

A collection of "high spots" may sound the chord of C major, which is indeed a fine and resounding noise; yet there are other and more subtle harmonies, the pleasantest of which are those which we evolve for ourselves. These are composed of notes which anyone can use and many have used, but by our own arrangement of them we can achieve a sound never heard before. (p. 11)

Earlier, in a visual metaphor, he says that the coherence of such a collection can reveal a "beautiful pattern" (p. 4). This newly revealed pattern, like the "sound never heard before," makes a "contribution to knowledge" (a phrase used on the first page). Implicit in all the essays that follow ("essays in method," he calls them), and often explicit as well, is a recognition that collecting is a form of historical study and that following new paths increases our understanding of the past. With this kind of grounding, *New Paths* remains one of the most perceptive and inspiring of introductory guides.

Carter followed up on this book in two ways the same year. With Sadleir, he organized an exhibition "arranged to illustrate" *New Paths* at J. & E. Bumpus, accompanied by a substantial annotated catalogue; and for the Scribner Book Store he put together a catalogue on detective fiction (largely from his own collection). (In the next few years, he and David A. Randall, head of Scribner's Rare Book Department in New York as of March 1935, publicized many more new paths in their catalogues.) His interest in publishers' bindings also led to further contributions to their history in the form of two introductions to Elkin Mathews catalogues (1932) and two small books, *Publishers' Cloth* (1935, in connection with an exhibition at the New York Public Library) and *More Binding Variants* (1938, a supplement to his 1932 book).

His editorial work also continued with editions of Housman's *Introductory Lecture* (1933) and *The Collected Poems* (1939) and an incomplete edition of Catullus (two fascicles only, 1934-35). (The *Collected Poems* was published without an editor's name; but four years later, in the course of an article in the *Times Literary Supplement* on 5 and 12 June 1943, Carter revealed his editorship publicly.) These efforts, however, did not have the scholarly merit of the Browne edition. The Housman *Collected Poems*, to take the primary example, could have been a triumph; but it was hastily produced and involved faulty editorial judgments. Housman's will authorized his brother Laurence to destroy some manuscripts and to oversee the use of the others; and Laurence in turn asked Carter (who had helped organize the manuscripts) to produce an edition of the poetry. The result was criticized, beginning in the autumn of 1952 (when the book was in its thirteenth impression), by two American scholars, Tom Burns Haber (Ohio State) and William White (Wayne State), leading to an acrimonious feud that erupted periodically in the pages of the *Times Literary Supplement* (and, to a lesser extent, *The Book Collector*) over the next sixteen years.