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Catalog of the Peal Exhibition: Victorians II, and After

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Victorians II, and After

150. Cabinet photograph of John Ruskin and Dante Gabriel Rossetti by W. & D. Downey of London.
Peal 10,451.

151. DANTE GABRIEL ROSSETTI. A.L.s. to Mrs. Sumner, 187-.

Equally celebrated as poet and painter, Gabriel Charles Dante Rossetti (1828-1882) was the eldest son of Gabriele Rossetti, an Italian political exile and scholar of Dante Alighieri. From childhood strongly influenced by his famous namesake, Rossetti as an adult dropped the Charles from his baptismal name and signed himself "Dante Gabriel." (His first published volume, *The Early Italian Poets*, 1861, would be an admirable collection of translations from Dante and his circle.)

Rossetti was precocious in both literature and art. He wrote his first verses at age five or six and at twelve composed a ballad in the manner of Scott, "Sir Hugh Heron," privately printed by his grandfather. At about fourteen his interest in painting became predominant; training at Cary's Art Academy followed, then at the Royal Academy, where he became acquainted with artists William Holman Hunt and John Everett Millais. For a time he worked in the studio of Ford Madox Brown. Rossetti, Hunt, and Millais in 1848 joined with the sculptor Thomas Woolner, Frederick George Stephens, James Collinson, and Rossetti's brother William Michael to form the Pre-Raphaelite Brotherhood, a movement of protest against the prevailing academic fashions in British art and of solidarity in ideals of emotional expression, natural detail, and decorative charm that the circle saw as characteristic of Italian art prior to Raphael. The group of young artists was supported in its iconoclastic fervor by Ford Madox Brown and art critic John Ruskin. The Brotherhood's journal, *The Germ* (1850), lasted only four issues, but Rossetti contributed twelve pieces, notably the well-known poem, "The Blessed Damozel," which he thought of as a counterpart to Poe's "The Raven."

In 1850 Rossetti made the acquaintance of Elizabeth Siddal, who served as a model for many of his paintings. The two fell in love, but were not able to marry, due to Rossetti's financial circumstances, until 1860. The marriage was not a propitious one, perhaps because of the long engagement and Rossetti's involvement during it with another woman. Eleanor committed suicide in 1862; in his grief and remorse, Rossetti buried with her an unpublished collection of his poems. He also moved into the house at No. 16, Cheyne Walk, Chelsea, where he spent the remaining twenty years of his life. The house became the habitation of an improbable menagerie (peacocks, kangaroos, a zebu, and a wombat, according to one source) and for a time was home also to Algernon Swinburne and George Meredith, who left after finding themselves unable to adjust to Rossetti's erratic moods and irregular habits.

In 1869 Rossetti was persuaded by friends to have his wife's body exhumed and his verse recovered. *Poems* was published the following year, and, though it reestablished Rossetti's reputation as a poet, it was also the occasion of a vituperative attack by Robert Buchanan, published pseudonymously in the *Contemporary Review* in October 1871 under the title "The Fleshly School of Poetry." While Rossetti's response—"The Stealthy School of Criticism" (*Athenaeum*, 16 December 1871)—was dignified and measured, other critical attacks followed, contributing perhaps to the melancholia, paranoia, and abuse of chloral that marked his last years.

Despite the mental and emotional instability of his final decade, Rossetti's creativity did not suffer, although faltering eyesight caused poetry rather than painting to become its chief outlet. In the year before his death, he published *Ballads and Sonnets* (1881), as sharply visualized, as pictorially sensuous, and as enthusiastically received as his earlier collection. Rossetti here completed the magnificent sonnet sequence "The House of Life" (he had begun it in *Poems*), taking as his theme the tragic passion of love between a man and a woman.

Rossetti's letter in the Peal Collection is addressed to a Mrs. Sumner, elsewhere described by the painter as a very beautiful woman, and proposes a day for a sitting for her portrait: "either Wednesday or Thursday would suit me perfectly, so would you kindly fix which day it should be? And shall we say 12-30 as the hour in these very short days? But later of course, if this is too early for you." He mentions a visit to "All Saints' home," where his

sister is "clear and lively in talk as before," but "so reduced as only to be able sometimes to see even her mother for a quarter of an hour" a day. Rossetti's favorite sister Christina fell seriously ill with Graves's disease in 1871 and remained in danger of her life for about two years.

Peal 10,397.

152. CHRISTINA ROSSETTI. Holograph of "Roses and Roses," signed.

Christina Rossetti (1830-1894), the youngest of the four remarkable Rossetti children, is for Walter Raleigh "the least ambitious, and some would add the greatest, of English poetesses." She led an essentially cloistered life, never marrying, seldom venturing from her north London home or her mother, creating in her half-dozen published collections a body of work that changes little through the forty years of her productivity. Most of her poetry can be categorized either as devotional verse, expressing her deeply felt if orthodox Anglicanism, or as lyric—unaffected, beautifully melodious, almost never without a hint of melancholy, often taking death and the separation of lovers as theme. For its music Swinburne hailed her poetry as "sweet water from the well of song." Along with her brother Dante Gabriel, Christina is also one of the greatest sonneteers in the language. If "The House of Life" is her brother's best effort in the form, Christina's is undoubtedly the sequence "Monna Innominata," whose theme of unrequited love is as poignantly autobiographical for her as the doomed passion of "House" is for Dante.

Christina's earliest poems were privately printed by her maternal grandfather when she was twelve; another collection followed when she was twenty. Her first published poetry appeared under the pseudonym "Ellen Alleyne" in the pre-Raphaelite journal *The Germ*, edited by her brother William Michael, in 1850. The collections *Goblin Market* (1862) and *The Prince's Progress* (1866) both begin with title pieces of a length uncharacteristic for Christina, but with religious ideas easily discernible in the fairy-tale fantasies. In 1871 she was struck down by a rare disease from which she never fully recovered. The illness contributed to the intense seclusion of her last twenty years; yet her poetic output remained steady, collection following upon collection.

Roses and Roles.

Where shall I find a white rose blowing?—
But in the garden where all secrets lie!—
But out in my garden the snow was snowing
And never a white rose opened for me!
Nought but snow and a wind were blowing
And snowing.

Where shall I find a blush rose blushing?—
On the garden wall or the garden bed.—
But out in my garden the rain was rushing
And never a blush rose raised its head.
Nothing glowing, flushing or blushing:
Rain rushing.

Where shall I find a red rose budding?—
But in the garden where all things grow!—
But out in my garden a flood was flooding
And never a red rose began to blow!
Out in a flooding what should be budding?
All flooding!

Now is winter and now is sorrow,
No roses but only thorns today:
Thorns will put on roses tomorrow
Winter and sorrow budding away.
No more winter and no more roses
Tomorrow.

Christina G. Rossetti

Signed holograph of a Christina Rossetti lyric (item 152)

Christina's piety was such that she is said to have censored the irreligious passages in her friend Swinburne's poetry by pasting strips of paper over them in her copies. She was so devoted to the Church of England that she broke off her engagement to James Collinson, one of the original members of the Pre-Raphaelite Brotherhood, when he converted to Roman Catholicism. The true

love of her life, scholar and translator Charles Bagot Cayley, had no religion at all, so that marriage between the two was impossible; Christina could express her yearning for love, and indeed her ambivalence about this yearning, only in her poetry, which she did incessantly.

The eldest of the four Rossetti children, Maria (1827-1876), wrote a commentary entitled *The Shadow of Dante*, among other books, but is chiefly remembered as "Christina without the beauty and genius"; as devout as her younger sister, she finally became an Anglican nun. It has been said of William Michael (1829-1919) that he was "in his steady normality . . . the strangest of that highly gifted family." As a bureaucrat in the civil service he was the chief support of the family for many years, and he married Ford Madox Brown's daughter Lucy. He was modestly successful as an art critic and literary scholar, but is remembered most of all as the editor and biographer of Christina and Dante Gabriel.

Displayed is Christina Rossetti's signed manuscript of the poem that she has titled "Roses and Roses." It was printed untitled, however, in the "Songs for Strangers and Pilgrims" section of *Verses* (1893), the last work published during her lifetime. According to William Michael's note in his edition of her *Poetical Works* (1904), the poem was first printed in June 1884 for a bazaar at a home for boys in Barnet, near London.

Formerly in the collections of Thomas J. Wise and Saul Cohn. Peal 9,385.

153. ALGERNON CHARLES SWINBURNE. *Songs of Two Nations*. London: Chatto and Windus, 1875.

The contents of *Songs of Two Nations* represent a collection of poems on political themes by Algernon Swinburne (1837-1909). *A Song of Italy* first appeared separately in 1867; *Ode on the Proclamation of the French Republic* was first published in 1870; portions of the seventeen parts of *Dirae*, a sequence of sonnets, had appeared either in *The Examiner* or *The Fortnightly Review* during the years 1869 and 1873. Swinburne's chief perplexity in assembling the volume seems to have been the choice of a suitable title. The matter led to appeals in early 1875 to William Michael Rossetti, Walter Theodore Watts (later Watts-Dunton), and Edmund Gosse. A letter to Gosse of 5 February relates his decision: "I have at last

hit on a passable name for my unchristened and unchristian offspring—'Songs of Two Nations.' All the poems in the book, great and small, deal with French or Italian matters—Republican, Papal, or Imperial."

Swinburne in the later 1860s had turned to poems with political themes, for he sought fresh sources of poetic inspiration after the seismic reception of *Poems and Ballads* (1866). There he had flaunted the doctrine of art for art's sake, shown beauty mingled with grotesque suffering, and depicted love in a manner quite outside the bounds of Victorian decorum. The love of Italy and of liberty had been his since he was a schoolboy, and he wrote *A Song of Italy* before he met Mazzini in London in 1867. The Italian patriot at this meeting reinforced the new trend in Swinburne's poetry by telling him to "dedicate [his] glorious powers to the service of the Republic." *Songs before Sunrise* (1871) was the result of this command.

The Peal copy of *Songs of Two Nations* contains notes in Swinburne's hand evidently marking off a passage for consideration as a separate poem. The lines are those in *A Song of Italy* (pages 20-28) which praise Mazzini as "Father of Italy" and "Crownless chief." The lines do not include his actual name, but Swinburne has pencilled it at the top as a title. He has written a new initial half-line, "Praise be with him from earth and heaven," to replace omitted words beginning at the third line of page 20.

Swinburne read the entire "Song of Italy" to Mazzini as the poet knelt before the patriot's feet in 1867. "I felt awfully shy and nervous when I came to the part about him personally, but . . . I saw such a look in his face as set me all right at once. . . . He is clearly the man to create a nation—to bid the dead bones live and rise." It is said that both were overwhelmed after the reading of the poem, which occupies twenty-nine pages in the present printing. Perhaps the excerpt represents a belated effort to epitomize Swinburne's commitment to the Italian cause and its leader. It does not appear, however, that the lines in question were ever published as a separate poem.

Peal 5,126.

— Mazzini. —
Praise be with him from earth
and heaven;
20 (~~from~~ A SONG OF ITALY.)

Seeing by that blood one country saved and stained,
Less loved thee crowned than chained,
And less now only than the chief: for he,
Father of Italy,
Upbore in holy hands the babe new-born
Through loss and sorrow and scorn,
Of no man led, of many men reviled ;
Till lo, the new-born child
Gone from between his hands, and in its place,
Lo, the fair mother's face.
Blessed is he of all men, being in one
As father to her and son,
Blessed of all men living, that he found
Her weak limbs bared and bound,
And in his arms and in his bosom bore,
And as a garment wore
Her weight of want, and as a royal dress
Put on her weariness.
As in faith's hoariest histories men read,
The strong man bore at need
Through roaring rapids when all heaven was wild
The likeness of a child
That still waxed greater and heavier as he trod,
And altered, and was God.
Praise him, O winds that move the molten air,
O light of days that were,
And light of days that shall be; land and sea,
And heaven and Italy:
Praise him, O storm and summer, shore and wave,
O skies and every grave ;

Swinburne's reshaping of a passage from *Song of Italy* for publication as a separate poem (item 153)

154. ALGERNON CHARLES SWINBURNE. A.L.s. to Edmund Gosse, 24 October 1883.

In 1879, four years after the publication of *Songs of Two Nations*, Swinburne took up residence with Walter Theodore Watts (later Watts-Dunton), an attorney with literary ambitions. Lady Jane Henrietta Swinburne, the poet's mother, arranged the move in an effort to stem the irregular habits of her famous but intemperate son. Swinburne's retreat to the domestic comfort of "The Pines," in the London suburb of Putney, was a remarkable event in literary history, an inexplicable reversal for a poet whose public reputation for bizarre behavior could explain anything but surrender to middle-class conformity.

Watts's more or less proprietary custody over Swinburne immediately became a matter of controversy and remains as yet unresolved. Although Swinburne's productivity never declined, it is thought that his powers were notably weakened in the Putney period. Watts has fared poorly with Swinburne's critics and biographers, and with none more so than the author of the first major life of Swinburne, Sir Edmund Gosse.

Gosse (1849-1928) was a figure more successful in the role of editor, critic, and personality than he was in his own purely creative attempts. A civil servant who became librarian of the House of Lords, he worked hard for recognition as a man of letters, and he resented the barrier which Watts presented to his own association with Swinburne. In his biography of Swinburne, Gosse implies that Watts was responsible for a decay in the poet's achievements. In letters now in the Peal Collection, Gosse suggests that Watts also took deliberate pecuniary advantage of his relationship with Swinburne.

In the first edition of *Seventeenth Century Studies*, Gosse made a point of expressing his gratitude and appreciation to Swinburne. The preface to his work includes an acknowledgment to "Mr. Swinburne, for whose censure and encouragement, particularly in the early part of the design, I cannot be too grateful." In this letter, written by Swinburne from The Pines, the poet thanks Gosse for a copy of the book. "I am much gratified by your friendly mentioning of me in the preface—though I do not remember when or where I have ventured on 'censure' of your excellent work in any part."

In the same letter Swinburne asks to be remembered to Gosse's

wife and children, especially his daughter, "Miss Sylvia." This fondness for children is a frequent theme in Swinburne's correspondence, especially in the later years. As an elderly bachelor he exhibited an enthusiasm for infants which alarmed the nannies of Wimbledon Common but no doubt redeemed the poet among the more sentimental of his former critics.

Formerly in the collections of Ernest Dressel North and William Warren Carman. Peal 8,239.

155. WILLIAM ALLINGHAM. *Songs, Ballads, and Stories*. London: George Bell and Sons, 1877.

W.B. Yeats esteemed William Allingham (1824-1889), "the Poet of Ballyshannon," as his "own master in Irish verse," for both worked toward a tradition of Irish writing in English. In his career Allingham won admiration from men and women of letters on both sides of the Irish Sea, including Katharine Tynan, who found in his poetry "keen sympathy and understanding" and an expression of "the Irish spirit"; A.P. Graves; Lionel Johnson; Tennyson; Browning; Rossetti, who illustrated some of his work; and Dickens.

A native of Ballyshannon, County Donegal, Allingham entered the Customs Service in 1846. Four years later he brought out *Poems*, dedicated to Leigh Hunt, whom he had met in 1847 on a holiday visit to London. In subsequent years he made additional literary friendships on his summer trips to England. He also continued to publish his poetry. In 1864 appeared *Laurence Bloomfield in Ireland*, a long narrative poem on the Irish land troubles of the day. From it Turgenev learned about Allingham's country, and Gladstone praised and quoted the work in the House of Commons. Much of Allingham's fame rests on his achievements as a writer of ballads and songs. Many of his poems are lyrics to the traditional Irish music he heard at fairs and later transcribed. He also produced narratives about leprechauns and the supernatural.

His talents as a prose writer stand out in his *Diary*; in a series of *Rambles* through southern England, Scotland, and France that he printed in 1873 under the pseudonym Patricius Walker; and in "Irish Sketches," with his accounts of folk customs and traditional celebrations.

In 1870 he gave up his customs position to become subeditor of

Fraser's Magazine, under James Anthony Froude. Four years later he succeeded Froude as editor-in-chief. For a while he contributed a personal column to the periodical. His poetic output remained high until the year of his death; between 1850 and 1887 he brought out a dozen volumes of verse.

One such collection, *Songs, Ballads, and Stories*, appeared in 1877. "The Fairies" (or "Up the airy mountain"), the most famous of his children's songs, honors the "little men, / Wee folk, good folk" who inhabit the hills and dales of Ireland. In the manner of the Romantic poets he wrote a number of literary ballads. "The Abbot of Inisfalen," a Killarney legend, sets the story of Rip Van Winkle in a cloister. One morning the cleric of the title follows a little white singing bird; when he returns to the abbey he discovers that two hundred years have passed. "The Ballad of Squire Curtis" tells of a cruel man who murders his young wife and buries her body in a dark wood. Arriving home he learns that she has preceded him, her face as "white as any corpse," and that she is waiting for him in her chamber. Allingham also included several stories in verse. In "Mervaunee" Prince Dalimar marries a woman of the sea who eventually returns to the watery home for which she has pined. One moonlit night he dives from his ship into the waves to rejoin his beloved. "Southwell Park" recounts a melodramatic tale of blighted marital bliss, seduction, and suicide.

Allingham once wrote to Thomas Woolner, a poet and sculptor in the Pre-Raphaelite Brotherhood, "I am genuine though not great, and my turn will come." The volume of *Songs, Ballads, and Stories* on display is a presentation copy, inscribed on the flyleaf, "To / Mrs. Woolner / With kind regards / from W. Allingham."

The Mrs. Thomas Woolner copy. Peal 12,233.

156. WALTER CRANE. *The Baby's Opera*. London and New York: George Routledge and Sons, 1877.

Having already completed a series of children's books, Walter Crane (1845-1915) and Edmund Evans (1826-1905) decided to design a book of old rhymes with music on one side and illustrations on the other. The result was *The Baby's Opera*, printed in 1877. The music was written by Crane's sister Lucy. Critics felt the book would be a failure. The colors were thought to be too subtle and not bright enough, and the binding had no gold, an unheard-of

characteristic at the time. The critics, however, were wrong. Costing five shillings, *The Baby's Opera* was a huge success and ten thousand copies of the first edition were soon sold.

Walter Crane was one of the first illustrators who felt text and pictures should be in harmony with each other. To achieve this harmony, Crane often had parts of the text printed in bold distinctive colors and drew small illustrations in the margins. Even the end papers and title pages of his picture books are entertaining. His signature, a long-legged bird set within his monogram, has a style all its own.

With flat evocative backgrounds, his richly detailed illustrations often fill the entire page. Balanced composition and black outlines contribute to the forcefulness of his designs.

Between 1865 and 1886, Crane designed and drew about fifty children's books and every one was engraved and printed by the firm of Edmund Evans. Evans was a pioneer in the field of color printing. The illustrations for *The Baby's Opera* were designed in dummy form first and then drawn onto wood blocks. The flatness of the design reflects the quality of wood-block printing. Through his vision, skill, and determined effort, Edmund Evans brought colorful beauty to English picture books.

Crane later wrote *The Baby's Bouquet* and *The Baby's Own Aesop* to be sold as companions to *The Baby's Opera*. The three-volume set was well received and is still a favorite today.

The Edmund Gosse copy. Peal 9,499.

157. BENJAMIN DISRAELI. *Endymion*. 3 vols. London: Longmans, Green, 1880.

"When I want to read a novel," Benjamin Disraeli once commented, "I write one." True to this dictum, Disraeli (1804-1881) published the first of a dozen novels at age twenty-two and his last fifty years later. The son of Isaac D'Israeli, collector of literary and historical anecdotes, he received his education chiefly in his father's library, never attending university. In 1826 he published *Vivian Grey*, which he followed in the 1830s with five novels and several political tracts. In 1841 he entered Parliament.

Fiction, Disraeli maintained, not essays or treatises, "offered the best chance of influencing opinion." As leader of the "Tory Democrats" or conservative "Young England Party," he

promulgated their theories and programs in a trilogy of novels—*Coningsby* (1844), *Sybil* (1845), and *Tancred* (1847)—dealing, respectively, with the political, social, and religious problems of the day. Opposing the middle class, Disraeli advocated a working partnership of peers and proletariat with the monarchy as a vital principle. In his writings he also advanced the political philosophy of imperialism.

He sat in the House of Commons as head of the Conservatives from 1847 to 1876. After three separate terms as Chancellor of the Exchequer, he served as Prime Minister, first briefly in 1868, then from 1874 to 1880. In that period he engineered England's control of the Suez Canal, had Queen Victoria proclaimed Empress of India, and received a peerage, with the title first Earl of Beaconsfield. Political affairs so occupied his energies that not until after his first ministry did he again devote himself to fiction, in 1870 producing the immensely popular novel *Lothair*. With the defeat of the Conservatives a decade later, Disraeli retired for the final time from the premiership. Also in 1880 he brought out his last novel, *Endymion*, in three volumes.

The sum of £10,000 which the publisher Thomas Norton Longman paid Disraeli for the copyright to *Endymion* represented the largest single amount paid for a work of fiction in the nineteenth century. He probably agreed to sell the copyright, instead of taking a royalty agreement, because he knew he would die soon.

The novel takes a backward glance over its author's largely triumphant career. After spending their early years in luxurious ease in London, the twins Endymion and Myra Ferrars find themselves reduced to a quiet, provincial existence with the fall from power of their father's political party. His subsequent suicide leaves them penniless. The body of the book traces the changes in the twins' situation, managed essentially by Myra. Their fortunes increase in so spectacular a fashion that by the end of the story Endymion is Prime Minister of England and Myra is Queen of a great European state. Disraeli blends his principal action with vivid pictures of Whig and Tory politics during the administrations of Lord Melbourne and Sir Robert Peel (1834-1841), with the Tractarian Movement, and with the railway mania and its collapse, setting these and other events against the opulent background of high society. As in most of his novels, Disraeli in *Endymion* also pays tribute to the power of women in the careers of men.

The book sold well, but not so well as to justify the price Longman had paid for it. Disraeli offered to cancel the former agreement in favor of a royalty arrangement, but the publisher refused. A few days before his death on 19 April 1881, Disraeli learned "with extreme satisfaction" that the firm had started making a profit on *Endymion*.

The Ernest Dressel North-William Warren Carman copy. Peal 7,873-7,875.

158. ANTHONY TROLLOPE. *An Autobiography*. 2 vols. Edinburgh and London: William Blackwood and Sons, 1883.

In 1875 Anthony Trollope (1815-1882) began an *Autobiography* that was published posthumously in 1883. "To be known as somebody," he wrote, "to be Anthony Trollope—if it be no more—is to me much." While purposely not intimately revealing, the work nevertheless presents an interesting self-portrait of its author.

At the age of nineteen Trollope entered the civil service as a clerk in the General Post Office, a job obtained for him by his mother, Frances (1780-1863), who, to save the family from poverty, had established an ill-fated bazaar in Cincinnati in 1828. *Domestic Manners of the Americans* (1832), her acid examination of life in the New World, aroused the indignation of her hosts, even as portions of Dickens's *Martin Chuzzlewit* would anger them a dozen years later. After an unimpressive beginning, marked by tardiness and insubordination, Trollope proved an able worker. Transferred to a position in Ireland in 1841, he became happier, took up hunting, married, won a promotion, and began to write his first novel, *The Macdermots of Ballycloran* (published 1847). He spent most of the next eighteen years travelling about Ireland on business, but his talent for negotiating postal matters also took him throughout the British Isles, to Egypt, and to the West Indies. Many of these experiences later reappeared in his novels and travel books. A practical man, Trollope invented the pillar-box, that distinctive receptacle for mail conveniently ornamenting street corners in the United Kingdom and Ireland.

A temporary inspectorship in the west of England posted him to Salisbury in 1851. He recorded in his *Autobiography* that while wandering about the purlieus of the cathedral he conceived the story of *The Warden* (1855), which proved moderately successful,

and "from which came that series of novels of which Barchester, with its bishops, deans, and archdeacon, was the central site." Winchester served as the primary model for his cathedral town, but the surrounding countryside, his fictional Bassetshire, owed much to actual locales around Salisbury. The Bassetshire stories continued with *Barchester Towers* (1857), *Doctor Thorne* (1858), *Framley Parsonage* (1861), *The Small House at Allington* (1864), and *The Last Chronicle of Barset* (1867). Trollope's popularity increased with the appearance of each succeeding volume. In 1867 he resigned from the Post Office. Believing that "to serve one's country without pay is the grandest work that a man can do," he stood unsuccessfully for Parliament in 1868. Several political novels followed, among them *Phineas Finn* (1869) and *The Prime Minister* (1876), with such characters as Plantagenet Palliser, his wife Glencora, Burgo Fitzgerald, and Lady Dumbello.

In his career Trollope wrote some four dozen novels, in a Polonian array of genres, including historical, romantic, socially satiric, Irish, and Australian, as well as novels of manners, convention, and social dilemma. In his bibliography also figure short stories, criticism, biography, sketches, and a futuristic novel, *The Fixed Period* (1882), a disappointing vision of life in an imaginary country in 1980, where steam tricycles travel twenty-five miles an hour and all persons over sixty voluntarily commit suicide. To Henry James, Trollope's "great, his inestimable merit" was "a complete appreciation of the usual," an opinion elaborated by George Moore in his observation that Trollope "carried commonplace further than anyone dreamed it could be carried." His world is that of the bourgeoisie, from tradesmen to new commercial peers. The central conflict informing his major novels concerns the struggle to preserve a cherished way of life against outside forces or traitors within who would subvert it.

Because Trollope felt that "wise and thinking men" denigrated his occupation, he included in the *Autobiography* an *apologia* for the profession of novelist. He repeatedly insists that the writer shares with any other man of business the determination to make money for himself and his family. He thus details his dealings with publishers and shamelessly lists the earnings from each of his books, to the total of £68,939.17.5.

As the *Autobiography* further proves, Trollope took a decidedly workmanlike approach to his craft. He blocked out his novels and methodically (some would say mechanically) produced two hundred

and fifty words an hour for four hours every day, his systematic industry allowing him to complete 1.7 books a year. Such a schedule freed him to hunt twice a week, to haunt the Garrick and the Athenaeum clubs for games of whist and social intercourse, and to enjoy the worldly success denied him by the penurious childhood depicted in the *Autobiography*. In 1882, while laughing at a comic book read aloud with his family after dinner, he suffered a stroke from which he died a month later.

Peal 5,479.

159. ANTHONY TROLLOPE. A.L.s. to Mrs. Cameron, 7 August 1868.

In March 1868, several months after his resignation from the civil service, Trollope went at the request of his former employers on a postal mission to the United States. He had also been charged by the Foreign Office to attempt to arrange an international copyright between Great Britain and America. He successfully negotiated a postal treaty but failed in his efforts on behalf of fellow writers, thwarted by several powerful American publishers who profited handsomely from literary piracy. They claimed that the absence of copyright laws allowed them to make available to the public inexpensive editions of English books. Arguments on behalf of public advantage neither impressed nor deceived Trollope, who observed that "it is the man who wants to make money, not he who fears that he may be called upon to spend it, who controls such matters as this in the United States."

On 7 August 1868, shortly after his return to England, he referred to these matters in a letter written on stationery of the Athenaeum and addressed to Mrs. Cameron. He is only now answering her letter of 30 March because he has been "out of the Country, in America." He tells her, "I have no copyrights whatsoever in my own hands." In response to his requests, the booksellers "W.H. Smith of the Strand, & Chapman of Piccadilly" have promised to send his correspondent copies of his books "(such as they have) and some others also" for her "reading room."

Peal 11,494.

160. JAMES M. BARRIE. *Auld Licht Idylls*. London: Hodder and Stoughton, 1888.

Sir James M. Barrie (1860-1937) remains associated principally with one work, *Peter Pan* (1904), but in a prolific, fifty-year career as a man of letters, he established himself as both a popular novelist and a successful dramatist.

After graduation from Edinburgh University in 1882, Barrie became a journalist, first in Nottingham, later in London. During the 1880s the literary vignette enjoyed great popularity in the periodicals, and to this fashion Barrie contributed sketches of Scottish parochial life in the first half of the nineteenth century. In 1888 he collected a dozen such essays—most previously published in *The St. James's Gazette* or *The British Weekly*—into his first substantial book, *Auld Licht Idylls*. (*Better Dead*, released the preceding year, was so confused and unprofessional that decades later when asked if he would like to see the novelette reprinted, Barrie replied, "No. Better dead!")

The "Auld Licht" of the title refers to members of the Auld Licht Kirk in the town of Thrums, Barrie's name for Kirriemuir, his birthplace in Forfarshire, Scotland. This conservative congregation does not object to state intervention in kirk affairs, while another group, the New Lights, mightily oppose such interference.

Through his persona, the Thrums schoolmaster, Barrie treats of religious belief, love, courtship, marriage, and death in a small town. His tone is farcical or ironic. He reserves his expressions of deeper feelings for the scenery of the wild Scottish countryside from which man is conspicuously absent. To suggest the Scotland of his mother's youth Barrie substituted for the Scots idiom of his day a pseudo-dialect that struck sophisticated readers as quaint. Nevertheless, *Auld Licht Idylls* proved immediately popular on both sides of the Atlantic. In Barrie's country the book became the model for regional stories by such Scottish novelists as "Ian Maclaren" (John Watson), Neil Munro, J.J. Bell, and S.R. Crockett. These and other members of the Kailyard School romanticized through popular fiction the mean glories of provincial existence.

Peal 7,452.

161. LEWIS CARROLL [pseud. of CHARLES LUTWIDGE DODGSON]. A.N.s. to unnamed correspondent, 1 December 1896.

Educated at Rugby School and at Christ Church, Oxford, Charles Lutwidge Dodgson (1832-1898) lectured on mathematics at his university alma mater from 1855 to 1881. During his academic career he also pseudonymously authored children's books that, by virtue of their satire, parody, language, logic, and absurdity, have perennially appealed to adults, among them the philosopher Wittgenstein, the novelist James Joyce, and various psychologists. By latinizing his first two names, then transposing and anglicizing them, Dodgson metamorphosed into Carolus Ludovicus and ended as Lewis Carroll. *Alice's Adventures in Wonderland* appeared in 1865, and *Through the Looking-Glass* seven years later, both with the Sir John Tenniel illustrations that share the fame of the text. *The Hunting of the Snark* dates from 1876. His other works include poems, essays, and mathematical treatises. (Like Thomas Jefferson, Disraeli, Thomas Wolfe, and Hemingway, Dodgson wrote standing up.) He scrupulously kept his two identities separate. The mathematician remained the staid, conservative bachelor don, who directed to the Dead Letter Office mail addressed to the witty, inventive author.

Dodgson also proved adept with a camera. Helmut Gernsheim ranks him as "a pioneer of British amateur photography" and "the most outstanding photographer of children in the nineteenth century. After Julia Margaret Cameron he is probably the most distinguished amateur portraitist of the mid-Victorian era." His portraits fall into two distinct categories—celebrated adults, and children, particularly young girls. He sometimes posed his youthful sitters in costume as beggars, Greeks, Romans, Turks, and Dolly Vardens. He also photographed a number of young girls undraped, but only with the permission of the subjects and their parents. To Harry Furniss, his illustrator for *Sylvie and Bruno* (1889), he wrote, "Naked children are so perfectly pure and lovely." He did not admire naked boys, who always seemed "to need clothes," whereas he hardly saw why "the lovely forms of girls should ever be covered up." However, he stipulated that after his death such photographs in his possession should be returned to the sitters or their parents, or be destroyed.

From Christ Church on 1 December 1896 he addressed a note to an unnamed "Naughty Child." He wonders why his correspondent has not sent him a particular "newspaper cutting" that he wants to lend to Beatrice Argles. He signs himself "Your loving uncle CLD."

From the collection of Herman T. Radin. Peal 9,270e.

162. LEWIS CARROLL. A.L.s. to Clement William Scott, 24 October 1887.

Scott (1841-1904) was the drama critic of the *Daily Telegraph* from 1872 to 1898 and the editor of the periodical *The Theatre* for nine years from 1880. In the 1880s he led the opposition against the controversial new drama of Henrik Ibsen championed by Edmund Gosse and William Archer. Scott's customary refusal to consider anything outside conventional morality colored his outlook on the theatre. This narrowness of mind informed his assessment of Ibsen's *Ghosts* as "a wretched, deplorable, loathsome history." George Bernard Shaw wrote, "Mr. Scott is not a thinker. . . . The drama which asserts and argues will never be tolerated by him." Scott was also a playwright, under the pseudonyms "John Doe" and "Saville Rowe" and in collaboration with B.C. Stephenson.

An article in *The Theatre* on the value of "permanent pictures of bye-gone scenes and players" prompted Dodgson's letter to Scott. He thinks this is "an excellent idea to work on." He suggests that the editor "reproduce, in Woodbury-type, some of the early photographs of the stage," showing such popular English stars as Frederick Robson (1821-1864) and John Baldwin Buckstone (1802-1879), whose ghost is still said to haunt London's Haymarket Theatre. "They would be of the prettiest possible interest" to readers of Scott's magazine.

Dodgson has "a good collection of such things, many of them 30 years old, but quite capable of yielding good pictures, if carefully photographed, & the negatives a little touched up." *Cartes de visite* would prove "rather difficult to enlarge properly; but larger photographs would reduce well." He would be "happy" to lend Scott any of his collection "to try," including "a capital large photo of Robson in the burlesque 'Medea.'" If "chance" ever brings Scott to Oxford, Dodgson will produce his albums, and supply "dinner & bed."

From the collection of Herman T. Radin. Peal 9,270c.

163. GEORGE MEREDITH. *The Amazing Marriage*. 2 vols. Westminster: Archibald Constable, 1895.

George Meredith (1828-1909) has been acclaimed as the "most intelligent of Victorian novelists after George Eliot," with "the

richest imagination of any Victorian aside from Dickens." Yet he also elicits more criticism from readers than any other major English novelist because of the philosophical depth of his Victorianism. Meredith's early writing style was so psychologically complex that it confused and upset many readers who wanted an uncomplicated reflection of life. When the Victorian edifice began to crumble, Meredith had the excuse to combine his Victorian ideas of social balance with the emerging philosophy of the individual's quest for freedom.

The Amazing Marriage with its rich symbolism reflects society's reevaluation of contemporary ideas. The married couple Lord Fleetwood and Carinthia Jane Kirby symbolize Victorianism and individualism respectively. Fleetwood is an arrogant, eccentric, middle-class Englishman and Carinthia is a simple, unpolished, lower-class girl. Both have strong personalities, but after Fleetwood's domination, Carinthia emerges triumphant at the end. Meredith's character transitions coincide with societal transition.

The Amazing Marriage was started twelve years before it appeared serially in *Scribner's* from January to December 1895. The two-volume set was published the same year by Constable and Company.

Peal 7,463.

164. GEORGE MEREDITH. A.L.s. to Mrs. Gill, 10 October 1894.

The letter on display is to Meredith's typist, with instructions about two chapters of the manuscript of *The Amazing Marriage* that are to follow. "I want them rolled off speedily," he writes, and cautions Mrs. Gill to "reserve" her "duplicate for the next post—as a precaution against postal accidents."

From the collection of Herman T. Radin. Peal 10,554b.

165. WALTER PATER. A.L.s. to John Lane, 15 March [1894].

By 1893, Walter Pater (1839-1894) had been associated with Oxford University for thirty-five years, beginning as a student at Queen's College and ending as a fellow at Brasenose. *Studies in the History of the Renaissance* (1873, rev. 1893) established his reputation as a leader of the aesthetic movement and influenced not only Lionel Johnson, Arthur Symons, and Oscar Wilde, among

other aesthetes and "decadents" of the nineties, but twentieth-century authors as diverse as Joyce, Proust, Virginia Woolf, and Yeats. Wilde, who had known Pater since 1877, during his last year at Magdalen College, succinctly enunciated the purpose of the philosophical romance *Marius the Epicurean* (1885) as Pater's attempt to reconcile "the artistic life with the life of religion." *Appreciations, With an Essay on Style* (1889) largely collected Pater's previously published judgments on Wordsworth, Coleridge, Lamb, Shakespeare's English kings, Dante Gabriel Rossetti, and Romanticism (which he defined as "the addition of strangeness to beauty" arising from intense curiosity and emotion). The nearly unanimous acclaim accorded this work resounded at the appearance of *Plato and Platonism* (1893).

On commission from the publisher John Lane, William Rothenstein went up to the university in 1893 to begin a series of twenty-four lithographs of prominent Oxonians. *Oxford Characters* (1896) is often considered his most important work as an artist. Although desirous of including Pater in the set, Rothenstein recalled in *Men and Memories* that the philosopher of aestheticism was "morbidly self-conscious about his appearance," dominated by "a thick moustache, hiding rather heavy lips." (To Paul Bourget, Pater seemed nothing less than "a lover of Circe changed into a mastiff.") Pleased with the result of a friend's portrait, however, Pater agreed to sit. To his horror he thought the returned proofs made him look "like a Barbary ape," and he determined to halt publication of the lithograph.

To that end he wrote on 15 March 1894 to John Lane. Pater stated that he found his "likeness" "very unpleasing" and claimed that his friends would "dislike it even more" than he did. He trusted that this communication with Lane would "prevent the further printing or publication of it in any way." Praising Rothenstein's drawing of his companion Frederick W. Bussell, which he was "confident" would be "popular in Oxford," he volunteered to forward "a few lines to accompany it," if Lane so wished. Pater closed with a bold "R.S.V.P."

His letter had the desired effects. John Lane ordered that no more proofs were to be pulled from the Pater stone, and he accepted Pater's offer to supply a brief appreciation of Bussell, "the last words," Rothenstein believed, he wrote for publication, for in July 1894, before *Oxford Characters* was finished, Walter Pater died. With the approval of his sisters, the lithograph appeared in

1895 as Part VI of the series.

Contrary to Pater's fears, his friends were delighted with the portrait, as they now had an accurate likeness of the man in whom, "as in Cardinal Newman," Wilde found "the union of personality with perfection."

The year "1893," supplied in another hand, is surely incorrect and should read "1894." Pater wrote to Rothenstein on the subject of his portrait on 11 March 1894 and again to Lane on 25 March.

From the collection of Herman T. Radin. Peal 10,568b.

166. JOSEPH CONRAD. *Almayer's Folly: A Story of an Eastern River*. London: T. Fisher Unwin, 1895.

Almayer's Folly was Joseph Conrad's first novel. The title and the principal character have their source in Olmeijer, a trader of Dutch background whom Conrad (1857-1924) met in East Borneo during the winter of 1887-1888, when he was working as mate on the small steamship *Vidan*. "Almayer's Folly" was the nickname which the ship's captain gave to the big Malayan house Olmeijer was building. Conrad began the novel on impulse in an English boardinghouse between ships in the autumn of 1889. Writing "line by line, rather than page by page," he did not complete the first draft until April of 1894. In the meantime the manuscript accompanied him on his journeys. He almost lost it twice, once at a "specially awkward time of the Congo," down which he was travelling by boat, and once in a Berlin railroad station, where he accidentally left his Gladstone bag. His first reader was a young and very ill Cambridge graduate who was travelling for his health on the clipper ship *Tarrens*, of which Conrad was mate. Conrad was reassured when Jacques, the young man, answered "Distinctly" to the question of whether the book was worth completing.

On 4 July 1894, after revising the novel quickly but thoroughly, Conrad sent it by messenger to the publisher T. Fisher Unwin. Three months later he received a letter of acceptance. *Almayer's Folly* had been read at Unwin's by the perceptive young Edward Garnett, who would later help to establish W.H. Hudson and D.H. Lawrence. Unwin paid Conrad £20 for the book and gave him the French rights. On 29 April 1895 it was published in slate-covered cloth boards under an anglicization of two of the writer's given names. (His Polish surname was Korzeniowski.) Two thousand

copies were offered for about six shillings each.

By the time *Almayer's Folly* was published, Conrad was, with the encouragement of Garnett, writing a second novel, *An Outcast of the Islands*. *Almayer's Folly* was highly praised by reviewers at every level. H.G. Wells, writing for the *Saturday Review*, called it "a very powerful story indeed," and T.P. O'Connor, in the *Sun*, spoke of "a great new writer." Because of the favorable reviews, most of the books were sold to stores; but there, like his following volumes, they tended to remain on the shelves. Conrad did not become popular with the general public until around 1914, when *Chance* appeared in America. Nevertheless, he never again went to sea after he completed *Almayer's Folly*.

The George Heron Milne copy. Peal 6,297.

167. JOSEPH CONRAD. A.L.s. to Sir Sidney Colvin, [21 April 1917].

On 21 April 1917, shortly after his guest had departed, Conrad wrote to his "cher ami," Sir Sidney Colvin, to thank him for kindnesses rendered, to clarify certain remarks made during the visit, to comment on political matters, and, on a lighter note, to announce the imminent arrival of a shirt Colvin had forgotten at the Conrads'.

In years past, Sir Sidney (1845-1927) had been Slade Professor of Fine Art at Cambridge (1873-1885) and keeper of prints and drawings at the British Museum (1884-1912). He had also authored numerous articles and books chiefly on the history and criticism of art, published lives of Landor (1881) and Keats (1887), and edited the letters of Keats (1887) and Robert Louis Stevenson (1899, 1911). The year of this sojourn with Conrad he brought out *John Keats, His Life and Poetry*.

In his letter Conrad expresses gratitude at being proposed by Colvin at the Athenaeum. He likewise appreciates the "impression of freshness and vitality" that Colvin has left with the Conrads, "and that fidelity to early enthusiasms which keeps a man from ever becoming 'aged' in the common sense of that word."

Referring to impassioned comments made earlier on the French statesman Léon Gambetta (1838-1882), Conrad admits that Gambetta "was a great man, especially in regard of the other makers of the 3rd Republic." But for Conrad, "the greatest figure of

the times" through which they have lived was "The People itself, La Nation. For 150 years the French people has been always greater (and better) than its leaders, masters and teachers." Conrad feels that "the same can be said of the English. . . . The two great figures of the West! Only the French, perhaps, were more searchingly tried by the lesser stability of their political life." Of this point, however, Conrad is not wholly convinced. "The evils which worked amongst us were more insidious in their methods."

In his P.S. Conrad proclaims himself "an honest person" who, "seeing at a glance" that the shirt would not fit him, has decided "with but little hesitation that it should be sent to the owner." Colvin ought to have received it before the letter.

In the course of the letter Conrad asks Colvin to send him "the revise sheets" of Conrad's novel *The Shadow Line* (1917) so that he can have them bound in "a spare binding." In the margin opposite this request appears the note "I have these. S C."

From the collection of Saul Cohn. Peal 10,476.

168. THOMAS HARDY. *Jude the Obscure*. London: Osgood, McIlvaine, 1896.

Thomas Hardy (1840-1928) first published *Jude the Obscure* in book form in 1896, although he had previously printed a bowdlerized version, in parts, in *Harper's New Monthly Magazine*. In the autumn of 1895, while he was readying *Jude* for the press, he was in the process of revising his earlier novels for the first uniform edition of his works. Therefore, he simply made *Jude* number eight in Osgood, McIlvaine's edition of the Wessex novels. The binding for the series was dark green-ribbed cloth; an art nouveau design with Hardy's initials was stamped in gold on the front cover. For a frontispiece each volume contained an etching of a scene from the novel, sketched on the spot by the Scottish printer, etcher, and engraver Henry Macbeth-Raeburn; each closed with a map of Wessex drawn by Hardy.

The books were priced at six shillings apiece, which was a modest charge for a first edition. (*Tess* had initially appeared in traditional three-decker form for 31s. 6d.) *Jude* initially sold better than any of Hardy's earlier books. Three and a half months after its first appearance, 20,000 copies had been purchased. However, the novel stirred a storm of controversy. Largely ignoring *Jude's*

literary qualities, critics and other readers attacked or defended it according to whether or not they favored traditional views of marriage and religion. The Bishop of Wakefield actually wrote to the *Yorkshire Post* that he had bought a copy of *Jude* but had thrown "it into the fire. It is a disgrace to our great public libraries to admit such garbage, clever though it may be, to their shelves." In his preface Hardy had written that his purpose in telling the story of *Jude* was "to deal unaffectedly with the fret and fever, derision and disaster, that may press in the wake of the strongest passion known to humanity, to point, without a mincing of words, the tragedy of unfulfilled aims." In 1912 he wrote in a postscript to his preface that "the sad feature of the attack [by the literary critics] was that the greater part of the story—that which presented the shattered ideals of the two chief characters [*Jude* and *Sue*] . . . was practically ignored."

Jude was Hardy's last novel. Henceforth, he was to concentrate on writing poetry.

Peal 3,548.

169. THOMAS HARDY. A.L.s. to John Lane, 6 August 1908.

Brooding Egdon Heath dominates Hardy's novel *The Return of the Native* (1878). As the author describes it, the heath extends eastward for about fourteen miles from Lower Bockhampton to the region north of Wareham (Hardy's Anglebury) and Poole Harbour (Hardy's Havenpool). On 6 August 1908 Hardy wrote to publisher John Lane to thank him "sincerely" for a picture of Poole Harbour and for "the handsome frame" in which it had been placed. Lane sent the gift in appreciation for what Hardy termed his "slight assistance," "not worth so much," in choosing some paintings.

The year, he told Lane, had found him spending "no long time in London." As the stationery indicates, Hardy was writing from Max Gate, his home in Dorchester (the Casterbridge of his novels). In 1885 Hardy and his first wife moved into the house he had designed; in his youth he had trained as an architect in Dorchester, in 1863 winning the essay prize offered by London's Royal Institute of Architects. They christened their new residence Max Gate because nearby had once stood the home of a toll-keeper named Mack, and Hardy wished to preserve the association. He lived there until his death in 1928.

From the collection of Herman T. Radin. Peal 10,540a.

170. ARNOLD BENNETT. *The Old Wives' Tale*. London: Chapman and Hall, 1908.

Arnold Bennett (1867-1931) was born in Hanley, Staffordshire, one of the towns in that small (eight miles by three miles) section of central England called the "Potteries," also embracing Tunstall, Burslem, Stoke-upon-Trent, and Longton. Since the establishment of Josiah Wedgwood's "Etruria" factory in 1769, the finest English ceramics have been manufactured there. Bennett set many of his novels, including his masterpieces *Anna of the Five Towns* (1902) and *The Old Wives' Tale* (1908), wholly or in part in the grim locale of his youth. To escape this environment, he moved to London in 1888, working for a time as a solicitor's clerk, then as an assistant editor and subsequently as editor of the periodical *Woman*. From 1900 he devoted himself to the literary career that made him one of the most financially successful of recent British authors.

What Bennett termed a "French thread" in his life prompted him to visit France in 1897. Six years later he took up residence there, associating with the composer Ravel, the writer Marcel Schwob, and English expatriates like the novelist Somerset Maugham and the painter Gerald Kelly. In 1911 he met André Gide, who became a friend for life. Gide also revised the French translation of *The Old Wives' Tale*. Bennett eventually settled in a country retreat on the edge of the Forest of Fontainebleau. He remained nearly a decade, during which time he travelled extensively, married a French woman, and produced some of his best work.

In 1903 he wrote "The History of Two Old Women," a "serious" short story of some 20,000 words with an unhappy ending, inspired by his encounter with a stout, middle-aged lady in a Paris restaurant. Five years later, after the composition of three potboilers, he published a 200,000-word revision as the novel *The Old Wives' Tale*. To create it, he put himself on a strict schedule. After a walk in the Forest of Fontainebleau, he devoted "a clear three hours" every morning to his manuscript. In two weeks and four days he completed 18,000 words, which he deemed "slightly too much work." The daily production of 1500 words brought him to the conclusion of Part I by the end of November 1907. From spring to summer 1908 he concentrated on the remainder of the story. On 23 October Chapman and Hall brought out the novel, to which Bennett gave the ironic title of George Peele's romantic

Elizabethan comedy.

Critics hailed the book as "one of one or two really great novels of the last thirty years." This naturalistic work shows the influence of Balzac, Flaubert, and especially of de Maupassant, whose *Une Vie* (relating a woman's entire life history) Bennett kept vividly in mind during the writing of *The Old Wives' Tale*. He endeavored to impart "a lofty nobility" to the story of Constance and Sophia Baines. In so doing, he impressively recorded the relentless passage of the years that transforms the vivacious sisters first seen in 1864 into the dowdy old women who die in 1907. With photographic accuracy he pictured the overfurnished Victorian rooms, the stairways, and the halls of the Baines household, which reinforce Bennett's contention that possessiveness and possessions govern his characters' narrow lives. The book went into five editions before going out of print in 1910.

The George Heron Milne copy. Peal 7,704.

171. LIONEL JOHNSON. A.L.s. to Elkin Mathews, 10 January 1897.

The New Year, 1897, found Lionel Johnson (1867-1902) anxious about the publication date for a second collection of poetry. His book *The Art of Henry James* (1894) had established him as a critic of note, and his first volume of verse, *Poems* (1895), confirmed the poetic promise he had shown in contributions to the two anthologies issued by the Rhymers' Club (1892, 1894). That celebrated nineties group of young poets meeting at Dr. Johnson's beloved Cheshire Cheese inn also counted as members William Butler Yeats, Richard Le Gallienne, Ernest Dowson, Arthur Symons, and John Davidson. They named Johnson "Receiver of Verse."

He first achieved recognition for his poetry while a student at Winchester, twice composing the school prize poem. He continued to write after he went up to Oxford in 1886. While enrolled at New College, he acquired Alexander Pope's copy of Bacon's *The Advancement of Learning*, now in the Peal Collection. At Oxford he came under two influences that affected the remainder of his short life: heavy drinking, which contributed to his death, and Cardinal Newman, whose example, working on Johnson's heightened Anglican sensibilities, induced him to join the Catholic

Church in 1891. He thereafter discontinued his homosexual practices, but, ironically, that same year he effected the fatal introduction of Lord Alfred Douglas, a classmate at Winchester and Oxford, to another friend, Oscar Wilde. A few months later Johnson wrote "The Destroyer of a Soul," a sonnet presumably dedicated to Wilde and beginning with the line, "I hate you with a necessary hate."

Now, on 10 January 1897, he wrote to his publisher Elkin Mathews (John Lane's partner "at the Sign of the Bodley Head" until September 1894), enquiring about his poems, which had been "ready for the press a long time." Not only was he eager "to have them out, as soon as possible" but, "to judge by endless paragraphs," so too were some of his "readers and critics." He hoped that Mathews would agree to publish the book in the spring; if not, he would have to "make arrangements elsewhere." Later that year Mathews brought out *Ireland, With Other Poems*.

The title indicates certain of Johnson's artistic and political sympathies. Although an Englishman, he allied himself with the Irish literary movement championed by his friend Yeats; after visits to Dublin in 1893 and 1894 he claimed Irish descent. In his poem "Winchester" (1889) he celebrated "good things olden." In identifying with Irish nationalism he saw himself defending a society more ancient than that established by Elizabeth I's Protestant ascendancy; in joining the Catholic Church he embraced the old religion, which also permeated Irish society.

In the opinion of most critics, *Ireland, With Other Poems* contains work generally inferior to that in Johnson's first collection. The poet himself described the contents as "hopelessly in the would-be austere and hieratic manner." But for Paul Elmer Moore, writing in 1904, the title piece, "Ireland," represented "the one great . . . and genuinely significant poem of the present Gaelic movement."

In the preface to the 1915 edition of Johnson's poems, Ezra Pound praised him for a "constant feeling of neatness [and] sense of inherited order," noting the "old-fashioned kind of precision" of his language, an English "that has grown out of Latin." Pound also compared Johnson with Théophile Gautier, author of *Mademoiselle de Maupin* and an exponent of "Art for Art's sake." Were there no *oeuvre* by the French writer, "Johnson's work might even take its place in *Weltliteratur*, . . . and might stand for this clearness and neatness. In English it has some such place."

From the collection of Herman T. Radin. Peal 10,549.

172. WILLIAM BUTLER YEATS. *A Vision*. London: Privately printed for subscribers by T. Werner Laurie, 1925.

In 1917 on his honeymoon with Georgie Hyde-Lees, William Butler Yeats (1865-1939) discovered that his wife had the gift of automatic writing. Her communication gradually furnished the material for a system of symbolism which Yeats set forth in prose in *A Vision* and which lies behind many of his later poems. Yeats claims in *A Vision* that Michael Robartes asked him to publish the results of Robartes's studies of the beliefs of an Arab tribe, which explained diagrams in an old Latin book by Giraldus Cambrensis. The Peal copy of *A Vision* is Yeats's first version. In 1937 he published a revision so complete as to be "almost a new book."

To support the supposed source of *A Vision*, subtitled *An Explanation of Life Founded upon the Writings of Giraldus and upon Certain Doctrines Attributed to Kusta Ben Luka*, Yeats asked Edmund Dulac, who designed for his Noh plays, to draw Giraldus and the Great Wheel for woodcuts which would appear to be from a sixteenth-century book. Dulac designed the wheel (between pages xiv and xv) from a sketch by Yeats but forgot to put a unicorn in the center as requested. To compensate he sent a separate "design of the animal in question," which Yeats could have the engraver fit into the wheel "if its presence in the Diagram is of vital importance" or use as a tailpiece. Yeats chose the latter course (p. 8), perhaps because of the animal's size, but he may momentarily have wished that T. Sturge Moore to whom he had also spoken about a design had done the work.

T. Werner Laurie printed six hundred copies of *A Vision* for sale to subscribers at £3 3s. The copy on display is signed by Yeats, and numbered 147. The volume is uniform with *The Trembling of the Veil*, a portion of Yeats's autobiography, published privately by Laurie in 1922. The books are in a series which Laurie inaugurated in 1918 with George Moore's *A Story-Teller's Holiday*, after Moore, disturbed at an attempt at legal suppression of his *Brook Kerith* and a libel suit over *Lewis Seymour and Some Women*, decided to begin printing his work privately in limited editions. Laurie wrote to Yeats in 1921 to offer him £500 for the right to issue the autobiography and was ready to sign an agreement "with effusion" the next year for the unfinished *Vision*, sight unseen.

Peal 8,734.

173. HENRY HARLAND. A.L.s. to John Lane, February 1894.

Brilliant in appearance and content, *The Yellow Book* burst upon an unsuspecting English public in April 1894. A periodical dignified by hard covers and a five-shilling price, the quarterly shocked and delighted with its collection of short stories, essays, poems, and illustrations. The American Henry Harland (1861-1905) served as literary editor, assisted by Aubrey Beardsley, the art editor for the first four numbers. John Lane of the Bodley Head published *The Yellow Book* until its demise in 1897 after fourteen volumes.

Contributions came from distinguished representatives of arts and letters, notably Sir Frederick Leighton, Charles W. Furse, Henry James, and Edmund Gosse, but the majority of writings and drawings were produced by the lights of the younger, *fin de siècle* generation, including Beardsley, Charles Conder, Richard Le Gallienne, Hubert Crackanthorpe, Max Beerbohm, Ernest Dowson, and Lionel Johnson.

In February 1894, midway between the conception of *The Yellow Book* on New Year's Day and its birth on 16 April, Henry Harland wrote from his home in South Kensington to John Lane to answer several queries and to raise certain issues, mundane as well as aesthetic, relevant to the new quarterly. The directness informing the letter's conversational tone elucidates Max Beerbohm's assessment of Harland as "a very enlightened and fine editor." Harland deemed the correct listing of his engravers' names no less important than the integrity of his authors' texts. Whatever his own artistic tastes, he did not obtrude them on Aubrey Beardsley, trusting his colleague to maintain a high standard in the illustrations. While allowing his writers great license in style and theme, he indicated to Lane that he would tolerate no petty squabbling within the pages of the periodical. If, as the prospectus promised, *The Yellow Book* was to be "daring," it would also be "distinguished."

Harland's references to Joseph and Elizabeth Robins Pennell, to Crackanthorpe and his wife Leila Macdonald, to Beardsley, Henry Norman, Beerbohm, Le Gallienne, and Theo Marzials transform the letter into a roll call of *Yellow Book* personalities, for all but two, Mrs. Pennell and Norman, were represented between its boards, though Mrs. Pennell offered the editors frequent counsel, and Norman's wife Ménie Muriel Dowie contributed three stories.

Through Harland's correspondence one steps briefly behind the

scenes at *The Yellow Book* to glimpse the players preparing for its audacious debut.

Peal 8,484.

174. JOHN GALSWORTHY. *The White Monkey*. London: William Heinemann, [1926].

John Galsworthy (1867-1933) first became a successful writer in 1906 with Harley Granville-Barker's dramatic production of *The Silver Box* and with the publication of *The Man of Property*, the fictional portrayal of the Forsytes, representatives of the staid Victorian upper-class commercial society. After World War I Galsworthy returned to the subject of the Forsyte clan in two other novels. In 1922 they appeared as part of the omnibus *Forsyte Saga*. *The White Monkey* is the initial novel of a second such trilogy, *A Modern Comedy*, in which Galsworthy pictures the free and easy twenties. The central character here is Fleur, the daughter of Soames Forsyte, the man of property, now viewed with sympathy as an upholder of older values.

Galsworthy's relationship with the publisher Heinemann had begun in 1904 when the firm, at the recommendation of Conrad, published the first of Galsworthy's novels to appear under his own name, *The Island Pharisees*. In 1915 Galsworthy persuaded his friend C.S. Evans, who had offers of editing positions from several companies, to go to Heinemann because he thought them "the best publishers of current fiction." A son of Evans remembers Galsworthy as the ideal author. He published all his novels after *The Island Pharisees* with Heinemann and did not haggle about the size of payments to him. During a business slump he several times ordered ten thousand copies of *The Forsyte Saga*, an immensely popular work, to keep the presses working and the printers employed. The firm was able to sell a considerable number of these. While Galsworthy lived at Bury House, a team from Heinemann's went to the village each year for a cricket match with the village team headed by Galsworthy; the author and his wife would furnish lavish lunches, suppers, and teas for these events.

Galsworthy enjoyed considerable popularity among bibliophiles, and his first editions were widely collected. At the same time, autographed limited editions of contemporary authors were beginning to prove, as they continue to prove today, an especially marketable literary commodity. The Peal copy of *The White*

Monkey belongs to such an edition deluxe, with fine, large paper and royal-blue buckram over thick bevelled boards. The novel had first appeared as a serial in *Nash's* and in *Scribner's* from April to December 1924, and was published by Heinemann in October of that year. The limited edition of *The White Monkey* (1926) was uniform with that of *The Silver Spoon*, the second part of *A Modern Comedy*. Heinemann printed 265 copies of each. The copy in the Peal Collection, bearing Galsworthy's autograph, is numbered 178.

The Mark Holstein copy. Peal 7,444.

175. OSCAR WILDE. A.L.s. to Katharine Tynan Hinkson, [ca. 1893-1894].

In his early days at Magdalen College, Oxford, Oscar Wilde (1854-1900) predicted, "I'll be a poet, a writer, a dramatist. Somehow or other I'll be famous, and if not famous I'll be notorious." By the 1890s he had satisfied a number of the particulars of this prophecy. With "Ravenna" he won Oxford's Newdigate Prize in Poetry in 1878, and three years later he published a collection of *Poems*. By then his aesthetic pronouncements, poses, and attire had attracted sufficient attention for Gilbert and Sullivan to satirize them and the contemporary cult of the Beautiful in the operetta *Patience* (1881). He followed his first book with several works of fiction, among them, *The Happy Prince and Other Tales*, *The Picture of Dorian Gray*, and *Lord Arthur Savile's Crime and Other Stories*. In 1891, through the offices of Lionel Johnson, he made the fateful acquaintance of Lord Alfred Douglas. Wilde's sparkling comedies *Lady Windermere's Fan* and *A Woman of No Importance* played to enthusiastic houses in 1892 and 1893. To 1895 belong the theatrical triumphs of *An Ideal Husband* and *The Importance of Being Earnest*, as well as the beginning of Wilde's personal tragedy of two years' imprisonment for homosexuality. Ahead lay the remarkable products of his incarceration, *The Ballad of Reading Gaol* and *De Profundis*.

In the halcyon days of the early nineties Wilde wrote to fellow Dubliner Katharine Hinkson, better known by her maiden name, Katharine Tynan. During her fifty-year career, Miss Tynan (1861-1931) published over two hundred titles, including poetry, plays, novels, and memoirs, along with reviews, columns, sketches, and

interviews. In 1888 she contributed articles to Wilde's *Woman's World*. An intimate of William Butler Yeats, she became a leading figure in the Irish literary revival. In 1893 she married Henry A. Hinkson (1865-1919), a Dublin-born author and barrister-at-law.

In the undated letter written from his home at 16 Tite Street, London, Wilde gives Miss Tynan's husband permission to print any of his poems in an anthology Hinkson is editing. Wilde recommends his sonnet on the sale of Keats's love letters, of which he is "fond," along with "passages in the 'Burden of Itys' and the 'Garden of Eros.'" But Wilde leaves the final choice to Hinkson.

Wilde then confesses that he delights in his correspondent's "own sweet bright singing—so Celtic in its careless joy, its informal wind-like music, & its pathos of things." The pathos felt by Celts like Mrs. Hinkson and himself comes from their "quickened sense of the beauty of life." Wilde believes that, by contrast, "the pathos of the English" derives from "their sense of life's ugliness." In closing he urges Mrs. Hinkson to "keep on making music" and not to add any "stops" to her "flute."

In 1895 Elkin Mathews and Hodges, Figgis and Company published Hinkson's edition of *Dublin Verses by Members of Trinity College*. Notable contributors, many active in the Celtic Renaissance, included Aubrey De Vere, Edward Dowden, Alfred Perceval Graves, Douglas Hyde, W.E.H. Lecky, and Wilde, a student at Trinity from 1871 to 1874. The anthology reprinted Wilde's poems "Requiescat," "The True Knowledge," "Salve Saturnia Tellus," "Theocritus," and "The Dole of the King's Daughter."

From the collection of Herman T. Radin. Peal 10,590a.