves of a medium [add]size[/add]

[15]roundish oval, slightly acuminated,

[16]bud pyramidal, green scales; flower

[17]large, full & of a very pale or whitish

[18]carnation color (carnation white)

[19]smoke its injurious [del]effect[/del] influence

[20]is irreparable—

[21]27 It must be attempted to remove

[22]the moisture [del]w[/del] where it is collected in

[23]the glass by the use of cloths fastened

[24]to a staff.

[25] 234 Gloria mundi has leaves[/qu]

[imagenumber=00111][page=v.00111]

[01][[405]](#footnote-405)[color=blue][qu]2 in. 9 lines broad & 4 inches

[02]a) long bud obtuse flowers white

[03]striped w rose.

[04]b) flower double, cherry-red, No. 2

[05]& very regular.

[06]\_\_\_\_\_\_ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[07] C Sabina

[08][lang=French]Feuilles noyennes ovales-arrondies

[09]peu acumenées, bouton pyramidal,

[10]a ecailles vertes; fleur grande

[11]pleine, rosiforme, d’un blanc

[12]carné-pole. Superbe[[406]](#footnote-406) [/qu]

[13][source]Paul Valéry[[407]](#footnote-407), Le Serpent.[/source][[408]](#footnote-408)

[14][qu][g=v]Sur le Jardin se risqué et rôde

[15]Et mon triangle d’emeraude

[16]Tire sa langue à double fil

[17]Bête je suis, mais bête aigue.[[409]](#footnote-409)[/g][/lang]

[18]

[19][source][ul]Poetry[/ul] Aug. 1932 review of

[20]Gemini by John Collier.[/source][[410]](#footnote-410) [qu]Edith

[21]Sitwell[[411]](#footnote-411) says, “A writer of whom

[22]the gentle & insipid word ‘talent’

[23]cannot be applied, but a greater

[24]word of whose use we are as a rule

[25]afraid.” In case you enquire[/qu][/color]

[imagenumber=00111][page=r.00111]

[01][color=blue][[412]](#footnote-412)[qu] for Miss S.’s credentials, here they are:

[02]the only modern poet who is completely

[03]successful in verse seems to me to be

[04]Miss Edith Sitwell.”; by John ;Collier,

[05]preface to Gemini. These poems have

[06]have also been awarded 2 valuable prizes,

[07]so they come well recommended. Finally

[08]they are, it seems, a sort of hail &

[09]farewell to verse; the poet stepping into

[10]the arena for half a mo’, then right out

[11]again before the critical wild beasts have

[12]time to hear him. After all these

[13]prefatory safeguards, this suspiciously

[14]heavy insurance of a not very expensive

[15]property (33 pages) & the circumspect

[16]disclaimers of the [ul]Apology[/ul] prepares

[17]the reader is sure to expect a mouse to

[18]come out of the mountain, & he will,

[19]as was probably calculated, be pleasantly

[20]surprised to behold instead quite a

[21]moderate-sized rat, maybe something

[22]even a size larger. But, oh, the

[23]affectations of the animal![/qu] [/color]

[24] [color=pencil]Basil Bunting[/color]

[25] Benj. Rofman

[26]583 West 215 St. NYC

[imagedesc]On line 12, MM draws two vertical lines between “him.” and “After”[/imagedesc]

[imagenumber=00112][page=v.00112]

[01][color=blue][source]H. Tribune Institute (NY H.T)

[02] 1 January 1933

[03]p. 12 A Hobby that’s practiced by

[04]Mrs. George Thompson. [/source][[413]](#footnote-413)

[05][qu]2 graceful brown marble [add]^[/add] [add]glass[/add] bowls— ….

[06]Right Westward Ho—covered d.’86

[07]w designs of buffalo, log cabins &

[08]pines, & topped w a crouching

[09]Indian.[/qu]

[10][source]N.Y.Times[/color] [add][color=pencil]MUSIC[/color][/add]

[11] [color=blue] 16 Jan 33

[12]Young Composers presented. p. 12

[13]by H. H. [/source] [[414]](#footnote-414)

[14] [qu]moreover, in an art whose

[15]idiom is changing as rapidly

[16]as the harmonic lang, one must

[17]largely estimate a single hearing

[18]of {excessively contemporary}!

[19]music by elements less variable,

[20]such as the economy &

[21]effectiveness w which a given

[22]material is used—whether

[23]that material outrages or pleases

[24]the unaccustomed ear.[/qu][/color]

[imagedesc]On line 18 MM encloses the phrase “excessively contemporary” in square brackets[/imagedesc]

[imagenumber=00112][page=r.00112]

[01] [[415]](#footnote-415)[qu][color=blue]Even in this vanguard of

[02]modernism classicism &

[03]romanticism were discernable.

[04]Mr. Citkowitz’s[[416]](#footnote-416) sonatina,

[05]largely 2 part counterpoint,

[06]deft, ironic, cerebal & Hindemithian

[07]Mr Engel’s’ Probias,[[417]](#footnote-417) w its

[08]pounding rhythms. & savage

[09]nervousness, belong to the first

[10]category: music of the mind,

[11]brittle, clever & well made.

[12]Mr. Heilner’s[[418]](#footnote-418) songs Poem

[13]Vernal Equinox, & the Tide Rises,

[14]on the other hand, conveyed

[15]mood, conveyed emotion, & even

[16]dared to lapse shamelessly into

[17]tonality when it suited him, thereby

[18]encircling his [add]^[/add][add]palette w[/add] colors not, perhaps,

[19]necessarily damnable bec

[20]they were employed prior to 1900.

[21]These songs, especially the last

[22]named, were interesting to the

[23]mind & outmoded tho the

[24]experience be, stirred the heart.

[25]. . . Mr. Siegmeisters[[419]](#footnote-419) Sonata[/color][/qu]

[imagenumber=00113][page=v.00113]

[01] [[420]](#footnote-420)[qu][color=blue]partook of both tendencies

[02]impartially & was perhaps the

[03]most satisfactory of the works

[04]heard for this reason. Its patterns

[05]were clear, very well arranged

[06]& possessed of warmth; facts

[07]more important than the indubitable

[08]derivateivenss of some of its material.

[09] One must mention as well

[10]Mr Moross’s[[421]](#footnote-421) delicious Jabberwocky

[11]wh Mr Linscott admirably

[12]delivered, & the delicacy of

[13]Miss Fine’s[[422]](#footnote-422) second flute piece

[14]H.H.

[15]

[16]above . . . Mark Wollner’s 2nd

[17]violin recital. . . . But wherever

[18]his program exceeded technical

[19]simplicity, his tone was so

[20]harsh & wiry, his intonation

[21]so freq. false, that no amt.

[22]of musicianship cld compensate

[23]for the harrowing sounds

[24]in which his playing actually

[25]clothed itself. Until these faults

[26]are remedied—until his[/color][/qu]

[imagenumber=00113][page=r.00113]

[01] [[423]](#footnote-423)[qu] [color=blue]technique becomes commensurate

[02]w what he has to say—he is

[03]scarcely ready for public appearance[/qu]

[04]Carl Hagenbeck Tierpark

[05]Stellinger. Hamburg[[424]](#footnote-424)

[06]

[07][[425]](#footnote-425)Elephant

[08][lang=german]Harte Arbeit! Der nach und nach

[09]zu geshütten Grübe ensteigt der

[10]Elefant[[426]](#footnote-426).[/lang]

[11]C. H’s Tierpark. Stellinger near Hamburg

[12] Import & Export of animals

[13]for Zoological Gardens, Circus

[14]establishments & Menageries Game

[15]for hunting purposes, & Domestic

[16]animals.

[17] and also supply: big game for

[18]renewing the blood, foreign animals

[19]for enlivening parks, & enclosures,

[20]& every description of ornamental

[21]birds: swans, geese, ducks,

[22]seafowl, pheasants, cranes,

[23]parrots: & cage-birds[/color][/qu]

[imagenumber=00114][page=v.00114]

[01] [color=blue] [source] [lang=german]Illustrierte Tier und Menschenwelt[/lang]

[02] (Illustrated Animal & Human World)[/source]

[03]issued monthly price per number 50 Pf

[04]Annual subs. RM 6.

[05] Apply for a sample copy.

[06]This periodical is obtainable through

[07]the Publishers Köhler & Krüger

[08]Hamburg 36—Germany[[427]](#footnote-427)

[09]

[10] [source]16 Jan 33 NYT

[11]p. 17.[/source][[428]](#footnote-428) [qu] Dr Francis Carter Wood

[12]ed. Amer Journal of Cancer.

[13][add]2[/add] asked what was needed to solve

[14]the cancer problem.

[15]First & foremost, brains; second,

[16]time, & 3rd, some money.

[17]Then suddenly Charles Darwin

[18][add]1[/add] saw, as in a dream, running

[19]thru all this dull accumulation

[20]of facts, the thread wh when

[21]followed led to that generalization

[22]wh is one of the [del]greatest discoveries[/del][/qu][/color]

[imagedesc]MM draws a long parenthesis in the left margin from lines 10 through16 and from lines 11 through 22; she numbers these passages to reverse their order: 2 then 1. [/imagedesc]

[imagenumber=00114][page=r.00114]

[01][color=blue] [[429]](#footnote-429)[qu]of the great discoveries of human

[02]genius wh has fertilized all

[03]subsequent genetic studies, & in

[04]the hands of men like Morgan[[430]](#footnote-430)

[05]& others has clarified the

[06]mechanism of heredityuntil

[07]we are approaching the control of

[08]animal structure in much the

[09]same way that the German

[10]chemist was able to produce a

[11]dye of a given color upon request.[/qu]

[12] [source]Landmark Jan 1933

[13]p. 8. Pocahontas’s Grave by T.E.

[14]Elias.[/source][[431]](#footnote-431) [qu]daughter of Powhatan,[[432]](#footnote-432)

[15]the I chieftain, of Virginia.

[16]Married a young British colonist from

[17]Norfolk, [add]Eng[/add] John Rolfe, & she was a great

[18]support to Capt. J. Smith, Colonial

[19]gov.r of Virginia. She was orig

[20]buried at Gravesend, but certain letters

[21]. . . point to the body having been

[22]transferred by barge up the Thames to

[23]the Church of St. J. the Evangelist,

[24]Waterloo Road . . . . Recent

[25]search . . failed to establish this fact[/qu][/color]

[imagenumber=00115][page=v.00115]

[01][color=blue][[433]](#footnote-433)[qu]is a newspaper cutting of Jan

[02]18, 1835 which states the favorite

[03]squaw of an I chief who had come

[04]to London died this day at her lodgings

[05]in the Waterloo Road. Here name

[06]was Ah-mik-waw-begum-

[07]o-je (bearer of the diving

[08]mouse). Baptised a few hrs

[09]before her death by the name of

[10]Antoinette O Whou, O Qua.[/qu]

[11] . . . .

[12][source]Where There is Nothing—[del]W. B. Yeats[/del]

[13]Being volume one of plays for an

[14]Irish Theatre: by W B Yeats[[434]](#footnote-434)

[15]London: A H. Bullen, 47 Great

[16]Russell St. WC. 1903[/source][[435]](#footnote-435)

[17][color=pencil] Where there is Nothing?[/color]

[18]55 [qu]Paddy Cockfight It was a man

[19]below Mullingar owned this one.

[20]The day I first seen him, I

[21]fastened my two eyes on him, he

[22]preyed on my mind, & next night

[23]if I didn’t go back every foot of 9

[24]miles to put him in my bag—[/qu][/color]

[imagenumber=00115][page=r.00115]

[01][color=pencil][source]Alice Morse Earl[/color][color=blue]Feb 7 33[/color]

[02][color=pencil]Sun Dials & Roses of Yesterday[/color][/source][[436]](#footnote-436)

[03][color=blue]Loggans[[437]](#footnote-437) [ul]Views of the English Universities[/ul]

[04]cf. Anthony á Wood[[438]](#footnote-438).

[05] [source]Skeat: Chaucer’s Treatise on the

[06]Astrolabe;[[439]](#footnote-439) also Bread & Milk for Babes [/source]

[07]132 [qu]Litell Lowys my son,

[08]. . .; and as well, I consider th[del]e[/del]y

[09]bisi pr[del]a[/del[[add]e[/add]yer in special to lern

[10]the tretis of the Astrolabie

[11]167. The Ship of Fools, 1500;

[12] The Dialogue of Creatures, 1530;

[13] A Garden of Heroical Devices,

[14]1612; A Display of Heraldry, 1611;

[15]

[16]John Aubrey

[17]176. Sir P. Sidney . had a sundial

[18]as his personal emblem. “to acknowledge

[19]his essence to be in his gracious sovereign.”

[20] another the Caspian Sea, wh never flows

[21]nor ebbs: [lang=latin]Sine Reflexa[/lang][[440]](#footnote-440)

[22][add]another[/add] Venus in a Cloud: [lang=latin]Salve Me Domina[/lang][/qu][/color]

[imagedesc]MM draws diagonal arrow after “132,” rising upward to the right[/imagedesc]

[imagenumber=00116][page=v.00116]

[01][color=blue][[441]](#footnote-441)[qu]He had several other impresses to signify

[02]courage, assiduity, and also revenge[/qu]

[03]\_\_\_\_\_\_\_\_\_\_

[04] Sun-dials & Roses of Yesterday

[05]by Alice Morse Earle. Macmillan, 1902

[06]

[07]p. 296. [qu]Pliny the Historie of the

[08]World 1634 trans by Dr Philemon

[09]Holland. Fuller says, “Our Holland

[10]had the true knack of translating.”[[442]](#footnote-442)

[11] 302

[12]Johnson the editor of Gerarde said

[13]of Pliny, his book, Sometimes he is

[14]pretty large, otherwhiles so briefe

[15]that scarce anything can there be

[16]gathered.”[/qu]

[17] John Gerarde (Great Herball)[[443]](#footnote-443)

[18]

[19][source]Ill London News 1 Oct ‘32[/source][[444]](#footnote-444)

[20]

[21]Major CS Jarvis, Gov.[add]ernor[/add] of Sinai

[22]author of Yesterday & Today in Sinai

[23] [add]The photo shows[/add]

[24][qu]writes . . . an Arab ploughing a

[25]sand-dune & sowing in the sand the seeds

[26]of the water-melon. Sowing takes place[/qu][/color]

[imagenumber=00116][page=r.00116]

[01][color=blue][[445]](#footnote-445)[qu]3 mos. after the last rain, & no further

[02]fall occurs whilst the plant is growing

[03]The melon, however, spreads its fine roots

[04]into the dune, & finds sufficient moisture

[05]to produce fruits the size of a foot-ball.[/color]

[06] [color=pencil]dune[/color][/qu]

[07][source]Ill. [ul]London News 8 Oct[/ul] 32[/source][[446]](#footnote-446)

[08]

[09]

[10]

[11]

[12]

[13]

[14]

[15]

[16]

[17]

[18]

[19]

[20]

[21][qu]Illustration of the Iraq Expedition

[22]for the Oriental inst. of the Un. of Chicago

[23]By Courtesy Dr. Henry Frankfort Field

[24]Director, Fig 14. depicting a feast;[/qu]

[imagedesc]On lines 8 through 20, MM draws a man bearing a fish in one hand and a pile of loaves in the other. Man is in profile with prominent eye. Left arm, bent, bears a stick on which the fish is hooked. Man is wearing kilt-like apparel. MM underscores the image, as if the man and fish tail rest on the ground.[/imagedesc]

[imagenumber=00117][page=v.00117]

[01] [[447]](#footnote-447)[qu]the servant bringing in a pile of loaves

[02]& a tigris salmon: a plaque in

[03]green slate,[/qu]

[04] [add]p 320[/add]

[05]A M Earle cf June 6 & 7[[448]](#footnote-448)

[06][qu]Sir William Drummond—(device &

[07]badge—wore both emblems—the badge

[08]open. The device or impress had an

[09]inner, often hidden meaning.) The device

[10]shd. not be “so obscure as to

[11]require a Sphinx to interpret it, but

[12]shd be somewhat retired fr the

[13]capacity of the vulgar.

[14]107. Hegge describes Kratzer’s

[15]dial at Corpus Christi thus: . . . .

[16]“in this Consort of Dials informed

[17]w. one Soul of Art, they move

[18]all w one Motion, & unite w their

[19]Stiles the prayse of their artificer.”

[20]The Bee? where in this book is this?

[21]That animal which loves ever to

[22]return to its home—[add]ever[/add] busy & sober[/qu]

[imagenumber=0117][page=r.0117]

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[imagenumber=00118][page=v.00118]

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[imagenumber=00118][page=r.00118]

[01][color=blue][source]Ill. London News

[02]15 Oct 1932[/source][[449]](#footnote-449)

[03][qu]The Flower in the Crannied Wall.

[04][del]Ivy leafe[/del] Ivy-leaved toad-flax:

[05][lang=latin](Linaria cymbalaria)[/lang][/qu]

[06]

[07][source]Why God Loves the Irish

[08]Humphrey J Desmond 1918 Devon—

[09]Adair Co. N.Y.[/source][[450]](#footnote-450)

[10]

[11][qu]8. the Irishman & the Jew have

[12]not been adequately appreciated.

[13]They do not however, themselves,

[14]fail in mutual recognit of the higher

[15]altitudes they occupy.

[16].—This glory has been upon his head:

[17]that of a man whose courage in the hour

[18]of danger can always be relied upon—

[19] . . . 108 Distinction of all sorts

[20]sprouts in the unlikeliest places. Violent

[21]Erin produces ever & anon the

[22]gentlest philosophers; recluse Erin

[23]sounds forth the consummate

[24]cosmopolitan, hunted & jealous E; and

[25]holds up on its stalk the open lily of

[26]liberality—[/qu][/color]

[imagenumber=00119][page=v.00119]

[01][source]June 1933 Close-Up

[02]620[/source][[451]](#footnote-451)

[03][qu]the still more blatant

[04]mendacity of the pseudo-classic

[05]tirades of O’Neill’s heroes

[06]who, having enlightened the

[07]public of what they are saying,

[08]enlighten it in a second monologue,

[09]uttered, aside, as to what they

[10]are thinking.

[11] “We parted & pursued

[12]our severalways like ships

[13]on the ocean. Moscow Oct 1932

[14]An American Tragedy

[15] S. M. Eisenstein

[16]

[17]Journey of a ms. Not intended

[18]as a warning to contributors![/qu]

[19]p. 160 [add][color=pencil]?[/color][/add]

[20][source]Why war? Einstein & Freud.[/source][[452]](#footnote-452)

[21][qu]The deepest & strongest obstacle

[22]to peace lies in the aggressive

[23]or destructive instinct in the individual

[24]wh is seldom given the attention[/qu]

[imagenumber=00119][page=r.00119]

[01][[453]](#footnote-453)[qu]it deserves.

[02] M Klein[[454]](#footnote-454)

[03][del]Ernest Jones[/del]: In children of

[04]every age it is very hard even

[05]for deep analysis to mitigate the

[06]severity of the super-ego.

[07]Ernest Jones: it is difficult to

[08]over estimate the quantity of sadism

[09]present in infants.[/qu]

[10][source]The Traveling Camera Erno

[11]Metzner Budapest.[/source][[455]](#footnote-455)

[12]

[13][qu]By their continual flow moving

[14]camera shots have much

[15]charm; they are pleasant to

[16]watch & enchanting in their gliding

[17]fluency. But . . . quite often

[18]the moving-camera shot which

[19]has been made w utmost care

[20]& a grt amt of money cannot be used.

[21]This happened for ex. to the street w

[22]the staircase & the lift . . . ; in the

[23]film for wh it had been made

[24]it never saw the light of the cinema

[25]projector[/qu]

[imagenumber=00120][page=v.00120]

[01]200 [Source]Manchester film Society

[02]P.A. Le Neve Foster.[/source][[456]](#footnote-456)

[03]

[04]Manchester is a documentary

[05]film of the town, . . thru the

[06]eyes of an Amer. tourist. It is

[07]made fully by myself & JF Mosely

[08]He is writing the scenario & directing

[09]the picture.

[10]M is one of the recog’d authorities

[11]on “Old Manchester”. When

[12]the film is completed we hope

[13]to get it shown in the 12

[14]Ms in the US, on the same

[14]lines as Warne’s film Bristol—

[15]Birthplace of Amer” has been

[16]shown in the 19 Amer. Bristols

[17] . . . The p. has, obviously, got

[18]enormous possibilities & is the

[19]biggest thing we have tried, but it

[20]is going to take some making

[21][source][ul]Television[/ul] By Carleton L. Dyer [/source][[457]](#footnote-457)

[22][qu]I feel it my duty to calm the palpitations

[23]of heart & nurse[/qu]

[imagenumber=00120][page=v.00120]

[01]200

[02][source]It’s a racket [/source] [[458]](#footnote-458) [qu] Number Four

[03]“Barnett is wearing a violent-

[04]hued yellow sweater w black

[05]stripes. He is hoping that the

[06]tigers will think he is just a brother

[07]or something!” [/qu]

[08] FLAUBERT

[09]Pratt Library book (students memo)

[10]Flauberts point of view

[11]

[12]1. barbarity of paganism & early

[13]Christian piety—

[14]2. pusillanimity & mediocrity

[15]of contemporary France

[16]

[17][source]N Y Sun. July 1933

[18]

[19]As N.Y. was—

[20]Wonders of the Animal World

[21]Brought to City.[/source][[459]](#footnote-459)

[22][qu] The N.Y. Mercury Aug 1, 1768

[23]For one shilling one could view[/qu]

[imagenumber=00121][page=v.00121]

[01][[460]](#footnote-460)[qu]“one of the most beautiful

[02]Animals, called the leopard. He is

[03]adorned all over w very neat and

[04]different spots black and white;

[05]has large, sparkling Eyes, and

[06]long Wyskers, on both Sides of

[07]his jaws, & greedy in catching

[08]his Prey by leaping at it. This

[09]Leopard is much in Shape,

[10]Nature, & Colours, like unto a

[11]Panther. Said Van Dyck has

[12]also several other Animals, which

[13]will be seen at the same Time.

[14]Gentleman and Ladies may have

[15]a full View of the Leopard,

[16]as he is well secured w a chain.[add]”[/add]

[17] R.S.

[18] N.Y Rivington’s Gazette, August

[19]26, 1773—“To be seen at

[20]Mr. Allen’s Stakes, Near the

[21]Fly-Market; at 6d. for a

[22]grown person, and 3d. for a child.[/qu]

[imagenumber=00121][page=r.00121]

[01] [[461]](#footnote-461)[qu]A remarkable fine young Elk,

[02]an animal hardly before seen in

[03]this city, his colours are grey,

[04]yellow and black; he is Twelve

[05]hands high; hoofs like a cow; his

[06]back like a deer, and hind parts

[07]like a horse. He is well worthy

[08]the attention of all lovers of

[09]natural history, and every other

[10]curious person.”[/qu]

[11]

[12][source]Natn’l Geographic M. April 1928

[13]Holidays Among the Hill Towns of

[14]Umbria & Tuscany by Paul Wilstach[/source][[462]](#footnote-462)

[15] [qu]425. Legend ascribes to Senius,

[16]son of Remus & nephew of Romulus,

[17]the founding of Siena. Fr. him the

[18]city is supposed to have derived its

[19]names & the emblem of the founders

[20]of Rome

[21] gentlemen

[22]428 in the Piazza in front of the

[23]Cathedral of Siena represent the

[24]contrada or ward of the Panther[/qu]

[imagenumber=00122][page=v.00122]

[01] [[463]](#footnote-463)[qu] in the parade attendant upon the

[02]celebration of the Palio. . . . They have

[03]come for the archbishop’s blessing

[04]upon banners & horse.

[05]ward of the Snail [add] their colors are[/add] azure, & yellow &

[06]red bands

[07]431 wearing the colors of the owl

[08]17 wards contestants limited to 10

[09] rape of

[10]432 the ward of the unicorn beast for a

[11]blessing

[12]See Siena’s Palio, an Ital. Inher

[13]itance of the Middle Ages by Marie

[14]Louise Handley N.G.M. Aug 1926[[464]](#footnote-464)

[15]Bolzano i.e. Botzen chief [unclear][alt1]comune[/alt1][alt2]commune[/alt2][/unclear]

[16]town of the Tyrolean alps, became Bolzano

[17](near Merano) after the w. war.

[18]

[19]Cogne XV a hunting centre of ^

[20]Kgs of Italy. It was here that

[21]Victor Emmanuuel II preserved

[22]the fast-dissappearing ibex by

[23]crossing it w the mountain goat.[/qu]

[imagenumber=00122][page=r.00122]

[01][source]Natnl G. M. May 1928

[02]To Bogota and Back by Air

[03]By. Col. C. H Lindbergh

[04]546. [/source][[465]](#footnote-465) [qu]In Lindy’s hands war’s most

[05]terrible weapon turns to a dove of peace

[06]says a banner carried by Mexican workmen

[07] - - [lang=Spanish]Arma Mas Terrible la

[08]Guerra se convirtas en Paloma

[09]Messajera de \_\_\_\_\_\_\_z en [del]Manoe[d/el]

[10]Manos de “Lindy” [/lang][/qu]

[11][source]The Home of the First Farmer

[12]of America. By Worth E Shoults[/source][[466]](#footnote-466)

[13] [qu] 604

[14]In general W’s day mules were not

[15]commonly used in amer, & those that were

[16]seem to have been of an inferior breed.

[17]. . . . . he was aided by 2 gifts—fr abroad

[18]Lafayette sent him 2 spirited jennies

[19]& a jack fr the Isle of Malta,

[20]while the Kg. of Spain also made him

[21]a present of a similar trio of high-

[22]bred stock.

[23] In writing to his friend Arthur

[24]Young, Dec 1788. Washington expressed[/qu]

[imagenumber=00123][page=v.00123]

[01] [[467]](#footnote-467)[qu]his opinion of these animals.

[02]“The Spanish jack seems calculated

[03]to breed for heavy slowdraught, &

[04]the others (the Lafayette jacks) for the

[05]saddle or lighter carriages. From these

[06]altogether, I hope to secure a race

[07]of extraordinary goodness, wh. will

[08]stock the country. Their longevity &

[09]cheap keeping will be circumstances much

[10]in their favor. I am convinced fr the

[11]little experiments I have made with the

[12]ordinary mules (wh. perform as much

[13]labor w vastly less feeding than

[14]horses), that those of a superior qual.

[15]will be the best cattle we can employ

[16]for the harness; & indeed in a few

[17]years I intend to drive no other in

[18]my carriage, having appropriated, for

[19]the sole purpose of breeding them,

[20]upwards of twenty of my best mares.”[/qu]

[21]

[22] [source]Sept. 1929 N. G. Mag.

[23]Into Primeval Papua by Seaplane

[24] By EW. Brandes Ph.D. [/source][[468]](#footnote-468)

[25][qu]p.306.

[26]New Guinea Leaf Hoppers, not

[27]Butterflies[/qu]

[imagenumber=00123][page=r.00123]

[01] [[469]](#footnote-469)[qu]295 arrows collected in the

[02]Middle Fly River District—

[03]tipped w carved cassowary breastbones

[04]& cassowary claws & are barbed w

[05]spines from the dorsal fins of fish or

[06]porcupine quills. The shafts made of

[07]stems of Eulalia & wild sugar cane

[08]are not feathered; consequently the

[09]flight of such arrows is winding

[10]& confusing to the human target; but

[11]true to the human mark.

[12] 298

[13]The bows are split bamboo, quite

[14]unlike the black palm bows of the

[15]Delta. They are about 3 in. wide & 7 to

[16] 8 feet long & are bent w the

[17] hollow side out. The bowstring is

[18]a flexible strip of split bamboo.

[19]Such a bow in the hands of a well

[20]built savage will drive an arrow

[22]more than 200 yards.

[23]

[24]. . . barbs set in a sort of cement

[25]that may be hardened latex.—

[26]

[27]All arrows are shafted w

[28]straight jointed stems of tall[/qu]

[imagenumber=00124][page=v.00124]

[01] [[470]](#footnote-470)[qu] grasses, including [ul]Miscanthus[/ul]

[02]si[add][del]r[/del][/add]nense & saccharum

[03]spontaneum, wild sugar cane—[/qu]

[04]

[05][source]N.Y. Herald-Tribune 10 Sept. 33

[06] Books

[07]Styles of the South Seas. [ul]The Cruise

[08]of the Zaca[/ul] By Templeton Crocker

[09]N.Y. Harper & Bros. $3

[10]Reviewed by Arthur Warner[/source][[471]](#footnote-471)

[11]- - - -

[12][qu]He does not pose as an encrusted

[13]old salt, but says w pleasant

[14]candor: “The only thingI know

[15]about sailing is that for some

[16]mysterious reason the same wind

[17]will permit two boats to travel in opposite directions.”[/qu]

[18]

[19][source]Fanny Burney[[472]](#footnote-472) & Her Friends

[20] select passages fr her diary & other

[21] writings

[22]edited by L.B. Seeley, M.A.

[23]w 9 ill.s after Reynolds, ^ [add]Gains.[/add] Copley, &

[24]West.

[25] 4th edition[/source][[473]](#footnote-473)

[imagenumber=00124][page=r.00124]

[01]Chas. Scribner’s Sons

[02] 743-745 Broadway

[03] 1892

[04] [[474]](#footnote-474)[qu] 72 “Miss Burney,” said Mrs. Thrale,

[05]laughing, ‘you must take great

[06]care of your heart if Dr Johnson

[07]attacks it; for I assure you he is

[08]not often successless.

[09] [add]Ch. Heading[/add]

[10]46-97. Not a Fair Question

[11]I protest, since the approbations of the

[12]Streathamites, I have met w none

[13]so flattering to me as this of Mr.

[14]Sheridan, & so very unexpected . . .

[15] Some time after, Sir Joshua

[16]returning to his standing-place

[17]entered into confab w Miss Linley

[18]& your slave, upon various matters,

[19]during which Mr. Sheraton, joining

[20]us, said:

[21] Sir Joshua, I have been telling

[22]Miss Burney that she must not

[23]suffer her pen to be idle—ought she?

[24]Sir J: No, indeed, she ought not.

[25]Mr. Sheridan: Do you think, Sir Joshua[/qu]

[imagenumber=00125][page=v.00125]

[01] [[475]](#footnote-475)[qu]persuade her. But perhaps you

[02]have begun something? May we ask?

[03]Will you answer a question candidly?

[04] F.B. I don’t know, but as candidly

[05]as [ul]Mrs. Candour[/ul] I think I

[06]certainly shall.

[07]Mr. Sheridan. What then are you

[08]about now?

[09]F.B: Why, twirling my fan, I think!

[10]Mr Sheridan: No, no; but what

[11] are you about at home? However,

[12]it is not a fair question, so I won’t

[13]press it.

[14] Yet he looked very inquisitive;

[15]but I was glad to get off without

[16]any downright answer.

[17]Sir J: Anything in the dialogue

[18]way, I think, she must succeed

[19]in; and I am sure inventions will

[20]not be wanting.[/qu]

[21]

[22] [source]Under the Maples

[23] John Burroughs

[24] Houghton Mifflin Company

[25] 1921[/source][[476]](#footnote-476)

[imagenumber=00125][page=r.00125]

[01] [[477]](#footnote-477)[qu]3 the spider weaves a net out of

[02]her own vitals with which to capture

[03]her prey, but the net is not a part

[04]of herself as the leaf is a part of the

[05]tree. The spider repairs her

[06]damaged net, but the tree never

[07]repairs its leaves.[/qu]

[08]

[09][source]Animals I Have Known

[10] By

[11] Arthur H. Beavan

[12] N.Y. Frederick A. Stokes Co.

[13] publishers[/source][[478]](#footnote-478)

[14] see Hedgehog p. 78

[15] Koala p. 202

[16] Native cats 214

[17] Platypus 222

[18]172

[19]173. [qu]Cats have a marvelous [del]way[/del]

[20]faculty for finding their way over

[21]utterly unknown ground.

[22] . . . .

[23]. . . she had lived all her life

[24]in Northumberland until her mistress

[25]gave her away to some people in Essex[/qu]

[imagenumber=00126][page=v.00126]

[01] [[479]](#footnote-479)[qu]whither poor pussy was conveyed

[02]by train. [add]After[/add] A few days the cat

[03]was missing fr her new quarters,

[04]& later on in the week was found

[05]sitting on the doorstep of her old

[06]home, . . . . she looked as though

[07]she had had a somewhat rough time,

[08]at wh. there can be little wonder,

[09]seeing the distance from Chelmsford

[10]to Bellington is some three hundred

[11]miles.

[12]177 mother cats sometimes take

[13]strange likings to the young of

[14]animals & birds, especially when

[15]deprived of their own offspring.

[16]Thus a Tabby recently took

[17]temporary charge of six newly-

[18]hatched chickens, carefully

[19]protecting them from injury. Another

[20]acted as foster-mother to ten

[21]ducklings . . . .[/qu]

[22]

[23][source]Sea-Shore Life

[24]The Invertebrates of the NY[/source][[480]](#footnote-480)

[imagenumber=00126][page=r.00126]

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[imagenumber=0037][page=v.00127]

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[imagenumber=00127][page=r.00127]

[01][source]Coast

[02]Alfred Goldborough Mayer

[03]Dir. of the Marine Biological Lab

[04]of the Carnegie Institute of Tortugas,

[05]Florida.

[06] N.Y. Zoological Society 1905

[07]N.Y. Aquarium Nature Series No. 1[/source][[481]](#footnote-481)

[08]

[09]157 The Chambered or pearly[[482]](#footnote-482)

[10]nautilus fr the Tropical Pacific

[11]

[12]

[13]

[14]

[15]

[16]

[17]

[18]

[19][source]J M. Synge[[483]](#footnote-483)—A Critical Study

[20]by P. P. Howe N.Y.

[21]Mitchell Kinnerley MCMXII[/source][[484]](#footnote-484)

[imagedesc]MM draws a chambered nautilus on lines 12 through 17[/imagedesc]

[imagenumber=00128][page=v.00128]

[01] [[485]](#footnote-485)[qu]Note: This is not a biographical

[02]study of JM. Synge. Lies

[03]& lives will be written of him.

[04]Enid Mr. Masfield who

[05]was Synge’s friend; it is my

[06]w[add]i[/add]sh not to add to either.[/qu]

[07] [source]Silas Marner

[08] The weaver of Raveloe

[09] By the author of

[10] Adam Bede, The Mill on the Floss,

[11] and Scenes of clerical life

[12]

[13] New York

[14]Harper & Brothers, Publishers

[15] Franklin Square

[16] 1861[/source][[486]](#footnote-486)

[17]

[18] 3rd page from end.

[19] [qu]Harper & Brothers will send the

[20]following work by mail postage

[21]paid (for any distance in the United

[22]States under 3000 miles), on receipt

[23]of the money.”[/qu]

[imagenumber=00128][page=r.00128]

[01] [[487]](#footnote-487)[qu]The Old Regime

[02] and

[03] The Revolution

[04] By

[05] Alexis de Tocqueville,

[06] A calm philosophical inquiry into

[07]the causes of the French Revolution,

[08]& the working of the Old Regime.

[09]In this work, M. de Tocqueville

[10]has daguerrotyped French political

[11]society under the old monarchy;

[12]shown us where the real power lay;

[13]. . . what was the real condition

[14]of the nobility, of the clergy, of the

[15]middle classes, of the “people,” of

[16]the peasantry; wherein France

[17]differed fr all other countries in Europe

[18]; why a Rev. was inevitable. The

[19]information arrived at under these

[20][add]various[/add] heads, it may safely be said, is now

[21]first printed. It has been obtained,

[22]as M. de T. informs us, mainly

[23]fr [!shorthand!]the records of the old intendants’

[24]offices & the Council of State. Of

[25]the labor devoted to the task an

[26]idea may be formed fr the author’s[/qu]

[imagenumber=00129][page=v.00129]

[01] [[488]](#footnote-488)[qu]statement that more than one

[02]of the thirty odd chapters contained

[03]in the volume, alone cost him a year’s

[04]researches.

[05]“I trust,” says M. de T in his

[06] Preface “that I have written this

[07]work without prejudice; but I can

[08]not say I have written without

[09]feeling. It would scarcely be proper

[10]for a Frenchman to be calm when

[11]he speaks of his country, & thinks of

[12]the times in which we live. I ack. ⸫,

[13]that in studying the society of the

[14]Old Regime in all its details, I

[15]have never lost sight of the society

[16]of our own day.”

[17] tall-thin romans without apostrophe [qu]

[18]followed by [source]Womans Record semi: colon

[19]Or, sketches of all the Distinguished

[20]Women from the Creation to

[21]the Present Time. Arranged

[22]in Four Eras. With selections

[23]from Female Writers of each

[24]Era. By Mrs. Sarah Josepha

[25]Hale. Illustrated with 230

[26]engraved Portraits” Second Edition [/source][[489]](#footnote-489)

[imagenumber=00129][page=r.00129]

[01][source]Second Edition, revised and

[02]enlarged. Royal 8vo Muslin, $3,50

[03]sheep. $400; Half calf $4 25;

[04](no points after the dollar).[/source][[490]](#footnote-490)

[05]. . . [qu]Mrs. H has ransacked

[06]the treasures of history for information

[07]in regard to the eminent women

[08]whom it commemorates; few, if

[09]any, important names are omitted

[10]in her volumes, while the living

[11]celebrities of the day are portrayed

[12]with justness & delicacy.

[13] “What lady, who takes a pride

[14]in her sex, would not desire to have

[15]this volume on her centre-table?

[16]. . . Washington Republic.

[17]“This superb monument of Mrs. H’s

[18]indefatigable devotion to her sex

[19]is illustrated by 230 portraits,

[20]engraved in that style of [del]elegance[/del]

[21]excellence that has deservedly

[22]placed Lossing at the head of his

[23][ul]profession[/ul]—

[24] Phila. Sat. Courier

[25] Here we have placed before

[26]us a book that would do us credit[/qu]

[imagenumber=00130][page=v.00130]

[01] [[491]](#footnote-491)[qu]to any compiler that has ever lived,

[02]and, and to the astonishment of

[03]some, produced by the head., heart,

[04]& hand, of a woman. Southern

[05]Ladies’ Companion.[/qu]

[06]

[07] [source]Harper’s Catalogue[[492]](#footnote-492)[/source]

[08] hymn [add]book[/add] gothic—

[09][qu][ul]A New Descriptive Catalogue

[10]of Harper & Brothers Publications[/ul]

[11]is now ready for distribution, &

[12]may be obtained gratuitously on

[13]application to the Publisher personally

[14]or by letter inclosing [ul]S[/ul]IX [ul]C[/ul]ENTS

[15]in postage stamps. The attention

[16]of gentleman, in town or country,

[17]designing to form Libraries or

[18]which their literary collections

[19]is respectfully invited to this

[20]Catalogue, wh will be found to

[21]comprise a large proportion of

[22]the standard and most esteemed

[23]work in Eng Lit—COMPRE

[24]HENDING MORE THAN TWO[/qu]

[imagenumber=00130][page=r.00130]

[01] [[493]](#footnote-493)[qu]THOUSAND VOLUMES—which are

[02]offered, in most instances, at

[03]less than one half the cost of

[04]similar productions in England.

[05]To Librarians and others

[06]connected to Colleges, Schools,

[07]&c, who may not have access

[08]to a reliable guide in forming the

[09]true estimate of literary productions,

[10]it is believed this Catalogue

[11]will prove especially valuable

[12]as a manual of reference. To

[13]prevent disapp, it is suggested

[14]that whenever books can not

[15]be obtained through any bookseller

[16]as local agent, applications

[17]w remittance should be addressed

[18]direct to the Publishers, which

[19]will meet w prompt attention.[/qu]

[20]

[21] Library of General Memorial

[22]Hospital 106th St & 8th Ave

[23]

[24]mary E. Strout

[25]

[26] [lang=French]vous souhaitant

[27]l’heureux Noël[/lang] N. Y

[imagenumber=00131][page=v.00131]

[01]other books

[02]Memorial Hospital Social Service

[03]One Hundred and Sixth Street

[04]and Central Park West

[05] New York

[06][color=pencil]—

[07]Santayana. F Fletcher

[08][qu]I don’t like voluptuous

[09]rationalism[/qu]

[10] \_\_\_\_\_\_\_\_\_\_\_

[11] Daumier[/color]

[12][lang=French]La patience est la vertu des ânes[/lang][[494]](#footnote-494)

[13]cartoon & Daguerrotype [add]ex[/add]

[14] Knoedlers—Dec. 1933[[495]](#footnote-495)

[15] Dec 24 33

[16][source]Hymns of Faith & Hope

[17] By

[18]Horatius Bonar DD.

[19] Kelso,

[20]N.Y. Robert Carter & Bros.

[21] No 530 Broadway

[22] 1862[/source][[496]](#footnote-496)

[23] [add]177[/add]

[24][qu]Not Here . p. 80 [lang=latin]Sursum Corda[/lang][/qu]

[imagenumber=00131][page=r.00131]

[01] [[497]](#footnote-497)[qu] [g=v]Redeem the Time

[02]

[03][g=v]Death worketh

[04] Let me work too; Repeat

[05]Death undoeth,

[06] Let me do.

[07]Busy as death my work I ply,

[08]Till I rest in the rest of eternity.

[09]

[10]Time worketh,

[11] Let me work too;

[12]Time undoeth.

[13] Let me undo.

[14]Busy etc

[15] Sin worketh

[16] Let me work too

[17] Sin undoeth;

[18] Let me do.

[19]Busy etc.[/g]

[20]

[21]110 Life & I

[22]3rd stanza ones[/g][/qu]

[imagenumber=00132][page=v.00132]

[01] [[498]](#footnote-498)[qu][g=v] Life & I

[02] 3[add]rd[/add] st.

[03]Life is the mountain lake.

[04] And I a drifting cloud,

[05]Or a cloud’s broken shadow on the

[06] [add]wane[/add]

[07] One of the silent multitude that crowd,

[08]With ever-varying pace

[09]Across the waters’ face!

[10]

[11]184 Lord, thou art mine.

[12]Lord, thou art mine,

[13] Send help to me!

[14]Christ I am thine,

[15] Deliver me!

[16] Then shall I praise, & sing

[17] “My soul, bless thou thy God

[18] [add]& King.”[/add]

[19]Mercies are thine,

[20] Remember me!

[21]Sad sins are mine,

[22] Oh pardon me!

[23] Repeat above[/g][/qu]

[imagenumber=00132][page=r.00132]

[01] [[499]](#footnote-499)[qu] [g=v]Goodness is thine,

[02] Lord pity me!

[03]Evil is mine.

[04] Forsake not me!

[05] Repeat

[06]All light is thine,

[07] Oh shine on me!

[08]Darkness is mine,

[09] Enlighten me!

[10]True life is thine,

[11] Breathe it on me;

[12]All death is mine.

[13] Oh quicken me![/g]

[14]

[15] (Mr. Martins p. c. book of Ireland)

[16]Glasgow [del]Union[/del] Cathedral

[17]Erected by the Faculty of Physicians &

[18]Surgeons in memory of Dr Peter

[19]Lowe founder of the Faculty who

[20]was buried in the high church yard &

[21]whose monument now much decayed

[22]bears the following inscription[/qu]

[imagenumber=00133][page=v.00133]

[01] [[500]](#footnote-500)[qu]Stay Passenger and view this Stone

[02]For under it lies such a one—

[03]who cured, many while he lived

[04]So gracious He Noe Man Grieved.

[05]Yea When his Physicks Force oft failed

[06]His pleasant Purpose Thus Prevailed

[07]For of His God He Got the Grace

[08]To Live in Mirth and Die in Peace.

[09]Heaven Hes His Soul, His Corps This

[10] Stone

[11]Sieh Passenger and Soe Be Gone

[12]Ah Me I Gravel am and Dus[add][color=pencil]t[/add][/color]

[13]And to the Grave Deshend I must

[14]O Painted Piece of Living Clay

[15]Man Be Not Proud of Thy Short

[16] Day.[/qu]

[17][source]Sunday Review of the

[18]Brooklyn Daily Eagle Mar [add]18[/add] [del]1934[/del]

[19]1934.

[20]

[21]First Balcony by[/source][[501]](#footnote-501)

[imagenumber=00133][page=r.00133]

[01][[502]](#footnote-502)[source] Richardson Wright: The End

[02] of quilts.[/source]

[03] [qu]It was once customary in Spain

[04]for fine ladies to send their

[05] wedding dresses to [del]convents[/del]

[06]convents, where the nuns

[07] used the silk for making vestments.[/qu]

[08]

[09][source]H. James. (p. 25 of my notes)

[10] fr Notes of a Son & Brother (?)[/source][[503]](#footnote-503)

[11]

[12][qu](his father) a chartered rebel

[13]against cold reserves—the sense

[14]of communicable pleasure in his

[15] breast was positively explosive.[/qu]

[16]

[17] [source]Mergenthaler Linotype Co

[18]29 Ryerson St. Brooklyn

[19]Portfolio quoting [source]Printer’s Marks

[20]W. Roberts[/source][[504]](#footnote-504) p. 91 [del]by W Roberts[/del]

[21]

[22] [qu]Thomas Creede 1588-1618

[23]Whose shop was at the sign of the[/qu]

[imagenumber=00134][page=v.00134]

[01] [[505]](#footnote-505)[qu] Catherine Wheel near the Old Swan

[02]in Thames Street, was one of the prolific

[03]printers of the period, & his most common

[04]mark is a personification of Truth

[05]w a hand issuing from the cloud striking

[06]on her back w. a rod, and encircled

[07] w the motto, [lang=latin]Veritas virescit

[08]vulnere.”[/lang][[506]](#footnote-506) Among the numerous

[09] books wh. he printed was Henry Butte’s

[10] Digets[[507]](#footnote-507) Dry D[del]u[/del][add]i[/add]nner,” 1599, for

[11] William Wood, a bookseller whose

[12] shop was at ‘the Sign’ of Time,

[13]St. Paul’s Churchyard.

[14] Aldus Manutius

[15] not until 1502 that Aldus

[16]adopted a Mark, the well-known

[17]Anchor, & this appears for the first

[18]time in Le Terze Rime di Dante,

[19]1502 [add]2[/add], which, being a duodecimo,

[20]is the first edition of Dante in

[21]portable form.

[22] . . . . Paulus Manutius died in

[23]Apr 1574 . . Aldus the younger

[24]1574-1598 the son of Paulus[/qu]

[imagenumber=00134][page=r.00134]

[01] [[508]](#footnote-508)[qu] & the last representative of the

[02] house, also used the ‘anchor;’ “Aldus, the

[03]Younger,” was a precocious scholar; of

[04]the pedant type . . . . the famous

[05]mark of the Anchor had been suggested

[06] by the reverse of the beautiful silver

[07]medal of Vespasian, a specimen of wh.

[08]had been presented to Aldus by his

[09]friend Cardinal Bembo the eminent

[10]printer, adding the Augustine motto

[11][lang=latin]“Festina lente”[/lang][[509]](#footnote-509) the Mark of the

[12] Dolphin anchor was used by many

[13] other printers in Italy . . etc. (Martens

[14]Erasmus printer, among the

[15] number). Pickering.

[16] ------------------

[17]Geoffrey Tory. . . on some of the

[18]bindings of his quarto volumes, the

[19] broken pitcher is transvered by the

[20]wimble or toret—an obvious pun

[21]on his [ul]name[/ul].

[22] Fust & Schoeffer

[23]The first printer’s mark, the coupled

[24]shield of Fust & Schoeffer—two[/qu]

[imagenumber=00135][page=v.00135]

[01] [[510]](#footnote-510)[qu]printers’ rules in saltaire on

[02]two shields, hanging fr. a stump

[03]the two rules on the right shield

[04]forming an angle of 45°: the

[05]adoption of a compositor’s [del]rule[/del]

[06]setting-rule was very appropriate.

[07]

[08] Martin Morin (Rouen [add]printer)[/add]

[09]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[10]Merganthaler Linotype Faces

[11] (M. L. Co.)

[12]Linotype Janson . 8-pt. leaded

[13] 1 & 2 pts . . . . Fine type letters

[14]were, in the first place, copies of fine

[15] written letters . . Fine written letters

[16] were fine because they were produced

[17]i[ul]n the most direct & simple way[/ul] by a

[18]tool in the hands of a person expert

[19] in its use—by a person, moreover, who

[20]was an artist.

[21] . . . a good design page . . . ..Why

[22]is it so superlatively pleasant to

[23]their eyes? Good design is always[/qu]

[imagenumber=00135][page=r.00135]

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[imagenumber=00136][page=v.00136]

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[01] [[511]](#footnote-511)[qu]practical design.[/qu] May [add]28[/add] 34

[02] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[03][source][ul]Vol 1[/ul]7 Encycl. Britannia[/source][[512]](#footnote-512)

[04]Peach.[[513]](#footnote-513)

[05] [qu]de Candolle[[514]](#footnote-514), from philological & other

[06]considerations, considers the peach to

[07] be of Chinese origin, though it is

[08]not found wild there.

[09] For further details, see

[10] C. Darwin, the Variation of

[11] Animals & Plants under Domestication

[12]3 1888; A de Candolle, The

[13] Origin of Cultivated Plants [add]1884.[/add]

[14] the skin . . . is shining and

[15] destitute of hairs.

[16]. . . it is not uncommon though

[17]2 [add]still[/add] exceptional to see peaches &

[18]nectarines on the same branch.

[19]1 the peach may be said to be a

[20] medium-sized tree; w

[21]lancolate shoots, & w the

[22]flowers arranged, singly, or in[/qu]

[imagedesc] MM draws circles around the numbers 3, 2, and 1, on lines 12, 17, and 19. [/imagedesc]

[imagenumber=00137][page=v.00137]

[01] [[515]](#footnote-515)[qu]groups of 2 or more, at intervals

[02] along the shoots of the previous

[03]year’s growth.

[04]Henry Peacham[[516]](#footnote-516)-[add]Encycl. Brit.[/add]c.1576-c1643

[05]son of Henry P. author of

[06] the [ul]Garden of Rhetoric[/ul].—

[07]Trin. Coll. Camb.

[08]Graphice 1606 a treatise on

[09] pen & water-colour drawing, which,

[10]as the Gentleman’s Exercise,

[11] passed through three editions

[12]. . . The table of Sir John Ogle

[13]Eng. gov. of Utrecht, was, he

[14]says, a “little academy,”

[15] where he met soldiers & scholars

[16] of all nationalities. In 1622

[17]appeared P’s magnum opus, the

[18] The [ul]C[add][color=pencil]ompleat[/color][/add]. Gentleman[/ul].

[19]. . reprinted w. additional

[20]notes [del]by Thomas[/del] on blazonry

[21]by Thomas Blount (?1617-79

[22] Thalias’ Banquet (epigrams)

[23] The Art of Living in London 842

[imagenumber=00137][page=r.00137]

[01][[517]](#footnote-517)[qu] The Worth of a Peny 1641[[518]](#footnote-518)

[02] Harleian MS 6855 is a

[03]trans of James Is Basilicon

[04]doron into Latin verse,

[05] written in his own hand &

[06] ornamented w pen & with drawings.

[07] His [ul]Compleat Gentleman[/ul] was

[08]edited by G. S. Gordon in 1906

[09] for the Clarendon Press;

[10]Art of Living w the Harleian

[11] Misc. [del]//?[[/del] IX, The worth

[12]of a Peny in E Arber’s

[13] English Garner vol vi 1883

[14] Vol 16

[15] Nectarine

[16] Besides lacking the fuzz [add]found[/add] on peaches

[17]the fruits are usually smaller,

[18]have firmer flesh, more aroma;

[19] & a richer flavor.

[20] red, yellow, or white flesh

[21] . . . .

[22]The nectarine wh has been known

[23]for 2000 years, is the classical

[24]example of bud and seed variation[/qu]

[imagenumber=00138][page=v.00138]

[01] [source]Anton Kerner von Marilaun

[02]Prof. B[add]otany[/add] Univ of Vienna.

[03]translated by F W Oliver

[04]Prof. of Botany Univ. Coll. London

[05]

[06]Half. vol. II H. Holt. & Co.

[07] The Natural Hist. of Plants

[08]their forms, growth, reproduction

[09] & distribution

[10] from the German of[/source][[519]](#footnote-519)

[11]

[12][qu]p. 413 Relation bet. position

[13] & form of green leaves.

[14] . . . The circular or elliptical boles

[15]do not originate late on in the

[16] leaf-blade, but ac. can be seen

[17]when the small . . . leaves are yet folded,

[18]. . . They are chinks in the broad

[19] upper leaves whose shadows extends

[20]over a large area, thru wh. a port.

[21]of the obliquely falling rays of light

[22]can reach the more deeply situated

[23]leaves.[/qu]

[imagedesc]On line 10 MM draws an upward pointing arrow after the last word, pointing to Marilaun[/imagedesc]

[imagenumber=00138][page=r.00138]

[01] [[520]](#footnote-520)[qu] The peculiar notches in the blades

[02] of certain leaves of the Black

[03] Mulberry tree. ([lang=Latin]Morus Nigra[/lang])

[04]as well as in the Japanese Paper

[05] Mul, . . may be explained in

[06]like manner:

[07] [add]in an incision[/add]

[08] Sometimes extending almost as far

[09]as the midrib;

[10] p. 417. As soon as such a twig

[11] develops . . . horizontally, a twisting

[12] of 90° takes place in each

[13]internode, & the …. surfaces of all

[14]the pairs of leaves take up the

[15] same position toward the sun . . .

[16] [add] no longer[/add]

[17]the leaves are now [add]^ [/add] arranged in [del]three[/del]

[18]four, but in two, rows.

[19]

[20]mulberry—each pair inserted

[21] at the same level, and the successive

[22]pairs alternating at right angles.

[23]. . . .

[24] 4th case. . . the increase in length

[25]of individual leaf-stalks.[/qu]

[imagenumber=00139][page=r.00139]

[01] [[521]](#footnote-521)[qu] 420 mosaics of leaves on a

[02] vertical wall.

[03]& want of symmetry of the leaves.

[04]. . . [??] the 2 portions of the leaf unlike,

[05]principally at the base of

[06]the leaf—it looks as if a piece

[07] had been taken out of one side,

[08]or as if the leaf had been

[09] cut off obliquely.

[10]

[11]421 the deadly nightshade.

[12] It must strike every one who

[13]looks down upon a horizontally

[14]projecting branch of the Deadly Nighshade

[15] ([lang=Latin]atropa Belladonna[/lang]) that larger

[16] & smaller leaves are here arrayed

[17]in quite a peculiar manner.

[18]The larger leaves stand in 2

[19] rows, & in . . . between every two,

[20]gaps are left near the stem.

[21]. . . Smaller, green leaves are

[22]not inserted in these gaps—

[23]which serve as protective leaves[/qu]

[imagenumber=00139][page=r.00139]

[01] [[522]](#footnote-522)[qu] has the flowers.

[02] . . . Leafy Twig of an Elm.

[03] Mosaic of Unsymmetrical Leaves

[04]of unequal Size.

[05]…. rhomboidal, triangular,

[06] pentagonal, & generally, polygonal

[07] blades lend ses partic.[[523]](#footnote-523) well to

[08]this arrangement. [del]the lobed,

[09]five-pointed leaves[/del]

[10] 423 In the picture below, wh

[11] is a faithful reprod of a piece

[12] of ivy carpeting the ground of a wood,

[13]it is seen how the lobed 5-pointed

[14]leaves have—fitted into one

[15]another. The lobes & points of

[16]one fit into the indentation of another.

[17]

[18] Fig 113[/qu]

[19]

[20]

[21]

[22]

[imagedesc]On lines18-22 MM draws a carpet of ivy, individual leaves in close conjunction with each other, from Figure 113 in Marilaun’s text p. 423.[/imagedesc]

[imagenumber=00140][page=v.00140]

[01]

[02] [[524]](#footnote-524)[qu] Fig 111

[03]

[04]

[05]

[06]

[07]

[08]

[09]

[10]

[11]Projecting branch of

[12] Deadly Nightshade

[13] looked at from above.

[14]

[15]p. 427. the moderately stiff leaf-blades

[16] can turn like weathercocks on

[17]the stem fr wh they project; this

[18]occurs in many reed-like grasses.

[19]

[20]421 poisons.

[21]Gentians . . . are never disturbed

[22]by stags, roes, chamois,[/qu]

[imagedesc]On lines 2 through12, MM draws a nightshade branch with buds and symmetrical leaves in a diagonal slanting downward from left to right, so that the tip of the branch with its reaching bud points toward the right margin.[/imagedesc]

[imagenumber=00140][page=r.00140]

[01] [[525]](#footnote-525)[qu] hares, and just as little by

[02] oxen, horses, & sheep, not even by

[03] the omnivorous goat.[/qu]

[04] [source] June 8 ‘34

[05]The International Scientific Series

[06]

[07][source]Origin of Cultivated Plants

[08]by Alphonse Louis Pierre Pyramus

[09] de Candolle.

[10]

[11] N.Y. D. Appleton & Co

[12] 1, 3, & 5 Bond Street 1886[/source][[526]](#footnote-526)

[13]

[14]p 221 [qu]Peach [lang=Latin]Amygdalus persica[/lang]

[15]Linnaeus: [lang=Latin]Persica vulgaris[/lang],

[16]Miller; [lang=Latin]Prunus Persica[/lang],

[17]Bentham & Hooker. In China on the

[18]Ft note continues its cultivation dates fr the [add]earliest antiquity.][/add]

[19] The Chinese believe the oval peaches

[20]. . . .

[21]Rose; the head of the French trade

[22]at Canton, collected these (legends)

[23]fr. Chinese manuscripts, &

[24]Noisette (Jard. Fruit [del]([/del]1. p 76)[/qu]

[imagedesc]MM draws horizontal lines above and below line 18.[/imagedesc]

[imagenumber=00141][page=v.00141]

[01] [[527]](#footnote-527)[qu] has transcribed a part of his

[02]article. . . . The Chinese believe[[528]](#footnote-528)

[03]the oval peaches, wh. are very red

[04]on one side, to be a symbol of a long

[05] life. [del]In[/del] . . . According to the

[06] work of Chin-noug-king

[07] N NOUG

[08]the peach [add][ul]yu[/ul][/add] prevents death. If it

[09] is not eaten in time it at least

[10]preserves the body fr decay until

[11] the end of the world. The peach is

[12] always mentioned among the fruits

[13]of immortality—w. which were

[14]entertained the hopes of Tsien chi-

[15] Hoang, Vouty, of the Hong

[16] U

[17] & other emperors who pretended

[18]to immortality;

[19]

[20] . . . 223 the Japanese give

[21]the Chinese name [ul]Tao[/ul] to

[22]the peach.

[23]224 Early travellers . . . .[/qu]

[imagenumber=00141][page=r.00141]

[01] [[529]](#footnote-529)[qu]C. Koch is the only modern[[530]](#footnote-530)

[02] botanist who said he found the peach

[03] tree in abundance in the Caucasian

[04]provinces. Ledebour, however,

[05] prudently adds, Is it wild?

[06]226. Darwin has given such a

[07]large number of cases in which a

[08]branch of nectarine unexpectedly

[09]appeared upon a peach tree, that

[10]it is useless to insist longer upon

[11] this point, & I will only add

[12]that the nectarine every appearance

[13] of an artificial tree. Not only

[14]is it not found wild, but it

[15]never becomes naturalized & each

[16]tree lives for a shorter time than the

[17]common peach. It is, in fact,

[18]a weakened form.

[19] [add] . . . [/add]Dr Bretschneider who

[20]at Pekin has access to all

[21]the resources of Chinese

[22]literature, merely says, after[/qu]

[imagenumber=00142][page=v.00142]

[01] [[531]](#footnote-531)[qu]reading the above passage[[532]](#footnote-532)

[02]“Tao is the peach tree. Dr

[03]Condolle thinks that China is

[04]the native country of the peach.

[05] He may be right.”

[06]

[07]219 Japanese floras make

[08]no mention of the almond.[/qu]

[09]

[10] [source]N.Y. Times May 30 1934[/source]

[11] Israel

[12]Mrs. Putnam 225 Fulton St.

[12][qu]Magistrate Malbin. An antique

[13] is a piece of period furniture

[14]handed down for a number of years

[15]on wh a commercial value is set

[16]& which is much sought after by the

[17]discriminating—[/qu]

[18][source]NY Sun . 23 June ‘34

[19]Bagpipes fr. Spain[/source][[533]](#footnote-533)—

[20][qu]with 4 pairs of historic

[21]instruments.—two gaitas, two

[22]tambourines, two shepherd’s drums,

[23]and two [del]shill[/del] shell, the[/qu]

[imagenumber=00142][page=r.00142]

[01][[534]](#footnote-534)[qu]Spanish govt. will be heard 3

[02]times weekly over WEAF & WJZ

[03]fr. the World’s Fair in Chicago

[04] Gaitas are really Spanish

[05]bagpipes ‘They date back to

[06] ninth century’ predating by

[07]six hundred years, the first

[08]bagpipes of Scotland. As used by the

[09]worlds fair group these four

[10] pairs of instruments are played

[11]only to give the pitch and set the

[12] tempo. They are silenced as soon

[13] as the singing starts.[qu]

[14] May? 1934

[15]Karl Freund—on radio The whale

[16]in art.[[535]](#footnote-535)

[17][qu]Alex. the great provided his ship w

[18]huge bells fore & aft or with an

[19]orchestra of wind instruments to

[20]cow the huge beasts.

[21]attendant of Oceanos

[22]Aristophanes called it the [Pond?]

[23] Wide[/qu]

[imagenumber=00143][page=v.00143]

[01] [[536]](#footnote-536)[qu]mouthed phalos ? so the word comes

[02] not fr wallowing.

[03]Jonah’s landing at Joppa in the

[04]roomy mouth of a whale made

[05] the port famous & put the whale

[06] in art at a very early date.

[07]

[08]Byzantine bas relief—as a symbol

[09]of divine forgiveness.

[10]Michelangelo chose it as the Symbol

[11] of restored life.

[12]

[13]the Basque whalemen of the gulf of

[14]Biscay went as far as the Indian

[15]ocean & brot back the sperm

[16]whale.

[17] [add]In[/add]

[18] French perfumery language

[19]ombre. —ambergris. 1558

[20]breathing through his blowholes

[21]in artistic imitation of a fountain

[22]whaling was the glory of Holland[/qu]

[imagenumber=00143][page=r.00143]

[01] [[537]](#footnote-537)[qu]when it supplied the whole world

[02]w illuminating oil.

[03]N. Bedford 1775. giving occupation

[04]to 90000 people

[05]

[06][add]. . . who[/add]never saw a whale blow or swing

[07]up its flukes.

[08]scrimshaw work—whale oil lamp of

[09]glass, tin, or pewter, whale ship

[10]models. Whaling prints—attacking

[11] the sperm whale. $500

[12]

[13]Peabody Museum at Salem—

[14]Whaling Museum of Boston Tech.?

[15]the most architectural of all

[16]beasts.[/qu]

[17] ?

[18][source]N.Y. Times May 21 (1921)

[19]Carpentier[[538]](#footnote-538) confers with Rickard

[20]here. [/source][[539]](#footnote-539)

[21] [qu]No sooner had he agilely[/qu]

[imagenumber=00144][page=v.00144]

[01] [[540]](#footnote-540)[qu]catapulted himself out of his

[02]automobile then a barrage of questions

[03]was laid down upon him. Of

[04]chief interest was the why & wherefore

[05]of [del]his visit[/del]the conference in N.Y.

[06]What was wrong? . . . . wearing his

[07]bland & complacent smile, the

[08]Frenchman pointedly [del]averred[/del] answered:

[09]“It was personal business.” It

[10]was said w an air [add] . . . .[/add] of finality that

[11] discouraged my further interrogating

[12]

[13]. . . . all will get everything that

[14]happens at the same time. On those

[15]afternoons Carpentier w also

[16]pose for the photographers.

[17] Descamps

[18]“C. cannot do his training

[19]properly & cannot get the full

[20]relaxation & rest he requires

[21]during the lulls in his training

[22]if he is constantly interrupted by

[23]visitors. . . .

[24]“Ah he exclaimed, and, through”[/qu]

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[01] [[541]](#footnote-541)[qu]wilson asked, can you do your

[02]best [add^[/add]][add]work[/add] with someone leaning over your

[03]shoulder? It is impossible. One

[04]cannot draw or write his best

[05] w crowds about. It is the same

[06]in all businesses. That is why

[07]I must train in private. I then can

[08]do my best work & get into the

[09]best condition for Monsieur Dempsey.”

[10] It was said at the camp

[11]yesterday that Louis Sherry, whose

[12]estate is across the road fr

[13] C’s camp, had offered the challenger

[14]the use of his private swimming pool.

[15]It is prob. that C will take

[16]advantage of this for it will enable

[17]him to splash about in fresh water.

[18]He is convinced that salt water

[19]bathing is not good for him—[/qu]

[20]

[21][source]Spectator July 22 1934

[22]Review of Harry Roberts of

[23]Whither Medicine? by Jose[del]p[/del][add]f[/add] Loebel

[24]Sidgwick & Jackson 7.6d[/source][[542]](#footnote-542)

[imagenumber=00146][page=v.00146]

[01] [[543]](#footnote-543)[qu]“As Dr. Loebel reminds us, man

[02]prefers to believe in a simple truth;

[03] but . . . . the whole truth is the most

[04] complicated thing in the world.” “In so

[05]far,” said M Humboldt, “as a

[06]man imagines that science maybe

[07] built up by piling fact upon fact,

[08]and does not realize that it must

[09] be created from the profoundness

[10] of the spirit, his work is vain.”

[11]. . . . Dr L. quotes: “A pessimist

[12]is a man who finds a difficulty

[13]at every [del]turn[/del] opportunity, and an

[14] optimist one who finds an

[15] opportunity in every difficulty.”

[16]“It is reported of Sir William Osler

[17] that he used to ask exam. candidates

[18]how a patient suffering fr cancer

[19] of the stomach might be induced to

[20]gain twenty pounds in weight.

[21]Naturally enough he was usually

[22]driven to give the answer himself:

[23]“The only way of working the miracle[/qu]

[imagenumber=00146][page=r.00146]

[01] [[544]](#footnote-544)[qu] is to have an optimistic doctor”[/qu]

[02]

[03]{entered Sept. 25 1934} fr:

[04][source]Boston Transcript. Feb. 17 1917—

[05]concerning the death of Walter E Jamrach,[/source][[545]](#footnote-545)

[06][qu]wild animal merchant. The business

[07] was founded by his grandfather, who was

[08]harbor-master of the port of Hamburg

[09] . . . [del]His brahmin [/del] . No. 180 St. george’s

[10]St. E. London. . . .. no more

[11]likely place to pick up a Brahmin bull,

[12]an elephant, a [add]rare[/add] clouded tiger, etc.

[13]. . . . They [add]. . . .[/add] obtained …. excessive values [del]for[/del]

[14]in cash at exchange & an entrée into

[15] the most exclusive society by the sale

[16] of “sacred” white animals & birds

[17]more particularly peafowl, to the Indian

[18]rajahs. Mr. Albert cld usually

[19]put you on the track of a good orangutan.

[20]His bro. William, at Stoke Newington

[21][add]. . . .[/add]

[22] can still find the best cranes & adjutants,

[23]& the most gorgeous pheasants in Europe.

[24]. . . Quite the oddest of war

[25] imports is suggested by an advt. in

[26]the Jan. number of Hamlyn’s

[27]Menagerie Magazine . . . . to[/qu]

[imagedesc]MM draws square brackets around the words on line 3. [/imagedesc]

[imagenumber=00147][page=v.00147]

[01] [[546]](#footnote-546)[qu]arrive in London fr. India Two elephants,

[02]one tiger cub, 400 monkeys, five pythons,

[03] & 100 Indian shamalia. The

[04]elephants you may have for £350 apiece.

[05]A tiger-cub . . . £125. zebra stallion

[06]£150. & 4 seahorse £35 . . . . the

[07]catalogue “can offer small American

[08] snakes, harmless,” for £2; but [add]for[/add] an

[09]Amer. rattlesnake, “poisonous, very

[10]fine,” another pound. . . . . . the blue

[11] & white foxes “will not be sold one

[12]penny less than £10 each.”). . . .I am

[13]prepared to pay cash (6s each) for

[14]one thousand ferrets at a moments

[15]notice.” It is a pretty safe guess

[16]that the ferrets will shortly be “in

[17]Rhaki” so to speak.[/qu]

[18]

[19][source]N.Y. Ev. Post 29 Jan ‘21

[20]Some Quaint Notions about

[21] Animals By H A Eaton[/source][[547]](#footnote-547)

[22] . . . .

[23][qu]An old cock just before his end

[24]lays a few small, round,[/qu]

[imagenumber=00147][page=r.00147]

[01] [[548]](#footnote-548)[qu]pale eggs; & if a poison snake

[02] should sit on brood” on them in dog

[03]days, cockatrices, fearful creatures

[04]wld[add][color=pencil]ld[/color][/add] be hatched from them.

[05] The [ul]cockatrise[/ul] or [del]basilisk[/del] [add][ul]basilisk[/ul][/add] is

[06]the king of serpents & is born from

[07]the egg of an old cock. He slays snakes

[08]w his smell & his teeth; & slays all

[09] things that have life with his breath

[10]& his look. But he is overcome by the

[11]weasel, if the weasel has eaten

[12]of the herb [add][color=pencil]R[/color][/add][del]r[/del]ue. The cockatrice is

[13] half a foot long & has white spots.

[14] “Once our nation was full of

[15]cockatrices & a certain man did

[16]destroy them by going up & down in

[17]glass whereby their own shapes

[18] were reflected upon their own faces,

[19]& so they died.” This item is too

[20]much for the “History of Serpents”

[21](1608) to swallow, although thM??n of the[/add] city of

[23]Basle, which “was built” in the

[24]year 382. having the name[/qu]

[imagenumber=00148][page=v.00148]

[01] [[549]](#footnote-549)[qu]of a basilisk slain by a knight

[02]covered with crystal.”

[03] If in the cat the long hairs growing

[04]about the mouth be cut away it

[05]loses courage.

[06] . . . . .

[07] “A [ul]toad[/ul] is a manner of venemous

[08]frog.

[09]. . . . Snakes come not within the shade

[10]of an [ul]ash tree[/ul] morning or evening.

[11]If a snake be set between a fire

[12]& a lot of ash leaves he will

[13] rather run into the fire than into

[14]the leaves. Three or 4 leaves taken

[15]in wine each morning make those

[16]lean who were fat![/qu]

[17]

[18][source]London Times 29 June 1916[/source][[550]](#footnote-550)

[19] price 1 d.

[20]. . . .

[21][qu]Only in Chinese art could

[22]Papageno be a saint, . . . . .

[23]only in that world, wh. ranges

[24]from the willow-pattern plate to

[25]the Rishi in his mystical

[26]ecstasy in the wilderness could[/qu]

[imagenumber=00148][page=r.00148]

[01] [qu]the soul of Mozart . . . be at home.

[02]. . . in Chinese art, in fact, is the world

[03]of the magic flute; the world

[04]where silver bells hang on every

[05]flowering tree and the thickets are

[06]full of enchanted nightingales. It

[07]is the world of imps and monsters,

[08] & yet of impassioned contemplation,

[09]where the sage sits in a moonlit

[10]pavilion & smiles like a lover, &

[11]where the lovers smile like sages;

[12]where everything is to the eye what

[13]the music of Mozart is to the ear

[14] ???[/qu]

[15]

[16][source]Transcript Mar 11 1916[/source]

[17][qu]artists who are reviving here in Boston

[18]the Shattered Glories of Rheims.

[19] Walter G. Ball etc. (glass)

[20] see Viollet-le-Duc

[21]Longfellow:

[21][g=v]I lift mine eyes & all the windows blaze

[22]w. forms of saints’—holy men who died

[23]Here martyred & hereafter glorified.[/g][/qu]

[imagenumber=00149][page=v.00149]

[01]Bird-- flying

[02][source]NY. H. Tribune Oct. 14, 1934

[03]Bird in flight. The perfection of Scientific

[04]flying.[/source][[551]](#footnote-551) [qu] Photo by Dr Harold E

[05] Edgerton & Kenneth J. Germeshausen

[06] at Mass. Inst. of Tech. w a camera

[07]speeded 1—50,000 of a second,

[08] reveals the position of the feathers on

[09] the up stroke of the wing. The feathers

[10] are opened slightly to permit air passage,

[11]reducing resistance. On the down

[12]stroke the feathers overlap to increase

[13]resistance.[/qu]

[14]

[15] Nov [add]20[/add] 1924

[16] ?

[17]source

[18] [qu][g=v]Christ is born, choirs are singing

[19] and the air

[20] everywhere

[21] with new joy is ringing

[22]

[23] Hear a voice from the manger:

[24] “You are freed

[25] All you need

[26] I will give.”[/g][/qu]

[imagenumber=00149][page=r.00149]

[01] [qu][g=v]angels give ear

[02] God has drawn near

[03] His glory we are telling

[04] The Savior born

[05] On Christmas morn

[06] And in our hearts now dwelling.[/g]

[07] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[08]Children’s museum—before Christmas

[09] 1934

[10]beetle green swallow-tail butterfly?[[552]](#footnote-552)

[11][lang=latin]Teinopalpus imperialis[/lang] Hope

[12]Assam, China—

[13]Tan triangle on each wing & tan

[14]point on the end of each swall-tail

[15]green becoming more blue green

[16]toward the lower past of lower wing

[17] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[18][lang=French][source]La Fable de Psyché

[19]figure de Raphael A Paris

[20] caractères de Henri Didot

[21] an xi 1802[/source][[553]](#footnote-553)

[22]

[23]Fulgence parle d’un auteur

[24]grec, appelé Aristophane

[25]qui traita, dit-il le même[/lang][/qu]

[imagenumber=00150][page=v.00150]

[01] [[554]](#footnote-554)[qu][lang=french]sujet avec la plus grande prolixité

[02]mais malheureusement ses

[03]livres, intitulés[/lang]

[04] [lang=greek]Dysarestia[/lang]

[05][lang=french]sont totalement perdus

[06] \_\_\_\_\_\_\_\_\_\_\_\_\_\_

[07]d’Apulée philosophe de Madaure[/lang][/qu]

[08]

[09][source]Roger Fry. Art & Commerce 2/6[/source][[555]](#footnote-555)

[10] [qu](Dial days)

[11]The mfgr. soon discovers that

[12]a really creative design has

[13]a certain violence & insistence,

[14]a spiritual energy, which is

[15]disquieting to people at first sight

[16]–however much they may

[17] come afterward to like it[/qu]

[18]

[19] Raphael Tuck Christmas Greetings

[20] fr Lucy Thayer 1926.

[21] Blithe Christmas

[22]\_\_\_\_\_\_\_

[22]acknowl back again. Scott:

[23]you know of course—but do let me

[imagenumber=00150][page=r.00150]

[01]say—how much we wish these things

[02]for you.

[03]Mr. [add]Alx.[/add] Gunn Oct. 1928 . . . .

[04]Its to the translation itself I am

[05]not a literary man though I once

[06]wrote a poem w the title the [del]Brook[/del]

[07]Brook in which the brook

[08]flowed by my door and later went

[09]down the sewer.

[10] sincerely . Alx. H Gunn

[11]{entered in blue book error}

[12]

[13][source]The Lost Glen

[14]Neil [add]M[/add] Gunn. The Porpoise Press.[/source][[556]](#footnote-556)

[15]p. 166. [qu]Only now & then there rose the

[16]thin scream of the reel, startling the

[17]the boat and its occupants to a slight

[18]commotion; which ended in Clare’s

[19]sitting down, so that her body showed

[20]against the grey rock, only bowed

[21]heads bending toward each other as

[22]in a final conspiracy of understanding

[23]in a final draft, where the dark

[24]loch marge, everdrawing near[del]er[/del] hid

[25]the lost cavern to the final secret—[/qu]

[imagedesc]MM draws square brackets around line 17 and an arrow after the word “error,” pointing up to the previous line.[/ imagedesc]

[imagenumber=00151][page=v.00151]

[01] [[557]](#footnote-557)[qu]guarded w such menace by that

[02]grey eternity above[/qu]

[03][source]12 Jan ’35 N.Y.Ev. Sun H McBride

[04] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[05]The De Segonzac[[558]](#footnote-558) Paintings[/source][[559]](#footnote-559)

[06][qu] . . . . One instinctively notes that it is

[07]the work of a gentleman. This is so

[08]remarkable & singular an observation

[09]to be made of the work of a contemporary

[10] that one hesitates to make it, the

[11]more [del]that[/del] particularly since I have

[12]no explanation at hand for the

[13]phenomenon. I have reluctantly

[14]noted during the last twenty years

[15]that it has become increasingly

[16]difficult both in Europe & in America

[17]for a gentleman to become an artist.

[18] . . . . the implication is that

[19]aristorcracy itself is “on the run.”[add][color=pencil]run[/color][/add]

[20]But pray, do not misunderstand

[21]me. . . . I take the world as I

[22]find it—and like it. . . . .

[23]It is simply that I love living

[24]upon any terms.[/qu]

[imagenumber=00151][page=r.00151]

[01][source]Jan 18 1935 Philad. (Ledger?)

[02]Joseph Fort Newton.[/source][[560]](#footnote-560) [qu]as you

[03]recall, Ruskin said he would like

[04]to macadamize some new roads to

[05]heaven: make Italian’s industrious

[06]the Swiss romantic, the Americans

[07]quiet, Churchmen rational, & politicians

[08]honest, but had no hope of doing

[09]any of these things.[/qu]

[10]

[11]? The Playbill Beaunash.[[561]](#footnote-561)

[12][del]Dec.[/del] Jan 1935

[13]

[14][qu]. . . . the Ambassadorial Inverness

[15]is shouldering itself into wider favor

[16]among those who sleep in New York,

[17]but dream of London—[/qu]

[18] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[19] The Tyro 1s 6d

[20]Edited by Wyndham Lewis[[562]](#footnote-562)

[21]To be produced at intervals of two or

[22]three months.

[23] Publishers 2. Robert St. Adolph

[24] The Egoist Press.

[imagedesc]From lines 10 to 13 MM draws a bracket in the left margin, between the question mark and the text.[/imagedesc]

[imagenumber=00152][page=v.00152]

[01]Printed by Bradley & Son, Ltd.

[02]Little Crown Yard, Mill Lane, Reading

[03]{[add]in[/add] blue pencil, marks revision}

[04]p. 4 [source]T.S. Eliot.

[05]The Romantic Englishman, The Comic

[06]Spirit, & the Function of Criticism[/source][[563]](#footnote-563)

[07]

[08][qu]The myth that a man makes has

[09] transformations according as he sees

[10]himself as hero or villian ai /

[11]. . .

[12]The character of the [del]ordinary[/del] serious

[13]stage, when he is not simply a dull

[14]ordinary person, is confected of

[15]abstract qualities, as loyalty

[16]freed, and so on. greed

[17] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[18][source]The Lesson of Baudelaire[/source][[564]](#footnote-564)

[19]\* || M. Valéry is a mathematician;

[20]M. Benda is a mathematician and

[21]a [del]magician[/del]

[22] musician[/qu]

[imagedesc]On line 3 MM draws square brackets around line 3 and four parallel vertical lines in the left margin by lines 5-6; on line 10, she circles “ia” in “villian” and then the letter-cluster “ai”; on line 16, she circles the words “freed” and “greed.”[/imagedesc]

[imagenumber=00152][page=r.00152]

[01]p. 7.

[02] [[565]](#footnote-565)[qu]Mr. Segando: The mood of

[03]nostalgia, our fancies, Phillip, is

[04]soon frightened off by the bombastic

[05]shadow of my hair!

[06]Philip: But I wonder why it ever comes.

[07]Mr. S.: Come it must, Phillip,

[08]like other moods. Three-quarters

[09]of my moods move about me

[10]like well-trained servants, and

[11]when they have gone I find a

[12]delicate polish in what was

[13]previously dull.

[14]Ph.: I have one mood that frightens

[15]me.

[16]Mr. S.: Indeed?

[17]Ph.: Yes. It is one that has one

[18]word, like Poe’s Raven. It says,

[19]over and over again, CREATE!

[20]Create: Create! On one of its

[21]visits it threw me into such a

[22]state that I designed a hat, for

[23]Phillipine. She wears it to this day.[/qu]

[imagenumber=00153][page=v.00153]

[01] [[566]](#footnote-566)[qu]Mr. S: Ah, yes, a charming

[02]contrivance. I have often remarked

[03]it.

[04][ul]NOTE[/ul]—[ul]Mr. S. at your left

[05]hand[/ul]. [ul]Phillip with pipe[/ul].[/qu]

[06]

[07] [[567]](#footnote-567)[qu]Ten especially potent [ul]T[/ul]yros will

[08] be seen in our next number. . . .

[09] \*

[10]Tyro—an elementary person: an

[11]Elimental, in short. Usually known

[12]in journalism as the Veriest Tyro

[13](All the Tryos we introduce to you

[14]are Veriest Tyros.)[/qu]

[15]

[16]Date? [source][color=pencil]1922-3[/color]

[17]Roger Fry’s role as Continental Mediator

[18] Wyndham Lewis—[/source][[568]](#footnote-568)

[19][qu]The tradition in which he works . . .

[20][del]seems to me[/del] [add]is so[/add] beneath contempt if

[21]you compare it with the milieu

[22]experieced by the families living in

[23][del]Suug[/del] China Sung[/qu]

[imagedesc]MM draws a circle around the final word on the page[/imagedesc]

[imagenumber=00153][page=r.00153]

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[imagenumber=00154][page=v.00154]

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[imagenumber=00154][page=r.00154]

[01] [[569]](#footnote-569)[qu]ancient Egyp or what not.[/qu]

[02][source]Title:

[03] The Children of the New Epoch.

[04] W. L.[/source][[570]](#footnote-570)

[05][qu]those whose interests lie all [del]adead[/del]

[06]ahead[/qu]

[07] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[08][source]NY Times 2 Feb. 1935 C 21

[09]Byrd’s Expedition Starts for Home.[/source][[571]](#footnote-571)

[10][qu]The Bay of Whales & the Bear of Oakland.

[11] \_\_\_\_\_\_\_\_\_\_\_\_\_

[12]Capt. English then nosed the

[13]Bear into the light & commenced

[14]instantly to load the stores the

[15]Ruppert hadn’t had time to take

[16]aboard.

[17] . . . .

[18]Today this correspondent saw a

[19]fly, first in a year, & was so

[20]bemused by its novelty and

[21]eccentric manoeverings that he

[22]watched it for a full ten minutes.[/qu]

[imagenumber=00155][page=v.00155]

[01][source]Reader’s Digest—Feb. 1935[/source][[572]](#footnote-572)

[02][add]p.[/add] [qu][ul]Enclose a stamp[/ul]. At a lodge

[03]in Philadelphia a score or more

[04]of . . . veterans were telling stories about

[05]Lincoln. “My wife collected autographs,”

[06]said one. She wrote Lincoln for

[07]a sentiment and she got [del]its in reply[/del]

[08]a note which ran: Dear Madam:

[09]when you ask from a stranger

[10]that which is of [del]a[/del]interest only to

[11]yourself always enclose a stamp.

[12]There’s your sentiment, and

[13]here’s your autograph. A Lincoln.”[/qu]

[14] Washington Star

[15][source]R. Digest Feb. 35

[16]Quotable Quotes[/source][[573]](#footnote-573) [color=pencil](Some)[/color]

[17][qu]Napoleon: When I want any

[18]good headwork done, I always

[19]choose a man, if suitable otherwise,

[20]w a long nose.[/qu]

[imagenumber=00155][page=r.00155]

[01] Print in Ladd’s Old Book Shop

[02]Portrait of a Pouter is Humbly

[03]dedicated to the gentleman of the

[04]Feather Club by their Obedient [del]?[/del]

[05]Humble Servant. Juo. Eaton

[06]

[07] Painted & Engraved by D. Walstonholme

[08] London, Dec. 8, 1852

[09]

[10] [source]The Observer 1934 ?

[11] (fr Miss. Sarah Sargeant)

[12]Samuel Taylor Coleridge. Some

[13] Centenary Reflections.

[14] (By H. W. Garrod)[/source]

[15] [color=pencil]8?[/color]

[16][qu] On July 10, 1934 C. wrote the

[17] last sentence which we have from him:

[18]“I am dying . . . I wish life and

[19]strength had been spared me to

[20]complete ‘my Philosophy.’ For as

[21]God hears me, the originating,

[22]continuing, and sustaining wish

[23]and design in my heart were

[24]to exalt the glory of His name

[25]and, which is the same thing[/qu]

[ver 26][desc]span lines 2-10, left margin[/desc]Feb 16 1935

[imagenumber=00156][page=v.00156]

[01][[574]](#footnote-574)[qu]in other words, to promote the

[02]improvement of mankind. But

[03][lang=latin]visum aliter Deo[/lang], and His will

[04]be done.”

[05] [color=pencil]Alas,[/color][/qu]

[06][color=blue][source]Yoné Noguchi[[575]](#footnote-575) 15 Feb. 1935 Spectator

[07] My Ideal Home[/source]:[/color][[576]](#footnote-576) [qu][color=blue]I am a

[08]Japanese like Saigyo of the tweflth

[09]century, a vagabond priest & poet,

[10]who exclaimed: “Alas[/color][add][color=pencil]![/color][/add] [color=blue]without

[11]loneliness, I should be more lonely,—[[577]](#footnote-577)

[12]so I keep it!”[/color][/qu]

[13] [color=blue][source]22 Feb 1935

[14][add]Sir[/add]

[15] W. Beach Thomas

[15] Our Weather Prophet.[/source] [qu]Saints’ days.

[16]the moon, the ferries and the

[17]behavior of animals have inspired

[18]potent prognostics, & the wiseacre has

[19]kept his reputation, however facts have

[20]reputed him or science has condemned

[21]him.[/qu]

[22] 15 Feb. ’35 Same article

[23][qu]Yoné Noguchi Shakespeare, although

[24]as Emerson said, an omnipresent

[25]humanity co-ordinated in all his

[26]faculties is altogether too great for

[27]my quiet mind to select. The calibre

[28]of Marlowe is more to my fancy.[/qu][/color]

[imagenumber=00156][page=r.00156]

[01][color=blue][source]NY Sun 23 Mar 1935[/source]

[02][qu]p.30 Bowl supported by

[03]Potato Ring. Collectors of 18th c Irish

[04]silver are familiar w the “potato ring” a

[05]typical example of which 3 5/8 in. high &

[06]7 in. in diameter at the top, fr which it

[07]curves inward slightly at the “waist,”

[08] but widening out again for the lower edge

[09]which rests on the table. Engraving &

[10]pieced openwork are used in the decoration.

[11]The exact use of this very Irish article

[12]is the subject of some contention. ¶ Some

[13]say the p.s were put inside, as in a little silver

[14]basket, the ring itself standing upon a

[15]plate, while others say that the ring held

[16]potatoes, but p.s nicely folded in a napkin.

[17]Still another authority states that the

[18]ring was used to support a large wooden

[19]bowl holding the potatoes. . . . These

[20]rings are much sought by collectors.[/qu]

[21]

[22] Ill London News

[23]Mar 24 ’34 Pelicans

[24] Mar 10[/color] [color=pencil]34[/color] [color=blue] Jade WM C White

[25] Feb 17 34 Greyhounds the Book of

[26] the Greyhound by Ed. C Ash

[27]Swift and Sure[/color]

[ver 28][desc]span lines 1-4, left margin[/desc] [color=blue]Mar 25 35[/color]

[imagedesc]On line 23 MM draws a line through the letter J in “Jade” in pencil.[/imagedesc]

[imagenumber=00157][page=v.00157]

[01][color=blue][source]Cecil Sharp.[[578]](#footnote-578) A H Fox Strangways

[02]Ox. U. Press 1933[/source][/color][[579]](#footnote-579)

[03][qu][color=blue]Chapter IV 1903 Folk-Song Collecting

[04]I have read books enough and observed

[05]& conversed w[/color][add][color=pencil]ith[/color][/add][color=blue]enough of eminent &

[06]splendidly cultivated minds, too, in

[07]my time; but I assure you, I

[08]have heard higher sentiments from

[09]the lips of poor uneducated men

[10] & women when exerting the spirit

[11]of severe yet gentle heroism under

[12]difficulties & afflictions, or

[13]speaking their simple thoughts as

[14]to circumstances in the lot

[15]of friends & neighbors, than I

[16]ever yet met with out of the

[17]pages of the Bible.—Walter S[add]c[/add][del]w[/del]ott

[18] Scott

[19]

[20]43. More Gypsies C. Sharp

[21] It has been a great rush this

[22]Christmas & I have croaked &

[23]wheezed in the streets buying Christmas

[24]presents for all & sundry. There are[/color][/qu]

[imagenumber=00157][page=r.00157]

[01][color=blue] [[580]](#footnote-580) [qu]so many folk-singers and—dancers

[02]I should like to send presents to but

[03]I can only pick out one or two, which is

[04]rather sad. Of course, I don’t rob them

[05]as I should if I bought their old tables

[06]& chairs—but still I feel under great

[07]obligation.[/qu]

[08]

[09] [source]Lost & Vanishing Birds

[10] Charles Dixon John Macqueen

[11] London 1918[/source][[581]](#footnote-581)

[12]215 The Dido [lang=latin]Didus ineptus[/lang]

[13]

[14][qu]De Bry, alludes to the Dodos

[15] . . . . as birds “bigger than [add]our[/add] [del]s[/del][add]S[/add]wans

[16]w large heads, half of which is

[17]covered w skin like a hood. These

[18]birds want wings in place of which

[19]are three or four blackish feathers.”

[20]. . . . Francois Cauche, who made

[21]a lengthy stay upon the island in

[22]1638, furnished more or less

[23]trustworthy particulars of the bird

[24]describing its cry as like that of

[25]a [del]g[/del][add][ul]G[/ul][/add]osling, and its single white egg

[26]“The size of a half penny roll.”[/qu][/color]

[imagenumber=00158][page=v.00158]

[01][color=blue][[582]](#footnote-582)[qu]laid on a heap of herbs in the

[02]forest.

[03]The Dodo so utterly unsuspicious,

[04]tame, defenceless, & even stupid

[05]its name is derived fr the Portuguese

[06]Dóudo, a simpleton;) that its

[07]capture was simple & easy.

[08]. . . the family Dididae, most nearly

[09]allied to the Pigeons—a group

[10]whose origin very probably date

[11]back acc. to Dr. Wallace, early

[12]Tertiary times.

[13] The Solitaire [lang=latin]Pezophaps Solitaria[/lang]

[14]([add]of[/add] Rodriguez)

[15]

[16]the Hugenot, Leguat

[17]L’s int. account (published in

[18]1708)[[583]](#footnote-583) “it is very seldom seen

[19]in company, though there are

[20]abundance of them. . . .Their

[21]neck is straight, & a little longer

[22]in proportion than a Turkey’s when[/qu][/color]

[imagenumber=00158][page=r.00158]

[01][color=blue][[584]](#footnote-584)[qu]it lifts up its head. Its eye

[02]is black & lively, & its head without

[03]comb or cap. . . . as soon as they

[04]are caught they shed tears without

[05]crying, & refuse all manner of

[06]sustenance till they die. ¶ When these

[07]birds build their nests they choose

[08]a clean place, gather together some

[09]palm-leaves for that purpose & heap

[10]them up a foot and a half high

[11]from the ground, on which they sit.

[12]They never lay but one egg, which is

[13]much bigger than that of a goose.

[14]. . . After these birds have raised

[15]their young one, and left it to itself

[16]they are always together, which

[17]the other birds are not; and . . . .

[18] [add]companions[/add]

[19]these two [del]birds[/del] never disunite.

[20]. . . . a [ul]marriage[/ul]. This

[21]particularity has something in

[22]it which looks a little fabulous,

[23]nevertheless what I say is

[24]sincere truth, & what I have

[25]more than once observed with[del]pleasure[/del]

[26]care and pleasure.”[/qu][/color]

[imagenumber=00159][page=v.00159]

[01][color=blue][source]Brn. Alumnae Bull Mar 1935

[02]A Book Exhibition in London.[/source][[585]](#footnote-585)

[03] [qu]Margaret Cass Flower 1928

[04]From the 12th thru 26th of November,

[05]Sunday Times Bk Ex in London.

[06]73 publishers’ stalls. & Loan Coll.

[07](got together & arranged by my husband.)

[08]

[09]3 rooms devoted to Music. fr

[10] many sources. . . . [add]colls of[/add]Mrs Edward Speyer

[11] & Mr. Newman Flower. Fr

[12]Monteverdi to Prokofieff[[586]](#footnote-586).

[13]15c Burgundian ill’d. ms the

[14][ul]Chansonnier de Laborde[/ul], w

[15]Songs of Caron, Busnoys, Dufay

[16]Okeghem, Tinctoris & Loyset

[17]Compere.[[587]](#footnote-587) The only musical

[18]autograph of Thomas [del]Weekles[/del]

[19]Weelkes. was there, the Quintus

[20]part of [ul]Sir Francis Steward[/ul]

[21]His Canzonett. John Dowland

[22]First Book of Songes or Ayres

[23]for foure parts, printed with[/qu][/color]

[imagenumber=00159][page=r.00159]

[01] [color=blue][[588]](#footnote-588)[qu]the parts facing different ways to

[02] be read by singers sitting around a

[03] table. Orlando Gibbons’ [ul]First Sel

[04] of Madrigals[/ul] open at [ul]The Silver

[05] Swan[/ul].[[589]](#footnote-589) Morley, Byrd, Jenkins

[06]

[07] Bach Greifet zu! Fasst das

[08] Heyl![[590]](#footnote-590) was filled w large firm,

[09] black, determined notes.

[10] Handel: to [ul]Flavio[/ul][[591]](#footnote-591) & in

[11] [add]style?[/add]

[12] cursive [del]handwriting[/del] as though H

[13] could not put them down fast enough.

[14] Mozart: Veilchen (tiny writing

[15] & tiny notes. Mss of the [ul]Nachte

[16] S.[/ul][[592]](#footnote-592) & [ul]Sketches for the Moonlight[/ul].

[17] Showed Beethoven’s violent &

[18] erratic method of writing.[[593]](#footnote-593)

[19] Stravinsky decorated in colors.

[20] Mozarts wedding contract. w signatures

[21] of b. & b above those of the

[22] witnesses.

[23] Bk Illustration from 1460-

[24] 1900[/qu][/color]

[imagenumber=00160][page=v.00160]

[01][color=blue][[594]](#footnote-594)[qu]15th c. block books.

[02]Stephan: [ul]Schatzbehalter[/ul][[595]](#footnote-595) (Nuremberg

[03]A91), w woodcuts by Wohlgemuth.

[04]Boccaccio: [ul]Fall of Princes[/ul] (London

[05] [add]what is prob[/add]

[06]Pynson, 1494)[[596]](#footnote-596) & the most beautiful

[07][del]book in the world[/del] illustrated

[08]book ever made—Francesso

[09]Columna’s [ul][lang=greek]Hypnerotomachia[[597]](#footnote-597)

[10]Poliphile[/lang][/ul] (Venice Aldus 1499),

[11]w its perfect balance between

[12]type & illustrations

[13] Higden:[[598]](#footnote-598) [ul]Polycronycon[/ul]

[14]Southwark 1627) w its magnif

[15]title page, Turberville: [ul]Book

[16]of Falconrie[/ul] (London, 1575).

[17]of the first ed. of Gerarde’s [ul]Herball[/ul]

[18](London 1592):

[19]La Fontaine,[[599]](#footnote-599) Laborde, Morceaus

[20]Miraculous costume plate &

[21]Prudhon’s color.

[22] England was well rep’d by Hogarth

[23]Stothard, & Blake, w the 18th c[/qu][/color]

[imagenumber=00160][page=r.00160]

[01][color=blue][[600]](#footnote-600)[qu]& in the 19[add]th[/add] Bewick Flaxman

[02]Turner Rowlandson, Cruikshank

[03]Phiz, Leech. Alken, Doyle Tenniel

[04]B-Jones, Kate Greenaway[[601]](#footnote-601) &

[05]Beardsley

[06] Doré, Gavarni Johannat &

[07]Daumier rep’d 19th c France—

[08] 1834 [del]Maryat[/del] Marryat, Maria

[09]Edgeworth:[[602]](#footnote-602) [ul]Helen[/ul] her last full length

[10]novel, Letitia Landon. Francesca

[11][ul]Carrara[/ul]. Mrs. Gore, Harrison

[12]Ainsworth; Thomas Hood.

[13] Crabbe, Burns, Remains in

[14]Prose & Verse. Arthur Hallam.

[15]Saml, Rogers, Thomas Moore,

[16]Mrs. Hemans, Mrs Opie, Disraeli[[603]](#footnote-603)

[17] [add][color=pencil]andor s[/color][/add]

[18] Landor’s [ul]Citation & Examination

[19]of Shakespeare[/ul].

[20] [ul]Conversations of Lord Byron with

[21]the Countess of Blessington[/ul].

[22]Galt’s [ul]Literary Life[/ul]

[23][ul]Journal of a West India Proprietor[/ul][/qu][/color]

[ver 24][desc]span lines 5-9, right margin[/desc][color=pencil]Burne Jones[/color]

[imagenumber=00161][page=v.00161]

[01][color=blue][[604]](#footnote-604)[qu]by Matthew Gregory Lewis

[02]author of [ul]The Monk[/ul], Hogg:

[03][ul]Domestic Manners & Private Life

[04]of Sir Walter Scott[/ul].

[05]Mrs. Trollope: [ul]Beglium & Western

[06]Germany[/ul]: Beckford: [ul]Italy[/ul]

[07]J. Fenimore Cooper [ul]Letters to His

[08]Countrymen[/ul].

[09] This [add]ex[/add] is the second under [add]th[/add]

[10]auspices of the London Sunday Times

[11]the first was last autumn—the

[12]most imp. book exs London has

[13]seen for years.

[14]

[15] [source]Virginian Pilot

[16] [add]&[/add]

[17]The Norfolk Land Mark 4 July1935[/source][[605]](#footnote-605)

[18]

[19](Heavy Losses in Ethiopian Fight Rumored)

[20]Ethiopia to Concede Nothing to

[21][del]Italy[/del] Mussolini Haile Selassie[[606]](#footnote-606)

[22]says.

[23]Emperor in [del]Signed[/del] Signed Article[/qu][/color]

[imagenumber=00161][page=r.00161]

[01][color=blue][[607]](#footnote-607)[qu]Charges Italy with Arming Colonies,

[02] & Provoking Trouble by Frontier

[03]Activities . . . .

[04]“Concerning an armed Italian

[05]protectorate over Ethiopia an old

[06]proverb says “One shouldn’t sell

[07]the lion’s skin before killing the lion.”[/qu][/color]

[08]

[09] [source]Atlantic Monthly. August 1935

[10]

[11]Private Fortunes & the Public Future

[12] Abraham Flexner[/source][[608]](#footnote-608)

[13]

[14][qu][color=blue]p. 224 (Our universities) Any

[15]governmental or economic policy

[16]which cuts short their development

[17]by destroying private wealth will in

[18]the long ru[/color][del]?[/del][add][color = pencil]n[/color][/add] [color=blue]cost civilization more

[19]than it can possibly achieve in any

[20]other direction.

[21]

[22]Robt. Morant (British) Board

[23] [add]1865-95[/add]

[24]of Education & Lord Balfour

[25] 1895-1902 bill regarding elementary[/color][/qu]

[imagenumber=00162][page=v.00162]

[01][color=blue][[609]](#footnote-609)[qu]and 2nd education[/qu]

[02][source]Richmond Christian Advocate

[03] 1 Aug. 1935[/source][[610]](#footnote-610)

[04]J M Rowland E 316-317 Methodist

[05] ND

[06] Bldg. 5th & Grace Sts Richmond

[07]25¢[/color]

[08][qu][color=blue]Mataponi & Pamunkey Rivers[[611]](#footnote-611)

[09] Historic Counties

[10] It is impossible to find in the U.S.

[11] 9 counties grouped together that can

[12]claim such a heritage of history. —

[13]

[14]King George (I) formed in 1720[/color]

[15]

[16][color=pencil]1[/color][color=blue]Westmorland leads all counties in

[17]canning tomatoes Bt place of Wash.

[18] Lee, etc.[/color]

[19][color=pencil]2[/color] [color=blue]Lancaster[/color]

[20][color=pencil]3[/color] [color=blue][del]Westmorland[/del][/color]

[21][color=pencil]4[/color] [color=blue]Richmond Duke of R 1692

[22] Rappahannock Rich. & Essex took its place[/color]

[23][color=pencil]5[/color] [color=blue]Northumberland. Duke of N[/color]

[24][color=pencil]6[/color] [color=blue]Matthews Major Thomas an off,

[25] in Revolution[/color][/qu]

[imagenumber=00162][page=r.00162]

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[imagenumber=0163][page=v.0163]

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[imagenumber=00163][page=r.00163]

[01] [[612]](#footnote-612)[qu][color=pencil]7[/color] [color=blue]Gloucester Duke of[/color][[613]](#footnote-613)

[02][color=pencil]8[/color] [color=blue]Essex 1692[/color]

[03][color=pencil]9[/color] [color=blue]Middlesex

[04]Kg & Queen formed 1691 It

[05]lies between the Mattaponi & Pamunkey

[06]Rivers

[07] Rev W Gibbs McKenney

[08]“boys were faster than oxen”

[09] [source]The Northern Neck of Virginia.[[614]](#footnote-614)

[10] Dr. W H T. Squires[/source][[615]](#footnote-615)

[11]The Land. I

[12]Five long peninsulas thrust them

[13]selves . . into the . . . Chesapeake.

[14]

[15]For centuries only a few furtive

[16]Indians tilled insignif patches of

[17]corn & tobacco

[18]

[19]The Powhatans called the Northern

[20]Neck Chickacoasi though in early

[21]documents the name appears as

[22] Chickawani or Chickacoun

[23] N u

[24]The Wiccocomico tribe lived

[25]where [del]the[/del] Chicacoan touched the

[26]Chesapeake

[27]the Yoacomaco tribe lived in the[/color][/qu]

[ver 28][desc]span lines 7-27, right margin[/desc]Boyhood Days in the Rappahanock County

[imagenumber=00164][page=v.00164]

[01][color=blue][qu]Nomini hills in Westmorland.[[616]](#footnote-616)

[02]The Potomacs claimed the now Kg Gro

[03]Fairfax & Arlington Counties

[04]Ch. II was the greatest disap. to his friends

[05]He was about the most unworthy man

[06]as well as the weakest [del]king[/del]ruler

[07]who ever cursed a mighty nation.

[08]

[09]R.[add]ichr[/add] Lee one of the first to delve deep

[11]into the forests of Chickacoan.

[12]Of the Lees it may be said that they

[13]knew how to live, how to love, & how

[14]to die.

[15]Landon Carter built Sabine Hall

[16]

[17]Marmion home of Betty Washington[/qu]

[18] [source] In Historic Gloucester

[19] Rev. W H T Squires DD.[/source][/color]

[20] [qu][color=blue]Part I Werowocomoco the Home

[21]of Powhatan

[22]Railway[/color][add]s[/add] [color=blue]& electric trams do not

[23]pollute the air named for

[24]Henry Duke of Gloucester 1639 when

[25] he was a lad of 13[/color][/qu]

[imagenumber=00164][page=r.00164]

[01][color=blue][qu]They had their fill of the Stuarts & of[[617]](#footnote-617)

[02]all other kings too, in the days to come.

[03]Powhatan his word was law to 30

[04]nations:

[05]most oyster deposits: I also am a king

[06]& this is my land. Your father is to

[07]come to me, not I to him, nor to your

[08]fort! neither will I bite at such a bait.

[09]

[10]By the finest spring in tidewater, Va

[11]he made his chief house. He had other

[12]lodges (near West Point called

[13]Machot on the Chickahominy

[14]called [del]Orapox[/del][add][del]?[/del][/add] Orapax where

[15]he died & [del]w[/del] is buried. Below

[16]Richmond called Powhatan.

[17]

[18]Werowocomoco, near Rosewell.

[19]

[20]2 great rocks, vast deposits of

[21]oyster shells.

[22]Mary Mann married Matthew Page

[23]John Page buried St John’s Church

[24]Richmond

[25]The Westport Church. The early[/qu][/color]

[imagenumber=00165][page=v.00165]

[01][color=blue][qu]history is draped to a large extent[[618]](#footnote-618)

[02]in uncertainty.

[03]ads. Morattico, Va Monaskon, Va

[04]Zacata.

[05] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 35¢

[06]Virginia Highway Historical

[07]Markers. Shenandoah Pub.

[08] House, Inc. Strasburg, Va

[09]

[10]p. 159 Scarcely a farm in

[11]Nansemond but has its

[12]Scuppernong grape arbor—cf.

[13]

[14](silkworm culture./peanut)

[15]

[16]Suffolk the worlds largest peanut

[17]market. Planters farmers

[18] alliance P[add]eanut[/add] factory

[19]Smithfield etc.

[20]Well watered by the James the

[21]Blackwater & the Pagan rivers

[22]p. 162 [add]Surry[/add]

[23]2 miles north of Surrey Ct. theres

[24]a plantation given by [del]Pochatans[/del]

[25]Powhatan to Thomas Rolfe his[/qu][/color]

[imagenumber=00165][page=r.00165]

[01][color=blue][qu]grandson. The Warren House[[619]](#footnote-619)

[02]1652 built by Thomas Warren.

[03]1654 150 [del]acer[/del] acres, conveyed

[04]to William Corker. “lying

[05]between Smith’s fort old field

[06]& the Divell’s Woodyard Swampe

[07] . . . being due unto the said

[08]Rolfe by Guift from the Indyan

[09]King.”

[10]

[11]p. 123 Kg. Wm. County.

[12]Pampatike before 1700 conveyed

[13]by the Queen of the Pamunkies

[14]to Mann Page. Later came into

[15]the hands of the Carter family.

[16]

[17] [source]Spectator July 12 1935

[18]The Cinema Graham Greene[[620]](#footnote-620)[/source][[621]](#footnote-621)

[19]

[20]([ul]The Phantom Light[/ul]) . . . .There was

[21]something too about “A door ajar

[22]and an untouched meal And an over-

[23]stuffed chair.” That roughly is the plot

[24]of the English melodrama[/qu][/color]

[imagenumber=00166][page=v.00166]

[01][[622]](#footnote-622)[qu][color=blue]The Phantom Light . . . . that fine

[02]actor, Mr Donald Calthrop, is

[03]fobbed off in a small part. Mr. Calthrop

[04]has seldom been luck[/color][color=pencil][add]y[/add][/color] [color=blue]in his parts.

[05]There is a concentrated venom in his

[06]acting, a soured malicious spirituality,

[07]a pitiful damned dog air which

[08]puts him in the same rank as

[09]Mr. Laughton.[/color][/qu]

[10] [color=blue][source]Spectator. July 19 1935

[11]The Cinema[/source][[623]](#footnote-623) [qu][ul]Barcarole[/ul] [add]. . . . .[/add] the film

[12]owes most to the acting of

[13]Pierre Richard Willm as the lover,

[14]with his sharp, handsome young-old

[15]face (he makes death real as he

[16]sweats there in the wine shop in

[17]fear of what he’s recklessly pledged

[18]himself to suffer),

[19] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[20][source]Dod’s/ Peerage, Baronetage, /and,

[21]Knightage/ of / Great Britain and Ireland, )

[22]for / 1875, / including / All the

[23]Titled classes / Thirty-fifth year, /

[24] Whitaker [add]London:[/add] & Co, Ave Maria Lane.

[25] MDCCLXXV.[/source][[624]](#footnote-624)[/color]

[imagenumber=00166][page=r.00166]

[01][color=blue][[625]](#footnote-625)[qu] copyright entered at Stationer’s Hall.

[02]

[03] London:

[04]Gilbert and Riorington, Printers

[05] St. John’s Square.

[06] 1875

[07]On the spine: Peerage, / Baronetage, /

[08]Knightage &c./ Princes, / Peers, /

[09]Peeresses, / Bishops, / Baronets, /

[10]Privy / Councillors, / Knights / of /

[11]Every Order, / Lords / of Session, /

[12]and / All Persons /Styled / Lord,

[13]Lady, / or / Honorable / 1875./

[14]

[15] adv. on p. 11 Dod’s Parliamentary

[16]Companion; Commenced in 1832, and

[17]Published annually. . . . .

[18]supplying the Public with that kind

[19]of information respecting their

[20]Representatives in Parliament[del]ary[/del] which

[21]Peerages usually afford w regard to

[22]the Nobility.

[23]

[24] p. 13 The New Special Watches

[25]For Naval and Military Men Sportsmen

[26]Travellers Residents abroad; and all[/qu][/color]

[imagedesc]On Lines 21-22 MM draws a line or parenthesis in the left margin. There is no closing parenthesis.[/imagedesc]

[imagenumber=00167][page=v.00167]

[01] [color=blue][[626]](#footnote-626)[qu] who specially require an exact watch

[02]not liable to get out of repair or be affected

[03]by alternation of temperature.

[04]Indo-Arctic Keyless Watch, 18-carat

[05]GOLD, strong Crystal glass. Lever

[06]Escapement, Jewelled in 15 actions

[07](Rubric); CHRONOMETER BALANCE,

[08]compensating for temperature, and

[09]with the recent improvements, the

[10]action is made especially smooth

[11]and easy, so as to obviate the

[12]dangers of stopping from the sudden

[13]jerks of rough usage to which watches

[14]are necessarily exposed when worn

[15]by sporting or other men of active

[16]habits. OPEN FACE 17 17º

[17] J. J. Wainwright and Co.

[18]Cambridge Street Building, Birmingham

[19]

[20] Quadrant House

[21]74, Regent Street and 789, Air Street, W.

[22]Opposite St. James’s Hall).

[23] Augustus Ahlborn

[24]Silk, Lace & Fur Merchant, and

[25]Court, Costumier to H. R & T.H. The Crown

[26]Princes of Germany Begs to call[/qu][/color]

[imagenumber=00167][page=r.00167]

[01][color=blue][[627]](#footnote-627)[qu] the attention of Ladies to the

[02]Fashionable Novelties Always on view in

[03]his spacious Show Rooms at Quadrant House;

[04]

[05]Silks, Satins, and Maire Antiques

[06]in all the Newest Shades.

[07]Velvets, Plain and Embroidered.

[08]English Scotch, and Irish Homespuns.

[09]Elegant Trousseaux. Mantles.

[10]Polonaises. Jetted Tabliers. Cuirasse

[11]Opera Cloaks. Shawls of every

[12]description. Millinery. Laces.

[13]Furs. the largest assortment in Europe.

[14] \_\_\_\_\_\_\_\_\_\_\_\_\_\_

[15]The New Registered Clock Barometer

[16]Height 27 inches. Price (securely packed),

[17]£3 3s The case in metal bronzed

[18](the design being beautifully brought

[19]out), and forms a striking ornament

[20]for the Dining Room, Hall, Library.

[21]Country House &c.

[22] . . . . . .

[23] The Thermometer is graduated to

[24]both the Farenheit and Reamur scales

[25]… . . . also marble [add]and[/add] & Gilt Clocks

[26]going fourteen days or twelve months[/qu][/color]

[imagenumber=00168][page=v.00168]

[01][color=blue][[628]](#footnote-628)[qu] and combining Clock, Aneroid

[02]Barometer, and self-acting

[03]perpetual Calendar, showing months,

[04]days of week and dates—photographs

[05]sent. chime clocks Trumpeter Clocks.

[06] JJ Wainwright & Co.

[07]Cambridge Sheet Moldings, Birmingham

[08]

[09] p.20 W. P. Lillicrapp,

[10]Furrier by Special Appointment to H.R.H.

[11]the Prince of Wales.

[12] Fur Seal Cloak Maker,

[13] 27 Davis Street. Berkeley Square W.

[14]Velvet Cloaks trimmed with Rich Furs

[16] From 15 to 290 Guineas Seal Skin

[17]Cloaks, choice in Shape and quality,

[18]From £7 10s. to 3r Guineas.

[19]Gentlemen Seal Skin Vests. From 35s

[20]Fur Gloves. From 15s to 35$

[21] Skins Dressed and Mounted

[22]Furs of every description Cleaned,

[23]Altered, and Exchanged.[/qu][/color]

[imagenumber=00168][page=r.00168]

[01][color=blue][[629]](#footnote-629)[qu]Vose’s Patent Hydropult.

[02] A Portable Fire-Annihilator.

[03]The best article ever invented for

[04]watering gardens, &c. weighs but 8 lbs.,

[05]and will throw water 50 feet.

[06] Sold by all Respectable Ironmongers.

[07]Manufacturers—Griffiths & Browett,

[08]Birmingham; 12 Moorgate Street.

[09]London; and 25. Boulevard Magenta [add]Paris[/add]

[10] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[11] Farrow and Jackson,

[12]18 Great Tower Street, 8, Haymarket, 91,

[13]Mansell Street London. 23, Rue du

[14]Pont Neuf. Paris. Established 1798.

[16]The largest and best makers of

[17]Iron Wine Bins, Soda Water Racks,

[18] and every article

[19]For the dealer in or Consumer of Wines.

[20]Wrought Iron Wine Bins. As fitted

[21]at Her Majesty’s Cellars at St. James’

[22]Palace; at the Prince of Wales’s

[23]Mansion, Sandringham; and at[/qu][/color]

[imagenumber=00169][page=v.00169]

[01][color=blue][[630]](#footnote-630)[qu]the Refreshment Department, Houses

[02]of Parliament, &c.

[03] . . . . . . . . Illus.

[04]The New “Exhibit[del]ion[/del]” Bin. So arranged

[05]that the necks of the bottles are

[06]placed outwards. Convenient to the

[07]grasp. Also, the New Patent Double

[08]Bins, which have all the advantages

[09]of the “Exhibit” Bins, combined

[10]with that of taking two bottles in depth.

[11] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[12] Allen’s Portmanteaus

[13] 37, West Strand, London

[14]Allen’s Patent Quadruple Portmanteau,

[16]Lady’s Wardrobe P. Allen’s

[17]Patent Despatch Box.

[18] . . .

[19] (Prize medal awarded for General [add]Excellence.)[/add]

[20] \_\_\_\_\_\_\_\_\_\_\_\_\_

[21] Sandilands and Son

[22] Tailors,

[23]Riding Habit Makers & Military

[24] Outfitters

[25]By appointment of the Royal Family

[26]12, Conduit Street. London, W.[/qu][/color]

[imagedesc]On line 3 MM draws an arrow pointing from “Illus.” to “So arranged” in line 4.[/imagedesc]

[imagenumber=00169][page=r.00169]

[01][color=blue] [source]England

[02]Picturesque and Descriptive. A

[03]Reminisence of Foreign Travel, By

[04]Joel Cook.[/source][[631]](#footnote-631) Philad. Porter & Coates[/color]

[05][color=pencil]Constance’s Father’s book[/color] [color=blue]1882

[06]

[07][source]Afloat on the James

[08]Pubd & Coyrighted by The Virginia Navigation [add]Co.[/add]

[09]Richmond .Va. [/source][[632]](#footnote-632) Steamer Pocahontas

[10]

[11]p. 53 [qu]The Story of Pocahontas[[633]](#footnote-633)

[12]Powhatan, otherwise Mamatowick

[13]cf. De Soto’s soldier Juan Ortiz

[14] captured by Florida Indians 1539.

[16]Condemned to torture when the daughter

[17]of Ucita, the chief intervened.[/qu]

[18] \_\_\_\_\_\_\_\_\_\_\_\_\_ The [add]12[/add] London Company

[19] [source]History of Hampton and

[20]Elizabeth City County, Virginia[/source][[634]](#footnote-634)

[21] complied by

[22] Lyon G. Tyler. Pubd by

[23]The Boardof Supervisors of Elizabeth

[24]City County, Hampton: Va 1922[/color]

[imagenumber=00170][page=v.00170]

[01][color=pencil]Cf[/color] [[635]](#footnote-635)[qu][color=blue]The [ul][del]Indians[/del][/ul] were called Kecoughtans[[636]](#footnote-636)

[02](inhabitants of the Great Town”)

[03][ul]member of a Confederacy of about

[04]34 tribes[/ul] occupying Tidwater Virginia.

[05][del]of wh.[/del] Powhatan was war-chief

[06]as head werowance. They belonged

[07] [add]N[/add]

[08]to the Algonquin race .

[09]P’s son Pochins[/color] [color=pencil]cf Algonquins[/color]

[10][color=blue]Apr 26

[11]1607. [ul]Susan Constant[/ul] [ul]Goodspeed[/ul].

[12][ul]Discovery[/ul] .

[13]See Wm Strachey\* Travaile into

[14]Virginia Brittania.

[15]Secy. to Sir Thomas Gates

[16]“Forts Henry & Charles [add]\*=[/add]” “a musket

[17]shot apart from one another

[18]. . . . . neare a little Rivilet

[19]they call Southampton River

[20]now Hampton River, renamed

[21]in honor of Henry Wriothesley,

[22]Earl of Southamtpon, Pres.

[23]of the Va Co of London from

[24]1620 to 1625 & his vague map[/color][/qu]

[imagedesc]On lines 1-5, MM’s underscoring and crossing out are in pencil;

on line 4, after the word “tribe,” MM draws a diagonal arrow in pencil pointing to the phrase “cf. Alqonquins” on line 8[/imagedesc]

[imagenumber=00170][page=r.00170]

[01][color=blue][[637]](#footnote-637)[qu]gave to Southampton Roads.[[638]](#footnote-638)

[02] Fort Monroe Capt John Ratcliffe,

[03] stockade =

[04]p. 13 [del]Fort[/del] Algernourne Fort

[05]in honor of President Percy’s ancestor

[06]Wm Algernourne de Percy who came

[07]to Engl w Wm. The Conqueror.

[08]

[09]16 In 1620, the company sent

[10]some Frenchman to Buck Roe to

[11]teach the colonists how to plant

[12]mulberry trees & grape vines, raise

[13]silkworms, and make wine. They were

[14]selected by John Bonnell, silkworm

[16]raiser to the King at Oakland, from

[17]Languedoc in France.

[18] 1621 Capt Thomas Newce fr

[19] Newce’s Town in Ireland came

[20]over as Manager of the Company’s

[21]lands in the diff. corporation,

[22] died 1623—His brother Sir Wm

[23]Newce high marshall to Virginia

[24]

[25] Newpor Newce named for these

[26]two brothers.[/qu][/color]

[imagenumber=00171][page=v.00171]

[01][color=blue][[639]](#footnote-639)[qu]1637 Fort Henry abandoned

[02]was called Fort Field

[03]

[04]22 4 yrs before J. Harvard

[05]bequeathed his estate to the college

[06]near Boston, Benjamin Symes of

[07]Virginia, left the first legacy by

[08]a resident of the American

[09]Plantation for the promotion of

[10] [add]his will[/add]

[11]education. By Feb. 12 1634-5 he

[12]gave 200 acres on the [del]Poquosin[/del]

[13]Poquosin with the milk &

[14]increase of 8 cows for the ed.

[15]& instruction of his children of the

[16]adjoining parishes of Eliz. City

[17]& Kiquotan[/qu]

[18]

[19][source]NY Times Book Review

[20]23 June 1935 Notes on Rare

[21]Books[/source].[[640]](#footnote-640) Lockwood Mem. Lib.

[22]Buffalo

[23][qu]Accordingly there was issue a little

[24][del]synopsis[/del] souvenir. . . . Watchfulness,

[25]which must not seem excessive,[/qu][/color]

[imagenumber=00171][page=r.00171]

This page is missing from notebook.

[imagenumber=00172][page=v.00172]

This page is missing from notebook.

[imagenumber=00172][page=r.00172]

[01][color=blue][[641]](#footnote-641)[qu]sufficient to keep intact treasures

[02]that could never be restored.[/qu]

[03][source]15 Feb. 30 Spectator[/source][[642]](#footnote-642) Prof. Rufus

[04]Jones [qu]In Defense of the Faith XIII

[05]awe and mystery were best left

[06] without too many disturbing

[07]interrogation points.[/qu]

[08]

[09] [source]Travels and Works of Captain J. Smith

[10]President of Virginia, and Admiral of

[11]New England 1580-1631[/source][[643]](#footnote-643)

[12] Edited by

[13] Edward Arbor, F.S.A.

[14]A New Edition w a Biographical & Critical

[15]Introduction by A. G. Bradley

[16] Part I . . . . {Part II}

[17]Edinburgh: John Grant

[18] 31 George IV Bridge

[19] 1910

[20]

[21] At Oxford

[22]Printed by Joseph Barnes

[23] 1612[/color]

[imagedesc]MM draws square brackets around the words “Part II” on line16.[/imagedesc]

[imagenumber=00173][page=v.00173]

[01][[644]](#footnote-644)[qu][color=blue]see W. Herbert’s edition of

[02]J. Ames’s Typographical Antiquities

[03]iii 1398 Ed. 1790 4to

[04]70 Part I

[05]One savage hunting alone useth the[[645]](#footnote-645)

[06]Skinne of a Deare slit on the one side

[07]& so put on his arme, through the neck

[08]. . . Thus shrouding his body in the

[09]Skinne, by stalking he approacheth the

[10]Deare creeping on the gournd from

[11]one tree to another. If the Deare

[12]chance to find fault, or stande at gaze,

[13]hee turneth the head with his

[14]hand to his best advantage to

[16]seem like a Deare, also gazing and

[17]licking himselfe. .

[18]

[19]x iii[/color] [color=pencil][add]He[/add][/color] [color=blue](Arahatec) [del]He[/del] gave

[20] our Captaine his Crowne which

[21] was of Deare’s hayre, Dyed redd.

[22]

[23]61 The most strange fish is a

[24]small one. So like the picture of

[25]S. George his Dragon, as possible

[26]can be except his legs and wings.

[27]

[28]7Captain Newport congratulated[[646]](#footnote-646)[/color][/qu]

[imagenumber=00173][page=r.00173]

[01][color=blue][[647]](#footnote-647)[qu] his kindness with a Gown and a

[02]Hatchet.

[03]. . .

[04]Least I should wrong any in

[05]dedicating this Booke to one: I

[06]have concluded it shal be particular

[07]to none. T. A.

[08]

[09]35 (savages) came circling about

[10]me as though they would have

[11]clubbed me like a hare. I knew

[12]their faining love is towards

[13]me not without a deadly hatred.

[14] Part II

[16]p. 614 [1624]

[17]My reward.

[18]For the Books and Maps I have

[19]made, I will thanke him that

[20]will show me so much for so little

[21]recompense; and beare with their

[22]errors till I have done better.

[23]

[24] [source]An

[25] Accidence

[26] or

[27] the Path-way to

[28][add]ed[/add] Experience.[/source][[648]](#footnote-648)[/qu][/color]

[imagenumber=00174][page=v.00174]

[01][color=blue][qu][source]Necessary for all Young Sea-men & those

[02]that are desirous to goe to Sea,

[03] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[04] London: [add]Fisher[/add]

[05]Printed for [ul]Jonas Man[/ul], and Benjamin [/source][[649]](#footnote-649)

[06] and are to be sold at the signe of the Talbot,

[07] in Aldersgate [del]S[/del]treete. 1626.

[08] s

[09]Jonas Man Entered for their

[10]Beniamin ffisher Copie under the

[11] hands of [del]th[/del] master

[12] Doctor Worrall

[13]and both the wardens A Booke

[14]Called [ul]An Accidence or pathway[/ul][/qu]

[15]

[16]788.

[17] [qu]To the Reader; and [del]all[/del] ALL //

[18] // Generous and Noble Adventurers

[19]by Sea; //

[20] and well-wishers to Navigation.

[21]//Especially [del]the[/del] Masters, Wardens, and

[22] Assistance of // the TRINITY HOME.

[23] Worthy Readers:

[24]{1626} How ever your perfections

[25]may censure my imperfections,[/qu][/color]

[imagedesc]From the T on line 22, MM draws an arrow pointing upward to “An Accidence.” In line 24, MM draws square brackets around “1626.”[/imagedesc]

[imagenumber=00174][page=r.00174]

[01][color=blue][[650]](#footnote-650)[qu] I know not: my greatest error

[02]in this is but a desire to do good;

[03]which disease hath ever haunted

[04]mee since child-hood; and all the

[05]miseries and ingratitudes I have

[06]indured, cannot yet divest me

[07]from that resolution.

[08] . . .

[09]For this small Pamphlet, if I

[10]find you kindly and friendly accept

[11]it. I meane [del]yet[/del] ere long, more

[12]largely to explaine the particulars;

[13]So I rest.

[14] To Christ and my Country a true [add]Soldier[/add]

[16] and faithful Servant,

[17] [ul]John Smith[/ul]

[18] J

[19]

[20]958 {1630} Notwithstanding out

[21]of the relicks of our miseries, time

[22]and experience had brought the country

[23]to a great happiness; had they not

[24] doated so much on their Tabacco, on

[25]whose furnish foundation there is [del]small[/del]

[26]small stability: there being so many[/qu]

[ver 27][desc]span lines 19-16, left margin, in two rows of print[/desc]Roman / rest italic [/color]

[imagedesc]MM draws a bracket in the left margin on lines 14-18; on line 18, she draws a peculiarly shaped J, presumably to indicate the typescript used. She draws an arrow from the “J” pointing to the first letter of “John.” She puts square brackets around the date 1630 in line 20[/imagedesc]

[imagenumber=00175][page=v.00175]

[01][color=blue][[651]](#footnote-651)[qu] good commodities beside.

[02] . . . But [ul]Iames[/ul] town was 500

[03]pounds a year[/qu] 1935

[04] Pratt Library Oct. 12

[05] Bibles

[06] folio Booke of Psalms fr. an Italian convent

[07] vellum with uncial capitals c. 1450

[08]

[09] Gutenberg 1455-6 facsimile

[10] 42-line 1450-1455

[11]

[12]Reprint of Wyclif’s Trans. of N.T. 1380

[13] anchor & dolphin

[14] ye evangelis of John Printed

[16]at Cheswick by Charles Whittingham

[17]for William Pickering Picaddilly London

[18]Tyndales N.T. 1525

[19]Tyndales Pentateuch 1534

[20] the fyrst boke of Moses called Genesis[/color]

[imagedesc]Bottom of page, center, in pencil, MM draws a stylized leaf, or sail, with a curved line intersecting its stem or mast. Directly to the right is a pasted-in image that she is duplicating. In the left margin, from this image to line 05, MM draws in pencil a long vertical line, with a second line parallel that ends in a large curve around lines 20-18; a large spiraling curlicue extends from these lines, between lines 16 and 09. [/imagedesc]

[imagenumber=00175][page=r.00175]

[01][color=blue]Cranmer’s (The Great Bible) 1540[[652]](#footnote-652)

[02]first appointed to be read in churches

[03]although C’s & [unclear]Ws[/unclear] had been licensed

[04] The Byble in

[05]Englyshe that is to say con-

[06]tet of al the [del]body[/del] holy scrypture both

[07]of ye olde, and newe testament, with

[08] a prologe [del]therewith[/del] thereunto, made by

[09]the reverende father in

[10] God Thomas

[11] archbishop

[12] of Canter

[13] bury

[14]This is the Byble apoynted

[15]to the use of the Churches.

[16]Prynted by Rychard Grafton

[17][lang=latin]cum privilegio ad imprimendum solem[/lang]

[18] MD xl.

[19]

[20]Matthews Bible 1537

[21]Geneva 1560 (Whittingham)

[22]roman instead of black letters for first

[23]time & numbered verse divisions[/color]

[imagenumber=00176][page=v.00176]

[01][color=blue]introduced following earlier Latin

[02]Greek & Hebrew editions.

[03](The Bible of Shakesp, Milton, Bunyan)

[04]Bishop’s Bible [add]1568[/add]—numerals dont

[05]extend below one another as in the

[06]M’s though the M’s is a compacter

[07]page

[08]

[09]In Irish 1685 translated &

[10]for the publick Good of that Nation

[11]Printed in London 1685

[12]Royal or Antwerp Polyglot B 1569

[13]Plantin Press Antwerp [del]1628?[/del]

[14]

[16]first Kg. James popular edition

[17]looks like a modern Bible

[18]

[19]Dover Bible T J. Cobden S

[20] and Emery Walker 1903-05

[21] “Original leaves from their masterpiece”

[22]

[23]Genesis 36 died, and J

[24]40 41[/color] [color=pencil]side numbers[/color] [color=blue]died, and H J.

[25] died, and H curving[/color]

[26][color=pencil]cf[/color] [color=blue]J

[27] seriph & period taper[/color]

[imagedesc]On line 24 MM draws a single circle in pencil around the numbers 40 and 41. [/imagedesc]

[imagenumber=00176][page=r.00176]

[01][color=pencil]Monotype Corporation of London[/color]

[02][color=blue]Oxford Folio Bible

[03] 1935

[04]22. pt face on 19-point body

[05]somewhat less round than Centaur.

[06]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[07] [add]at end of line[/add]

[08] Doves 8— him be hanged

[09] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[08]The Gospel ac. to St. Luke

[09]designed by B. R. Printed by William

[10]Edwin Rudge 1926

[11] \_\_\_\_\_\_\_\_\_\_

[12][ul]Robert Aitken[/ul]

[13]Indian Bible (Eliots)

[14]Printed by Samuel Green and

[17]Marmaduke [del]G[/del] Johnson—

[18] N M—

[19] B. Museum’s

[20]Codex Sinaiticus fr. Soviet Russia

[21]6 Cent. Codex Bezae shown

[22]through the courtesy of the

[23]National Commemoration Committee

[24]

[25]See NY Times [unclear]7[/unclear] Oct ‘35[/color]

[imagedesc]On line 6 MM draws a circle around the numeral 8.[/imagedesc]

[imagenumber=00177][page=v.00177]

[01][color=blue]French illustrations

[02][lang=french]La lettre attendee.[/lang]The welcome letter

[03][lang=french]Faut-il l’envoyer[/lang]Shall I mail it

[04] \_\_\_\_\_\_\_\_\_\_\_\_

[05]Isaiah ILIV 16-17. [qu]yea he

[06]warmeth himself, and saith Aha, I am

[07]warm, I have seen the fire. 17 And

[08]the residue thereof he maketh a god,

[09]{12 the smith with the tongs.[/qu]

[10] 1935

[11][source][ul]Current Events[/ul] Oct 28 Nov 1[/source]

[12][qu]The next 10 years may be the driest

[13]we have had since 1787, acc to

[14]H.P. Gillette, a Chicago mining

[16]engineer. For 9 yrs he hs been

[17]making a study of droughts &

[18]heavy rainfall. ¶ He finds

[19]his facts by reading the story

[20]told in tree rings layers of

[21][del]silk[/del] silt along river banks,

[22]and other signs found in nature

[23](Tree rings are wide in years

[24]of heavy rainfall; narrow in years[/qu][/color]

[imagedesc]MM uses a single square bracket at the beginning of line 09.[/imagedesc]

[imagenumber=00177][page=r.00177]

[01][color=blue] [[653]](#footnote-653)[! only if we find proper citation for earlier page !][qu]of drought.) ¶ Mr [del]Giltle[/del] Gillette

[02]found that three is a period of drought

[03]every century and a half, & that it

[04]generally lasts for about 10 years.

[05]He advises cities wh have a low

[06]water supply at present to find ways

[07]to increase it, so they will not suffer

[08]a shortage during the coming

[09]decade (děḱ-ād: a period of

[10]ten years).[/qu]

[11]

[12][source]20 ap. Art News. 1935[/source]

[13][qu]Rains Galleries (Rains Auction Rooms Inc.)

[14]. . .To be sold at Public Sale Friday ev. [del]in eg[/del]

[15]April 26 at 8.30 P.M. Important Amer

[16]&European [ul]Paintings[/ul] The Collection of

[17]the Late Charles A Walker, Esq.

[18] Brookline, Mass.

[19] “A Bashi Bazouk” by Charles

[20]Bargue Sales conducted by Mr. E Harold

[21]L. Thompson (Fromentin Delacroix etc)[/qu]

[22]

[23][source]April 13 1935 p. 15[/source]

[24][qu]Rockefeller Gift to Metrop. Museum

[25]The Hunt of the Unicorn.[/qu][/color]

[imagenumber=00178][page=v.00178]

[01] [color=blue][[654]](#footnote-654)[qu]1. The start of the Hunt

[02]2 The Unicorn at the Fountain

[03]3 The Unicorn Attempts to Escape

[04]Crossing the Charente River

[05]4. The U. defends Himself

[06]5 The U is [del]Killed[/del] Wounded or Killed &

[07]Brought to the Lady of the Castle.

[08]6. The Un. is captivity.

[09]The tapestries portray the allegory

[10]of the Incarnation, Christ being

[11]represented by the Unicorn, the

[12]Symbol of purity. Four were woven

[13]in Touraine about 1480 and two

[14]toward the end of the XV or early XVI

[16]c. by order of Jean 1 de la

[17]Rochefoucauld & his wife Marguerite

[18]de Barbezieux and hung for

[19]Centuries in the Castle of Verteuil,

[20]France.[/qu]

[21] [source]May 18 1935 ART News[/source][[655]](#footnote-655)

[22][qu]p.10 The Forum of Decorative

[23]Arts Owing [del]to[/del]its undoubted

[24]beauty to [del]the[/del] perfection of form,

[25]this rare early Irish silver

[26]bowl is a feature of the Wyler[/qu][/color]

[imagenumber=00178][page=r.00178]

[01][color=blue][[656]](#footnote-656)[qu]collection. It was made in Dublin in

[02]1735 by a silversmith—identified only

[03]by the initials, D. B., and is bare of all

[04]ornament save the crest, which

[05]provides the right note of contrast.[/qu]

[06] Oct? 19, 1935 A N

[07]A great vivacity of modeling characterizes

[08]this Foo Dog, one of a pair, of the

[09]K’ang Hsi period from the Parish-

[10]Watson collection. They are enamelled

[11]in light green, blue, light yellow and

[12]pale aubergine, the delicacy of tones

[13]emphasizing their aimiable ferocity

[14]of expression. Both animals are

[16]mounted on oblong [del]p[/del] [add]p[/add]edestals wi[/color][add][color=pencil]th[/color][/add]

[17][color=blue]sketchily painted landscapes in

[18]panels set against a background of

[19]brocade design. On the forehead

[20]of each animal appears the princely

[21]mark “wang.” Press of Aldus 80

[22] Lafayette A Street

[23] [ul]The Dolphin[/ul] [! Nick: how mark color of ul = red? !]

[24]Journal of the Making of Books

[25] Number One

[26] N.Y.

[27]Publd by the Limited Editions Club

[28] 1933

[29]1200 Copies

[ver 30][desc]span lines 28-01, left margin, in two rows of print.[/desc]26 Oct 1935 The Wedding of Mr. Stephen Beckingham & Miss Mary Cox / Wm [del]?^[/del] Hogarth[/color]

[imagedesc]On line 23 MM underscores the phrase in orange crayon.[/imagedesc]

[imagenumber=00179][page=v.00179]

[01][color=blue][source]p.3 On Designing a Type-Face

[02] Frederick W Goudy[[657]](#footnote-657)[/source][[658]](#footnote-658)

[03][qu]1. adapt

[04] {2 create something entirely new by reverting

[05]to the manuscript hand of a mediaeval

[06]scribe

[07]3. Disregard ms. hands & early types

[08]& evolve a new design

[09] [add]N[/add]

[10]Jenson, Ratdolt, Vascosan,

[11]Garamond, Fournier Caslon, &

[12]Baskerville. To reproduce

[13]the characteristics that made

[14]their types great is to offer the dry

[15]bones of a body forsaken by the

[16]breath of life.

[17]still—Morris Golden & B Rs

[18]Centaur were based on Jenson’s

[19]letter, & my Italian Old Style wh I [add]drew[/add]

[20]for the Monotype Co was based

[21]on du Spira & Jenson, though

[22]the result resembled neither.

[23] There is little doubt that

[24]Nicholas Jenson pursued the second

[25]method. . . . found his majuscule

[26][add]2[/add] ready to his hand [del]& in the fixed[/del]

[27]& needed only to add his minuscules

[28]He exercised care of course, to secure[/qu][/color]

[imagedesc]MM draws a single square bracket in the left margin preceding line 04. On lines 25-28, on the left side, MM draws an irregularly shaped bracket around the final two sentences, concluding on line 04 of the next page.[/imagedesc][imagenumber=00179][page=r.00179]

[01][color=blue][[659]](#footnote-659)[qu] harmony in weight of stems, but

[02]little change in actual design or 2

[03] [add]2[/add] proportion, & was prac. a mere

[04]translation from one medium to another.

[05]

[06]The scribes’ efforts toward speed & 1

[07]economy.—in some cases a mere

[08]twiddle instead of a carefully formed

[09]char. Some of these letters are still

[10]retained. . . our lower-case z or r or

[11]f I have come to regard the 3rd method

[12]as the means of achieving greatest

[13]progress. {though

[14] Forum Title drawn in 1911 fr

[15]lapidary letters of the first c. A.D.

[16]Trajan Title is almost a facsimile

[17]of letters fr the Trajan Column at Rome

[18]. . . Art in type design is the [add]. . . . [/add]visible

[19]evidence of his sincerity[[660]](#footnote-660) (the designers)

[20](L designs . . . should [del]have[/del] seem

[21]to have grown naturally into being

[22]well aligned and vividly alive, clear.—

[23]elegant & strong.

[24] . . . Simon Pierre Fournier author

[25]of the Manuel Typographique

[26] 1764-1766—[/qu][/color]

[imagedesc]On lines 01-04 in the left margin MM continues a bracket begun on the previous page; on lines 05-10, she draws another bracket in the left margin and extending under line 10. In the right margin, she numbers the bracketed texts respectively 2 and 1, circling both numerals. On line 13, MM draws a square bracket before the word “though.”[/imagedesc]

[imagenumber=00180][page=v.00180]

[01][[661]](#footnote-661)[qu][color=blue]thought of himself as a [ul]cutter[/ul] rather

[02]than as a designer. observing

[03][ul]alterations[/ul] that might be made in

[04]them. Secondly, I attempted to combine

[05]the arts of cutting & founding letters

[06]that I might be able to put my

[07]observations into practice without the

[08]assistance of an alien hand. I collected

[09]specimens . . . of various foundries both

[10]in France & foreign lands & I

[11]took what seemed to me good,

[12]without being a slave to any.

[13]Plate. Lacta[del]n[/del][add]N[/add]tius: De Ira Dei

[14]15 c Italian humanist ms.

[15]compared below Jenson’s type Venice

[16]1472 & & cf. Dores’ [?] &

[17]

[18]cf. Jensons h: w. Morris’s h

[19]h h Wm Morris[[662]](#footnote-662) says[/color] [color=pencil]:[/color] [color=blue]h—[/color][color=pencil]”[/color] [color=blue]the

[20]flattened curve to be noted & followed

[21]a tendency to make everything—a

[22]little too rigid and square is

[23]noticeable: can that be remedied

[24]seriffs perhaps a little too fat[/color][color=pencil]”[/color][/qu]

[imagenumber=00180][page=r.00180]

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[imagenumber=00181][page=v.00181]

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[imagenumber=00181][page=r.00181]

[01][color=blue][qu][[663]](#footnote-663)B. Rogers’ Centaur seems just to

[02]make the Jenson a little [del]clearer[/del]

[03]more clear cut

[04]

[05]Fell w thicker uprights and a y that

[06]half curves Y in effect

[07]Kennerley with large looking o’s

[08]and heavy Y’s and Vs

[09]

[10] fig 11. Sacramentary ms. S[add]outh[/add] German

[11]12th century.

[12] based on a 12th c ms hand.

[13]fig. 14. IT is not difficult to

[14]imitate in type the letter forms of a

[15]mediaeval scribe, but the qualities

[16]that make charming the books

[17]written out by hand cannot always

[18]be secured in the book printed with

[19]imitation type.

[20]

[21]Wm Morris . . . collected med. printed

[22]books in order to study their types

[23]The History of Florence [del]by[/del] printed

[24]by Jacobus Rebens in 1776 &

[25]a Pliny printed by W. Jenson in

[26]the same year.

[27]Wm Morris in The Aims of the K. Press[/qu][/color]

[imagenumber=00182][page=v.00182]

[01][color=blue][[664]](#footnote-664)[qu] Nicholas Jenson produced the

[02]completest & most Roman characters

[03]from 1470 to 1476 . . . I did not

[04]copy it servilely.

[05]B. Rogers. I had had the good fortune

[06]to come into possession of a copy of Jenson’s

[07]Eusebius of 1470, supposedly the

[08]first of the folios printed in his Roman

[09]letter . . . in all the delicate crispness

[10]of cutting & casting—

[11]. . . model for his lower case letters

[12]fr the finest humanistic writing

[13]at hand & copied it as faithfully

[14]as possible w graver & punch—

[15]Mr. Goudy: my Mediaeval, . . . . I

[16]hoped to secure in metal the charac-

[17]teristics of quill-drawn letters,

[18]attempting to catch the movement &

[19]general effect . . . . & I improved

[20]additional letters in the same spirit.

[21]Next step working drawings & here

[22]it is that [del]I[/del] consider design

[23]really begins, . . . EXP. has

[24]taught me that certain features

[25]must be slightly exaggerated. . .

[26]other features minimized[/qu][/color]

[imagenumber=00182][page=r.00182]

[01][[665]](#footnote-665)[qu][color=blue]architects know that a vertical line

[02]the same thickness as a horizontal

[03]one does not always give the impression

[04]of identical thickness. A letter

[05]constructed on a geometric basis takes

[06]no acct of the optical [del]delusions[/del]

[07]illusions in wh the experienced

[08]designer finds those fine & almost

[09]imperceptible qualities that mean so

[10]much . . . in the mass.

[11]Vs capitals: composites of monastic

[12]mss & painted Lombardic forms,

[13] . . . .

[14]The earliest printers used a single

[15]italic design w several different romans[/color]

[16] [color=pencil]The Bros Klingspor Offenbach[[666]](#footnote-666)[/color][/qu]

[17][color=blue][source]Paul Koch The Making of

[18]Printing Types. The Cutting of Punches

[19]trans. in Otto W Fuhrmann[/source][[667]](#footnote-667)[/color]

[20][qu][color=blue]I cut the 4 characters OIBV

[21]w[/color][color=pencil]ith[/color] [color=blue]these 4 characters I can

[22] form some syllables cut in addition

[23]to O, C G Q: [add]to[/add] B: P R E F;

[24]to I : T H L K; to V; A M

[25]W X Y Later on D. J. U N Z, and

[26]finally S. [/color][/qu]

[imagenumber=00183][page=v.00183]

[01][[668]](#footnote-668)[qu][color=blue][ul]Hardening[/ul] The hardened

[02]punches are laid for ten minutes in

[03]a saucer filled w vinegar, then thor

[04]oughly dried w a rag, the face &[/color]

[05][color=pencil][add]conical[/add][/color]

[06][color=blue]conical surfaces cleaned w an eraser

[07]& all the filed surfaces polished

[08]on emery cloth to perfect

[09]brightness.

[10]. . . unless the punches are to be

[11]used immediately for striking, I

[12]grease them w vaseline, & they can

[13]be stored indefinitely. Of course it

[14]is nec. to be sure that every part

[15]of the face is covered w a thin

[16]film of grease.

[17]. . . I hope that my brief lines may

[18]contrib. to the estab. of more vital

[19]relations bet. punch-cutters, type from des.

[20]& printers.

[21]{If I want to cut a 12-pt cap font

[22]I use bars of the finest hand forged

[23]& annealed steel [add]4[/add] [del][Lt][/del] typographic points

[24]thick . p55 The Type METAL.

[25] ¶ Justification & Hand Casting

[26]. . . . Before casting I make a record

[27]of all the characters & note how many[/color][/qu]

[imagedesc]MM draws a single square bracket left margin, line 21.[/imagedesc]

[imagenumber=00183][page=r.00183]

[01][color=blue][[669]](#footnote-669)[qu]times each character occurs on 2

[02]pages of my ms. I multiply the sum by

[03]the numbers of pages. . . . wide letters

[04]such as M & W, are difficult to cast

[05]& take much time; therefore I do

[06]not make more casts of them then I

[07]actually need.

[08] Trial Casting p. 51

[09]Type metal is an alloy of lead and

[10]antimony to which I usually add

[11]some tin, for casting in the hand-mold.[[670]](#footnote-670)

[12] [add]few[/add]

[13]. . . I shd like to add a [add]^[/add] words [del]abkout[/del]

[14]about casting & dressing type, as I have

[15]learned it from the old craftsmen

[16]in the foundry of the Brothers

[17]Klingspor at Offenbach, and as I

[18]had to practice it in Italy where I

[19]had no access to helpful experts.

[20]. . . I place the letters in a small iron

[21][del]lining[/del] [add]lining[/add]-stick called a justorium

[22](like a bricklayer’s hod) Generally

[23]I reverse the second letter

[24]p, d, p. Thus I can form an opinion

[25]as to the set width of each letter.

[26]as in punch-cutting, so in casting[/qu][/color]

[imagenumber=00184][page=v.00184]

[01][[671]](#footnote-671)[qu][color=blue]I begin with I & O. As a

[02]rule I make the stems a trifle

[03]shorter than the curves; ⸫ when I

[04]turn the alignment screw, I must be

[05]careful to let the O extend a little

[06]beyond the I, both at the base

[07]line & at the top [del]I O ?[/del] IOI

[08]Being both a compositor & a press man

[09]I know how disconcerting it is when

[10]letters are either too light or too far

[11]apart in the line. . . . The best control

[12]is [del]by[/del] afforded by taking an impression

[13]w the hand-press. The bodies of

[14]the first 3 good casts are filed

[15]to xact height-to-paper, as the

[16]finished type shows it, & tested w

[17]the shding caliper. Arranging

[18]the letters this way [del]O I OOII[/del]

[19]OIOOII, I can best judge [del]the ????ets[/del]

[20]the distance between the letters & their

[21]position.[/color]

[22][color=pencil]\_\_\_\_\_\_\_\_\_\_\_\_\_[/color] [color=blue].p 58

[23][source]The Characteristics of a good

[24] Book Type David T Pottinger[/source][[672]](#footnote-672)[/color]

[25][color=pencil]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_[/color]

[26][color=blue]Mountjoye Mr Updike has called

[27]Brimmer Mr Rogers [del]same[/del] [add]“ “[/add]

[28]Bell Mr Morison “ “[/color][/qu]

[imagedesc]MM draws double lines in black pencil, line 22 and 25; after the last surnames on lines 25-27, MM draws a curly bracket, across all three lines.[/imagedesc]

[imagenumber=00184][page=r.00184]

[01][color=blue][[673]](#footnote-673)[qu]The Merrymount Press—[add]recently[/add] added

[02]Lutetia & Janson.

[03]Bodoni roman for Pope Pius XI encyclical

[04]on Christian Marriage

[05]buy a few broad-edged pens of varying

[06]thickness & learn how to use them from

[07]. . . . Edward Johnston’s [ul]Writing

[08]Illuminating & Lettering[/ul] or

[09]Graily Hewitt’s [ul]Lettering[/ul].

[10]Mr. Updike’s [ul]Printing Types[/ul]

[11]Golden Cloister,[[674]](#footnote-674) Doves Centaur

[12][add]Eusebius’[/add]

[13] cf De Preparatione Evangelica

[14]Jenson 1470 all have the long

[15]upper curve of the l. c.[[675]](#footnote-675) a. the [add]rather[/add] unbending

[16]right-hand stroke of the y, the

[17]sloping cross bar of the e the

[18]beaked seriffs of b h d & [del]l[/del]

[19] l.

[20]Bodoni for dignity & grandeur

[21]of treatment

[22]sins in the way of period typography

[23]

[24]one can recog. the unpleasing

[25]app of the traditional French novel[/qu][/color]

[imagenumber=00185][page=v.00185]

[01][color=blue][[676]](#footnote-676)[qu]set in their anaemic Didot

[02]uppercase W & lower-c k . undue

[03]blackness & conversely upper-c W

[04]& l-c [del]b[/del] o the W stand out w

[05]undue prominence. Cf. S. Morison

[06]Towards an Ideal Type. 2nd no

[07]of [ul]the Fleuron[/ul].

[08]Deepdene Poliphilus Centaur Bembo

[09]Fell fr the 17th. Caslon & Basker

[10]ville fr the 18th, Scotch from

[11]the 19th

[12] p 67 [source]Alfred W

[13]2 // Pollard. MARGINS[/source][[677]](#footnote-677)

[14]Wm. Morris & Mr Charles T Jacobi

[15]of the Cheswick Press read papers

[16]to it on the same evening (the

[17]Bibliographical Society) June 19 1893

[18]on The Ideal Book & The Printing

[19]of Modern Books.

[20]1 // there is an established tradition

[21]based on the practice of many good

[22]book builders that the inner

[23]margin shld be the smallest,[/qu][/color]

[imagenumber=00185][page=r.00185]

[01][color=blue][[678]](#footnote-678)[qu]that the top should be larger

[02]than the inner, the outer larger than

[03]the top, & the margin at the foot of the

[04]page the largest of all. . . .

[05] // A Note

[06]Wm. Morris This (The position of

[07]the type-page) shld always leave

[08]the inner m. the narrowest, the top

[09]somewhat wider, the outside (fore-edge)

[10]wider still, & the bottom widest of all.

[11]This rule is never departed from in

[12]medi[del]a[/del]eval books, written or printed.

[13] [add]p 68[/add]

[14]. . . . “A friend (Identify him &

[15] [add]p 69[/add]

[16]Mr. J P. Edmond. for many years

[17]librarian to the Earl of Crawford)

[18]the lib of one of our most important

[19]private libraries, tells me that

[20]after careful testing he has come to

[21]the conclusion that the med. rule

[22]was to make a difference of 20%

[23]from margin to margin.”

[24]. . . . Historically there is also the

[25]point that it was easy for a scribe

[26]to write close to the top of a page

[27]& much more dif for him to

[28]continue to write close to the foot.

[29]. . . a 9 partes of an hour sheet[/qu][/color]

[imagenumber=00186][page=v.00186]

[01][color=blue][[679]](#footnote-679)[qu] among the show cases in the British

[02]Museum, will show that [ul]in the state

[03]in wh they have come down to us[/ul] many

[04]medi. mss make the outer margin

[05]the widest. . . . It is possible ∴ that

[06]most of these mss have been

[07]cut down [del]to[/del] at the foot to save

[08]expense in binding, or to make them

[09]stand on lower shelves, or. —

[10]But the frequency w wh the sin

[11]ha been committed shows that to

[12]the natural man there is nothing

[13]intrinsically sacred in the proportion

[14]wh. W. Morris advocated w

[15]such complete conviction that he

[16]was maintaining a great tradition

[17] . . . a gen’l agreement that the

[18]inner m [del]b[/del] must be the smallest

[19]& each of the other 3 progressively

[20]larger. . .

[21] with some hesitation I must

[22]note here that Morris’ statement

[23]of the rule of successive increase

[24]in the upper [del]lower[/del] outer &

[25]lower ms in good mss & early

[26]printed books somewhat misrepresents[/qu][/color]

[imagenumber=00186][page=r.00186]

[01][color=blue][[680]](#footnote-680)[qu] the facts. cf. [ul]Margins[/ul] in

[02]The Printing Art (AW. P) {1907

[03]I was thus already int’d in

[04]ms & had some xperience of them

[05] [add]1459[/add]

[06]Maintz Psalter.[[681]](#footnote-681) Bodleian L.

[07]490 x 342 mm Mr (Strickland)

[08]Gibsons revised measurement

[09]483 x 344 . . . In this exceptionally

[10]tall copy the upper m was not merely

[11]no greater but actually less than

[12]the inner, & 2ndly the inner m itself

[13]is 10 mms wider than in the B Museum

[14]copy. another trap. the inner

[15]m increase by 3 or 4 millimeters

[16]as we approach the lower end.

[17]. . . . I think there is a case worth

[18]xamining that [del]the[/del]for the equality

[19]of the upper & inner margins

[20]having been recognized as permissible

[21]& that instead of the steady

[22]increase by 20 per cent fr m to

[23]m wh Mr Edmond envisaged

[24]as proceeding all round the page,

[25]the inner & upper margins formed

[26]one pair & the outer & lower[/qu]

[ver 27][desc]span lines 17-1, left margin[/desc]Fust and Schoeffer Maintz 1459 Bodleian[/color]

[imagedesc]On line 2 MM draws an initial square bracket before “1907.”[/imagedesc]

[imagenumber=00187][page=v.00187]

[01][color=blue][[682]](#footnote-682)[qu]another, tho members of each

[02] [add]fr e other[/add]

[03] pair differs only slightly

[04]& a great increase coming between

[05]the one pair and the other. i.e

[06]between the upper m & the outer.

[07]The percentages I gave in 1907 for

[08]the ms of an Apuleius printed at

[09]Rome by Sweynheym & Pannarz

[10]1469 and a fine Greek Theocritus

[11]p. by Bonus Accursius at

[12]Milan about 1480 support this.

[13]No doubt the medieval scribes

[14]were conscious of the unity

[15]of the double page, . . . But Morris

[16], I believe, was the first to emphasize

[17]this unity, & it was his desire

[18]to pull the 2 pages of an opening

[19]closely together that made him

[20]. . . insist on the inner m being

[21]less than the upper. But in all

[22]his own books the diff is very slight.

[23]. . .[del]The connecting link between

[24]the Kelmscott & the Doves

[25]Presses was Sir Emery Walker[/del]

[26] . . . I must apologize for

[27]the varying ways in which the

[28]relations between successive[/qu][/color]

[imagenumber=00187][page=r.00187]

[01][[683]](#footnote-683)[qu][color=blue] margins are being stated in this essay.

[02]In the case of measurements which

[03]have been kindly supplied [add]to[/add] me, I have

[04]preferred to give them in the form used,

[05]without risking error [add]. . . .[/add] by turning inches into

[06]millimeters or ms into inches. The

[07]principle wh I put forward is that

[08]. to . . . build a good Folio in wh large type is to be used

[09]it is safe to make the height of the

[10]type-page the same as the breadth

[11]of the paper, & the breadth of the

[12] type-page two-thirds its own height.

[13]If luxury is desired, the height of

[14]the type-page will be less than the

[15]breadth of the paper; if economy, it

[16]will be more. The commercialization

[17]of printing at Venice in the 15th c

[18]can be traced in the greater proportion

[19]of the paper which the t-p occupies

[20] . . . . paper type p

[21]N. Jenson 321 x 224 223x136 Cicero

[22] Epistles 1470

[23] Aldus Manutius 317 x 217 218 x 123

[24] Aristotle 1495

[25]It is pretty to observe Aldus, w his

[26]rich scholarly patrons to please, con-

[27]tenting himself w a type page small

[28]for his da[del]te[/del][/color][add][color=pencil]y?[/color][/add] [color=blue]Of course all the

[29]copies may have been slightly cut[/color][/qu]

[imagedesc]MM strikes through the “F” in Folio on line 08 using a proofreader’s mark to correct the capital “F” to a lowercase “f.”[/imagedesc]

[imagenumber=00188][page=v.00188]

[01][color=blue][[684]](#footnote-684)[qu] and some printers loved margins

[02]more than their contemporaries &

[03]were extravagant in them, as Anton

[04]Koberger was in his earlier books,

[05]though he soon learnt moderation.

[06]. . . It looks as if Venetians

[07][add]cf[/add][del]by[/del] (John of Spier) had a special

[08]liking for broad outer margins

[09]& John conformed to it.

[10]. . . It is good that the great

[11]majority of books shld be cheap

[12]& they need not therefore [add]be[/add] also

[13]nasty.” . . .

[14] . . Before he set up his Kelmscott

[15]Press, W. M. made 2 xperiments

[16]in compact printing which, w

[17]his own attitude to them, are of

[18]considerable interest. He chose

[19] [add]a small[/add]

[20][del]an old[/del] roman [del]font[/del] type, said to

[21]have been modeled on an old

[22]Basel font, in wh very nearly

[23]400 words cld be set close

[24]in a type-page measuring 124 x

[25]93 mm. In this type he printed

[26]2 of his romances. The Tale of

[27]the House of the Wolfings 1888,

[28]& The Roots of the Mountains[/qu][/color]

[imagenumber=00188][page=r.00188]

[01][color=blue][[685]](#footnote-685)[qu], Nov 1889. The Roots of

[02]the Mountains . . though the second

[03]250 copies were called large paper

[04]they were really on Whatman paper of

[05]substantially the same size untrimmed

[06] 7 1/8 x 5 ½; type page 5 x 3 5/8

[07]Morris was well pleased w this

[08]& believed it was “the best-looking

[09]book issued since the seventeenth

[10]century.” ¶ Despite his satisfaction

[11]w. his fine-paper edition of

[12][ul]TheRoots of the Mountains[/ul], . . . he

[13]started his own press. . . .

[14]No one else could have produced them

[15]& we can only mildly regret

[16]that the triumph of the artist craftsman

[17]over the socialist in him did not

[18]leave him any spare strength for

[19]the improvement of the books

[20]used by a wide circle of readers,

[21]who could not afford Kelmscott prices,

[22]low as they were for the work

[23][add]he[/add] put into them.

[24] In The [ul]Rs of the Mountains[/ul] Morris

[25]used shoulder-notes instead of[/qu][/color]

[imagenumber=00189][page=v.00189]

[01][color=blue][[686]](#footnote-686)[qu]headlines & centered the page-

[02]numbers at the foot of the

[03]type-page, a change wh had the

[04]support of Herbert Horne & Selwyn

[05][del]Image[/del]Image, who did some

[06]good work at the time largely under

[07]the inspiration of Sir Emery Walker

[08]who had no small share in shaping

[09]the Kelmscott books & was

[10]generally at the back of any effort

[11]to draw inspiration from the best

[12]Italian work of the fourteen-

[13]seventies.

[14] . . . headlines & page numbers

[15]need not entail differences in

[16]the margin . . . .

[17] For general book-prod

[18]uction the great service which

[19]Morris rendered lay in his emphasis

[20]on the unity of the 2 halves

[21]of the double-page as opening.

[22]. . . I feel that I am [del]somewhat[/del]

[23]rather in the position of the

[24]early teachers of bibliography

[25]who in their lectures or

[26]manuals, after enunciating the[/qu][/color]

[imagenumber=00189][page=r.00189]

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[imagenumber=0190][page=v.0190]

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[imagenumber=00190][page=r.00190]

[01][color=blue][[687]](#footnote-687)[qu] rules for the position of water-

[02]marked chain lines w folios,[[688]](#footnote-688)

[03]quartos, & octavos, used cheerfully

[04]to add “and so on far smaller sizes”,

[05]thus avoiding the complications of the

[06]duodecimo. I have argued about

[07]the proportions of the successive margins

[08]& I have emphasized the fact that in

[09]15th c folios printed in large type, the

[10]rectangle of text, as in the mss wh

[11]the printers copied, was of nearly

[12]the same length as the page measured

[13]in breadth, & I am not venturing

[14]any further statements. . . . The

[15]effect wh. book builders have to avoid

[16]is that wh. suggests the question “why

[17]isn’t the space used for clearer

[18]printing?” or the vow “I’m not

[19]going to set up bookcases w taller [del]or[/del] [add]and[/add]

[20]deeper divisions to house all this

[21]blank paper.” On the [add]other[/add] hand nothing

[22]is more delightful than a happy

[23]touch of liberality, . . . .

[24]I have avoided mentioning the work

[25]of living printers in this essay because

[26]many of them are my personal

[27]friends, whom I am not prepared to

[28]criticize & some of whom it would be

[29]an impertinence to praise, but I cannot[/qu][/color]

[imagenumber=00191][page=v.00191]

[01][color=blue][[689]](#footnote-689)[qu]forebear drawing attention to the

[02]Nonesuch edition of the works

[03]of Isaak Walton, w. some 700

[04]words on its 8x5 page & its delightful

[05]little margins of ½” : ½” above

[06]headline (3/4” above type page):

[07]1” : 1 ½”. Morris claimed for

[08]his [ul]Roots of the Mountain[/ul] that

[09]it was “the best looking book issued

[10]since the seventeenth century.”

[11]I think the Nonesuch [ul]Walton[/ul] sets

[12]a new standard.[/qu]

[13]

[14]81 [source]Formats & Sizes

[15]Lawrence C Wroth[/source][[690]](#footnote-690)[/color]

[16][qu][color=blue]Jon Carter Brown Lib. Providence

[17]See

[18] Ronald B McKerrow Intro.

[19]to Bibliography. Oxford, 1928 and

[20] Notes on Bibliographic Evidence[/color]

[21] [color=pencil][add]P[/add][/color]

[22][color=blue]Alfred W [del]P[/del]ollard Fine Books

[23]London 1912 & his Bibliography

[24]& Bibliology in the 11th ed of the

[25]Encyc. Brit.[/color] [color=pencil]([/color][color=blue]Esdaile: A

[26]Students Manual of Bibliography

[27] Joseph Moxon: Mechanic

[28]Exercises London 1683 edited in[/color][/qu]

[imagenumber=00191][page=r.00191]

[01][[691]](#footnote-691)[qu][color=blue]two volumes by Theodore L De Vinne

[02]N.Y. 1896 Luckcombe’s History

[03]& Art of Printing, London, 1770

[04]& Johnson’s Typographia. London,

[05]1925

[06] devised for the

[07]Large folio 18” - 28” Bodleian

[08] Folio 12 - 18 cataloguers

[09]small “ under 12

[10]Large quarto over 12[/color] [color=pencil]See Ames[/color]

[11] [color=blue]Quarto 9-12

[12]small “ under 9

[13]Large octavo over 9[/color] [color=pencil]Typ Antiquities[/color]

[14] [color=blue]Octavo 7-9

[15]Small under 7

[16]

[17]a quaternio or . … a quire

[18]most of the sections of the Gutenberg

[19]Bible were quaterion[/color][/qu]

[20] [color=blue][add]master of the[/add]

[21]96 [source]Porter Garnett[/source][[692]](#footnote-692); Laboratory Press[/color]

[22] [qu][color=pencil]hand made paper has[/color][/qu] [color=blue]Carnegie Sch of Tech

[23]103 [qu]a liveliness & sparkle to the eye

[24]and a slight but pleasant

[25]roughness to the touch {without

[26]exclusive embossment on the reverse

[27]of the sheet[/qu]

[28] [source]Arthur S Allen Inks for

[29]Printing[/source][[693]](#footnote-693) see Frank B Wiborg[/color]

[imagedesc]On line 25 MM draws a square bracket to the left of “without.”[/imagedesc]

[imagenumber=00192][page=v.00192]

[01][color=blue]Harper & Bros.

[02] [source]Hand Made Paper Dard Hunter[/source][[694]](#footnote-694)

[03][qu]paper formed on a machine [del]will[/del] tears

[04]more easily one way than the other,

[05]while hand made sheets will tear

[06]almost equally in either direction

[07]w the same resistance—(due to

[08]shaking the fibers 4 ways)

[09]

[10]125 Exasperating defect that

[11]one position of a single sheet is

[12]heavier than others.

[13]. . . The greatest fault of the makers

[14]of machine paper is their constant

[15]endeavor to imitate certain

[16]elusive qualities that only

[17]hand made papers rightly have

[18][add] . .[/add]

[19] 126 Finer paper-making rags

[20]are to be had on the Amer.

[21]Continent than in any other part

[22]of the world.

[23] Hand made paper[del]s[/del] in the

[24]“water leaf” [del]without sizing[/del]

[25](unsized) . . can be printed dry

[26]without hardship but many of

[27]the handsized papers defy the

[28]most ingenious pressman[/qu][/color]

[imagenumber=00192][page=r.00192]

[01][color=blue][source]A List of Books About Books

[02] Horace Hart[/source][[695]](#footnote-695)

[03][qu]The Origin & Progress of Letters An Essay

[04]in Two Parts. In Two Parts . . . The

[05]Second Part a Compendious account of

[06]the Most Celebrated English Penmen

[07]w the titles & chars of Books they

[08]have published both fr the Rolling &

[09]Letter Press. . . . The Whole collected fr.

[10]undoubted authorities by W Massey

[11]Master of a Boarding School

[12]for Many Years at Wadsworth

[13]in Surry. London: Printed for

[14]J. Johnson. Opposite the Monument.

[15]1763

[16] British School of Archaeology In

[17]Egypt Studies series Vol III

[18]The Formation of the Alphabet by

[19]W M Flinders Petrie. London

[20]Macm & Co & Bernard

[21]Rusitch 66 Grafton Street.

[22]N. Bond St west 1912

[23]

[24] The Eng Writing-Masters & Their

[25]Copy-Books 1570-1800 A Bio

[26]graphical Dictionary & A Biblio

[27][del]graphical Dic[/del]graphy by[/qu][/color]

[imagenumber=00193][page=v.00193]

[01][color=blue][[696]](#footnote-696)[qu]w an Intro. on the Level of

[02]Handwriting by Stanley Morison—

[03]Cambridge, 1931 Folio

[04] Historic Printing Types Theo. L. De Vinne

[05]The De Vinne Press 1936

[06]& The Practice of Typography Century

[07] [add]1900[/add]

[08] Printing by Charles T. Jacobi &1902

[09]G. Bell & Sons 1890

[10]

[11][ul]Rules for Compositors & Readers[/ul]

[12]at the Un. Press Oxford—Amen House

[13]Oxford, 116 High Street 1925

[14]Horace Hart

[15] Printing ‘Types, Their History’

[16]Forms, and Use—

[17]Daniel B Updike. 1927

[18][ul]Cambridge, Harvard U. Press[/ul]

[19] Fashions in Amer. Typog. [add]1780 to 1930[/add]

[20]Edmund G Gress Harper [add]1931[/add]

[21]

[22] Mechanical Exercises

[23]or the Doctrine of Handy-Works

[24]by Joseph Moxon at the sign[/qu][/color]

[imagenumber=00193][page=r.00193]

[01][[697]](#footnote-697)[qu][color=blue]of the Atlas on Ludgate-Hill

[02]1677 cf De Vinne reprint.

[03]

[04] The Eng Printers, Stationers

[05]& Bookbinders to 1557 by E

[06]Gordon Duff. Cambridge 1912

[07] B. Rogers Designer of Books by

[08]Frederic Warde. Harvard U Press

[09]1926

[10] The Trained Printer & the Amateur

[11]And the pleasure of small Books

[12]Alfred W Pollard London: Lanston

[13](Monotype Corp. Ltd 1929 Folio

[14] (first app.[/color][add][color=pencil]earance[/color][/add] [color=blue]of Centaur Type as cast on

[15]the monotype.)

[16]

[17] The Printers Vocabulary C T Jacobin

[18]Chiswick Press 1888

[19]

[20] Old Picture Books w other Essays

[21]On Bookish Subjects A F Pollard

[22]Methuen 1902—

[23]

[24] Bookbinding & the Care of

[25]Books: Douglas Cockerell.

[26]John Hogg 1901

[27] Some Notes on Bookbinding DC[/color][/qu]

[imagenumber=00194][page=v.00194]

[01][color=blue][[698]](#footnote-698)[qu]Ox. U P. 1929

[02] A Hist. of Booksellers The Old & the

[03]New: Henry Curwen Chatto

[04]& Windus 1873

[05] Sketches of Booksellers of other

[06]Days by E Marston

[07]Sampson Low M. & Co 1901

[08]Sketches of Some Bksellers of the

[09]time of Dr Samuel Johnson by E

[10]Marston: same publishers 1902

[11]

[12] A Calculus of Variants

[13]An Essay on Textual Criticism

[14] W W Gregg. Ox. Press 1927

[15]

[16] An Intro to Bibliography

[17]Ronald B McKerrow OUP

[18]1927 relation of the printing to the

[19]author.

[20] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[21]Harry, Count Kessler, (Cranach Press)

[22]Oliver Simon mgr the Curwen[/qu]

[23][source]GERMANY[/source][[699]](#footnote-699)[/color]

[imagenumber=00194][page=r.00194]

[01][color=blue][source]Fritz Ho[add]h[/add]meyer (tr. Franz Hess)[/source][[700]](#footnote-700)

[02][qu]Grimm’s F. Tales ill W Harwerth

[03][lang=german]Gebrüder Klingspor [del]at (Offenbach)[/del]

[04]Leben der Schmetterlinge[/lang] Typog

[05]by Jacob Hegener Hellerau

[06]author Friedrich Schnack.

[07][lang=german]Vereiniger der Dresdener Bücher-

[08]freunde in (bei P. H Demeter

[09]Hellerau gebunden)[/lang]

[10] Jakob [add]bound in[/add]

[11] Hegener the printer emerald

[12]grein [ul]S[/ul]affian Weimar

[13][qu]the publications of the Cranach Presse

[14]are at the pinnacle of achievement

[15]. . . recognizing only the law of

[16] [add]named for[/add]

[17]art as their limitation, (Lukas

[18]Cranach)

[19]Bremer Presse (Willy Wiegand)

[20]after a Venetian letter)

[21] {see early}

[22]uses also a Fraktur & a greek

[23]letter after Wiegand’s design)[/qu]

[24] [source]The U States of America

[25]. . . Carl Purington Rollins[/source][[701]](#footnote-701) (Yale)

[26][qu]Presswork has been . . . fully equal to[/qu][/color]

[27]

[imagedesc]MM draws square brackets around “see early,” line 21.[/imagedesc]

[imagenumber=00195][page=v.00195]

[01][color=blue][[702]](#footnote-702)[qu]typework—has been, indeed, a little [ul]too[/ul]

[02]perfect owing to our national preoccupatn

[03]w machinery– 301 Following on the

[04]extensive xperiments in eclecticism wh

[05]Mr. Rogers conducted in the famous

[06]Riverside Press editions of fragrant

[07]memory.

[08]. . . on the whole Amer printing may be

[09]said to be in a healthy state, but

[10]a little lacking in imagination & in taste.[/qu]

[11]

[12]342 [source]England[/source][[703]](#footnote-703) Douglas Cleverdon[[704]](#footnote-704)[/color]

[13][qu][color=blue][source]Gregynog The Plays of Euripides

[14]trans. by G. Murray.[/source][[705]](#footnote-705)[/color] [color=pencil]M[/color][color=blue][del]P[/del]onotype Books

[15]Ha, see above the roof tree high Electra

[16] there shineth . . . Is some spirit there

[17] Of earth or heaven. That thin air

[18]was never trod by things that die!

[19] What bodes it now that forth they fare,

[20]To men revealèd visibly?

[21] Clothing without Cloth Eric (G (G. Cockerell)

[22] [add]printed[/add]

[23] + An Essay on Typography by E Gill

[24]& Rene Hague at Pigotts

[25][ul]Park[/ul] by Canon Gray

[26] [add]his[/add]

[27] Clothes by E Gill. in Perpetua type (Jonathan[/color][/qu]

[imagedesc]On line 15 MM precedes the name *Electra* with a right angle bracket, extending below the word; on line 21 MM marks an opening parenthesis with a series of cross-hatching perpendicular lines; she ends line 25 with an arrow pointing to the word Pigotts in line 23.[/imagedesc]

[imagenumber=00195][page=r.00195]

[01][[706]](#footnote-706)[qu][color=blue]Cape Ltd.) Printed at Cambridge—

[02][unclear]failed[/unclear] in vitality

[03]Nonesuch Bibliography of Wm Hazlitt

[04]by Geoffrey Keynes and an ed of Dryden

[05]that might have been a monument

[06]to the poet’s honor but was rather a

[07]tombstone for the editor’s reputation;

[08]

[09]Iliad & Odyssey w Pope’s trans facing

[10]the Greek. Sdneys Astrophel &

[11] [add]the exquisite[/add]

[12]Stella in Bembo w Union Pearl

[13]italic

[14] Curwen Press:

[15] [del]Messrs. Cassell & Co.[/del] Sir T. Browne’s

[16]Urne Buriall and The G.[/color][add][color=pencil]arden[/color][/add] [color=blue]of Cyrus ed.

[17]by John Carter in Monotype Bembo

[18]& Centaur. & 30 ills. by Paul Nash—

[19]Vellum inlaid w morocco but one

[20]records w sorrow that the book was

[21]not properly bound, but merely cased

[22]The Curwen Press Miscellany—see art

[23]by Paul Nash on The Stencil.[/color] [color=pencil]w ref. to

[24]book ill of the future[/color][/qu] [color=blue]Fritz Hofmeyer

[25] [source]Italy[/source][[707]](#footnote-707) [source]Germany[/source][[708]](#footnote-708) Maximilian Gesellshaft

[26] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[27][qu]Raffaello Bertieri Milan

[28]also printed Goethe Torquato Tasso[/qu][[709]](#footnote-709)

[29]kind of modified hymnal gothic[/color]

[imagedesc]MM draws two lines connected by a short perpendicular, bracketing off the information about Hofmeyer, extending to the right margin (under line 23) and toward the left margin (under line 24), matching the straight line drawn beneath this information (line 26); she also draws a curly bracket enclosing this information, after the word “Germany”.[/imagedesc]

[imagenumber=00196][page=v.00196]

[01][color=blue]& [add][unclear]double[/unclear][/add] rule at the head \_\_\_\_\_\_\_\_\_\_\_[[710]](#footnote-710)

[02][source]Advts.[/source][[711]](#footnote-711) [qu]D B Updike, The Merrymount Press

[03] 712 Beacon St. Boston

[04]Printers of books of all kinds // [add]T[/add][del]P[/del]rade

[05]Editions & Editions de luxe // Also

[06]Catalogues, Pamphlets, Reports Programmes //

[07][del]Stat[/del] Circulars, Stationery, Book plates,

[08]et cetera

[09] \_\_\_\_

[10]In the 11 Annual Exhibitions of

[11]“Fifty Books of the Year” // 1923 - [add]1933[/add]

[12]this Press has been represented

[13]by 56 volumes.

[14] Japan Paper Company Papers

[15]109 E 31st St NY 806 Witherspoon

[16]Bldg. Philadelphia. 453 Wash. ST

[17]Boston.

[18]Continental Typefounders Assoc. In

[19]258 E 45 NY NY

[20]set in Eve, Olde English Border No 54

[21] ugly Japanese wedge shapes

[22]The Colophon—a tree made

[23]of Type flowers & a dog pursuing oryxes

[24]unsuccessful[/qu][[712]](#footnote-712)[/color]

[imagenumber=00196][page=r.00196]

[01] [[713]](#footnote-713)[qu][color=blue]Lakeside 305 E 45

[02] “ “ 305 E

[03]The Harbor Press Piscatorial Note 45

[04]

[05]The Philobiblon ( [add]w[/add] a border of 3

[06]equidistant rules.) is a labour of love[/color]

[07] [color=pencil]for sale[/color]

[08][color=blue]The Doves Press by Alfred W Pollard,

[09]printed by the Bauer Typefoundry

[10]in memoriam of Cobden-Sanderson,

[11]1922. w facsimile of the first

[12]hitherto unknown specimen-sheet

[13]of the Doves Press. Octavo 16 pages

[14]$1.00:

[15]Flowers & [add]and[/add] Ornaments 1760

[16]Facsimile reprint of the rare first

[17]edition of the most charming 18th c

[18]specimen book of typographical

[19]ornaments used by Trattner,

[20]printer & type-founder at Vienna

[21]200 on Zerkall paper $300

[22] The Civilité-Types of Robt. Granjon

[23] 4

[24] Herbert Reichner

[25] 6. Strohmagergasse Vienna V[?]

[26] Austria[/color][/qu]

[imagedesc]In the top left margin MM copies the illustration of the dog stalking the oryxes referred to at the bottom of the verso page,196.[/imagedesc]

[imagenumber=00197][page=v.00197]

[01][color=blue][source]The Landmark Oct 1935

[02]London & the World—Louis Golding[/source][[714]](#footnote-714)[/color]

[03][qu][color=blue]going abroad? a friend asked me in

[04]the Strand yesterday. “I [ul]am[/ul] abroad!””

[05]said I. “What do[/color][color=pencil]I[/color] [color=blue]want to go abroad for?”[/color][/qu]

[06][source][color=blue]:[ul]New Statesman[/ul] [add][ul]& Nation[/ul][/add] 14 Sept 1935

[07]rev’d by Arthur Waley[/color]

[08] [color=pencil]Yoga[/color]

[09][color=blue][ul]Tibetan Yoga[/ul] (OX. U.P)[/color][/source][[715]](#footnote-715)

[10][color=blue][qu]escape fr pain & as a method

[11]of perceiving the true nature of

[12]things. One must read this

[13]book as people who believe

[14]in the press read the newspaper,

[15]with what Dr. Marett calls

[16]“ardor & veritable abandon.”[/qu]

[17][source]At.[add]lantic[/add] Monthly Oct 1935

[18]Havelock Ellis[[716]](#footnote-716): Proust[/source][[717]](#footnote-717)

[19][add]when[/add] (on)

[20] a friend quoted to him the

[21]saying of Gourmont,[[718]](#footnote-718) One only

[22][del]wrti[/del] writes what one has

[23]not lived, he jumped up

[24]xclaiming that is the whole of my[/qu][/color]

[imagenumber=00197][page=r.00197]

[01][[719]](#footnote-719)[qu][color=blue]life.[/color] [color=pencil]art?[/color]

[02][color=blue]Oxford Lectures on Poetry

[03]E de Selincourt[[720]](#footnote-720) quotes [ul]Robt

[04]Bridges[[721]](#footnote-721)[/ul] The Testament of Beauty

[05]verily by Beauty it is that we come at

[06]wisdom.

[07][ul]Blake[/ul]: “enthusiastic admiration

[08]is the first principle of knowledge, &

[09]the last.”[/color][/qu]

[10]

[11][color=blue][source]Thomas Moore: Complete Works[/source][[722]](#footnote-722)

[12]Song of the Evil Spirit of the Wood

[13] . . . .

[14][qu]gleam then like the lightning bug

[15]Tempt him to the Den that’s dug

[16]For the foul & famished brood

[17]of the she-wolf, gaunt for blood.

[18] Dismal swamp poem

[19]Plato, I think, allows a poet to

[20]be three removes from truth;

[21]{refers to an aloe whereas there are none

[22]in the Dismal Swamp

[23]

[24][lang=greek]τριτατος απο της αληθειας[/lang][/qu][[723]](#footnote-723)[/color]

[imagedesc]On line 21 MM inserts a square bracket at the beginning of the line.[/imagedesc]

[imagenumber=00198][page=v.00198]

[01][color=blue][[724]](#footnote-724)[qu]Dove poem

[02]my bird reposed his silver plume

[03]upon a rich banana’s bloom.

[04] \_\_\_\_\_\_\_\_\_\_\_

[05]Of whips & charters, manacles & rights

[06]Of starving blacks & democratic whites

[07]and all the piebald polity that reigns

[08]In fine confusion on Columbia’s plains[/qu]

[09]

[10][source]Exhibition of Paintings by

[11] Salvador Dali

[12] Julien Levy[[725]](#footnote-725) Gallery.

[13] 602 Madison Avenue

[14] November 21st to Dec 8th[/source][[726]](#footnote-726)[! I tried to find the catalogue for this exhibition, but unfortunately no luck. CN !]

[15]

[16][qu][del]4[/del] 2. Coiffeur distressed by

[17]persistent fair weather

[18]4. Myself at the age of ten

[19]When I was a grasshopper

[20]child.[/qu][/color]

[imagedesc]Beneath the line on line 04, MM inserts two dots or ellipses.[/imagedesc]

[imagenumber=00198][page=r.00198]

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[imagenumber=00199][page=v.00199]

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[imagenumber=00199][page=r.00199]

[01] [color=blue][source]Jan 3rd to 20th 1936 J. Le[add]vey[/add][/source][[727]](#footnote-727)

[02] [qu]René Magritte[[728]](#footnote-728)

[03]11. The beautiful Captive

[04]

[05]18. Difficult insult.[/qu]

[06] 1936

[07][source]Jacques Lipchitz[[729]](#footnote-729)

[08]Brummer Gallery 55 East 57th St, NY

[09] December 2 - January 31[/source][[730]](#footnote-730)

[10]Elie Faure[[731]](#footnote-731): [qu]Introduction . . . Tactual

[11]values change like social values.

[12]And the [unclear]virile[/unclear] acceptance of this

[13]change is the best means we have of

[14]remaining in the most profoundly

[15]human tradition, which is only

[16]that of seeking permanent relations

[17]between forms, their milieus, and

[18]the spirit which is demanded by these

[19]forms & which this milieu shapes.

[20]I will go further. Jacques

[21]Lipchitz does not betray the French

[22]tradition—and here I invoke

[23]the Gothic Arch, Cartesianism[/qu][/color]

[imagenumber=00200][page=r.00200]

[01][color=blue][[732]](#footnote-732)[qu]the three Unities, Lenotre’s Garden,

[02]the Metric System—seems to me,

[03]more than any other in all history,

[04]resolved to organize an intellectual

[05]a world methodically & logically

[06]conceived.

[07] . . . .

[08] tr. by Allan Ross MacDougall[/qu]

[09] Travel Dec. 1935

[10]

[11]Island of Lost Grandeur Douglas

[12]Chandler. (Corfu)

[13]

[14][source]Tiny gladiators of the Orient.

[15]by Elizabeth Crump Enders.[/source][[733]](#footnote-733)

[16][qu]. . . If the cricket falls ill,

[17]from over-eating he is fed little

[18]red insects; should he catch

[19]cold, mosquitoes; for fever,

[20]shoots of the wild pea plant: or

[21]for difficulty in breathing, bamboo

[22]butterflies. No smoke is ever

[23]permitted in the crickets’ room

[24]as it affects his temper; . . .[/qu][/color]

[imagenumber=00200][page=r.00200]

[01][color=blue]source]English Years James Whitall

[02] Harcourt[/source][[734]](#footnote-734)

[03] 2.75

[04] 143. [qu]I heard myself saying

[05]I have shaken the dust of my

[06]country from my heels.” The moment

[07]these words escaped me I knew

[08]that I had said enough to send him

[09]despairingly back to the chair from

[10]which he had so ponderously but so

[11]genially risen. He did not, however,

[12]do what this shockingly presumptuous

[13]introduction of a subj. so closely

[14]woven into his personal history

[15]& literary life gave him every excuse

[16]for doing. He came a step nearer

[17]and laid the burden of a heavy

[18]and meaningful hand upon

[19]my miserable shoulder; . . . . .

[20] “In speaking, my dear young

[21]man, as you have all frankly

[22]& all complacently spoken, you

[23]strike a note, that, while I do

[24]full justice to the accomplished

[25]abandonment, sounds harshly[/qu]

[ver 26][desc]span lines 06-02, left margin[/desc]H. James[/color]

[imagenumber=00201][page=v.00201]

[01][color=blue][[735]](#footnote-735)[qu]to my ear; for though we may

[02]have done the beautifully right

[03]thing, though the wisdom of our

[04]choice be strikingly and unmistakably

[05]clear, we must never formulate

[06]anything, never allow our desire

[07]for approval to get, in our

[08]enjoyment of the achieved boon,

[09]the better of us.”

[10] [add]145[/add]

[11]. . . . He hoped, parenthetically

[12]haltingly & w many restatements

[13]that the dear lady would command

[14]the presence of us all in the

[15]near future, & he had been

[16]charmed.[/qu]

[17] 1935

[18][source]Quaker Calendar. Nov. 1935[/source][! I couldn’t find this souce. Remove source tag if no one else can find it. CN !]

[19][qu]Nothing will ever be attempted

[20]if all possible objections must be

[21]first overcome. Dr. Johnson[/qu][/color]

[imagedesc]On line 18, MM lets her pen slide into a downward slanting line.[/imagedesc]

[imagenumber=00201][page=r.00201]

[01] [color=blue]N Y Sun. Wed. Jan 22 1936

[02][qu]the [del]N.Y.[/del]Chamber of Commerce

[03]of the State of New York chartered

[04]by Kg. George III in 1768 cabled

[05]the following message to the London

[06]Chamber of Commerce: “The N.Y. Ch.

[07]of C. extends to you & through you

[08]to the people of the British Empire,

[09]mourning the death of a great king,

[10]its deep sympathy. His understanding

[11]of and friendship for the people

[12]of the United States will leave a

[13]permanent mark on the course

[14]of our nation and the memory of

[15]our people.”[/qu]

[16] [source]NY. Times. 19 Jan 1936

[17]Notes on Rare Books[/source][[736]](#footnote-736) Philip Brooke[[737]](#footnote-737)

[18][qu][add]see[/add] Spencer [ul]c[/ul]ollection of Illustrated

[19][del]AMS’s[/del] Books in the NYP.L. &

[20]monograph in the Bulletin

[21]by Karl Kuep.[[738]](#footnote-738) This is the

[22][lang=latin]Ars Moriendi[/lang] Venice c. 1503

[23]printed by Johann Battista Sessa[/qu][/color]

[imagenumber=00202][page=v.00202]

[01][color=blue][[739]](#footnote-739)[qu](Sessa) a small quarto of 29

[02]leaves w 11 bordered woodcuts

[03]in the text. “Whenever” said the

[04]late Bishop of Ely, “you see a book

[05]with a cat and mouse in the

[06]frontispiece, seize upon it; for

[07]the chances are as four to three

[08]that it will be found [del]f[/del] both

[09]curious and valuable.” the

[10]cat with the mouse in its teeth

[11]was the device used by Sessa

[12]& his sons used in their colophons

[13]& title pages.[/qu]

[14] [source]N Y. Times 26 Jan 36

[15]A New King & a New Era P. W. Wilson[/source][[740]](#footnote-740)

[16][qu]Edward VIII It is a lonely, weary but

[17]but determined man who has

[18] been summoned to undertake

[19]what he calls his “job.” His realm

[20]is no [add]mere[/add] pageant to please the eye.

[21]& the ear, no song to be sung,

[22]no march to be played by bands,

[23]no splash of red on the map.[/qu][/color]

[imagenumber=00202][page=r.00202]

[01][color=blue][[741]](#footnote-741)[qu]It is not even the flag that

[02]waves in the breeze. It is silence

[03]around a Cenotaph, the silence

[04]of sorrow but no less the silence

[05]of strength.[/qu]

[06] \_\_\_\_\_\_\_ [source]Fri.

[07] N. Y. Times Jan 24 1936[/source][[742]](#footnote-742)

[08]Ed. VIII pledges himself to Follow

[09]the Way of Duty set by his Father.!]

[10] [source]NY Times Jan 26 1936

[11] BK Review

[12]Portrait of an Anglican Prelate

[13]

[14]Randall Davidson, Archbishop

[15]of Canterbury. By G K A Bell,

[16] Bishop of Chichester [???]. 2 Vols.

[17]1,430 pp. N.Y. Ox. U.P. $12

[18]Revd by P.W. Wilson[/source][[743]](#footnote-743)[qu] . . . We see

[19]the Anglican Church not as the

[20]World sees her—a communion

[21]amid other communions—but as

[22]she sees herself, secure in her

[23]privileges, spiritual and temporal

[24]within the cathedral close, beloved[/qu][/color]

[imagenumber=00203][page=v.00203]

[01][color=blue][[744]](#footnote-744)[qu]beloved of Anthony Trollope—

[02]paradise of mown grass framed

[03]by gray walls and burtresses—

[04]strides Randall Davidson in his

[05]apron & gaiters, a prelate whose

[06]dignities adroitly upheld, overshadowed

[07]himself.— . . . .[/qu]

[08][source]NYT. BK Review 26 Jan 36

[09]Notes on Rare Books.[/source][[745]](#footnote-745)

[10][qu]29th & 30th Amer. Art. Anderson

[11]Galleries sale Elbridge L.

[12]Adams, Irving S. Underhill,

[13]C Sidney Crane & others.

[14]a tall unwashed Fourth Folio

[15]of Shakespeare, w the rare

[16]Knight & Saunders imprint

[17]making the unusual claim

[18]that it has never been

[19]repaired[/qu]

[20] [source] News & Views of Literary London

[21]Herbert W. Horwill Feb. 16 1936[/source][[746]](#footnote-746)

[22][qu]. . . To some of us perhaps, whose

[23]personal inclinations tend to make us[/qu][/color]

[imagenumber=00203][page=r.00203]

[01][color=blue][[747]](#footnote-747)[qu]exaggerate the importance of the

[02]printed page, the career of King

[03]George may be a wholseome

[04]reminder that books are not the

[05]only training of character & preparation

[06]for life. . . . . [/qu]

[07][source]The Sphere Feb 1 1936

[08]p. 195 Cavalcade

[09] of a Royal Career[/source][[748]](#footnote-748)

[10][qu]The Badge and Mottoes Containing

[11]the Feathers Device, Employed by

[12]the Prince of Wales During the

[13]Past 6 Centuries.

[14]twice of Ed. III the feathers incorporated

[15]in a seal used by the monarch. The

[16]earliest record of their use

[17] (sharp points)

[18]on the tomb of the Black Prince

[19] [lang=german]ich diene

[20]

[21]

[22]

[23] ich diene ich diene ich diene[/lang][[749]](#footnote-749) in the lozenge[/qu][/color]

[imagedesc]MM draws 2 feathers with end points joined and curving up in a half circle on line 17, extending into line 16; on lines 20-23, she draws three striped figures, resembling the top of a cane, with curved heads. The figures stand on a small stylized leaf. An arrow points from the left margin of line 19 to these figures.[/imagedesc]

[imagenumber=00204][page=v.00204]

[01][color=blue][[750]](#footnote-750)[qu] on the tomb the device in 2 shields

[02]bearing the mottoes Houmont

[03]& [lang=german]ich diene[/lang][[751]](#footnote-751) magnannum (high[[752]](#footnote-752)

[04] I serve

[05]Tradition ascribes the origin of the

[06]feathers to John of Luxemburg

[07][add]the[/add] Bohemian King who fell at the

[08]hands of the B. Prince.

[09]

[10]Ed. IV a secretion attached

[11]to the will of Henry IV.

[12] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[13]A Boss in Ca[add]nterbury[/add] Cathedral referring

[14]to the title of King of Castile

[15]borne by John of Gaunt. brother of

[16]the Black prince, & bearing upon

[17]it the 2 ostrich feathers.

[18]The veins are chains—with

[19]square links

[20]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[21]The feathers were borne by

[22]Arthur P. of Wales. Son of Henry VII

[23]as in a stained glass window

[24]in the porter’s lodge at the Tower

[25]of London (three feathers for first

[26]time)[/qu][/color]

[imagenumber=00204][page=r.00204]

[01]

[02] color=blue][[753]](#footnote-753)[qu]spirited) [[754]](#footnote-754)

[03]

[04] Before & after his succession.

[05]The device [del]as[/del] was really used

[06]by Harry of Monmouth Hen V

[07]the great solders & religious zealot.

[08]

[09]a pained lion w a crown standing

[10]on the top of a casque that rests

[11]on a shield that lies on its

[12]side.

[13]

[14]

[15]

[16]2 swans with collars & chains,

[17]on 3 toed feet, tip toe, each

[18]with a feather in its beak, vertical

[19] S: [lang=latin]henrici: principis: [/lang][[755]](#footnote-755)

[20]wall: [lang=latin]duci: aquitan: [del]lancasl[/del]

[21]lancastre: cornub: comitis:[/lang]

[22]celts

[ver 23][desc]span lines 19-07, left margin[/desc]illtr lions head at top of seal[/qu][/color]

[imagedesc]At the top of the page, MM draws three vertical feathers, resembling ferns, with a curling top. On lines 12-15, MM draws a schematic diagram of the shield, writing “lions” and “fleurdelis” in the relevant quadrants rather than drawing these images. In the bottom left quadrant, she writes “3 lions running.” In the top left field, she draws a fleur-de-lis. The shield is bisected vertically with two lines, distinguishing the quadrants. At the beginning of line 19, left margin, MM draws a small picture of a crowned lion head, with an arrow pointing toward it, left margin lines 17-18.[/imagedesc]

[imagenumber=00205[page=v.00205]

[01][color=blue][[756]](#footnote-756)[qu]celts: S: henrici: etc[/qu]

[02] meaning seal?

[03][source]Letters of Charles Lamb to

[04]which are added a store of his sister Mary Lamb

[05]3 vol.s Ed. by E V. Lucas[[757]](#footnote-757)

[06]N. Haven Yale Un. Press.

[07]Printed at the Temple Press Letchworth

[08] 1935

[09]Published on the Foundation Established

[10]in memory of Philip Hamilton McMillan

[11]of the class of 1894 Yale College

[12]

[13]Vol. II p. 127 letter 253[/source][[758]](#footnote-758) [qu]to

[14]Wm. Wordsworth {9 Aug. 1814} 1814

[15]One feeling I was particularly

[16]struck with as what I recognized

[17]so very lately at Harrow Church on

[18]entering [add]in[/add] it after a hot and secular

[19]day’s pleasure—the instantaneous

[20]coolness and calming, almost

[21]transforming, properties of a

[22]country church just entered—

[23]a certain fragrance which it[/qu][/color]

[imagedesc]On line 01, MM draws a small picture of a crowned lion head and beneath the “S” a vertical line, linking the letter to the phrase “meaning seal?” on line 02. On line 14 MM draws square brackets around “9 Aug. 1814.”[/imagedesc]

[imagenumber=00205][page=r.00205]

[01][[759]](#footnote-759)[qu][color=blue]has—either from the holiness, or

[02]being kept shut all week, or the

[03]air that is let in being pure country

[04]exactly what you have reduced[/color] [color=pencil]air[/color]

[05][color=blue]into words but I am feeling I cannot

[06] p 128

[07](Hyde Park) The usual scene

[08]in H. Park, by Candlelight in open

[09]air, good tobacco, bottled stout,

[10]made it look like an interval in a

[11]campaign, a repose after battle,

[12]. . . .

[13] after all, the fireworks were

[14]splendent—the Rockets in clusters

[15]in trees and all shapes, spreading

[16]about like young starts in the making

[17]floundering about in Space (like

[18]unbroke horses. . Any one who

[19]could see [unclear]’em[/unclear] and the still finer

[20]showers of glowing rain fire that

[21]fell silkily and angrily from ‘em

[22]and could go to be without dreaming

[23]of the Last Day, must be as hardened

[24]an Atheist as xxxxxx

[25]. . . . C Lamb and sister[/color][/qu]

[imagenumber=00206][page=v.00206]

[01][color=blue][[760]](#footnote-760)[qu]504 page 415 To Bernard Barton

[02]But the natural power of a story

[03]is diminished when the uppermost

[04]purpose in the writer seems to be to

[05]recommend something else, viz

[06]Religion. ( too full of Scripture

[07]. . . no book can have too much

[08]of SILENT SCRIPTURE in it.)

[09] 20 Aug 1815

[10]Vol II Mary L to Sarah Hutchinson

[11]p 172 Cambridge. . .

[12]. . . on the Sunday we met with a

[13]pleasant thing. We had been congrat

[14]ulating each other that we had come

[15]alone to enjoy, as the miser his feast,

[16]all our sights greedily to ourselves, but

[17]having seen all we began to grow flat

[18]& wish for this and tother body with

[19]us, when we were accosted by a

[20]young gownsman whose face we

[21]knew, but where or how, we had

[22]seen him we could not tell, & were

[23]obliged to ask his name. He proved

[24]to be a young man we had seen twice

[25]at Alsager’s: He turned out a very

[26]pleasant fellow—showed us the

[27]inside of places--. . . . & drank tea[/qu][/color]

[imagenumber=00206]][page=r.00206]

[01][[761]](#footnote-761)[qu][color=blue]with him in such a delicious college

[02]room

[03]

[04]Vol II p 429 to B. Barton

[05] July 7 1824

[06]You have also too much of singing

[07]metre, such as requires no deep

[08]ear to make;

[09] Vol III. [add]p.117[/add] 686. To Bernard Barton

[10] 10 Aug 1827 (Eternity)

[11]2 I feel like a grasshopper that chirping

[12]about the grounds escaped his scythe,

[13]only by m[/color][color=pencil]y[/color] [color=blue]littleness. Ev’n now he is

[14]whetting one of his smallest razors

[15]to clean wipe me out, perhaps. Well!

[16]1 (; Eternity was while I thought not of

[17]time. But he thought of me, . . . . .

[18]

[19]921 p. 351 To the Printer of the

[20] “Atheneum’ January 1833

[21]I have read the enclosed five and

[22]forty times over. I have submitted it

[23]to my Edmonton friends; at last

[24](O Argus’ penetration), I have

[25]discovered a task that might be

[26]dispensed with. Pray don’t trouble[/color][/qu]

[imagedesc]MM writes 2 and 1, and uses a loose broad parenthesis in the left margin, to mark passages beginning around lines 11 and 16.[/imagedesc]

[imagenumber=00207][page=v.00207]

[01][[762]](#footnote-762)[qu][color=blue]yourself with such useless courtesies.

[02]I can well trust your editor, when

[03]I don’t use queer phrases which

[04]prove themselves wrong by creating

[05]a distrust in the sober compositor.

[06] Vol II page [del]426[/del] 126

[07]L. 253

[08]to Wordsworth—(The Excursion)

[09] It is the noblest conversational

[10]poem I ever read. A day in heaven.

[11]The part (or rather main body)

[12]which has left the sweetest odour

[13]on my memory ( a bad term for the

[14]remains of an impression so recent)

[15]is the Tales of the Church yard. . . .

[16]Letter 262 to W W. p. 145

[17](about reviewing it.) I hope you

[18]will see good will in the thing. I

[19]had a difficulty to perform not[/color] [color=pencil]to[/color]

[20][color=blue]make it all Panegyrick; I have

[21]attempted to personate a mere

[22]stranger to you; perhaps with too

[23]much strangeness. . . . I also but

[24]act the stranger in the Review.[/color][/qu]

[imagenumber=00207][page=r.00207]

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[imagenumber=00208][page=v.00208]

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[imagenumber=00208][page=r.00208]

[01] [[763]](#footnote-763)[qu][color=blue]Vol II p. 134 L. 255 to S.T.C.

[02]let the hungry soul rejoice: there is corn

[03]in Egypt. . . . . methinks it makes

[04]for the benefit of sound literature, that

[05]the best books do not go off best.

[06]. . . . thy ‘Wallenstein’ and thy

[07]‘Remorse’ are safe on Longman’s or

[08]Pople’s shelves, as in some Bodleian,

[09]there they shall remain; no[/color] [add][color=pencil]need[/color][/add] [color=blue]need of

[10]a chain to hold them fast—perhaps

[11]for ages tall copies—and people

[12]shan’t run about hunting for them

[13]as in old Ezra’s shrievalty they

[14]did for a Bible, almost without

[15]effect till the great-great-grand-

[16]niece (by the mother’s side) of

[17]Jeremiah or Ezekiel . . . remembered

[18]something of a book, with odd reading

[19]in it, that used to lie in the green

[20]closet in her aunt Judith’s bedchamber[/color][/qu]

[21]

[22][color=blue][source]NY Times Ap 26 1936

[23]The Pursuit of Music (Sir) Walford Davies

[24]Thomas Nelson & Sons NY 2.50 …

[25]Rev’d by R. Aldrich[/source][[764]](#footnote-764) [qu]the “beauty heard[/qu][/color]

[imagenumber=00209][page=v.00209]

[01][color=blue][[765]](#footnote-765)[qu] & ‘beauty seen” in essence the same

[02]“it is xtraord. difficult to persuade one’s

[03]ears to hear sounds one is not

[04]predisposed to hear.”

[05]Tempus, mode, Proletion etc (prolation)

[06]

[07]The treatment of harmony has many

[08]issues, “leading notes, leaving

[09]notes, pivot notes and cadence’;

[10]tonal certainty, modulation, harmonic

[11]perspective, associated meaning

[12](of chords).

[13]diagrams dear to mediaeval mathema

[14]ticians.

[15]

[16]It seems as if Sir W. . . . had grasped

[17]those disciples firmly by the hand &

[18]rushed them through[del] t[/del] thickets, briars,

[19]brambles, dense woods, and yet

[20]with a minimum of scratches

[21]or discomfort;

[22]. . . Like Carmen, he might say

[23]he is singing for himself, and

[24]thinking—“and it is not forbidden

[25]to think!”[/qu][/color]

[imagenumber=00209][page=r.00209]

[01][color=blue][[766]](#footnote-766)[qu] It is a surprising book with a strong

[02]current of fascination; and in the

[03]path it travels there are few companions.[/qu]

[04]

[05][source]Ill London News Nov. 9 1935

[06]p. 768 The Coral-Girt Isles of Bermuda[/source][[767]](#footnote-767)

[07][qu]on Bermuda’s picturesque roads; where

[08]Leafy Trees meet overhead and the noise

[09]of heavy traffic is unknown.[/qu][[768]](#footnote-768)

[10] Photo. by Walter Rutherford, Bermuda

[11]

[12] p. 820 [source]The World of Science W P Pycraft F25[/source][[769]](#footnote-769)

[13] . . .

[14][qu]By way of contrast let me next take the

[15]jerboas. These are rodents progressing

[16] like the kangaroos, by leaping as [unclear]witness[/unclear]

[17]the great size of the hind-limbs. These

[18]differ fr. the [del]Re[/del] hind-limbs of the

[19]kangaroo[del]s[/del], horses, . . . for they have

[20]3 toes [add]of[/add] nearly equal size. Their supporting

[21]bones, which form the sole of the walking

[22]foot have fused to form a single shaft

[23]as in the birds, & from like causes.

[24]But the fore foot of the jerboa,

[25]unlike that of the k. has almost

[26]ceased to be a support to the body[/qu][[770]](#footnote-770)[/color]

[imagenumber=00210][page=v.00210]

[01][color=blue][[771]](#footnote-771)[qu]hence has become so reduced as to

[02]make it necessary to hunt for it under

[03]the fur.[/qu]

[04] S/S “Normandie”

[05][lang=french]Passager ne figurant pas

[06]sur les listes du bord.[/lang][[772]](#footnote-772)

[07]Returned fr France. July 13 1936

[08] ------------- Aug16 1936

[09]Pathways in Science VI

[10] Our Earth & its Story Gerald S Craig

[11]Ginn & Co. Goldie M Johnson

[12] ----Practical-- Health Series BK II

[13]Health w Good Citizenship

[14] J. Mace Andress & WA Evans

[15]Ginn & Co. Ph.D. M.D.

[16] (Aug 23 1936 ).

[17] [source]A Book of Verses for Children

[18] Compiled by E V. Lucas

[19]Henry Holt & Co[/source][[773]](#footnote-773)

[20][qu]Oxfordshire Children’s May Song

[21]1 . . . .

[22]2 . . . . [/qu][/color]

[imagenumber=00210][page=r.00210]

[01][[774]](#footnote-774)[qu][color=blue]3[/color=blue]

[02][g=v][color=blue]Spring is coming, spring is coming

[03] all around is fair; [/color][color=pencil]all around[/color]

[04][color=blue]Shimmer & quiver on the river,

[05] Joy is everywhere.[/color][/g]

[06] [color=blue]\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[07]We wish you a happy May.

[08] Country Rhyme

[09] 52 His Grange; or Private Wealth

[10] Robt. Herrick

[11][g=v]To tell how night draws hence, IVe none,

[12] A cock

[13]I have, to sing how day drawes on.

[14] I have

[15]A maid (my P[ul]rew[/ul]) by good luck sent,

[16] To save

[17]That little, Fates me gave or lent.

[18] A hen

[19]I keep, which creeking day by day,

[20] Tells when

[21]She goes her long white egg to lay.

[22] A goose

[23]I have, which, with a jealous care,

[24] Lets loose

[25]Her tongue, to tell what danger’s neare.

[26] A lamb

[27]I keep (tame) with my morsells fed,[/g][/color][/qu]

[imagenumber=00211][page=v.00211]

[01] [color=blue][[775]](#footnote-775)[qu][g=v]whose dam

[02]An Orphan left him (lately dead).

[03] A Cat

[04]I keep, that plays about my House,

[05] Grown fat

[06]With eating many a miching Mouse,

[07] To these

[08]A Trasy[[776]](#footnote-776) I do keep, whereby

[09] I please

[10]The more my rurall privacy:

[11] Which are

[12]But toyes to give my heart some ease;

[13] Where care

[14]None is, slight things do lightly please.[/g][/qu]

[15]

[16][source]Puppies Their Choice Care & Training

[17]Edward C Ash. Macm. 1.50[/source][[777]](#footnote-777)

[18]97. [qu]The Bedlington Terrier—a relation

[19]of the Dandie Dinmont . . . once it

[20]is in the hands of a Bedlington

[21]breeder of experience who knows

[22]how to trim Bs the dog becomes

[23]the most astonishing queer &

[24]attractive-looking specimen it

[25]is possible to imagine—

[26] . . . need trimming every month[/qu][/color]

[imagenumber=00211][page=r.00211]

[01][color=blue][[778]](#footnote-778)[qu] w razor or scissors. Blue,

[02]blue.&.tan , liver & sandy.

[03]102-3 The Poodle. The puppies are

[04]born various shades . . . It is very

[05]rare to get a perfect white w a

[06]silver skin & black toe-nails.

[07] [add]claws[/add]

[08]Puppies sell fr 5 guineas upwards.

[09]The P. is a delightful dog about the

[10]house; the clipping takes very

[11]little time and, unless absurdly

[12]long coats are desired, the dog is

[13]not the slightest trouble.

[14]meriton crepe de chine

[15]Fee d’Argent of Piper’s croft.

[16] 103

[17]Pugs are divided into black Pugs

[18]& silver or apricot fawns.

[19]. . . in the case of silver & a. fawns

[20]there are black marking on the

[21]face; the forehead is wrinkled.

[22]What is known as a “trace” is a

[23]black line that extends from

[24]the centre of the head to the tail

[25]cf. [ul]Buckskins[/ul] horse &

[26][ul]Palomina[/ul] tan w cream tail

[27]& mane[/qu][/color]

[imagedesc]On lines 25 and 26 MM underscores the names of horses in pencil, not ink.[/imagedesc] [! Nick: should we mark this in text somehow? CM !]

[imagenumber=00212][page=v.00212]

[01] [color=blue][source]31 Aug. 1936 Norfolk Virginian [ul]P[/ul]ilot

[02]The Sporting Horse : Jim Carney[/source][[779]](#footnote-779)

[03] Legends of the Dunes of Dare by

[04]Catherine Albertson: [qu]“Miss Kate”

[05]has gathered a wealth of material . . . .

[06]{and} done an enviable job, free from

[07]verbosity but garnished to the correct

[08]degree with side lights which give a story

[09]illumination and authority.[/qu][/color]

[imagedesc]On line 6 MM draws square brackets around “and.”[/imagedesc]

[imagenumber=00212][page=r.00212]

[01][color=blue][source]Mary Newton Stanard[/source][[780]](#footnote-780)

[02]. . . .

[03][qu]Mammy Dilcie What de matter Honey?

[04]I’m so ugly.”

[05] Dar now, dar now. Honey, Don’t you

[06]fret. Beauty are a fadin’ flower,

[07]but ugly are a flower what never do

[08]fade. An’ arter all, Honey, it ain’[del]t[/del]

[09]de looks dat draws, its de taste.

[10]Lasses draws heap mo’ flies ‘an

[11]quinine . . . . an’ what de taste is to

[12]vittles, manners is to folks. You

[13]jus’ have ‘lasses manners an’

[14]you’ll have friens an sweethearts

[15]enough, pretty or no pretty. You

[16]b’lieve Mammy. Mammy [ul]knows[/ul].

[17]The words gave me comfort though

[18]I was to find that there were occasions

[19]when molasses manners were

[20]almost as difficult of capture as

[21][del]the[/del] beauty.

[22]Patsy

[23] Las’ mistis, des you all love salt

[24][del]on[/del][add]in[/add] yo’ vittles. Don’ you mind Patsy

[25]mistis. She don’ know no better[/qu][/color]

[imagenumber=00213][page=v.00213]

[01][color=blue][[781]](#footnote-781)[qu]her mammy an’ pappy befo’ her

[02]was nothin but free niggers, an [del]blin[/del]

[03][del]mo[/del] de apple don’ roll fur from

[04]de tree.[/qu]

[05] -------

[06] Feb. 12 1937

[07]Mexican retablos at 22 E 60th St

[08] (Georgette Passadoit)[/color] [color=pencil][add]?[/add]

[09] [add](stolen)[/add][/color]

[10][color=blue]44. [qu]My mare (a gray mule) was robbed

[11]& I kneeled w a candle in my hand

[12]asking w faith to Holy Mary & St.

[13]Anthony, & the mare was found.

[14]

[15]24 The wheels of this carriage passed

[16]over the stomach of this little girl

[17]Guadalupe Delgadillo, but she

[18]was unhurt thanks to the Virgin

[19]of Solitude.

[20]

[21]In the slaughter-house Guadalajara

[22]I found myself in this quandary.

[23]I prayed to our Lord of Penance

[24]& was saved. (Bull dangling

[25]from heavy machinery, the arm

[26]being caught under a chain)

[27]

[28]32 My son, Maricio, 13 yrs old

[29]was [del]playing[/del] playing on the roof—of[/qu][/color]

[imagenumber=00213][page=r.00213]

[01][color=blue][qu] this house, & as he was walking

[02]backwards he fell off the roof, but as

[03]he did so, he invoked the Virgin of

[04]Sorrows who saved him. 1882

[05]

[06](The boy rests astride a waterspout. The

[07][unclear]kite[/unclear] has a kind of red cat’s face)

[08]

[09]46 Being by calumny accused of theft

[10]I prayed to the Virgin of Solitude

[11]& the powerful child and was freed

[12]for lack of evidence.[/qu]

[13] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[14] March 5. 1937 // [source]1935

[15] Dolphin No. 2 Limited ed. Club

[16]The Work of W A Dwiggins by Philip Hofer[/source][[782]](#footnote-782)

[17] [add]n[/add] p 225

[18][[qu]Sir P. Sidney & Hugh Languet

[19]Correspondence Humanist Library. V

[20]Boston. Merrymount Press, 1912

[21]

[22]Albrecht Dürer Journeys to Venice &

[23]the Low Countries. Humanist Library

[24] VI Merrymount, 1913

[25] 712 Beacon St. Boston[/qu][/color][[783]](#footnote-783)

[imagedesc]Mid-page, MM draws double diagonal lines extending over 3 lines (11-13). [/imagedesc]

[imagenumber=00214][page=v.00214]

[01][color=blue][source]Some Notes on Liturgical Printing[/source][[784]](#footnote-784)

[02]D. B. Updike[[785]](#footnote-785) [qu]P 216—. . . while it

[03]seems simple to say that all directions

[04]in a liturgy should be rubricated and

[05]all else printed in black, . . . there must be

[06]some knowledge of the particular liturgy

[07]in question, [ul]as it is used[/ul]. This [add]^knowledge[/add] demands

[08]some further acquaintance with the

[09]theological views implied or expressed

[10]therein, and I doubt whether a printer

[11]unfamiliar with the ritual of the historic

[12]communion could acceptably print

[13]services for them. Certain theological

[14]views lead to certain acts, and these

[15]acts have to be expressed by certain

[16]words used in certain ways, and

[17]the words and ways have to be fostered

[18]or at least not impeded, by the typography

[19]that presents them. Nor are rules

[20]for rubrication etc., simple from

[21]another point of view: they cannot

[22]always be pushed to an absolutely

[23]logical conclusion without doing

[24]violence to the appearance and

[25]convenience of the book when in use. So

[26]while such systems are of very

[27]general application, there are exceptional[/qu][/color]

[imagenumber=00214][page=r.00214]

[01][color=blue][[786]](#footnote-786)[qu] exceptions.”

[02] See A Generalization on the Manu

[03]facture of paper by Thomas N. Fairbanks

[04]p. 120 [add]N[/add]

[05] Christopher Sandford (mgr of the G.

[06]Cockerel Press.) The aesthetics

[07]of the Ill’d Book. (92) does not

[08]tell what the page is from: Greek

[09](15 or 16 point) & (— 10? pt)

[10] [del]p 92[/del] p 92

[11][qu]they know but one season of the year

[12]which is the spring, and feel no other

[13]wind but Zephires . . . . Instead of

[14]wheat, their eares beare them loaves

[15]of bread ready baked, like unto

[16]mushrummes: about the cities are

[17]300 3 score & 5 wells of water, & as

[18]many of honey & 500 of sweete ointment,

[19]for they are lesse than the [del]honey[/del]

[20]other; they have 7 rivers of milke & 8 of

[21]wine: they keep their feast without the

[22]cities in a field called Elysium, which

[23]is a most pleasant meadow invironed

[24]with woods of all sorts, so thicke that[/qu][/color]

[imagenumber=00215][page=v.00215]

[01][color=blue][[787]](#footnote-787)[qu] they serve for a shade to all that

[02]are invited who

[03]sit upon beds of [del]flowers[/del] flowres, and are

[04]waited upon, and have every thing

[05]brought unto them by the windes

[06]unless it be to have the wine filled:

[07]and that there is no need of; for

[08]about the banq[del]u[/del][add]k[/add]eting place are

[09]mighty great trees growing of cleare

[10]& pure glasse: and the fruit of

[11]those trees are drinking cups & other

[12]kinds of vessels of what fashion

[13]or greatnesse you will: and every

[14]man that comes to the feast

[15]gathers one or two of those cups and

[16]sets them before him, which will be

[17]full of wine presently, and then they

[18]drink: instead of garlands, the

[19]nightingales, and other musical

[20]birds, gather flowers with their

[21]beaks out of the meadows,

[22]adjoining, and flying over their

[23]heads with chirping [del]notes[/del]

[24]noates scatter them among them:

[25]{p. 29 in the book itself}[/qu][/color]

[26] [source][add]of music[/add]

[27]Kathi Meyer on the Printing[/source][[788]](#footnote-788)

[imagedesc]MM draws square brackets around line 25.[/imagedesc]

[imagenumber=00215][page=r.00215]

[01][source]Mon. Mar 22 1937 N.Y. Times

[02]color=pencil]Frank[/color]

[03]Gov. Murphy’s Speech to Holy Name

[04]Detroit, Mar 21[/source][[789]](#footnote-789)

[05][qu]It is at once reassuring & uplifting that

[06]in the midst of times so troublous and

[07]in a world so harassed by material

[08]cares & conflicts, you are gathered here in

[09]such large numbers to unfurl, like

[10]the crusaders of another day, the

[11]banners of Christianity—. . . .¶ I am

[12]hopeful that, as you conduct this

[13]spiritual accounting, you will also,

[14]singly & together, seek earnestly for

[15]ways in which you give to the Christian

[16]concepts which you are assembled here

[17]to honor an application that is

[18]practical in producing happier

[19]human relationship. You will agree

[20]w me, I am sure, when I say that

[21]the test of a true Christian is not

[22]alone in the faithfulness w which

[23]he attends Church devotions but

[24]also in the manner and the

[25] degree in which he applies his

[26]Christian concepts at home &

[27]in his relations w his fellow

[28]men abroad . . .

[29] Would not our problems be[/qu]

[imagenumber=00216][page=v.00216]

[01] [[790]](#footnote-790)[qu]nearer a solution if we asked

[02][add]. . .[/add] not what others have done but

[03]what brought them to do what

[04]they did? . . . .

[05] The leader in government, as

[06]well as in labor and industry,

[07]who does not recognizes this

[08]need of harmonizing his views

[09]with the realities of the day and

[10]w the changing needs of one’s people,

[11]is spiritually a lost man

[12]because he [del]does[/del] is part of a

[13]bygone day. . . . .

[14] The Constitution which they

[15]gave us being predicated upon the

[16]freedom of the individual and the

[17]average man—be he high or low

[18]in estate—it is self-evident

[19]that what we do to improve his

[20]lot, & thereby enhance his

[21]freedoms, should square with the

[22]new order & the new philos.

[23]of life which was born in the

[24]days of ’76 . . . . . . .

[25] Combined w serenity of

[26] outlook there must be—if

[27] democratic processes are to

[28] survive—an intelligent[/qu]

[imagedesc]MM draws a double line or elongated checkmark in the left margin of lines 25-26.[/imagedesc]

[imagenumber=00216][page=r.00216]

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[imagenumber=00217][page=v.00217]

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[imagenumber=00217][page=r.00217]

[01] [[791]](#footnote-791)[qu]obedience to duly constituted

[02]authority.

[03]Nowhere is there greater danger

[04]1. than in the swaggering intolerant

[05]bravado which thrives on force

[06]and violence.

[07] in advancing those larger interests

[08]known as “human rights” . . .

[09]personal liberty will be of little

[10]value to our people if the authority

[11]& integrity of our institutions are

[12]not preserved & property rights

[13]not protected. . . .

[14] (not be the agent of a faction)

[15] It is the confidence in this

[16]philosophy—in the belief that

[17]government is the champion of the

[18]publics cause alone—that enables

[19]it to serve both sides in a critical

[20] situation.[/qu]

[21] MANLEY

[22][source]The Note-Books & Papers of

[23] Gerard Manley Hopkins[[792]](#footnote-792)

[24]Notes & a Preface by Humphrey House

[25] [lang=latin]Esse Quam Videri[/lang][[793]](#footnote-793)

[26]Oxford University Press 1937[/source][[794]](#footnote-794)

[imagenumber=00218][page=v.00218]

[01] [[795]](#footnote-795)[qu]Journal 1871 p. 143

[02] ‘The young lambs bound to the tabor’s

[03] sound.’

[04]“They toss and toss: it is as if it were

[05]the earth that flung them, not themselves[[796]](#footnote-796)

[06] . . . . .

[07]Aprlil 16—Sometimes they rest a little

[08]space on the hind legs & the forefeet drop

[09]curling in on the breast, . . .

[10] p. 146

[11]Journal 1871 May 17 etc—

[12] I have several times seen the peacock

[13]with train spread lately. It has a

[14]very regular warp, like a shell, in which

[15]the bird embays himself, the bulge

[16]being inwards below but the hollow

[17]inwards above, cooping him in in &

[18]only opening toward the brims when the

[19]feathers are beginning to rive apart.

[20]The eyes, which he alternately when

[21]the train is shut, like scales or

[22]gadroons, fall into irregular rows

[23]when it is opened, and then it thins

[24]and darkens against the light, it

[25]it loses the moistness & satin it

[26]has when in the pack but takes

[27]another grave and expressive

[28]splendour, and the outermost eyes,[/qu]

[imagenumber=00218][page=r.00218]

[01] [[797]](#footnote-797)[qu]detached & single, give with their

[02]corner fringes the suggestion of that

[03]inscape of the flowing cusped trefoil

[04]which is often effective in art. He shivers

[05]it when he first rears it & then again

[06]at intervals and when this happens

[07]the rest blurs and the eyes start

[08]forward—I have thought it looks

[09]like a tray or green basket or

[10]fresh-out willow hurdle set all over

[11]with Paradise fruits cut through [del]first[/del]

[12]first through a beards of golden fibre

[13]and then through wet [del]fresher[/del] flesh

[14]greener than green gages or purpler

[15]than grapes[[798]](#footnote-798)—or say that the knife

[16]had caught a tatter [del]of[/del] or flag of the

[17]skin and laid it flat across the flesh—

[18]

[19]54 On the Origin of Beauty: A

[20]Platonic Dialogue--

[21]

[22]Comments on the Spiritual Exercises of

[23]St. Ignatius Loyola—

[24]309. I find myself with my pleasures,

[25]and pains, my power and my experiences,

[26]my deserts and guilt, my shame and

[27]sense of beauty, my dangers, hopes, fears,

[28]and all my fate, more important to

[29]myself than all I see. And when I[/qu]

[imagenumber=00219][page=v.00219]

[01] [[799]](#footnote-799)[qu]ask myself where does all this throng

[02]and stack of being, so rich, so

[03]distinctive, so important, come from /

[04]Nothing I see can answer me. . . .

[05]. . . And this is much more true when

[06]we consider the mind; . . . . my

[07]feeling of myself, . . . of [ul]I[/ul] and [ul]me[/ul]

[08]above and in all things, which is

[09]more distinctive than the taste of ale

[10]or alum, more distinctive than the

[11]smell of walnut leaf or camphor, and

[12]is [del]not[/del] incommunicable by any means

[13]to another man (as when I was a

[14]child I used to ask myself: what

[15]must it be to be someone else?).

[16] ------------

[17]221 Rhythm and the Other Structural

[18]Parts of Rhetoric—Verse-

[19] . . . . .

[20]Verse is speech having a marked

[21]figure, order/ of sounds independent

[22]of meaning such as can be shifted

[23]from one word or words to others

[24]without changing [add]at least[/add]

[25]. . it must be repeated [add]^[/add]once,

[26]that is the figure must occur at least twice.[/qu]

[imagenumber=00219][page=r.00219]

[01] [[800]](#footnote-800)[qu]229. The repetition of feet the

[02]same or mixed, without regard to how long,

[03]is rhythm. Metre is the grouping

[04]of [ul]a certain number[/ul] of feet. There is

[05]no metre in prose though there may be rhythm.

[06]A [ul]verse[/ul] acc. to the ancients is a

[07]metre or piece of metre consisting of 2

[08]parts ÷d by a [ul]caesura[/ul]—

[09]In modern verse, [ul]a[/ul] verse means a

[10] complete metrical figure, a metrical unit.

[11]A line is an intermediate division

[12]between foot and verse. . . .—for we

[13]must judge by the ear not by reading

[14]and the eye—[/qu]

[15][source]The Scientific Monthly Jan. 1937

[16]The Insect Motif in Art Dr S W Frost[/source][[801]](#footnote-801)

[17]Dept of Zoology & Entomology FROST

[18]The Penna . State

[19]College

[20]Garrison N.Y

[21]Grand C. Terminal

[22][qu]grasshopper motif

[23]from Mimbres

[24]pottery. (Restored

[25]after Cosgrove.)[/qu]

[imagedesc]From line 14 to line 25 at the bottom of the page, MM draws the grasshopper motif from Mimbres pottery, partly in pencil, partly with black ink. She superimposes the image over the text on the same lines. The drawing consists of a circle surrounded by a zig-zag pattern, like gears or a conventionally drawn sun with corona. In the center of the circle is a bird-like creature, in profile. Beneath the circle, but attached to it, is a square with a geometric pattern: the square enclose a series of square-shaped concentric lines that diminish to a point in the center. Hollow squares ornament the top, left, and right sides of the circle.[/imagedesc]

[imagenumber=00220][page=v.00220]

[01][source]The Insect Motif in Art

[02]Dr. S W Frost Dept of

[03]Zoology & Entomology Penna

[04]State college. Jan. 1937

[05]Ed. by J. McKeen Cattell[/source][[802]](#footnote-802)

[06]

[07][source]The Scientific Monthly [ul]May[/ul] 1937

[08]The Science Press Garrison, N. Y.

[09]Ed. by J McKeen Cattell

[10] [color=pencil]Grand Central Terminal[/color]

[11][ul]Francis & Roger Bacon & Modern Science[/ul]

[12]by Dr. Fernando Sanford[[803]](#footnote-803) Prof. Emeritus

[13]of physics (Leland Stanford)[/source][[804]](#footnote-804)

[14]

[15]p.443. [qu]Regarding the fallibility of

[16]human reason, Roger B had said:

[17]

[18]It is certain that never, before

[19]God is seen face to face, shall a

[20]man know anything with final

[21]certainty. It is impossible therefore

[22]for a man to attain perfect knowledge

[23]in this life, & it is exceedingly

[24]difficult for him to attain imperfect

[25]truth, & he is very prone &

[26]disposed toward whatever is [del]false[/del][/qu]

[imagenumber=00220][page=r.00220]

[01] [[805]](#footnote-805)[qu]false & empty; wherefore man

[02]ought not to boast of [add]his[/add] knowledge

[03][color=pencil](He is snared but not really prone to it)[/color]

[04]nor ought anyone to magnify and

[05]extoll what he knows. For his

[06]knowledge is small & of little value

[07]in comparison with that of

[08]which he is ignorant & does

[09]not know either by faith or

[10]knowledge.[/qu] [color=pencil]500 a year

[11]Garrison NY[/color] Jan. 1937

[12] [color=pencil]or Grand Central[/color]

[13] [source]The Scientific Monthly. [color=pencil]50 a copy

[14] Terminal[/color]

[15]Louis Joblot & the Protozoa

[16]by Dr. [del]t[/del] Lorande Loss Woodruff[[806]](#footnote-806)

[17] Prof. of Protozoology, Yale U.[/source][[807]](#footnote-807)

[18][qu]Louis Joblot of Paris began observations

[19]which culminated in 1718 in the

[20]publication of the first separate

[21]treatise on microscopic organisms

[22]moreover since most of the animals

[23]which Joblot described and

[24]named are Protozoa, he is the

[25]author of the pioneer volume[/qu]

[imagenumber=00221][page=v.00221]

[01] [[808]](#footnote-808)[qu]in the field of protozoology

[02]. . . . Long continued observations

[03]in microbiology. . . J’s work

[04]on microscopes & what he saw

[05]with them is a remarkable and

[06]curious production. Not only is it

[07]the first separate treatise devoted

[08]to animalcules in general and

[09]the Protozoa in particular, but

[10]since nearly all the observations

[11]recorded are original, it had no

[12]real successor in the field. . . . J’s

[13]book was reissued to compete

[14]with various works, largely

[15]compilations such as Baker’s

[16]The Microscope made Easy (1742)

[17]and Micrographia Illustrata

[18]1746. [del]Dujardin[/del] Dujardin

[19]in his great work in Infusoria

[20]cites J’s observations as

[21]following [del]those[/del] shortly after

[22]those of John Hill pubd 1752[/qu]

[imagenumber=00221][page=r.00221]

[01][source]Spectator 26 Feb 1937

[02] [add]The Cinema[/add]

[03]Stage & Screen: [add]^ [/add] by Graham Greene[/source][[809]](#footnote-809)

[04][qu]the poetic sense ( poetic as defined by

[05]Mr. Ford Madox Ford: “not the

[06]power melodiously to arrange words . .

[07]but the power to suggest human values”)[/qu]

[08]

[09][source]“The Curious English” 30 Aug. 31

[10] ?

[11]By H.A.L. Fisher[/source][[810]](#footnote-810) Warden of New

[12]College[[811]](#footnote-811)—[add]Ox.[/add] speaking at a Luncheon Meeting

[13]of London Vacation Education Course

[14]

[15][qu]I trust that our foreign visitors

[16]will have an opportunity of

[17]acquainting themselves w Eng.

[18]men & Eng. women . . . In

[19]one way or another we have

[20]come to govern a large part of

[21]the world’s surface, but we have

[22]the knack of allowing ourselves

[23]to be governed by other people,

[24]at different times by the

[25]Danes, the Normans, the

[26]Welsh, the Scotch and the[/qu]

[imagenumber=00222][page=v.00222]

[01] [[812]](#footnote-812)[qu]by the Hanoverians—our present

[02]Prime Minister is a Highlander.

[03]Then again, we practice the game

[04]of cricket, which is entirely

[05]mysterious to the Celts, the Jut[??]s,

[06]& the Slavs. . . . .Then we have

[07]a Church of England Erastian

[08]in its constitution, Calvinistic

[09]in its doctrine and Roman in its

[10]ritual.

[11] Our public schools are in reality

[12]private schools; we have a great

[13]veneration for the peer, but we

[14]take care to tax him so heavily

[15]as to prevent him fr. exercising

[16]any real measure of political

[17]power.

[18] We set out to be a practical

[19]nation, but in truth our great

[20]distinction lies in the field of

[21]lyric poetry & landscape

[22]painting . . . . our arts & crafts

[23]reach a very high level and

[24]yet we have been careless[/qu]

[imagenumber=00222][page=r.00222]

[01] [[813]](#footnote-813)[qu]about all this and given

[02]to the world the impression that of

[03]all the powers we are the most

[04]philistine . . . .

[05] The survival in our old univer

[06]sities of the college system only

[07]illustrates another curious feature

[08]about the English people & that

[09]while we are [del]xp[/del] extremely

[10]radical in politics we are

[11]xtremely conservative in society.

[12]The Americans are far more

[13] conservative in politics than

[14]we are, but, on the other hand,

[15]they are more radical in their

[16]social relations.[/qu]

[17]

[18][source]Landmark June 1937 At Home or Abroad

[19]The Burberry Weatherproof is Weather-Perfect[/source][[814]](#footnote-814)

[20][qu]Haymarket S.W. 1

[21]Warm without weight, proof without heat.

[22]self-ventilating, cool on mild days,

[23]warm on cold days. The B— enables one

[24]to face the weather anywhere, at any time.[/qu]

[imagenumber=00223][page=v.00223]

[01] [[815]](#footnote-815)[qu]w the utmost equanimity.[/qu]

[02] [source]A. Davis 200 Piccadilly w.

[03] the traveller’s Joy[/source][[816]](#footnote-816)—[qu]a very practical

[04]travelling bag fitted w purse, mirror, a

[05]large pocket for Jewels Notes, etc., w

[06]zip-opening.

[07]Morocco, all colours [add]£[/add]3-12-6

[08]Cedar PigSkin 4-10-0

[09]Pin seal all colours 4-12-6

[10]Ostrich skin 4-18-6

[11]Crocodile 8-17-6[/qu]

[12]

[13][source]NY Sun June 19 1937 Ed. Wenham

[14]Antiques in & About London.[/source][[817]](#footnote-817)

[15][qu]Victorian smoking Etiquette.

[16] . . . .

[17]even my hair is white enough to allow

[18]me to remember when men took

[19]off their dinner dress & put on

[20]smoking jackets & quaint caps

[21]with tassels when they started to smoke.

[22]The idea was to prevent the hair &

[23]clothes fr smelling of smoke & so

[24]offend the delicate noses of the

[25]ladies. One of the early [del]19[/del] nine

[26]teenth century etiquette books

[27]lays down that a man must not

[28]smoke in the presence of ladies,[/qu]

[imagenumber=00223][page=r.00223]

[01] [[818]](#footnote-818)[qu]nor in the street; nor must he offer

[02]a cigar to a parson who is higher

[03]in the clerical scale than a curate.

[04]Even smoking in railway stations

[05]wasn’t allowed, & I once saw an old

[06]railway circular which warned

[07]the passengers that:

[08] “No smoking will be allowed in

[09]any of the First Class carriages, even

[10]with the general consent of the

[11]Passengers present, as the annoyance

[12]would be experienced in a still

[13]greater degree by those who may

[14]occupy the same coach on the

[15]succeeding journey.”[/qu]

[16] [source]The Sportsman Sept. 1937[/source][[819]](#footnote-819)

[17][qu]353 4th Ave. Richard Ely Danielson

[18] Editor

[19]p. 23. Harry McNair. Jeannette

[20] (Henry Wright Hunter)

[21] Dappled grey mare, 5 yrs. 16-2

[22]

[23]marvelous jumper, xcellent

[24]disposition and manners, and ready

[25]to hunt.

[26] Have large selection of both

[27]J & fine gaited saddle horses.[/qu]

[imagenumber=00224][page=v.00224]

[01] [[820]](#footnote-820)[qu]and more hunters that have

[02]had one to two years xperience,

[03]with manners & dispositions

[04]suitable for either ladies or gentlemen

[05]than have had at any one time in

[06]years.

[07] If not convenient to come

[08]to see horses let me know your

[09]requirements, if think have any

[10]that will suit you, will send

[11]photos with full description.

[12] will ship horse to any point in

[13]the United States, guarantee as

[14]rep’d, if particular shld find

[15]different after week’s trial will

[16]refund money & pay transportation

[17]both ways.

[18] References: The Live Stock

[19]National Bank, the Drover’s

[20]National Bank, & the Union

[21]Stock Yards & Transit Co.,

[22]Chicago, Illinois

[23] Harry McNair

[24]Union Stockyards. Chic., Ill[/qu]

[imagenumber=00224][page=r.00224]

[01][source]Oct 10, 1937 NY Times

[02]Times Wide World Photos[/source][[821]](#footnote-821)

[03] ----------------------------------

[04][qu]A white Westminster Abbey. . . . The

[05]picture shows one of the apsidal chapels

[06]of Henry VII’s chapel & a part of

[07]the chantry.[/qu]

[08]

[09] Feeling and Precision[[822]](#footnote-822) ?

[10][source]Dr John Mac Dowell NY Times

[11] 15 Nov. 1937[/source][[823]](#footnote-823)

[12][qu]“It may not be the business of the

[13]Church,” he said, “ to give the

[14]world an economic program, but

[15]it is the business of the church to see

[16]to it that no economic program is

[17]permitted to exist under which

[18]injustice & oppression and reckless

[19]gain-seeking find shelter.[/qu]

[20]

[21][source] H. Tribune Nov 28 1937

[22]Bush Babies by Lucy Pope Cullen

[23] Pictures by A Douglas Cullen[/source][[824]](#footnote-824)

[24]p. 22

[25]-------------------------------------------------------------

[26]spying on the Night Hawk by Robt Sparks

[27] Walker

[ver 28][desc]span lines 27-17, right margin[/desc]Dec 12 1937 p. 9

[imagedesc]On line 8 MM draws a curly bracket vertically across the page.[/imagedesc]

[imagenumber=00225][page=v.00225]

[01] The Earth our Ever Changing Planet

[02]Chester A Reeds The University

[03]Society. 1931—

[04]

[05] Weather E E Free & Travis Hoke

[06] Science of the Sea G H Fowler & E J Allen

[07] Oxford.

[08] World Weather H H Clayton macm.

[09]

[10][source]266 The Heart of Thoreau’s

[11]Journals—ed. by Odell

[12]Shepard, 1927

[13]

[14]Houghton Mifflin.[/source][[825]](#footnote-825)

[15][qu]“If my friend says in his mind,

[16]I will [ul]never[/ul] see you again,

[17]I translate it of necessity

[18]into [ul]ever[/ul]. That is its

[19] definition in Love’s lexicon.

[20] ¶ Those whom we can love we can

[21] hate; to others we are

[22]indifferent.”

[23] Bear w a smile upward You[/qu]

[imagenumber=00225][page=r.00225]

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[imagenumber=00226][page=v.00226]

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[imagenumber=00226][page=r.00226]

[01] [[826]](#footnote-826)[qu]can’t be sure.

[02]

[03]Sept 19, 1937 Mr. Steen?

[04]One cannot serve his fellow

[05]men if concerned primarily about

[06]himself. We can’t lift the burdens

[07]of others without sharing them, or

[08]dissipate sorrow without entering

[09]into it.

[10] Avocation’s [add]Sherwood[/add]

[11]A Penny For Your Bank: Norman

[12] Dec. 1938

[13]

[14]p. 241 Professor Pugfrog’s

[15]Great Bicycle Feat (bank)

[16]An Adventure in Publishing

[17]Vrest Orton[[827]](#footnote-827) p 256.[/qu]

[18] ----------------------------------------------------------

[19] [source]Vol xxii No 3

[20]Sportsman Sept. 1937

[21] Richard Ely Danielson Editor[/source][[828]](#footnote-828)

[22]

[23] [qu]The

[24]Sportsman’s Charter.

[25]This magazine was founded and is

[26]published by a group of amateur

[27]Sportsmen who have dedicated to it[/qu]

[imagenumber=00227][page=v.00227]

[01] [[829]](#footnote-829)[qu]these convictions:

[02]That sport is something done for the

[03]fun of doing it . . .¶

[04]that amateurism is something of the

[05]heart and spirit—not a matter

[06]of exact technical qualifications;

[07]. . . .

[08]that the good manners of sport

[09]are fundamentally important;

[10]that the code must be strictly

[11]upheld;

[12]that the whole structure of sport

[13]is not only preserved from the

[14]absurdity of undue importance,

[15]but is justified by a kind of

[16]romance which animates it, and

[17]by the positive virtues of courage,

[18]patience, good temper and

[19]unselfishness which are

[20]demanded by the code. . . .

[21]353 Fourth Ave. New York NY

[22]By the Groton Corporation. $4[/qu]

[imagenumber=00227][page=r.00227]

[01][source]N Y Sun Feb. 19 1938

[02]Antiques in and About London—

[03]Edward Wenham.[/source][[830]](#footnote-830) [qu]Counterpane

[04]a piece of “pane” [del]and[/del] an old

[05]term for cloth. Yard is

[06]the O. English “gyrd,” (a stick)

[07]a [del]group of[/del]handful of

[08]cooks [del]was[/del]is a “temperance

[09]of cooks,” boys in the minstrel

[10]gallery, “a melody of harpers”

[11]a “superfluity of nuns,”

[12] a “diligence of messengers,”

[13]a “proud showing of sailors,”

[14]a “fighting of beggars.”[/qu]

[15]

[16] [source]Book Review

[17]N.Y. Times, Feb. 20, 1938

[18]Hearken Unto the Voice by Franz

[19]Werfel. Trans. by Moray Firth.

[20]Viking Press $3[ul]00[/ul]

[21]Reviewed by Henry James Forman[/source][[831]](#footnote-831)

[22][qu]“. . the ineluctable truth that where[/qu]

[imagenumber=00228][page=v.00228]

[01] [[832]](#footnote-832)[qu]the heart is stony or withered

[02]destruction is sure and

[03]inescapable & that is what

[04]Jeremiah conveys to his blood

[05]relations, to his people at large and

[06]to the kings who now cajole and

[07]favor him, now revile and cast

[08]him out.[/qu]

[09][source]Spectator July 23, 1937

[10][add]Sir[/add] W Beach Thomas

[11]Spare the Knife.[/source][[833]](#footnote-833) [qu]There is, I suppose,

[12]little question that the rose is

[13]the best of all flowering bushes;

[14]but how seldom it is allowed to

[15]be a bush. It is pruned in

[16]the spring so hard that the bush

[17]almost vanishes. A fair number

[18]remember the lusty & thornless

[19]Zephyrine that will grow up &

[20]curl downwards into a most

[21]comely bush smothered with

[22]flowers so sweet that you may

[23]smell them from a distance,

[24]though most roses are “fast of[/qu]

[imagenumber=00228][page=r.00228]

[01] [[834]](#footnote-834)[qu]their smells,” in the Baconian

[02]sense[/qu] Mar. 12 1938

[03] --------------------------------------------------

[04] Grasshopper Green and the meadow

[05]mice [del]l[/del] Written & illustrated

[06]by John S RAE P F Volland Co

[07] --------------------------------------------------

[08] [source]La April 1938

[09][lang=french]Le Louvre: Sculpture du Moyen-Age

[10] au Museé du Louvre

[11]Edité par L’ Illustration Prix 25

[12] francs

[13] Texte de Paul Vitry[/lang][/source][[835]](#footnote-835)

[14][qu][lang=french]Conservateur des Sculputure du Moyen

[15]âge, de la Renaissance et des Temps

[16]Modernes au Museé du Louvre.

[17]

[18] Tombeau Phillippe Pat, Grande

[19] “Seneschal” de Bourgogne[/lang]

[20]Carved & painted stone Burgundy workshops

[21]Executed 1477-1483 A.D.

[22]for the abbey-church of Citeaux

[23] [lang=Spanish](Piedra pintada)[/lang][/qu]

[imagenumber=00229][page=v.00229]

[01] [[836]](#footnote-836)[qu]Saint Georg Fighting the Dragon

[02]High relief in marble, by Michel

[03]Colombe, 1508: From the

[04]altar-screen of the “Chapelle Haute”

[05]of the Castle of Grillon. 1 m 34 x 1 m. 95.

[06]

[07][lang=spanish]San Georges Combatiendo il dragon

[08]alto relieve marmol, por Michel Colombe, 1508[/lang]

[09] copyright by [lang=french]L’Illustration 1936

[10]Imprimerie de L’Illustration

[11]153, route de St. Denis, Bobigny

[12] (Seine)[/lang]

[13] [lang=spanish]España

[14] Tipos y Trajes 1933

[15]

[16]Prólogo de J. Ortega y gasset

[17]Texto de Guillermo de Achard

[18] 120 Láminas

[19] por

[20] J. Ortiz Echagüe

[21]Sociedad general de publicaciones

[22] Barcelona S.A.[/lang][/qu]

[imagenumber=00229][page=r.00229]

[01][source]I Follow the Road

[02]Anne Byrd Payson[[837]](#footnote-837) (Abington 1933)[/source][[838]](#footnote-838)

[03]102 . [qu]Tears for my own tragedies had been

[04]washed from my eyes with those I had since,

[05]shed in joy, & something that made me

[06]think of what Bach expected in heaven

[07]had happened here on earth.

[08] [add]seen them[/add]

[09]172 The boys I had never [add]^[/add] before

[10][del]seen them[/del] . . . quite as they seemed to me then,

[11]so able, mannerly, & purposeful.

[12]I realized for the first time that they

[13] were the products of schools & universities

[14]built as Christian efforts & reminders

[15]& that most of their thought was

[16]governed & bounded by Christ whether

[17]they knew it or not.[/qu]

[18]

[19]gayety every love

[20][source]Stanley E Jones[[839]](#footnote-839): The Christ of the

[21]Indian Road.[/source][[840]](#footnote-840)

[22] --------------------

[23][qu]Be courteous, be obliging, but don’t give

[24]yourself over to be melted down for the

[25]tallow trade.[/qu][[841]](#footnote-841) [source]G. Eliot Daniel Deronda

[26]Sawyer Free Library Library Notes. Gloucester[/source][[842]](#footnote-842)

[imagenumber=00230][page=v.00230]

[01][color=pencil]The Way of a Ship An Essay on the

[02]Literature of Navigation Science.

[03]Lawrence C Wroth. 92 pp. Portland, Maine

[04]the Southworth—Anthaeusen Press

[05]Printed for the John Carter Brown

[06]Library.[/color][[843]](#footnote-843)

[07][source]Dean Luther A Weigle of Yale

[08]Divinity School at Hanover N.H.

[09]June 19, 1938.[/source][[844]](#footnote-844) [qu]There is a

[10]common notion that faith is the

[11]antithesis of knowl, or that a

[12] clear line can be drawn bet.

[13]the things, that we can know

[14] & the things in which we can only

[15]have faith. These notions are

[16]mistaken. Faith is not a

[17]substitute for knowl. or a rival

[18]to knowl. It is a way of

[19]using knowl. It is based on

[20]knowl. & it directs & applies

[21]knowl. to the accomplishment

[22]of high purpose.

[23] (NY Times)[/qu]

[imagenumber=00230][page=r.00230]

[01][source]Rule of the Road Anne Byrd Payson

[02]Abingdon Press 1937[/source][[845]](#footnote-845)

[03][qu]p. 92 It may be that certainty is too

[04]static for human development & that

[05]minds devel. best in uncertainty,

[06]that trying to find truth is better than

[07]than leaning hard on demonstrable

[08]fact.

[09] . . . .

[10]93 We cannot domesticate the sun

[11]in its full force, & without it who

[12] would care to be outdoors? We cannot

[13]contain the universality of Christ

[14] . . but what life is healthy or effective

[15]unless somewhere in it, his activation

[16]plays its part?[/qu]

[17]

[18][source]Can Prayer be Answered?

[19] Mary Austin Farrar & Rinehart

[20]$1 1934[/source][[846]](#footnote-846) [! When MM notes a price like this she is usually quoting from a review rather than the original text, but I haven’t been able to confirm this hunch. CN !]

[21]p. 40 [qu]The indispensable item to the

[22]successful working out of group

[23]prayer is to believe that there is a mind

[24]working within the[/qu]

[imagenumber=00231][page=v.00231]

[01] [[847]](#footnote-847)[qu]constitution of the Universe

[02]so essentially like Mind that

[03]works individually in man that

[04]the two can meet & coőperate.[/qu]

[05]

[06] [source]The Land Mark Aug 1938

[07]John Bunyan The 250th Anniversary

[08]By T. B Fowler[/source][[848]](#footnote-848)

[09][qu][g=v]I did not think

[10]To show to all the world my pen and ink

[11]Nor did I undertake

[12] Thereby to please my neighbor; no, not I,

[13]I did it mine own self to gratifie[/g]

[14]

[15]B. was greatly impressed by

[16]the “loving countenance with

[17]which this work was received / Ps P.)

[18][add]It has been said[/add] the “Pilgrim’s Progress was the last English

[19][del]The[/del]book written without the thought of a reviewer—[[849]](#footnote-849)

[20]The manner & matter, too, was

[21]2 all mine, nor was it unto any

[22] mortal known till I had done it.

[23] The whole and every whit is mine.

[24]

[25]1 by its author that it was actually written

[26] without thought even of a possible reader

[27] He says.

[ver 28]We have the assertion[/qu][!

[imagedesc]In left margin spanning lines 19-23 MM inscribes a large opening bracket, and numbers these lines with the numeral “2.” For lines 25-27, MM draws a similar opening bracket in the left margin, numbered with a “1.”[/imagedesc]

[imagenumber=00231][page=r.00231]

[01] [qu]Education is the sum total

[02]of all those influences and agencies

[03]by which we understand, assimilate

[04]and improve our inheritance.[/qu]

[05] Leslie Pinckney Hill[[850]](#footnote-850)[! I can’t find the source but this is definitely Hill. I also tried to find this source no avail. CN !]

[06]

[07][source]Varied Birds of Sunnyfields

[08]Clarence L Sibley—

[09]J I Lawrence NY Sun 20 Aug.

[10] 1938[/source][[851]](#footnote-851)

[11][qu]. . . Cranes, we know now, must

[12]have nothing less than a ten-acre

[13] meadow, and in two such

[14]meadows, shaded & watered, are

[15]those attractive monstrosities the

[16]Sandhills, Demoiselles, Lilford’s

[17]European, Australian Manchurian

[18]. . . . In repose they are

[19]figures fr. a Chinese screen, but

[20]When startled they run; and out of

[21]comic acrobatics you discover

[22]a grace that seems vaguely like

[23]that of the elephant which

[24]Hindu artists & philosophers

[25]declare to be the poetry of motion[/qu]

[imagenumber=00232][page=v.00232]

[01][source]Rosetti & His Circle Max Beerbohm[[852]](#footnote-852)

[02]Wm Heineman 1922[/source][[853]](#footnote-853)

[03][qu]12 D G R. What [ul]is[/ul] the use,

[04]Christina, of having a heart like

[05]a singing bird & a water-shoot

[06]& all the rest of it, if you insist

[07]on getting yourself up like a

[08]pen-opener?

[09]C.R. Well, Gabriel, I don’t know—

[10]I’m sure you yourself always

[11]dress very quietly.

[12]

[13]18 Mr. Morley of Blackburn on

[14]an afternoon in the spring of ’69

[15]introduces Mr. John Stuart Mill.[[854]](#footnote-854)

[16]2

[17]It has recently, he says,

[18]occurred to Mr. Mill that in

[19]his lifelong endeavor to

[20]catch & keep the ear of the

[21]nation he has been hampered

[22]by a certain deficiency in—well,

[23]in warmth, in colour, in rich

[24]charm. I have told him this

[25]deficiency (I do not regard it[/qu]

[imagedesc]On line 12 MM draws a z-like mark on the left margin.[/imagedesc]

[imagenumber=00232][page=r.00232]

[01] [[855]](#footnote-855)[qu]as a defect) might be

[02] possibly remedied by [ul]you[/ul]. Mr Mill

[03] has in the press at this moment

[04] a new work, entitled ‘The

[05]Subjection of Women.’ From my

[06]slight acq. w. you, and from all

[07]that I have seen & heard of your

[08]work I gather that women

[09]greatly interest you, & I have no

[10]doubt that you are incensed

[11]at their subjection.—Mr Mill

[12] has brought his proof-sheets w.

[13]him. He will read them to you,

[14]I believe, & he takes my word for

[15]it, that a series of illustrative

[16]paintings by you,” etc

[17]19 A Man from Hymettus

[18]Mr. Frederic Leighton:[[856]](#footnote-856) “think

[19]for one moment my dear

[20]Mr Rosetti, that I am insensible

[21]to the charm of a life recluded

[22]as yours is, from the dust of the

[23]arena, from the mire of this[/qu]

[imagenumber=00233][page=v.00233]

[01] [[857]](#footnote-857)[qu]market-place. Ah no![/qu]

[02][source]Times. Sept. 18, 1938[/source][[858]](#footnote-858)

[03][qu]Upton Sinclair: He surveys his life

[04]and would have it no other way

[05]were he starting again. He sums

[06]it up thus: “A man who is

[07]sensible and knows the world

[08]can’t expect to change it in a

[09]lifetime. The way to be happy

[10]is to get a cause that is

[11]worth while and identify your

[12] life with it. Then no matter

[13]what happens to you—if you are

[14]hit by a street car and crippled,

[15]or if you lose your sight—your

[16]life is still worth while. But,

[17]first you must have a brain

[18]to determine what your cause

[19]will be. I believe that I have

[20]the right idea, & I’ll die

[21]holding onto that belief.[/qu]

[imagenumber=00233][page= r.00233]

[01] [source]NY Times about [del]Sept.[/del] 21 1938

[02] [color=pencil]Oct.[/color]

[03]Great individualists:[/source][[859]](#footnote-859)

[04][qu]It may not be an accident that

[05]the two Broadway plays which

[06]have met this season w the highest

[07]praise are Hamlet & Abe Lincoln

[08]in Illinois. Both were deeply affected

[09]by the injustices of the world &

[10]by their own seeming inability to

[11]right them. Lincoln came close to

[12] insanity at one stage in his young

[13]life. Hamlet feigned insanity

[14]for a purpose. L. struggled out

[15]of his despairing mood, put

[16]the ghost of little Anne Rullidge[[860]](#footnote-860)

[17]in the back of his mind with the

[18]equally lovely ghost of universal

[19]righteousness, married Mary

[20]Todd,—composed the Gettys.

[21]Address & the Second Inaugural

[22]& Saved the Union. . . . .

[23] These personalities fascinate

[24]us, as those of men marching

[25]swiftly to triumph do not. We

[26]are repelled by the fanatics who

[27]dominate nations, & by the half-

[28]bovine, half tigerish qualities

[29]they bring out in their[/qu]

[imagenumber=00234][page=v.00234]

[01] [[861]](#footnote-861)[qu]followers. Either H or L

[02]would have suffered less

[03]internal torture if he had been

[04]sure of what was truth; sure

[05]of his own relationship to truth.

[06] . . .

[07]In a free society these

[08]agonies of the private conscience

[09]are significant bec they can

[10]be resolved into action.

[11] They are the price paid for

[12]freedom. Democ. is no

[13]affair of the masses—to call

[14]it such is to libel it. . . . we

[15]of the dem. nations take the

[16]risks, suffer the pains, for the

[17]sake of the growth made possible.[/qu]

[18]

[19][source]NYT. BK review Oct 23 1938

[20]

[21]The Letters of Lincoln Steffens

[22]Edited w Introd. Notes by Ella Winter

[23]& Granville Hicks, w a memorandum

[24]by Carl Sandburg. 2 vols

[25]Harcourt, brace & Co. Rev. by[/source][[862]](#footnote-862)

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[01] [[863]](#footnote-863)[qu]< . . . each was aware of shadings, each

[02]realized the difficulty of arriving in

[03]action, at an absolute right

[04]against an absolute wrong.

[05] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[06] [color=pencil]Steffens rev’d by Duffus[/color]

[07] R L. Duffus.[[864]](#footnote-864) Justice is impossible

[08] but understanding is not. . . . .

[09] Deep down I am sorry for the

[10] war-mad on both sides. They are truly

[11] sick. . . . . Only the good can

[12] do wrong.[/qu]

[13] [source]The Ringing World

[14] No 1, 324 Vol XXXI Fri, Aug 7th

[15] 1936 Price 3 d.[/source][[865]](#footnote-865)

[16] The Proprietor, the Woodbridge Press Ltd.

[17] Guildford, & Published by the Rolls

[18] House Pub. Co. Ltd. Bream’s Buldgs.

[19] London, E.C.

[imagedesc]In the left margin of lines 1-2, MM’s mathematical < sign joins the two lines; on line 5 MM bisects her two parallel horizontal lines with two diagonals in the middle; in the left margin, spanning lines 8-19, MM draws an upward-pointing arrow. On each notebook line, MM marks the shaft of the arrow with a dot, so that the shaft looks jointed.[/imagedesc]

[imagenumber=00236][page=v.00236]

[01] [[866]](#footnote-866)[qu]p. 513 For Beginners

[02]Raising and Falling in Peal

[03]The secret of lowering bells

[04]accurately in peal is keeping control

[05]over the bells all the way down.

[06] The bells should keep

[07]“coming down,” not get partly

[08]down & stay there, or start getting

[09]up again.

[10]. . . . every man must use his

[11]ears so that the striking

[12]is smooth & the ever-lessening

[13] intervals bet. the bells are as

[14]regular as, although faster than,

[15]good sound ringing with the

[16]bells going full circle.

[17]. . . A bell too fast or two slow

[18]for the others will soon turn

[19]a full into a jangle.

[20]

[21]In the old days [del]th[/del] a rise was

[22]not considered perfect unless

[23]all the bells spoke at the

[24]second stroke. One seldom[/qu]

[imagenumber=00236][page=r.00236]

[01] [[867]](#footnote-867)[qu]hears that now. The treble &

[02]then the other bells are serving so as

[03]to strike at a short interval after

[04]each other, the heavier bells

[05]gradually joinging in. The treble

[06] is then soaring higher & higher, while

[07]at such intervals that the whole of

[08]them sound bef. the next blow

[09]of the treble. The intervals are

[10]gradually widened out, until

[11]eventually the bells are up & under

[12]full command. . . . If 2 bells

[13]are clashing more weight shld

[14]be put on the heavier to

[15]“lift” it away fr the other but it

[16]may then be nec. to check [del]it[/del]

[17]a little, otherwise at the next

[18]blow the gap may be too wide

[19]

[20]The trebleman must pay careful

[21]attention to his work.

[22]

[23]. . . Raising & falling in peal

[24]takes very little if any longer[/qu]

[imagenumber=00237][page=v.00237]

[01] [[868]](#footnote-868)[qu]than pulling the bells up or

[02]letting them down singly, while

[03]the effect is infinitely better.[/qu]

[04]

[05][source]Front Core. Gillett & Johnston

[06] Ltd

[07] Croyden[/source][[869]](#footnote-869)

[08][qu]Founders of the heavest bells

[09]cast in England.[/qu]

[10] -----

[11]p. 516 [source]Mears & Stainbank,[/source][[870]](#footnote-870)

[12] [qu]Bellfounders, Bellhangers

[13]32 & 34, Whitechapel Road

[14] London, E1

[15]Foundry Est AD. 1570 (12th

[16] year of reign of Elizabeth)

[17]

[18]Sherbourne Abbey Recast & Tenor

[19]

[20]46 cwt 0 gr. 5lb[/qu]

[21] -------------

[22] ? Leland Wang[[871]](#footnote-871)

[23] [source]N.Y. Times Dec. 1938

[24] speaker at the Gospel Tabernacle[/source][[872]](#footnote-872)

[25]8th Ave bet 43 & 44th St

[26][qu]Seven words he said, summed[/qu]

[imagenumber=00237][page=r.00237]

[01][[873]](#footnote-873)[qu]up the story of how 3 tribes combined

[02]forces in battle against Jehosha-

[03]phat. They are

[04]peril, prayer, promise, praise,

[05]punishment, possession and

[06] peace.[/qu]

[07] Dec 1938

[08]Alyse Gregory[[874]](#footnote-874) {Through [unclear]Lancet Windrows[/unclear]}

[09] [source]Wheels on Gravel (Lane)[/source][[875]](#footnote-875)

[10][qu]It was Bacon who said

[11]the first minister of state

[12] has no more business in

[13]public than the wise man

[14]in private.

[15]Do you know Michael he is a very

[16]gitfted & remarkable boy w so many

[17]of W’s mannersims, the very

[18]inflection of his voice—If you shut

[19]your eyes you wld think W was

[20]there.[/qu]

[21]

[22][source]The Summing Up. S. Maugham[[876]](#footnote-876)

[23]Doubleday Doran 1938[/source][[877]](#footnote-877) p. 29

[24][qu]I began with the impossible aim of[/qu]

[imagedesc]On line 08 MM surrounds the closing phrase in square brackets.[/imagedesc]

[imagenumber=00238][page=v.00238]

[01] [[878]](#footnote-878)[qu]using no adjectives at all . . . .

[02]as I saw it in my mind’s eye my book

[03]wld. have the appearance of an

[04]immensely long telegram.

[05]304 If it is to be anything

[06] more than a self-indulgence

[07]& an occasion for self-complacency

[08]it (the work of art) must strengthen

[09]yr character & make it more

[10]fitted for right action.

[11]

[12] 301 (the mystics) They said

[13]that rapture was worthless unless

[14]it strengthened [add]the[/add] character and rendered

[15]man more capable of right action.

[16] The value of it lay in works.[/qu]

[17]

[18][source]Spectator Nov 10 1939

[19]People & Things Harold Nicholson[/source][[879]](#footnote-879)

[20]

[21][qu]The virility of the French will always

[22]remain a mystery to me— . . . so

[23]disciplined as soldiers & so

[24]subversive as civilians. . . .

[25]A French friend has given me[/qu]

[imagenumber=00238][page=r.00238]

[01] [[880]](#footnote-880)[qu]a further explanation. “We French

[02]are always the same—we are

[03]anti-militarist by nature

[04]but we are also warriors.” . . .

[05]A true & noble boast.[/qu]

[06] -------------

[07][source]Fiction Graham Greene J. Masefield

[08]Live & Kicking Ned & G B Priestley

[09]Let the People Sing.[/source][[881]](#footnote-881) [qu]a trusty

[10]tradesman has delivered the

[11]goods again to his own customers.

[12] . . Masefield. The idea of life

[13]as it ought to be is never far

[14]from my work of literature[/qu]

[15]

[16][source]The Ship of Death & Other Poems

[17]D H Lawrence.[[882]](#footnote-882) Martin Secker[/source][[883]](#footnote-883)

[18] drop

[19][qu]55 [qu]Terra Incognita.

[20][g=v]. . . we can but touch, & wonder & make [add]our effort[/add]

[21]and dangle in a last fastidious fine delight

[22]as the fuchsia does, dangling her reckless drop

[23]of purple after so much putting forth

[24]and slow mounting marvel of a little tree[/g][/qu]

[imagedesc]At the end of line 22 MM draws a rising arrow in the right margin of the page from the word “drop” up to a more clearly inscribed version of that word on the end of line 18.[/imagedesc]

[imagenumber=00239][page=v.00239]

[01] [[884]](#footnote-884)[qu]48 We die Together

[02]All selected from Last Poems[/qu]

[03] [source]June? July? 1940

[04]J.B. Conant Atlantic Monthly[/source][[885]](#footnote-885)[qu]Lincoln

[05]in his first message to Congress

[06]declared that the leading object of

[07]the govt for whose existence we

[08]contend,” is to elevate the condition

[09]of men; to lift artificial weights

[10]from all shoulders, to clear the

[11]paths of laudable pursuit for all,

[12] to afford all an unfettered start

[13]& a fair [ul]chance in the race of[/ul]

[14]life.[/qu] [source]1938

[15]Cecil Beaton’s New York Lippincott[/source][[886]](#footnote-886)

[16][qu]In few places can one absorb

[17]natural history without tears

[18]N. York’s Nat. Hist. mus.

[19]is probably the finest in the world[/qu]

[20]

[21][source]NY Times Mag Section Oct 6 ‘40

[22]Machiavelli not so Machiavellian

[23]Allan B Nevins.[/source][[887]](#footnote-887) p. 17 last

[imagenumber=00239][page=r.00239]

[01] of article. [[888]](#footnote-888)[qu]It may be mainly an act

[02]of faith to assert that the state

[03] should be moral,

[04]& that morality in the long run pays.

[05]But there is some history already

[06]to sustain that view—and most

[07]democrats have faith that there

[08]will soon be more.[/qu]

[09] [source]Bishop Stires Jan 15 1941

[10]N Y Times. (retiring)[/source][[889]](#footnote-889)

[11] [qu]It was no time [add]^for me[/add] to call attention

[12] to myself—or leave the post to

[13]which you called me. Therefore that

[14]paragraph was omitted.

[15]. . This coming year will bring

[16]increased suffering, will impose painful

[17]hardships, will demand extreme sacrifice,

[18]but it will also, I am confident,

[19]bring within our vision the beginning,

[20]if not the completion, of a

[21]victory for human freedom and

[22]a just peace for the world.[/qu]

[23]

[24] [source][color=pencil]Thomas Moffat: Silkwormes

[25]& their Flies Su Times Jan 12 ‘41[/color][/source][[890]](#footnote-890)

[imagenumber=00240][page=v.00240]

[01][source]Joseph R Sizou Collegiate Reformed

[02] Church

[03] NY Times Sept 22 1940[/source]

[04] [qu][add](prone)[/add]

[05] We are apt to measure the worth of

[06]culture by the degree in which it takes

[07]hardness out of life. In proportion

[08]as civilization is [del]easly[/del] easy, we

[09]think it a success. We have

[10]supposed that difficulties are

[11]associated with darkness

[12]and that ease is another

[13]word for enlightenment.

[14]The entire scheme of modern

[15]life is to make things easy

[16]& this soft way of life is

[17]menacing our whole order.

[18]Not because suddenly our

[19]generation has fallen in love

[20]with iniquity but that we

[21]won’t pay the price for standards

[22]of integrity.[/qu]

[23]

[24][g=conv]Mole[[891]](#footnote-891): Culture ought to be mental[/g]

[imagenumber=00240][page=r.00240]

[01] [[892]](#footnote-892)[g=conv]grasp that will lift the spirit

[02]rather than ease the body[/g]

[03] [source]Sept. 18 1941 NY Times

[04]adv. by Doubleday, Doran

[05]W Somerset Maugham[/source][[893]](#footnote-893)

[06][qu]If a nation values anything more

[07]than freedom, it will lose its freedom;

[08]and the irony of it is that if it is

[09]comfort or money that it values more,

[10]it will lose that too. $2.50[/qu]

[11]

[12] [source]Defoe: The Shortest way with

[13]Dissenters—[add]The Works of[/add] Daniel Defoe vol XI

[14] part 2 The Jenson Society

[15] {The History & Remarkable Life of

[16]The truly Honorable Colonel Jacque

[17]Intro by Grt Maynadier Howard

[18] MCMV[/source] [[894]](#footnote-894) The Cock [color=pencil]& the horses[/color]

[19]281 [qu]There being no rocks or other

[20]conveniences, it seems he was forced

[21]to roost on the ground

[22]Pray, gentlefolks, let us stand still,

[23] for fear we should [del]tread[/del][/qu]

[imagedesc]At the beginning of line 15 MM inserts an opening square bracket.[/imagedesc]

[imagenumber=00241][page=v.00241]

[01] [[895]](#footnote-895)[qu]tread upon one another.

[02]. . . There are some people [add]. . . . [/add]who

[03]now they are unperched,

[04]begin to preach up peace.[/qu]

[05]Apr 25 ‘42

[06][source]David Worcester: The Art of Satire

[07] PREFACE Harvard U. Press[/source][[896]](#footnote-896)

[08][qu]Last & greatest, my obligation to Professor

[09]Hyder Edward Rollins for

[10]unremitting counsel & encouragement

[11]is such as to deserve Rabelais’s

[12] acknowledgment to Erasmus

[13]I have called you Father: I would

[14]very willingly call you Mother.

[15]facing Chapter II Invective

[16]

[17][del]the S.[/del] [g=v]Ring the bells backward! I am all

[18] on fire.

[19] [color=pencil][add]quire[/add][/color]

[20]Not all the buckets in a country quire.

[21]Shall quench my rage. A poet should be

[22] feared.

[23]When angry, like a comet’s flaming beard.[/g]

[24] Cleveland Th[ul]e Rebel Scot[/ul]

[25]123 Irony, the ally of Tragedy

[26] A Greek artist scrupulously refrained

[27]from admitting any trace of his

[28]own personality to his work.[/qu]

[imagenumber=00241][page=r.00241]

[01] [[897]](#footnote-897)[qu] . . . .

[02]Schlegel classes Shakespeare

[03]as a “natural” or objective poet

[04]together w. Homer & Moliere & Goethe

[05]Theism is defined as a religious system

[06]in which God is both immanent &

[07] transcendant.

[08]

[09]Satire teaches them (men) that their

[10]faults lie in themselves not in

[11]their stars.

[12] See [add]and[/add]

[13]183 F N Robinson Satirists [del]&[/del]

[14]Enchanters in Early Irish

[15]Literature.] [ul]Studies in the History

[16]of Religions Presented to Crawford

[17]Howell Toy[/ul] (N.Y 1912.).

[18]

[19]149 The belief that the Irish

[20]possess the power of rhyming rats

[21]to death survive in Eng. lit. to the

[22]present day. The most familiar of the

[23]examples collected by Prof. Robinson

[24]is Rosalynd’s exclamation in

[25]As You Like It.

[26]I was never so berhymed since[/qu]

[imagenumber=00242][page=v.00242]

[01] [[898]](#footnote-898)[qu]Pythagoras’ time, that I was an Irish

[02]rat, which I can hardly remember.

[03] Early Arabic literature less

[04]archaic than Irish, contains the same

[05]mixture of incantation & literary satire, . . . [/qu]

[06]

[07][source]Some Observations on Eighteenth c

[08]Poetry by David Nichol Smith

[09]Merton Professor of Eng Lit in the U of

[10]Oxford. Ox. U. Press 1937[/source][[899]](#footnote-899)

[11] \_\_\_\_\_\_\_\_

[12] [qu]The Heroic Couplet Johnson p. 37

[13] {Vanity of Human Wishes}

[14] Pope had chosen Horace, & Johnson

[15]chose Juvenal, w whom he felt

[16]some kinship. “The peculiarity of

[17]Juvenal,” he was to say some 30 years

[18]later, is a mixture of gaiety—&

[19]stylihness, of pointed sentences and

[20][del]al[/del] declamatory grandeur.” This may

[21]pass as a description of his own peculiarly

[22]. . . . stateliness & pointed sentences

[23]& declam grandeur were his birthright

[24] {as if he said}

[25]p. 13 Pope. Be clever if you like

[26]but beware of trying to be cleverer

[27]than you are, for that is the sure

[28] way to be dull. Do not use too many[/qu]

[imagedesc]On line 13, MM encloses the phrase in square brackets; also in line 24. Spanning lines 24 to 28, in the right margin, MM draws a vertical line.[/imagedesc]

[imagenumber=00242][page=r.00242]

[01] [[900]](#footnote-900)[qu] words.[/qu]

[02]The Alexander Lectures at Oxford

[03]

[04] [source]“Cain’s Jaw Bone that Did the [del]f[/del]First

[05]Murder.” (Hamlet) Reprint From

[06] By Meyer Schapiro Art Bulletin

[07] Sept. 1942 Vol XXIV

[08][color=pencil]279 West 4th St[/color] Number three

[09][color=pencil] ch 3-3576[/color]

[10] [color=black]Publd by the College Art Assoc of Amer.[/source][[901]](#footnote-901)

[11]

[12]240: [qu]In the oldest Anglo-Saxon reference

[13]to Cain’s use of the jaw-bone, the

[14]Anglo-Saxon prose [ul]Solomon & Saturn[/ul]

[15]it is called [ul]cin bán[/ul]. Now Cain

[16]in the same literature is called [ul]banu[/ul]

[17](Beowulf lines 1261-2) i.e. the

[18]slayer of his brother. When he uses

[19]the sword to kill him, Cain is the

[20]ecg-bana, or “sward-bane” of Abel

[21]Is it not likely that the words

[22]Cain bane suggested cinbán?

[23]212>

[24]212. Hamlet hears the grave-digger

[25]sing “ “ the jaw belongs to man

[26]& ass; it is an instrument of both

[27]murder & speech, of the animal[/qu]

[imagenumber=00243][page=v.00243]

[01] [[902]](#footnote-902)[qu]and the rational, the alternative

[02]that obsesses Hamlet himself

[03] who must kill his own

[04]kin. But the skull which he

[05]imagines might be Cain’s or a

[06] politician’s, a courtier’s or a lawyer’s

[07]is doubly dead, for it is ‘chapless,”

[08]that is without a jaw. It can

[09]neither bite nor talk, & is

[10]therefore the complete image of

[11]his own extinction

[12] Columbia University

[13]212> In the anglo-Saxon

[14]Beowulf, the terrible monster

[15]Grendel, who crunches the bones

[16]of his human victims, is described

[17]as a descendant of Cain.

[18]. . . in English, in older Xtan &

[19]Jewish tradition, Cain is the

[20]son of the devil.[/qu]

[21][source]CARTOON Times 2 May 1943

[22] George Whiteland London Daily Herald

[23]

[24]Hitler changes the tune.[/source][[903]](#footnote-903) [qu]Now

[25]that you have mastered the[/qu]

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[01] [[904]](#footnote-904)[qu]goose-step we will proceed to the

[02]swan song.[/qu]

[03] \_\_\_\_\_\_\_\_\_\_\_\_\_

[04] May 17 1943

[05][source]He Loved to Build with Words.

[06]The Mind & Faith of Justice Holmes

[07] speeches, essays, letters etc intro.

[08]& commentary by Max Lerner

[09]Little, Brown & Co. $400[/source][[905]](#footnote-905)

[10][qu]. . . as Holmes said of the theatre

[11]“to many people the superfluous

[12]is the necessary[del],[/del]” . . . .[/qu]

[13][source]A Short Life of Kierkegaard

[14]F. Walter Lowrie. Princeton U Press[/source][[906]](#footnote-906)

[15][qu]275. In one place he refers to

[16]his work (Lowries) as a scholium

[17]{explanatory note Webster’s Dic.}[/qu]

[18] Herald Trib. 16 May, 1943

[19]

[20][color=blue][source]N Y Times 10 Oct ’43 Amer. Polit. Parties

[21]Their Natural History. By Wilfred L.

[22]Binkley Knopf. rev’d by

[23]Carl Bridenbaugh.[/source][[907]](#footnote-907)[/color]

[imagedesc]On line 16 MM encloses the phrase in square brackets.[/imagedesc]

[imagenumber=00245][page=v.00245]

[01] [[908]](#footnote-908)[qu][color=blue]The Great American Political Chieftains

[02]have contrived the realization that politics

[03]functions quid pro quo— w the

[04]abil. to become perfect interpreters

[05]of public opinion. . . . . a leader of

[06] the French Revolution, hearing a

[07]tumult outside, exclaimed “There

[08]goes the mob. I am their leader

[09]& must follow.”[/color][/qu]

[10] same Times

[11][source]growth of American thought By Merle Curti

[12] Harper. Rev. by Julian Boyd.[/source][[909]](#footnote-909)

[13][qu]In 1769 a Harvard disputation

[14]decided in the affirmative the question

[15]whether reptiles in Amer originated

[16]w those preserved by Noah. In the

[17]30th an elder statesman denied

[18]before the whole nation that man was a

[19]mammal.[/qu]

[20] [source]ed. page.

[21]NY Times Apr. 18 1935[/source][[910]](#footnote-910)

[22][qu]Whewells’ Elementary Treatise on Mechanics

[23]In the chapter on The Equilibrium 1819

[24]of Forces on a Point occurs the

[25]unexpected poem in the garb of prose:[/qu]

[imagenumber=00245][page=r.00245]

[01] [[911]](#footnote-911)[qu][g=v]Hence no force however great can

[02]stretch a cord however fine

[03]

[04]into a horizontal line

[05]which is accurately straight[/g]

[06]

[07]Hoyts Encyl of Prac. quotations &

[08] Stevenson’s Home Book of Quotations.

[09][g=v]And so no force, however great,

[10] Can strain a cord, however fine,

[11] Into a horizontal line

[12] That shall be absolutely straight.[/g]

[13]Both compilers name as author William Whewill

[14] 1794-1866—Prof. Minerology Whewell

[15][del]at U. of Cambridge[/del] & [del]Casuitical[/del] Casuistical

[16]Divinity at the U. of Cambridge, best

[17]known by his history of inductive sciences[/qu]

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[imagenumber=00246][page=r.00246]

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[imagenumber=00247][page=v.00247]

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[imagenumber=00247][page=r.00247]

[!page is blank!]

[imagenumber=00248][page=v.00248]

[01][color=pencil][qu]Watkins, J R

[02] Camphor

[03]Compound Cream of

[04]The JR. Watkin’s Co

[05] Winona, Minn.

[06] 11 fluid ounces

[07][ul]agent A[/ul] Hardy 33 Brevoort Place

[08] \_\_\_\_\_\_\_ Brooklyn

[09] B—D Ace Bandage

[10] No 1 all cotton

[11] 5 yds. width 3 in

[12]

[13] For Athletes Foot

[14] Prescription fr H W Estin

[15] No 91 2917 75¢

[16] 8, 23, 32 Frank Nay

[17] 324 Alden St near 6th St

[18] Portland, Ore.

[19] apply constantly[/qu]

[20] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[21]Dale Carnegie Public

[22] Speaking and

[23]Influencing Men in Business July 193

[ver 24][desc]span lines 23-19, left margin[/desc] SeeC W Ferguson[/color]

[imagenumber=00248][page=r.00248]

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[imagenumber=00249][page=v.00249]

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[imagenumber=00249][page=r.00249]

[01][color=pencil][qu]Bruce Humphries [??]

[02][ul]470 Stuart St.[/ul] Boston[/color][[912]](#footnote-912)

[imagenumber=00250][page=00250]

[01][color=pencil]The Acme Safety Grater[[913]](#footnote-913)

[02]Acme Metal goods Mg

[03]Newark N.J 50¢

[04] \_\_\_\_\_\_\_\_

[05]Oatmeal Cookies :

[06] ¾ cupful shortening

[07] 1 cup brown sugar

[08] 1 or 2 eggs well beaten

[09]cup sour milk or buttermilk

[10]2 table spoons molasses

[11]2 cupfuls flour

[12]1 teaspoonful soda

[13] “ “ cinnamon

[14]2/ cups rolled oats

[15]1 cup raisins

[16]

[17]cream shortening add the sugar grad

[18]& beat till light. add egg, sour

[19]& molasses

[20]mix & sift flour, soda & cinna

[21] thorou

[22]add the oats & raisins & mi

[23]Drop from teaspoon on greased

[24]baking tins & bake in modern

[25]oven about 10 minutes

[26]\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

[27]Put into greased pan & bake ab

[28] 25 minutes

[ver 29][desc]span lines 11-18, in two rows of script, right margin, words partly cut off[/desc]cert & g[??]t[?] / Aug 8[/color]

[imagedesc]Right margin, spanning lines 08 to11 MM writes “cert & g[??]t[?] in a rising diagonal. Beneath that she writes “Aug 8” in a parallel diagonal.[/imagedesc]

[imagenumber=002][page=v.002]

[! Nick: this is inside back cover so I think it should go at end of notebook, but the image is numbered “2”; do you have strong feelings about this, or does it foul up other things to put it here? !]

[01][qu]Gems

[02] 1 ½ cup whole wheat flour

[03] 2 heaping teaspoons baking powder

[04] 1 teaspoon brown sugar

[05] 1 table spoon melted butter (large

[06] ¾ cup milk big

[07] 1 egg

[08] pinch of salt batter

[09]whatever lard is needed to make a thin

[10]\_\_\_\_\_\_\_\_\_

[11] Everything warm

[12] Sift flour into bowl

[13] baking powder, sugar, salt

[14] melted butter then

[15] milk

[16] egg //adding lard

[17] beat first

[18] grease moulds, fill half full

[19]\_\_\_\_\_\_\_\_\_\_\_

[20] Helders Corn Bread

[21] 1 ½ cups milk brot to boiling point, add

[22] 1 cup cornmeal stirred in well, remove

[23] fr stove & allow to grow cold

[24] add

[25] 1 tablespoon sugar & a little salt

[26] 1 “ baking powder stirred in well

[27] 2 eggs stirred in without beating

[28] whites beaten stiff & stirred in [??]uck[??][/qu]

1. Veidt, Conrad [1893-1943]. German film star of the Expressionist era who worked in Hollywood in the late 1920s. [↑](#footnote-ref-1)
2. Herring, Robert [1903-1975]. London-based writer known for his commentary and criticism of early cinema who joined *Close Up* as London correspondent in 1927. [↑](#footnote-ref-2)
3. Herring, Robert. “Conrad Veidt.” *Close Up* 7.4 (October 1930): 270-72. [↑](#footnote-ref-3)
4. Ward, Eric. *A Book of Make-up.* New York: Samuel French, 1930. Volume is a how-to book for theater professionals that explains techniques for applying stage make-up. Reviewed in *Close Up* 7.4 (October 1930) by Oswell Blakeston (284-85). Blakeston writes, “A make-up book with colour illustrations, every colour in the charts being make-up. This is tantamount to genius!”(284). [↑](#footnote-ref-4)
5. Verrill, Alpheus Hyatt [1871-1954]. American zoologist, anthropologist, explorer, and author of over one hundred volumes of travel writing, adventure literature, and fiction. [↑](#footnote-ref-5)
6. Hartley, Leslie Poles [1895-1972]. English novelist, short-story writer, and critic whose novels were known for their psychological nuance. [↑](#footnote-ref-6)
7. H., L.P. “Inestimable Stones, Unvalued Jewels.” Rev. of *Lost Treasure: True Tales of Hidden Hoards*, by A. Hyatt Verrill. *Illustrated London News* (12 July 1930): 60. [↑](#footnote-ref-7)
8. H., L.P. “Inestimable Stones” (see earlier note).] [↑](#footnote-ref-8)
9. Atahualpa [1502-1533]. Last emperor of the Incan empire (modern day Peru), who was ambushed, kidnapped, and eventually executed by Spanish explorer and conquistador, Francisco Pizarro [1475-1541]. [↑](#footnote-ref-9)
10. MM refers to this figure in “The Plumet Basilisk,” first published *Hound and Horn,* October 1933, citing Verrill in her “Notes” for the poem. L. P. H. writes of Verrill's account of the myth of “El Dorado”: “Very lovely and romantic is the story of ‘El Dorado,’ the ‘Gilded Man,’ who gave his name to the great city. Every year the King and his people visited Lake Guatavita, to make sacrifice to its presiding deity; the people bearing their most precious possessions, the King smeared with gum and anointed with gold dust. Embarking on a raft, the King was rowed to the middle of the lake. Then he plunged in and washed off his golden coat, while the multitudes around stand [!CHECK!]and threw their offerings in the waters. How ignoble, by comparison seems the action of the British company which, in 1903, obtained permission to drain the lake!” [↑](#footnote-ref-10)
11. Davis, Frank Cecil [1892-1990]. English art critic, author of numerous books about the art market and collecting, and of the recurring *Illustrated London News* feature, “A Page for Collectors.” [↑](#footnote-ref-11)
12. Davis, Frank. “A Page for Collectors: The Story of Tapestry.-1. The Beginnings.” *Illustrated London News* (19 July 1930): 128. MM quotes the caption for a large photograph that pictures a tapestry containing an elaborate array of lavishly dressed characters: “One of the Finest Gothic Tapestries at Present in England: A Piece Believed to Have Been Made in Touraine for John Le Greffier, Who is Shown Kneeling on the Left. (Dated 1512.) John le Greffier was a member of the order of St. Clement Morrone. His punning coat of arms (three [lang=french] griffes [/lang], or claws) is to be seen at the top, in the centre. The colours of the tapestry are extraordinarily brilliant.” [↑](#footnote-ref-12)
13. Davis, Frank. “The Story of Tapestry” (see earlier note). [↑](#footnote-ref-13)
14. Dourdin, Jacques [d. 1407]. Famed Parisian tapestry maker and merchant. [↑](#footnote-ref-14)
15. of Valois, John (John the Fearless)[1371-1419]. Second Duke of Burgundy. [↑](#footnote-ref-15)
16. of Lancaster, Humphrey [1390-1447]. The fourth son of King Henry IV, he was created Duke of Gloucester and Earl of Pembroke for life. [↑](#footnote-ref-16)
17. Stewart, Robert [c. 1340-1420]. First Duke of Albany. [↑](#footnote-ref-17)
18. Chesterton, G.K. “Our Note Book.” *Illustrated London News* (5 July 1930): 6. MM quotes from the caption for a photograph illustration of a painting, inset in Chesterton’s article. Caption reads: “Containing Portraits of the Emperor Charles V., the King of the Romans, and Other Princes of the Empire, and the Electress of Saxony: ‘Stag Hunt,’ by Lucas Cranach the Elder at the Magnasco Society's Exhibition.” [↑](#footnote-ref-18)
19. Beginning of two-page drawing, with source given on facing page: Fraser, Maxwell. “The West Country.” *Illustrated London News* (21 June 1930). Fraser wrote a regular feature on the west of England. [↑](#footnote-ref-19)
20. Fraser, Dorothy May (“Maxwell Fraser”)[1902-1980]. A prolific English author of popular travel books. [↑](#footnote-ref-20)
21. Fraser, Maxwell. “The West Country” (see earlier note). [↑](#footnote-ref-21)
22. B., C. E. [possibly Charles E. Byles] “Books of the Day.” *Illustrated London News* (26 July 1930): 162. Text across both pages, without cancellations, reads: Toilet box which dates from about the / 22nd Egyptian Dynasty from Saqqara / Ill. London News 26 July 1930 / may have contained a preparation from the flesh /of the locust which was supposed to have a medicinal / or cosmetic value. The wings are movable and / form the lid of the box. The caption to the photograph from which the image is taken reads: “A Wooden Locust Made to Hold a Locust-flesh Preparation? A Very Realistic Toilet-box which Dates from about the 22nd Egyptian Dynasty.” MM mentions a similar locust and toilet boxes in “The Jerboa,” first published, *Hound and Horn,* October 1932). [↑](#footnote-ref-22)
23. B., C. E. “Books of the Day” (see earlier note). [↑](#footnote-ref-23)
24. B., C. E. “Books of the Day” (see earlier note). Text across both pages, without cancellations, reads: Toilet box which dates from about the / 22nd Egyptian Dynasty from Saqqara / Ill. London News 26 July 1930 / may have contained a preparation from the flesh /of the locust which was supposed to have a medicinal / or cosmetic value. The wings are movable and / form the lid of the box. [↑](#footnote-ref-24)
25. Saqqara (also spelled Sakkara or Saccara in English). Necropolis for the Ancient Egyptian capital of Memphis. [↑](#footnote-ref-25)
26. Ad. for Christie, Manson & Woods. *Illustrated London News* (28 July 1930): 1241. [↑](#footnote-ref-26)
27. MM refers to this figure in “No Swan so Fine,” first published *Poetry* 41(October 1932). [↑](#footnote-ref-27)
28. Ad. for Christie, Manson & Woods (July 16, 1930). [↑](#footnote-ref-28)
29. Knight of the Garter, Order of Merit. Traditional royal honors of the UK. [↑](#footnote-ref-29)
30. Ad. for Christie, Manson & Woods (28 June 1930). [↑](#footnote-ref-30)
31. Davis, Frank. “A Page for Collectors: The Chinese Dragon.” *Illustrated London News* (23 August 1930): 346. MM quotes from this essay twice, in “The Plumet Basilisk” and in “O To Be a Dragon,” first published *Sequoia,* Autumn 1957. [↑](#footnote-ref-31)
32. Davis, Frank. “The Chinese Dragon” (see earlier note). [↑](#footnote-ref-32)
33. Refers to Frank Davis. [↑](#footnote-ref-33)
34. “Revelatory ‘Finds’ in Ancient Persian Graves: Bronzes from Luristan Whose Historical Importance Outruns Even Their Beauty.” *Illustrated London News* (6 September 1930): 390-391. The caption for the photo from which MM makes her sketch reads: “Fine Examples of the Bronzes Discovered this Year in Luristan: The Top of a Ceremonial Object which was Originally Mounted on a Bottle-shaped Base--Showing Confronted Lions (Left); and an Axe Head Decorated with a Lion-mask and Having an Arrow Indicating the Sweep of the Blow.” [↑](#footnote-ref-34)
35. “Revelatory ‘Finds’” (see earlier note). MM repeats information about this source below. [↑](#footnote-ref-35)
36. “Revelatory ‘Finds’” (see earlier note). [↑](#footnote-ref-36)
37. Seljuk Empire and Dynasty. Medieval empire ruled by the Seljuk Turks which, at its height, included present day Iraq and Iran, formerly known as Persia. [↑](#footnote-ref-37)
38. Pope, Arthur Upham [1881-1969]. American author and educator frequently credited with popularizing Persian art through the International Exhibition of Persian Art that he curated at London's Burlington House in 1931. Author of the lushly illustrated six-volume work, *A Survey of Persian Art from Prehistoric Times to the Present* (London: Oxford University Press, 1938-39). [↑](#footnote-ref-38)
39. Pope, Arthur Upham. “Treasures Found in an Earthenware Jar: Fine Seljuk Silver.” *Illustrated London News* (20 September 1930): 480-482. [↑](#footnote-ref-39)
40. Ali, Abu Ali Hasan Ibn (“Nizam al Molk” or “Nizam al-Mulk,” honorary titles)[?1018-1092]. Persian statesman, vizier of Persia (1063-1092) for the Seljuk sultans. [↑](#footnote-ref-40)
41. Gandjavi, Nizami [1141-1209]. Azerbaijani epic poet and sage. [↑](#footnote-ref-41)
42. Khayyam, Omar [1048-1131]. Persian astronomer, mathematician and poet, renowned in MM’s time as the author of a collection of poetic quatrains, translated by English author Edward FitzGerald as *The Rubáiyát of Omar Khayyam* (1859). [↑](#footnote-ref-42)
43. Firdausi [934-1020]. Persian epic poet, author of the epic poem known as “Book of Kings.” [↑](#footnote-ref-43)
44. Avicenna, Ibn [980-1037]. Persian philosopher and scientist who made significant contributions to medicine. [↑](#footnote-ref-44)
45. Pope, Arthur Upham. “Treasures Found in an Earthenware Jar” (see earlier note). MM quotes from a description box below a photograph of an ornate silver jug that she sketches below. [↑](#footnote-ref-45)
46. *Current Events* (2-6 February 1931). *Current Events* was a weekly newspaper for secondary school children. [↑](#footnote-ref-46)
47. Mawson, Sir Douglas [1882-1958]. Australian explorer and geologist known for his expeditions to Antarctica. [↑](#footnote-ref-47)
48. Pycraft, W.P. [1868-1942]. English osteologist and zoologist. [↑](#footnote-ref-48)
49. Pycraft, W. P. “The World of Science: Cormorants.” *Illustrated London News* (13 September 1930): 430. MM incorrectly notes the year of this source as 1931. [↑](#footnote-ref-49)
50. MM mentions such behavior in the second stanza of “The Frigate Pelican,” first published *Criterion* 13 (July 1934). [↑](#footnote-ref-50)
51. Underhill, Evelyn [1875-1941]. Author and theological editor for *The Spectator* who wrote extensively about mysticism. [↑](#footnote-ref-51)
52. Underhill, Evelyn. “Pax Domini.” *The Spectator* (27 December 1930): 1003-1004. [↑](#footnote-ref-52)
53. Underhill, Evelyn. “Pax Domini” (see earlier note). [↑](#footnote-ref-53)
54. Barth, Karl [1886-1968]. Evangelical Swiss theologian who challenged the full range of Christian doctrine. [↑](#footnote-ref-54)
55. Otto, Rudolf [1869-1937]. Protestant German theologian and philosopher, champion of the essentially irrational, mystical nature of religious experience. [↑](#footnote-ref-55)
56. Temple, William [1881-1944]. Church of England theologian and developer of a comprehensive Anglican social theology that focused on the work of religion in society. [↑](#footnote-ref-56)
57. Matthews, Walter Robert [1881-1973]. Anglican priest and theologian who affirmed the rational nature of Christianity and sought to reconcile science and religion. [↑](#footnote-ref-57)
58. Thornton, Lionel Spencer [1884-1961]. Anglican theologian who argued for the moral necessity of the supernatural. [↑](#footnote-ref-58)
59. Eddington, Arthur Stanley [1882-1944]. British astronomer, physicist, and philosopher of science, author of *Science and the Unseen World* (1929), in which he argued that only the apprehension of a spiritual reality, not science, could not determine the meaning of human existence. [↑](#footnote-ref-59)
60. Whitehead, Alfred North [1861-1947]. English mathematician and philosopher, founder of “process theism,” a philosophy that attempts to reconcile the permanence of God with a world of mutability and change. [↑](#footnote-ref-60)
61. Jeans, Sir James Hopwood [1877-1946]. English astronomer, physicist, and philosopher of science whose popularizing books proposed an idealistic view of knowledge. [↑](#footnote-ref-61)
62. MacNab, Alan. Ad. for Johnnie Walker whiskey.“Johnnie Walker Sees a Quaint Encounter.” *Illustrated London News* (18 October 1930): 654. MM quotes an exchange from an advertisement picturing Mr. B as a portly man wielding a newspaper in a vain effort to kill a fly while a sly and composed Lord C looks on. [↑](#footnote-ref-62)
63. MacNab, Alan. “Johnnie Walker Sees a Quaint Encounter” (see earlier note). [↑](#footnote-ref-63)
64. Gould, Rupert Thomas [1890-1948]. English navel officer who wrote books about reallife mysteries and unexplained oddities. [↑](#footnote-ref-64)
65. Hartley, Leslie Poles (see earlier note). [↑](#footnote-ref-65)
66. Hartley, Leslie Poles (L. P. H.). “The Phoenix of the Deep.” Rev. of *The Case of the Sea-Serpent,* by R. T. Gould (London: Philip Allan, 1930). *Illustrated London News* (29 November 1930): 964, 990. [↑](#footnote-ref-66)
67. L. P. H. “The Phoenix of the Deep” (see earlier note). [↑](#footnote-ref-67)
68. Davis, Frank. “A Page for Collectors: Glass Decanters.” *Illustrated London News* (29 November 1930): 981. [↑](#footnote-ref-68)
69. Pepys, Samuel [1603-1703]. English naval administrator and member of Parliament best known for the detailed diaries he kept as a young man. [↑](#footnote-ref-69)
70. Davis, Frank. “Glass Decanters” (see earlier note). [↑](#footnote-ref-70)
71. Thorpe, William Arnold [1901-1965]. Assistant Keeper in the Victoria and Albert Museum. Author of *History of English and Irish Glass* (1929) and *English Glass* (1935). [↑](#footnote-ref-71)
72. Westropp, Michael Seymour Dudley [1868-1954]. The author of *Irish Glass* (1920), joined the staff of the National Museum of Ireland in 1899 and held the post of Keeper of Antiquities. [↑](#footnote-ref-72)
73. Davis, Frank. “A Page for Collectors: More Caricatures, the March of Invention, and a Court Scandal.” *Illustrated London News* (13 December 1930): 1088. The March 1819 work that Davis quotes (and MM quotes below) is the *European Magazine and London Review*, which had a regular feature entitled “Description of New Patent Inventions.” [↑](#footnote-ref-73)
74. Alken, Henry [1785-1851]. Artist, engraver, illustrator, and author of *Symptoms of Being Amused* (Thomas McLean, 1822), a collection of 200 vignettes and 40 hand-colored plates depicting sporting scenes. [↑](#footnote-ref-74)
75. The text refers to a caricature entitled “March Against Time, or Wood Beats Blood and Bone” that pictures a jockey on an early version of a bicycle gliding past a jockey on a horse in full gallop. [↑](#footnote-ref-75)
76. Davis, Frank. “A Page for Collectors: More Caricatures, the March of Invention, and a Court Scandal” (see earlier note). [↑](#footnote-ref-76)
77. “Christmas Present Suggestions.” *Illustrated London News* (13 December 1930): 1092. MM quotes an advertisement for items sold by sliver smith and jeweler, Mappin & Webb, in London, that appears under this article. The ad includes a “Fine Shagreen Ivory Angled Cigarette Box, lined White Holly” and lists the prices for various sizes of boxes (by number of cigarettes). [↑](#footnote-ref-77)
78. “Practical Gifts for Every Taste.” *Illustrated London News*. (13 December 1930): 1101. [↑](#footnote-ref-78)
79. Ad. for Johnnie Walker Scotch. *Illustrated London News* (13 December 1930): 1100. The text of the ad markets the case as the perfect gift for a man, for himself and as a host: “And if someone else happens to send a case as well, it'll keep (or not), as his friends may decide.” [↑](#footnote-ref-79)
80. Chauvet, Stéphen [1885-1950]. French doctor, anthropologist, ethnographer, and collector of indigenous art. [↑](#footnote-ref-80)
81. “Sie”: abbreviation of the French word “Société” (English: Society). [↑](#footnote-ref-81)
82. Davis, Frank. “A Page for Collectors: An Island of the Pacific.” *Illustrated London News* (3 January 1931): 24. [↑](#footnote-ref-82)
83. MM later writes a poem on the “frigate-bird,” “The Frigate Pelican.” [↑](#footnote-ref-83)
84. Davis, Frank. “An Island of the Pacific” (see earlier note). [↑](#footnote-ref-84)
85. “The Odd Side of Things: A Page of Curiosities.” *Illustrated London News* (10 January 1931): 46. MM quotes the caption for a photograph of two street performers in India dressed and painted to resemble tigers. [↑](#footnote-ref-85)
86. Ad. for Arthur Upham Pope’s book *An Introduction to Persian Art Since the Seventh Century A. D*. (London: Peter Davies, 1931). *Illustrated London News* (10 January 1931): 66. [↑](#footnote-ref-86)
87. Davis, Frank. “A Page for Collectors: Persian Art, the Small Collector's Point of View.” *Illustrated London News* (10 January 1931): 67. [↑](#footnote-ref-87)
88. Pope, Arthur Upham. “A Dramatic Review of the Art of Persia: The Exhibition at the Burlington House.” *Illustrated London News* (10 January 1931): 65. [↑](#footnote-ref-88)
89. al-Rashid, Harun [763-809]. Ruler of the Muslim Abbasid empire (786-809) that stretched through Egypt, Syria, Iraq, and Iran. Charlemagne [747(?)-814], the first leader of what was later called the Holy Roman empire, who adopted Christianity and united Europe for the first time since the fall of the Roman empire. [↑](#footnote-ref-89)
90. “Attributed to Behzad: An Art Gem at Burlington House.” *Illustrated London News* (10 January 1931): 64. [↑](#footnote-ref-90)
91. Pope, Arthur Upham. “A Dramatic Review of the Art of Persia (see earlier note). [↑](#footnote-ref-91)
92. Henry, Maurice. “La Féerie du jazz.” *La Revue du Cinéma* 18 (1 February 1931): 54. Originally entitled *The King of Jazz* (1930), directed by John Murray Anderson, this is an early talking picture loosely stitched together around the life of Paul Whiteman (1890-1967), an American bandleader, composer, and orchestral director. His more than 3000 orchestrated arrangements of jazz tunes earned him the nickname the “King of Jazz.” [↑](#footnote-ref-92)
93. Cheron, André [1880-1952]. A popular French actor of the early 1930s. [↑](#footnote-ref-93)
94. MM transcribes the French with several typos. Translation: “a music hall variety show the star of which is no longer solely the famous conductor (Paul Whiteman), but his jazz on the whole. The different scenes are announced to us… by a respectable maître d’, André Chéron: he is a man of a certain age, bald and excessively refined;… As to the Scenes themselves, alas a very short one, … a woman—rag, a naked black man wearing a” [continued on next page]. [! Translation needs checking. CN !] [↑](#footnote-ref-94)
95. Henry, Maurice. “La Féerie du jazz” (see earlier note). Translation (continued): “a feathered headdress [‘panache’] and dancing bam bam on the skin of a tam tam. La Féerie du Jazz was put into color by the Technicolor process, and the effect is seductive enough: … Composed thus, this film constitutes a very pleasant variety show, which one leaves with a rosy freshness upon one’s breast, a few new tunes on one’s lips, and a luxurious sparkle in one’s eyes. (In part talking)”. [! check translation !] [↑](#footnote-ref-95)
96. *The Seven Seas Magazine* (February 1931). [↑](#footnote-ref-96)
97. King Kaika'us. A mythical king of Persia of the Kayanid dynasty who, legend has it, trained eagles and attached them to his throne so he might ascend to heaven. [↑](#footnote-ref-97)
98. “More Grotesques of the Animal World: Weird Insects and Fish.” *Illustrated London News* (24 January 1931): 125. MM quotes the caption for a photograph of Capricorn Beetle that reads, “Like a Decorative Scarab: The South American Capricorn Beetle with Long Fore-Legs, and Wing-Sheaths Patterned in Red on Olive-Green.” [↑](#footnote-ref-98)
99. “More Grotesques of the Animal World” (see earlier note). [↑](#footnote-ref-99)
100. MM refers to an Indian Cricket pictured in “Animal ‘Caricatures’ in Nature: Interesting Examples of the Grotesque.” *Illustrated London News* (3 January 1931): 3. [↑](#footnote-ref-100)
101. “X-Ray Photographs as Aids to Science: Studies of Antarctic Birds.” *Illustrated London News* (24 January 1931): 141. [↑](#footnote-ref-101)
102. In the first published version of “The Student,” MM writes, “The penguin wing is / ancient, not degenerate.” [↑](#footnote-ref-102)
103. Evans, Joan [1893-1977]. Dame Joan Evans was a British historian of French and English mediaeval art, especially Early Modern and medieval jewelry. [↑](#footnote-ref-103)
104. Davis, Frank. “A Page for Collectors: The Changing West.” Rev. of *Pattern: A Study of Ornament in Western Europe, 1180-1900*, by Joan Evans. *Illustrated London News* (7 February 1931): 224. [↑](#footnote-ref-104)
105. Davis, Frank. “The Changing West” (see earlier note). [↑](#footnote-ref-105)
106. Davis, Frank. “The Changing West” (see earlier note). [↑](#footnote-ref-106)
107. Davis, Frank. “The Changing West” (see earlier note). [↑](#footnote-ref-107)
108. MM notes two of Evans’s earlier book titles: *Magical Jewels of the Middle Ages and the Renaissance, particularly in England* (Oxford: Clarendon Press, 1922) *and Life in Mediaeval France* (Oxford: Oxford University Press, 1925). [↑](#footnote-ref-108)
109. B., C. E. “Books of the Day.” *Illustrated London News* (31 January 1931): 168. [↑](#footnote-ref-109)
110. B., C. E. “Books of the Day” (see earlier note). [↑](#footnote-ref-110)
111. Davis, Frank. “A Page for Collectors: The Unnatural History of China, the Lions of Buddha.” *Illustrated London News* (7 March 1931): 384. [↑](#footnote-ref-111)
112. MM refers to a kylin in “Nine Nectarines and Other Porcelain,” first published *Poetry* 45 (November 1934). [↑](#footnote-ref-112)
113. Laufer, Berthold [1874 -1934]. An anthropologist and historical geographer with an expertise in East Asian languages. MM refers to a quotation by Laufer in Davis. [↑](#footnote-ref-113)
114. Davis, Frank. “The Unnatural History of China” (see earlier note). [↑](#footnote-ref-114)
115. Sirén, Osvald. *Chinese Sculpture: from the Fifth to the Fourteenth Century* (London: E. Benn, 1925). Osvald Sirén [1879-1966] was a Swedish art historian. [↑](#footnote-ref-115)
116. “‘Starring’ Museum Treasures: The First to Be Isolated.” *Illustrated London News* (7 March 1931): 359. The article describes a new mode of exhibiting undertaken by the Victoria and Albert Museum, isolating objects so that they might be judged on their own merits. The Egyptian rock crystal jug was the first object so isolated. [↑](#footnote-ref-116)
117. Hartley, Leslie Poles [1895-1972]. English novelist, short-story writer, and critic whose novels were known for their psychological nuance. [↑](#footnote-ref-117)
118. Delmont, Joseph [1873-1935]. Austrian film director noted for his innovative and sensationalized filming of wild animals, specifically beasts of prey. [↑](#footnote-ref-118)
119. H., L. P. “Recollections of a Super Trapper: Being an Appreciation of Catching Wild Beasts Alive by Joseph Delmont.” *Illustrated London News* (21 March 1931): 456-57. [↑](#footnote-ref-119)
120. Davis, Frank. “A Page for Collectors: More About the Unicorn.” *Illustrated London News* (4 April 1931): 572. [↑](#footnote-ref-120)
121. Purchas, Samuel. *Purchas His Pilgrimes.* Glasgow: University of Glasgow Press, 1625. Also known as *Hakluytus Posthumous*, a wide ranging survey of world exploration. Purchas, an Anglican priest, was a friend of Richard Hakluyt, one of the principal promoters of the colonization of the New World. [↑](#footnote-ref-121)
122. Hall, James [?-1612]. An English explorer. Hall piloted three of King Christian IV's Expeditions to Greenland. [↑](#footnote-ref-122)
123. Baffin, William [1584?-1622]. English navigator and explorer who served as chief pilot under Captain James Hall during his 1612 expedition to Greenland. [↑](#footnote-ref-123)
124. Knivet, Anthony [1591-1649]. English pirate captured by the Portuguese and made a slave in colonial Brazil, whose memoirs Samuel Purchas included in *Purchas His Pilgrimes* (1625). [↑](#footnote-ref-124)
125. Davis, Frank. “More About the Unicorn” (see earlier note). [↑](#footnote-ref-125)
126. Yu, Kao (“Yu the Great”). Mythical emperor of the North China Hsia dynasty, 17th-15th century BCE. [↑](#footnote-ref-126)
127. Astley, Thomas [?-1759]. English publisher of *New General Collection of Voyages and Travels* (1747), a massive collection that borrowed from English and French works and contained the entire canon of travel literature. [↑](#footnote-ref-127)
128. A small Japanese sculptural object that served to keep hanging objects (sagemono) from slipping off of the belts (obi) that closed Japanese kimonos. [↑](#footnote-ref-128)
129. Davis, Frank. “More About the Unicorn” (see earlier note). [↑](#footnote-ref-129)
130. “Nature-Studies Extraordinary: A Crocodile Comes to Be Fed.” *Illustrated London News* (2 May 1931): 729. [↑](#footnote-ref-130)
131. Menzies, W. G. “The Collector and Persian Art.” *Illustrated London News* (10 January 1931): 68. [↑](#footnote-ref-131)
132. B., C. E. “Books of the Day.” *Illustrated London News* (10 January 1931): 40. MM lists book titles by Guy Cadogan Rothery, including *The Heraldry of Shakespeare*. [↑](#footnote-ref-132)
133. B., C. E. “Books of the Day” (see earlier note). [↑](#footnote-ref-133)
134. Rothery, Guy Cadogan [1863-1940]. American author. [↑](#footnote-ref-134)
135. B., C. E. “Books of the Day.” *Illustrated London News* (17 January 1931): 86. MM notes two books, both titled *Persian Painting*, one by Basil Gray the other by Bulk Raj Anand. [↑](#footnote-ref-135)
136. Gray, Basil [1904-1989]. An English art historian, Islamicist, author, and the head of the British Museum’s Oriental department. [↑](#footnote-ref-136)
137. Anand, Mulk Raj [1905-2004]. An Indian writer in English, notable for his depiction of the lives of the poorer castes in traditional Indian society. A pioneer of Indo-Anglian fiction, he was one of the first India-based writers in English to gain an international readership. [↑](#footnote-ref-137)
138. B., C. E. “Books of the Day” (see earlier note). [↑](#footnote-ref-138)
139. “A Carpet from the Shrine of Imam Riza.” *Illustrated London News* (17 January 1931): 114. [↑](#footnote-ref-139)
140. Sultan Muhammad Mizra (“Shah Abbas II”)[1632-1666]. The seventh Safavid king (shah) of Iran, ruling from 1642 to 1666. [↑](#footnote-ref-140)
141. Imam Riza shrine (“Imam Reza”). Located in Mashhad, Iran, the Imam Riza shrine is a complex that contains the mausoleum of Imam Reza, the eighth Imam of Twelver Shiites. [↑](#footnote-ref-141)
142. “A Carpet from the Shrine of Imam Riza” (see earlier note). [↑](#footnote-ref-142)
143. Willis, Helen. “Tennis Impressions.” *Saturday Evening Post* (4 April 1931): 13, 66, 69-70. [↑](#footnote-ref-143)
144. Willis, Helen. “Tennis Impressions” (see earlier note). [↑](#footnote-ref-144)
145. Willis, Helen. “Tennis Impressions” (see earlier note). [↑](#footnote-ref-145)
146. Willis, Helen. “Tennis Impressions” (see earlier note). [↑](#footnote-ref-146)
147. Cochet, Henri Jean [1901-1987]. French tennis champion, men's World No. 1 from 1928-1931. [↑](#footnote-ref-147)
148. Tilden (II), William Tetem [1893-1953]. American tennis champion, men's World No. 1 from 1920-1925. [↑](#footnote-ref-148)
149. Borotra, Jean Robert [1898-1994]. French tennis champion, men's World No. 2 in 1926. [↑](#footnote-ref-149)
150. Willis, Helen. “Tennis Impressions” (see earlier note). [↑](#footnote-ref-150)
151. Allison, Wilmer Lawson, Jr. [1904-1977]. American tennis player, men's World No. 4 in 1935. [↑](#footnote-ref-151)
152. Louis, Hubert (“Umberto Luigi,” Baron de Morpurgo)[1896-1961]. Italy's top ranked men's tennis player from 1929-1931. [↑](#footnote-ref-152)
153. Boussus, Christian [1908-2003]. French tennis player, men's World No. 9 in 1930. [↑](#footnote-ref-153)
154. Mathieu, Simonne (“Mrs. René”)[1908-1980]. French tennis player, women's World No. 3 in 1932. [↑](#footnote-ref-154)
155. Ryan, Elizabeth Montague [1892-1979). American tennis player, women's World No. 3 in 1927. [↑](#footnote-ref-155)
156. Willis, Helen. “Tennis Impressions” (see earlier note). [↑](#footnote-ref-156)
157. Ryan, Elizabeth Montague [1892-1979]. American tennis player, women's World No. 3 in 1927. [↑](#footnote-ref-157)
158. Jacobs, Helen Hull [1908-1997]. A World No. 1 American tennis player who won nine Grand Slam titles. [↑](#footnote-ref-158)
159. Álvarez, Lilí [1905-1998]. Spanish multi-sport competitor, international tennis champion, and author, feminist, and journalist. [↑](#footnote-ref-159)
160. Willis, Helen. “Tennis Impressions” (see earlier note). [↑](#footnote-ref-160)
161. Nuthall Shoemaker, Betty May [1911-1983]. American tennis player, women's World No. 4 in 1929. [↑](#footnote-ref-161)
162. Krahwinkel Sperling, Hildegard (“Hilde”)[1908-1981]. German tennis player who won three consecutive singles titles at the French Championships from 1935 to 1937. [↑](#footnote-ref-162)
163. Willis’ article reads “feet” where MM has written “feel.” [↑](#footnote-ref-163)
164. Lenglen, Suzanne Rachel Flore [1899–1938]. French tennis player who won 31 Championship titles between 1914 and 1926. A flamboyant, trendsetting athlete, she was the first female tennis celebrity and one of the first international female sport stars, named La Divine (the Goddess) by the French press. [↑](#footnote-ref-164)
165. von Reznicek, Paula Stuck [1895-1976]. German tennis player, women's World No. 8 in 1924. [↑](#footnote-ref-165)
166. “The Road to Culture.” *The Literary Digest* (14 March 1931): 16-17. [↑](#footnote-ref-166)
167. “The Road to Culture” (see earlier note). [↑](#footnote-ref-167)
168. Burton, Harry [1879–1940]. An English Egyptologist and archaeological photographer best known for his photographs of excavations in Egypt's Valley of the Kings. He took 1400 photographs documenting Howard Carter's excavation of Tutankhamen's tomb in 1922. [↑](#footnote-ref-168)
169. “New Treasures from Tutankhamen's Tomb.” *Illustrated London News* (23 May 1931): 856+. [↑](#footnote-ref-169)
170. Archaeologist Howard Carter referred to an ornate chair in Tutankhamen’s tomb, made in the form of a folding stool with a rigid back, as a “faldstool.” [↑](#footnote-ref-170)
171. Pycraft, W. P., FZS. “The World of Science: Mayflies.” *Illustrated London News* (13 June 1931): 1018. FZS stands for Fellow of the Zoological Society of London. [↑](#footnote-ref-171)
172. Pycraft, W. P., FZS. “Mayflies” (see earlier note). [↑](#footnote-ref-172)
173. Pycraft, W. P. “Mayflies” (see earlier note). [↑](#footnote-ref-173)
174. Pycraft, W. P. “Mayflies” (see earlier note). [↑](#footnote-ref-174)
175. “A Medici Gift to a Mogul Emperor.” *Illustrated London News* (27 June 1931): 1108. [↑](#footnote-ref-175)
176. Livius, Titus (“Livy”)[64 or 59 BC–AD 17). Roman historian who wrote a monumental history of Rome, *Ab Urbe Condita Libri*, covering the period from the earliest legends of Rome before the traditional foundation in 753 BC through the reign of Augustus in Livy's own time. [↑](#footnote-ref-176)
177. Anthony (“Bastard of Burgundy” or “Le grand bâtard”) [1421-1504], was the natural son (and second child) of Philip III, Duke of Burgundy, and one of his mistresses, Jeanne de Presle. [↑](#footnote-ref-177)
178. “A Page for the Epicure.” *Illustrated London News* (6 June 1931): 987. [↑](#footnote-ref-178)
179. Bellometti. 27 Soho Square, 1W., London. A French restaurant. [↑](#footnote-ref-179)
180. “A Page for the Epicure” (see earlier note). [↑](#footnote-ref-180)
181. Kettner’s. Church St, W., London. A French restaurant. [↑](#footnote-ref-181)
182. “A Page for the Epicure” (see earlier note). [↑](#footnote-ref-182)
183. Romano’s. The Strand, London. A French restaurant. [↑](#footnote-ref-183)
184. “A Page for the Epicure” (see earlier note). [↑](#footnote-ref-184)
185. Rosebery, Arthur [1904-1986]. English pianist and singer. MM spells his surname incorrectly [↑](#footnote-ref-185)
186. Einstein, Albert [1879-1955]. German-born theoretical physicist. He developed the general theory of relativity, one of the two pillars of modern physics (alongside quantum mechanics). [↑](#footnote-ref-186)
187. Reiser, Anton, and L. P. H. “‘Almost More Happiness Than One Man Can Bear’.” *Illustrated London News* (4 July 1931): 32+. [↑](#footnote-ref-187)
188. Davis, Frank. “A Page for Collectors: Familiar and Unfamiliar Woods in Old Furniture.” *Illustrated London New*s (31 January 1931): 188. [↑](#footnote-ref-188)
189. Evelyn, John [1620-1706]. English writer, gardener and diarist, whose writing cast considerable light on the art, culture, and politics of the time. [↑](#footnote-ref-189)
190. Evelyn, John. *Sylva, or a Discourse of Forest Trees & the Propagation of Timber*. Vol. 1. London: John Martyn, 1664. First presented to the Royal Society as a paper in 1662. It is regarded as one of the most influential texts on forestry ever published. [↑](#footnote-ref-190)
191. Davis, Frank. “Familiar and Unfamiliar Woods in Old Furniture” (see earlier note). [↑](#footnote-ref-191)
192. Davis, Frank. “Familiar and Unfamiliar Woods in Old Furniture” (see earlier note). [↑](#footnote-ref-192)
193. Gibbons, Grinling [1648-1721]. Dutch-British sculptor and wood carver known for his work in England. [↑](#footnote-ref-193)
194. Laburnum is a small European tree that has clusters of yellow flowers and slender pods, containing poisonous seeds. The timber is sometimes used as an ebony substitute. [↑](#footnote-ref-194)
195. Eisenstein, Sergei Mikhailovich (Serge)[1898-1948]. Soviet film director and film theorist, a pioneer in the theory and practice of montage. [↑](#footnote-ref-195)
196. Montagu, Ivor Goldsmid Samuel [1904-1984]. English filmmaker, screenwriter, producer, film critic, writer, table tennis player, and Communist activist in the 1930s. [↑](#footnote-ref-196)
197. Eisenstein, S. M. “Principles of Film Form.,” trans. Ivor Montagu, *Close Up* 8.3 (September 1931): 167-181. [↑](#footnote-ref-197)
198. Eisenstein, S. M. “The Cinematographic Principle and Japanese Culture,” trans. Ivor Montagu and S. S. Nalbandov, *Transition* (June 1930): 90-103. [↑](#footnote-ref-198)
199. Eisenstein, S. M. “Principles of Film Form,” (see earlier note). [↑](#footnote-ref-199)
200. Saint Sebastian. Early Christian saint and martyr. According to Christian belief, he was killed during the Roman emperor Diocletian's persecution of Christians. [↑](#footnote-ref-200)
201. Archipenko, Alexander Porfyrovych [1887-1964]. Ukrainian-born American avant-garde artist, sculptor, and graphic artist. [↑](#footnote-ref-201)
202. Madame Tussauds. London. A wax figure museum founded by wax sculptor Marie Tussaud. [↑](#footnote-ref-202)
203. Eisenstein, S. M. “Principles of Film Form,” (see earlier note). [↑](#footnote-ref-203)
204. Wallas, Graham [1858-1932]. English socialist, social psychologist, educationalist, a leader of the Fabian Society and a co-founder of the London School of Economics. [↑](#footnote-ref-204)
205. Wallas, Graham. *The Great Society: A Psychological Analysis.* London: Macmillan, 1914. [↑](#footnote-ref-205)
206. Eisenstein, S. M. “Principles of Film Form,” (see earlier note). [↑](#footnote-ref-206)
207. Abel-Rémusat, Jean-Pierre [1788-1832]. French sinologist best known as the first Chair of Sinology at the Collège de France. [↑](#footnote-ref-207)
208. Eisenstein, S. M. “Principles of Film Form,” (see earlier note). [↑](#footnote-ref-208)
209. Léger, Joseph Fernand Henri [1881-1955]. French painter, sculptor, and filmmaker. [↑](#footnote-ref-209)
210. Suprematism. Movement of abstract art founded in Russia in 1913, focused on basic geometric forms, such as circles, squares, lines, and rectangles, painted in a limited range of colors. [↑](#footnote-ref-210)
211. de Toulouse-Lautrec-Monfa, Henri Marie Raymond (“Henri de Toulouse-Lautrec”)[1864-1901]. French painter, printmaker, draftsman, and illustrator known for his depictions of theatrical life of Paris in the late 19th century. [↑](#footnote-ref-211)
212. de Toulouse-Lautrec, Henri. “Cissy Loftus.” (1894) Lithograph. [↑](#footnote-ref-212)
213. Eisenstein, S. M. “Principles of Film Form,” (see earlier note). [↑](#footnote-ref-213)
214. Eisenstein, S. M. “Principles of Film Form,” (see earlier note). [↑](#footnote-ref-214)
215. “News from Czechoslovakia.” *Close Up* 8.3 (September 1931): 239. [↑](#footnote-ref-215)
216. M., K. (Kenneth Macpherson). Rev. of *Star Gazing*, by June Head. *Close Up* 8.3 (September 1931): 243-244. [↑](#footnote-ref-216)
217. Universum Film AG, marketed as UFA, is a German [film](https://en.wikipedia.org/wiki/Film) company headquartered in [Potsdam](https://en.wikipedia.org/wiki/Potsdam), founded in 1917 and specializing in film and [television](https://en.wikipedia.org/wiki/Television). In 1925, UFA entered into distribution agreements with Paramount and Metro-Goldwyn-Mayer. [↑](#footnote-ref-217)
218. Mortimer Leland, quoted in Eberlein, Harold Donaldson. *Little Known England* (B. T. Batsford, Ltd, 1930). [↑](#footnote-ref-218)
219. Eberlein, Harold Donaldson. *Little Known England* (see earlier note). [↑](#footnote-ref-219)
220. Eberlein, Harold Donaldson. *Little Known England* (see earlier note). [↑](#footnote-ref-220)
221. MM tells this story in “Walking-Sticks, Paperweights, and Watermarks,” first published in *Poetry* 49 (November 1936). She cites the source in her notes to the poem. [↑](#footnote-ref-221)
222. “The Pleasures of Reading” is the first chapter in Arthur James Balfour, *Essays and Addresses* (Edinburgh: David Douglas, 1893). [↑](#footnote-ref-222)
223. Balfour, Arthur James. *Essays and Addresses* (see earlier note). [↑](#footnote-ref-223)
224. Harrison, Frederic. [1831-1923]. British jurist and historian. Likely from “The Choice of Books.” *Harper’s Handy Series* (69: 16 April 1886). [↑](#footnote-ref-224)
225. Davis, Frank. “A Page for Collectors: European Lacquer.” *Illustrated London News* (11 July 1931): 76. [↑](#footnote-ref-225)
226. Davis, Frank. “European Lacquer” (see earlier note). [↑](#footnote-ref-226)
227. B., C. E. “Books of the Day.” *Illustrated London News* (8 Aug 1931): 228. Includes two photos of 12th-century cotes for hawks at Orbiston House. [↑](#footnote-ref-227)
228. “A Model of a ‘Bucentaur’ in Which Venice Wedded the Sea.” *Illustrated London News* (8 Aug 1931): 231. [↑](#footnote-ref-228)
229. Pycraft, W. P., FZS. Rev. of J. R. Norman, *A History of Fishes* (Ernest Benn Limited, London: Bouverie House, 1931) *Illustrated London News* (8 Aug 1931): 216. [↑](#footnote-ref-229)
230. K. H. Cregan was an administrator in the colonial government of British Guiana (now Guyana). [↑](#footnote-ref-230)
231. Cregan, K. H. “Blowpipes, Spears, Bows and Arrows, and Clubs: Weapons of the Aboriginals of Guiana." *Illustrated London News* (15 Aug 1931): 258. [↑](#footnote-ref-231)
232. “Gems from the Collector’s World: Master Craftsmanship from China, Italy, France, and Germany.” *Illustrated London News* (22 Aug 1931): 303. [↑](#footnote-ref-232)
233. The Cranach images are a part of the same article, “Gems from the Collector’s World.” [↑](#footnote-ref-233)
234. Lucas Cranach the Elder [1472(?) – 15 Oct. 1553], a well-known German Renaissance painter and printmaker; court painter to the Electors of Saxony and close friend of Martin Luther. [↑](#footnote-ref-234)
235. “Gems from the Collector’s World” (see earlier note). [↑](#footnote-ref-235)
236. Lauraine, Philip. “The Snake-Charming Sisters of Holy Popa.” *Illustrated London News* (3 October 1931): 528-29. [↑](#footnote-ref-236)
237. Lauraine, Philip. “The Snake-Charming Sisters of Holy Popa” (see earlier note). [↑](#footnote-ref-237)
238. Lauraine, Philip. “The Snake-Charming Sisters of Holy Popa” (see earlier note). [↑](#footnote-ref-238)
239. Lauraine, Philip. “The Snake-Charming Sisters of Holy Popa” (see earlier note). [↑](#footnote-ref-239)
240. Lauraine, Philip. “The Snake-Charming Sisters of Holy Popa” (see earlier note). [↑](#footnote-ref-240)
241. Lauraine, Philip. “The Snake-Charming Sisters of Holy Popa” (see earlier note). [↑](#footnote-ref-241)
242. Robertson, Walter Graham [1866-1948]. British painter, illustrator, and author. [↑](#footnote-ref-242)
243. Eaton, Walter P. [1878-1957]. American theater critic and author. [↑](#footnote-ref-243)
244. Eaton, Walter Prichard. “Life and People in the ’80s and ’90s” Rev. of *Life Was Worth Living* by W. Graham Robertson (Harper & Bros, 1931). *New York Herald Tribune*. 8 Nov. 1931: J7. [↑](#footnote-ref-244)
245. Eaton, “Life and People” (see earlier note). [↑](#footnote-ref-245)
246. American Fondouk is a full-service equine hospital offering free veterinary care to poor owners of working animals in Morocco, since 1927. It also serves as an educational institution by providing information to local people about animal care. [↑](#footnote-ref-246)
247. “A Hospital for Animals.” *The Spectactor* (27 June 1931): 11. [!this note may not be complete, but title of Spectator essay doesn’t refer to Fondouk or “A.”]] [↑](#footnote-ref-247)
248. Henry McBride. *New York Sun* (12 December 1931). Moore quotes from this passage in “The Student,” first published *Poetry* 40 (June 1932). [↑](#footnote-ref-248)
249. Mann, Thomas. *The Magic Mountain,* vol. 2*.* New York: Knopf, 1927. [↑](#footnote-ref-249)
250. Lytton, Edward Bulwer. *The Works of Edward Bulwer Lytton*, vol. 17. New York: P.F. Collier & Sons, 1901. [↑](#footnote-ref-250)
251. Ford Madox Ford, *Return to Yesterday* (Liveright 1932). Ford quotes a phrase frequently attributed to Samuel Johnsons. See *Life and Adventures of George Augustus Sala*. New York. Charles Scribner’s Sons, 1895. [↑](#footnote-ref-251)
252. Thompson, Edward. “India: Two Points of View.” *Spectator* (6 June 1931): 901. Rev. of Katherine Mayo, *Mother India*, Volume 2. London: Jonathan Cape, 1931. *Mother India* was a polemical attack against Indian self-rule. [↑](#footnote-ref-252)
253. Thompson, Edward. “India: Two Points of View” (see earlier note). [↑](#footnote-ref-253)
254. MM quotes John Selden, *Table-Talk*. 1689. Reprinted 1892. MM adapts the remark in “The Frigate Pelican.” [↑](#footnote-ref-254)
255. Bronte, Emily. *Wuthering Heights.* New York: Harper & Brothers, 1900. First published 1847. [↑](#footnote-ref-255)
256. Brontë, Emily. *Wuthering Heights* (see earlier note). [↑](#footnote-ref-256)
257. Gaskell, Elizabeth. *The Life of Charlotte Brontë.* New York: Harper & Brothers, 1900. First published 1857. [↑](#footnote-ref-257)
258. Gaskell, Elizabeth. *The Life of Charlotte Brontë* (see earlier note). [↑](#footnote-ref-258)
259. Wood, Butler, ed. *Charlotte Brontë 1816-1916. A Centenary Memorial.* London: T. Fisher Unwin, 1917. [↑](#footnote-ref-259)
260. Charlotte Brontë on her sister, Emily. For modern reference, see: Charlotte Brontë’s “Biographical Notice of Ellis and Acton Bell” in Emily Brontë. *Wuthering Heights*, ed. Ian Jack. Oxford: Oxford University Press, 2009: 306. [↑](#footnote-ref-260)
261. Snowden, J.K. “The Brontës As Artists and Prophets,” in Butler Wood, ed., *Charlotte Brontë 1816-1916* (see earlier note): 285-311. [↑](#footnote-ref-261)
262. Roy, Pierre [1880-1950]. French painter, illustrator, and designer with Surrealist tendencies. Work premiered in New York by Brummer Gallery, the exhibition Lloyd Goodrich reviews. [↑](#footnote-ref-262)
263. Goodrich, Lloyd [1897-1987]. American art historian, associated with the Whitney Museum of American Art in New York City. [↑](#footnote-ref-263)
264. Goodrich, Lloyd. “Exhibitions.” *The Arts* 17.3 (December 1930):173-189. [↑](#footnote-ref-264)
265. de Chirico, Giorgio [1888-1978]. Italian artist and writer, who had profound influence on the surrealists. [↑](#footnote-ref-265)
266. *L’heure d’été,* *Electrification de la Compagne*, and *La Terre* are paintings by Roy. [↑](#footnote-ref-266)
267. “The Lexicographer’s Easy Chair.” *Literary Digest* (23 April 1932): 46. [↑](#footnote-ref-267)
268. Isaac Watts [1674-1748]. English minister, hymn writer, theologian, and logician. [↑](#footnote-ref-268)
269. Daniel Featley [1582-1645]. English Calvinist theologian. [↑](#footnote-ref-269)
270. Featley, Daniel. *Clavis mystica a key opening divers difficult and mysterious texts of Holy Scripture; handled in seventy sermons, preached at solemn and most celebrious assemblies, upon special occasions, in England and France*. London: Printed by R[obert] Y[oung] for Nicolas Bourne, at the south entrance of the royall Exchange, 1636. [↑](#footnote-ref-270)
271. Hardy, Thomas. *Life’s Little Ironies*. New York: Harper & Brothers, 1894. [↑](#footnote-ref-271)
272. Hardy, Thomas. *Life’s Little Ironies* (see earlier note). [↑](#footnote-ref-272)
273. “On the Western Circuit,” a Hardy story included in *Life’s Little Ironies*. [↑](#footnote-ref-273)
274. Hardy, Thomas. *Life’s Little Ironies* (see earlier note). [↑](#footnote-ref-274)
275. B., C. E. “Books of the Day.” *Illustrated London News* (7 November 1931): 724. MM refers to a “smooth-working Chippendale / claw” in “The Jerboa.” [↑](#footnote-ref-275)
276. B., C. E. “Books of the Day” (see earlier note). [↑](#footnote-ref-276)
277. “Akin to Dances at the Paris Exhibition: Bali Temple Drama.” *Illustrated London News* (7 November 1931): 732-733. [↑](#footnote-ref-277)
278. Davis, Frank. “A Page for Collectors.” *Illustrated London News* (7 November 1931): 744. [↑](#footnote-ref-278)
279. “The Etiquette of a Cup of Tea.” *Illustrated London News* (21 November 1931): 822-823. [↑](#footnote-ref-279)
280. Yasunosuke Fukukita [1874-1944]. Author of *Tea Cult of Japan: An Aesthetic Pasttime*. Tokyo: Board of Tourist Industry - Japanese Government Railways, 1934. [↑](#footnote-ref-280)
281. Davis, Frank. “New Light on Sporting Painters.” *Illustrated London News* (21 November 1931): 828. [↑](#footnote-ref-281)
282. Levett, John [1721-1799]. English landowner and investor, and [Tory](https://en.wikipedia.org/wiki/Tory) politician. [↑](#footnote-ref-282)
283. Ward, John RA [1769-1859]. British painter and engraver. [↑](#footnote-ref-283)
284. Schaeffer, F. A. C. “A New Chapter in Ancient History.” *Illustrated London News* (21 November 1931): 806-809. [↑](#footnote-ref-284)
285. MM refers to a similar figure in “The Jerboa” [↑](#footnote-ref-285)
286. Minet el-Beida is a small bay in Syria, on the coast of the Mediterranean Sea. [↑](#footnote-ref-286)
287. Davis, Frank. “New Light on Sporting Painters.” Rev. of *A Book of Sporting Painters* by Walter Shaw Sparrow. *Illustrated London News* (21 November 1931): 828. [↑](#footnote-ref-287)
288. Davis, Frank. “New Light on Sporting Painters” (see earlier note). [↑](#footnote-ref-288)
289. Pycraft, W. P., FZS. “The World of Science: Concerning Ribs” *Illustrated London News* (28 November 1931): 846. MM takes notes toward “The Plumet Basilisk.” [↑](#footnote-ref-289)
290. Pycraft, W. P. “The World of Science” (see earlier note). [↑](#footnote-ref-290)
291. Kill van Kull is a tidal strait between Staten Island (S.I.) and Bayonne, New Jersey. [↑](#footnote-ref-291)
292. Davis, Frank. “Page for Collectors.” *Illustrated London News* (28 November 1931): 870. [↑](#footnote-ref-292)
293. “Tasks Involved in Preparing Exhibits Such As the New Gorilla Group for the Natural History Museum.” *Illustrated London News* (5 December 1931): 904-905. [↑](#footnote-ref-293)
294. “The Camera as Recorder: World Events Chronicled by Photography.” *Illustrated London News* (12 December 1931): 938-939. The article depicts a photograph of the text MM describes (Lodge, Thomas. *Rosalynde.* London: Thomas O’Brien for T. G. and John Busbie, 1590.). [↑](#footnote-ref-294)
295. “The Camera as Recorder” (see earlier note). [↑](#footnote-ref-295)
296. MM quotes the motto “By Peace Plenty By Wisdom Peace” in “Smooth Gnarled Crape Myrtle”; her note to this poem refers to “encircling two horns of plenty, one at either side of the caduceus, above clasped hands, on the title-page of the first edition of the Thomas Lodge *Rosalynde*—to which she refers on the previous page. [↑](#footnote-ref-296)
297. Church, F. O. “The African Tusker Can Be Tamed! A Congo Elephant Farm.” *Illustrated London News* (12 December 1931): 946. [↑](#footnote-ref-297)
298. Owl, Grey. *The Men of the Last Frontier*. London: Country Life Ltd., 1931. [↑](#footnote-ref-298)
299. Davis, Frank. “A Page for Collectors: An English Cartographer—John Speed.” *Illustrated London News* (2 Jan. 1932): 180. [↑](#footnote-ref-299)
300. Davis, Frank. “An English Cartographer – John Speed.” (see earlier note). [↑](#footnote-ref-300)
301. Pycraft, W. P. “The World of Science.” *Illustrated London News* (19 Dec 1931): 996. [↑](#footnote-ref-301)
302. MM mentions the aurochs in “The Buffalo” (first published *Poetry* 45 [November 1934]) and may take notes toward this poem from Pycraft’s essay. [↑](#footnote-ref-302)
303. Pycraft, W.P. “The World of Science” (see earlier note). [↑](#footnote-ref-303)
304. Louis Aggasiz Fuertes [1874-1927]. American ornithologist, illustrator, and artist. [↑](#footnote-ref-304)
305. Nelson, Edward W. “Smaller Mammals of North America.” *National Geographic* (May 1918). [↑](#footnote-ref-305)
306. MM takes notes toward “The Jerboa.” [↑](#footnote-ref-306)
307. Nelson, Edward W. “Smaller Mammals of North America” (see earlier note). MM takes notes toward “The Jerboa.” [↑](#footnote-ref-307)
308. Nelson, Edward W. “Smaller Mammals of North America” (see earlier note). [↑](#footnote-ref-308)
309. The hispid pocket mouse (C*haetopidus hispidus*) is a large pocket mouse native to the Great Plains region of North America. [↑](#footnote-ref-309)
310. Nelson, Edward W. “Smaller Mammals of North America” (see earlier note). MM takes notes toward “The Jerboa.” [↑](#footnote-ref-310)
311. Nelson, Edward W. “Smaller Mammals of North America” (see earlier note). MM takes notes toward “The Jerboa.” [↑](#footnote-ref-311)
312. Nelson, Edward W. “Smaller Mammals of North America” (see earlier note). MM takes notes toward “The Jerboa.” [↑](#footnote-ref-312)
313. Nelson, Edward W. “Smaller Mammals of North America” (see earlier note). [↑](#footnote-ref-313)
314. The caption in the picture of the armadillo in MM’s source lists the Latin name as *Dasypus novemcincta*. [↑](#footnote-ref-314)
315. A., C. K. “Fine Feathers.” *Illustrated London News* (9 January 1932): n.p. Rev. of Crandall, Lee S. *Paradise Quest: A Naturalist’s Experiences in New Guinea*. Scribner’s Sons, 1931. [↑](#footnote-ref-315)
316. A., C. K. “Fine Feathers.” (see earlier note). [↑](#footnote-ref-316)
317. “Sights To Be Seen on the London Cape-Town Air-Mail Route.” *Illustrated London News* (9 June 1932): 55. [↑](#footnote-ref-317)
318. “Insect-Lit Lamps—For Enterprising Burglars and Gay Dancers!,” *Illustrated London News* (30 January 1932): 153. [↑](#footnote-ref-318)
319. Exhibition of French Art 1200-1900, Burlington House, Royal Academy of the Arts. 30 January 1932 *Illustrated London News* features several photographs with lengthy captions from this exhibition. [↑](#footnote-ref-319)
320. Exhibition of French Art (see earlier note). [↑](#footnote-ref-320)
321. MM misspells Brixen Cathedral, located in northern Italy; in Italian, this is Bressanone Cathedral. [↑](#footnote-ref-321)
322. Pycraft, W.P. “The World of Science.” *Illustrated London News* (6 February 1932): 210. MM reads toward “The Plumet Basilisk.” [↑](#footnote-ref-322)
323. Kent, William Saville. *The Great Barrier Reef of Australia*. W.H. Allen, 1893. [↑](#footnote-ref-323)
324. Pycraft, W.P. “The World of Science” (see earlier note). MM writes “amagoid” lizard for “agamid.” MM takes notes toward “The Plumet Basilisk.” [↑](#footnote-ref-324)
325. Pycraft, W.P. “The World of Science” (see earlier note). MM takes notes toward “The Plumet Basilisk.” [↑](#footnote-ref-325)
326. Pycraft, W.P. “The World of Science” (see earlier note). MM takes notes toward “The Plumet Basilisk.” [↑](#footnote-ref-326)
327. A liberal arts college in Brooklyn, NY, founded in 1887 with a focus on providing affordable education, especially in design and engineering, to students from all backgrounds. [↑](#footnote-ref-327)
328. MM likely visited the library at the Pratt Institute near her house and took notes on their collection of bookplates. [↑](#footnote-ref-328)
329. DeWitt Clinton (1769-1828) was an American politician from New York. [↑](#footnote-ref-329)
330. My homeland is dear, but freedom is even more precious. [↑](#footnote-ref-330)
331. William Bolts (1738-1808) was an Amsterdam-born merchant active in India. [↑](#footnote-ref-331)
332. Virtue grows under the burden of oppression. [↑](#footnote-ref-332)
333. Edward Clarence Stedman [1833-1908], one of the most influential American critics and editors of the late nineteenth-century. Also a poet, essayist, banker, and scientist. [↑](#footnote-ref-333)
334. Translation of Latin: The heart at work [↑](#footnote-ref-334)
335. Richard Grant White [1822-1885], lawyer, social critic, and Shakespeare scholar. [↑](#footnote-ref-335)
336. Daniel B. Fearing [1859-1918], was an art and book collector from Newport, Rhode Island, where he served as mayor. [↑](#footnote-ref-336)
337. Garnet Wolseley [1833-1913], Anglo-Irish officer in British Army. [↑](#footnote-ref-337)
338. Translation of Latin: Man is wolf to man. [↑](#footnote-ref-338)
339. Translation of Latin: Death is life to me. [↑](#footnote-ref-339)
340. This phrase is an abbreviation from Horace, Odes iii.2.17. David Ferry translates lines 17-18 as “Virtue, rejecting everything that’s sordid, / Shines with unblemished honor.” [↑](#footnote-ref-340)
341. Alexander Anderson [1775-1870], engraver. *Apprentice’s Library* is a wood engraving, possibly a bookplate for Colonel James Anderson's Mechanics' and Apprentices' Library. [↑](#footnote-ref-341)
342. George Macartney [1737-1806], British statesman and colonial administrator. [↑](#footnote-ref-342)
343. The phrase is an adaptation. MM has apparently mistranscribed *rectis* for *recti*. *Mens conscia recti* means “a mind aware of what is right.” The phrase is adapted from the *Aeneid* 1.604. [↑](#footnote-ref-343)
344. “The Odd Side of Things: Birds, Beasts, and Insects.” *Illustrated London News* (26 March 1932): 465. [↑](#footnote-ref-344)
345. “The Camera as Spy Upon the Wild.” *Illustrated London News* (2 April 1932): 501. [↑](#footnote-ref-345)
346. Atkinson, Agnes Akin. “Befriending Nature’s Children.” *National Geographic* (February 1932): 199-215. Photographs reproduced in “The Camera as Spy Upon the Wild.” [↑](#footnote-ref-346)
347. “The Camera as Spy Upon the Wild” (see earlier note). This image appears in “Camellia Sabina,” first published *Active Anthology*, ed., Ezra Pound, (Faber & Faber, 1933). [↑](#footnote-ref-347)
348. “Zulu Magic: Love-Charm; Cattle-Cure; Criminology; and Spells.” *Illustrated London News* (2 February 1932): 524. MM uses this image in “Camellia Sabina.” [↑](#footnote-ref-348)
349. Howells, William Dean. *Life in Letters*. Doubleday, Doran & Co.,1928. [↑](#footnote-ref-349)
350. Howells, William Dean [1837-1920]. American novelist, editor of *The Atlantic Monthly* 1871-1881, and influential critic—especially through his definition of “realism.” MM quotes at length from Howells’ *My Mark Twain* in “Idiosyncrasy and Technique,” first published in *A Marianne Moore Reader*. University of California Press, 1958. [↑](#footnote-ref-350)
351. “The Illustrated London News is Ninety Years Old This Year.” *Illustrated London News.*(23 April 1932): 606. Ad. in the 23 April 1932 *Illustrated London News* announced this “Ninetieth Birthday Special Number.” [↑](#footnote-ref-351)
352. MM quotes from two advertisments in the *Illustrated London News* (April 30, 1932). [↑](#footnote-ref-352)
353. Ad. “Silver Wonder.” *Illustrated London News*. (30 April 1932): 747. [↑](#footnote-ref-353)
354. Ad. “Carter’s Tested Seeds, Ltd.” *Illustrated London News* (30 April 1932): 662. [↑](#footnote-ref-354)
355. “Carter’s Tested Seeds, Ltd.” (see earlier note). [↑](#footnote-ref-355)
356. Pendlebury, J. D. S. “New Relics of the Heretical Pharaoh at Tell El Amarna.” *Illustrated London News* (19 March 1932): 427. [↑](#footnote-ref-356)
357. Akhenaten was an [ancient Egyptian](https://en.wikipedia.org/wiki/Ancient_Egypt) pharaoh of the 18th Dynasty, who ruled for 17 years and died perhaps in 1336 or 1334 BC. MM takes notes toward “The Jerboa.” [↑](#footnote-ref-357)
358. This objected is depicted in MM’s sketch on v.0097. [↑](#footnote-ref-358)
359. “The Golden Traveling Bed of the Mother of Cheops.” *Illustrated London New*s (7 May 1932): 767-769. This object is mentioned in “The Jerboa.” [↑](#footnote-ref-359)
360. “Red-Letter Days in the History of Siam. The 150th Anniversary of the Chakri Dynasty and of Bangkok as the Capital.” *Illustrated London News* (7 May 1932): 754-55. [↑](#footnote-ref-360)
361. “The Golden Traveling Bed of the Mother of Cheops” (see earlier note). MM takes notes toward “The Jerboa.” [↑](#footnote-ref-361)
362. “The Golden Traveling Bed of the Mother of Cheops” (see earlier note). MM takes notes toward “The Jerboa.” [↑](#footnote-ref-362)
363. “The Golden Traveling Bed of the Mother of Cheops” (see earlier note). [↑](#footnote-ref-363)
364. “Trade Winds” is the title of a serial of miscellaneous commentary on the publicity and bookselling trade, published by Christopher Morley under the pseudonym P. E. G. Quercus in the *Saturday Review*, irregularly from 1925 through 1940. [↑](#footnote-ref-364)
365. Harte, Geoffrey Bret. *The Villas of Pliny: Pastimes of a Roman Gentleman*. Houghton Mifflin, 1928. MM compares a reviewer’s description of Charlotte Bronte’s prose with Bret Harte’s, in “Charlotte Bronte,” *The Criterion* 11 (July 1932): 716-19. [↑](#footnote-ref-365)
366. Godley, Arthur. *Reminiscences of Lord Kilbracken*. Macmillan, 1931. John Arthur Godley [1847-1932] was the first Baron of Kilbracken and a British civil servant. He was the longest serving Permanent Under-Secretary of State for India. [↑](#footnote-ref-366)
367. Cochran, Doris M. “Our Friend the Frog.” *National Geographic* (May 1932): 628-54. Doris Cochran [1898-1968] was an American herpetologist, scientific illustrator, and curator at the Smithsonian Institution in Washington. [↑](#footnote-ref-367)
368. Cochran, Doris M. “Our Friend the Frog” (see earlier note). [↑](#footnote-ref-368)
369. Cochran, Doris M. “Our Friend the Frog” (see earlier note). [↑](#footnote-ref-369)
370. Cochran, Doris M. “Our Friend the Frog” (see earlier note). [↑](#footnote-ref-370)
371. Mead, William Edward. *The English Medieval Feast*. Houghton & Gunn, 1931. William Edward Mead [1860-1949] was a professor at Wesleyan University and an author of numerous books. [↑](#footnote-ref-371)
372. Carton, Ronald. *England*. A & C Black, 1934. [↑](#footnote-ref-372)
373. Parker, Cornelia Stratton. *English Summer*. Liveright, 1931. Cornelia Stratton Parker [1888-1972] was the author of several books and served on the board of the MacDowell Colony artists colony. [↑](#footnote-ref-373)
374. Parker, Cornelia Stratton. *English Summer* (see earlier note). [↑](#footnote-ref-374)
375. James Burnham [1905-1987] was an American philosopher and political theorist, teaching at New York University and coediting the journal *Symposium* with Philip E. Wheelwright. In the 1930s he was affiliated with Troskyism but later renounced this school of thought and became associated with conservative American politics, later founding the conservative *National Review*. [↑](#footnote-ref-375)
376. Jakob Wassermann [1873-1934] was a German writer and novelist of Jewish descent. [↑](#footnote-ref-376)
377. Philip E. Wheelwright. Rev. of *Dr. Kerkhoven* (1931) by Jacob Wassermann 1931*.* *Symposium* (April 1931): 271. Philip E. Wheelwright [1901-1970] was an American philosopher, classical scholar, and literary theorist. He was a professor art Dartmouth College and the University of California. The original German title of *Dr. Kerkhoven* is *Etzel Andergast*. [↑](#footnote-ref-377)
378. Wheelwright, Philip E. Rev. of *Dr. Kerkhoven* (see earlier note). [↑](#footnote-ref-378)
379. Wheelwright, Philip E. Rev. of *Dr. Kerkhoven* (see earlier note). [↑](#footnote-ref-379)
380. Walford, Lucy Bethia. *Memories of Victorian London*. (E. Arnold, 1912). Lucy Bethia Walford [1845-1915]. Scottish novelist and artist. [↑](#footnote-ref-380)
381. Walford, Lucy Bethia. *Memories of Victorian London* (see earlier note). [↑](#footnote-ref-381)
382. Walford, Lucy Bethia. *Memories of Victorian London* (see earlier note). [↑](#footnote-ref-382)
383. Turner, W. J. “The World of Music.” *Illustrated London News* (30 July 1932): 186. [↑](#footnote-ref-383)
384. Tate, Allen [1899-1979]. American poet, critic, and essayist. Tate recommended MM for the Harriet Monroe Memorial Prize in 1944 and later for a Guggenheim. [↑](#footnote-ref-384)
385. Tate, Allen. “New England Culture and Emily Dickinson.” *The Symposium* (April 1932): 206-26. MM published a review of *Letters of Emily Dickinson*, edited by Mabel Loomis Todd (1931): “Emily Dickinson.” *Poetry* 41 (January 1933): 219-26. [↑](#footnote-ref-385)
386. Tate, Allen. “New England Culture and Emily Dickinson” (see earlier note). [↑](#footnote-ref-386)
387. Rivera, Diego. “Dynamic Detroit: An Interpretation.” *Creative Art* vol. 12, no. 4 (April 1933): 289-95. [↑](#footnote-ref-387)
388. Jean Peyrissac [1895-1974], French painter. [↑](#footnote-ref-388)
389. B, C. E.“Books of the Day,” *Illustrated London News* (30 July 1932): 180. [↑](#footnote-ref-389)
390. The text describing this image is written across verso and recto pages; it reads: “The Treasure of the Week at the Victoria and Albert Museum: A Horse in green Chinese Marble, probably by an artist who worked about the 6th C A.D. represents, apparently, the little wild pony whose breeding had been the staple industry of the Mongols . . seems hardly probable that it can be later than the T’ang Dyn. (618-906 A.D.) & the . . . treatment of the eye may well give it claim to be placed 1 c earlier. [↑](#footnote-ref-390)
391. B, C. E.“Books of the Day” (see earlier note). [↑](#footnote-ref-391)
392. The text describing this image is written across verso and recto pages; it reads: “The Treasure of the Week at the Victoria and Albert Museum: A Horse in green Chinese Marble, probably by an artist who worked about the 6th C A.D. represents, apparently, the little wild pony whose breeding had been the staple industry of the Mongols . . seems hardly probable that it can be later than the T’ang Dyn. (618-906 A.D.) & the . . . treatment of the eye may well give it claim to be placed 1 c earlier. [↑](#footnote-ref-392)
393. Brigham, William Tufts. *Guatemala, Land of the Quetzal: A Sketch*. Charles Scribner’s Sons, 1887. William Tufts Brigham [1841-1926] was an American geologist, botanist, ethnologist, and first director of the Bernice P. Bishop Museum in Honolulu. [↑](#footnote-ref-393)
394. MM’s “AM” refers to “A.M.,” the degree ascribed to Brigham on the title page of his book. [↑](#footnote-ref-394)
395. MM mentions sapotons that drop into the water in “The Plumet Basilisk.” [↑](#footnote-ref-395)
396. Sidonie-Gabrielle Colette [1873-1954]. French author, actor, and journalist. [↑](#footnote-ref-396)
397. Hutton, Frederick Wollastan and James Drummond. *Animals of New Zealand: An Account of the Colony’s Air-Breathing Vertebrates*. Whitcombe & Tombs, 1909. Frederick Wollanstan Hutton [1836-1905] was an English geologist and biologist who emigrated to New Zealand and became a prominent naturalist there. James Mackay Drummond [1869-1940] was a journalist and science writer from New Zealand. [↑](#footnote-ref-397)
398. MM takes notes toward “The Plumet Basilisk.” [↑](#footnote-ref-398)
399. MM miscopies names of some features: Karewa Island; Rurima rock; Stephens Island. [↑](#footnote-ref-399)
400. Hutton, Frederic Wollastan and James Drummond. *Animals of New Zealand* (see earlier note). [↑](#footnote-ref-400)
401. Berlèse, L’Abbé. *Monographie du Genre Camellia: Traité Complet sur sa Culture*. Troisième Edition. Paris: H. Cousin, 1845. [↑](#footnote-ref-401)
402. MM takes notes toward “Camellia Sabina.” [↑](#footnote-ref-402)
403. Berlèse, L’Abbé. *Monographie du Genre Camellia* (see earlier note). [↑](#footnote-ref-403)
404. MM takes notes toward “Camellia Sabina.” [↑](#footnote-ref-404)
405. Berlèse, L’Abbé. *Monographie du Genre Camellia* (see earlier note). [↑](#footnote-ref-405)
406. The French text reads: kernel-like rounded oval leaves, slightly tapered, pyramidal bud with green outer petals; large, full flower, rosiform, with a white stamen. Superb.[!Translation needs review! KN] [↑](#footnote-ref-406)
407. Valéry, Paul [1871-1945]. French poet, essayist, and philosopher. MM mentions, quotes, or paraphrases him frequently in her essays. [↑](#footnote-ref-407)
408. Valéry, Paul. *Le Serpent*. Paris: Eos, 1926. [↑](#footnote-ref-408)
409. The French text reads: “To wander dangerously the Garden, / And my triangle of emerald / Darts and retracts its double edge . . . / A beast I am, but a sharp beast” –translation by Nathaniel Rudavsky-Brody, *The Idea of Perfection: The Poetry and Prose of Paul Valery*. Farrar, Straus and Giroux, 2020.] [↑](#footnote-ref-409)
410. Bunting, Basil. “Valentine and Orson.” Rev. of *Gemini* by John Collier. *Poetry* (August 1932): 293-95. Basil Bunting [1900-1985] was a British modernist poet also loosely affiliated with the American Objectivists. [↑](#footnote-ref-410)
411. Edith Sitwell [1887-1964] was a British poet from a literary family known for experimental work in the modernist period. [↑](#footnote-ref-411)
412. Bunting, Basil. “Valentine and Orson” (see earlier note). [↑](#footnote-ref-412)
413. “A Hobby That’s Practiced by Mrs. George Thompson” *New York Herald Tribune* (1 January 1933): 12. [↑](#footnote-ref-413)
414. Downes, Olin, H.T., W.B., H.H. “Mme. Supervia Sings Spanish Songs with Piquancy and Charm—Hoffman Plays with Philharmonic.*” New York Times* (16 January 1933): 12. [↑](#footnote-ref-414)
415. Downes, Olin, H.T, W.B., H.H. “Mme. Supervia Sings Spanish Songs” (see earlier note). [↑](#footnote-ref-415)
416. Israel Citkowitz [1909-1965] was an American composer affiliated with the Young Composers’ Group associated with Aaron Copland. [↑](#footnote-ref-416)
417. MM refers to A. Lehman Engel’s dance score *Phobias*, or *Dream Phobias*, for the Gluck-Sandor and Felicia Sorel dance company (1932). A. Lehmen Engel [1910-1982] was an American conductor and composer and for Broadway, television, and film. [↑](#footnote-ref-417)
418. Irwin Heilner [1908-1991] was an American composer affiliated Aaron Copland’s Young Composers’ Group associated with Aaron Copland. [↑](#footnote-ref-418)
419. Elie Siegmeister [1909-1991] was an American composer instrumental in founding Aaron Copland’s Young Composers’ Group. [↑](#footnote-ref-419)
420. Downes, Olin, H.T, W.B., H.H. “Mme. Supervia Sings Spanish Songs” (see earlier note). [↑](#footnote-ref-420)
421. Jerome Moross [1913-1983] was an American composer affiliated with Aaron Copland’s Young Composers’ Group. He is best known for his music for film and television. [↑](#footnote-ref-421)
422. Vivian Fine [1913-2000] was an American composer affiliated with Aaron Copland’s Young Composers’ Group. [↑](#footnote-ref-422)
423. Downes, Olin, H.T, W.B., H.H. “Mme. Supervia Sings Spanish Songs” (see earlier note). [↑](#footnote-ref-423)
424. Hagenbeck Tierpark is a zoo in Hamburg, Germany, founded by Carl Hagenbeck [1844-1913]. It celebrated its 25th anniversary in May 1932. [↑](#footnote-ref-424)
425. Likely material from *Illustrierte Tier und Menschenwelt* (see note on following page). [↑](#footnote-ref-425)
426. [! Needs translation KN !] [↑](#footnote-ref-426)
427. *Illustrierte Tier und Menschenwelt*. A journal edited by Carl Hagenbeck and first published in 1926 (Hamburg: Köhler & Krüger). [↑](#footnote-ref-427)
428. “Wood Says Cancer Awaits Its Darwin.” *New York Times* (16 January 1933): 17. [↑](#footnote-ref-428)
429. “Wood Says Cancer Awaits Its Darwin” (see earlier note). [↑](#footnote-ref-429)
430. Morgan, Thomas Hunt [1866-1945]. American evolutionary geneticist who won the Nobel Prize in Physiology or Medicine in 1933 for establishing the chromosomal theory of heredity. [↑](#footnote-ref-430)
431. Elias, T. E. “Pocahontas’s Grave.” *Landmark:The Monthly Magazine of the English-Speaking Union* (January 1933): 8*.* [↑](#footnote-ref-431)
432. MM may be taking notes toward “Virginia Britannia,” first published in *Life and Letters Today* (December 1935). [↑](#footnote-ref-432)
433. Elias, T. E. “Pocahontas’s Grave” (see earlier note] [↑](#footnote-ref-433)
434. Yeats, William Butler [1865-1939]. MM was a great admirer of Yeats, reviewed his poetry, and mentioned or wrote of him frequently in her prose. [↑](#footnote-ref-434)
435. Yeats, William Butler. *Where There is Nothing: Being Volume I of Plays for an Irish Theatre*. London: A.H. Bullen, 1903. [↑](#footnote-ref-435)
436. Earle, Alice Morse. *Sundials and Roses of Yesterday*. Macmillan, 1902. Alice Morse Earl [1851-1911] was an Amercan social historian. [↑](#footnote-ref-436)
437. David Loggan [1634-1692] was an English baroque engraver, draughtsman, and painter, known for his drawings and engravings of Oxford and Cambridge Universities. [↑](#footnote-ref-437)
438. Anthony Wood [1632-1695] was an English antiquary who catalogued the history and antiquities of the University of Oxford. [↑](#footnote-ref-438)
439. Chaucer, Geoffrey. *Treatise on the Astrolabe*. Ed. Walter Skeat. John Childs and Son,1872. MM refers to Chaucer as the “perfection of naturalness” in “conveying emotion intact”; “Feeling and Precision,” *Sewanee Review* (Autumn 1944). [↑](#footnote-ref-439)
440. The Latin motto means “without bending.” [↑](#footnote-ref-440)
441. Earle, Alice Morse. *Sundials and Roses of Yesterday* (see earlier note). MM repeats this information lower down on this page. [↑](#footnote-ref-441)
442. Fuller, Thomas. *History of the Worthies of England*. J.G.W.L and W.G.,1662. [↑](#footnote-ref-442)
443. Gerarde, John. *The Herball or Generall Historie of Plantes*. London: John Norton, 1597. [↑](#footnote-ref-443)
444. “Our Wonderful World: Curious Customs in Distant Lands.” *Illustrated London News* (1 October 1932): 490. [↑](#footnote-ref-444)
445. “Our Wonderful World: Curious Customs in Distant Lands” (see earlier note). [↑](#footnote-ref-445)
446. “The Horse in Mesopotamia in 3000 B.C.; and Other Khafaje Finds.” *Illustrated London News* (8 October 1932): 529. [↑](#footnote-ref-446)
447. “The Horse in Mesopotamia in 3000 B.C.” (see earlier note). [↑](#footnote-ref-447)
448. Earle, Alice Morse. *Sundials and Roses of Yesterday* (see earlier note). [↑](#footnote-ref-448)
449. Pycraft, W. P. “The World of Science.” *Illustrated London News* (15 October 1932): 574. [↑](#footnote-ref-449)
450. Desmond, Humphrey J. *Why God Loves the Irish*. New York: Devin-Adair, 1918. Humphrey Joseph Desmond [1858-1932] was an American lawyer, writer, newspaper editor, and politician from Wisconsin. [↑](#footnote-ref-450)
451. Eisenstein, Sergei M. “An American Tragedy.” *Close-Up* (June 1933): 109-124. [↑](#footnote-ref-451)
452. H. A. M. “Why War? Einstein and Freud, International Institute of Intellectual Co-operation.” *Close-Up* (June 1933): 159-160. [↑](#footnote-ref-452)
453. H. A. M. “Why War? (see earlier note). [↑](#footnote-ref-453)
454. Melanie Klein [1882-1960]. Austrian-British psychoanalyst known for her work in child analysis. [↑](#footnote-ref-454)
455. Metzner, Ernő. “The Travelling Camera.” *Close-Up* (June 1933): 182-187. Ernő Metzner [1892-1953] was a Hungarian film director and production designer who emigrated to Germany and later the United States. MM published an essay and a film review in subsequent 1933 issues of *Close Up*. [↑](#footnote-ref-455)
456. Foster, P. A. Le Neve. “Manchester Film Society.” *Close-Up* (June 1933): 200. Peter le Neve Foster [1809-1879] was an early amateur photographer in England who founded the Photographic Society of London and organized the first photography exhibition at the Royal Society of the Arts. [↑](#footnote-ref-456)
457. Dyer, Carleton L. “Television.” *Close-Up* (June 1933). Carleton L. Dyer was Canadian and was the Managing Director of the Philco Radio and Television Corporation of Great Britain at the time of publication of this article. [↑](#footnote-ref-457)
458. O. B. “It’s a Racket.” *Close-Up* (June 1933): 200-201. [↑](#footnote-ref-458)
459. “As New York Was: Wonders of the Animal World Brought to City.” *The New York Sun* (1 July 1933). [↑](#footnote-ref-459)
460. “Wonders of the Animal World” (see earlier note). [↑](#footnote-ref-460)
461. “Wonders of the Animal World” (see earlier note). [↑](#footnote-ref-461)
462. Wilstach, Paul. “Holidays Among the Hill Towns of Tuscany and Umbria.” *National Geographic Magazine* (April 1928): 401-42. Paul Wilstach [1870-1952] was a writer and playwright. [↑](#footnote-ref-462)
463. Wilstach, Paul. “Holidays Among the Hill Towns of Tuscany and Umbria” (see earlier note). [↑](#footnote-ref-463)
464. Handley, Marie Louise. “Siena’s Palio, An Italian Inheritance from the Middle Ages.” *National Geographic Magazine* (August 1926): 245-258. Marie Louise Adelaide Handley [1871-1955] was an American writer, daughter of Francis Montague Handley, private butler of Pope Leo XIII and Pope Pius X. [↑](#footnote-ref-464)
465. Lindbergh, Charles. “To Bogotá and Back by Air.” *National Geographic Magazine* (May 1928): 529-601. Charls Lindbergh [1902-1974] was an American aviator and military officer known for making the first solo transatlantic flight. [↑](#footnote-ref-465)
466. Shoults, Worth E. “The Home of the First Farmer of America.” *National Geographic Magazine* (May 1928): 602-28. [↑](#footnote-ref-466)
467. Shoults, Worth E. “The Home of the First Farmer of America” (see earlier note). [↑](#footnote-ref-467)
468. Brandes, Elmer Walker. “Into Primeval Papua by Seaplane.” *National Geographic Magazine* (September 1929): 253-332. Elmer Walker Brandes [1891-1965] was a plant pathologist leading divisions at United States department of Agriculture and was the director of various scientific expeditions. [↑](#footnote-ref-468)
469. Brandes, Elmer Walker. “Into Primeval Papua by Seaplane” (see earlier note). [↑](#footnote-ref-469)
470. Brandes, Elmer Walker. “Into Primeval Papua by Seaplane” (see earlier note). [↑](#footnote-ref-470)
471. Warner, Arthur. “Styles of the South Seas.” Rev. of *The Cruise of the Zaca* by Templeton Crocker. *New York Herald Tribune* (10 September 1933). [↑](#footnote-ref-471)
472. Frances (Fanny) Burney [1752-1840] was an English satirical novelist, diarist and playwright. [↑](#footnote-ref-472)
473. *Fanny Burney and Her Friends*. Ed. L.B. Seeley. New York: Scribner’s, 1892. Leonard Benton Seeley [1831-1893] was a writer and editor; his other works include edited collections of letters and diaries by Horace Walpole and Hester Thrale. [↑](#footnote-ref-473)
474. *Fanny Burney and Her Friends* (see earlier note). [↑](#footnote-ref-474)
475. *Fanny Burney and Her Friends* (see earlier note). [↑](#footnote-ref-475)
476. Burroughs, John. *Under the Maples*. Boston: Houghton Mifflin, 1921. John Burroughs [1837-1921] was an American naturalist and nature essayist active in the United States’s conservation movement. [↑](#footnote-ref-476)
477. Burroughs, John. *Under the Maples* (see earlier note). [↑](#footnote-ref-477)
478. Beavan, Arthur Henry. *Animals I Have Known*. New York: Frederick A. Stokes, 1905. Arthur Henry Beavan [1844-1907] was a writer of histories and biographies. Similar titles include *Birds I Have Known* (1905) and *Fishes I Have Known* (1905)*.* [↑](#footnote-ref-478)
479. Beavan, Arthur Henry. *Animals I Have Known* (see earlier note). [↑](#footnote-ref-479)
480. Mayer, Alfred Goldborough. *Sea-Shore Life: The Invertebrates of the New York Coast and the Adjacent Coast Region*. New York: New York Zoological Society, 1905. Alfred Goldborough Mayer [1868-1922] was an American marine biologist and zoologist and popular science writer. [↑](#footnote-ref-480)
481. Mayer, Alfred Goldborough. *Sea-Shore Life* (see earlier note). [↑](#footnote-ref-481)
482. MM first publishes “The Paper Nautilus” under the title “A Glass-Ribbed Nest,” *Kenyon Review* (Summer 1940). [↑](#footnote-ref-482)
483. John Millington Synge [1871-1909] was an Irish playwright, poet, travel writer, and collector of folkore. He was a key figure in the Irish literary revival and one of the co-founders of the Abbey Theater. [↑](#footnote-ref-483)
484. Howe, Percival Presland. *J. M. Synge: A Critical Study*. New York: Mitchell Kennerly, 1912. Percival Presland Howe [1886-1944] wrote numerous critical works, including studies of Bernard Shaw and William Hazlitt. [↑](#footnote-ref-484)
485. Howe, Percival Presland. *J. M. Synge* (see earlier note). [↑](#footnote-ref-485)
486. Ad. for de Tocqueville’s *The Old Regime*.George Eliot. *Silas Marner*. New York: Harper & Brothers, 1861. [↑](#footnote-ref-486)
487. Ad. de Tocqueville’s *The Old Regime* (see earlier note). [↑](#footnote-ref-487)
488. Ad. de Tocqueville’s *The Old Regime* (see earlier note). [↑](#footnote-ref-488)
489. Ad. for Sarah Josepha Hale’s *Woman’s Record, Or Sketches of All Distinguished Women From the Creation to the Present Time* (1853). George Eliot. *Silas Marner*. New York: Harper & Brothers, 1861. [↑](#footnote-ref-489)
490. Ad. Sarah Josepha Hale’s *Woman’s Record* (see earlier note). [↑](#footnote-ref-490)
491. Ad. Sarah Josepha Hale’s *Woman’s Record* (see earlier note). [↑](#footnote-ref-491)
492. Ad. for “Harper’s Catalogue.” George Eliot. *Silas Marner*. New York: Harper & Brothers, 1861. [↑](#footnote-ref-492)
493. Ad. “Harper’s Catalogue” in Eliot’s *Silas Marner* (see earlier note). [↑](#footnote-ref-493)
494. According to the Metropolitan Museum of Art in New York, this proverb and cartoon was published in *Le charivari* in July, 1840. [↑](#footnote-ref-494)
495. Knoedler Galleries held an exhibit of daguerreotypes in 1933. M. Knoedler & Co. was one of the oldest commercial art galleries in the U.S., founded in 1846. [↑](#footnote-ref-495)
496. Bonar, Horatius. *Hymns of Faith & Hope*. New York: Robert Carter & Brothers, 1866. Horatius Bonar [1808-1889] was a Scottish hymnodist. [↑](#footnote-ref-496)
497. Bonar, Horatius. *Hymns of Faith & Hope* (see earlier note). [↑](#footnote-ref-497)
498. Bonar, Horatius. *Hymns of Faith & Hope* (see earlier note). [↑](#footnote-ref-498)
499. Bonar, Horatius. *Hymns of Faith & Hope* (see earlier note). [↑](#footnote-ref-499)
500. Bonar, Horatius. *Hymns of Faith & Hope* (see earlier note). [↑](#footnote-ref-500)
501. Wright, Richardson. “First Balcony: The End of Quilts” *The Sunday Review of the Brooklyn Daily Eagle*. (18 March 1934): 13. Richardson L. Wright [1886-1961] was the editor of House and Garden museum and an author and lecturer on eclectic topics, including home and garden and early Americana. He was a literary critic for the *New York Times* from 1911-1914. [↑](#footnote-ref-501)
502. Wright, Richardson. “First Balcony” (see earlier note). [↑](#footnote-ref-502)
503. James, Henry. *Notes of a Son and Brother*. New York: Macmillan, 1914. [↑](#footnote-ref-503)
504. Roberts, William. *Printers’ Marks: A Chapter in the History of Typography*. London: George Bell & Sons, 1893. [↑](#footnote-ref-504)
505. Roberts, William. *Printers’ Marks* (see earlier note). [↑](#footnote-ref-505)
506. Truth flourishes when wounded. [↑](#footnote-ref-506)
507. MM’s source spells Butte’s title as she registers it here, but other texts identify Henry Butte’s work as *Dyets Dry Dinner*. [↑](#footnote-ref-507)
508. Roberts, William. *Printers’ Marks* (see earlier note). [↑](#footnote-ref-508)
509. MM quotes this motto in “The Frigate Pelican.” [↑](#footnote-ref-509)
510. Roberts, William. *Printers’ Marks* (see earlier note). [↑](#footnote-ref-510)
511. Roberts, William. *Printers’ Marks* (see earlier note). [↑](#footnote-ref-511)
512. MM often took notes from the *Encyclopedia Brittanica*. Here she quotes from the entry for “Peach.” [↑](#footnote-ref-512)
513. MM takes notes toward “Nine Nectarines and Other Porcelain.”. In her own notes to the poem, MM cites Alphonse de Candolle’s *Origin of Cultivated Plants*. [↑](#footnote-ref-513)
514. Candolle, Alphonse Pyramus de [1806-1893]. French-Swiss botanist. Introduced innovations in phytogeography, dealing with the geographic distribution of plants, and promoted standardizing nomenclatural practices in botany. [↑](#footnote-ref-514)
515. MM often took notes from the *Encyclopedia Brittanica*; lines 1-3 she takes notes toward “Nine Nectarines and Other Porcelain” from the “Peach” entry; she then takes notes from the “Peacham” entry. [↑](#footnote-ref-515)
516. Peacham, Henry [1578-c. 1644]. English poet and writer, known primarily for his publication of *Compleat Gentleman*. London: E. Tyler for Richard Thrale, 1661. MM mentions three other books by Peacham on this page and quoted *The Compleat Gentleman* in a *Dial* editorial (1928). [↑](#footnote-ref-516)
517. MM takes notes from the *Encyclopedia Brittanica* on “Peacham” and then on “Nectarine,” perhaps taking notes toward “Nine Nectarines and Other Porcelain.” [↑](#footnote-ref-517)
518. Peacham, Henry. *The Worth of a Peny*. London: R. Hearne, 1641. See previous page for more on Peacham’s other books mentioned here. [↑](#footnote-ref-518)
519. Marilaun, Anton Kerner von. *The Natural History of Plants*. Trans. F.W. Oliver. Half-Volume II. New York: Henry Holt, 1895. Anton Kerner von Marilaun [1831-1898], also known as Anton Joseph Kerner, was an Austrian botanist. [↑](#footnote-ref-519)
520. Marilaun, Anton Kerner von. *The Natural History of Plants* (see earlier note). [↑](#footnote-ref-520)
521. Marilaun, Anton Kerner von. *The Natural History of Plants* (see earlier note). [↑](#footnote-ref-521)
522. Marilaun, Anton Kerner von. *The Natural History of Plants* (see earlier note). [↑](#footnote-ref-522)
523. MM abbreviates what reads, in Marilaun, as “lend themselves particularly well.” [↑](#footnote-ref-523)
524. Marilaun, Anton Kerner von. *The Natural History of Plants* (see earlier note). [↑](#footnote-ref-524)
525. Marilaun, Anton Kerner von. *The Natural History of Plants* (see earlier note). [↑](#footnote-ref-525)
526. Candolle, Alphonse de. *Origin of Cultivated Plants*. London: Kegan Paul, Trench & Co., 1884. MM cites this book in “Nine Nectarines and Other Porcelain.” [↑](#footnote-ref-526)
527. Candolle, Alphonse de. *Origin of Cultivated Plants* (see earlier note). [↑](#footnote-ref-527)
528. MM may take notes toward “Nine Nectarines and Other Porcelain.” [↑](#footnote-ref-528)
529. Candolle, Alphonse de. *Origin of Cultivated Plants* (see earlier note). [↑](#footnote-ref-529)
530. MM may take notes toward “Nine Nectarines and Other Porcelain.” [↑](#footnote-ref-530)
531. Candolle, Alphonse de. *Origin of Cultivated Plants* (see earlier note). [↑](#footnote-ref-531)
532. MM may take notes toward “Nine Nectarines and Other Porcelain.” [↑](#footnote-ref-532)
533. “Bagpipes from Spain.” *New York Sun* (23 June 1934). [↑](#footnote-ref-533)
534. “Bagpipes from Spain” (see earlier note). [↑](#footnote-ref-534)
535. Karl Freund, “The Whale in Art,” WEAF WJZ radio broadcast (Thursday, May 31, 1934). Karl Freund [1890-1969] was a German cinematographer and film director best known for *Metropolis* (1927), *Dracula* (1931), and *I Love Lucy* (1951-1957). [↑](#footnote-ref-535)
536. Karl Freund, “The Whale in Art” (see earlier note). [↑](#footnote-ref-536)
537. Karl Freund, “The Whale in Art” (see earlier note). [↑](#footnote-ref-537)
538. Georges Carpentier [1874-1975]. French boxer and World War I pilot. [↑](#footnote-ref-538)
539. “Carpentier Confers with Rickard Here.” *New York Times* (21 May 1921): 21. [↑](#footnote-ref-539)
540. “Carpentier Confers with Rickard Here” (see earlier note). [↑](#footnote-ref-540)
541. “Carpentier Confers with Rickard Here” (see earlier note). [↑](#footnote-ref-541)
542. Roberts, Harry. Rev. of *Whither Medicine?,* by Josef Löbel. *Spectator* (22 July 1934): 937. [↑](#footnote-ref-542)
543. Roberts, Harry. Rev. of *Whither Medicine?* (see earlier note). [↑](#footnote-ref-543)
544. Roberts, Harry. Rev. of *Whither Medicine?* (see earlier note). [↑](#footnote-ref-544)
545. On death of Walter Jamrach, *Boston Transcript* (February 17, 1917). [↑](#footnote-ref-545)
546. On death of Walter Jamrach (see earlier note). [↑](#footnote-ref-546)
547. Eaton, H.A. “Some Quaint Notions about Animals.” *New York Evening Post* (29 January 1921). [↑](#footnote-ref-547)
548. Eaton, H. A. “Some Quaint Notions about Animals” (see earlier note). [↑](#footnote-ref-548)
549. Eaton, H. A. “Some Quaint Notions about Animals” (see earlier note). [↑](#footnote-ref-549)
550. Source unidentified. MM publishes “Logic and ‘The Magic Flute’” in *Shenendoah* (Summer 1956). [↑](#footnote-ref-550)
551. “Birds in Flight: The Perfection of Scientific Flying.” *New York Herald Tribune* (14 October 1934). [↑](#footnote-ref-551)
552. MM writes about the swallowtail and Psyche in “Half Deity,” first published *Direction* (January-March 1935). [↑](#footnote-ref-552)
553. Apuleius. *La Fable de Psyché*. Paris: Didot, 1802. The text that follows on this page reads: “Fulgence speaks of a Greek author, named Aristophanes, who treats, he says, the same” [! Check translation -KN!] [↑](#footnote-ref-553)
554. Apuleius. *La Fable De Psyché* (see earlier note). The text reads: “subject with the greatest prolixity, but unfortunately his books, titled Dysarestia, are completely lost. From Apuleius, philosopher from Madauros.” [! Check translation KN !] [↑](#footnote-ref-554)
555. Fry, Roger Eliot. *Art and Commerce*. London: Hogarth Press, 1926. [↑](#footnote-ref-555)
556. Gunn, Neil Miller. *The Lost Glen*. Edinburgh: Porpoise Press, 1932. Neil Miller Gunn [1891-1973] was a Scottish novelist. [↑](#footnote-ref-556)
557. Gunn, Neil Miller. *The Lost Glen* (see earlier note). [↑](#footnote-ref-557)
558. Segonzac de, André Dunoyer [1884-1974]. French painter and graphic artist; art critic for *The Dial* and, later, the *New York Sun*. MM quotes him frequently in her prose. [↑](#footnote-ref-558)
559. McBride, Henry. “The De Segonzac Paintings.” *New York Sun* (12 January 1935). [↑](#footnote-ref-559)
560. Probably an article by Joseph Fort Newton from the *Philadelphia Ledger*, January 18, 1935. Joseph Fort Newton [1880-1950] was a prominent American Baptist minister whose sermons and other writing were widely circulated in print. He spent the latter part of his career in Philadelphia. [↑](#footnote-ref-560)
561. MM quotes this source in her notes to “Smooth Gnarled Crape Myrtle” as from “Beau Nash: *The Playbill*, January 1935.” [↑](#footnote-ref-561)
562. Lewis, Wyndham [1882-1957]. English painter, writer, and critic, co-founder of Vorticism. MM admired his and Ezra Pound’s little magazine *Blast* (1914) and she praised *Tyro* in “Feeling and Precision.” [↑](#footnote-ref-562)
563. Eliot, T. S. “The Romantic Englishman, The Comic Spirt, and the Function of Criticism.” *The Tyro* 1 (1921): 4. [↑](#footnote-ref-563)
564. Eliot, T. S. “The Lesson of Baudelaire.” *The Tyro* 1 (1921): 4. [↑](#footnote-ref-564)
565. Rodker, John. “Mr. Segando in the Fifth Cataclysm.” *The Tyro* no. 1 (1921): 8. John Rodker [1894-1955] was an English modernist poet best known for his work as an editor and publisher. He started the Ovid Press, which published work by both Eliot and Pound. He was an editor for *The Little Review* and worked on French translations of *Ulysses*. [↑](#footnote-ref-565)
566. Rodker, John. “Mr. Segando in the Fifth Cataclysm” (see earlier note). [↑](#footnote-ref-566)
567. “Note on Tyros.” *The Tyro* 1 (1921): 2. [↑](#footnote-ref-567)
568. Lewis, Wyndham. “Roger Fry’s Role as Continental Mediator.” *Tyro* 1 (1921): 3. [↑](#footnote-ref-568)
569. Lewis, Wyndham. “Roger Fry’s Role as Continental Mediator” (see earlier note). [↑](#footnote-ref-569)
570. Lewis. Wyndham. “The Children of the New Epoch.” *Tyro* 1 (1921): 3. [↑](#footnote-ref-570)
571. “Byrd’s Expedition Starts for Home: 2 Ships Leave Bay of Whales—Plan Stop at Discovery Inlet for Penguins. Some Gear Left Behind. Admiral Decides Not to Press His Luck—All Important Items are On Board.” *New York Times* (7 February 1935): 21. [↑](#footnote-ref-571)
572. “Enclose a Stamp.” *Reader’s Digest* (February 1935). [↑](#footnote-ref-572)
573. “Quotable Quotes.” *Reader’s Digest* (February 1935). [↑](#footnote-ref-573)
574. Garrod, H. W. “Some Centenerary Reflections” (see previous page). [↑](#footnote-ref-574)
575. Noguchi, Yonejirō [1875-1947]. Japanese poet, essayist, critic, and fiction writer, in both English and Japanese. MM reviewed his *The Ukiyoye Primitives*, *Poetry* (November 1933): 92-95. [↑](#footnote-ref-575)
576. Noguchi, Yoné. “My Ideal Home.” *Spectator* (15 February 1935). [↑](#footnote-ref-576)
577. MM quotes this line in “Smooth Gnarled Crape Myrtle,” referring in her notes to quoting “Noguchi,—paraphrasing Saigyo.” [↑](#footnote-ref-577)
578. Cecil Sharp [1859-1924]. English musician noted for his collecting of English folk song and dance. MM praised his folklore collecting in the Appalachian mountains, *Dial* (December 1928): 542. [↑](#footnote-ref-578)
579. Strangways, Arthur Henry Fox. *Cecil Sharp*. London: Oxford, 1933. Arthur Henry Fox Strangways [1859-1948] was an English musicologist who wrote music criticsm for *The Times* (London) and was chief music critic of *The Observer.* [↑](#footnote-ref-579)
580. Strangways, Arthur Henry Fox. *Cecil Sharp* (see earlier note). [↑](#footnote-ref-580)
581. Dixon, Charles. *Lost and Vanishing Birds*. London: John Macqueen, 1918. Charles Dixon [1858-1926] was an English ornithologist. [↑](#footnote-ref-581)
582. Strangways, Arthur Henry Fox. *Cecil Sharp* (see earlier note). [!Shouldn’t this nd the next two footnote refers to Dixon? See previous footnote!] [↑](#footnote-ref-582)
583. Strangways quotes from the account of Francois Leguat, the commander of the Solitaire. *Voyage et Avantures*, 1708.

     [↑](#footnote-ref-583)
584. Strangways, Arthur Henry Fox. *Cecil Sharp* (see earlier note). [↑](#footnote-ref-584)
585. “A Book Exhibition in London.” *Bryn Mawr Alumnae Bulletin* Vol. 15, 1935: 8-9. [↑](#footnote-ref-585)
586. Prokofiev, Sergei [1891-1 953]. Russian Soviet composer. MM praised him (as resembling Bach) in a review of Anthony Trollope’s *The Warden* (*The Criterion* July 1933). [↑](#footnote-ref-586)
587. Fifteenth-century French, Flemish, or Belgian composers. Thomas Weelkes and John Dowland are sixteenth-century English composers. [↑](#footnote-ref-587)
588. “A Book Exhibition in London” (see earlier note). [↑](#footnote-ref-588)
589. Gibbons, Orlando. *The First Set of Madrigals and Mottets*. London: Thomas Snodham, 1612. Gibbons [1583-1625] was the foremost composer of his times and “The Silver Swan” is among his most popular madrigals. [↑](#footnote-ref-589)
590. Aria B from Cantata BWV 174 by Johann Sebastian Bach [1685-1750]. [↑](#footnote-ref-590)
591. Opera seria (HWV 15) by George Frideric Handel [1685-1789], German-British composer. [↑](#footnote-ref-591)
592. “Das Veilchin” (K. 476), composed by Mozart in 1785. It sets to music a poem by Goethe. “Eine Kleine Nachtmusik” is the Serenade for Strings No. 13 (K. 575) composed in 1787. [↑](#footnote-ref-592)
593. Ludwig van Beethoven [1770-1827], completed Piano Sonata No. 14 in C# Minor, Op. 27, No. 2, known as the Moonlight Sonata, in 1801. [↑](#footnote-ref-593)
594. “A Book Exhibition in London” (see earlier note). [↑](#footnote-ref-594)
595. Fridolin, Stephan. *Schatzbehalter,* oder Schrein der waren Reichtümer des Heils und ewyger Seligkeit. **Nuremberg: Anton Koberger (1491). This “Treasure Chest”** recounts the life of Jesus, decorated with 91 woodcuts by Michael Wolgemut and Wilhelm Pleydenwurff. [↑](#footnote-ref-595)
596. *The Fall of Princes* is a long poem by British poet John Lydgate [1370-1451], based on *De Casibus Virorum Illustrium* by Giovanni Boccaccio [1313-1375]. [↑](#footnote-ref-596)
597. *Hypnerotomachia Poliphili* (“*The Dream of Poliphilus*”) said to be by Francesco Colonna (MM misspells the name). Venice: Aldus Manutius, 1499. [↑](#footnote-ref-597)
598. Ranulf Higden, [1280-1364], British historian. Composed *Polychronicon*, a compilation of most of the knowledge of his age. [↑](#footnote-ref-598)
599. Jean de La Fontaine [1621-1695], French poet. MM translated his fables: *The Fables of La Fontaine*. Viking Press, 1954. [↑](#footnote-ref-599)
600. “A Book Exhibition in London” (see earlier note). [↑](#footnote-ref-600)
601. Catherine Greenaway [1846- 10-1] English artist and writer, known for her [children's book](https://en.wikipedia.org/wiki/Children%27s_book) illustrations. MM quotes her and (in her notes) considers Greenaway as a candidate for a list of “ten leaders in the educational history of the last 2,300 years,” “Currents Events,” *Dial* February 1925. [↑](#footnote-ref-601)
602. Maria Edgeworth [1767-1849], Anglo-Irish author. MM published a dramatization of one of Edgeworth’s novels: *The Absentee: A Comedy in Four Acts*. 1962. [↑](#footnote-ref-602)
603. Benjamin Disraeli [1804-1888], author and twice Prime Minister of the United Kingdom. MM published “To Disraeli on Conservatism,” *The Lantern* (Spring 1915), later re-titled “To a Strategist,” and a review of André Maurois’s biography of Disraeli, *Dial* (May 1928): 435, 437. [↑](#footnote-ref-603)
604. “A Book Exhibition in London” (see earlier note). [↑](#footnote-ref-604)
605. *Virginian-Pilot and the Norfolk Landmark*, a Norfolk, VA newspaper published 1912-1935. MM was staying in Norfolk during the summer of 1935. [↑](#footnote-ref-605)
606. MM concludes “Leonardo da Vinci’s” (*New Yorker 35*, July 1959) with a tribute to “Lion Haile Selassie,” and alludes to him in “In Distrust of Merits,” first published in the *Nation* 156 (May 1943). [↑](#footnote-ref-606)
607. *Virginian-Pilot and the Norfolk Landmark*, a Norfolk, VA newspaper published 1912-1935. [↑](#footnote-ref-607)
608. Flexner, Abraham. “Private Fortunes and the Public Future.” *Atlantic Monthly* (August 1935): 215-224. Abraham Flexner [1866-1959] was an American educator and higher education and medical school reformer. He founded the Institute for Advanced Study in Princeton, NJ. [↑](#footnote-ref-608)
609. Flexner, Abraham. “Private Fortunes and the Public Future” (see earlier note). [↑](#footnote-ref-609)
610. *Richmond Christian Advocate* 1 August, 1935. MM was living in Virginia summer 1935. [↑](#footnote-ref-610)
611. MM takes notes relevant to “Virginia Britannia.” [↑](#footnote-ref-611)
612. *Richmond Christian Advocate* 1 August, 1935. MM was living in Virginia summer 1935. [↑](#footnote-ref-612)
613. Throughout this page, MM takes notes toward “Virginia Brittania.” [↑](#footnote-ref-613)
614. “The Northern Neck of Virginia” and “Boyhood Days in the Rappahanock County” (mentioned in this page’s margin) may be local history pamphlets, authored by W. H. T. Squires. [↑](#footnote-ref-614)
615. Squires, W. H. T. [1875-1948]. Presbyterian minister and local historian, author of three books on Virginia. [↑](#footnote-ref-615)
616. Throughout this page, MM takes notes toward “Virginia Britannia.” Source unclear. [↑](#footnote-ref-616)
617. Throughout this page, MM takes notes toward “Virginia Britannia.” Source unclear. [↑](#footnote-ref-617)
618. Throughout this page, MM takes notes toward “Virginia Britannia.” Source unclear. [↑](#footnote-ref-618)
619. For the first half of the page, MM is taking notes toward “Virginia Brittania.” Source unclear. [↑](#footnote-ref-619)
620. Greene, Graham [1904-1991]. One of the leading English novelists of the twentieth century. MM quotes Greene in “Humility, Concentration, and Gusto,” first published *Grolier Club Gazette* (May 1949). [↑](#footnote-ref-620)
621. Greene, Graham. “The Cinema.” *The Spectator* (12 July 1935). [↑](#footnote-ref-621)
622. Greene, Graham. “The Cinema” (see earlier note). [↑](#footnote-ref-622)
623. [! Needs author name – is it still Graham Greene? KN !]“The Cinema” *The Spectator* (19 July 1935). [↑](#footnote-ref-623)
624. Dod, Charles R. *Dod’s Peerage, Baronetage and Knightage of Great Britain and Ireland for 1875*. London: Whitaker & Co., 1875. [↑](#footnote-ref-624)
625. Dod, Charles R. *Dod’s Peerage, Baronetage and Knightage of Great Britain and Ireland for 1875* (see earlier note). [↑](#footnote-ref-625)
626. MM continues to quote from advertisements in *Dod’s Peerage, Baronetage and Knightage of Great Britain and Ireland for 1875* (see earlier note). [↑](#footnote-ref-626)
627. MM continues to quote from advertisements in *Dod’s Peerage, Baronetage and Knightage of Great Britain and Ireland for 1875* (see earlier note). [↑](#footnote-ref-627)
628. MM continues to quote from advertisements in *Dod’s Peerage, Baronetage and Knightage of Great Britain and Ireland for 1875* (see earlier note). [↑](#footnote-ref-628)
629. MM continues to quote from advertisements in *Dod’s Peerage, Baronetage and Knightage of Great Britain and Ireland for 1875* (see earlier note). [↑](#footnote-ref-629)
630. MM continues to quote from advertisements in *Dod’s Peerage, Baronetage and Knightage of Great Britain and Ireland for 1875* (see earlier note). [↑](#footnote-ref-630)
631. Cook, Joel. *England, Picturesque and Descriptive: A Reminiscence of Foreign Travel*. Philadelphia: Porter and Coates, 1882. Joel Cook [1842-1910] was a newspaper writer and editor and a member of the United States House of Representatives from Pennsylvania. [↑](#footnote-ref-631)
632. *Afloat on the James*. Richmond: Virginia Navigation Company, 1914. [↑](#footnote-ref-632)
633. MM is taking notes toward “Virginia Brittania.” [↑](#footnote-ref-633)
634. Tyler, Lyon Gardiner. *History of Hampton and Elizabeth City County, Virginia*. Hampton: Board of Supervisors of Elizabeth City County, 1922. Lyon Gardiner Tyler [1853-1935] was an American educator and historian who served as the president of the College of William and Mary for over forty years. He was the son of tenth United States president, John Tyler. [↑](#footnote-ref-634)
635. Tyler, Lyon Gardiner. *History of Hampton and Elizabeth City County, Virginia* (see earlier note). [↑](#footnote-ref-635)
636. MM is taking notes toward “Virginia Brittania.” [↑](#footnote-ref-636)
637. Tyler, Lyon Gardiner. *History of Hampton and Elizabeth City County, Virginia* (see earlier note). [↑](#footnote-ref-637)
638. MM is taking notes toward “Virginia Britannia.” [↑](#footnote-ref-638)
639. Tyler, Lyon Gardiner. *History of Hampton and Elizabeth City County, Virginia* (see earlier note). [↑](#footnote-ref-639)
640. Brooks, Philip. “Notes on Rare Books.” *New York Times* (23 June 1935): BR 16. Philip Brooks [1899-1975] was a bookseller and specialist on rare books who wrote the “Notes on Rare Book” column for the *New York Times* *Book Review* from 1932 to 1943. [↑](#footnote-ref-640)
641. Brooks, Philip. “Notes on Rare Books” (see earlier note). [↑](#footnote-ref-641)
642. Jones, Rufus. *The Spectator* (15 February 1930). [! Needs title and page number - archives available online but UB does not have access KN !]. Rufus Matthew Jones [1863-1948] was a prominent Quaker theologican and historian and taught philosophy at Bryn Mawr College. [↑](#footnote-ref-642)
643. Arbor, Edward, editor. *Travels and Works of Captain John Smith, President of Virginia and Admiral of New England*. Edinburgh: John Grant, 1910. [↑](#footnote-ref-643)
644. Arbor, Edward, editor. *Travels and Works of Captain John Smith* (see earlier note). [↑](#footnote-ref-644)
645. MM takes notes toward “Virginia Britannia.” [↑](#footnote-ref-645)
646. MM writes the -ed suffix for “congratulated” on the recto page. [↑](#footnote-ref-646)
647. Arbor, Edward, editor. *Travels and Works of Captain John Smith* (see earlier note). [↑](#footnote-ref-647)
648. Smith, John. *An Accidence, Or the Path-way to Experience Necessary for All Young Sea-Men*. London: Jonas Man and Benjamin Fisher, 1626. John Smith [c.1580-1631] was an English soldier, explorer, colonial governor who played an important role in establishing the first English colonial settlement in North America, at Jamestown, Virginia. [↑](#footnote-ref-648)
649. Smith, John. *An Accidence* (see note on previous page). [↑](#footnote-ref-649)
650. Smith, John. *An Accidence* (see earlier note). [↑](#footnote-ref-650)
651. Smith, John. *An Accidence* (see earlier note). [↑](#footnote-ref-651)
652. Bible printed in 1539, with revision in 1540, with a preface by Archbishop of Canterbury Thomas Cranmer; sometimes called the “Great Bible” and sometimes “Cranmer’s Bible.” [↑](#footnote-ref-652)
653. *Current Events* (see earlier page). [↑](#footnote-ref-653)
654. *Art News* (13 April 1935) (see earlier page). [↑](#footnote-ref-654)
655. “The Forum of Decorative Arts.” *Art News* (18 May 1935): 10. [↑](#footnote-ref-655)
656. “The Forum of Decorative Arts” (see earlier note). [↑](#footnote-ref-656)
657. Frederic W Goudy [1865-1947]. American printer and typographer who designed more than 100 typefaces outstanding for their strength and beauty. [↑](#footnote-ref-657)
658. Goudy, Frederic. “On Designing a Type Face.” *The Dolphin* No. 1 (1933): 3-23. [↑](#footnote-ref-658)
659. Goudy, Frederic. “On Designing a Type Face” (see earlier note). [↑](#footnote-ref-659)
660. MM may be taking notes toward “Walking-Sticks and Paperweights and Watermarks.” She refers to a false etymology of the word “sincerity” in that poem. [↑](#footnote-ref-660)
661. Goudy, Frederic. “On Designing a Type Face” (see earlier note). [↑](#footnote-ref-661)
662. Morris, William [1834-1896]. British book and textile designer, poet, novelist, and social activist associated with the British Arts and Crafts Movement. In 1891, he founded the Kelmscott Press to publish limited-edition, [illuminated](https://en.wikipedia.org/wiki/Illumination_(manuscript))-style print books. MM admired Morris and visited the Kelmscott Press in 1911. [↑](#footnote-ref-662)
663. Goudy, Frederic. “On Designing a Type Face” (see earlier note). [↑](#footnote-ref-663)
664. Goudy, Frederic. “On Designing a Type Face” (see earlier note). [↑](#footnote-ref-664)
665. Goudy, Frederic. “On Designing a Type Face” (see earlier note). [↑](#footnote-ref-665)
666. The Klingspor Type Foundry was a German business established in 1892 when Carl Klingspor bought out the Rudhard’sche Foundry of Offenbach. [↑](#footnote-ref-666)
667. Koch, Paul. “The Making of Printing Types,” *The Dolphin: A Journal of the Making of* *Books* No. 1 (1933): 24-57. Paul Koch [1906-1945]. German punchcutter and founder of typefaces who specialized in music printing. He was son of designer and typographer Rudolf Koch. [↑](#footnote-ref-667)
668. Koch, Paul. “The Making of Printing Types” (see earlier note). [↑](#footnote-ref-668)
669. Koch, Paul. “The Making of Printing Types” (see earlier note). [↑](#footnote-ref-669)
670. MM may be taking notes toward “Walking-Sticks and Paperweights and Watermarks.” She refers to lead, antinomy, and tin in the poem. [↑](#footnote-ref-670)
671. Koch, Paul. “The Making of Printing Types” (see earlier note). [↑](#footnote-ref-671)
672. Pottinger, David T. “The Characteristics of a Good Book Type.” *Dolphin* 1 (1933): 58-66. David T. Pottinger [1884-1958]. Associate Director of Harvard University Press. [↑](#footnote-ref-672)
673. Pottinger, David T. “The Characteristics of a Good Book Type” (see earlier note). [↑](#footnote-ref-673)
674. Golden Cloister is a serif typeface. It sprang from William Morris’s rejuvenation of Janson’s typeface. The Doves Press, based in Hammersmith, London, was cofounded by one of Morris’s collaborators, Emery Walker [1851-1933]. [↑](#footnote-ref-674)
675. MM abbreviates “lower-case” as “l. c.” here. [↑](#footnote-ref-675)
676. Pottinger, David T. “The Characteristics of a Good Book Type” (see earlier note). [↑](#footnote-ref-676)
677. Pollard, Alfred W. “Margins.” *Dolphin* 1 (1933): 67-80. Pollard [1859-1944] was an English bibliographer. [↑](#footnote-ref-677)
678. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-678)
679. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-679)
680. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-680)
681. The Mainz Psalter was the second book to be printed using the same process as the Gutenberg Bible. [↑](#footnote-ref-681)
682. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-682)
683. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-683)
684. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-684)
685. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-685)
686. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-686)
687. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-687)
688. MM may take notes toward “Walking-Sticks and Paperweights and Watermarks.” [↑](#footnote-ref-688)
689. Pollard, Alfred W. “Margins” (see earlier note). [↑](#footnote-ref-689)
690. Wroth, Lawrence C. “Formats and Sizes.” *Dolphin* 1 (1933): 81-95. [↑](#footnote-ref-690)
691. Wroth, Lawrence C. “Formats and Sizes” (see earlier note). [↑](#footnote-ref-691)
692. Garnett, Porter. “The Hand-Press.” *Dolphin* 1 (1933): 96-106. [↑](#footnote-ref-692)
693. Allen, Arthur S. “Inks for Printing. *Dolphin* 1 (1933): 107-115. [↑](#footnote-ref-693)
694. Hunter, Dard. “Hand*-*made Paper and Its Relation to Modern Printing.” *Dolphin* 1 (1933): 116-127. [↑](#footnote-ref-694)
695. Hart, Horace. “Bibliotheca Typographica: A List of Books about Books.” *Dolphin* 1 (1933): 161-194. [↑](#footnote-ref-695)
696. Hart, Horace. “Bibliotheca Typographica” (see earlier note). [↑](#footnote-ref-696)
697. Hart, Horace. “Bibliotheca Typographica” (see earlier note). [↑](#footnote-ref-697)
698. Hart, Horace. “Bibliotheca Typographica” (see earlier note). [↑](#footnote-ref-698)
699. Homeyer, Fritz. “Germany.” Trans. Franz Hess. *Dolphin* 1 (1933): 264-287. [↑](#footnote-ref-699)
700. Homeyer, Fritz. “Germany” (see earlier note). [↑](#footnote-ref-700)
701. Rollins, Carl Purington. “The United States of America.” *Dolphin* 1 (1933): 88-300. [↑](#footnote-ref-701)
702. Rollins, Carl Purington. “The United States of America” (see earlier note). [↑](#footnote-ref-702)
703. Cleverdon, Douglas. “England.” *Dolphin* 1 (1933): 342-356. [↑](#footnote-ref-703)
704. Douglas Cleverdon [1903-1987], British bookseller, broadcaster, publisher, and writer. MM probably quotes below from Cleverdon’s “England” (*Dolphin* 1 [1930]), although she may quote directly from Euripides’ *Electra*. [↑](#footnote-ref-704)
705. Euripides. *The Plays of Euripides*. Trans. Gilbert Murray. Newtown Montgomeryshire: Gregynog Press, 1933. [↑](#footnote-ref-705)
706. Rollins, Carl Purington. “The United States of America” (see earlier note). [↑](#footnote-ref-706)
707. Bertieri, Raffaello. “Italy.” *Dolphin* 1 (1933): 357-364. [↑](#footnote-ref-707)
708. Homeyer, Fritz. “Germany” (see earlier note). [↑](#footnote-ref-708)
709. Bertieri, Raffaello. “Italy” (see earlier note). [↑](#footnote-ref-709)
710. Here and at the end of the previous page, MM describes the reproduction of a page from Bertieri’s printing of Goethe’s *Torquato Tasso* that appears in “Italy” (*Dolphin* 1 [1930]). The double line MM draws here may illustrate the “double rule” that appears at the top of Bertieri’s page. [↑](#footnote-ref-710)
711. “Advertisements.” *Dolphin* 1 (1933): 365-81. [↑](#footnote-ref-711)
712. As she transcribes from these advertisements, MM also describes their graphic qualities, as in the advertisement for the quarterly magazine *The Colophon*, which includes an illustration featureing a tree, flowers, and a dog chasing four oryxes. [↑](#footnote-ref-712)
713. “Advertisements” (see earlier note). [↑](#footnote-ref-713)
714. Golding, Louis. “London and the World.” *The Landmark* (October 1935). [! unable to locate article, but have put in a delivery+ request. Will enter correct page range if the article is located. CN. !] [↑](#footnote-ref-714)
715. Waley, Arthur. Rev. of *Tibetan Yoga* by W. Y. Evans-Wentz. *New Statesman and Nation* (14 September 1935): 348. [↑](#footnote-ref-715)
716. Ellis, Havelock [1859-1939]. English physician and social reformer who co-authored the first medical textbook in English on homosexuality (1897) and wrote on transgender psychology and a variety of sexual practices and inclinations. MM reviews work of his on Casanova very favorably. [↑](#footnote-ref-716)
717. Ellis, Havelock. “Proust.” *Atlantic Monthly* (October 1935): 421-52. [↑](#footnote-ref-717)
718. Gourmont, Remy de [1858-1915]. French symbolist poet, novelist, and critic. [↑](#footnote-ref-718)
719. Ellis, Havelock. “Proust” (see earlier note). [↑](#footnote-ref-719)
720. De Selincourt, Ernest. *Oxford Lectures on Poetry*. Oxford: The Clarendon Press, 1934. [↑](#footnote-ref-720)
721. Bridges, Robert Seymour [1844-1930]. English poet and critic. MM mentions him favorably in both letters and published prose. [↑](#footnote-ref-721)
722. Moore, Thomas. *Thomas Moore’s Complete Poetical Works*. New York: T.Y. Crowell & Co., 1895. [↑](#footnote-ref-722)
723. MM quotes from Thomas Moore, who both quotes Plato in the original Greek (“τριτατος απο της αληθειας”) and translates the phrase as “three removes from the truth.” [↑](#footnote-ref-723)
724. Moore, Thomas. *Thomas Moore’s Complete Poetical Works* (see earlier note). [↑](#footnote-ref-724)
725. Julien Levy [1906-1981]. American art dealer known for launching the careers of some of the most significant artists of the twentieth century. With the help of his mother-in-law, poet Mina Loy, he was the first to exhibit the work of the Surrealists in New York. [↑](#footnote-ref-725)
726. MM quotes painting titles from a Julian Levy Gallery exhibition of the work of Salvador Dalí. [↑](#footnote-ref-726)
727. MM apparently quotes painting titles from another Julian Levy Gallery exhibition. [↑](#footnote-ref-727)
728. Magritte, René François Ghislain [1898-1967]. Belgian Surrealist artist. [↑](#footnote-ref-728)
729. Lipchitz, Jacques [1891-1873]. French-American Cubist sculptor. [↑](#footnote-ref-729)
730. Faure, Élie. *Jacques Lipschitz*. Brummer Gallery Catalog (text by Faure). Exhibit, December 1935-January 1936. [↑](#footnote-ref-730)
731. Faure, Élie [1873-1937]. French art historian and essayist. [↑](#footnote-ref-731)
732. Faure, Elie. *Jacques Lipschitz* (see earlier note). [↑](#footnote-ref-732)
733. Enders, Elizabeth Crump. “Tiny Gladiators of the Orient.” *Travel* (December 1935): 38. [↑](#footnote-ref-733)
734. Whitall, James. *English Years*. London: Jonathan Cape, 1936. [↑](#footnote-ref-734)
735. Whitall, James. *English Years* (see earlier note). [↑](#footnote-ref-735)
736. Brooke, Philip. “Notes on Rare Books*.*” *New York Times* (19 January 1936): BR24. [↑](#footnote-ref-736)
737. Brooke, Philip [1899-1975]. Rare book specialist and collector who contributed to the “Notes on Rare Books” column of the *New York Times Sunday Book Review*, 1932-1943. [↑](#footnote-ref-737)
738. MM misspells the name of Karl Kup (1903-1981), art historian and curator of the Spencer Collection at the NYPL. [↑](#footnote-ref-738)
739. Brooke, Philip. “Notes on Rare Books” (see earlier note). [↑](#footnote-ref-739)
740. Wilson, P. W. “A New King and a New Era for England.” *New York Times* (26 January 1936): SM2. [↑](#footnote-ref-740)
741. Wilson, P. W. “A New King and a New Era for England” (see previous note). [↑](#footnote-ref-741)
742. Selden, Charles A. “Edward VIII Sends Parliament A Note.” *New York Times* (24 January 1936): 8. [↑](#footnote-ref-742)
743. Wilson, P. W. Rev. of *Portrait of an Anglican Prelate: Randall Davidson, Archbishop of Canterbury* by G. K. A. Bell. *New York Times* (26 January 1936): BR10. [↑](#footnote-ref-743)
744. Wilson, P. W. Rev. of *Portrait of an Anglican Prelate* (see earlier note). [↑](#footnote-ref-744)
745. Brooke, Philip. “Notes on Rare Books.” *New York Times* (26 January 1936): BR23. [↑](#footnote-ref-745)
746. Horwill, Herbert W. “News and Views of Literary London.” *New York Times* (16 February 1936): BR8. [↑](#footnote-ref-746)
747. Horwill, Herbert W. “News and Views of Literary London” (see earlier note). [↑](#footnote-ref-747)
748. “Cavalcade of a Royal Career.” *The Sphere* (1 February 1936): 195. [↑](#footnote-ref-748)
749. *ich diene* translates to “I serve” in English. [↑](#footnote-ref-749)
750. “Cavalcade of a Royal Career” (see earlier note). [↑](#footnote-ref-750)
751. See earlier note for translation. [↑](#footnote-ref-751)
752. This phrase continues on 204 verso: “(high spirited).” [↑](#footnote-ref-752)
753. “Cavalcade of a Royal Career” (see earlier note). [↑](#footnote-ref-753)
754. This phrase begins on 204 recto: “(high spirited).” [↑](#footnote-ref-754)
755. MM writes the Latin words for “Henry” and “prince.” In this and the following lines, she appears to list his titles: Prince of Wales; Duke of Aquitaine, Lancaster, and Cornwall; and Earl of Chester. [↑](#footnote-ref-755)
756. “Cavalcade of a Royal Career” (see earlier note). [↑](#footnote-ref-756)
757. Lucas, Edward Verrall [1868-1938]. English humorist who wrote for *Punch* but also published in most genres, including essays and poetry. [↑](#footnote-ref-757)
758. Lucas, E. V., ed. *Letters of Charles Lamb, to Which are Added Those of His Sister Mary Lamb*. North Haven: Yale University Press, 1935. [↑](#footnote-ref-758)
759. Lucas, E. V., ed. *Letters of Charles Lamb* (see earlier note). [↑](#footnote-ref-759)
760. Lucas, E. V., ed. *Letters of Charles Lamb* (see earlier note). [↑](#footnote-ref-760)
761. Lucas, E. V., ed. *Letters of Charles Lamb* (see earlier note). [↑](#footnote-ref-761)
762. Lucas, E. V., ed. *Letters of Charles Lamb* (see earlier note). [↑](#footnote-ref-762)
763. Lucas, E. V., ed. *Letters of Charles Lamb* (see earlier note). [↑](#footnote-ref-763)
764. Aldrich, Richard. “About Music and Music Only.” Rev. of *The Pursuit of Music* by Sir Walford Davies. *New York Times* (26 April 1936): BR16. [↑](#footnote-ref-764)
765. Aldrich, Richard. “About Music and Music Only” (see earlier note). [↑](#footnote-ref-765)
766. Aldrich, Richard. “About Music and Music Only” (see earlier note). [↑](#footnote-ref-766)
767. “The Coral-Girt Isles of Bermuda.” *Illustrated London News* (9 November 1935): 768. [↑](#footnote-ref-767)
768. MM quotes this phrase in “Walking-Sticks and Paperweights and Watermarks. In her “Notes,” she misidentifies the source as “Travel page. *New York Sun*.” [↑](#footnote-ref-768)
769. Pycraft, W.P. “The World of Science.” *Illustrated London News* (9 November 1935): 820. [↑](#footnote-ref-769)
770. These notes reflect MM’s ongoing interest in the jerboa; her poem “The Jerboa” was published in 1932. [↑](#footnote-ref-770)
771. Pycraft, W. P. “The World of Science” (see earlier note). [↑](#footnote-ref-771)
772. Passenger not appearing on the on-board list. [↑](#footnote-ref-772)
773. Lucas, E.V. *A Book of Verses for Children*. Henry Holt & Co., 1909. [↑](#footnote-ref-773)
774. Lucas, E. V. *A Book of Verses for Children* (see earlier note). [↑](#footnote-ref-774)
775. Lucas, E. V. *A Book of Verses for Children* (see earlier note). [↑](#footnote-ref-775)
776. Herrick’s spaniel (note in the original edition: Herrick, Robert. *Works of Robert Herrick*. vol II. Alfred Pollard, ed. London, Lawrence & Bullen, 1891). [↑](#footnote-ref-776)
777. Ash, Edward Cecil. *Puppies; Their Choice, Care and Training*. Macmillan, 1934. [↑](#footnote-ref-777)
778. Ash, Edward Cecil. *Puppies; Their Choice, Care and Training* (see earlier note). [↑](#footnote-ref-778)
779. Carney, Jim. “The Sporting Horse.” *Norfolk Virginian-Pilot* (31 August 1936). [! Unable to find exact page number. CN !] [↑](#footnote-ref-779)
780. Mary Newton Stanard [1865-1929]. Historian, specializing in Virginia history. The quotation that follows is from *Sarah Jane*, first published in full by Westbow Press, 2014. MM was evidently quoting from an excerpt published by the 1930s, perhaps in the *Virginian Pilot*.] [↑](#footnote-ref-780)
781. Stanard, Mary Newton. *Sarah Jane* (see earlier note). [↑](#footnote-ref-781)
782. Hofer, Philip. “The Works of W. A. Dwiggins.” *Dolphin* 2 (1935): 220-258. [↑](#footnote-ref-782)
783. MM quotes from a long list of texts printed under the sub-heading “A Dwiggins Check List” in Hofer’s article. [↑](#footnote-ref-783)
784. Updike, D. B. “Some Notes on Liturgical Printing.” *The Dolphin* No. 2 (1935): 208-219. [↑](#footnote-ref-784)
785. Updike, Daniel Berkeley [1860-1941]. American printer and historian of typography; founded the Merrymount Press (1896). MM quotes him in “Humility, Concentration, and Gusto.” [↑](#footnote-ref-785)
786. Updike, D. B. “Some Notes on Liturgical Printing” (see earlier note). [↑](#footnote-ref-786)
787. Updkike, D. B. “Some Notes on Liturgical Printing” (see earlier note). [↑](#footnote-ref-787)
788. Meyer, Kathi and Eva Judd. “On the Printing of Music.” *The Dophin*, no. 2 (1935): 171-207. [↑](#footnote-ref-788)
789. “Gov. Murphy’s Speech to Holy Name.” *New York Times* (22 March 1937): 2. [↑](#footnote-ref-789)
790. “Gov. Murphy’s Speech to Holy Name” (see earlier note). [↑](#footnote-ref-790)
791. “Gov. Murphy’s Speech to Holy Name” (see earlier note). [↑](#footnote-ref-791)
792. Hopkins, Gerard Manley [1844-1889]. English poet, published posthumously, and Anglican priest. MM mentions his work in several essays. [↑](#footnote-ref-792)
793. A Latin phrase meaning “To be, rather than to seem.” It was the Hopkins family’s motto. [↑](#footnote-ref-793)
794. Hopkins, Gerard Manley. *The Note-Books and Papers of Gerard Manley Hopkins*. London: Oxford University Press, 1937. [↑](#footnote-ref-794)
795. Hopkins, Gerard Manley. *The Note-Books and Papers* (see earlier note). [↑](#footnote-ref-795)
796. MM misquotes this phrase in “Feeling and Precision.” [↑](#footnote-ref-796)
797. Hopkins, Gerard Manley. *The Note-Books and Papers* (see earlier note). [↑](#footnote-ref-797)
798. MM refers to this description in “Feeling and Precision.” [↑](#footnote-ref-798)
799. Hopkins, Gerard Manley. *The Note-Books and Papers* (see earlier note). [↑](#footnote-ref-799)
800. Hopkins, Gerard Manley. *The Note-Books and Papers* (see earlier note). [↑](#footnote-ref-800)
801. Frost, Stuart Ward. “The Insect Motif in Art.” *Scientific Monthly* (January 1937): 77-83. [↑](#footnote-ref-801)
802. Frost, Stuart Ward. “The Insect Motif in Art” (see earlier note). [↑](#footnote-ref-802)
803. Sanford, Fernando [1854-1948]. American physicist and professor at Stanford. Founder and first president of the Science Association. [↑](#footnote-ref-803)
804. Sanford, Fernando. “Francis and Roger Bacon and Modern Science.” *Scientific Monthly* (May 1937): 440-52. [↑](#footnote-ref-804)
805. Fernando, Sanford. “Francis and Roger Bacon and Modern Science” (see earlier note). [↑](#footnote-ref-805)
806. Woodruff, Lorande Loss [1879-1947]. Colgate Professor of protozoology at Yale and director of the Osborn Zoological Laboratory. [↑](#footnote-ref-806)
807. Woodruff, Lorande Loss. “Louis Joblot and the Protozoa.” *Scientific Monthly* (January 1937): 41-47. [↑](#footnote-ref-807)
808. Woodruff, Lorande Loss. “Louis Joblot and the Protozoa” (see earlier note). [↑](#footnote-ref-808)
809. Greene, Graham. “The Cinema.” *The Spectator* (26 February 1937). [↑](#footnote-ref-809)
810. Fisher, H. A. L. “The Curious English.” *The Spectator* (30 August 1931). [↑](#footnote-ref-810)
811. Fisher, Herbert Albert Laurens [1865-1940]. English historian, Oxford tutor, and Liberal politican, President of the national board of education, 1916-1922. [↑](#footnote-ref-811)
812. Fisher, H. A. L. “The Curious English” (see earlier note). [↑](#footnote-ref-812)
813. Fisher, H. A. L. “The Curious English” (see earlier note). [↑](#footnote-ref-813)
814. Ad.. “At Home or Abroad the Burberry Weatherproof is Weather-Perfect.” *Landmark* (June 1937). [↑](#footnote-ref-814)
815. Ad. “At Home or Abroad the Burberry Weatherproof is Weather-Perfect” (see earlier note). [↑](#footnote-ref-815)
816. Ad. *Landmark* (June 1937). [↑](#footnote-ref-816)
817. Wenham, Edward. “Antiques In and About London.” *New York Sun* (19 June 1937). [↑](#footnote-ref-817)
818. Wenham, Edward. “Antiques In and About London” (see earlier note). [↑](#footnote-ref-818)
819. Ad. *The Sportsman* (September 1937). [↑](#footnote-ref-819)
820. Advertisement. *The Sportsman* (see earlier note). [↑](#footnote-ref-820)
821. “Times Wide World Photos.” *New York Times* (10 October 1937): 163. [↑](#footnote-ref-821)
822. MM used this phrase as the title of an essay, “Feeling and Precision.” *Sewanee Review* vol. 52, no. 4 (Oct-Dec 1944): 499-507. [↑](#footnote-ref-822)
823. “A Breaker-Boy Moderator.” *New York Times* (15 November 1937): 22. [↑](#footnote-ref-823)
824. Cullen, Lucy Pope. “Bush Babies.” *Tribune* (28 November 1937). [↑](#footnote-ref-824)
825. Thoreau, Henry David. *The Heart of Thoreau’s Journals*. Ed. Odell Shepard. Boston: Houghton Mifflin, 1927. [↑](#footnote-ref-825)
826. Thoreau, Henry David. *The Heart of Thoreau’s Journals* (see earlier note). [↑](#footnote-ref-826)
827. Orton, Vrest [1897-1986]. Author, bibliophile, and founder of the Vermont Country Store. [↑](#footnote-ref-827)
828. “The Sportsman’s Charter.” *The Sportsman* (September 1937). [↑](#footnote-ref-828)
829. “The Sportsman’s Charter” (see earlier note). [↑](#footnote-ref-829)
830. Wenham, Edward. “Antiques in and About London.” *New York Sun* (19 February 1938). [↑](#footnote-ref-830)
831. Forman, Henry James. “Franz Werfel’s Epic Narrative:The Author of ‘Musa Dagh’ Portrays the Prophet Jeremiah.” Rev. of *Hearken Unto the Voice* by Franz Werfel. *New York Times* (20 February 1938): 1. [↑](#footnote-ref-831)
832. Forman, Henry James. “Franz Werfel’s Epic Narrative” (see earlier note). [↑](#footnote-ref-832)
833. Thomas, W. Beach. “Spare the Knife.” *The Spectator* (23 July 1937). [↑](#footnote-ref-833)
834. Thomas, W. Beach. “Spare the Knife” (see earlier note). [↑](#footnote-ref-834)
835. Vitry, Paul. *La Sculpture du Moyen-Age au Museé du Louvre*. Editions de “L’Illustration” Vers, 1935. [↑](#footnote-ref-835)
836. Vitry, Paul. *La Sculpture du Moyen-Age au Museé du Louvre* (see earlier note). [↑](#footnote-ref-836)
837. Payson, Anne Byrd. [??]. Musician and adult convert from Judaism to Christianity [! this is all I could find; maybe not accurate?CM I couldn’t find a DOB or any further info. CN !] [↑](#footnote-ref-837)
838. Payson, Anne Byrd. *I Follow the Road: A Modern Woman’s Search for God*. New York: Abingdon, 1933. [↑](#footnote-ref-838)
839. Jones, Eli Stanley [1884-1973]. American Methodist missionary to India, where he gave lectures on interfaith dialogue and supported Indian self-determination; became friends of Ghandi and the Nehru family. *Christ of the Indian Road* sold more than one million copies. He wrote an introduction to the 1933 edition of Payson’s *I Follow the Road.*  [↑](#footnote-ref-839)
840. Jones, Stanley E. *Christ of the Indian Road*. New York: Abingdon Press, 1925. [↑](#footnote-ref-840)
841. MM quotes Eliot (see next note). [↑](#footnote-ref-841)
842. Eliot, George. *Daniel Deronda*. Edinburgh and London: William Blackwood and Sons, 1876. [↑](#footnote-ref-842)
843. # Wroth, Lawrence C. *The Way of a Ship: An Essay on the Literature of Navigation Science*. Portland, ME: Southworth-Anthoenson Press, 1937.

     [↑](#footnote-ref-843)
844. “Spirit of Faith Urged By Weigle.” *New York Times* (20 June 1938): 9. [↑](#footnote-ref-844)
845. Payson, Anne Byrd. *Rule of the Road*. New York: Abingdon, 1937. [↑](#footnote-ref-845)
846. Austin, Mary. *Can Prayer Be Answered?* New York: Farrar, 1934. [↑](#footnote-ref-846)
847. Austin, Mary. *Can Prayer Be Answered?* (see earlier note). [↑](#footnote-ref-847)
848. Fowler, T.B. “John Bunyan: The 250th Anniversary." *The Land Mark* (August 1938). [↑](#footnote-ref-848)
849. MM continues the text of this line along the right margin, so that in full it reads, “thought of a reviewer—we have the assertion.” [↑](#footnote-ref-849)
850. Hill, Leslie Pinckney [1880-1960]. American educator, poet, dramatist, and community leader. Son of a former slave, he received both a BA and MA from Harvard then taught at the Tuskegee Institute, among other institutions, and become head of the Institute for Colored Youth in Chenyey, PA. [↑](#footnote-ref-850)
851. Sibley, Clarence L. “Varied Birds of Sunnyfields.” *New York Sun* (20 August 1938). [↑](#footnote-ref-851)
852. Beerbohm, Sir Henry Maximilian (“Max”) [1872-1956]. English essayist, caricaturist, and theater critic. [↑](#footnote-ref-852)
853. Beerbohm, Max. *Rossetti and His Circle*. London: William Heinemann, 1922. [↑](#footnote-ref-853)
854. Mill, John Stuart [1806-1873]. Influential English language philosopher, naturalist, and liberal, whose essay “The Subjection of Women” (1869; see recto 00232) promotes legal and social equality between men and women. [↑](#footnote-ref-854)
855. Beerbohm, Max. *Rossetti and His Circle* (see earlier note). [↑](#footnote-ref-855)
856. Frederic Leighton [1830-1896]. English painter and sculptor. [↑](#footnote-ref-856)
857. Beerbohm, Max. *Rossetti and His Circle* (see earlier note). [↑](#footnote-ref-857)
858. Churchill, Douglas W. “Upton Sinclair, 60, Looks Back on His Crusades.” *New York Times* (18 September 1938): 127+. [↑](#footnote-ref-858)
859. “Great Individualists.” *New York Times* (22 October 1938): 16. [↑](#footnote-ref-859)
860. Anne Rutledge [1813-1835]. Alleged to be Lincoln’s first love. [↑](#footnote-ref-860)
861. “Great Individualists” (see earlier note). [↑](#footnote-ref-861)
862. Duffus, R. L. “Lincoln Steffens as He Revealed Himself in His Letters: An Engaging Portrait Emerges From His Lively and Wide-Ranging Correspondence.” Rev. of *The Letters of Lincoln Steffens*, edited by Ella Winter and Granville Hicks. *New York Times* (23 October 1938): 91. [↑](#footnote-ref-862)
863. Duffus, R.L. “Lincoln Steffens as He Revealed Himself in His Letters” (see earlier note). [↑](#footnote-ref-863)
864. Duffus, Robert Luther [1888-1972]. Reporter and editorial writer for the *New York Times*. [↑](#footnote-ref-864)
865. “For Beginners: Raising and Falling in Peal.” *The Ringing World* (7 August 1936): 513. [↑](#footnote-ref-865)
866. “For Beginners: Raising and Falling in Peal” (see earlier note). [↑](#footnote-ref-866)
867. “For Beginners: Raising and Falling in Peal” (see earlier note). [↑](#footnote-ref-867)
868. “For Beginners: Raising and Falling in Peal” (see earlier note). [↑](#footnote-ref-868)
869. Ad. for Gillett and Johnston (a bell manufacturer). *The Ringing World* (7 August 1936): 509 (the front cover of the issue). [↑](#footnote-ref-869)
870. Ad. for Mears and Stainbank (a bell manufacturer). *The Ringing World* (7 August 1936): 516. [↑](#footnote-ref-870)
871. Wang, Leland, originally Want Zai [1898-1975]. Chinese evangelist and founder of the Chinese Foreign Missionary Union, after leaving his Navy career as a gunboat officer in 1921. [↑](#footnote-ref-871)
872. “Chinese Evangalist Is Speaker.” *New York Times* (19 December 1938): 20. [↑](#footnote-ref-872)
873. “Chinese Evangalist Is Speaker” (see earlier note). [↑](#footnote-ref-873)
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913. Loose page found between last page and cover of this notebook. [↑](#footnote-ref-913)