

say "follows the expectable line of quiet superiority." After Haber replied (24 July 1959), Carter maintained that only his edition was authorized and that Haber was not qualified to "tamper" with the text; and he concluded his letter (14 August 1959) as follows:

I am if anything more conscious to-day of the fallibility of my eyes and of my judgment than I was, thirty-odd years ago, when Housman lectured to us on textual criticism at Cambridge. Mr. Haber, as students of his writings must by now be well aware, is afflicted with no such humility. This puts him at an advantage in the protracted controversy into which I have been, most reluctantly, drawn. But I am not sure that the advantage is shared by the poet and his readers, whom each of us is trying in his own way to serve.

Haber's *Complete Poems* was withdrawn after several impressions (following the English publisher's insistence that it was unauthorized), and the debate over *The Collected Poems* finally ended almost a decade later, when White reported (11 January 1968) only three "trifling errors" in the latest impression (the correction of which he acknowledged on 1 October 1971). But since in the same issue (11 January 1968) Haber pursued his feud with Sparrow, Carter could not resist one more sarcastic retort (14 March 1968). Reacting to Haber's account of first looking into the manuscripts, Carter says, "It is as if stout Cortes had beheld the Pacific for the first time (except that Cortes, if Keats is to be believed, was silent)." And in the same letter Carter calls White "that indefatigable vigilante of Housman's text." The condescending tone was inappropriate, for Carter should himself have been such a vigilante, having accepted the task of editing these poems. Nevertheless, his 1939 edition gave readers convenient access to the body of Housman's poetry for the first time; and, in its successive revisions, it remained the standard text for many decades.

Aside from his various book publications of the 1930s, Carter made important contributions to the book world during these years through his journalism and his participation in other activities that promoted communication among members of that world. His first book-related journalism appeared in *Publishers' Weekly*, as a result of his having become acquainted with its editor, Frederick G. Melcher, during his first trip to New York in 1929. At that time *Publishers' Weekly* was a crucial journal for the antiquarian-book world as well as the new-book world through its inclusion of a department called "Old and Rare Books," which provided substantial articles and reviews along with columns by Frederick M. Hopkins ("Rare Book Notes") and Jacob Blanck ("News from the Rare Book Shops"). Carter became a regular contributor, producing nearly seventy pieces (articles, reviews, letters) from 1930 through 1947, at which time the function of the rare-book section was taken over by a new periodical, *Antiquarian Bookman*. (*Publishers' Weekly* did not forget its role in Carter's