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Michael Sadleir**

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*** START OF THE PROJECT GUTENBERG EBOOK EXCURSIONS IN VICTORIAN BIBLIOGRAPHY

EXCURSIONS IN VICTORIAN BIBLIOGRAPHY

“If it is true that the Victorian time was ugly and vulgar, the excitement of those years between 1848 and 1890 was something like that of a religious revival.”

The Early Life of Mark Rutherford.

ANTHONY TROLLOPE
BENJAMIN DISRAELI
FREDERICK MARRYAT
WILKIE COLLINS
CHARLES READE
G. J. WHYTE MELVILLE
MRS. GASKELL
AND
HERMAN MELVILLE

EXCURSIONS IN VICTORIAN BIBLIOGRAPHY

BY
MICHAEL SADLEIR

LONDON
CHAUNDY & COX
40 MADDOX STREET
MCMXXII

TO MY
FATHER

ERRATA

- P. [24](#) line 33 for "first" read "second."
- P. [24](#) line 36 for "Finn" read "Redux."
- P. [29](#) line 20 for "invented for" read "'presented' in."

ADDENDUM.

P. [72](#). The following paragraph should precede "1863/ A WELCOME, etc."

1861

THE VICTORIA REGIA: A VOLUME OF ORIGINAL CONTRIBUTIONS IN POETRY AND PROSE. Edited by Adelaide A. Procter. London: Printed and Published by Emily Faithfull and Co., Victoria Press (for the Employment of Women), Great Coram Street, W.C. 1861. 1 vol. Royal 8vo (6¼ × 9¾). Pp. x + 349 + (1). No half-title. Red-brown embossed cloth, all edges gilt, blocked in gold and blind. Red chocolate end-papers.

NOTE.—Pp. [187](#) to 214 are occupied by a story by Anthony Trollope entitled *The Journey to Panama*. This is the first appearance in book form of a tale afterwards published in *Lotta Schmidt and other Stories*.

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EXCURSIONS IN VICTORIAN BIBLIOGRAPHY

This book is so essentially an accumulation of notes and so emphatically wanting in the qualities of completeness and learning proper to genuine bibliography that I have sought, even on the title-page, to indicate its limitations. It were indeed presumption to enter the field of nineteenth-century bibliography, in which already so much fine and skilful work has been accomplished, with the slight technical equipment to which I may lay claim. On the other hand, the experience of collectors conforms oddly to type, and where, in the study of certain Victorian first editions, I have found perplexity and doubt, others in the same study will likely find them too. Wherefore my annotations, in this book set in order and to a certain point rounded off, should help my fellow-students to a speedier knowledge of points and pitfalls in the collecting of their favourites than was easily accessible to myself. In time (maybe in short time) my work will be superseded by investigation more accomplished, by analysis more detailed. At such time collectors (and myself among them) will rightly substitute for this volume on their shelf of bibliographies the later, more comprehensive, handbooks that shall have taken its place. Meanwhile I dare to hope that the present work, with all its shortcomings, will find appreciative users, and among them a few who, realizing the difficulties that even so modest a compilation has been forced to surmount, will forgive its imperfections for the sake of its attributes.

With the general propriety of book-collecting I am not here concerned. Men there are to whom all collecting is folly; others to whom every passion is vile. To the logical asceticism of their private Utopias they are welcome, provided the lover be left to enjoy his mistress, the lepidopterist his butterflies, the bibliophile his books. Even the more subtle critic, who admits the lure of collecting but maintains that the craze of the first edition is senseless hysteria, shall not tempt me to dispute. This is a book about first editions, and will be read only by the initiate. If we be hystericals, we have at least our weakness in common. Let us therefore shut the door and compare symptoms, for we are all fools together.

The superior and the sceptical are now excluded from the privacy of our imaginary club-house. But a further reservation must be made. Although it were impractical idealism to demand that the collector transcend in his collecting every sordid consideration of market and fluctuating value, it is reasonable to look askance at the mere speculator. From the scope of this word I exclude, of course, the whole fraternity of booksellers. They exist frankly for the marketing of books; and who shall grudge them the profits of their toil? My animadversion is against the private person to whom rare books are mere scrip, to be bought and sold by telephone, their very titles meaningless, their contents utterly unknown. No doubt, if this book is of service at all, it will be of service incidentally to individuals of the kind described. That it should be so is unpreventable. But on the general ethics of collecting the compiler may be allowed the consolation of bearing his trivial testimony. The private collector who buys what he likes to read merits such reward as wise buying may earn for him. He, however, who buys by rote, puts away and resells, is no collector at all, but rather a trespasser on the preserves of the bookseller, taking advantage of a noble trade while sharing none of its burdens.

With this dictum I descend from the august to the particular. Collecting, collecting books, collecting first editions of books—all these are postulates. At this point is a parting of the ways. The frontiers of dispute now lie across our path; for within the bounds of the realm of first editions are to be found divergent tastes, conflicting fancies, all the clamour and thrust of an enthusiasm that grows ever more complex.

The collecting of first editions is, in its present form, a diversion of recent growth. Fifty years ago amateurs of books were few in number and, necessarily, rich in gold, for only the great books of past literature were regarded as fit material for collection, and great books, though cheaper than now, were never to be had for love. But the passage of time has transformed, in another way than that of mere numbers, the community of book-collectors. Not only are there nowadays more collectors and a greater variety of books collected, but there has come to its own the great principle of *original condition*. This is not so pale a platitude as to many it will appear. A few book-buyers there have always been to whom original binding, original end-papers, uncut edges, incidental advertisements, errata slips, and half-titles have meant perfection. But they were rare exceptions. To the large majority a first edition was a book of a certain date without "Second" or "New Edition" on its title-page. Buyers of this school were indifferent to the disfigurement of library labels on side or end-paper; gave no thought to errata slips; but shaved their favourites, fore-edge and tail, dressed them in uniform calf gilt, affixed a bookplate, and went their way.

Such collectors as these are still amongst us, but they are now awaking to the folly of their past. The market—that indisputable witness to human taste—gives hard but practical proof of their wrongdoing. "Good and original condition" is nowadays three-quarters of a book's value, and the fraction, if it alters at all, will with the passage of time increase rather than decrease.

Is it too much to hope that the importance of original condition has now been permanently realized? The change, if it has really been effected, is in the main a healthy one. Although—for it is undeniable—the craze for the fine copy has produced its own extremism; although there are to-day book-lovers who refuse even to open the pages of their books lest, by such violation, they unsuit them for a mart in which, conventionally enough, virginity is value; although advance prospectuses and dust jackets of contemporary publications have scrupulously to be preserved in order that a "set" be genuinely complete—the desire for a book *as issued* does at least argue a consciousness of its individual personality. Standard authors, be they ancient or modern, can be purchased in calf by

telephone and at so much per yard; but the obtaining of shelf furniture in original cloth is a matter of much seeking and of progress measured in fractions of an inch.

It has seemed well thus to emphasize the importance of "condition" to the modern book-collector, because "condition" in the case of such authors as those here examined is their admirer's greatest problem, and because the few bibliographies that already exist, while listing dates of publication and in one case at least supplying adequate collation of the various volumes, do not provide any real description of the externals of those volumes when in original state.

This description I have endeavoured to supply. That my work contains errors of omission I am certain; that it be free from errors of commission I may hardly dare to hope. But the trouble I have had even to arrive thus far on the way to completeness encourages belief that some portion of the donkey work may now be regarded as done for good and all, and that the trained minds of bibliographers proper may, if they incline, turn their talent to such refinements of detail as surely underlie many of the books herein examined.

To the collecting of first editions of Victorian novelists I came by the honourable way of literary liking. Brought up on Jane Austen, Scott, and Dickens, I read, during my years of flapperdom, Marryat, Trollope, and Wilkie Collins. Oxford and the audacities of undergraduate curiosity estranged me from all save the last quarter of the nineteenth century. While many of my contemporaries made sour sacrifice at the altars of disillusion, feeding their pessimism on Gissing and Butler, their taste for paradox on Bernard Shaw, I sought disreputable refuge among fleshly symbolists. The children of Baudelaire and Poe jostled the faint offspring of Gaelic legend on my shelves, and, while the voluptuous pallor of tuberoses shone against blue wall-paper, imagination floated on the dim tide of decadence. Came reaction as swift and irrational as were inevitable. From Paris echoed the clash of neo-barbarism, and before the strident onslaught of the rediscovered primitive the faint elegance of a pose too exhausted even for sin dissolved in air. They were great days, those early days of the new brutality. Blues and mauves gave place to orange checked with black, to vivid greens, to fierce outrageous reds. From the scented secrecy of lamplit boudoirs the young intellectual rushed into the wind and sunshine, and he who once made tired love to Phryne on a couch of silk now clipped the milkmaid grossly in a ditch. The way of other tastes went taste in letters and in art. After d'Annunzio, Synge; after Verlaine, Verhaeren; after Pater, Hardy; after Rops and Carrière, Gauguin and the rest.

For a while all was well. Cubism, a false interpretation of the synthetic doctrine of Cézanne, began its brief and rigid reign. Painters and writers fled naturalism in a search for true reality. Some are still wandering, drearily absurd, in the desert of their own bleak imaginings. The rest found reality, truly enough and rapidly enough—in war.

And now war has passed, leaving a world weary of fact and fever, weary of striving, weary almost of its own ideals. For long enough yet will persist turbulent discomfort and the clamour of quacks hawking the millennium; but at last will be peace, and it is surely a longing for that peace that has turned men's minds partly to high romance, but more generally to the manners and genius of a century ago. Those of an older generation than my own have, perhaps, never betrayed their gentle Victorian heritage. One may envy and applaud their wisdom. But we prodigals, returned from our rioting and sick with the husks of a démodé violence, stoop to any self-abasement, to any denial of our own past judgment, so we be allowed entry to the quiet courts and ordered opulence of the age we once affected to despise. Literary enthusiasm expresses itself in various ways. For my part to love an author is to collect him, for I can read no borrowed books, and only with difficulty such as are not first editions. Of the absurdity of this I am cheerfully aware. We have each one of us our foible, and this is mine. Considered broadly it is harmless enough, less cruel than killing birds, less degrading than drink. Naturally, however, it cannot be indulged to more than limited degree. Shakespeare and Sterne and Keats and Browning I may own, but in reprint. And so with many another. But to the extent possible in fact and a little beyond that permissible in money, I have contrived, from one phase to another, to keep myself fairly supplied with "reading firsts." A decadent, I collected Verlaine and Mallarmé, Rimbaud and the Anglo-Irish nineties; a neo-primitive, I bought Synge and Verhaeren, Conrad and the chief Georgian poets of the new simplicity. And so matters progressed, while gradually novels ousted poetry from my shelves, and, again gradually, from the reading of modern novels I came once more to Trollope and the writers of his age.

It is not until one undertakes seriously the collecting of the less-known Victorian novelists that one realizes how prime the sport that their assembling offers, how destitute of guide-posts is the maze of their work. In the capacity of quarry few authors or groups of authors can rival those with whom this volume deals. The essence of collecting is the chase. The buyer of world-famous rarities, of which the whereabouts is trumpeted abroad, knows nothing of the thrill of that dusky provincial bookshop, among whose tumbled piles Victorians must surely lurk. The dapper expert in ingenious moderns with his prefaces, his cancel-titles, his censored (but disappointing) *curiosa*, his "works" and "limiteds," can set one joy alone against my dozen. He may, if the gods be kind, on the shelves of bookshops proper find books that were bought for new, but have not sold and still remain, lacking an entry to the world of second-hand, still fresh, still offered at the published price. But in the main his life is one of "inside information"; his ally in the trade sells books instead of making them; it is the principle of the turf in terms of Whatman paper and grey Michalet boards. To the collector of Victorians (exception made, of course, of Dickens's parts, of *Wuthering Heights*, of *Desperate Remedies*, of other far reputed treasures) belongs neither the pursuit of "folios" across the world nor the click of the tape pegging out details of obscure pamphlets. Copies of three-volume novels bywriters of reputation are hard to find at all, and very hard in anything of condition.

Nevertheless, when found, they are often cheap. And then, when one is bought, there comes the reading of it.

And yet at times the collector feels forlorn and without guidance, for maybe the book he buys is a little known one, of which the very name is strange. Indeed, the lack of pointers obtrudes harshly, and in a sense no less literary than bibliographical. Not only is information as to actual titles scarce and unreliable, but among the great number of these writers' books the student must perforce read his own way to a sense of relative quality. At the cost of some hours of tedium and of many mistaken purchases I have arrived at a general knowledge of what these novelists wrote, when they wrote it, and what it looked like when it first appeared. This knowledge is herein set out for the possible assistance of all and sundry.

The relative value as literature or as story-telling of their many books makes more perilous judgment. I am no expert in comparative literature. I cannot even claim to have read all or nearly all the books that are, in the pages following, materially dissected. I have preferred therefore to make no pretence to serious literary criticism, but have contented myself with indicating at the beginning of each section the general character of the work of the writer in question, into what groups (if any) his novels fall, and have called attention here and there to certain little known or unknown stories that have pleased me and may, though hardly for that reason, please some of my contemporaries. Where an author has little attraction for me, I have said so. Books of all kinds are listed between these covers, and no single being will enjoy them all. But this is certain: that among them the inquirer, be his tastes what they may, will find reading to soothe him and to stimulate; will come to seek in the solidity, whether downright, fantastic, or lurid, in the quiet charm, in the dexterous sincerity of good Victorian fiction, a satisfaction of spirit produced by the novels of no other period of English literature.

Those who for years have known and pondered these Victorian tales will smile contemptuously at such pompous revelation of a stale secret. To them, in scorn of self and lest they lose any of that pleasurable pride allowable to old initiates who watch a novice at his scourgings, I offer the apology that is my book. Others, arrogant in knowledge of Dickensiana, in possession of priceless Borrowes, of Jane Austen perfect in her boards, will turn from this humble chronicle of humble writers with the bored serenity of a brass hat on his way to conference. To them I make obeisance, wondering secretly whether great collections were amassed more joyfully than my little one. Last of all, however, may come a few, to whom, as to me, Trollope is balm and meat at once, who love three volumes of a novel for their very spacing and ornate expansiveness, who find shelves of cloth or labelled triplets more beautiful than any other shelves, to whom, in short, the collection and the reading of Victorian first editions is romance and quiet happiness. To them my book with all its faults will come kindly and joyfully, for they will welcome in it the voice of one who thinks and loves, as they do, the plaint of one suffering from the same sweet sickness as themselves.

A NOTE ON THE TERMS USED IN THE BIBLIOGRAPHIES WHICH FOLLOW

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TOGETHER WITH OBSERVATIONS RELATIVE TO VICTORIAN BOOKMAKING, RECOMMENDATIONS TO COLLECTORS, AND AN APPEAL TO THE EXPERIENCE OF OTHER STUDENTS FOR ASSISTANCE AND CORRECTION

(i) I am aware that bibliographers proper designate by means of upright strokes the alignment of wording on the title-pages of books subject to their analysis. This mannerism I have eschewed, and for two reasons. In the first place, a bibliography so displayed baffles the inexpert reader by a suggestion of mathematical obscurity. Tempted by the desire to attract a few such readers to a book that, for all its overplus of sinew and lack of flesh, is in intention a tribute to a group of very human and consoling writers, I have sought an appearance of readability at the cost of a small technical sacrifice. The sacrifice *is* small—and here lies the second justification of my heterodox technique—because no variety of any one of the books hereafter listed depends either on the alignment of title-page wording or (save in a single case to which attention is specially drawn) on the phrasing, absence or presence of a note of reservation of foreign or dramatic rights. In short, that which is required for the identification of a first edition I have given; but beyond that—nothing.

(ii) The first editions of almost any author include, in addition to books written wholly by him, a number of works for some part of which only he is responsible. These secondary items cannot be neglected by collectors, for any *book* in which for the first time is published an essay, a story, a poem, or what not by one particular writer ranks as a first edition of that writer. Naturally, however, complete works take precedence over partial works, and I have grouped at the end of each section of this book such partial or minor first editions as I have been able to identify.

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It must be clearly understood that first *magazine* publication is not here referred to. The only periodical issue of a book that can rank with book issue is that in *parts*, according to which the text of a novel made its appearance in monthly or weekly sections, separately wrapped, under its own title and unaccompanied by any extraneous matter save advertisements. Part issues are essential to a collector; on the other hand, the numbers of magazines in which this story or that made serial appearance may be ignored. In many cases I have stated where (if anywhere) novels were serialized, but such information is of general rather than of collecting interest, save to those whose catholicity of taste and house-room permit them the luxury of adding sets of magazines to those of actual books.

(iii) The terms used to-day to describe sizes in uncut books vary from those of an earlier period. For example, the terms "Post 8vo" and "12mo" are now rarely met with, whereas prior to 1880 they were in regular and common currency. Fearing that the modern buyer or seller of books would be puzzled by too frequent an encounter with technicalities virtually obsolete, I have expressed book sizes in terms familiar to present-day ears and as nearly equivalent to those replaced as makes no matter. The "8vo" book of the fifties is the "Demy 8vo" of the nineteen-twenties; "Post 8vo" has become "Extra Crown 8vo"; "12mo" has become "Foolscap 8vo." The phraseology adopted, being familiar, will give an immediate general idea of a book's dimensions; the measurement in inches, given in brackets in all but a handful of cases, will supply to an eighth of an inch any further detail required.

(iv) The half-title is something of a bugbear to the collector of Victorians. Its absence may be fatal; its presence may give pause. As the nineteenth century progressed, methods of bookmaking became standardized; but during the first fifty years publishers printed to paper and their own convenience, regardless of uniformity even between volumes of the same work. For this reason no certainty exists as to the possession by any book of a half-title. Usually examination will show whether, in a book lacking a half-title, the first sheet should rightly provide one or no. The publisher who found his preliminary matter adequate, without half-title, for four or eight pages, let it go at that; if, however, he had two pages of his four or eight to spare, he used them for half-title and verso. Wherever in the notes that follow I have satisfied myself that an absence of half-title is correct, I have drawn attention to that absence; wherever nothing is said, the silence should be taken to signify that in perfect copies half-titles must appear.

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(v) In the matter of binding it was the custom from about 1830 to 1850 to issue many books both in cloth and in paper boards. The old fashion for boards and labels died hard, and doubtless the trade found it paid to humour at once the enthusiast for the new cloth and the conservative lover of ancient ways. The collector who has the choice of a book either in cloth or in boards (with which must be understood boards, half-cloth¹) and lacks either inclination or money to buy the two should, if condition be equally good, buy the copy in boards. Such a copy *may be* of earlier but *cannot* be of later issue than one in cloth. Should the book be one of which the two styles were issued simultaneously the copies will rank equally, although even in such cases a board copy is preferable, seeing that probably fewer were published than of those in cloth, and certainly fewer have survived.

1. For convenience' sake the word "cloth" is used throughout these bibliographies to signify woven material used in binding. Technically, in the transition period between bound books and those fully bound, half-binding was carried out in "canvas," cloth proper being of somewhat later date.

The phrase "boards (half-cloth) paper labels" is used in these bibliographies to describe books

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which may be found *both* in full-board *and* half-cloth styles. The colours of board and canvas vary greatly, as different tones were often used for books belonging to one edition.

(vi) It will be noticed that in the majority of cases I give the *month* as well as the year of a novel's publication. This, had it been possible, I would wish to have supplied throughout, for by its help alone can the vexed question of dated catalogues be properly determined. Unfortunately, with the disappearance *in toto* of many publishing firms, the absorption of others under new names, and the surprising lack of any complete files of lists and catalogues for the decades in question, it has been impossible in every case to fix the dates thus accurately. In determining the various issues of a first edition (for a publisher does not bind his whole printing at once, but in lots as required, and often at intervals of years), the date, if any, of the catalogues of publications generally bound at the end of Victorian novels is an essential factor. Where I give the month of publication in the pages that follow, there can be no difficulty in detecting copies bound up and issued after first publication. Elsewhere buyers can only be advised to compare the date of title-page with that of catalogue. If the latter predates or tallies with the former all *may* be well; if the catalogue date be later, the book is not a first issue, although still, so far as the sheets are concerned, a copy of the first edition. In a few rare cases, where numerous catalogues were printed during the same year, the earliest date found in any particular first edition of that year can be established only by experience. It is for this reason that identity of year between title-page and catalogue *may* rather than *must* indicate a true first issue.

(vii) Advice as to condition is easily given.

Never buy a rebound book or one of which the edges have been shaved.^[2]

2. In this, as always, generalization fails. The vast majority of the books here listed were first issued *uncut*; there are, however, a few—and those among the books of later date—that were published cut. The collector can identify these, if in original binding, by comparing measurement with that here given.

Be wary of books in cloth which bear no publisher's imprint on the spine; a few are right, but the majority are remainder-bound. Only in the very early days of cloth binding were spines unimprinted. Of course *labelled* books, whether in boards or half-cloth, never show publishers' imprint at the tail of their spines.

Always examine end-papers. The quality of Victorian end-papers cannot be obtained to-day, and it is rare that the substitution in one book of an old end-paper from another is so neatly done as to defy detection.

Library labels and their horrid traces have no place in a fine copy. If, however, a buyer inclines to accept ex-library copies pending better fortune, he should prefer those marked *inside* front covers to those of which the actual cloth is disfigured. Should the choice be between a copy in disfigured cloth and one of which the cloth is clean but the end-papers renewed to obliterate some previous damage, the wise buyer will take the first and leave the second. Better a dirty original than a book neat but doctored.

Do not reject an otherwise good copy of a book because the case is loose or the back-stitching perished. Such deterioration is easily and painlessly repaired.

In the case of books illustrated with etchings or steel engravings, compare the date often to be found on the plates with that on the title-page. These dates should tally, or, if they do not, thought or examination of prefatory matter should show the reason why.

Several cases exist of books reissued more than once, but without printed indication of reissue, in a style identical with that of the first edition. In such cases the plates, more often than not, bear their silent witness, and the careful buyer, momentarily uncertain of his dates, is saved the purchase of a book he does not want.

(viii) The volumes listed which I have not myself seen and examined are asterisked and thus expressly noted as catalogued without personal investigation. As may be imagined, some of the obscurer works of the authors dealt with are extremely rare, and all my seeking has failed to discover some of them. In every other case personal handling has preceded analysis, even although collation may already have existed in published form.

(ix) In conclusion I would appeal to any reader of my book who can emend, develop, or dispute the statements therein contained to send me forthwith his criticisms and suggestions. To work of this kind can be no finality. Freak copies, copies containing catalogues of earlier date, copies in earlier varieties of binding—of such things is the sport of bibliography composed. No individual can be sure that one particular issue of any book is the earliest; comparative certainty comes only from cooperation. Wherever possible I have compared several copies of the same book, but this was by no means everywhere. Consequently to look forward to revision and yet more revision is, in the circumstances, a matter for hope rather than one for shame.

Perhaps the most pleasant element in the compiling of this book has been the generosity and enthusiasm with which persons able to help have responded to inquiries.

Among those who have contributed of their private knowledge facts that but for them I could never have discovered, Mr. Richard Bentley must have first place. Unique as an authority on Victorian publishing, Mr. Bentley not only replied promptly and in detail to my importunate inquiries, but made suggestions and gave information—often at considerable personal trouble—which have greatly extended the scope and utility of my book.

Other publishers and editors were no less ready to give me access to such records of the past as were still in their keeping. To Mr. Arthur Waugh (of Messrs. Chapman and Hall), to Mr. Kelk and to Mr. Barnard (of Messrs. Longmans, Green), to Mr. Spalding (of Messrs. Chatto and Windus), to Mr. Herbert Virtue (of Messrs. Virtue and Co.), to Mr. Farquharson and to Mr. Leonard Huxley (of Messrs. John Murray), to Mr. Marston (of the "Publishers' Circular"), I tender my best thanks.

Gratitude must next be expressed to booksellers and owners of books whose contribution differed in kind but not in degree from that of the foregoing. Mr. Walter Spencer put his unrivalled stock of Victorian first editions wholly at my disposal, thus enabling me to examine many rare items not elsewhere discoverable. He also lent me a series of autograph letters from which certain details were obtainable. To Messrs. Bain and Messrs. Maggs I owe opportunities of seeing books necessary to my list. Mr. Hugh Walpole gave me access to his private collection, and Mr. Cecil Davis, Mr. J. A. Green, and Mr. Clement Shorter helped to a clearer understanding of the bibliography of Captain Marryat and of Mrs. Gaskell.

Further, I should like to set down my appreciation of the facilities afforded to me by the authorities of the British Museum and of the Bodleian Library. Their willingness to shorten in my favour the tedious process of extracting scattered volumes from their stores and vaults saved much fatigue and hours of valuable time.

To my mother, to my wife, and to one of my publishers I owe thanks for friendly collaboration at points where two heads and four hands had more than twice the value of half their number. Lastly, and perhaps mostly, I am indebted, for secretarial assistance and for help in the labour of research, to Miss Martha Smith, whose accuracy and devotion have halved my personal toil.

ANTHONY TROLLOPE^[3]

Trollope's novels, like those of Jane Austen, are of the very essence of fiction. Whatever they may lack in verbal subtlety, in passion, in tragedy or in comedy of idea, they never lack that spiritual skeleton without which no structure of a story-teller's imagining can survive. Palaces more delicate, more romantic, more brilliant and more terrible than those of Trollope have been erected and have stood to win the admiration of posterity; but their splendour and their beauty are due more to the solid material that upholds their walls and roofs than to the skill and fancy of their decoration. Other palaces, because they lacked such invisible but vital solidity, have drawn for an hour the fickle favour of the crowd and then toppled into dust. It is easy, in fiction, to create a nine days' wonder, but hard indeed to win the esteem of ninety years.

3. For his consent to the reprinting of this Essay I am grateful to the Editor of the "Nineteenth Century and After."

Trollope has achieved that victory. Oblivion can now never be his, for he has lived his bad times and survived. As must any artist worth the name, he suffered eclipse—temporary, indeed, but so severe as at one time to threaten permanence. He was scorned as dowdy and parochial by the brilliant metropolitans of a succeeding generation. Only in the hearts of quiet folk and among readers uninstructed in the genius of their own time were his books remembered and cherished.

Until, slowly and slowly, opinion has begun to change. Quality has outstayed vogue, and the latter comes smirking back to the smiles of a lover yesterday despised. Indeed, Trollope is in a fair way to become once again the fashion. For a while he will be honoured by the enthusiasm of the intellectuals. Then, when they have turned their volatile benevolence to some other quarter, he will settle firmly in the respect of the critical. And that will at once be fame and his deserts.

Any summary analysis of Trollope's individual novels is wellnigh impossible, in view not only of the bulk of his work but also of its scope and richness of content. His quality is more intangible and at the same time more concentrated than that of the other writers treated in this book. "Of all the needs a book has, the chief need is that it be readable," wrote Trollope himself. And again: "The primary object of a novelist is to please." Readability has, in these latter days, become a term of condescension. But that is the fault of a superior age, and for the ten who use the word contemptuously there are ten thousand who, did they care to do so, would give it an older and a more honourable meaning. To them, as always to the large public of novel-readers, fiction, when it is not costume-romance, mystery-story, or topical propaganda, is a revelation of their own lives. It is this demand for an expression of emotions in which the normal reader can share that Trollope so amazingly satisfies. No précis of plot, no indication of social setting, of character types, nor of period, can in his case convey the essence of any particular novel.

Nevertheless his stories fall into certain specific categories, some of which form actual series of tales with characters reappearing from volume to volume, while others, although severally independent and self-contained, may be classified as belonging to one type of fiction or to another.

The best known group of novels is that dealing with the society of the city of Barchester and of the surrounding neighbourhood. *The Chronicles of Barsetshire*, as they have been called, are six in number:

THE WARDEN (1855),
BARCHESTER TOWERS (1857),
DOCTOR THORNE (1858),
FRAMLEY PARSONAGE (1861),
THE SMALL HOUSE AT ALLINGTON (1864), and
THE LAST CHRONICLE OF BARSET (1867).

Although these famous stories undoubtedly contain much of Trollope's best work, they do not contain the whole of it. It is a mistake to suppose that they rank altogether higher than his other books, and one of the most disastrous results of the disfavour into which his novels fell after their author's death is that a wealth of really first-rate material, just because it is included in books of which the late eighties chose to forget the titles, lies hidden to-day and withdrawn from the enjoyment of modern readers.

Cases of such unmerited neglect are encountered immediately and among the novels of Trollope's second continuous and interconnected series. The "political" stories, like those of Barsetshire, are six in number:

CAN YOU FORGIVE HER? (1864),
PHINEAS FINN (1869),
THE EUSTACE DIAMONDS (1873),
PHINEAS REDUX (1874),
THE PRIME MINISTER (1876), and
THE DUKE'S CHILDREN (1880).

It is truly remarkable to what an extent these admirable tales have fallen into oblivion. Not only do they introduce many of Trollope's most masterly characters, but they present, vividly and with knowledge, the minds and manners of the political aristocracy, the social hangers-on, the Tadpoles and Tapers of the day. Speaking generally, the social setting of the political novels is different from that of *The Chronicles of Barsetshire*. Indeed, it could hardly be otherwise, seeing that the whole series takes its tone from the personalities of Plantagenet Palliser and his wife Lady Glencora, who, as the stories progress and by natural course of inheritance, become the Duke and Duchess of Omnium and the greatest of English nobility. Trollope's method is not slavishly to serialize the life story of any individual character or pair of characters. All the political novels have their own clearly defined plot. They are, however, all tinged with the compelling personalities of Lady Glencora and her husband, into which Trollope threw all that he had of art and enthusiasm.

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Can You Forgive Her? is a long novel, concerned primarily with the troubles of a motherless girl who breaks an engagement with an oppressively upright man in order to return to a youthful love affair with a dissipated and unscrupulous cousin. Mr. Grey, the honourable man, gets in the end the wife he wants; but Trollope does not hesitate to show fairly the preference of a high-spirited girl for an adventurous rascal, and there will be many who, when the book is finished, will regret—a little ashamedly—that virtue has ultimately triumphed. In the life story of Lady Glencora *Can You Forgive Her?* is important, for it pictures her newly married and literally on the verge of running away from her shy, proud, inarticulate husband, with a beautiful young reprobate, whose previous intimacy with her the reader may imagine at his discretion. The fallibility of Lady Glencora is skilfully contrasted with that of Alice Vavasor, the heroine of the book; their circumstances are so similar, and yet the young women react to them so differently!

Phineas Finn is a tale of political ambition. The hero, by whose name the book is called, is a poor Irishman who comes to seek his fortune in Parliament. The ups and downs of his career; Lady Laura Kennedy, who loves him but from family pressure marries millions; Madame Max Goesler, the fascinating, mysterious widow who rejects flattering if dubious proposals from the old Duke of Omnium, combine with a mass of other material to make a really dramatic story that is continued, and equally well continued, in *Phineas Redux*.

Not the least remarkable feature of the second of these two books is the hero's trial for murder. Trollope has a genius for trial scenes, and to my mind it is an open question whether that in *Phineas Redux* is not finer than its more celebrated predecessors in *The Three Clerks* and in *Orley Farm*.

The Eustace Diamonds turns on the personality of Lizzie Eustace, a selfish but attractive little woman who keeps possession, in the teeth of lawyers and of her late husband's relations, of certain priceless jewels to which she has no right whatever. There are two or three subplots in the story, all of good quality; but the character of Lizzie Eustace, who, for all her lying and her insincerity and her cheap smartness, is seductive and appealing, stands out as the book's essential achievement.

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The Prime Minister and *The Duke's Children* are the only two novels of the political series in which Plantagenet Palliser, now Duke of Omnium, is admittedly the central figure. The former book is so constructed as to give prominence to the love affair and unhappy marriage of Emily Wharton with Ferdinand Lopez, a stock gambler and commercial adventurer. But although the history of the Lopez ménage is admirably told, and gives scope for the reintroduction of Lizzie Eustace, as well as other strange and disreputable people, the story of the first premiership of the Duke of Omnium is the real story of the book. By the time he came to the writing of *The Prime Minister*, Trollope had become deeply interested in presenting in the person of the Duke his ideal conception of an English aristocrat. No praise can be too high for the skill with which he implies, but does not describe, the divergent qualities of ambition possessed by the Duke and by his wife. Throughout the book she is for ever striving to make him in the eye of the world the greatest gentleman of the greatest kingdom of all time. He, on the other hand, sees in his position only duty and responsibility and disappointment. Not the least of his troubles are his wife's insistence that the life of a public man is never private, and her expressed conviction that give and take is the essence of political compromise and therefore of premiership.

In the interval between *The Prime Minister* and *The Duke's Children* the Duchess of Omnium dies. The unhappy Duke is left to find, if he may, in the achievements of his children that completeness and success to secure which he feels that he has himself so utterly failed. Everything goes awry. His only daughter gives her love to an unknown and penniless commoner. His younger son, after ragging through his university career, resorts disastrously to cards and racing. Finally, his heir—Lord Silverbridge—stands for Parliament in the opposite interest to that of his father, and, worse still, turns from the girl the Duke has chosen as his bride, in order to throw his title and prospects at the feet of the beautiful daughter of an American savant. The Duke struggles against his own humanity; slowly and unhappily, as is his way, he adjusts himself to the changing times; at the last he sacrifices his ideals of nobility to personal affection. *The Duke's Children* worthily closes a series of fine novels. In some ways this last story of the political group is the best, and it speaks a good deal for the author's power of sustained imagination that he contrived, over a period of sixteen years, to maintain the interest and develop the vitality of so complex a collection of characters.

26

The rough classifications of novels in themselves independent may, out of respect for chronology, begin with the stories of Irish life. *The Macdermotts of Ballycloran* (1847), *The Kellys and the O'Kellys* (1848), *Castle Richmond* (1860) and *The Landleaguers* (1883), are the four books which belong, properly speaking, to this category. Of course there are Irish scenes in many other novels, for Trollope lived for years in Ireland, knew it well and loved it, and was for ever introducing Irishmen and Irish incidents into his work. The books above mentioned are, however, wholly and deliberately novels about Ireland. The first two have the faults of very early work, in that they are prolix and lack that control of character and material that marks the experienced novelist. Both, however, are worth reading, and the plot of *The Kellys* needs no excuse on the score of inexperience. *Castle Richmond*, however, is definitely an unsuccessful book. It is packed with information about the Irish famine, and the story is over-melodramatic for Trollope's method. One of his most characteristic qualities as a novelist is his refusal to keep the reader in suspense. In direct contrast to Wilkie Collins, he goes out of his way to explain, as he comes to it, each seemingly inexplicable event. It is as though he scorns to save himself the trouble of characterization by erecting between himself and the reader a screen of mystery. For this reason, the secret power exercised by the unsavoury Molletts over Sir Thomas Fitzgerald is, because it soon ceases to be secret, a weak foundation upon which to erect a story. *The Landleaguers*, the book left unfinished by Trollope when he died, is concerned to present the social condition of Ireland in the early eighties, as was *Castle Richmond* to depict that of the famine-ridden forties. And yet what a difference! In *The Landleaguers* the novelist presents his picture of politics in his actual story. There are no passages of blue-book instructionalism, but it is doubtful whether a more vivid impression of the state of Ireland at the time can be obtained from any other source. Even if there were no others among Trollope's old-age novels to disprove the theory, *The Landleaguers* alone should put an end to the contention that toward the end of his life he had lost his cunning or written himself out.

27

It is now necessary to examine that large and heterogeneous collection of novels which, from one point of view or another, satirize contemporary life or present some definite aspect of the English social scene. Let me once more insist that the classification of Trollope's books here attempted should not be understood too literally. All the Barchester novels, all the political novels, are in one sense wholly presentments of society; in the same way many of them contain passages definitely satirical. But they have other claims to special grouping which the numerous isolated stories now to be considered do not possess; and, while satire is mainly incidental to the tales of Barchester and to those of political life, it is in some at least of Trollope's other books the principal purpose of the story.

First, then, the books which may fairly be termed books of social satire. The earliest in date is *The Bertrams*, which, although the situations and characters are of the kind which Trollope was to make essentially his own, is a failure even more complete than *Castle Richmond*. The central theme is one to which the author more than once returns. Caroline Waddington rejects George Bertram for reasons of income and prospects. She marries his successful lawyer friend, only to find that she has sold herself to a greedy tyrant. The parallel case of Julia Brabazon and Harry Clavering immediately suggests itself; but where in *The Claverings* Trollope achieves an intense humanity, in *The Bertrams* he is dully mechanical. He allows the subsidiary plots to disturb and obscure his main story. When, as frequently, he attempts the comic in social enjoyment he comes clumsily to grief. The widow's seaside picnic in *Can you Forgive Her?* has only to be contrasted with the excursion from Jerusalem described in *The Bertrams* to make clear the difference between successful and unsuccessful satire. And yet there are points in *The Bertrams*. The close-fisted old man, the disposal of whose money provides the motive of most of the incident, is drawn with consistent restraint. There are touches in the description of society at Littlebath that prepare the reader for the pleasure of *Miss Mackenzie*. On the whole the book should be read. It is Trollope "off" (or rather "not yet on to") his game, but it was published at an important moment in his career and helps to make clear his subsequent development.

28

Rachel Ray (1863) and *Miss Mackenzie* (1865) may, without any critical licence, be considered together. Both are bitter satires on Evangelical Christianity. Trollope inherited from his mother a hatred of the brimstone school of religious teachers, and in these novels he lets himself go with considerable effect. The earlier of the two books contains comparatively few characters, and those of modest social position. Rachel herself is delightful and gives to the book, despite its obvious weaknesses of construction, a freshness and charm that is very pleasing. Mrs. Prime and her horrible clerical admirer are frankly caricature, but that they should be so is not unnatural, seeing that they represent the very puritanism that the book is intended to attack.

29

In *Miss Mackenzie* we are given the story of a spinster of thirty-five, to whom unexpectedly a small fortune is bequeathed. She becomes immediately the quarry of fortune hunters—shabby social, religious, and commercial. Some of the best scenes in the story are staged in Littlebath, where Miss Todd and Miss Baker (who help to retrieve *The Bertrams* from disaster) make welcome reappearance. As satire the novel is more dexterous than *Rachel Ray*, but it lacks the attraction of a real Trollope heroine, and throughout has a faint tinge of the sordid. It is interesting to note on page 242 of the second volume a mention of Lady Glencora Palliser, whom Trollope had 'presented' in *Can you Forgive Her?*

Not until 1875 did Trollope publish another definitely satirical novel. When he did so, the event marked an important stage in his evolution as a novelist. Critics had begun to grumble at comedies of manners, which spoke of the suavity of yesterday rather than of the competitive hustle of to-day. England was moving step by step along the road to commercialism. Trollope, with his county and

clerical families, his political aristocrats and comic tuft-hunters, was shrugged aside as out of date. Such treatment was intolerable, and, with a gesture half impatient, half appealing, he sent out into the world *The Way We Live Now*. This long and crowded novel—perhaps, with the exception of *The Last Chronicle of Barset*, the most abundant of all his books—presents, in the person of Mr. Melmotte, the financial magnate of alien origin proper to a truly modern story of English life. Whether the cavillers, whose complaints spurred Trollope to so violent an effort, admitted, after reading *The Way We Live Now*, that the old dog could in truth out-modern the best of them, history does not relate; but undeniably this book, in which he asserted his vitality and showed that in the matter of satiric observation he was well abreast of the times, has no lack of vigour or luxuriant invention.

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That *Mr. Scarborough's Family* (1883) may reasonably be said to conclude the list of Trollope's satirical novels is perhaps disputable. And yet, because its power is mainly ironic, I prefer to mention it here rather than treat of it as a purely social story. A while ago one example was quoted of a first-rate book from Trollope's last period. *Mr. Scarborough's Family* is another.

An aged and wealthy cynic suddenly (and, as it turns out, with deliberate falsehood) makes public the illegitimacy of his eldest son. With the complications of inheritance, with the changing relations between old Mr. Scarborough and his two sons, of whom the elder is now destitute and the latter coldly triumphant in his unexpected good fortune, is involved an elaborate second plot, centring round the love story of an amiable young man, whose fortunes depend on the favour of a peevish and eccentric uncle. Analysis of a tale so full of happening and character is impossible in a few lines. Sufficient to say that *Mr. Scarborough's Family*, were it not for the date on its title-page, might be thought to belong to a much earlier period, not only of Trollope, but of fiction as a whole, to a period more lavish than subtle, more genial and full-blooded than detached and sensitive.

With *The Three Clerks* (1858) opens the chronology of those novels which, although partially satirical, are in the main straightforward stories of English cultivated life. *The Three Clerks* is one of the few Trollope novels that has been seriously overrated. In its pages Mr. Chaffanbrass, the notorious Old Bailey lawyer, makes his first appearance, but he is infinitely more effective in *Orley Farm* and in *Phineas Finn* than at his first entrance on the Trollope stage. In so far as *The Three Clerks* gives a picture of the Civil Service that the author himself knew, it has documentary value, but as fiction it is formless and flaccid. Its young women are wholly devoid of that freshness and frankness that place Trollope, as a creator of femininity, apart from all other novelists of his generation; its menfolk are either riotous dummies like those in Smedley's novels, or prigs and villains, compounded so slavishly by recipe as to have little meaning beyond that of the conventional types they represent.

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Of *Orley Farm* (1862) it is unnecessary to speak, the novel being one of the two or three outside the Barchester series which are still read to-day. *The Belton Estate* (1866), on the other hand, badly needs rehabilitation. Henry James, in a review written when quite a young man, concluded a long paragraph of hostile criticism with the words: "*The Belton Estate* is a stupid book." One may venture that the obtuseness was not all on one side. Using a cast of four principal and as few subsidiary characters, Trollope fills three good volumes with the matrimonial dilemma of Clara Amedroz, who has to choose between the uncouth, well-to-do farmer to whom passes her thriftless father's estate, and the polished, self-seeking Captain Aylmer—in parlance, though not in fact, also her cousin—who offers her marriage because at the deathbed of his rich aunt and as part condition of becoming her heir he swore to do so. *The Belton Estate* has, to a greater degree than any other of Trollope's books, that art of concealing art which delights one type of mind, but by another is dismissed as "stupid." In a sense it is the most difficult to appreciate of all the important novels, and, were an examination in Trollope a thing of practical import, the examining board would be wise to make this book the test question of their paper.

The Claverings (1867) and *He Knew He Was Right* (1869) are very long books, each of which turns on a theme highly characteristic of the author. Mention has already been made of Julia Brabazon, heroine of the former book, who jilts the nobody she loves for a rich invalid peer. The price she has to pay is counted in full in the pages of *The Claverings*, which also introduce a number of excellent characters, from Sir Hugh Clavering, hard, savage, and selfish, to Sophie Gordeloup and her scoundrelly brother, who play so desperately for the wealth and person of Lord Ongar's lonely and embittered widow. *He Knew He Was Right* describes the steady growth in a husband's mind of unjust suspicion of his wife's fidelity. As a crescendo of hysterical mistrust, the book is a fine piece of sustained writing. As a novel, it would be gloomy and distressing but for an admirable and humorous by-plot laid in cathedral Exeter. It would, perhaps, be hypercritical and unappreciative of his adroit handling of incident to blame the author for the very liberal use of coincidence with which he aids the progress of his story.

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Of the six social novels that remain, one is first-rate, three are very good second-rate, one is ordinary second-rate and the last frankly bad. *Is He Popenjoy?* (1878) may rank with *The Claverings* as a book undeservedly excluded from the upper room of every Trollope-lover's mind. The Dean of Brotherton, son of a jobmaster, father of the heroine and ultimately grandfather of a marquis, is a Trollope dignity of the first water. His daughter is as eminent in the world of heroines as is her father in that of ecclesiastics. She is gay, loving, whimsical, courageous, and always natural. Her dour husband with his excessive sense of duty and inadequate sense of humour; her aristocratic sisters-in-law, shrouding in ill-nature and good works the emptiness of their lives and purses; the society siren; the society matchmaker; and perhaps above all the ill-tempered, dissolute marquis, on the legitimacy of whose son turns the whole mechanism of the story, are each one of them fictional characters that only a master could create.

Ralph The Heir (1871)—the plot of which was pirated by Charles Reade and dramatized under the

title *Shilly Shally*—contains some good characters and perhaps the best parliamentary election of all those contrived by its author. The troubles and difficulties of the shy, ineffective Sir Thomas Underwood, and the determination of Mr. Neefit, the breeches-maker, to buy up a bankrupt young squire as husband for his daughter would give distinction to any story. *Lady Anna* (1874) is a delicate elaboration of Trollope's favourite motif—projected or (as in this case) actual misalliance. *The American Senator* (1877) contains some excellent hunting and much good general observation. *Ayala's Angel* (1881), like *The Belton Estate* but less pronouncedly, is a book that must be read to be realized, for it is quiet Trollope and a thing of shades rather than one of definite, contrasted colours.

There remains *Marion Fay* (1882), once again a tale of misalliance. This is undeniably the worst book that its author ever wrote. Everywhere but here he contrives to keep either his hero or his heroine (and more frequently both) sympathetic, sensible, and convincingly normal; but in *Marion Fay* he sinks to mawkishness and to a deathbed scene that is frankly inexcusable.

Plenty of novels still remain of this astonishing and untiring writer. They may, however, be somewhat summarily dismissed. The most interesting group is that of the short, single-theme stories which succeeded the publication of *The Way We Live Now*. It is not unreasonable to attribute to the mood of challenge in which that novel was sent out the noticeable change in the author's method during the years that followed. It is as though he had determined to try his hand at the psychological analysis which was just coming into fashion among novelists. And so we are given in quick succession six little books, each written round a single event or describing the reactions of one individual to a definite set of circumstances. The titles are as follow:

AN EYE FOR AN EYE (1879),
COUSIN HENRY (1879),
DOCTOR WORTLE'S SCHOOL (1881),
THE FIXED PERIOD (1882),
KEPT IN THE DARK (1882),
AN OLD MAN'S LOVE (1884).

It so happened that *An Eye for An Eye* was written before the publication of *The Way We Live Now*, although not published until some while after. It is, however, clearly the product (if an unconscious one) of the same impulse as gave birth to the other books, and its theme—the struggle in the mind of a young Englishman between pride of family and desire to fulfil a marriage promise to a girl who has become his mistress—is a theme of the type peculiar to these six brief stories and distinctly foreign to Trollope's more bulky and eventful work.

A further group of five stories may roughly be termed Trollope's "oversea" novels. The first three—*Nina Balatka* (1867), *Linda Tressel* (1868), and *The Golden Lion of Granpere* (1872)—were written more or less intentionally to form a distinct trio. They are semi-romantic tales, staged respectively in old Prague, in old Nürnberg, and among the Vosges mountains; pleasant enough, but quite definitely of minor importance. The first two were published anonymously but achieved little success, and were later reissued over the author's name. *Harry Heathcote of Gangoil* (1874) and *John Caldigate* (1879) are novels of Australia, based on the knowledge of that continent which the author gained when visiting one of his sons who had established himself there. I understand that as pictures of Australian life they are vivid and reliable. Be that as it may, the untutored reader, seeking only for Trollope, will find him abundantly in *Harry Heathcote*, which is an eventful, almost an adventurous story, and to a very satisfying degree in the longer book that appeared five years later.

Of Trollope's various volumes of short stories nothing need here be said. Of *Sir Harry Hotspur of Humblethwaite* (1871) there is little that can be said. Of *The Struggles of Brown, Jones, and Robinson* (1870) there is much that had better be left unsaid. One important full-length novel remains, good in itself and at the same time remarkable as the only one of the author's tales in which he arms himself formally as a social crusader.

The Vicar of Bullhampton (1870) is a novel written in defence of the "fallen woman." It is quaint to read Trollope's solemn and tactful preface, in which he almost apologizes to his public for venturing on such indelicate ground. Fortunately the book is so feeble as propaganda that, but for the preface, one would be unaware that it was written with any special purpose. It can be enjoyed as a good story of village life, with a delightful parson as central figure and the necessary complement of charming Trollope ladies, gruff farmers, lonely landowners, and aggressive Nonconformity.

This novel, like all Trollope's really good work, impresses the reader first and foremost with its Englishry. Perhaps it would not be too much to say that the very greatness of the author himself springs from this same quality. He is intensely English, with the quiet humour, the shy sympathy masquerading as indifference, the delicate sense of kindness and toleration, the occasional heaviness, the occasional irritability, that mark a man or a book as English. But if to these qualities he owes his place in our proud heritage of literature, to them also he owes the tarrying of due recognition, for they and the natures that possess them are of all qualities and of all natures the most difficult to impress upon the sceptical outsider, seeing that their very beauty and preciousness and power lie in their elusiveness.

BIOGRAPHY

ANTHONY TROLLOPE: HIS WORK, ASSOCIATES AND LITERARY ORIGINALS. By T. H. S. ESCOTT. London: John Lane, 1913.

This book will be of interest to the general reader, although it is rather overloaded with analyses of novel-plots and the arrangement is not ideal.

By far the most valuable feature of the volume is the bibliography of Trollope by Margaret Lavington included at the end. For the help this careful and documented compilation has given me I wish to make acknowledgment, although I have throughout worked independently and from original sources and taken none of the facts hereafter given without verification. Miss Lavington's descriptions lack certain details essential to the collector, she makes one or two actual mistakes, but, within the limits she has laid down for herself, her work is wonderfully complete and accurate.

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I.—EDITIONES PRINCIPES
FICTION, BIOGRAPHY, TRAVEL-BOOKS, ESSAYS, ETC.

1847

THE MACDERMOTTS OF BALLYCLORAN. By Mr. A. TROLLOPE. London: Thomas Cautley Newby, Publisher, 72 Mortimer Street, Cavendish Square. 1847. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. (ii) + 345 + (1).

Vol. II. pp. (ii) + 382.

Vol. III. pp. (ii) + 437 + (1).

No half-titles. Boards, half-cloth, paper label. White end-papers. Also in dark brown cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTE—On the title-page of Vol. III. "Mortimer" should be spelt "Morimer." In the same volume, p. 437 is mis-paged "743." Copies of the first edition were reissued in 1848 with title-pages so dated and differently worded, but with no indication of reprint. On this second title-page the misprint is corrected. The wording is as follows:

THE MACDERMOTTS OF BALLYCLORAN: A Historical Romance. By A. TROLLOPE, Esq., author of *The Kellys and the O'Kellys*. London: T. C. Newby, 72 Mortimer Street, Cavendish Square. 1848.

1848

THE KELLYS AND THE O'KELLYS: OR LANDLORDS AND TENANTS. A Tale of Irish Life. By A. TROLLOPE, Esq. London: Henry Colburn, Publisher, Great Marlborough Street. 1848. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{7}{8}$).

Vol. I. pp. (ii) + 298.

Vol. II. pp. (ii) + 298.

Vol. III. pp. (ii) + 285 + (1). Publisher's catalogue, 24 pp., undated, bound in at end.

No half-titles. Paper boards (half-cloth), paper label. White end-papers.

NOTE—This book was published in July, 1848.

1850

LA VENDÉE: An Historical Romance. By ANTHONY TROLLOPE, Esq. London: Henry Colburn, Publisher, Great Marlborough Street. 1850. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{7}{8}$).

Vol. I. pp. (iv) + 320.

Vol. II. pp. (iv) + 330.

Vol. III. pp. (ii) + 313 + (1). No half-title to this volume. Publisher's advertisement occupies p. (314). Publisher's catalogue, 16 pp., undated, bound in at end.

Paper boards, paper label. White end-papers.

NOTE—This book was published in June, 1850.

1855

THE WARDEN. By ANTHONY TROLLOPE. London: Longman, Brown, Green and Longmans. 1855. 1 vol. Ex. Cr. 8vo. ($4\frac{3}{4} \times 7\frac{3}{4}$). Pp. iv + 336. No half-title. Publishers' catalogue, 24 pp., dated September, 1854, bound in at end. Pale brown cloth, gilt, blocked in blind. Brick-red end-papers printed on inside front and inside back covers with publishers' advertisements.

NOTES—(i) This book was published in January, 1855. An edition of 1,000 copies was printed, of which 600 were sold during the first eighteen months of publication. The balance of 400 was bound, very nearly uniform with the first issue, in 1858 and a catalogue dated with that year inserted at end.

(ii) In 1879 Chapman and Hall published, under the series title *Chronicles of Barsestshire*, Trollope's novels dealing with the city and district of Barchester. *The Warden* was the first volume of this reissue, and was preceded by a brief introduction by Trollope not previously published.

1857

BARCHESTER TOWERS. By ANTHONY TROLLOPE, author of *The Warden*. London: Longman, Brown, Green, Longmans and Roberts. 1857. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. viii + 305 + (3). Publishers' advertisements occupy pp. (307) and (308). Advertisement of *The Warden* occupies p. (ii). Half-title to this volume.

Vol. II. pp. iv + 299 + (1). No half-title.

Vol. III. pp. iv + 321 + (3). No half-title. Publishers' advertisements occupy pp. (323) and

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(324).

Pale brown cloth, gilt, blocked in blind. Brick-red end-papers printed with publishers' advertisements.

NOTE—This book was published in May, 1857. The earliest issue had end-papers of a much redder brown than those used for later bindings of the first edition sheets. The latter can also be identified by the date of a publishers' catalogue bound in at the end of Vol. I.

1858

THE THREE CLERKS: A Novel. By ANTHONY TROLLOPE, author of *Barchester Towers* etc. London: Richard Bentley, New Burlington Street. 1858. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. iv + 340.

Vol. II. pp. iv + 322 + (2).

Vol. III. pp. iv + 334 + (2).

No half-titles. Paper boards, half cloth, paper label. White end-papers. Also in dark grey-purple watered cloth, gilt, blocked in blind, with yellow end-papers.

NOTES—(i) Although dated 1858, this book was actually published in December, 1857.

(ii) I have seen a copy of this book in a binding of the grey-purple cloth above mentioned, but with paper labels as employed on the half-cloth edition.

1858

DOCTOR THORNE: A Novel. By ANTHONY TROLLOPE, author of *The Three Clerks*, *Barchester Towers* etc. London: Chapman and Hall, 193 Piccadilly. 1858. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. iv + 305 + (3). Publishers' catalogue, 32 pp., dated April, 1858, bound in at end.

Vol. II. pp. iv + 323 + (1).

Vol. III. pp. iv + 340.

No half-titles. Dark grey-purple cloth, gilt, blocked in blind. Pale green end-papers.

NOTE—This book was published in June, 1858.

1859

THE BERTRAMS: A Novel. By ANTHONY TROLLOPE, author of *Barchester Towers*, *Doctor Thorne* etc. London: Chapman and Hall, 193 Piccadilly. 1859. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. iv + 335 + (1).

Vol. II. pp. iv + 344.

Vol. III. pp. iv + 331 + (1).

No half-titles. Dark grey-purple cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTE—This novel was published in March, 1859.

1859

THE WEST INDIES AND THE SPANISH MAIN. By ANTHONY TROLLOPE, author of *Barchester Towers*, *Doctor Thorne*, *The Bertrams* etc. London: Chapman and Hall, 193 Piccadilly. 1859. 1 vol. Demy 8vo ($5\frac{1}{2} \times 8\frac{3}{4}$). Pp. iv + 395 + (1). Publishers' catalogue, 32 pp., dated November, 1859, bound in at end. No half-title. Coloured map printed separately facing title. Maroon cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTES—(i) This book was published in October, 1859.

(ii) It is possible that the earliest copies of all contained no publishers' catalogue, but I have been unable to find a copy with a catalogue dated earlier than that mentioned above.

1860

CASTLE RICHMOND: A Novel. By ANTHONY TROLLOPE, author of *Barchester Towers*, *Doctor Thorne*, *The West Indies and the Spanish Main* etc. London: Chapman and Hall, 193 Piccadilly. 1860. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. vi + 303 + (1).

Vol. II. pp. (vi) [p. vi is erroneously numbered iv] + 300.

Vol. III. pp. vi + 289 + (1). Publishers' catalogue, 32 pp., dated May, 1860, bound in at end.

Dark grey-purple cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—This book was published in May, 1860.

1861

FRAMLEY PARSONAGE. By ANTHONY TROLLOPE, author of *Barchester Towers* etc. etc. With 6 illustrations by J. E. Millais, R.A. London: Smith Elder and Co., 65 Cornhill. MDCCCLXI. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{5}{8}$).

Vol. I. pp. (iv) + 333 + (3).

Vol. II. pp. (iv) + 318 + (2).

Vol. III. pp. (iv) + 330 + (2). Publishers' catalogue, 14 pp., dated April, 1861, bound in at end.

No half-titles. Each volume contains two line-engraved illustrations printed separately. Grey-purple cloth, blocked in gold and blind. Yellow end-papers.

NOTE—This book was published in May, 1861. The story appeared serially in the "Cornhill."

1861

TALES OF ALL COUNTRIES. By ANTHONY TROLLOPE, author of *Barchester Towers*, *Doctor Thorne*, *The West Indies and the Spanish Main*. London: Chapman and Hall, 193 Piccadilly. 1861. 1 vol. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$). Pp. (iv) + 312. Publishers' catalogue, 32 pp., dated November, 1861, bound in at end. No half-title. Blue embossed cloth, gilt, blocked in blind. Bright blue end-papers. 42

Contents: La Mère Bauche—The O'Conors of Castle Conor—John Bull on the Guadalquivir—Miss Sarah Jack, of Spanish Town, Jamaica—The Courtship of Susan Bell—Relics of General Chassé—An Unprotected Female at the Pyramids—The Château of Prince Polignac.

NOTE—This book was published in November, 1861.

1862

ORLEY FARM. By ANTHONY TROLLOPE, author of *Doctor Thorne*, *Barchester Towers*, *Framley Parsonage* etc. With illustrations by J. E. Millais. London: Chapman and Hall, 193 Piccadilly. 1862. 2 vols. Demy 8vo ($5\frac{1}{2} \times 8\frac{3}{4}$).

Vol. I. pp. viii + 320. Publishers' catalogue, 32 pp., dated October, 1861, bound in at end.

Vol. II. pp. viii + 320.

Each volume contains twenty illustrations. Brown-purple embossed cloth, blocked in gold and blind. Pale yellow end-papers.

This story originally appeared in twenty demy 8vo one shilling parts, dated March (1861) to October (1862), bound in fawn wrappers printed in blue and red, and containing the illustrations by J. E. Millais afterwards included in the two-volume edition. Each part contains two illustrations.

NOTE—The first volume of this novel was published in book form on December 3, 1861; the second volume on September 25, 1862. Both title-pages are, however, dated 1862.

ORLEY FARM: PART ISSUE.

The following advertisement pages, etc., should be found in a complete set. The advertisements at the front of each number are headed: "Orley Farm Advertiser." All wrappers except front covers are printed with advertisements.

Part I: *Front*—16 pp., dated March, 1861. *Back*—10 pp., unnumbered, of which the first two on pink paper. 43

Part II: *Front*—8 pp., dated 1861. *Back*—4 pp., unnumbered, of which the first two on yellow paper.

Part III: *Front*—8 pp., dated May, 1861. *Back*—2 pp., unnumbered, on lilac paper.

Part IV: *Front*—8 pp., dated June, 1861. *Back*—2 pp., unnumbered, on pale yellow paper.

Part V: *Front*—8 pp., dated July, 1861. *Back*—4 pp., unnumbered, of which the first two on lilac paper.

Part VI: *Front*—Inset slip of yellow paper advertising the serialization in "Great Expectations" of *A Strange Story*, by Lytton. 8 pp., dated August, 1861. *Back*—6 pp., unnumbered, of which the first two on yellow paper, the third in coloured lithograph, the fifth and sixth on pink (or green) paper, the fifth being blank and a sample of cambric frilling being attached to the sixth.

Part VII: *Front*—8 pp., dated September, 1861. *Back*—4 pp., unnumbered, of which the first printed in colours, and the last two a foolscap 8vo leaflet on blue paper advertising "The Queen."

Part VIII: *Front*—8 pp., dated October, 1861. *Back*—2 pp., unnumbered, on pale yellow paper.

Part IX: *Front*—8 pp., dated November, 1861. *Back*—nil.

Part X: *Front*—8 pp., dated December, 1861. *Back*—2 pp., unnumbered, on yellow paper. [*Note*—This part contains half-title, title, contents and list of illustrations (in all 8 pp.) to Volume I.]

Part XI: *Front*—8 pp., dated January, 1862. *Back*—12 pp., unnumbered.

Part XII: *Front*—8 pp., dated February, 1862. *Back*—2 pp., unnumbered, on pale yellow paper.

Part XIII: *Front*—Inset slip of yellow paper advertising the serialization in "All the Year Round" of *No Name*, by Wilkie Collins. 8 pp., dated March, 1862. *Back*—4 pp.

Part XIV: *Front*—8 pp., dated April, 1862. *Back*—8 pp., of which the first two (unnumbered) are on blue paper, the next four are numbered, and the last two unnumbered.

Part XV: Front—8 pp., dated May, 1862. *Back*—12 pp., of which 1-4 unnumbered and the rest a publishers' catalogue paged (1) to 8 and dated April 25, 1862.

Part XVI: Front—8 pp., dated June, 1862. *Back*—10 pp., of which the first two (unnumbered) are on yellow paper and the remainder are a publishers' catalogue paged (1)-8 and dated April 25, 1862.

Part XVII: Front—8 pp., dated July, 1862. *Back*—4 pp.

Part XVIII: Front—8 pp., dated August, 1862. *Back*—6 pp., unnumbered, of which the first two on green paper.

Part XIX: Front—8 pp., dated September, 1862. *Back*—4 pp.

Part XX: Front—8 pp., dated October, 1862. *Back*—12 pp., of which the first two unnumbered and on orange paper, the next two unnumbered, and the remainder a publishers' catalogue paged (1)-8 and dated September 24, 1862. [Note—This part contains half-title, title, contents and list of illustrations (in all 8 pp.) to Volume II.]

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1862

NORTH AMERICA. By ANTHONY TROLLOPE, author of *The West Indies and the Spanish Main, Doctor Thorne, Orley Farm* etc. London: Chapman and Hall, 193 Piccadilly. 1862. 2 vols. Demy 8vo ($5\frac{1}{2} \times 8\frac{3}{4}$).

Vol. I. pp. viii + 467 + (1). Publishers' catalogue, 32 pp., dated May, 1862, bound in at end.

Vol. II. pp. viii + 494 + (2).

In Vol. I. a folding map is inserted facing p. 1. Maroon embossed cloth, gilt, blocked in blind. Chocolate end-papers.

NOTE—This book was published in May, 1862.

1863

TALES OF ALL COUNTRIES: Second Series. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1863. 1 vol. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$). Pp. (iv) + 371 + (1). No half-title. Blue embossed cloth, gilt, blocked in blind. Uniform with *Tales of All Countries: First Series*. Pale yellow end-papers.

Contents: Aaron Trow—Mrs. General Talboys—The Parson's Daughter of Oxney Colne—George Walker at Suez—The Mistletoe Bough—Returning Home—A Ride Across Palestine—The House of Heine Brothers in Munich—The Man Who Kept His Money in a Box.

NOTE—This book was published in February, 1863.

1863

RACHEL RAY: A Novel. By ANTHONY TROLLOPE, author of *Barchester Towers, Castle Richmond, Orley Farm* etc. London: Chapman and Hall, 193 Piccadilly. 1863. 2 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. iv + 319 + (1).

Vol. II. pp. iv + 310 + (2).

No half-titles. Maroon cloth, gilt, blocked in blind. Cream end-papers.

NOTE—This book was published in October, 1863.

1864

THE SMALL HOUSE AT ALLINGTON. By ANTHONY TROLLOPE. With 18 illustrations by J. E. Millais, R.A. London: Smith Elder and Co., 65 Cornhill. MDCCCLXIV. 2 vols. Demy 8vo ($5\frac{1}{2} \times 8\frac{5}{8}$).

Vol. I. pp. (iv) + 312.

Vol. II. pp. (iv) + 316.

No half-titles. Vol. I. contains ten illustrations, and Vol. II. eight illustrations. Green embossed cloth, blocked in gold and blind. Chocolate end-papers, printed with publishers' advertisements.

NOTE—This book was published in March, 1864, and completed its serial run in the "Cornhill" the month following.

1864

CAN YOU FORGIVE HER? By ANTHONY TROLLOPE, author of *Orley Farm, Doctor Thorne, Framley Parsonage* etc. With illustrations. London: Chapman and Hall, 193 Piccadilly. 1864. [1865, Vol. II.] 2 vols. Demy 8vo ($5\frac{1}{2} \times 8\frac{3}{4}$).

Vol. I. pp. (viii) + 320.

Vol. II. pp. (viii) + 320.

Vol. I. contains twenty etched illustrations by Phiz, and Vol. II. twenty illustrations [by a Miss Taylor], all printed separately. Red embossed cloth, blocked in gold and blind. Yellow end-

45

papers.

This story originally appeared in twenty demy 8vo one shilling parts, dated January, 1864, to August, 1865, bound in fawn paper wrappers printed in blue and red, and containing the illustrations afterwards included in the two-volume edition. Each part contains two illustrations.

NOTE—The first volume of this novel appeared in book form on October 1, 1864, the second volume in August, 1865. The title-pages are dated differently.

CAN YOU FORGIVE HER?: PART ISSUE.

The following advertisement pages, etc., should be found in a complete set. The advertisements at the front of each number are headed "Can you Forgive Her? Advertiser." All wrappers, except front cover, are printed with advertisements.

Part I: Front—8 pp., dated January, 1864. *Back*—14 pp., of which the first two unnumbered on buff paper, the next four printed in blue on white paper, and the remainder a publishers' catalogue paged 1-8 and dated January 1, 1864.

Part II: Front—4 pp., dated February, 1864. *Back*—2 pp., unnumbered, on pink paper.

Part III: Front—4 pp., dated March, 1864. *Back*—6 pp.

Part IV: Front—4 pp., dated April, 1864. Between pp. 2 and 3 an inset slip on green paper advertising the part issue of Dickens' *Our Mutual Friend*. *Back*—8 pp., of which the first two on yellow paper and unnumbered, the second two unnumbered, and the remainder a publishers' catalogue paged 1-4 and dated April 1st, 1864.

Part V: Front—4 pp., dated May, 1864. *Back*—14 pp., of which the first four paged 1-4, the next two a reproduction on green paper of the wrapper of Part I of *Our Mutual Friend*, and the remainder a publishers' catalogue paged 1-8 and dated April 30, 1864.

Part VI: Front—4 pp., dated June, 1864, and printed on buff paper as wrapper. *Back*—14 pp., of which the first four and the publishers' catalogue the same as in Part V. A wrapper of *Our Mutual Friend*, this time of Part II, completes the total.

Part VII: Front—4 pp., dated July, 1864, printed on buff paper as wrapper. *Back*—2 pp., unnumbered, on yellow paper.

Part VIII: Front—4 pp., dated August, 1864, printed on buff paper as wrapper. *Back*—4 pp., numbered 1-4.

Part IX: Front—4 pp., dated September, 1864, printed on buff paper as wrapper. *Back*—Inset slip of yellow paper announcing the serialization in "All the Year Round" of *Never Forgotten*, by the author of *Belladonna*. 2 pp., unnumbered, on yellow paper.

Part X: Front—4 pp., dated September [sic], 1864, printed on buff paper as wrapper. In later issues "September" corrected to October. *Back*—8 pp., of which the last four a publishers' catalogue paged 1-4 and dated October 1, 1864. [Note—This part contains half-title, title, contents and list of illustrations (in all 8 pp.) to Volume I. It is also the last part illustrated by Hablot K. Browne.]

Part XI: Front—4 pp., dated November, 1864, and printed on buff paper as wrapper. *Back*—6 pp., of which 1-4 on lilac (or blue) paper. [Note—Although the illustrator had already been changed, the wrapper to this part still bears the name of H. K. Browne.]

Part XII: Front—4 pp., dated December, 1864, printed on buff paper as wrapper. Inset slip on yellow paper announcing *Mrs. Lirriper's Legacy* as Christmas number to "All the Year Round." *Back*—8 pp., of which the last four a publishers' catalogue paged 1-4 and dated November 25.

Part XIII: Front—4 pp., undated and printed on buff paper as wrapper. *Back*—2 pp., of which the first printed in lilac.

Part XIV: Front—4 pp., undated and printed on buff paper as wrapper. *Back*—Inset slip of green paper and 2 pp. unnumbered, printed on yellow.

Part XV: Front—4 pp., undated and printed on buff paper as wrapper. *Back*—Inset slip of blue paper and publishers' catalogue 4 pp., dated February 28, 1865. Inset slip on white paper advertising the part issue of the *Headless Horseman*, by Captain Mayne Reid.

Part XVI: Front—4 pp., undated, printed on buff paper as wrapper. *Back*—Inset slip of yellow paper announcing the serialization in "All the Year Round" of *Half a Million of Money*, by Amelia B. Edwards. 6 pp., of which the last four on pink paper.

Part XVII: Front—4 pp., undated and printed on buff paper as wrapper. *Back*—Nil.

Part XVIII: Front—4 pp., undated and printed on buff paper as wrapper. *Back*—Nil.

Part XIX: Front—4 pp., undated and printed on buff paper as wrapper. *Back*—8 pp., unnumbered, of which the first four on pale blue paper.

Part XX: Front—4 pp., undated and printed on buff paper as wrapper. *Back*—Nil. [Note—This part contains half-title, title, contents and list of illustrations (in all 8 pp.) to Volume II.]

1865

MISS MACKENZIE. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1865. Ex. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. vi + 312.

Vol. II. pp. vi + 313 + (3). Advertisement of works by the same author occupies p. (315).

Maroon cloth, gilt, blocked in blind. Yellow end-papers.

NOTES—(i) This book was published in March, 1865.

(ii) A binding of dark green cloth is more frequently seen than that of maroon, but it is fairly certain that the latter is really the first issue. I have come to this conclusion after a study of other publications, for binding which the two types of cloth used for *Miss Mackenzie* were employed. Both are patterned cloths, but differently patterned. That used in maroon for *Miss Mackenzie* was also used—differently coloured, of course—for Trollope's *Tales of All Countries* (1861); Ainsworth's *Constable of the Tower* (1861); Mrs. Gaskell's *Round the Sofa* (1859) and *Right at Last* (1860); Charles Allston Collins' *Cruise Upon Wheels* (1862); and Reade's *Love me Little, Love me Long* (1859). The pattern of cloth, on the other hand,

used in dark green for *Miss Mackenzie* reappears on Trollope's *Belton Estate* (1866); Ainsworth's *John Law* (1864); and Wilkie Collins' *My Miscellanies* (1863). I think these facts provide sufficiently conclusive evidence that the maroon cloth is of an earlier pattern than the dark green. Publishers were probably inclined, then as now, to use one type of cloth more than another at certain given dates (possibly they tended to adopt novelties as produced by their binders). This is independently suggested by the fact that in the year 1863 alone an identical pattern of cloth was used and by various publishers for Ainsworth's *Cardinal Pole*, for Mrs. Gaskell's *A Dark Night's Work*, for George Eliot's *Romola*, and for Mrs. Oliphant's *Perpetual Curate*.

1865

HUNTING SKETCHES. By ANTHONY TROLLOPE. Reprinted from the "Pall Mall Gazette." London: Chapman and Hall, 193 Piccadilly. 1865. 1 vol. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{2}$). Pp. iv + 115 + (1). Publishers' catalogue, 32 pp., dated May, 1865, bound in at end. No half-title. Red cloth gilt, blocked in blind. Green-black end-papers.

Contents: The Man who Hunts and Doesn't Like It—The Man who Hunts and Does Like It—The Lady who Rides to Hounds—The Hunting Farmer—The Man who Hunts and Never Jumps—The Hunting Parson—The Master of Hounds—How to Ride to Hounds.

NOTE—This book was published in May, 1865.

1866

THE BELTON ESTATE. By ANTHONY TROLLOPE, author of *Can you Forgive Her?*, *Orley Farm*, *Framley Parsonage* etc. etc. London: Chapman and Hall, 193 Piccadilly. 1866. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. iv + 284.

Vol. II. pp. iv + 308.

Vol. III. pp. iv + 276.

Publishers' catalogue, 24 pp., dated December 1, 1865, bound in at end. No half-titles. Scarlet embossed cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—This book was published in January, 1866. The story appeared serially in the "Fortnightly Review."

1866

TRAVELLING SKETCHES. By ANTHONY TROLLOPE. Reprinted from the "Pall Mall Gazette." London: Chapman and Hall, 193 Piccadilly. 1866. I vol. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{2}$). Pp. iv + 112. Publishers' catalogue, 24 pp., dated February 1, 1866, bound in at end. No half-title. Red cloth, gilt, blocked in blind. Green-black end-papers. Uniform with *Hunting Sketches*.

Contents: The Family that Goes Abroad Because it's the Thing to Do—The Man who Travels Alone—The Unprotected Female Tourist—The United Englishmen who Travel for Fun—The Art Tourist—The Tourist in Search of Knowledge—The Alpine Club Man—Tourists who Don't Like their Travels.

NOTE—This book was published in February, 1866.

1866

CLERGYMEN OF THE CHURCH OF ENGLAND. By ANTHONY TROLLOPE. Reprinted from the "Pall Mall Gazette." London: Chapman and Hall, 193 Piccadilly. 1866. I vol. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{2}$). Pp. (iv) + 130 + (2). Publishers' catalogue, 24 pp., dated March 30, 1866, bound in at end. No half-title. Red cloth, gilt. Green-black end-papers. Uniform with *Hunting Sketches* and *Travelling Sketches*.

Contents: The Modern English Archbishop—English Bishops, Old and New—The Normal Dean of the Present Day—The Archdeacon—The Parson of the Parish—The Town Incumbent—The College Fellow who has Taken Orders—The Curate in a Populous Parish—The Irish Beneficed Clergyman—The Clergyman who Subscribes for Colenso.

NOTE—This book was published in April, 1866.

1867

NINA BALATKA: THE STORY OF A MAIDEN OF PRAGUE. Wm. Blackwood and Sons, Edinburgh and London, MDCCCLXVII. 2 vols. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$).

Vol. I. pp. (vi) + 228 + (2). Publishers' advertisements occupy pp. (229) (230).

Vol. II. pp. 215 + (I). Publishers' advertisements, 8 pp., undated, bound in at end.

The words: "Originally published in 'Blackwood's Magazine'" occupy verso of half-title in each volume. Red-brown cloth, gilt, blocked in blind. Chocolate end-papers.

NOTE—This book was published on February 1, 1867.

1867

THE LAST CHRONICLE OF BARSET. By ANTHONY TROLLOPE. With 32 illustrations by George H. Thomas. London: Smith Elder and Co., 65 Cornhill. MDCCCLXVII. 2 vols. Demy 8vo (5½ × 8¾).

Vol. I. pp. (iv) + 384.

Vol. II. pp. (iv) + 384.

No half-titles. Each volume contains sixteen illustrations printed separately, and line drawings in the text at the beginnings of several of the chapters. Violet-blue cloth, blocked in gold and blind. Yellow end-papers.

This story originally appeared in thirty-two sixpenny demy 8vo parts dated December 1 (1866) to July 6 (1867), bound in white wrappers with a design in scarlet and dark blue, and containing the illustrations afterwards included in the two-volume edition. Each part contains one illustration.

NOTES—(i) Vol. I. of the novel in book form was published on March 16, and Vol. II. on July 6, 1867.

(ii) The words "With 32 illustrations by George H. Thomas" occur only on the title-page of Vol. II.

THE LAST CHRONICLE OF BARSET: PART ISSUE.

The following advertisement pages, etc., should be found in a complete set. Advertisements at the front of each part are printed on lilac paper, except where otherwise stated. All wrappers, except front covers, are printed with advertisements.

Part I: Front—4 pp., unnumbered, on grey paper; 8 pp., numbered 1-8. *Back*—10 pp., of which the first is printed in colours and the last four on yellow paper (or green).

Part II: Front—8 pp., numbered 9-16. *Back*—4 pp., of which the first is printed in colours and the last two on blue paper (or pink).

Part III: Front—8 pp., numbered 17-24. *Back*—Inset slip (4 pp.) of Chapman and Hall publications.

Part IV: Front—4 pp., unnumbered, on grey (or lilac) paper; 4 pp., numbered 25-28. *Back*—Nil.

Part V: Front—4 pp., numbered 29-32. *Back*—2 pp., of which the second is printed in colours.

Part VI: Front—4 pp., numbered 33-36. *Back*—Inset slip (4 pp.) on yellow paper.

Part VII: Front—4 pp., numbered 37-40. *Back*—Nil.

Part VIII: Front—Inset slip (4 pp.) of Chapman and Hall publications (as at back of Part III). 4 pp., numbered 41-44. *Back*—Nil.

Part IX: Front—4 pp., numbered 45-48. *Back*—Nil.

Part X: Front—4 pp., numbered 49-52. *Back*—4 pp., unnumbered.

Part XI: Front—Inset slip (4 pp.) of Chapman and Hall publications (as in Parts III. and VIII.); 4 pp., numbered 53-56. *Back*—Nil.

Part XII: Front—4 pp., numbered 57-60. *Back*—2 pp., unnumbered, of which the second printed in colours.

Part XIII: Front—4 pp., numbered 61-64. *Back*—Nil.

Part XIV: Front—4 pp., numbered 65-68. *Back*—Nil.

Part XV: Front—4 pp., numbered 69-72. *Back*—Nil.

Part XVI: Front—4 pp., numbered 73-76; inset slip of lilac paper announcing the appearance of Vol. I. of *The Last Chronicle of Barset* at ten shillings. *Back*—Nil. [Note—This part contains title-page, contents and list of illustrations (in all 4 pp.) to Vol. I.]

Part XVII: Front—4 pp., numbered 77-80. *Back*—Nil.

Part XVIII: Front—4 pp., numbered 81-84; inset slip of lilac paper announcing the appearance of Vol. I. of *The Last Chronicle of Barset* at ten shillings. *Back*—2 pp., unnumbered, of which the second printed in colours.

Part XIX: Front—4 pp., numbered 85-88. *Back*—Nil.

Part XX: Front—4 pp., numbered 89-92. *Back*—Nil.

Part XXI: Front—4 pp., numbered 93-96. *Back*—Nil.

Part XXII: Front—4 pp., numbered 97-100. *Back*—Nil.

Part XXIII: Front—4 pp., numbered 101-104. *Back*—Nil.

Part XXIV: Front—4 pp., numbered 105-108. *Back*—Nil.

Part XXV: Front—4 pp., numbered 109-112. *Back*—Nil.

Part XXVI: Front—4 pp., numbered 113-116. *Back*—Inset slip (4 pp.) advertising the "Charles Dickens Edition" of Dickens' works.

Part XXVII: Front—4 pp., numbered 117-120. *Back*—Nil.

Part XXVIII: Front—4 pp., numbered 121-124. *Back*—Nil.

Part XXIX: Front—4 pp., numbered 125-128. *Back*—Nil.

Part XXX: Front—4 pp., numbered 129-132. *Back*—Nil.

Part XXXI: Front—4 pp., numbered 133-136. *Back*—Nil.

Part XXXII: Front—4 pp., numbered 137-140; inset slip of lilac paper announcing the completion of *The Last Chronicle of Barset* in 2 volumes at 20s. *Back*—Nil. [Note—This part contains title-page, contents and list of illustrations (in all 4 pp.) to Vol. II.]

THE CLAVERINGS. By ANTHONY TROLLOPE. With 16 illustrations by M. Ellen Edwards. London: Smith, Elder and Co., 65 Cornhill. MDCCCLXVII. 2 vols. Demy 8vo (5½ × 8¾).

Vol. I. pp. (iv) + 313 + (3). Publishers' advertisements occupy pp. (315) and (316).

Vol. II. pp. (iv) + 309 + (3). Publishers' advertisements occupy pp. (311) and (312).

No half-titles. Each volume contains eight illustrations printed separately. Bright green cloth, blocked in black and gold. Pale chocolate end-papers.

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NOTES—(i) This book was published on April 20, 1867. The story appeared serially in the "Cornhill."

(ii) There are two varieties of binding to this book. It is an open question whether the simpler design with no black on the sides is earlier or later than that which is more elaborate.

1867

LOTTA SCHMIDT: AND OTHER STORIES. By ANTHONY TROLLOPE. Alexander Strahan, Publisher, 56 Ludgate Hill, London. 1867. 1 vol. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$). Pp. (iv) + 403 + (1). Dark red cloth, gilt. Green-black end-papers.

There is no list of contents. Titles are as follow: Lotta Schmidt—The Adventures of Fred Pickering—The Two Generals—Father Giles of Ballymoy—Malachi's Cove—The Widow's Mite—The Last Austrian who Left Venice—Miss Ophelia Gledd—The Journey to Panama.

NOTE—This book was published in August, 1867. The original sheets were reissued in 1870, without indication of there having been an earlier edition. The reissue is cr. 8vo in size, pp. (vi) + 425 + (1), bears the imprint "Strahan and Co.," and is bound in pale maroon cloth. Later still copies, taken over in sheets by Chapman and Hall and also dated 1870, were issued in bright green cloth, with chocolate end-papers, printed with Chapman and Hall advertisements.

1868

LINDA TRESSEL. By the author of *Nina Balatka*. Wm. Blackwood and Sons, Edinburgh and London. MDCCCLXVIII. 2 vols. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$).

Vol. I. pp. 216.

Vol. II. pp. 215 + (1).

The words: "Originally published in 'Blackwood's Magazine'" occupy verso of half-title in each volume. Red-brown cloth, gilt, blocked in blind. Chocolate end-papers. Uniform with *Nina Balatka*.

NOTE—This book was published in May, 1868.

1869

54

PHINEAS FINN, THE IRISH MEMBER. By ANTHONY TROLLOPE. With 20 illustrations by J. E. Millais, R.A. London: Virtue and Co., 26 Ivy Lane, Paternoster Row. 1869. 2 vols. Demy 8vo ($5\frac{1}{2} \times 8\frac{3}{4}$).

Vol. I. pp. vi + (ii) + 320.

Vol. II. pp. vi + (ii) + 328.

No half-titles. Ten illustrations in each volume printed separately. Bright green cloth, gilt, blocked in blind. Pale yellow end-papers. It may be noted that the author's name is not given on the spine of this book.

NOTE—This book was published in March, 1869. The same novel still in two volumes and at the same price (25s. net) was advertised in May, 1869, by Strahan and Co., who were at the time closely identified with Virtue and Co. Copies with a Strahan imprint, if such exist, are not of the first issue. The story appeared serially in "St. Paul's Magazine."

1869

HE KNEW HE WAS RIGHT. By ANTHONY TROLLOPE. With 64 illustrations by Marcus Stone. Strahan and Co., Publishers, 56 Ludgate Hill, London. 1869. 2 vols. Demy 8vo ($5\frac{1}{2} \times 8\frac{5}{8}$).

Vol. I. pp. ix + (iii) + 384.

Vol. II. pp. ix + (iii) + 384.

Each volume contains sixteen illustrations printed separately and sixteen line drawings in the text. Green cloth, gilt, blocked in blind. Pale yellow end-papers.

This story first appeared in thirty-two demy 8vo sixpenny weekly parts, dated October 17 (1868) to May 22 (1869), bound in green-grey paper wrappers, printed in red and black. Each part contains a full-page line-engraved illustration by Marcus Stone, printed separately, and one small drawing in the text. Each part, as well as the title-page, etc., included in Part XXXII. bears the imprint of Virtue and Co., but the novel, when issued in book form, appeared over the imprint of Strahan and Co.

55

NOTES—(i) Four weeks after the appearance of Part I. (early in November, 1869) a parallel series of two-shilling *monthly* parts was inaugurated, of which the first, containing the first four weekly parts, was immediately issued, and the remainder at regular intervals. The earliest part issue was therefore the weekly one. Margaret Lavington in her Trollope bibliography, states that the first four parts were wrapped in one. This observation was probably made from an examination of a made-up set of parts composed, as to the first four, of the second issue and, as to the remainder, of the

first (see above).

(ii) The story appeared in two-volume form in May, 1869.

HE KNEW HE WAS RIGHT: PART ISSUE.

The following advertisement pages, etc., should be found in a complete set. Advertisements at the front of each part are printed on greenish blue paper except where otherwise stated. All wrappers except front covers are printed with advertisements.

Part I: Front—6 pp. *Back*—4 pp.

Parts II to XXIX: Front—4 pp. *Back*—Nil.

Part XXX: Front—Inset slip of orange paper announcing the serialization in “S. Paul’s” of *The Three Brothers*, by Mrs. Oliphant. *Back*—Nil.

Part XXXI: Front— Nil. *Back*—Nil.

Part XXXII: Front—Nil. *Back*— Nil. [*Note*— This part contains half-title, titles, contents and lists of illustrations (in all 24 pp.) to *both* volumes of the novel.]

1869

*DID HE STEAL IT? A Comedy in three Acts. By ANTHONY TROLLOPE. Printed for private circulation. 1869.

NOTE—This is a dramatization of an episode in *The Last Chronicle of Barset*, which Trollope prepared by special request, only to have the play rejected by the commissioning manager.

1870

THE VICAR OF BULLHAMPTON. By ANTHONY TROLLOPE. With 30 illustrations by H. Woods. London: Bradbury, Evans and Co., Bouverie Street. 1870. 1 vol. Demy 8vo (5½ × 8¾). Pp. xvi + 481 + (11). Publishers' advertisements occupy pp. (483) to (492). Brown cloth, blocked in gold and black. Grey end-papers.

This story originally appeared in 11/12 demy 8vo monthly parts, dated July 18, 1869, to May 18, 1870. Parts I. to X. cost one shilling, and the last double part (XI./XII.) half-a-crown. The parts are bound in blue-grey paper wrappers, with a design in red and black, and contain the illustrations afterwards included in the one-volume edition. Parts I. to X. each contain two full-page illustrations; Part XI./XII. contains four, of which one is a picture title-page.

NOTE—The novel was published in volume form in April, 1870.

THE VICAR OF BULLHAMPTON: PART ISSUE.

The following advertisement pages, etc., should be found in a complete set. The advertisements at the front of Parts I. to III. are headed “The Vicar of Bullhampton Advertiser.” All wrappers, except front covers, are printed with advertisements.

Part I: Front—12 pp., dated July, 1869. *Back*—4 pp., printed in colours and unnumbered.

Part II: Front—4 pp., dated August, 1869. *Back*—Nil.

Part III: Front—4 pp., dated September, 1869. *Back*—Nil.

Parts IV to X inclusive contain no advertisement pages.

Part XI (double number): *Front* (or *back*)—10 pp., publishers' advertisements, unnumbered and undated. [*Note*—This part contains half-title, title, preface, contents, list of illustrations and frontispiece to the complete novel. This preliminary matter is paged (i)-xvi, despite the fact that frontispiece and title-page (4 pp.) are printed separately.]

1870

AN EDITOR'S TALES. By ANTHONY TROLLOPE. Strahan and Co., Publishers, 56 Ludgate Hill, London. 1870. 1 vol. Sq. Ex. Cr. 8vo (5½ × 7¾). Pp. (viii) + 375 + (1). Publishers' advertisement occupies p. (376). Brown cloth, gilt, blocked in black. Chocolate end-papers.

Contents: The Turkish Bath—Mary Gresley—Josephine de Montmorenci—The Panjandrum—The Spotted Dog—Mrs. Brumby.

NOTE—This book was published in July, 1870. The stories had appeared in “St. Paul’s Magazine.”

1870

THE STRUGGLES OF BROWN, JONES AND ROBINSON: BY ONE OF THE FIRM. Edited by ANTHONY TROLLOPE, author of *Framley Parsonage*, *The Last Chronicle of Barset* etc. etc. Reprinted from the “Cornhill Magazine.” With four illustrations. London: Smith, Elder and Co., 15 Waterloo Place. 1870. 1 vol. Cr. 8vo (4¾ × 7½). Pp. iv + 254 + (2). Advertisements of works by the same author occupy pp. (255) and (256). No half-title. Frontispiece and illustrated title-page, in line engraving and printed separately, precede the printed title. Brown cloth, blocked in black and gold. Pale yellow end-papers.

NOTE—This book was published in November, 1870. The story had appeared serially in the “Cornhill” in the years 1861 and

1870

THE COMMENTARIES OF CÆSAR. By ANTHONY TROLLOPE. William Blackwood and Sons, Edinburgh and London. MDCCLXX. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$). Pp. (x) [paged as vi] + 182. Publishers' advertisements occupy pp. (i) to (iv), and a list of volumes in the Series "Ancient Classics for English Readers" occupies p. (vi), facing title-page. Brown cloth, gilt, blocked in black. Chocolate end-papers.

1871

SIR HARRY HOTSPUR OF HUMBLETHWAITE. By ANTHONY TROLLOPE, author of *Framley Parsonage* etc. London: Hurst and Blackett, Publishers, 13 Great Marlborough Street. 1871. 1 vol. Cr. 8vo ($5 \times 7\frac{1}{2}$). Pp. vii + (1) + 323 + (1). Publishers' catalogue, 16 pp., undated but paged, bound in at end. Scarlet cloth, gilt, blocked in black. Black end-papers.

NOTE—Although dated 1871, this book was actually published in November, 1870. The story appeared serially in "Macmillan's Magazine."

1871

RALPH THE HEIR. By ANTHONY TROLLOPE, author of *Framley Parsonage*, *Sir Harry Hotspur* etc., etc. London: Hurst and Blackett, Publishers, 13 Great Marlborough Street. 1871. 3 vols. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{8}$).

Vol I. pp. (iv) + 342. Advertisement of *Sir Harry Hotspur* occupies p. (ii) facing title.

Vol. II. pp. (iv) + 338.

Vol. III. pp. (iv) + 347 + (1).

Publishers' advertisements, 16 pp., printed on text paper and paged, bound in at end. Brown cloth, gilt, blocked in black. Blue-black end-papers.

This story originally appeared in parts, which were issued as supplements to "St. Paul's Magazine." The instalments were paged continuously, but separately from the rest of the magazine.

Parts I. to XI. were enclosed in fawn paper wrappers printed in black and red and dated January, 1870, to November, 1870. Parts XII. to XVIII. were not wrapped at all, but merely stitched in at the end of the numbers of the magazine with their own pagination. The series contained eleven full-page line-engraved illustrations by F. A. Fraser, the last of which appeared in Part XI.

Apart from that printed on the back wrappers of Parts I. to XI., no advertisement material was included with the part issue. Title-page and contents (4 pp.) for the one-volume edition were supplied with the eighteenth and last instalment.

Although the real first book edition of the novel (published in April, 1870) was in three volumes cr. 8vo. as described above, the type and illustrations of the "St. Paul's" issue were used in a one-volume demy 8vo ($5\frac{5}{8} \times 7\frac{7}{8}$) edition (pp. iv + 434—no half-title or list of illustrations) issued by Strahan and Co. in 1871, after the story's serial completion. This one-volume edition is bound in green cloth, gilt, blocked in blind, and has dark yellow or terracotta end-papers.

NOTE—The three-volume edition was published on April 6, 1871. I have failed to establish the exact publishing date of the one-volume edition, but it was in June or July of the same year. Oddly enough the later issue is rarer than the earlier, for the sheets were quickly taken over by Routledge and issued in a different binding in 1872.

1872

THE GOLDEN LION OF GRANPERE. By ANTHONY TROLLOPE, author of *Ralph the Heir*, *Can you Forgive Her?* etc. London: Tinsley Bros., 18 Catherine Street, Strand. 1872. 1 vol. Ex. Cr. 8vo ($5\frac{1}{8} \times 7\frac{3}{4}$). Pp. (iv) + 353 + (9). Publishers' advertisements, paged 1 to 6 and dated May, 1872, occupy pp. 355 to 363. Red-brown cloth, gilt, blocked in black. Pale yellow end-papers.

NOTES—(i) This book was published in May, 1872. The story appeared serially in "Good Words." It had been written in 1867 for "Blackwood's," but had proved unacceptable.

(ii) Copies are sometimes found in dark brown cloth, lettered and blocked less heavily and with lighter boards. These are probably later in issue.

1873

THE EUSTACE DIAMONDS. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1873. 3 vols. Cr. 8vo ($5 \times 7\frac{1}{4}$).

Vol. I. pp. viii + 354.

Vol. II. pp. viii + 363 + (1).

Vol. III. pp. viii + 354.

Brown salmon cloth, gilt, blocked in black. Yellow end-papers.

NOTE—Although dated 1873, this book was actually published in December, 1872. The story appeared serially in the "Fortnightly Review."

1873

AUSTRALIA AND NEW ZEALAND. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1873. 2 vols. Demy 8vo (5½ × 8½).

Vol. I. pp. (viii) [paged as vi] + 533 + (1).

Vol. II. pp. (viii) + 516.

Vol. I. contains a coloured map as frontispiece printed on text paper, and two folding coloured maps mounted on linen at end. Vol. II. contains folding coloured map mounted on linen facing p. 1; four folding coloured maps mounted on linen at end. Orange brown cloth, gilt, blocked in black. Dark green end-papers.

NOTES—(i) This book was published in March, 1873.

(ii) The text was later split up and issued in four small volumes, each dealing with a definite province or provinces of Australia and New Zealand. These little books have no importance as "editions," for they contain no matter not include in the original two-volume issue.

1874

PHINEAS REDUX. By ANTHONY TROLLOPE, author of *Phineas Finn*. With illustrations engraved on wood. London: Chapman and Hall, 193 Piccadilly. 1874. 2 vols. Demy 8vo (5½ × 8⅝).

Vol. I. pp. vi + (ii) + 339 + (1).

Vol. II. pp. vi + (ii) + 329 + (3).

Each volume contains twelve illustrations printed separately. Blue cloth, gilt, blocked in black and gold. Yellow end-papers.

NOTE—Although dated 1874, this book was actually published in December, 1873. The story appeared serially in "The Graphic."

1874

LADY ANNA. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1874. 2 vols. Cr. 8vo (5 × 7¼).

Vol. I. pp. viii + 317 + (1).

Vol. II. pp. viii + 314.

Red-brown cloth, blocked in black and gold. Yellow end-papers.

NOTE—This book was published in May, 1874. The story appeared serially in the "Fortnightly Review."

1874

HARRY HEATHCOTE OF GANGOIL: A Tale of Australian Bush Life. By ANTHONY TROLLOPE. London: Sampson, Low, Marston, Low and Searle, Crown Buildings, 188 Fleet Street. 1874. 1 vol. Cr. 8vo (5 × 7½). Pp. (iv) + 313 + (3). Publishers' catalogue, 48 pp., dated October, 1873, bound in at end. No half-title. Bright blue cloth, gilt, blocked in blind. Cream end-papers.

NOTES—(i) This book was published in October, 1874. The story appeared serially in "The Graphic."

(ii) The sheets of this edition were, in the year of publication, cut down and issued in a volume measuring 4½ × 6¾, together with six full-page line-engraved illustrations, printed separately. This later issue is bound in green or in violet cloth, blocked in gold and black, and contains at the end a 40 pp. publishers' catalogue dated October, 1874.

1875

THE WAY WE LIVE NOW. By ANTHONY TROLLOPE. With forty illustrations. London: Chapman and Hall, 193 Piccadilly. 1875. 2 vols. Demy 8vo (5½ × 8½).

Vol. I. pp. (viii) + 320.

Vol. II. pp. (viii) + 319 + (1).

Each volume contains twenty illustrations printed separately. Bright green cloth, blocked in gold and black. Dark brown end-papers.

This story originally appeared in twenty one-shilling demy 8vo parts, dated February, 1874, to September, 1875, bound in greenish-blue wrappers printed in black and containing the illustrations afterwards included in the two-volume edition. Each part contains two full-page

illustrations.

NOTE—The novel appeared in book form in July, 1875.

THE WAY WE LIVE NOW: PART ISSUE.

The following advertisement pages, etc., should be found in a complete set. The advertisements at the front of each number are headed: "The Way We Live Now Advertiser." All wrappers, except front covers, are printed with advertisements.

Part I: Front—8 pp. *Back*—16 pp., paged in fours, of which the last eight publishers' lists.

Parts II to VIII: Front—4 pp. *Back*—Nil.

Part IX: Front—4 pp. *Back*—4 pp.

Parts X to XV: Front—4 pp. *Back*—Nil.

Part XVI: Front—4 pp. *Back*—Publishers' catalogue, 20 pp., dated April 10, 1875.

Parts XVII to XIX: Front—4 pp. *Back*—Nil.

Part XX: Front—4 pp. *Back*—Nil. [Note—This part contains half-titles, titles, contents and lists of illustrations (in all 16 pp.) to both volumes of the novel.]

1876

THE PRIME MINISTER. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1876. 4 vols. Cr. 8vo (5 × 7½).

Vol. I. pp. (iv) [paged as vi] + 337 + (1).

Vol. II. pp. iv + 342.

Vol. III. pp. (iv) [paged as vi] + 346.

Vol. IV. pp. (iv) [paged as vi] + 347 + (1).

No half-titles. Red-brown cloth, gilt, blocked in black. Cream end-papers.

This story originally appeared in eight cr. 8vo five-shilling parts, dated 1876 (no title-pages in Parts I., III., V., and VII.), bound in grey paper wrappers, printed in black. Part I. appeared in November, 1875, and subsequent numbers at intervals of one month.

NOTES—(i) The novel was published in volume form in May, 1876.

(ii) Sets of the parts are sometimes met with, bound separately in red-brown cloth and lettered on spine only with the title of the book and the number of the part. I cannot establish the relative dates of the regular four-volume cloth issue and of the eight clothbound parts.

THE PRIME MINISTER: PART ISSUE.

Apart from that printed on the wrappers, no advertisement material was included with the parts of this novel, save that at front of Part VI was inserted a 4 pp. leaflet (4 × 6⅔) of Chapman and Hall's Popular Two Shilling novels. Note should, however, be taken of the incidence of preliminary matter.

Part I: (iv) + 1-162. The preliminary matter consists of: Section half-title, reading: PART I., Vol. I. Verso blank. Title, reading: *The Prime Minister*. By Anthony Trollope. London: Chapman and Hall, 193, Piccadilly. 1876. Verso blank. No list of contents.

Part II: (ii) + 163-337 + (1). Preliminary matter: Section half-title: PART II., Vol. I. Verso blank.

Part III: (vi) [paged as iv] + 1-170. Preliminary matter consists of: Section half-title, reading: PART III., Vol. II. Verso blank. Title, as in Part I. Verso blank. Contents of Vol. II. (2 pp.).

Part IV: (iv) + 171-342. Preliminary matter: 2 pp. blank. Section half-title: PART IV., Vol. II. Verso blank.

Part V: vi + 1-174. Preliminary matter consists of: Section half-title, reading: PART V., Vol. III. Verso blank. Title, as in Parts I. and III. Verso blank. Contents of Vol. III. (2 pp.).

Part VI: (iv) + 175-346. Preliminary matter: 2 pp. blank. Section half-title: PART VI. Verso blank.

Part VII: vi + 1-168. Preliminary matter consists of: Section half-title reading: PART VII., Vol. IV. Verso blank. Title, as in Parts I., III., and V. Verso blank. Contents of Vol. IV. (2 pp.).

Part VIII: (ii) + 169-347 + (1). Preliminary matter. Section half-title: PART VIII. Verso blank.

It is evident, from a comparison between the foregoing details and the collation of the four-volume edition previously described, that the publishers were compelled, to complete the latter, to print a contents list to Vol. 1. and to add the words "In four volumes, Vol. 1.," etc., to the title-pages. It will be seen that they had so mismanaged the pagination of the preliminary matter during part issue, that only one of the four final volumes was correctly paged throughout.

1877

THE AMERICAN SENATOR. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1877. 3 vols. Cr. 8vo (5 × 7⅔).

Vol. I. pp. viii + 293 + (1).

Vol. II. pp. viii + 293 + (1).

Vol. III. pp. viii + 284.

Yellow-ochre cloth, gilt, blocked in black. Yellow end-papers.

NOTES—(i) This book was published in July, 1877. The story appeared serially in the "Temple Bar Magazine."

(ii) There is a remainder binding for this book, but the blocking is lighter and the sheets are cut to a smaller size.

1878

SOUTH AFRICA. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1878. 2 vols. Sq. Ex. Cr. 8vo ($5\frac{1}{4} \times 7\frac{7}{8}$).

Vol. I. pp. vii + (1) + 352.

Vol. II. pp. vii + (1) + 352.

Folding map in colours faces p. 1 of Vol. I. Red cloth, gilt, blocked in blind. Black end-papers.

NOTE—This book was published in March, 1878.

1878

IS HE POPENJOY?: A Novel. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1878. 3 vols. Cr. 8vo ($5 \times 7\frac{1}{2}$).

Vol. I. pp. vii + (i) + 301 + (3). Publishers' advertisements occupy pp. (303) and (304).

Vol. II. pp. vii + (i) + 297 + (3). Publishers' advertisements occupy pp. (299) and (300).

Vol. III. pp. vii + (i) + 319 + (1).

Red-brown cloth, gilt, blocked in black. Yellow end-papers.

NOTE—This book was published in April, 1878. The story appeared serially in "All the Year Round."

1878

HOW THE 'MASTIFFS' WENT TO ICELAND. By ANTHONY TROLLOPE. With illustrations by Mrs. Hugh Blackburn. London: Virtue and Co. Limited. 1878. 1 vol. Demy 4to ($8\frac{5}{8} \times 11\frac{1}{8}$). Pp. (vi) + 46. Bright blue cloth, blocked in gold. Dark grey end-papers. Coloured map as frontispiece in lithography; fourteen pencil drawings in lithography, and two silver print photographs, mounted, throughout the text. All illustrations printed separately.

1879

AN EYE FOR AN EYE. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1879. 2 vols. Small Cr. 8vo ($4\frac{3}{8} \times 7\frac{1}{8}$).

Vol. I. pp. (viii) [paged as vi] + 215 + (1). Publishers' catalogue, 32 pp., dated December, 1878, printed on text paper, bound in at end.

Vol. II. pp. (viii) [paged as vi] + 288.

Greenish-ochre cloth, blocked in gold and black. Yellow end-papers.

NOTE—This book was published in January, 1879. It was, however, written in 1871.

1879

THACKERAY. By ANTHONY TROLLOPE. London: Macmillan and Co. 1879. 1 vol. Cr. 8vo ($5 \times 7\frac{1}{2}$). Pp. vi + (ii) + 210 + (2). List of volumes in the "English Men of Letters" Series occupies pp. (211) and (212). A volume in the "English Men of Letters" Series edited by John Morley. Buff cloth, paper label. White end-papers.

NOTES—(i) This book was published in May, 1879.

(ii) The first issue was bound as described above. Later issues of the first edition sheets were bound in scarlet or in yellow-ochre cloth, blocked in black with the Series design, and had black end-papers. These later copies were slightly cut, the pages measuring $4\frac{7}{8} \times 7\frac{1}{8}$.

1879

JOHN CALDIGATE. By ANTHONY TROLLOPE. London: Chapman and Hall. 193 Piccadilly. 1879. 3 vols. Cr. 8vo ($5 \times 7\frac{3}{8}$).

Vol. I. pp. vi + 290.

Vol. II. pp. vi + 296.

Vol. III. pp. vi + 302 + (2).

Grey cloth, gilt, blocked in black. Yellow end-papers.

NOTES—(i) This book was published in June, 1879. The story appeared serially in "Blackwood's Magazine."

(ii) There are two varieties in the lettering and blocking of the volumes of this novel. In one the words "Vol. I.," "Vol. II.," "Vol. III." on the spines of the volumes are in thicker roman capitals than in the other. There are also slight differences of

1879

COUSIN HENRY: A Novel. By ANTHONY TROLLOPE. London: Chapman and Hall, 193 Piccadilly. 1879. 2 vols. Cr. 8vo ($4\frac{5}{8} \times 7\frac{1}{8}$).

Vol. I. pp. viii + 219 + (5). Publishers' advertisements occupy pp. (221) to (223).

Vol. II. pp. viii + 222 + (2).

Light blue cloth, blocked uniform with "An Eye for An Eye" in black and gold. Pale yellow end-papers.

NOTE—This book was published in November, 1879.

1880

THE DUKE'S CHILDREN: A Novel. By ANTHONY TROLLOPE. London: Chapman and Hall, Limited 193 Piccadilly. 1880. 3 vols. Cr. 8vo ($5 \times 7\frac{1}{2}$).

Vol. I. pp. viii + 320.

Vol. II. pp. viii + 327 + (1).

Vol. III. pp. viii + 312.

Publishers' catalogue, 24 pp., undated but paged, bound in at end. Dark blue-green cloth, gilt, blocked in black. Pink-cream end-papers.

NOTE—This book was published in May, 1880.

1880

THE LIFE OF CICERO. By ANTHONY TROLLOPE. London: Chapman and Hall Limited 193 Piccadilly. 1880. 2 vols. Sq. Ex. Cr. 8vo ($5\frac{1}{8} \times 7\frac{7}{8}$).

Vol. I. pp. vii + (i) + 419 + (1).

Vol. II. pp. vii + (i) + 424 + (1).

Dark red cloth, gilt. Black end-papers.

1881

DOCTOR WORTLE'S SCHOOL: A Novel. By ANTHONY TROLLOPE. London: Chapman and Hall Limited, 193 Piccadilly. 1881. 2 vols. Cr. 8vo ($4\frac{3}{4} \times 7\frac{1}{4}$).

Vol. I. pp. (viii) [paged as vi] + 237 + (3).

Vol. II. pp. (viii) + 246 + (2).

Publishers' catalogue, 28 pp., dated November, 1880, printed on text paper, bound in at end. Grey cloth, blocked in gold and black. Pale yellow end-papers.

NOTE—This novel was published in February, 1881.

1881

AYALA'S ANGEL. By ANTHONY TROLLOPE, author of *Doctor Thorne*, *The Prime Minister*, *Orley Farm* etc. etc. London: Chapman and Hall (Limited) 11 Henrietta Street Covent Garden. 1881. 3 vols. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{8}$).

Vol. I. pp. iv + 280.

Vol. II. pp. iv + 272.

Vol. III. pp. iv + 277 + (3).

No half-titles. Orange cloth, gilt, blocked in black. Blue-black end-papers.

NOTE—This novel was published in June, 1881.

1882

WHY FRAU FROHMANN RAISED HER PRICES: AND OTHER STORIES. By ANTHONY TROLLOPE, author of *Framley Parsonage*, *The Small House at Allington* etc. etc. London: William Isbister Limited 56 Ludgate Hill. 1882. 1 vol. Large Cr. 8vo ($5\frac{1}{4} \times 7\frac{3}{4}$). Pp. vi + (ii) + 416. Pale olive-green cloth, gilt, blocked in black. Dark chocolate end-papers.

Contents: Why Frau Frohmann Raised Her Prices—The Lady of Launay—Christmas at Thompson Hall—The Telegraph Girl—Alice Dugdale.

NOTES—(i) Copies of this book were also issued in two volumes, but with the same pagination and composed of the same

sheets as the more usual one-volume issue. A new edition, with a frontispiece, was issued in November, 1882.

(ii) In 1885, under the title *Thompson Hall*, the third story in this volume was issued separately by Messrs. Sampson Low. In some quarters the little book is regarded as a first edition and highly valued accordingly, but in truth it is not bibliographically an item of any importance, being a textual reprint of *Christmas at Thompson Hall*, under a slightly different title and with the addition of a few second-rate illustrations. For the benefit of those interested, the description and collation of the book is as follows:

THOMPSON HALL. By ANTHONY TROLLOPE, author of *The Prime Minister*, *Orley Farm* etc. etc. With illustrations. London: Sampson Low, Marston, Searle and Rivington. Crown Buildings, 188 Fleet Street. 1885. 1 vol. Cr. 8vo ($4\frac{3}{4} \times 7$). Pp. 127 + (1). Publishers' advertisements occupy pp. (iv) and (128). Eight line-engraved illustrations printed on text paper. Grey paper boards, printed in dark blue and brown. White end-papers.

1882

LORD PALMERSTON (English Political Leaders). By ANTHONY TROLLOPE. London: Wm. Isbister Limited 56 Ludgate Hill, 1882. 1 vol. Cr. 8vo ($4\frac{3}{4} \times 7\frac{1}{4}$). Pp. (iv) + 220. No half-title. Smooth red-brown cloth, lettered in black. Black end-papers.

NOTE—This book was reissued the following year with title-page dated 1883 but without any indication of there having been a previous edition. The later issue is bound in *grained* cloth of the same colour as that originally used and has *white* end-papers.

1882

KEPT IN THE DARK: A Novel. By ANTHONY TROLLOPE. With a frontispiece by J. E. Millais R.A. London: Chatto and Windus, Piccadilly. 1882. 2 vols. Short Cr. 8vo (5×7).

Vol. I. pp. (viii) + 253 + (3).

Vol. II. pp. (viii) + 239 + (1).

Publishers' catalogue, 32 pp., dated July, 1882, bound in at end. Grey-green cloth, gilt, blocked in black and red-brown. Blue and white decorated end-papers. Line-engraved frontispiece to Vol. I. printed separately.

NOTE—This book was published in October, 1882.

1882

MARION FAY: A Novel. By ANTHONY TROLLOPE, author of *Framley Parsonage*, *Orley Farm*, *The Way We Live Now* etc. etc. London: Chapman and Hall Limited, 11 Henrietta Street. 1882. 3 vols. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{2}$).

Vol. I. pp. viii + 303 + (1).

Vol. II. pp. viii + 282 + (2).

Vol. III. pp. viii + 271 + (1).

Yellow-ochre cloth, gilt, blocked in black. Dark brown or yellow end-papers.

1882

THE FIXED PERIOD: A Novel. By ANTHONY TROLLOPE. Wm. Blackwood and Sons, Edinburgh and London, MDCCCLXXXII. 2 vols. Small Cr. 8vo ($4\frac{3}{4} \times 7$).

Vol. I. pp. (vi) + 200.

Vol. II. pp. (vi) + 203 + (1).

The words "Originally published in 'Blackwood's Magazine'" occupy verso of half-title in each volume. Dark red cloth, gilt. Dark green end-papers.

1883

MR. SCARBOROUGH'S FAMILY. By ANTHONY TROLLOPE. London: Chatto and Windus, Piccadilly. 1883. 3 vols. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{4}$).

Vol. I. pp. vii + (i) + 308. Publishers' catalogue, 32 pp., dated March, 1883, bound in at end.

Vol. II. pp. vii + (i) + 326 + (2).

Vol. III. pp. vii + (i) + 325 + (3).

Greenish-blue cloth, gilt, blocked in red-brown. White end-papers.

NOTE—This novel was published in May, 1883. The story appeared serially in "All the Year Round."

1883

THE LANDLEAGUERS. By ANTHONY TROLLOPE. London: Chatto and Windus, Piccadilly. 1883. 3 vols. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{4}$).

Vol. I. pp. vii + (iii) + 280. Note by Henry M. Trollope occupies p. (ix).

Vol. II. pp. vii + (i) + 296.

Vol. III. pp. vii + (i) + 291 + (1).

Publishers' catalogue, 32 pp., dated October, 1883, bound in at end. Dark green cloth, gilt, blocked in yellow. White end-papers.

NOTE—This book was published in October, 1883.

1883

AN AUTOBIOGRAPHY. By ANTHONY TROLLOPE. Wm. Blackwood and Sons, Edinburgh and London. MDCCCLXXXIII. 2 vols. Sq. Ex. Cr. 8vo ($5\frac{1}{8} \times 7\frac{5}{8}$).

Vol. I. pp. xi + (iii) + 259 + (1).

Vol. II. pp. vi + 227 + (5). Publishers' advertisements paged 1 to 4 occupy pp. (229) to (232).

Publishers' catalogue, 24 pp., undated but paged and printed on text paper, bound in at end. Portrait in photogravure as frontispiece to Vol. I. Dark red cloth, gilt, blocked and lettered on side in black. Dark green end-papers.

NOTE—This book was published in November, 1883.

1884

AN OLD MAN'S LOVE. By ANTHONY TROLLOPE. Wm. Blackwood and Sons, Edinburgh and London. MDCCCLXXXIV. 2 vols. Sm. Cr. 8vo ($4\frac{3}{4} \times 7$).

Vol. I. pp. (viii) + 226.

Vol. II. pp. (vi) + 219 + (1).

Publishers' advertisements, 4 pp., numbered 1-4, and printed on text paper, bound in at end. Red cloth, gilt, uniform with *The Fixed Period*. Dark brown end-papers.

II.—BOOKS PARTIALLY WRITTEN BY ANTHONY TROLLOPE

1861

THE VICTORIA REGIA: A VOLUME OF ORIGINAL CONTRIBUTIONS IN POETRY AND PROSE. Edited by Adelaide A. Procter. London: Printed and Published by Emily Faithfull and Co., Victoria Press (for the Employment of Women), Great Coram Street, W.C. 1861. 1 vol. Royal 8vo (6¼ × 9⅜). Pp. x + 349 + (1). No half-title. Red-brown embossed cloth, all edges gilt, blocked in gold and blind. Red chocolate end-papers.

1863

A WELCOME: ORIGINAL CONTRIBUTIONS IN POETRY AND PROSE. London: Emily Faithfull, Printer and Publisher in Ordinary to Her Majesty, Princes Street, Hanover Square, and 183A Farringdon Street. 1863. 1 vol. Imp. 16mo (5½ × 7¾). Pp. vi + (ii) + 291 + (1). Green cloth, full gilt, blocked in gold. Pale pink end-papers. A story by Anthony Trollope entitled *Miss Ophelia Gledd* occupies pp. 239 to 283. This is the first appearance of a story later included in *Lotta Schmidt and other Stories*.

NOTE.—Pp. 187 to 214 are occupied by a story by Anthony Trollope entitled *The Journey to Panama*. This is the first appearance in book form of a tale afterwards published in *Lotta Schmidt and other Stories*.

1868

BRITISH SPORTS AND PASTIMES 1868. Edited by ANTHONY TROLLOPE. London: Virtue and Co., 26 Ivy Lane. New York: Virtue and Yorston. 1868. 1 vol. Ex. Cr. 8vo (4¾ × 7¾). Pp. (vi) + 322. Bright green embossed cloth, gilt, with title printed both on spine and side. Pale yellow end-papers.

Contents: On Horse-Racing—On Hunting—On Shooting—On Fishing—On Yachting—On Rowing—On Alpine Climbing—On Cricket. Trollope was responsible for the preface (pp. 1-7) and the Essay "On Hunting" (pp. 70-129).

NOTES—(i) This book was published in November, 1868. The contents had appeared in "St. Paul's Magazine."

(ii) The sheets of the first edition were later issued without change of date in a slightly different green binding, without the title in gold on the side, and bearing as imprint on spine, Daldy, Isbister and Co. The reissue was cut down to cr. 8vo, and the end-papers were chocolate instead of yellow.

(iii) A still later issue of the book in its reduced format was bound in bright blue cloth, blocked in gold and black. This binding bears no imprint on spine, and was probably carried out by W. H. Smith and Son for a balance of edition purchased by them. George Eliot's novel *Felix Holt* was treated in this way by Smiths some twelve years after publication, and the binding is very similar to that now under consideration.

NOTE

It is stated by Margaret Lavington in her appendix to Escott's book that Trollope "printed but never published" several of his lectures. I have been unable to trace any privately printed lectures, but feel sure that Trollope's first bibliographer would not speak of them as she does without certain knowledge of their existence. The titles mentioned are:

THE CIVIL SERVICE AS A PROFESSION,
THE WAR IN AMERICA,
ENGLISH PROSE FICTION AS A NATIONAL AMUSEMENT,
THE HIGHER EDUCATION OF WOMEN.

No dates or other details are given.

From the same source I borrow a statement that a study of Thackeray by Trollope, originally printed in the "Cornhill," was republished as part of Theodore Taylor's book *Thackeray: The Humourist and Man of Letters*, which was issued in 1864. It is noticeable that Margaret Lavington speaks of the publisher of this book as Appleton of New York. A book of the same title by the same author was issued in the same year by Hotten of Piccadilly, and it is a fair presumption that the volumes are identical, but, although I have been carefully through the volume issued by Hotten, I cannot identify any section as contributed by Trollope.

FREDERICK MARRYAT

The reputation of Captain Marryat has suffered at the hands of time somewhat differently from that of many of his contemporaries. Superficially he has fared better than they, for, if little read except by boys, he is at least acknowledged as a classic, and there are few adult novel readers who could not from their own childhood gather sufficient memories to characterize in summary some of his best known books.

Nevertheless, it is arguable that the forgotten author is happier than he who is accepted but unread. A revival of interest in the books of a man not already docketed and filed in the appreciation of his age may develop a new perspective. The body of his work may be exhumed and permanently lodged in its proper niche of the catacombs of literature. More hardly shall this befall such a one as Marryat, who is "placed" already as a writer of sea stories for boys and as an instructor in adventure for young people.

Who shall deny that he is all of this? His fame as a novelist of naval escapade, of risk and makeshift among pirates and barbarians, is fame deserved. The difficulty for one concerned to reappraise his work lies in the fact that there is more to him than is here implied. He is the only writer in the tradition of Fielding and Smollett who can claim consideration on the same plane as these famous authors. That he is overtopped by *Tom Jones* no one will dispute, but that he ranks with and not after Smollett is a contention that permits of argument.

The first result of an attempt to classify the books of Captain Marryat is a realization that two of his finest works are—the one wholly, the other mainly—unconcerned with ships or seafarers. *Japhet in Search of a Father* (1836) is a picturesque tale of vagabondage and social escapade. *The Pacha of Many Tales* (1835) is an adaptation of "The Arabian Nights," a series of narratives held together by a framework of Oriental despotism.

Japhet is partnered by two later novels—*Joseph Rushbrook; or, The Poacher* (1841) and *Valerie* (1849). All three are land as opposed to sea novels, and the first two show the fertile invention of the author, his power of describing rogues and fashionable grotesques. But whereas *Japhet* is the best book Marryat ever wrote, *The Poacher* is a little weary, for it dates from the last period of the writer's life, when ill-health and money troubles were pressing hardly on a man already exhausted by a reckless youth; while *Valerie*, the autobiography of a French girl cast on her own resources in Paris and in London, had better have been left, as Marryat left it, a fragment cut short by sickness and by death.

The Pacha of Many Tales stands quite alone and stands proudly. Marryat's humour is in this book congenial to the modern reader, while of fantastic happening few works of fiction can show so rich a store. It is hard to understand why this admirable parody of the "Thousand and One Nights" is to-day so little read. Perhaps some enterprising publisher will extract the story of Huckaback and issue it, grotesquely illustrated. It should find its market.

The sea stories proper need little comment. They are eleven in number:

THE NAVAL OFFICER; OR, FRANK MILDMAY (1829),
 THE KING'S OWN (1830),
 NEWTON FORSTER; OR, THE MERCHANT SERVICE (1832),
 PETER SIMPLE (1834),
 JACOB FAITHFUL (1834),
 MR. MIDSHIPMAN EASY (1836),
 THE PIRATE. THE THREE CUTTERS (1836),
 POOR JACK (1840),
 PERCIVAL KEENE (1842),
 THE PRIVATEER'S-MAN (1846).

The first of these titles is pure autobiography and, as the author himself admitted, lacks most of the essentials of fiction. The story is of the slightest and most perfunctory, the book being little more than an account of Marryat's own early adventures at sea. David Hannay, in his excellent little *Life of Marryat*, remarks acutely on the peculiar meanness of the hero's character—a meanness that makes an even more repellent appearance in the last but one of the sea stories—*Percival Keene*. Seeing that Marryat was writing of himself and that the events in the life of Frank Mildmay must have been easily recognizable by naval contemporaries, it is remarkable that he should present his central figure so unsympathetically, *unless he failed to realize the young man's shortcomings*. Perhaps in part he saw his mistake, for in the five novels that followed *The Naval Officer* he offers the reader more respectable but more colourless heroes. When the time came for writing *Percival Keene*, either he had forgotten the warnings of twelve years before or else he was tired of erecting dummy humanity to placate the idealism of his readers.

The constructional weakness of *The Naval Officer* Marryat took pains to correct in his succeeding

books. *Peter Simple*, *Jacob Faithful* and the rest may depend for their vitality and attraction on the excitements encountered by their heroes while voyaging the seas or fighting in the wars. Certainly the by-plots are unimportant and conventional. But the author was careful in them all to give to the *course* of the heroes' adventures a real prominence and coherence, so that we read with an anxiety to know what happens next and are not, as in *The Naval Officer*, continually brought up by naval "shop" or invited to feel indignant sympathy with the members of a noble but scurvily treated service.

The Pirate and *The Privateer's-Man* are exciting tales of ocean brigandage, the latter having in addition an antiquarian interest, for the first portion of the story is based on the actual life-record of an old time sea-rover. *Poor Jack*, although told in the first person and comprising scenes on shipboard and adventurous happenings at sea of a kind to suggest comparison with *Mr. Midshipman Easy*, has an historical interest apart from its value as fiction, because it is an account of Greenwich Hospital, in those days a retreat for wounded seamen.

Two groups remain among the stories of Frederick Marryat. *Snarleyow* (1837) and *The Phantom Ship* (1839) stand definitely apart from the rest of the novels. Both tell of Dutch seafaring in the old days and both introduce a strong element of the weird and the mysterious. That Marryat should in these books have come under the influence of the "terror" motive in fiction is surprising and interesting. After reading *Japhet* or *Mr. Midshipman Easy* one would declare that nothing was farther from the talent of their author than an excursion into the "horrid." And yet both *Snarleyow* and *The Phantom Ship* are excellent books, which rank high among Marryat's novels for liveliness and for characterization and, in addition, merit notice for their fearsomeness. Of their value as historical documents I am unqualified to speak, but it may be presumed that before writing them the author studied the lives and methods of seventeenth and eighteenth century Dutch mariners, for both books are circumstantially staged and show no desire to shirk description of contemporary fact.

Of the stories written definitely for children the best known (and rightly) is *Masterman Ready* (1841-1842). It was followed by *The Travels and Adventures of Monsieur Violet* (1843); *The Settlers in Canada* (1844); *The Mission; or, Scenes in Africa* (1845); *The Children of the New Forest* (1847); and *The Little Savage* (1848-1849).

Monsieur Violet is an improbable and tedious tale of Red Indians and Mormons. The rest—with the exception of *The Children of the New Forest*, which is a story of Cavaliers and Roundheads—tell in one form or another the eternal tale of young adventurers in wild countries.

Marryat loved children and knew how to tell stories that they could like and understand. This to-day is undisputed. But that he is equally a novelist for the critical sorely needs reaffirmation. His juvenile public has been more faithful to him than that of maturer years, and one can only hope that time will restore him to the affection of the adult. *Masterman Ready* is as fresh to-day as when, eighty years ago, it first appeared; but the freshness is due as much to Marryat as to his youthful admirers, and that same freshness is no less present in the best of his other books than it is in this children's classic. Let the modern novel reader have no fear. In taking up *Japhet*, or *Peter Simple*, or *A Pacha of Many Tales*, he will take up a fine book and good literature, and not merely a poker with which to rake among the ashes of his own vanished childhood.

BIOGRAPHY

Two books have appeared dealing with the life and work of Frederick Marryat:

LIFE AND LETTERS OF CAPTAIN MARRYAT. By FLORENCE MARRYAT. 2 vols. London: Bentley, 1872.

Like so many loyal and affectionate biographers, Mrs. Ross Church is too casual a user of dates and too summary an adherent to chronology to allow to her book great reference value.

LIFE OF FREDERICK MARRYAT. By DAVID HANNAY. London: Walter Scott. 1889.

This is an admirable little book so far as the main text is concerned. Its bibliography, however, although valuable for the list given of biographical and critical articles devoted to Marryat, as well as for facts regarding subsequent editions of Marryat's works, is very unreliable as an authority on first editions.

I.—EDITIONES PRINCIPES
FICTION, ESSAYS, NAVAL TECHNICAL BOOKS

1817

A CODE OF SIGNALS FOR THE USE OF VESSELS EMPLOYED IN THE MERCHANT SERVICE.

By CAPTAIN MARRYAT, R.N. Dedicated to the Committee of the Association of Shipowners of the Port of London. London: J. M. Richardson, 23 Cornhill. 1817. 1 vol. Royal 8vo ($6\frac{1}{8} \times 9\frac{3}{4}$). No pagination, the book consisting wholly of tabulated code. Frontispiece, folding plate, and one full-page plate in colours. Paper boards, paper label on side only, printed in black. White end-papers.

NOTE—I have only been able to consult the sixth edition of this book as issued revised in 1837 and a seventh edition, further revised, as issued in 1840; but that it appeared originally in the same form and over the same imprint is proved by the retention in the later edition of the author's original prefatory letter, dedicating his work to the Association of Shipowners.

1822

SUGGESTION FOR THE ABOLITION OF THE PRESENT SYSTEM OF IMPRESSMENT IN THE NAVAL SERVICE. By CAPTAIN MARRYAT, R.N. (Quotation.) London: Printed by W. Hughes, Maiden Lane, Covent Garden. Published by J. M. Richardson, Cornhill and sold by all booksellers. 1822. 1 vol. Demy 8vo ($5\frac{1}{2} \times 8\frac{3}{4}$). Pp. (iv) + 64. The half-title serves as front wrapper and bears the words "Price 2/6d." No back wrapper, p. 64 being the outside back page of the pamphlet.

1829

THE NAVAL OFFICER: Or SCENES AND ADVENTURES IN THE LIFE OF FRANK MILDMAY. (Quotation from Don Juan.) London: Henry Colburn, New Burlington Street. 1829. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{7}{8}$).

Vol. I. pp. (iv) + 297 + (3). Publisher's advertisements occupy pp. (299) (300).

Vol. II. pp. (iv) + 310 + (2). Publisher's advertisements occupy pp. (311) (312).

Vol. III. pp. (iv) + 270 + (2).

Paper boards, paper label. White end-papers.

NOTE—This book was published on March 14, 1829.

1830

THE KING'S OWN. By the author of *The Naval Officer*. (Quotation from Shakespeare's *Pericles*.) London: Henry Colburn and Richard Bentley, New Burlington Street. 1830. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{7}{8}$).

Vol. I. pp. (iv) + 324. Note of erratum occupies verso of half-title.

Vol. II. pp. (iv) + 325 + (1). Note of errata occupies verso of half-title.

Vol. III. pp. (iv) + 327 + (5). Note of errata occupies verso of half-title. Publishers' advertisements, paged (1), 2, 3, (4), occupy pp. (329) to (332).

Paper boards, paper label. White end-papers.

NOTE—This book was published on April 15, 1830.

1832

NEWTON FORSTER: Or THE MERCHANT SERVICE. By the author of *The King's Own*. "Honesty is the best policy." London: James Cochrane and Co., 11 Waterloo Place, Pall Mall. 1832. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{7}{8}$).

Vol. I. pp. (iv) + 270 + (2). Publishers' advertisements occupy pp. (271) (272).

Vol. II. pp. (iv) + 295 + (1).

Vol. III. pp. (iv) + 260. Publishers' advertisements occupy pp. (253) to (260).

Paper boards, paper label. White end-papers.

NOTE—Although dated 1832, this book was actually published in December, 1831.

1834

PETER SIMPLE. By the author of *Newton Forster*, *The King's Own* etc. London: Saunders and Otle, Conduit Street. 1834. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{7}{8}$).

Vol. I. pp. vii + (i) + 328. No half-title.

83

84

Vol. II. pp. viii + 343 + (1). Half-title to this volume.

Vol. III. pp. viii + 380 + (4). Publishers' advertisements dated November, 1833, occupy pp. (381) to (384). No half-title. Inserted in Vol. III. should be a list of errata.

Paper boards, paper label. White end-papers.

NOTES—(i) Although dated 1834, this book was actually published in December, 1833. The story ran serially in the "Metropolitan Magazine" from June, 1832, to December, 1833. Marryat edited this magazine from 1832 to 1836.

(ii) An edition of the book, illustrated by R. W. Buss, was published by Saunders and Otley, in 1837, in three volumes. Extra cr. 8vo. Dark green embossed cloth, gilt. Yellow end-papers.

1834

JACOB FAITHFUL. By the author of *Peter Simple*, *The King's Own* etc. London: Saunders and Otley, Conduit Street. 1834. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. viii + 304. Advertisement of *Peter Simple* occupies p. (ii). No half-title.

Vol. II. pp. vii + (i) + 301 + (3). Publishers' advertisements occupy pp. (303) (304). No half-title.

Vol. III. pp. vii + (i) + 307 + (1). No half-title.

Paper boards (half cloth), paper label. White end-papers.

NOTES—(i) This book was published in November or December, 1834. The story ran serially in the "Metropolitan Magazine" from September, 1833, to December, 1834.

(ii) An edition of the book, illustrated by R. W. Buss, was published by Saunders and Otley in 1837 in three volumes. Ex. cr. 8vo. Maroon embossed cloth, gilt. Yellow end-papers.

(iii) It was the intention of the publishers to bring out an illustrated edition of all Marryat's novels, one novel to appear each month, beginning on April 1, 1837; but only *Jacob Faithful* and *Peter Simple* were issued, and the series was abandoned, doubtless because in that year Marryat quarrelled with Saunders and Otley and found a different publisher.

1835

THE PACHA OF MANY TALES. By the author of *Peter Simple*, *Jacob Faithful* etc. London: Saunders and Otley, Conduit Street. 1835. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 308 + (4). Publishers' advertisements occupy pp. (309) to (312). Advertisement of books by the same author occupies p. (ii) facing title.

Vol. II. pp. (iv) + 300.

Vol. III. pp. (iv) + 312.

Paper boards (half cloth), paper label. White end-papers.

NOTE—This book was published in May, 1835. The stories appeared intermittently in the "Metropolitan Magazine" between June, 1831, and May, 1835.

1836

THE PIRATE, AND THE THREE CUTTERS. By CAPTAIN MARRYAT, R.N. Illustrated with twenty splendid engravings from drawings by Clarkson Stanfield Esq., R.A. London: Published for the Proprietor by Longman, Rees, Orme, Brown, Green and Longman. 1836. Large Med. 8vo ($5\frac{7}{8} \times 9\frac{1}{8}$). Pp. (viii) + 315 + (1). The book contains twenty full-page illustrations in steel engraving, of which two—an engraved portrait frontispiece and picture title-page—precede printed title. Cream paper boards, gilt, lettered on spine in gold THE PIRATE BY CAPT^N. MARRYAT. Yellow end-papers.

NOTES—(i) Although dated 1836, this book was actually published in December, 1835.

(ii) Copies are more frequently met with in maroon cloth, blocked in gold and lettered on spine MARRYAT'S PIRATE AND THE THREE CUTTERS. This cloth binding (of which two styles at least are extant) is probably not so early in date as the paper-board binding described above. Definite information is impossible to obtain, but the evidence of similar illustrated books of the period (*e.g.*, Lytton's *Pilgrims of the Rhine*) supports the theory here laid down.

(iii) A large paper edition, imperial 8vo ($11 \times 7\frac{1}{2}$), was issued simultaneously, with plates printed on India paper and bound in green paper boards, half dark-green figured cloth, cream paper label, the last being lettered in gold: THE PIRATE BY CAPT^N. MARRYAT. White end-papers. Copies of the large paper edition also exist in maroon cloth, blocked in gold and blind and lettered on the spine: MARRYAT'S PIRATE AND THE THREE CUTTERS. As with the ordinary edition, these full cloth copies are of later issue than those in boards.

(iv) In all Longman's first editions the plates bear the following legend: 'Published Dec^r. 1, 1835 for the proprietor by Longman and Co., Paternoster Row.' The book was, however, never issued with a *printed* title of that year. That the actual plates were published prior to the Longman book edition is proved by the fact that I have myself a set, both before and after "letters," bearing the legend: 'London. Published Oct^r. 1835 for the proprietor by Charles Tilt, 86 Fleet Street.' In every other respect, even down to the page references, the wording on these early dated plates is identical with that used for Longman's book edition.

(v) A curious feature of this book's publishing history is its issue in parts, nine years after its appearance in book form. In 1845 there appeared over the imprint A. Fullarton and Co., 106 Newgate Street, London; 67 Abbey street, Dublin; Steads Place, Leith Walk, and 5 Nicholson Street, Edinburgh, fifteen shilling parts ($6 \times 9\frac{1}{2}$), bound in buff paper wrappers printed in red-brown, and illustrated with steel engravings after Clarkson Stanfield. These engravings are twenty in number and

identical with those in the first book edition, except that the Longmans imprint has been substituted on the plates by that of Fullarton, and the printer's name and the date of issue have been expunged. The distribution of plates among the fifteen parts is as follows: Parts I. IV. VI. VIII. X. contain two plates each; Parts II. III. V. VII. IX. XI. XII. XIII. XIV. and XV. contain one plate each. Publishers' advertisements occupy outside back wrappers. No date appears on the parts, but a title-page (with other preliminary matter) enclosed in Part XV. is dated MDCCCXLV.

The text of the book was clearly reset for this part issue, so there can be no question of a refurbishing of Longman sheets. It may be noted that, according to the wrappers, the plates were "engraved under the superintendence of Mr. Charles Heath." (This person was responsible for the principal Books of Beauty, Keepsakes, and similar gift publications issued in large numbers toward Christmas time between 1840 and 1850 and distinguished by their beautiful steel engravings.)

There being no indication that the plates were re-engraved for the Fullarton edition, it may be presumed either that Heath superintended their original production in 1835 but had not at that time the "selling name" that by 1845 was his, or that Fullarton, anxious to give to their reissue something of novelty, paid Heath for a supervisory activity of a nominal kind in order to have the use of his name on their wrappers.

1836

JAPHET IN SEARCH OF A FATHER. By the author of *Peter Simple*, *Jacob Faithful*, etc. London: Saunders and Otley, Conduit Street. 1836. 3 vols. Ex. Cr. 8vo (4 $\frac{7}{8}$ × 7 $\frac{7}{8}$).

Vol. I. pp. viii + 304. Advertisement of other works by same author occupies verso of half-title.

Vol. II. pp. viii + 299 + (1). No half-title.

Vol. III. pp. viii + 319 + (5). Publishers' advertisements occupy pp. (321) to (324). No half-title.

Paper boards (half cloth), paper label. White end-papers.

NOTE—This book was published early in January, 1836. The story ran serially in the "Metropolitan Magazine" from October, 1834, to January, 1836.

1836

STORIES OF THE SEA. By CAPTAIN MARRYAT, R.N. author of *Peter Simple*, *Japhet in Search of a Father* etc. New York: Published by Harper and Brothers, No. 82 Cliff Street. 1836. 1 vol. Sm. Cr. 8vo (4 $\frac{1}{2}$ × 7 $\frac{1}{4}$). Pp. (236) [paged as 232 + (2)]. No printed half-title, but 2 pp. blank precede title and form part of the book, although omitted from page reckoning. Advertisement to the American edition, dated January, 1836, occupies p. (3). Figured maroon cloth, paper label. White end-papers.

NOTE—This book is the American edition of *The Pirate and the Three Cutters*. It also contains Marryat's story *Moonshine*, which originally appeared in *The Keepsake* and was not published in book form in England until its inclusion in *Olla Podrida* in 1840.

1836

MR. MIDSHIPMAN EASY. By the author of *Japhet in Search of a Father*, *Peter Simple*, *Jacob Faithful* etc. Saunders and Otley, Conduit Street. 1836. 3 vols. Ex. Cr. 8vo (4 $\frac{7}{8}$ × 7 $\frac{7}{8}$).

Vol. I. pp. vii + (i) + 291 + (1). Advertisement of author's previous works occupies verso of half-title.

Vol. II. pp. vii + (i) + 306 + (2). Publishers' advertisement occupies verso of half-title, and 2 pp. publishers' advertisements, dated July, 1836, occupy pp. (307) (308).

Vol. III. pp. viii + 314 + (2). Publishers' advertisement occupies verso of half-title and pp. (315) (316).

Paper boards (half cloth), paper label. White end-papers.

NOTE—This book was published in September, 1836. One instalment was printed in the "Metropolitan Magazine" in July, 1836, but serialization was never completed.

1836

THE DIARY OF A BLASÉ. By the author of *Jacob Faithful*, *Peter Simple* etc. Philadelphia: E. L. Carey and A. Hart. 1836. 1 vol. Ex. Cr. 8vo (4 $\frac{3}{4}$ × 7 $\frac{3}{4}$). Pp. 197 + (1). Paper boards, paper label. White end-papers.

NOTE—I cannot establish the month of publication of this book, but twenty-eight chapters of a work entitled *The Diary of a Blasé* appeared serially in the "Metropolitan Magazine" to July, 1836, at which point the narrative was left incomplete. It made no separate appearance in book form in England, being included under the title *Diary on the Continent* in *Olla Podrida* (see below—1840).

1837

SNARLEYOW or THE DOG FIEND. By the author of *Peter Simple*, *Frank Mildmay* etc. London: Henry Colburn, Publisher, 13 Great Marlborough Street. 1837. 3 vols. Ex. Cr. 8vo (4 $\frac{3}{4}$ × 7 $\frac{7}{8}$).

Vol I. pp. viii + 307 + (5). Publisher's advertisements occupy pp. (309) to (312).

Vol. II. pp. vii + (i) + 299 + (1).

Vol. III. pp. viii + 307 + (1).

Paper boards (half cloth), paper label. White end-papers.

NOTE—This book was published in June, 1837. The story ran serially in the "Metropolitan Magazine" from February, 1836, to July, 1837. Marryat changed his publisher with this novel, because Saunders and Otley refused to pay an advance on royalties.

1839

THE PHANTOM SHIP. By CAPT. MARRYAT, R.N. Author of *Peter Simple*, *Jacob Faithful*, *Frank Mildmay* etc. London: Henry Colburn, Publisher, Great Marlborough Street. 1839. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 300.

Vol. II. pp. (ii) + 289 + (1). No half-title.

Vol. III. pp. (ii) + 266. No half-title.

Paper boards (half cloth), paper label. White end-papers.

NOTE—This book was published in April, 1839. The story appeared serially in the "New Monthly Magazine" during 1837.

1839

A DIARY IN AMERICA: WITH REMARKS ON ITS INSTITUTIONS. By CAPTAIN MARRYAT, C.B. Author of *Peter Simple*, *Jacob Faithful*, *Frank Mildmay* etc. London: Printed for Longman, Orme, Brown, Green and Longmans, Paternoster Row. 1839. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 321 + (3).

Vol. II. pp. (iv) + 319 + (1).

Vol. III. pp. (iv) + 311 + (1). Note of errata to Vol. I. occupies p. (312) of Vol. III.

Paper boards (half cloth), paper label. Also full green grained cloth, paper label. White end-papers.

NOTE—This book was published in October, 1839.

1839

A DIARY IN AMERICA ETC. PART SECOND. By CAPT. MARRYAT, C.B. Printed for Longman, Orme, Brown, Green and Longmans, Paternoster Row. 1839. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 304.

Vol. II. pp. (iv) + 293 + (1).

Vol. III. pp. (iv) + 362.

Vol. II. contains two folding maps, which precede p. 1. Paper boards (half cloth), paper label. White end-papers.

NOTE—This book was published in December, 1839.

1840

POOR JACK. By CAPTAIN MARRYAT, C.B. With illustrations by Clarkson Stanfield, R.A. London: Longman, Orme, Brown, Green and Longmans, Paternoster Row. 1840. 1 vol. Large Med. 8vo ($5\frac{7}{8} \times \frac{1}{4}$). Pp. x + 384. Because the volume is composed of bound-up parts, the half-title is p. 1 of the story itself and does not precede frontispiece. The book contains forty-seven wood engravings after Clarkson Stanfield, of which thirty-six printed separately and eleven in the text. Dark green cloth, blocked in gold. Yellow end-papers.

NOTES—(i) This book was published on December 1, 1840.

(ii) *Poor Jack* first appeared in twelve monthly shilling parts ($5\frac{7}{8} \times 9$), bound in buff paper wrappers, printed in black. The first was published at the beginning of January, and the last at the beginning of December, 1840. Each part (subject to the variations stated below) contained three full-page wood engravings after Clarkson Stanfield, printed separately. Eleven small engravings appear throughout the text.

Included in Part XII. were title-page and preliminary matter (x pp.).

Parts I. to III. were undated; Part IV. was dated April 1; and each succeeding part was dated similarly with the month of its appearance.

Part I. should contain at front or back publishers' catalogue, 8 pp., dated January 1, 1840, and entitled "Poor Jack's Advertising Sheet." Also at back an illustrated advertisement of *Paul Periwinkle*.

Part II. should contain at front publishers' 4 pp. list, dated February, 1840, and a prospectus (8 pp., enclosed in buff wrappers) of McCulloch's Geographical, Statistical and Historical Dictionary.

Parts III. to XI. contained (so far as I can discover) no advertising matter apart from that printed on the wrappers themselves.

NOTES ON THE PLATES.

(i) No plates were issued with Part IX., but six instead of three with Part X. A slip should be found inserted in Part IX. calling attention to the arrangement. My own set shows a similar happening in the case of Parts VII. and VIII., but there is no sign of a slip having figured in the former to explain the absence of illustration.

(ii) In two cases there are variations in underline between part and book issue: (a) One of the plates included in Part XI. is entitled "The Euphrosyne in the Downs," but this legend is omitted altogether in some copies of the book. (b) Included in Part XII. is a plate entitled "The Prize at Sheerness." This underline reads in most copies of the book "The Prize in The Medway." Collectors anxious to possess the actual first issue of the book—*i.e.*, that bound up from actual parts—should examine these two points in copies they consider purchasing.

1840

OLLA PODRIDA. By the author of *Peter Simple* etc. etc. London: Longman, Orme, Brown, Green and Longmans, Paternoster Row. 1840. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. vi + (ii) + 310.

Vol. II. pp. (iv) + 362 + (2).

Vol. III. pp. (iv) + 332.

Paper boards (half cloth), paper label. White end-papers. Also issued in ribbed maroon cloth, gilt. Yellow end-papers.

There is no contents list to Volume I. The complete contents are: Diary on the Continent—The Monk of Seville (a play)—S.W. and by W. $\frac{3}{4}$ W.—Ill-Will (a charade)—The Sky-Blue Domino—Modern Town Houses—The Way to be Happy—How to Write a Fashionable Novel—How to Write a Book of Travels—How to Write a Romance—The Legend of the Bell Rock—Moonshine.

NOTE—This book was published on December 1, 1840. Of the contents the "Diary on the Continent" appeared serially in the "Metropolitan Magazine" (see above, *Diary of a Blasé*, 1836), and the shorter pieces partly in the same journal, partly in the "New Monthly," and one ("Moonshine") in *The Keepsake* (see above, *Stories of the Sea*, 1836).

1841/2

MASTERMAN READY OR THE WRECK OF THE PACIFIC. Written for Young People. By CAPTAIN MARRYAT. London: Longman, Orme, Brown, Green and Longmans, Paternoster Row. 1841 (Vol. I.), 1842 (Vols. II. and III.). 3 vols. in all. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$).

Vol. I. pp. viii + 287 + (1). Publishers' catalogue, 16 pp., dated February, 1841, bound in at end.

Vol. II. pp. (iv) + 269 + (3). Publishers' catalogue, 16 pp. (maybe two catalogues each of 16 pp.), dated April, 1842, bound in at end or, in some cases, after first front end-paper.

Vol. III. pp. (iv) + 225 + (3). Publishers' catalogue, 30 pp., dated October, 1842, bound in at end.

Each volume contains frontispiece (that to Vol. III. is a map) and several text illustrations, wood engraved and printed on text paper. Dark green cloth, gilt, blocked in blind. Yellow end-papers.

NOTES—(i) Vol. I. was published in May, 1841; Vol. II. in April, 1842; and Vol. III. in December, 1842.

(ii) Because the book was first planned to occupy one volume only, there is no indication on Vol. I. of its being the first of a series. Vols. II. and III., however, are so described on title-page and on binding.

(iii) Vol. I. was catalogued on its publication as bound in "boards." This indicates that copies were first issued with paper label and in half cloth, but I have never seen one so bound.

1841

JOSEPH RUSHBROOK: OR THE POACHER. By the author of *Peter Simple*. London: Longman, Orme, Brown, Green and Co., Paternoster Row. 1841. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. viii + 275 + (1).

Vol. II. pp. viii + 293 + (3).

Vol. III. pp. viii + 269 + (7). Advertisements of works by the same author occupy pp. (270) to (276).

Paper boards, half cloth, paper label. White end-papers.

NOTE—This book was published in June, 1841. The story appeared serially in "The Era."

1842

PERCIVAL KEENE. By CAPTAIN MARRYAT, author of *Peter Simple*, *Jacob Faithful* etc. etc. London: Henry Colburn, Publisher, Great Marlborough Street. 1842. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 293 + (3).

Vol. II. pp. (iv) + 279 + (1).

Vol. III. pp. (iv) + 315 + (1).

Paper boards, half cloth, paper label. White end-papers.

NOTE—This book was published in August, 1842.

1843

NARRATIVE OF THE TRAVELS AND ADVENTURES OF MONSIEUR VIOLET IN CALIFORNIA, SONORA AND WESTERN TEXAS. Written by CAPTAIN MARRYAT, C.B. London: Longman, Brown, Green and Longmans, Paternoster Row. 1843. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. viii + 312.

Vol. II. pp. (iv) + 318 + (2).

Vol. III. pp. (iv) + 299 + (1).

Folding map faces title-page of Vol. I. Paper boards, half cloth, paper label. White end-papers.

NOTE—This book was published in October, 1843.

1844

THE SETTLERS IN CANADA: Written for Young People. By CAPTAIN MARRYAT. London: Longman, Brown, Green and Longmans, Paternoster Row. 1844. 2 vols. Fcap. 8vo ($4\frac{1}{8} \times 6\frac{3}{4}$).

Vol. I. pp. (iv) + 356. Publishers' catalogue, 32 pp., undated or dated September, 1844, or earlier, bound in at end.

Vol. II. pp. (iv) + 374 + (2).

Each volume contains frontispiece in wood engraving printed on text paper. Grey-brown cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTES—(i) This book was published on September 7, 1844. It is possible that the earliest issue contained an undated catalogue, but this can only be established by comparison between a larger number of copies of the book than I have contrived to examine, and a careful investigation of the books listed in any such undated catalogue.

(ii) I have seen an announcement of this book as in "boards," but have never met with copies so bound.

1845

THE MISSION: OR SCENES IN AFRICA. Written for Young People. By CAPTAIN MARRYAT. London: Longman, Brown, Green and Longmans, Paternoster Row. 1845. 2 vols. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$).

Vol. I. pp. (vi) + 328. Publishers' catalogue, 32 pp. and undated, bound in at end.

Vol. II. pp. (iv) + 374 + (2).

Each volume contains frontispiece in wood engraving, printed on text paper. Vol. I. contains, following title and also on text paper, a map. Brown cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTE—This book was published in June, 1845.

1846

THE PRIVATEER'S-MAN: ONE HUNDRED YEARS AGO. By CAPTAIN MARRYAT, R.N. London: Longman, Brown, Green and Longmans, Paternoster Row. 1846. 2 vols. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$).

Vol. I. pp. (iv) + 379 + (1). Publishers' catalogue, dated July, 1846, or earlier, bound in at end.

Vol. II. pp. (iv) + 361 + (1).

Grey-green cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—This book was published in July, 1846. The story appeared serially in the "New Monthly Magazine," which periodical had just been purchased by W. Harrison Ainsworth.

[1847]

THE CHILDREN OF THE NEW FOREST. By CAPTAIN MARRYAT, R.N. London: H. Hurst, 27 King William Street, Charing Cross. 2 vols. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$).

Vol. I. pp. (iv) [enclosing inset title-page printed in red and green] + 288 + (2).

Vol. II. pp. (iv) [enclosing inset title-page printed in red and green] + 298 + (4).

Vol. I. contains eight and Vol. II. four steel-engraved illustrations by Frank Marryat, printed separately.

NOTES—(i) This book was the first story in *The Juvenile Library*. Vol. I. was published in July and Vol. II. in October, 1847. In all the copies I have been able to examine pp. (299) to (302) of Vol. II. are occupied by an announcement of this library and by reviews of *The Children of the New Forest* itself. Whether the book, on its actual first appearance, had these pages blank or otherwise occupied I do not know, but it is certainly curious to find press notices of a story in any but subsequent issues of that story. It should be noted that the pages in question are not inset, but form the last quarter of a 16 pp. sheet.

(ii) It is rumoured in some quarters that the book, as originally issued, was dated on the title-page. I have never seen a copy so dated.

1848/9

THE LITTLE SAVAGE. By CAPTAIN MARRYAT, R.N. In Two Parts. Part I. First edition. London: H. Hurst, 27 King William Street, Charing Cross. 1848. Part II. First edition. London: H. Hurst and Co., King William Street, Charing Cross. 1849. 2 vols. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$).

Part I. pp. (iv) [enclosing inset title-page printed in red and green] + 298 + (4). Advertisements and reviews paged 1-4 of *The Juvenile Library* and *The Children of the New Forest* occupy pp. (299) to (302).

Part II. pp. (iv.) [enclosing inset title-page printed in red and green] + 280 + (4). Advertisements and reviews of Part I. and of *The Children of the New Forest* paged 1-4 occupy pp. (281) to (284).

Each volume contains four line engravings printed separately. Grey-green cloth, blocked in gold. Uniform with *The Children of the New Forest*.

NOTES—(i) Part I. was published in December, 1848, and Part II. in February, 1849.

(ii) The second edition of Part II. differs from the first in that there are preliminary pages (viii), of which p. (v) bears a note by the author's son referring to Captain Marryat's death. Frontispiece and title-page are, as previously, inset on different paper, and the latter printed in red and green.

(iii) Of Part II. only two chapters were written by Marryat.

1849

VALERIE: AN AUTOBIOGRAPHY. By CAPTAIN MARRYAT, R.N. Author of *Peter Simple*, *Frank Mildmay* etc. London: Henry Colburn, Publisher, Great Marlborough Street. 1849. 2 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 312. Publisher's advertisements, 2 pp., printed on text paper bound in at end.

Vol. II. pp. (iv) + 287 + (1). Advertisement of *Frank Mildmay* occupies p. (288).

Paper boards, half cloth, paper label. Also grey-green cloth, gilt, blocked in blind. White end-papers.

NOTE—This book was published in June, 1849. The story—to the end of Vol. II., chap. iii.—appeared serially in the "New Monthly Magazine" during 1846 and 1847. Owing to illness, Marryat was unable to complete the book, which was finished by another hand.

II.—A BOOK ATTRIBUTED TO MARRYAT, ONE EDITED BY HIM AND OTHERS POSSIBLY WRITTEN WITH HIS HELP

1836

THE FLORAL TELEGRAPH: A New Mode of Communication by floral signals. With Plates. London: Saunders and Otley, Conduit Street. MDCCCXXXVI. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$). Pp. xv + (i) + 307 + (11). Publishers' advertisements occupy pp. (309) to (318)—others face title-page. The book contains six hand-coloured plates, printed separately. Olive-green cloth, blocked in gold and blind. Yellow end-papers.

NOTES—(i) This book was published in December, 1836. It was reissued, probably in 1850, with a cancel title-page reading: "The Floral Telegraph or Affection's Signals" by the late Captain Marryatt [*sic*] R.N., author of *Peter Simple* etc. London: Saunders and Otley, Conduit Street. The pagination reads: xv + (i) + 324. Pp. xv + (i) + 189 + (1) are identical in the two editions, which are probably to this point composed of the same sheets. The second half of the book has, however, been reset, altered, and extended. The illustrations are the same as in the earlier edition, but they are much more coarsely reproduced and mechanically coloured. Olive-green cloth, similar to the first edition, but differently blocked in gold. Yellow end-papers.

(ii) It is a moot point whether or not Marryat was the author of this rather foolish little book. That he had, however, definite connection with it is suggested by the fact that on its first publication the "Metropolitan Magazine," at that time closely identified with Marryat, devoted to it a three-quarter-page highly laudatory review, of which, after praising the introduction, the writer said: "Though no name is found on the title-page, it is evident that the work is from a practised and popular writer." Further, if Marryat were not the author, it is difficult to understand the publishers' motive in reissuing it immediately after his death with his name on the title-page. If he deserves responsibility for the book, the manœuvre is comprehensible enough, especially on the part of a firm with whom he had severed relations in 1837, and thus deprived them of the profitable exploitation of his established reputation.

1836

RATTLIN THE REEFER. Edited by the author of *Peter Simple*. "All hands reef top-sails—Away, Aloft!" London: Richard Bentley, New Burlington Street, Successor to Henry Colburn. 1836. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. xii + (ii) + 301 + (3). Note by Marryat stating his connection with the work occupies p. (iv). Publisher's advertisements occupy pp. (303) (304).

Vol. II. pp. viii + 300. No half-title to this volume.

Vol. III. pp. viii + 344. No half-title to this volume.

Each volume contains three full-page etched illustrations by A. Hervieu, of which one is a frontispiece and the other two in the course of the text. A list of illustrations for the three volumes occupies p. (xiii) of Vol. I. The illustrations are dated 1836. Paper boards, paper label. White end-papers.

NOTE—This book, which was written by Edward Howard (see p. 100), was published on July 23, 1836. A second edition appeared on August 5 of the same year. A dramatic version by J. T. Haines (who also dramatized *Jacob Faithful*) was issued in February, 1893, as No. 2008 in French's Acting Editions of British Plays.

Two-thirds of the story appeared serially in the "Metropolitan Magazine" under the title, *The Life of a Sub-Editor*. Reviewing the book in its three-volume form, Marryat himself explained fully how and to what extent it had been transformed from a record of autobiographical fact to a frank experiment in fiction.

NOTE

The six items that follow are, like *Rattlin the Reefer*, the work of Lieut. the Hon. Edward Granville George Howard, who worked as sub-editor to Marryat on the "Metropolitan Magazine." At one time the actual authorship of Howard's books was ascribed to Marryat himself. This is now proved to be a mistake. Indeed, apart from the note of recommendation to *Rattlin the Reefer* and Marryat's review of that book in his magazine, there is no printed evidence that he had any share whatever in the composition of any one of them. On the other hand, he and Howard were very intimate; the stories of the latter are clearly influenced by the work of his chief; and Marryat collectors have been in the habit of regarding Howard's books as desirable adjuncts to a Marryat collection. For which reasons, and because it is no less probable than improbable that Marryat, in conversation if not by actual pen-craft, helped to give his sub-editor's books their final shape, I have thought well to include them in this bibliography.

1837

THE OLD COMMODORE. By the author of *Rattlin the Reefer*. "Nestroque!" London: Richard Bentley, New Burlington Street. 1837. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{5}{8}$).

Vol. I. pp. (iv) + 306.

Vol. II. pp. (iv) + 304.

Vol. III. pp. iv + 307 + (1).

Paper boards, paper label. White end-papers.

NOTES—(i) This book was published on September 16, 1837.

(ii) The above reckoning was made from a rebound copy from which clearly flyleaves were missing.

1838

OUTWARD BOUND: OR A MERCHANT'S ADVENTURES. By the author of *Rattlin the Reefer*, *The Old Commodore* etc. London: Henry Colburn, Publisher, Great Marlborough Street. 1838. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 299 + (1). No half-title.

Vol. II. pp. (iv) + 308 + (2). Half-title to this volume. Publisher's advertisements occupy pp. (309) (310).

Vol. III. pp. (iv) + 326. Half-title to this volume.

Paper boards (half cloth), paper label. White end-papers.

NOTE—This book was published in March, 1838. The story appeared in part as a serial in the "Metropolitan Magazine" under the title *Ardent Troughton*.

1839

MEMOIRS OF ADMIRAL SIR SIDNEY SMITH, K.C.B. ETC. By the author of *Rattlin the Reefer* etc. London: Richard Bentley, New Burlington Street, Publisher in Ordinary to Her Majesty. 1839. 2 vols. Demy 8vo ($5\frac{1}{2} \times 9$).

Vol. I pp. vii + (i) + 400.

Vol. II. pp. vii + (i) + 411 + (5). Publisher's advertisements occupy pp. (413) to (416). No half-titles.

Steel-engraved portrait frontispiece to each volume, printed separately. Pale blue ribbed cloth, gilt, blocked in blind. Yellow end-papers.

1840

JACK ASHORE. By the Author of *Rattlin the Reefer*, *Outward Bound* etc. etc. London: Henry Colburn, Publisher, Great Marlborough Street. 1840. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. xvi + 310.

Vol. II. pp. viii + 300.

Vol. III. pp. vii + (i) + 323 + (1).

Steel-engraved portrait frontispiece to Vol. I. printed separately. Paper boards, paper label. White end-papers.

1842

SIR HENRY MORGAN: THE BUCCANEER. By the author of *Rattlin the Reefer*, *Outward Bound*, *Jack Ashore* etc. London: Henry Colburn, Publisher, Great Marlborough Street. 1842. 3 vols. Ex.

Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. vii + (i) + 295 + (1).

Vol. II. pp. vi + 307 + (1).

Vol. III. pp. vii + (i) + 315 + (1).

There is a portrait frontispiece to Vol. I., lithographed and printed separately. Paper boards, half cloth, paper label. White end-papers.

1859

TALES FROM BENTLEY. Vol. I. London: Richard Bentley, New Burlington Street, 1 vol. Pott 8vo ($4 \times 6\frac{1}{4}$). Pp. (iv) + 96. Buff paper wrappers printed in black. Also in boards. *The Marine Coast*, a story by the author of *Rattlin the Reefer*, occupies pp. 55 to 88.

NOTE—This first series of *Tales from Bentley* was published in September, 1859.

A NOTE ON MARRYAT AS ARTIST

It is well known that Captain Marryat was a painter as well as a writer. Collectors of his written work will perhaps also be interested to know of a published book containing in reproduction some of his drawings. In 1825 or 1826 there appeared the following work:

ILLUSTRATIONS OF THE BURMESE WAR. Both Series. With twenty-four plates after drawings by Captain Marryat, Thornton and Moore displaying the Operations of the British Forces. London: Published by Thomas Clay. (N.D.) The volume measures $20\frac{1}{2} \times 13\frac{1}{4}$, is bound in thick grey paper wrappers lettered in black as above, and contains five engravings of pictures painted by Stothard and D. Cox after drawings by Captain Marryat. The name Kingsbury and Co., 6 Leadenhall Street, appears at the foot of the engravings as their publisher, together with the date 1825.

BENJAMIN DISRAELI

It is easier to blame historians and political critics of the life and statesmanship of Disraeli for neglecting his novels, than it is oneself to judge these novels as literature, apart from the huge mass of incident, ambition, and achievement that went to make up the character of their extraordinary author. To attempt in a few pages an estimate of Disraeli as a man of letters were manifestly absurd, seeing that he was rarely that and nothing else. It were doubly absurd, even if possible, to treat in summary of the interactions of his political and literary genius when one of the finest biographies of modern times (and that in six volumes) has already covered every inch of the ground. The only purpose, therefore, which these unauthoritative notes may serve is that of indicating in a few words the development of Disraeli as a novelist and the respective content of his principal books.

Although his novels fall into distinct and different groups, they are all primarily satirical in character. From the moment of the anonymous but sensational appearance of *Vivian Grey* to that of the publication of *Endymion* which bore on each of its three volumes the name of the most distinguished statesman of the world, Disraeli held up alike to the follies and the ideals of his age the mirror of a keen and ruthless mind.

But if he gazed on his contemporaries more often from the angle of satire than from any other, he enclosed in their various frames the period portraits that are his books. As a very young man—unknown, ambitious, at once receptive and intensely sensitive—he used as material for fiction not only the incidents of his own life, but, even more, the thoughts and aspirations that filled his teeming brain. *Vivian Grey* (1826-7), *Contarini Fleming* (1833), and *Alroy* (1833) are mainly interesting as autobiography, and to the use of personal experience as material for novel-writing he returned in extreme old age when, looking back from the splendid eminence of his power, he described in the pages of *Endymion* the long road that he had travelled from obscurity to fame.

Vivian Grey appeared in five volumes, with an interval of a year between the issue of the first two and that of the last three. But for the brilliant publicity given to it by Colburn, the book would have attracted little or no attention. It is a showy, careless pastiche of the society of the day, a gallery of isolated portraits rather than a single composition, attractive to the fashionable public of the time for its thinly veiled presentment of well-known men and women. The reader is further unpleasantly aware that the author's interest in his book did not extend much beyond the first of the five volumes. Young men find it easier to start a book than to finish one, and Disraeli was clearly no exception to the rule.

Contarini Fleming and *Alroy*, written after an extended tour in the East, show, at its most luxuriant and ornate, the author's talent for heady, rhetorical prose. Like most of his race, Disraeli was more susceptible to magnificence and to decoration than to severe simplicity, and throughout his books was prone to an excessive use of epithet and metaphor. If these two early books show his love of ornament more shamelessly than those written at a maturer age, they can claim nevertheless to have received more careful and conscientious working, so that their embellishments, if too lavish, are at least scrupulously fashioned.

Between the publication of the last three volumes of *Vivian Grey* and that of the story of *Contarini Fleming* Disraeli published two works of fiction which, although in the matter of primary characteristic isolated from the rest of his work and from each other, contain elements that constantly reappear in the books of his later life.

The Voyage of Captain Popanilla (1828) is a satire on English political and social institutions cast in the form of an inverted *Gulliver's Travels* or *Erewhon*. Instead of an Englishman reaching an imaginary and fantastic land, where he finds conditions that correspond partly to the prejudices, partly to the ideals, of the author, the hero of Disraeli's satire is a being from a mythical world, who comes over the sea to an island that is, in all but name, England as Disraeli saw it. As an example of pertinacious and aggressive parody *The Voyage of Captain Popanilla* is witty and readable enough, but it fatigues, as do all pastiches of the kind, by its somewhat literal pursuit of contemporary activity. Disraeli should have limited his prospect of satire, for the individual beauties of any view are appreciated in proportion to the smallness of their number. *Popanilla* is overcrowded, and the reader's mind tires with the effort to solve the riddle that is contained in nearly every paragraph.

The Young Duke (1831) was written to make money. One may go farther and confess that the author, seeking frankly to profit by the contemporary popularity of the novel of fashionable life, wrote a tale of society into which he crammed all that he knew of character and incident likely to appeal to the mood of the moment. With such antecedents it is surprising that *The Young Duke* is not a worse book than it is. Inevitably it reads artificially, and the young writer had not the skill entirely to conceal the wilfulness with which the work was put together. On the other hand, the heroine deserves the attention of Disraeli students, for she is the direct forerunner of Sybil, and that part of *The Young Duke* which depends on her personality is not without a touch of the four

great political novels upon which Disraeli's fame as a writer must rest.

It was four years after the publication of *Alroy* that Disraeli next appeared as a novelist. He then published, within six months of one another, two stories that stand markedly apart from the rest of his work, in that they are wholly without political significance. Even amid the extravagance of *Contarini Fleming* and *The Young Duke* occur passages that depend for their significance on political movements or political thought of the time. *Vivian Grey*, being a *roman à clef* of high society, and *Popanilla* being a direct satire of institutions, are naturally full of what was, even in those days, the author's ruling interest. But *Henrietta Temple* (1837) and *Venetia* (1837) are romances pure and simple. They may be said also to have no autobiographical significance, save in so far as the first part of the earlier book was written under the stimulus of a real love affair. It must be admitted that *Henrietta Temple*, once it gets beyond the boundary of Disraeli's own passionate experience, is a tame and careless book. The interval that passed between the writing of the earlier and that of the later portion seems to have extinguished his enthusiasm for the work. Colburn was clamouring for a novel, and Disraeli, as always hard pressed for money, raked out his incomplete manuscript, furbished it up, finished it off, and delivered it to the publisher. *Venetia* has not this fault of interrupted fashioning. It is, however, in one reader's opinion at any rate, a very tedious affair—rhetorical, unreal, and sluggish in movement; but this view is contrary to that held by many, who consider that the book's portraiture gives it value as commentary on the life of Byron and other famous people.

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There follows, this time after an interval of seven years, the first of the four famous political novels that, whether or no they can be said to have introduced a new genre into English fiction, are undoubtedly the finest achievements of Disraeli's literary career. *Coningsby* (1844), *Sybil* (1845), and *Tancred* (1847) are too well known to need description here. Because, however, their interdependence as parts of a general scheme in the mind of the author tends to become obscured by consideration of their respective quality, note may be taken of the fact that *Coningsby* is a novel of political views, *Sybil* one of social conditions and classes among the people, and *Tancred* one of religion as an influence in national life. Of the characters in *Coningsby* many reappear in *Tancred*, while Tadpole and Taper, whose names have become part of English political slang, pull their wires and cadge their jobs as assiduously in *Sybil* as in the story that preceded it. It would be interesting to work out a comparison between Disraeli and Trollope as political novelists. Probably one would come to the decision that those of Disraeli are the better political novels and those of Trollope the better novels of politics. In other words, Disraeli is the cleverer publicist, but Trollope the finer artist. *Coningsby* and its fellows depend very much on contemporary fact and personality for their full understanding and significance. Surely it is not hyperæsthetic to demand that literature be its own interpreter? In so far as a work of art requires outside knowledge for its proper appreciation, to that extent it falls short from what in art is highest and most perfect.

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The appearance of *Lothair* in 1870 caused something of a scandal in serious political circles. The Briton is accustomed to take his statesmen seriously, but his novelists with frivolity and in the leisure hour. Wherefore he regarded it as unseemly that the name of an ex-Prime Minister and of a man whose political career was by no means run should figure on the title-pages of a three-volume novel. Curiosity conquered disapproval and, as on an hundred other occasions, a book condemned for its very existence was purchased and read in tens of thousands. *Lothair* is the work of a man who knew everybody and almost everything. The personal satire, the constructive and destructive fervour of *Coningsby*, *Sybil*, and *Tancred* have given place to a greater gravity and restraint, to an ironic vision more general and less individual. Taking as his subject the power of the Catholic Church, the rival power of revolutionary free thought and the indeterminate central position of the Church of England, Disraeli built up his fourth and most extensive picture of the England of his time. If we miss the idealist conviction that gives to some of the passages in *Tancred* the force of a splendid sermon, we gain a certainty and a dignity of thought which were inevitably lacking in the books of the earlier period. We also continue to enjoy the epigram, the vivid minor portraiture, the lightning grasp of fact and of every implication of fact, that give to the political novels of Disraeli their unique flavour and importance.

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BIOGRAPHY

THE LIFE OF BENJAMIN DISRAELI, EARL OF BEACONSFIELD. By WILLIAM FLAVELLE MONYPENNY
and GEORGE EARLE BUCKLE. 6 vols. London: John Murray. 1912-1920.

**I.—EDITIONES PRINCIPES
FICTION, POETRY, ESSAYS, LETTERS, ETC.**

1825

AN ENQUIRY INTO THE PLANS, PROGRESS AND POLICY OF AMERICAN MINING COMPANIES. London: John Murray. MDCCCXXV. 1 vol. Demy 8vo (5¼ × 8½). Pp. 135 + (1) of which p. (6) is paged vi. Paper boards, paper label. White end-papers.

NOTE—These observations were made from a third enlarged edition published in the first year of issue, and it is likely that the first edition, although similar in format, etc., contains fewer pages.

1825

LAWYERS AND LEGISLATORS: OR NOTES ON THE AMERICAN MINING COMPANIES. (Quotation from Hooker.) London: John Murray. MDCCCXXV. 1 vol. Demy 8vo (5¼ × 8½). Pp. (viii) + 99 + (1). No half-title. Paper boards, paper label. White end-papers.

1825

THE PRESENT STATE OF MEXICO: As detailed in a Report presented to the General Congress by the Secretary of State for the Home Department and Foreign Affairs at the Opening of the Session in 1825. With Notes and a Memoir of Don Lucas Alaman. London: John Murray, Albemarle Street. MDCCCXXV. 1 vol. Demy 8vo (5¼ × 8½). Pp. 130. Advertisement of Disraeli's two earlier pamphlets occupies verso of half-title, facing title-page. Pp. (6) to 55 are occupied by a Memoir of Don Lucas Alaman, written by Disraeli. Alaman's report begins on p. 57. Paper boards, paper label. White end-papers.

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1826/7

VIVIAN GREY. "Why then the world's mine oyster which I with sword will open." London: Henry Colburn, New Burlington Street. 1826 (Vols. I. and II.), 1827 (Vols. III. IV. and V.). 5 vols. Ex. Cr. 8vo (4¾ × 7⅝).

Vol. I. pp. (vi) + 266 + (2).

Vol. II. pp. (iv) + 236 + (4). Publisher's advertisements occupy pp. (237) to (240).

Vol. III. pp. (iv) + 333 + (3). Publisher's advertisements occupy pp. (335) and (336).

Vol. IV. pp. (iv) + 362.

Vol. V. pp. (iv) + 324.

Paper boards, paper label. White end-papers.

NOTE—Vols. I. and II. of this story were published on April 22, 1826; Vols. III. IV. and V. on February 23, 1827.

1828

THE VOYAGE OF CAPTAIN POPANILLA. By the author of *Vivian Grey*. "Travellers ne'er did lie though fools at home condemned 'em." London: Henry Colburn, New Burlington Street. 1828. 1 vol. Ex. Cr. 8vo (4⅞ × 7¾). Pp. viii + 243 + (1). Paper boards, paper label. White end-papers.

NOTE—This book was published on June 3, 1828.

1831

THE YOUNG DUKE: "A moral Tale, though gay." By the author of *Vivian Grey*. London: Henry Colburn and Richard Bentley, New Burlington Street. 1831. 3 vols. Ex. Cr. 8vo (7⅞ × 4¾).

Vol. I. pp. iv + 300. No half-title.

Vol. II. pp. (vi) + 269 + (3). Text ends p. 269; note occupies p. (271).

Vol. III. pp. (vi) + 265 + (3). Publishers' advertisements occupy pp. (267) (268).

Paper boards (half cloth), paper label. White end-papers.

NOTE—The only copy of this book I have been able to consult in its original state contained at the end of Vol. I. a publishers' catalogue, 8 pp., dated April, 1832. Clearly it did not belong to the first issue, but what date should be found on a catalogue of the earliest issue, where in the three volumes such a catalogue should appear, or whether there should be a catalogue at all, I do not know.

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1832

ENGLAND AND FRANCE: OR A CURE FOR THE MINISTERIAL GALLOMANIA. (Quotation from speech by Duke of Wellington.) London: John Murray, Albemarle Street. 1832. 1 vol. Ex. Cr. 8vo (4¾ × 7¾). Pp. viii + (xii) + 268. Paper boards, paper label. White end-papers.

NOTES—(i) This book was published in April, 1832.

(ii) The above observations were made from a rebound cut copy, and details of measurement are therefore conjectural.

1832

CONTARINI FLEMING: A Psychological Autobiography. London: John Murray, Albemarle Street. MDCCCXXXII. 4 vols. Fcap. 8vo (4¼ × 6¾).

Vol. I. pp. (iv) + 288.

Vol. II. pp. (iv) + 247 + (1).

Vol. III. pp. (iv) + 194 + (2). Publisher's advertisements occupy pp. (195) (196).

Vol. IV. pp. (iv) + 230 + (2).

Paper boards (half cloth), paper label. White end-papers.

NOTES—(i) This book was published in May, 1832.

(ii) The sheets of the Murray edition were issued in 1834 by Edward Moxon, Dover Street, over the name: "D'Israeli The Younger, author of *Vivian Grey*, *Alroy* and *Ixion in Heaven*," with a new preliminary signature (8 pp.) to Vol. I. containing a preface in explanation of the author's action in putting his name to the book. Consequently from the purist point of view the Moxon edition of 1834 should be collected as containing fresh matter. It was bound in pale maroon cloth, with paper label. Yellow end-papers.

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1833

THE WONDROUS TALE OF ALROY: THE RISE OF ISKANDER. By the author of *Vivian Grey*, *Contarini Fleming* etc. London: Saunders and Otley, Conduit Street. 1833. 3 vols. Ex. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. xxv + (iii) + 303 + (1).

Vol. II. pp. (iv) + 305 + (3). Publishers' advertisements, dated February, 1833, occupy pp. (307) and (308).

Vol. III. pp. (iv) + 324 + (4). Advertisements of works by the same author occupy pp. (325) and (326).

Paper boards, paper label. White end-papers.

NOTE—This book was published on March 5, 1833.

1833

WHAT IS HE? By the author of *Vivian Grey*. (Extract from a Letter.) London: James Ridgway, Piccadilly and E. Lloyd, Harley Street, MDCCCXXXIII. 1 vol. Demy 8vo (5¾ × 8½). Pp. 16. Half-title serves as wrapper and bears the words "Price Sixpence." P. 16 serves as back wrapper. Advertisements occupy p. (2).

NOTE—The above notation was made from a copy of the "New Edition, Revised" of the pamphlet. Since, however, this first appeared in the same year and over the same imprint, I have ventured to assume comparative uniformity of size and appearance.

1834

THE REVOLUTIONARY EPICK: THE WORK OF DISRAELI THE YOUNGER. Author of *The Psychological Romance*. London: Edward Moxon, Dover Street, MDCCCXXXIV. [The title-page to Vol. II. reads in addition: "Books II. and III. containing The Plea of Lyridon, the Genius of Feudalism; and the First Part of the Conquest of Italy."] 2 vols. Large Post 4to (8¼ × 10½).

Vol. I. pp. viii + 89 + (3).

Vol. II. pp. xi + (i) + (91) to 206.

Advertisement of *Contarini Fleming* (differently worded in each case) faces title in both volumes. Paper boards. Paper label on sides. White end-papers.

NOTE—Only fifty copies of this edition were printed. See preface to the second and revised edition published in 1864, details of which are given below.

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1834

THE CRISIS EXAMINED. By DISRAELI THE YOUNGER. London: Saunders and Otley, Conduit Street. 1834. 1 vol. Demy 8vo (5½ × 8½). Pp. (iv) + 31 + (1).

NOTES—(i) This pamphlet was issued in December, 1834.

(ii) The above observations were made from a rebound copy, wherefore the style of binding is an assumption, and I suspect that two or more flyleaves—maybe printed with advertisements—should be added to the reckoning here set down.

1835

VINDICATION OF THE ENGLISH CONSTITUTION IN A LETTER TO A NOBLE AND LEARNED LORD. By DISRAELI THE YOUNGER. London: Saunders and Otley, Conduit Street. 1835. 1 vol. Tall Demy 8vo (5½ × 9). Pp. ix + (i) + 210 + (2). Publishers' advertisements occupy pp. (211) and (212). A four-page leaflet of publishers' advertisements should be found inserted between the front end-papers, and an erratum slip at p. (v). Paper boards, paper label. White end-papers. 118

NOTE—This book was published in January, 1835.

1836

THE LETTERS OF RUNNYMEDE. "Neither for shame nor fear this mask he wore That, like a vizor in the battle-field But shrouds a manly and a daring brow." London: John Macrone, St. James's Square. MDCCCXXXVI. 1 vol. Slim Ex. Cr. 8vo (4¾ × 8¼). Pp. (xxiv) [paged as ii + (v) + vi-xx + (ii)] + 234 + (6). Publishers' advertisements, 2 pp., dated August 1, 1836, occupy pp. i and ii. The half-title is inset on different paper between p. ii. and title-page. Paper boards, paper label. White end-papers. Also in dark blue embossed cloth, gilt, yellow end-papers.

NOTE—This book was published in July or August, 1836.

1837

HENRIETTA TEMPLE: A Love Story. By the author of *Vivian Grey*. "Quoth Sancho, Read it out by all means; for I mightily delight in hearing of love stories." London: Henry Colburn, 13 Great Marlborough Street, MDCCCXXXVII. 3 vols. Ex. Cr. 8vo (4⅞ × 7⅝).

Vol. I. pp. (iv) + 299 + (1).

Vol. II. pp. (iv) + 309 + (3). Publisher's advertisements occupy pp. (311) and (312).

Vol. III. pp. (iv) + 331 + (1).

Paper boards, half cloth, paper label. White end-papers.

NOTE—Although dated 1837, this book was actually published in December, 1836.

1837

VENETIA. By the author of *Vivian Grey* and *Henrietta Temple*. "Is thy face like thy mother's my fair child?" "The child of love, though born in bitterness and nurtured in convulsion." London: Henry Colburn, Publisher, 13 Great Marlborough Street. MDCCCXXXVII. 3 vols. Ex. Cr. 8vo (4⅞ × 7⅝). 119

Vol. I. pp. (iv) + 346.

Vol. II. pp. (ii) + 377 + (1).

Vol. III. pp. (iv) + 324. Publisher's advertisements occupy pp. (i) and (ii).

No half-titles. Paper boards, half cloth, paper label. White end-papers.

NOTE—This book was published in May, 1837.

1839

THE TRAGEDY OF COUNT ALARCOS. By the author of *Vivian Grey*. London: Henry Colburn, Great Marlborough Street. 1839. 1 vol. Demy 8vo (5½ × 8½). Pp. vi + (ii) + 108. Errata slip facing p. 1. Paper boards, paper label. White end-papers.

NOTE—This book was published in May, 1839.

1844

CONINGSBY: OR THE NEW GENERATION. By B. DISRAELI ESQ., M.P., author of *Contarini Fleming*. London: Henry Colburn, Publisher, Great Marlborough Street. 1844. 3 vols. Ex. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. iv + 319 + (1).

Vol. II. pp. (ii) + 314.

Vol. III. pp. (ii) + 354. Advertisements occupy pp. (351) to (354).

No half-titles. Paper boards, half cloth, paper label. White end-papers.

NOTE—This book was published in May, 1844.

SYBIL: OR, THE TWO NATIONS. By B. DISRAELI, M.P., author of *Coningsby*. (Quotation from Latimer.) London: Henry Colburn, Publisher. Great Marlborough Street. 1845. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. p. viii + 315 + (1).

Vol. II. pp. (iv) + 324.

Vol. III. pp. (iv) + 326 + (2). Publisher's advertisements occupy pp. (327) and (328).

Paper boards, half cloth, paper label. White end-papers.

NOTE—This book was published in May, 1845.

1847

TANCREED: OR THE NEW CRUSADE. By B. DISRAELI, M.P., author of *Coningsby*, *Sybil* etc. London: Henry Colburn, Publisher, Great Marlborough Street, 1847. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{7}{8}$).

Vol. I. pp. (ii) + 338.

Vol. II. pp. (ii) + 340.

Vol. III. pp. (ii) + 298 + (12). Publisher's advertisements occupy pp. (299) to (310).

No half-titles. Paper boards, half cloth, paper label. White end-papers.

NOTE—This book was published in March, 1847.

1852

LORD GEORGE BENTINCK: A Political Biography. By B. DISRAELI, Member of Parliament for the County of Buckingham. "He left us the legacy of heroes; the memory of his great name and the inspiration of his great example." London: Colburn and Co., Publishers, Great Marlborough Street. 1852. 1 vol. Demy 8vo ($5\frac{3}{4} \times 8\frac{3}{4}$). Pp. viii + 588. Publishers' catalogue, 8 pp., and measuring 5×8 , bound in after p. 588. This catalogue is followed by a further single sheet (2 pp.) advertisement, measuring $5 \times 8\frac{1}{2}$. Dark olive-brown cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—Although dated 1852, this book was actually published in December, 1851.

1853

*IXION IN HEAVEN. THE INFERNAL MARRIAGE. THE VOYAGE OF CAPTAIN POPANILLA. THE TRAGEDY OF COUNT ALARCOS. By BENJAMIN DISRAELI. London: David Bryce, 48 Paternoster Row. 1853. 1 vol. Cloth.

This little book—a volume in a cheap reissue of the novels and romances of Disraeli—is the first *book* edition of *Ixion in Heaven* and *The Infernal Marriage*, which first appeared in the "New Monthly" in 1829 and 1830, and had not been reprinted in the interval.

1864

THE REVOLUTIONARY EPICK. By the Right Honorable BENJAMIN DISRAELI. London: Longman, Green, Longman, Roberts and Green. 1864. 1 vol. Small Cr. 8vo ($4\frac{1}{2} \times 7\frac{1}{8}$). Pp. (xiv) [paged as (ii) + x + (ii)] + 176 + (2). Preface (in dedication), dated Easter, 1864, occupies pp. (vii) and (viii). Preface reprinted from the original edition occupies pp. (ix) to (xii). Brown cloth, gilt. Chocolate end-papers.

NOTE—The text of this edition differs extensively both in wording and length from that of 1834. In his preface the author states that the work was completed in 1837, but, through press of political duties, he made no arrangement for its issue before the present date. He also avers that only fifty copies of the edition of 1834 were printed.

1870

LOTHAIR. By the Right Honorable B. DISRAELI. (Quotation from Terentius.) London: Longmans, Green and Co., 1870. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. (viii) + 328. Publishers' advertisements, 32 pp., dated January, 1870, bound in at end.

Vol. II. pp. (iv) + 321 + (3).

Vol. III. pp. (iv) + 333 + (7). Publishers' advertisements occupy pp. (337) to (340).

Green cloth, gilt, blocked in blind. Chocolate end-papers.

NOTE—This book was published in May, 1870.

ENDYMION. By the author of *Lothair*. "Quicquid agunt Homines." London: Longmans, Green and Co. 1880. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{5}{8}$).

Vol. I. pp. (iv) + 331 + (1).

Vol. II. pp. (iv) + 337 + (3).

Vol. III. pp. (iv) + 346 + (2). Publishers' advertisements occupy pp. (347) and (348).

Scarlet cloth lettered in silver. Grey and white decorated end-papers.

NOTE—There are two styles of blocking for the binding of this book; that most worked and bearing publishers' imprint at foot of spine is the earlier.

1825

THE LIFE OF PAUL JONES. From original documents in the possession of John Henry Sherburne Esq., Register of the Navy of the United States. London: John Murray, Albemarle Street. MDCCCXXV. 1 vol. Ex. Cr. 8vo (4¾ × 7¾). Pp. xii + 320. Paper boards, paper label. White end-papers.

NOTES—(i) With reference to this book Monypenny says: "The exact relationship of the English book to the American original is not clear; but the former seems also to have been written by an American, and the original MS., which has been preserved, shows that Disraeli's share in it was limited to the introduction here and there of a word or phrase where the excision of a passage rendered such amendment necessary." In addition to the corrections thus described Disraeli contributed an anonymous preface to the book.

(ii) It is interesting to record here that in 1844 Captain Marryat was asked to write a life of Paul Jones. He was interested in the project, but it never materialized.

1826

THE STAR CHAMBER. A Weekly Magazine published by William Marsh, 145 Oxford Street. 9/8 numbers Demy 8vo (5½ × 8¾) were published: No. 1, April 19, pp. 1 to 20; Nos. 2 and 3 (double number), April 26, pp. 21 to 58; No. 4, May 3, pp. 59 to 74; No. 5, May 10, pp. 75 to 90; No. 6, May 17, pp. 91 to 110; No. 7, May 24, pp. 111 to 126; No. 8, May 31, pp. 127 to 142; No. 9, June 7, pp. 143 to 154.

After the completion of the 9/8 numbers, a four-page sheet of preliminary matter was issued, of which p. (i) reads:

THE STAR CHAMBER. Vol. I. Part 1. April 19 to June 7, 1826. (Quotation from Cavendish, "Wolsey.") London: William Marsh, 145 Oxford Street. Pp. (iii) and (iv) are occupied by contents list.

NOTES—(i) At one time the responsibility for the whole contents as well as for the editorship of the "Star Chamber" was fathered upon Disraeli. Monypenny, however, combats this theory. He says: "The 'Star Chamber' was founded by a certain Peter Hall, a friend of Meredith's at Brasenose, who, through Meredith, had become acquainted with Disraeli. Disraeli contributed some fables with a political application under the title of *The Modern Aesop*, and perhaps other matter. But in later life he expressly denied ('The Times,' November 3, 1871; the 'Leisure Hour,' November 4, 1871) having been editor, if indeed there ever was an editor." This represents, of course, the most recent and authoritative opinion on the matter; but it is interesting, on p. 150 of the catalogue of the Hope collection of newspapers, etc., in the Bodleian Library at Oxford (1865), to find reasons given for the suppression by Disraeli of all copies of the "Star Chamber" upon which he could lay his hands. The Peter Hall referred to above was the Reverend Peter Hall, B.A., editor of "The Crypt."

(ii) It is because the "Star Chamber" has come to be looked upon as a Disraeli item that I have included it here, despite the fact that in so doing I exceed the limit of these bibliographies, which take no account of magazine contributions of the authors concerned.

1849-1859

THE WORKS OF ISAAC DISRAELI. Edited with Introductions by BENJAMIN DISRAELI.

Disraeli started work on a new edition of his father's books in 1847, but the actual publication was, for various reasons, spread over a period of ten years. The following are the dates and details in outline of the first issues of the various titles:

1849. CURIOSITIES OF LITERATURE. London: Edward Moxon. 3 vols. Demy 8vo (5½ × 8¾). Dark green cloth, gilt. Yellow end-papers. Vol. I. contains "A View of the Life and Writings" of Isaac Disraeli written by his son and extending to over thirty pages.

1851. COMMENTARIES ON THE LIFE AND REIGN OF CHARLES THE FIRST, KING OF ENGLAND. London: Henry Colburn. 2 vols. Demy 8vo (5½ × 8¾). Dark green cloth, gilt. Yellow end-papers. Vol. I. contains a brief preface by Benjamin Disraeli.

1859. THE LITERARY CHARACTER Or THE HISTORY OF MEN OF GENIUS; and LITERARY MISCELLANIES and AN ENQUIRY INTO THE CHARACTER OF JAMES THE FIRST. 1 vol. Cr. 8vo.

1859. THE CALAMITIES AND QUARRELS OF AUTHORS. 1 Vol. Cr. 8vo.

1859. AMENITIES OF LITERATURE. 2 vols. Cr. 8vo.

These last three items were all published in London by Routledge, Warnes and Routledge, and bound in dark green cloth, with yellow end-papers. They contain no prefaces by Benjamin Disraeli, who contented himself with care for the text of his father's work.

NOTE

To a collected edition of his novels issued in 1870 Disraeli wrote an important preface, characterising the work of his youth from the viewpoint of a man in his sixties and indicating the considerable revisions carried out in nearly all the books.

No attempt has been made to include in the foregoing bibliography the reports of and selections from the speeches of Disraeli, which—not surprisingly—were issued in large numbers during his later life. Also are omitted two volumes of his early letters, published after his death.

WILKIE COLLINS

Few novelists have enjoyed greater glory than did Wilkie Collins at the height of his fame; to few did loss of popularity in later years come more bitterly. For fame at one time undeniably was his. Not only had he a large and enthusiastic public; not only were his works translated into half a dozen languages within a month of their original publication; not only was he pestered by the editors of two hemispheres for stories and serials; but also he figured prominently in the professional literary life of the time, was the intimate friend of Dickens, and a member of the innermost ring of artistic and intellectual society. Probably to his intimacy with the chief literary personalities of his time is due the considerable survival of his reputation. Despite the fact that during the last period of his life he suffered severe eclipse, and although, beyond *The Moonstone* and *The Woman in White*, none of his books are regularly read to-day, he is a name more familiar to the world than Trollope, a name more notably literary than Marryat. In the sixties, no less than in the nineteen-twenties, to belong to the writing set was two-thirds of reputation. There is no log-rolling so expert, no admiration so mutual as that existing among members of the various groups that practise the arts. Whence it has come about that the name of Wilkie Collins—who as an artist may not be mentioned in the same chapter as Trollope or Marryat, or even Mrs. Gaskell—is a household word, while those of his greater fellows sound strangely, as the notes of some old-fashioned melody.

I do not seek to imply that Collins' survival is in no way due to the quality of his work. He won the admiration of his own age and may claim that of posterity as a superb teller of stories and, in his latter days, as a pathetic and courageous figure. But apart from his dexterity in the contriving of plot, apart from a great (if intermittent) talent for the portrayal of abnormal character, he is inferior as a painter of life to many writers of his time whose very existence is nowadays forgotten.

And yet he would, perhaps, himself be content to have it so. That it was the novelist's primary duty to tell a story was his own creed, and faithfully he abode by it. He does not reveal to us human nature as does Trollope; nor, like Disraeli, pique our interest with satiric brilliance on topics of follies of the day; he has none of Marryat's gay familiarity with the winds that blow and the sun that shines on the crossroads of life's pilgrimage; he has no fund of rough but genial humanity like Reade; he is not tender like Mrs. Gaskell, nor mystic visionary like Herman Melville; even Whyte Melville, with his stilted rhetoric and clumsy naïveté, has at times an attractive freshness that Collins lacks. But if we rid our minds of all thought of him as seeking to throw on the dark places of existence the light of interpretation, looking to him rather for entertainment and for excitement, for deft mystery and for extraordinary coincidence, he will not disappoint us.

Of his novels the largest category, and that including all the books (save perhaps two) that bear re-reading nowadays, is that of the dramatic and mystery stories.

The first to appear was *After Dark*, published in 1856. To the modern reader, the unmistakable first appearance of the real Collins in these excellent tales comes with a pleasurable shock after the mild bohemianism of the preceding novel, *Hide and Seek*. *After Dark* consists of six narratives of varying length and subject, ingeniously woven together into the pattern of a single story. At their best they are as good as anything the author ever wrote; even at their worst they are free from the perfunctory carelessness that mars so much of his later work.

The Dead Secret (1857) and *The Queen of Hearts* (1859) show the novelist carrying farther his talent for dramatic construction and his experiments in technique. Both books contain descriptive passages of sombre power.

There follow successively the four best books of Collins' career. *The Woman in White* (1860), *No Name* (1862), *Armadale* (1866), and *The Moonstone* (1868) are story-telling as fine as the nineteenth century can show. But they make evident that, even at his zenith, Collins was no reader of other men's hearts. He could fashion ingenious puppets to his will, entangling them in the meshes of his intricate and faultlessly constructed plots; but neither Count Fosco nor Captain Wragge, neither Miss Gwilt nor Sergeant Cuff, remains with the reader as a new friend or as a new enemy. Each is remembered, rather, as a striking and skilfully designed marionette, jerking through a Collins drama at the bidding of a delicate mechanism of strings.

After *The Moonstone* the decadence began, and, to a point, accountably enough. In the first place, the author threw himself into the production of propaganda fiction, with results (as may be seen) praiseworthy but a little ridiculous. Secondly, he paid the usual price of success and began to over-write. Whereas between 1850 and 1868 he published eleven novels and books of tales, between 1870 and his death in 1889 he published eighteen, in addition to a mass of short stories for magazines, plays, and other incidental work. Thirdly—although not until late in the seventies—his health began to fail. With reasons as good as these for a falling off in Collins' work, it were ungracious to inquire whether, had he eschewed reform, controlled his pen, and retained his strength and eyesight, his fiction would have advanced from strength to strength. Perhaps; perhaps not. Let us return from hypothetical dilemma to melancholy fact. After *The Moonstone* the

decadence unmistakably began.

When next he came before the public with a novel of plot, and left for a moment the righting of public wrongs, his offering was mechanical enough. *The Two Destinies* (1876) is built on a series of coincidences so incredible, that even Collins' candid claim to search the very border-line of impossibility for material of which to make a story cannot reconcile us to their unlikelihood.

The Haunted Hotel (1879), *Jezebel's Daughter* (1880), and *I Say No* (1884) mark a slight improvement, and can be read with pleasure for the unfailing ingenuity of their design. *The Evil Genius* (1886) is in the nature of a bad relapse, from which the dramatic tales never wholly recover, although, of the three remaining, *Little Novels* (1887) and *The Legacy of Cain* (1889) are not without flashes of the old skill and invention. *Blind Love*, finished by Sir Walter Besant and published posthumously, may perhaps claim immunity from criticism.

As a novelist of indignation Collins is pathetic rather than blameworthy. He had the usual fanaticisms of the invalid intellectual—hatred of athleticism, of sport, of legal injustice, of religious intrigue, of social insincerity; and his propaganda novels give expression to his passionate dislikes with a petulant but rather impressive sincerity. Fortunately for the modern reader of books which by their very nature are now out of date, Collins did not fail, even in his tilting at windmills, to regulate his movements with practised skill. Wherefore all but one of the propaganda novels have well-contrived plots and continuity of interest, which those will enjoy who can disentangle the fictional from the instructional in the stories' purpose. These "indignation novels" are six in number:

MAN AND WIFE (1870),
THE NEW MAGDALEN (1873),
THE LAW AND THE LADY (1875),
THE FALLEN LEAVES (1879),
THE BLACK ROBE (1871), and
HEART AND SCIENCE (1883).

That in other books are present elements of reforming zeal I am aware—for example, the abuse of private asylums figures in *The Woman in White* and, as mentioned below, there is a propaganda aspect to *Basil*; but the six above named have their origin wholly in the author's loathing of some injustice or some social evil.

Man and Wife illustrates the cruel working of the marriage laws of the United Kingdom and, incidentally, voices the author's conviction that athleticism was at the time rapidly brutalizing the youth of England. *The Law and the Lady* ventilates another grievance against legal injustice in matters sexual. *The New Magdalen* and *The Fallen Leaves* are protests against the outlawry of the prostitute and of the girl who gives herself, unhallowed by the religious rite, to love. It is strange that, of two books on the same subject, one (*The New Magdalen*) should be the best novel of its class and not far below the highest level ever attained by the author, while the other (*The Fallen Leaves*) should hold the last place among everything that Collins wrote. *The New Magdalen* is a moving and dignified treatment of a very difficult theme; *The Fallen Leaves*, from its aggressive preface to its sugary, unreal end, is tragic proof that high motive and technical efficiency may yet come together and produce only imbecile hysteria.

The Black Robe is anti-Jesuit; *Heart and Science* anti-vivisection. Both are readable, and the latter something more. It may be noted that Collins himself called *Heart and Science* his best novel since *Man and Wife*. Probably opinion to-day would set it above that humourless and over-appended story, but it must rank below *The New Magdalen* and, possibly, also below *The Haunted Hotel*.

The novels that remain may hardly be classified. *Antonina*, the story of Ancient Rome, with which in 1850, and following a fashion of the day, he began his novelist's career, is essentially a first book—painstaking, over-elaborate, and dull.

It was succeeded by *Mr. Wray's Cash Box* (1852), a brief and sentimental tale, mainly interesting for the evidence it provides of Dickens's influence over the young Collins at the very beginning of their long friendship. Those who enjoy hearty Christmas jollity, lovable if ludicrous old age, uncouth fidelity, incompetent villainy, and sweet simple maidenhood will find *Mr. Wray's Cash Box* pleasant enough.

Basil (1852) and *Hide and Seek* (1854) are novels of contemporary life, a little sombre, emotionally a little exaggerated. There is a hint of crusading fervour in *Basil* (against drunken nurses and hospital routine), but the motif is not strong enough to class the book as a propaganda novel. The young author (as many both before and since have done) found stimulus for these books in the pathetic figure of the debauched girl; but she receives at his hands treatment little different from that usually given her by serious neophytes, eager to paint her tragic isolation for the improvement of the novel-reading public.

There is in *Hide and Seek* an element of interest apart from that of the story itself. Much of the action takes place in a painter's studio, and Collins has full scope for showing his fondness for art, an enthusiasm suitable enough in the son and biographer of a distinguished painter, but somewhat uncommon among novelists of his age. Throughout his work he makes play with knowledge of contemporary painting, displaying decided and on the whole admirable taste, often well in advance of his time.

Poor Miss Finch (1872) is more a story of contemporary social life than either a novel of mystery or one of propaganda. It may therefore appear here as pendant to the two early books just described. The central figure is a blind girl. In *Hide and Seek* the author took credit to himself for introducing a deaf mute, but as the affliction plays no part in the story one must refrain from joining in the

applause. The blindness of Miss Finch, on the other hand, is the pivot of her tale, and a very elaborate, improbable, and overcrowded tale it is. The fact is regrettable. Neatly contrived, related in a series of narratives from different sources and from different points of view, based largely on the antagonism of two brothers, and pervaded by the wise spirit of an elderly governess-companion, this novel is so nearly an epitome of the methods and tricks of Wilkie Collins, that one could wish it more thoroughly a success.

And here, save for scattered volumes of short stories and one or two brief and unimportant novels, ends the tale of Collins's books. He is a writer for tired minds, capable—thanks to his perfect control of the mechanism of incident—of holding the interest without calling on the emotional reserves of his reader. His influence on the novel of sensation has been enormous. It is the least of his due that a generation brought up on the mystery stories of his disciples should find time to turn over the principal works of the master himself.

BIOGRAPHY

The only biography of Wilkie Collins which has yet been published is an insignificant German book issued in 1885.

EDITIONES PRINCIPES
A.—FICTION, ESSAYS, BIOGRAPHY, ETC., AND ONE BOOK WRITTEN IN
COLLABORATION

1848

MEMOIRS OF THE LIFE OF WILLIAM COLLINS, R.A.: WITH SELECTIONS FROM HIS JOURNALS AND CORRESPONDENCE. By his son, W. WILKIE COLLINS. London: Longman, Brown, Green and Longmans. MDCCCLVIII. 2 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{7}{8}$).

Vol. I. pp. xii + 348. Publishers' catalogue, 32 pp., dated April 29, 1848, bound in at end.

Vol. II. pp. vi + 354.

No half-titles. Brown-purple (or grey-blue) cloth, gilt, blocked in blind. Yellow end-papers. Vol. I. contains engraved portrait after Linnell and engraved title-page after Collins, immediately preceding printed title. Vol. II. contains engraved title-page after Collins, immediately preceding printed title.

NOTE—This book was published in November, 1848.

1850

ANTONINA: OR THE FALL OF ROME. A Romance of the Fifth Century. By W. WILKIE COLLINS, author of *The Life of William Collins, R.A.* (Quotation from Scuderi.) London: Richard Bentley, New Burlington Street. MDCCCL. 3 vols. Tall Ex. Cr. 8vo ($4\frac{7}{8} \times 8$).

Vol. I. pp. xiv + (ii) + 295 + (1).

Vol. II. pp. (viii) + 338 + (2). Publisher's advertisements occupy pp. (323) and (324).

Vol. III. pp. (viii) + 338 + (2). Publisher's advertisements occupy pp. (339) and (340).

Cream embossed cloth, gilt. Yellow end-papers, printed with publisher's advertisements.

NOTES—(i) This book was published on February 27, 1850.

(ii) Copies in paper boards, half cloth and with paper label, were probably also issued.

1851

RAMBLES BEYOND RAILWAYS: OR NOTES IN CORNWALL TAKEN A-FOOT. By W. WILKIE COLLINS, author of *The Life of William Collins, R.A., Antonina* etc. With Illustrations by Henry C. Brandling. (Quotation from *A Winter's Tale*.) London: Richard Bentley, New Burlington Street, Publisher in Ordinary to Her Majesty. 1851. 1 vol. Sq. Demy 8vo ($5\frac{1}{2} \times 8\frac{1}{4}$) pp. (viii) + 304. No half-title. Twelve full-page illustrations in tinted lithograph, printed separately. Cream-brown cloth, gilt, blocked in blind. Yellow end-papers, printed with publisher's advertisements.

NOTES—(i) This book was published on January 30, 1851.

(ii) The second edition (January 9, 1852) contained a frontispiece differently tinted.

1852

MR. WRAY'S CASH BOX: OR THE MASK AND THE MYSTERY: A Christmas Sketch. By W. WILKIE COLLINS, author of *Antonina* etc. London: Richard Bentley, New Burlington Street. 1852. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$). Pp. viii + 171 + (5). Publisher's advertisements occupy pp. (173) to (176). Grey-blue cloth, gilt. Yellow end-papers. Etched frontispiece by J. E. Millais, dated 1852, and printed separately.

NOTE—This book was published in January, 1852.

1852

BASIL: A Story of Modern Life. By W. WILKIE COLLINS, author of *Antonina, Rambles Beyond Railways* etc. London: Richard Bentley, New Burlington Street. 1852. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. 300 pp. (6) to (21) are paged in roman numerals. Half-title to this volume.

Vol. II. pp. (iv) + 303 + (1). No half-title.

Vol. III. pp. (iv) + 301 + (1). No half-title.

Paper boards, half cloth, paper label, white end-papers. Also in bright blue embossed cloth, blocked in gold and blind. Brick-red end-papers.

NOTE—This book was published on November 16, 1852. An one-volume edition (1862, magenta cloth, blocked in gold and blind) contains a dedicatory letter not elsewhere published.

1854

HIDE AND SEEK. By W. WILKIE COLLINS, author of *Antonina*, *Basil* etc. London: Richard Bentley, New Burlington Street. 1854. 3 vols. Ex. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. viii + 297 + (3). Publisher's advertisements, dated June, 1854, occupy pp. (299) and (300).

Vol. II. pp. (iv) + 322 + (2). Publisher's advertisements, dated June, 1854, occupy pp. (323) and (324).

Vol. III. pp. (iv) + 332.

Paper boards (half cloth), paper label. White end-papers. Also in pale maroon cloth, gilt, blocked in blind, pale yellow end-papers.

NOTE—This book was published on June 6, 1854.

1856

AFTER DARK. By WILKIE COLLINS, author of *Basil*, *Hide and Seek* etc. London: Smith, Elder and Co., 65 Cornhill. 1856. 2 vols. Ex. Cr. 8vo (4⅞ × 7¾).

Vol. I. pp. viii + 315 + (1). Publishers' catalogue, 16 pp., dated January, 1856, bound in at end.

Vol. II. pp. (iv) + 322 + (2). Publishers' advertisement occupies p. (323).

Boards, half cloth, paper label. White end-papers. Also in dark grey-green cloth, gilt, blocked in blind, yellow end-papers.

Contents: Vol. I., A Terribly Strange Bed—A Stolen Letter—Sister Rose. Vol. II., The Lady of Glenwith Grange—Gabriel's Marriage—The Yellow Mask.

NOTE—This book was published in February, 1856.

1857

THE DEAD SECRET. By WILKIE COLLINS. London: Bradbury and Evans, 11 Bouverie Street. 1857. 2 vols. Ex. Cr. 8vo (4⅞ × 7¾).

Vol. I. pp. viii + 303 + (1).

Vol. II. pp. (iv) + 331 + (1). No half-title.

Grey-purple cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTES—(i) This book was published in June, 1857.

(ii) Copies in brown cloth, with yellow end-papers, printed with Chapman and Hall advertisements, are of later issue.

1859

A PLOT IN PRIVATE LIFE AND OTHER TALES. By WILKIE COLLINS, author of *After Dark*, *Hide and Seek* etc. Leipzig: Bernhard Tauchnitz. 1859.

1 vol. (4½ × 6¼). Pp. (viii) + 294 + (2). Paper wrappers of usual Tauchnitz style.

Contents: A Plot in Private Life—Mad Monkton—The Black Cottage—The Family Secret—The Biter Bit.

1859

THE QUEEN OF HEARTS. By WILKIE COLLINS, author of *The Dead Secret*, *After Dark*, etc. etc. London: Hurst and Blackett, Publishers, Successors to Henry Colburn, 13 Great Marlborough Street. 1859. 3 vols. Cr. 8vo (4⅞ × 7½).

Vol. I. pp. iii + (i) + 314. Publishers' catalogue, 16 pp., undated, bound in at end.

Vol. II. pp. (ii) + 359 + (1).

Vol. III. pp. (ii) + 307 + (1).

No half-titles. Dark grey-green cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTE—This book was published in October, 1859.

1860

THE WOMAN IN WHITE. By WILKIE COLLINS. Author of *The Dead Secret*, *After Dark* etc. etc. London: Sampson Low, Son and Co., 47 Ludgate Hill. 1860. 3 vols. Ex. Cr. 8vo (4⅞ × 7¾).

Vol. I. pp. viii + 316.

Vol. II. pp. (ii) + 360.

Vol. III. pp. (ii) + 368.

No half-titles. Preface to Vol. I., dated August 3, 1860. Violet embossed cloth, blocked in gold and blind. Pale yellow end-papers.

NOTES—(i) This book was published in September, 1860. The first one-volume edition (1861, magenta cloth blocked in gold and blind) contains a special preface.

(ii) I am uncertain whether or not the earliest copies of this novel contained in any one of the three volumes a publishers' catalogue. The first editions I have seen show a 16 pp. catalogue at the end of Vol. III., but dated November, 1860, so that they belong clearly to a subsequent issue. *The Woman in White* is a case over which the buyer should take great care. A so-called "New Edition" was issued in the year of publication and *with binding identical* to that of the first edition, for which reason only the right advertisement matter can show that a copy is untampered with. I should welcome information tending to establish whether a catalogue (and if so where and of what date) should properly figure in a "right" copy of the novel.

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1862

NO NAME. By WILKIE COLLINS, author of *The Woman in White*, *The Dead Secret*, etc. etc. etc. London: Sampson Low, Son and Co., 47 Ludgate Hill. 1862. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. ix + (1) + 339 + (1).

Vol. II. pp. (iv) + 363 + (1).

Vol. III. pp. (iv) + 408.

Scarlet embossed cloth, blocked in gold and blind. Pale yellow end-papers.

NOTE—Although this book is dated 1862, it was not actually published until January, 1863.

1863

MY MISCELLANIES. By WILKIE COLLINS, author of *The Woman in White*, *No Name*, *The Dead Secret* etc. etc. etc. London: Sampson Low, Son and Co., Ludgate Hill. 1863. 2 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. vi + (ii) + 291 + (1). Publishers' catalogue, 16 pp., printed on text paper, and dated November, 1863, bound in at end.

Vol. II. pp. (iv) + 300. Publishers' catalogue, 16 pp., printed on text paper and dated November, 1863, bound in at end.

Green embossed cloth, gilt. Green-ochre end-papers.

NOTES—(i) This book was published in November, 1863.

(ii) Copies in brown cloth gilt are of later issue.

1866

ARMADALE. By WILKIE COLLINS. With Twenty Illustrations by George H. Thomas. London: Smith, Elder and Co., 65 Cornhill. 1866. 2 vols. Demy 8vo ($5\frac{1}{2} \times 8\frac{3}{4}$).

Vol. I. pp. (viii) + 304.

Vol. II. pp. (iv) + 372.

No half-titles. Vol. I. contains nine illustrations, Vol. II. eleven. Red-brown cloth, blocked in gold. Yellow end-papers.

NOTE—This book was published in June, 1866. The story appeared serially in the "Cornhill."

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1868

THE MOONSTONE: A Romance. By WILKIE COLLINS, author of *The Woman in White*, *No Name*, *Armadale*, etc. etc. London: Tinsley Brothers, 18 Catherine Street, Strand. 1868. 3 vols. Cr. 8vo ($5 \times 7\frac{1}{2}$).

Vol. I. pp. viii + 315 + (1).

Vol. II. pp. (iv) + 297 + (1). Publishers' advertisements (2 pp.) inserted before half-title.

Vol. III. pp. (iv) + 309 + (1). Publishers' advertisements (2 pp.) inserted before half-title.

Violet cloth, blocked in gold and blind. Cream end-papers.

NOTE—This book was published in July, 1868.

1870

MAN AND WIFE: A Novel. By WILKIE COLLINS. (Quotation from Bunyan.) London: F. S. Ellis, 33 King Street, Covent Garden. 1870. 3 vols. Cr. 8vo ($5 \times 7\frac{1}{2}$).

Vol. I. pp. xiv + 356. Publisher's advertisements, 8 pp., bound in at end.

Vol. II. pp. vi + 359 + (1).

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Vol. III. pp. vi + 348.

Maroon cloth, gilt. Black end-papers.

NOTE—This book was published in June, 1870.

1872

POOR MISS FINCH: A Novel. By WILKIE COLLINS, author of *The Woman in White*, *No Name, Man and Wife*, etc. London: Richard Bentley and Son. 1872. 3 vols. Cr. 8vo (5 × 7½).

Vol. I. pp. ix + (iii) + 314 + (2). Publishers' advertisements occupy p. (315).

Vol. II. pp. iv + 316.

Vol. III. pp. iv + 320.

No half-titles. Purple-brown cloth, blocked in black. Cream end-papers.

NOTES—(i) This book was published on January 26, 1872. The story appeared serially in "Cassell's Magazine."

(ii) Copies in bright blue embossed cloth, gilt, without imprint on spine, are of a later issue.

1873

THE NEW MAGDALEN: A Novel. By WILKIE COLLINS. "Lead us not into temptation." London: Richard Bentley and Son. 1873. 2 vols. Cr. 8vo (5 × 7½).

Vol. I. pp. vi + 297 + (1).

Vol. II. pp. iv + 298 + (2). Publishers' advertisement occupies p. (299).

No half-titles. Red-brown cloth, blocked in gold and black. Cream end-papers.

NOTE—This book was published on May 17, 1873. The story appeared serially in the "Temple Bar Magazine."

1873

MISS OR MRS.? And Other Stories in Outline. By WILKIE COLLINS. London: Richard Bentley and Son, New Burlington Street, 1873. 1 vol. Cr. 8vo (4¾ × 7½). Pp. viii + 325 + (3). Publishers' advertisement occupies p. (327).

No half-title. Brown cloth, gilt, blocked in black. Pale yellow end-papers.

Contents: Miss or Mrs.?—Blow up the Brig!—The Fatal Cradle.

NOTE—This book was published on January 17, 1873. The stories first appeared in "The Graphic" and in "All the Year Round."

1874

THE FROZEN DEEP: And Other Stories. (READINGS AND WRITINGS IN AMERICA.) By WILKIE COLLINS. London: Richard Bentley and Son, New Burlington Street. 1874. 2 vols. Small Cr. 8vo (4¾ × 7).

Vol. I. pp. viii + 248.

Vol. II. pp. vi + 282 + (2). Publishers' advertisements occupy pp. (283) and (284).

Blue cloth, gilt, blocked in black. Pale yellow end-papers.

Contents: Vol. I., The Frozen Deep—The Dream Woman. Vol. II., John Jago's Ghost; or The Dead Alive.

NOTES—(i) This book was published on November 2, 1874. The title story appeared serially in the "Temple Bar Magazine"; the remainder were first published in "Household Words" and in the "Home Journal."

(ii) Copies in brown cloth, with yellow end-papers, printed with Chapman and Hall advertisements, are of later issue.

1875

THE LAW AND THE LADY: A Novel. By WILKIE COLLINS. London: Chatto and Windus, Piccadilly. 1875. 3 vols. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. vi + (ii) + 246 + (2). Publishers' catalogue, 40 pp., dated December, 1874, bound in at end.

Vol. II. pp. iv + 269 + (3). Advertisement of author's previous works occupies p. (271).

Vol. III. pp. iv + 341 + (3). Advertisement of author's previous works occupies p. (343).

No half-titles. Dark green cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTE—This book was published in February, 1875.

1876

THE TWO DESTINIES: A Romance. By WILKIE COLLINS. London: Chatto and Windus, Piccadilly. 1876. 2 vols. Cr. 8vo (4⁷/₈ × 7³/₈).

Vol. I. pp. (viii) + 311 + (1).

Vol. II. pp. iv + 301 + (3). No half-title. Publishers' catalogue, 32 pp., dated April, 1876, bound in at end.

Bright green cloth, gilt, blocked in black. Cream end-papers.

NOTES—(i) This book was published in September, 1876.

(ii) I have seen a copy bound in *brown* cloth, blocked and lettered identically to those in bright green, and containing a publishers' catalogue dated *September*, 1876. Whether the brown binding is necessarily later than the green, or whether one variety is a trial binding and the other that finally adopted, I do not know.

1878

A SHOCKING STORY. By WILKIE COLLINS. Author of *Man and Wife*, *Woman in White* etc. New York: A. J. Barnes and Company, 111 and 113 William Street. 1 vol. (4¹/₂ × 6¹/₂). Pp. (ii) plus 57 + (3). This pamphlet is not wrapped, but pp. (i) and (60) form outside covers. Both are plain without printing of any sort.

NOTES—(i) The date 1878 appears under the note of copyright on verso of title.

(ii) This story was issued in the November number of the "International Review," an American periodical published by Barnes and Co., who brought out the pamphlet described above. In Great Britain the tale appeared in the "Belgravia Annual" (December, 1878), published by Chatto and Windus, but was not reissued in other than periodical form.

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1879

THE HAUNTED HOTEL: A Mystery of Modern Venice, to which is added MY LADY'S MONEY. By WILKIE COLLINS. With six illustrations by Arthur Hopkins. London: Chatto and Windus, Piccadilly. 1879. 2 vols. Demy 8vo (5¹/₂ × 8¹/₄).

Vol. I. pp. viii + (ii) + 230 + (2). Publishers' catalogue, 40 pp., dated October, 1878, bound in at end.

Vol. II. pp. (viii) + 259 + (1).

Vol. I. contains five illustrations and Vol. II. one illustration, line engraved and printed separately. Dark brown cloth, gilt, blocked in white. Blue-black end-papers.

NOTES—(i) This book, although dated 1879, was actually published in November, 1878.

(ii) *My Lady's Money* was issued by Tauchnitz in 1879, together with *The Ghost's Touch*, a story I cannot trace to have appeared in book form in Great Britain.

1879

A ROGUE'S LIFE: FROM HIS BIRTH TO HIS MARRIAGE. By WILKIE COLLINS. London: Richard Bentley and Son, Publishers in Ordinary to Her Majesty the Queen. 1879. 1 vol. Cr. 8vo (4³/₄ × 6⁷/₈). Pp. iv + 188. No half-title. Red cloth gilt, blocked in black. Black end-papers.

NOTE—This book was published on April 7, 1879. It is the first edition in book form of a tale issued periodically in the early fifties in "Household Words." The text was slightly revised by the author before publication.

1879

THE FALLEN LEAVES. By WILKIE COLLINS. First Series. London: Chatto and Windus, Piccadilly. 1879. 3 vols. Cr. 8vo (4⁷/₈ × 7³/₈).

Vol. I. pp. (viii) + 275 + (1).

Vol. II. pp. (iv) + 269 + (3). Publishers' advertisements, 40 pp., dated May, 1879, bound in at end.

Vol. III. pp. (iv) + 295 + (1).

Olive-brown cloth, gilt, blocked in black. Black and grey-blue decorated end-papers.

NOTE—This book was published in July, 1879.

147

1880

JEZEBEL'S DAUGHTER. By WILKIE COLLINS. London: Chatto and Windus, Piccadilly. 1880. 3 vols. Cr. 8vo (4⁷/₈ × 7³/₈).

Vol. I. pp. viii + 282 + (2). Publishers' catalogue, 32 pp., dated February, 1880, bound in at end.

Vol. II. pp. (iv) + 281 + (3).

Vol. III. pp. (iv) + 296.

Pale buff cloth, gilt, blocked in black. Dark green and white decorated end-papers.

NOTE—This book was published in March, 1880.

1880

CONSIDERATIONS ON THE COPYRIGHT QUESTION ADDRESSED TO AN AMERICAN FRIEND.

By WILKIE COLLINS. London: Trübner and Co., Ludgate Hill. 1880. 1 vol. Cr. 4to (6¾ × 9¼). Pp. 12 + (4). This pamphlet is not wrapped, pp. (1) and (16) forming outside covers. P. (1) is lettered as above, and serves both as front wrapper and title-page.

1881

THE BLACK ROBE. By WILKIE COLLINS. London: Chatto and Windus, Piccadilly. 1881. 3 vols. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. vi + 320.

Vol. II. pp. vi + 296.

Vol. III. pp. vi + 266 + (6). Publishers' advertisements occupy pp. (267) to (272). Publishers' catalogue, 32 pp., dated March, 1881, bound in at end.

Black cloth, gilt, blocked in white. Blue and white decorated end-papers.

NOTE—This book was published in April, 1881.

1883

HEART AND SCIENCE: A Story of the Present Time. By WILKIE COLLINS. London: Chatto and Windus, Piccadilly. 1883. 3 vols. Cr. 8vo (4¾ × 7¼).

Vol. I. pp. xvi + 294 + (2).

Vol. II. pp. (iv) + 293 + (3).

Vol. III. pp. (iv) + 302 + (2). Publishers' catalogue, 32 pp., dated March, 1883, bound in at end.

Grey-blue cloth, gilt, blocked in chocolate. Pale green and white decorated end-papers.

NOTE—This book was published in April, 1883.

1884

I SAY NO. By WILKIE COLLINS. London: Chatto and Windus, Piccadilly. 1884. 3 vols. Cr. 8vo (4¾ × 7¼).

Vol. I. pp. (viii) + 295 + (1). Publishers' catalogue, 32 pp., dated March, 1884, bound in at end.

Vol. II. pp. (viii) + 296.

Vol. III. pp. (viii) + 324.

Slate-blue cloth, gilt, blocked in magenta. Pale green and white decorated end-papers.

NOTE—This book was published in October, 1884.

1886

THE EVIL GENIUS: A Domestic Story. By WILKIE COLLINS. London. Chatto and Windus, Piccadilly. 1886. 3 vols. Cr. 8vo (4¾ × 7¼).

Vol. I. pp. viii + 284.

Vol. II. pp. vi + 304.

Vol. III. pp. vi + 265 + (1). Publishers' catalogue, 32 pp., dated May, 1886, bound in at end.

Dark grey-green cloth, gilt, blocked in black. Grey and white decorated end-papers.

NOTE—This book was published in September, 1886.

1886

THE GUILTY RIVER. By WILKIE COLLINS, author of *The Woman in White*, *Armadale*, *The Evil Genius* etc. Arrowsmith's Christmas Annual, 1886. Bristol: J. W. Arrowsmith, 11 Quay Street. London: Simpkin, Marshall and Co., 4 Stationers' Hall Court. Price 1s. 1 vol. Fcap. 8vo (4½ × 6½). Pp. (viii) + 188 + (12). No half-title. Advertisements occupy pp. (i) to (vi), p. (vii) is title-page, p. (viii) is occupied by advertisements, as also pp. (189) to (200). Buff paper wrappers, printed in dark blue, black and yellow. Advertisements occupy back outside wrapper and

spine, which is not printed with title of story.

NOTE—The wording given above is that of wrapper, not of title-page, because there exist several varieties of the book (all of later date), which can most easily be identified by the discrepancies between their wrappers and that of the first issue.

1887

150

LITTLE NOVELS. By WILKIE COLLINS. London: Chatto and Windus, Piccadilly. 1887. 3 vols. Cr. 8vo ($4\frac{3}{4} \times 7\frac{1}{8}$).

Vol. I. pp. (vi) + 319 + (1).

Vol. II. pp. (vi) + 331 + (1).

Vol. III. pp. (viii) + 303 + (1). Publishers' catalogue, 32 pp., dated April, 1887, bound in at end.

Bright blue cloth, gilt, blocked in red. Grey and white decorated end-papers.

Contents: Vol. I., Mrs. Zant and the Ghost—Miss Morris and the Stranger—Mr. Cosway and the Landlady—Mr. Medhurst and the Princess—Mr. Lismore and the Widow.

Vol. II., Miss Jeromette and the Clergyman—Miss Minor and the Groom—Mr. Lepel and the Housekeeper—Mr. Captain and the Nymph—Mr. Marmaduke and the Minister.

Vol. III., Mr. Percy and the Prophet—Miss Bertha and the Yankee—Miss Dulane and My Lord—Mr. Policeman and the Cook.

NOTE—This book was published in May, 1887.

1889

THE LEGACY OF CAIN. By WILKIE COLLINS. London: Chatto and Windus, Piccadilly. 1889. 3 vols. Cr. 8vo ($4\frac{3}{4} \times 7$).

Vol. I. pp. viii + 289 + (1).

Vol. II. pp. vi + 263 + (1).

Vol. III. pp. vi + 281 + (1). Publishers' catalogue, 32 pp., dated October, 1888, bound in at end.

Blue cloth, gilt, blocked in red and black. Pale grey and white decorated end-papers.

NOTE—Although dated 1889, this book was actually published in November, 1888.

1890

151

BLIND LOVE. By WILKIE COLLINS. With a Preface by Walter Besant, and Illustrations by A. Forestier. London: Chatto and Windus, Piccadilly. 1890. 3 vols. Cr. 8vo ($4\frac{3}{4} \times 7\frac{1}{8}$).

Vol. I. pp. x + (ii) + 302 + (2).

Vol. II. pp. vi + (ii) + 303 + (i). Publishers' catalogue, 32 pp., dated October, 1889, bound in at end.

Vol. III. pp. vi + (ii) + 316.

Blue cloth, gilt, blocked in black. Pale grey and white decorated end-papers.

NOTE—This book was published in January, 1890.

1890

THE LAZY TOUR OF TWO IDLE APPRENTICES. NO THOROUGHFARE. THE PERILS OF CERTAIN ENGLISH PRISONERS. By CHARLES DICKENS and WILKIE COLLINS. With Illustrations. London: Chapman and Hall, Limited. 1890. 1 vol. Ex. Cr. 8vo ($5\frac{1}{4} \times 7\frac{7}{8}$). Pp. vi + (ii) + 327 + (1). Dark green cloth, gilt, blocked in black. Black end-papers. Eight full-page illustrations in line, printed separately.

NOTE—Of the stories here published in book form for the first time *No Thoroughfare* first appeared as the Extra Christmas Number to "All the Year Round" for 1867 (1 vol. $6\frac{5}{8} \times 9\frac{3}{4}$, pp. 48, bright blue paper wrappers, printed in black) and *The Perils of Certain English Prisoners* as the "Christmas Story for 1857" in "Household Words" (1 vol., $5\frac{5}{8} \times 8\frac{7}{8}$, pp. 36, buff paper wrappers printed in violet, red and green).

152

B.—PLAYS, WRITTEN ALONE AND IN COLLABORATION

1861

A MESSAGE FROM THE SEA: A Drama in Three Acts. By CHARLES DICKENS and WILKIE COLLINS. London: Published by G. Halsworth, at the office of "All the Year Round," Wellington Street, Strand. 1861. 1 vol. Cr. 8vo (4½ × 7¼). Pp. 68. Buff paper wrappers, printed in black.

NOTE—The story upon which this play is based appeared as the Extra Christmas Number to "All the Year Round" for 1860 (1 vol., 6½ × 9¾, pp. 48, bright blue paper wrappers, printed in black).

1863

NO NAME: A Drama in Five Acts. Founded on, and adapted from, the story so entitled. By WILKIE COLLINS Esq. London: Published by G. Halsworth, at the office of "All the Year Round." 1863. 1 vol. Cr. 8vo (4½ × 7¼). 60 pp. Pink paper wrappers, printed in black.

NOTE—This play was also issued in De Witt's Acting Series (No. 104), published by Robert M. de Witt, New York, in pale yellow wrappers printed in black. The pamphlet is undated.

1866

ARMADALE: A Drama in Three Acts. (Altered from the novel of *Armadale* for performance on the stage.) By WILKIE COLLINS. London: Published for the author by Smith, Elder and Co., 65 Cornhill. 1866. 1 vol. Cr. 8vo. Pp. 76. Pink paper wrappers, printed in black.

1866

THE FROZEN DEEP: A Drama in Three Acts. By WILKIE COLLINS. (Not published.) 1866. 1 vol. Fcap. 8vo (4 × 6½). Pp. 46 + (2). Buff paper wrappers, printed in black.

1867

NO THOROUGHFARE: A Drama in Five Acts. (Altered from the Christmas story, for performance on the stage.) By CHARLES DICKENS and WILKIE COLLINS. London: Published at the Office of "All the Year Round," 26 Wellington Street. 1867. 1 vol. Cr. 8vo (4⅞ × 7¼). Pp. 89 + (1). Buff paper wrappers, printed in black.

NOTES—(i) Another issue was made of this play under the same date and with identical format and title-page, except for the addition, beneath the imprint, of the words: Entered at Stationers' Hall. This issue consists, however, only of pp. 78 + (2), and the text of the play is different from Act IV., Scene III., to the end.

(ii) The story upon which this play is based appeared as the Extra Christmas Number to "All the Year Round" for 1867 (see above, *The Lazy Tour of Two Idle Apprentices*, 1890, note).

(iii) Collectors will be interested to note, as an item in Collinsiana, an American dramatic version of *No Thoroughfare* which appeared as No. 348 in French's Library of Standard Drama. This version is entitled:

IDENTITY OR NO THOROUGHFARE by Louis Lequel. Dramatized from the Christmas Story of Charles Dickens and Wilkie Collins. New York: Samuel French, Publisher, 122 Nassau Street.

1 vol. (4½ × 7½). Pp. 44. Yellow paper wrappers, printed in black.

The booklet is undated, save for the statement that the play was entered in the Clerk's Office of the District Court of the United States for the Southern District of New York in 1867. The wrapper bears French's London as well as his New York imprint.

1869

BLACK AND WHITE: A Love Story in Three Acts. By WILKIE COLLINS and CHARLES FLETCHER. London: Printed by C. Whiting, Beaufort House, Strand. 1869. 1 vol. Slim Cr. 8vo (4¾ × 7½). Pp. 56. White paper wrappers, the first page of which serves as title and is printed as above.

1870

NO NAME: A Drama in Four Acts. (Altered from the novel for performance on the stage.) By WILKIE COLLINS. London: Published by the author, 90 Gloucester Place, Portman Square. 1870. 1 vol. Sm. Cr. 8vo (4½ × 7¼). Pp. 160, of which pp. (1) to (4) are unnumbered. The rest of the book, being printed on one side of the paper only, is paged (5) to 82. Buff paper wrappers, printed in black.

NOTE—This is a different text from that published in 1863.

1871

THE WOMAN IN WHITE: A Drama in Prologue and Four Acts. (Altered from the novel for performance on the stage.) By WILKIE COLLINS. London. Published by the author, 90 Gloucester Place, Portman Square. 1871. 1 vol. Sm. Cr. 8vo ($4\frac{1}{2} \times 7\frac{1}{4}$). Pp. (172), of which pp. (1) to (4) are unnumbered. The rest of the book, being printed on one side of the paper only, is paged (5) to 88. Buff paper wrappers, printed in black, uniform with *No Name*.

1873

THE DREAM WOMAN: A Mystery in Four Narratives and Two Parts. By WILKIE COLLINS. Altered and enlarged for reading in public from the original story published in the collection called *The Queen of Hearts*. Boston: Privately printed for the author. 1873. 1 vol. Short Med. 4to ($9 \times 11\frac{1}{8}$). Pp. 110, of which pp. (1) to (3) are unnumbered. The rest of the book, being printed on one side of the paper only, is paged 5 to 55. No half-title. Grey paper wrappers; quarter grey-purple cloth. The wrappers are plain, without printing of any sort.

1873

155

THE NEW MAGDALEN: A Dramatic Story in a Prologue and Three Acts. By WILKIE COLLINS. (Represented for the first time in London at the Olympic Theatre, May 19, 1873.) London: Published by the author, 90 Gloucester Place, Portman Square. 1873. 1 vol. Sm. Cr. 8vo ($4\frac{3}{8} \times 7\frac{1}{8}$). Pp. 158, of which pp. (1) to (4) are unnumbered. The rest of the book, being printed on one side of the paper only, is paged 5 to 81. Buff paper wrappers, printed in black, uniform with *No Name*.

1875

MISS GWILT: A Drama in Five Acts. (Altered from the novel *Armadale*.) By WILKIE COLLINS, printed for performance at the Theatre only, not published. 1 vol. Demy 8vo ($5\frac{1}{4} \times 8\frac{1}{2}$). Pp. 104. Pp. 1 and 104 act as outside wrappers.

1877

THE MOONSTONE: A Dramatic Story in Three Acts. (Altered from the novel for performance on the stage.) By WILKIE COLLINS. (This play is not published. It is privately printed for the convenience of the author.) Charles Dickens and Evans, Crystal Palace Press. 1877. 1 vol. Cr. 8vo ($4\frac{3}{4} \times 7\frac{1}{8}$). Pp. 176, of which (1) to (4) are unnumbered. The rest of the book, being printed on one side of the paper only, is paged (5) to 88. Paper wrappers, printed in black.

CHARLES READE

1814-1884

157

159

CHARLES READE

If no judgment is here attempted of the work of Charles Reade, it is because he refuses to be "placed," in the opinion of the present writer. At times he is so fine, so resilient, so impressive; at others, the dullest of pamphleteers, a cramped Meredith in style, a very waxwork among sensationalists. Fortunately certain aspects of his powerful but clumsy mind have of late been admirably presented. The "London Mercury" for June, 1921 (Vol. IV., No. 20), contained an article by E. W. Hornung which all interested would do well to read. In the matter of biography proper students may be referred (but without confidence) to:

CHARLES READE: DRAMATIST, NOVELIST, JOURNALIST. A memoir compiled chiefly from his literary remains by CHARLES L. READE and the Rev. COMPTON READE. 2 vols. London: Chapman and Hall Ltd., 1887.

This pious work is too rhapsodical to possess more than personal interest.

CHARLES READE AS I KNEW HIM. By JOHN COLEMAN. London: Treherne and Co. 1903.

Reference is made below to the useful list of plays which concludes this otherwise rather chaotic book.

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I.—EDITIONES PRINCIPES
A.—FICTION, ESSAYS, ETC.

1853

PEG WOFFINGTON: A Novel. By CHARLES READE. London: Richard Bentley, New Burlington Street. 1853. 1 vol. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$). Pp. (iv) + 331 + (1). No half-title. Paper boards (half cloth), paper label. White end-papers. Also maroon cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTE—This book, although dated 1853, was actually published on December 17, 1852. The first edition was of 500 copies.

1853

CHRISTIE JOHNSTONE: A Novel. By CHARLES READE Esq., author of *Peg Woffington*. London: Richard Bentley, New Burlington Street. 1853. 1 vol. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$). Pp. (iv) + 334 + (2). A note occupies p. (335). Paper boards (half cloth), paper label. White end-papers. Also in maroon cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—This book was published on August 25, 1853. The first edition was of 500 copies.

1856

IT IS NEVER TOO LATE TO MEND: A Matter of Fact Romance. By CHARLES READE, author of *Christie Johnstone*, *Peg Woffington* etc. London: Richard Bentley, New Burlington Street. 1856. 3 vols. Slim Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 395 + (1).

Vol. II. pp. (ii) + 349 + (1).

Vol. III. pp. (ii) + 344.

Paper boards, half cloth, paper label. White end-papers. Also pale maroon cloth, gilt, blocked in blind. Yellow end-papers.

NOTES—(i) This book was published on August 1, 1856. The story is based on the play *Gold* (see below, p. 171).

(ii) Reade replied to certain charges brought against the novel in a pamphlet, but I cannot determine the details of its title and appearance.

1857

THE COURSE OF TRUE LOVE NEVER DID RUN SMOOTH. By CHARLES READE, author of *It Is Never Too Late to Mend*, *Peg Woffington* and *Christie Johnstone*. London: Richard Bentley, New Burlington Street. 1857. 1 vol. Cr. 8vo ($5 \times 7\frac{1}{2}$). Pp. (ii) + 269 + (3). No half-title. Blue cloth, blocked in gold. Yellow end-papers. Also in pink picture boards.

NOTE—This book was published on September 28, 1857. The cloth and boards editions were simultaneous.

1857

WHITE LIES: A Story. By CHARLES READE. London: Trübner and Co., 60 Paternoster Row. 1857. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. v + (i) + 300.

Vol. II. pp. (ii) + 237 + (1).

Vol. III. pp. (ii) + 231 + (1).

No half-titles. Dark green cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTE—This book was published in December, 1857. The story, which appeared serially in the "London Journal," was based on Reade's play *The Double Marriage*, itself an adaptation from the French (see below, p. 174).

1857

*THE BOX TUNNEL. By CHARLES READE. Boston, U.S.A.

NOTE—This short story, published in "Bentley's Miscellany" in November, 1853, was only issued in book form in America.

1858

CREAM. By CHARLES READE, author of *White Lies* etc. Contains JACK OF ALL TRADES: A Matter of Fact Romance and THE AUTOBIOGRAPHY OF A THIEF. London: Trübner and Co., 60 Paternoster Row. 1858. 1 vol. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{5}{8}$). Pp. 270. Bright blue embossed cloth, gilt. Red-chocolate end-papers.

1859

LOVE ME LITTLE LOVE ME LONG. By CHARLES READE, author of *It is Never Too Late To Mend*, *White Lies* etc. London: Trübner and Co., 60 Paternoster Row. 1859. 2 vols. Cr. 8vo ($4\frac{3}{4} \times 7\frac{1}{2}$).

Vol. I. pp. (viii) + 390 + (2).

Vol. II. pp. 358 + (2).

Green embossed cloth, gilt. Pale yellow end-papers.

NOTE—This book was published in April, 1859.

1860

THE EIGHTH COMMANDMENT. By CHARLES READE. London: Trübner and Co., 60 Paternoster Row. 1860. 1 vol. Demy 8vo ($5\frac{5}{8} \times 8\frac{3}{4}$). Pp. (iv) + 379 + (1). Dark purple-brown embossed cloth, gilt. Chocolate end-papers.

NOTE—This book was published in July, 1860, at the author's own expense. Written in assault of those who had infringed Reade's rights in *Poverty and Pride* (see below, p. 172), it proved too contentious for publishers' tastes.

1861

THE CLOISTER AND THE HEARTH: A Tale of the Middle Ages. By CHARLES READE, author of *It Is Never Too Late To Mend*, *Christie Johnstone*, *Peg Woffington* etc. London: Trübner and Co., 60 Paternoster Row. 1861. 4 vols. Small Cr. 8vo ($4\frac{1}{2} \times 7\frac{1}{4}$).

Vol. I. pp. (iv) + 360.

Vol. II. pp. (ii) + 384.

Vol. III. pp. (ii) + 328.

Vol. IV. pp. (ii) + 435 + (1).

No half-titles. Grey-green cloth, gilt. Pale yellow end-papers.

NOTE—This book was published in October, 1861.

1863

HARD CASH: A Matter of Fact Romance. By CHARLES READE. London: Sampson Low, Son and Marston, 14 Ludgate Hill. 1863. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 356.

Vol. II. pp. (ii) + 365 + (1).

Vol. III. pp. (ii) + 369 + (5). Publishers' announcements, dated December 10, 1863, occupy pages (371) to (374).

No half-titles. Grey-green cloth, blocked in gold. Pale yellow end-papers.

NOTE—This book was published on December 15, 1863. The story appeared serially in "All the Year Round," for which magazine it had been commissioned by Dickens.

1867

GRIFFITH GAUNT: Or JEALOUSY. By CHARLES READE. London: Chapman and Hall, 193 Piccadilly. 1867. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 302.

Vol. II. pp. (iv) + 318.

Vol. III. pp. (iv) + 328. Publishers' catalogue, 16 pp., dated October, 1866, bound in at end.

Violet cloth, gilt, blocked in gold and blind. Pale yellow end-papers.

NOTE—Although dated 1867, this book was actually published in October, 1866. The story appeared serially in the "Argosy."

1868

FOUL PLAY. By CHARLES READE and DION BOUCICAULT. London: Bradbury Evans and Co., 11 Bouverie Street. 1868. 3 vols. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{2}$).

Vol. I. pp. (vi) + 277 + (1).

Vol. II. pp. (iv) + 278.

Vol. III. pp. (iv) + 261 + (1).

Red cloth, gilt. Cream end-papers.

NOTE—This book was published in November or December, 1868. The story ran serially in "Once a Week" from January of the same year. In 1881 F. C. Burnand published a parody of the novel under the title: *Chikkin Hazard: A Novel by Charles Readit and Dion Bounceycore*. This parody appeared in "Our Novel Shilling Series," published by Bradbury, Agnew and Co., of which the other volumes are pastiches of novels by Ouida, Victor Hugo, Hawley Smart, and Rhoda Broughton.

1870

PUT YOURSELF IN HIS PLACE. By CHARLES READE, author of *It Is Never Too Late to Mend*, *Hard Cash*, *Foul Play*, etc. etc. (Quotation from Horace.) London: Smith Elder and Co., 15 Waterloo Place. 1870. 3 vols. Cr. 8vo (5 × 7½).

Vol. I. pp. (iv) + 317 + (1).

Vol. II. pp. (iv) + 318 + (2).

Vol. III. pp. (iv) + 332.

Green cloth, gilt, blocked in black. Chocolate end-papers.

NOTE—This book was published in June, 1870. The story appeared serially in the "Cornhill."

1871

A TERRIBLE TEMPTATION: A Story of the Day. By CHARLES READE. London: Chapman and Hall, 193 Piccadilly. 1871. 3 vols. Cr. 8vo (5 × 7¾).

Vol. I. pp. (iv) + 303 + (1).

Vol. II. pp. (iv) + 310 + (2).

Vol. III. pp. (iv) + 300.

Purple cloth, gilt, blocked in gold and blind. Yellow end-papers.

NOTE—This book was published in August, 1871. The story appeared serially in "Cassell's Magazine."

1873

A SIMPLETON: A Story of the Day. By CHARLES READE. London: Chapman and Hall, 193 Piccadilly. 1873. 3 vols. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. ix + (i) + 272.

Vol. II. pp. (iv) + 267 + (1).

Vol. III. pp. (iv) + 305 + (1).

Maroon cloth, blocked in gold and blind. Yellow end-papers.

NOTES—(i) This book was published in August, 1873. The story appeared serially in "London Society."

(ii) Copies in blue cloth, gilt, are of later issue.

1874

A HERO AND A MARTYR: A True and Accurate Account of the Heroic feats and sad Calamity of James Lambert. By CHARLES READE (2 Albert Terrace, Knightsbridge). London: Samuel French, 89 Strand, Publisher. 1874. 1 vol. Royal 8vo (6¼ × 9⅝). Pp. (viii) + 40. Orange or green paper wrappers, printed in black. Publisher's advertisements occupy inside front, and inside and outside back wrappers. Wood-engraved frontispiece printed on text paper.

1875

TRADE MALICE: A Personal Narrative, and THE WANDERING HEIR: A Matter of Fact Romance. By CHARLES READE. London: Samuel French, 89 Strand, 1875. 1 vol. Cr. 8vo (5 × 7½). Pp. (viii) + 279 + (1). Publishers' advertisements occupy pp. (vi) to (viii). Green cloth, gilt. Yellow end-papers.

NOTE—This book was published in April, 1875. *The Wandering Heir* was first printed in the "Graphic."

1877

A WOMAN HATER. By CHARLES READE, D.C.L. William Blackwood and Sons, Edinburgh and London, MDCCCLXXVII. 3 vols. Cr. 8vo (5 × 7½).

Vol. I. pp. (iv) + 280.

Vol. II. pp. (iv) + 285 + (3). Publishers' advertisements occupy pp. (287) and (288).

Vol. III. pp. (iv) + 282 + (2). Publishers' advertisements occupy pp. (283) and (284).

The words "Originally published in 'Blackwood's Magazine'" occupy verso of half-title in each volume. Bright blue cloth, gilt, blocked in black. Dark brown end-papers.

NOTE—This book was published in June, 1877. When serialized the story was anonymous.

1877

*GOLDEN CROWNS: Sunday Stories. By CHARLES READE, D.C.L. Manchester: Tubbs and Brooke. 1 vol. 18mo.

NOTE—This publication was of a kind known as an "18mo packet." It consisted of a number of loose sheets enclosed in a paper wrapper, designed either to gum or to tuck in, but wholly detached from its contents. Never having seen a copy of the packet in question, I cannot do more than conjecture that the loose sheets bore each a brief moral tale, which a devout parent could administer Sunday by Sunday to the deserving young.

1883

READIANA: Comments on Current Events. By CHARLES READE, D.C.L. with a steel-plate portrait. London: Chatto and Windus, Piccadilly. 1883. 1 vol. Cr. 8vo (5 × 7½). Pp. vi + 329 + (1). Frontispiece and title-page, printed together but not on text paper, are inset between pp. (ii) and (iii). Publishers' catalogue, 32 pp., dated July, 1882, bound in at end. Publishers' advertisement occupies p. (ii). Red cloth, gilt, blocked in black, uniform with the cheap edition of Reade's novels published just previously to this book's appearance. Brown-purple and white decorated end-papers. Engraved portrait frontispiece printed on same paper as title. Line engraving on title-page.

NOTE—Although this book is dated 1883, it was actually published in October, 1882.

1884

SINGLE HEART AND DOUBLE FACE: A Matter of Fact Romance: By CHARLES READE, D.C.L. London. Chatto and Windus, Piccadilly. 1884. 1 vol. Cr. 8vo (4⅞ × 7⅞). Pp. (iv) + 240. Publishers' catalogue, 32 pp., dated December, 1883, bound in at end. Fawn cloth gilt, blocked in red and blue. Pale green and white decorated end-papers.

NOTE—This book was published in July, 1884. The story appeared serially in "Harper's Magazine."

1884

GOOD STORIES OF MAN AND OTHER ANIMALS. By CHARLES READE, D.C.L. Illustrations by E. A. Abbey, Percy Macquoid and Joseph Nash. London: Chatto and Windus, Piccadilly. 1884. 1 vol. Cr. 8vo (5 × 7½). Pp. (ii) + 287 + (1). Frontispiece and title-page, printed together but not on text paper, are inset before p. (i), pp. (i) and (ii) forming a single leaf pasted to back of title. No half-title. Publishers' catalogue, 32 pp., dated October, 1884, bound in at end. Four illustrations in line, of which one is the frontispiece; all printed separately. Red cloth, gilt, blocked in black. Uniform with *Readiana*. Green and white decorated end-papers.

NOTE—This book was published in October, 1884.

1884

THE JILT: And Other Stories. By CHARLES READE, D.C.L. Four Illustrations by Joseph Nash. London: Chatto and Windus, Piccadilly. 1884. 1 vol. Cr. 8vo (5 × 7½). Pp. (ii) + 282 + (2). Frontispiece and title-page, printed together but not on text paper, are inset before p. (i), pp. (i) and (ii) forming a single leaf pasted to back of title. No half-title. Publishers' catalogue, 32 pp., dated September, 1884, bound in at end. Four full-page illustrations in line, of which one is the frontispiece; all printed separately. Line engraving on title. Red cloth, gilt, blocked in black. Uniform with *Readiana*. Green and white decorated end-papers.

NOTE—This book was published in October, 1884.

1884

A PERILOUS SECRET. By CHARLES READE, author of *Hard Cash*, *Put Yourself in His Place*, *It Is Never Too Late To Mend*, *Griffith Gaunt* etc. London: Richard Bentley and Son, New Burlington Street, Publishers in Ordinary to Her Majesty the Queen. 1884. 2 vols. Cr. 8vo (5 × 7½).

Vol. I. pp. (iv) + 296.

Vol. II. pp. (iv) + 312.

Red flowered cloth, gilt. Green and white decorated end-papers.

NOTE—Although this book is dated 1884, it was not actually published until March 10, 1885. The story appeared serially in

1888

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BIBLE CHARACTERS: By CHARLES READE, D.C.L., author of *It Is Never Too Late To Mend* etc. London: Chatto and Windus, Piccadilly. 1888. 1 vol. Fcap. 8vo (4 $\frac{1}{8}$ × 6 $\frac{1}{2}$). Pp. (vi) + 106. Publishers' catalogue, 32 pp., dated September, 1888, bound in at end. Dark red paper wrappers, gilt. Black end-papers.

NOTE—This book was published in September, 1888.

1910

A GOOD FIGHT. By CHARLES READE. Original version of *The Cloister and The Hearth*, with an introduction by ANDREW LANG. London: Henry Frowde. 1910. Fcap. 8vo (4 $\frac{1}{2}$ × 6 $\frac{3}{4}$). Pp. (xii) + 208. Fifteen illustrations after Charles Keene printed on text paper. Dark olive-green cloth, blocked in gold. White end-papers.

NOTE—This is the first edition in book form of a story which appeared in 1859 in "Once a Week." Reade afterwards expanded his idea into *The Cloister and the Hearth*.

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EDITIONES PRINCIPES (*Continued*)
B.—PLAYS: ORIGINAL, TRANSLATED, AND WRITTEN IN COLLABORATION

[1834 or 1835]

***PEREGRINE PICKLE.**

NOTE—Reade has himself left a statement that while at Oxford he printed at his own cost a few copies of this dramatic version of Smollett's famous novel.

[1851]

THE LADIES' BATTLE: Or UN DUEL EN AMOUR. A Comedy in Three Acts. Hailes Lacy, Wellington Street, Strand, London. 1 vol. Fcap. 8vo (4¼ × 7¼). Pp. 35 + (1). Note on p. (3) initialled "C.R." Salmon-pink paper wrappers printed in black, uniform with the other volumes in Lacy's Acting Edition, of which this is No. 47.

[1851]

ANGELO: A Tragedy in Four Acts. Adapted to the English Stage by the author of *The Ladies' Battle*, *Peregrine Pickle* etc. London: Hailes Lacy, Wellington Street, Strand. 1 vol. Fcap. 8vo (4¼ × 7¼). Pp. 24. Salmon-pink paper wrappers, printed in black, uniform with the other volumes in Lacy's Acting Editions, of which this is No. 57.

[1852]

THE LOST HUSBAND: A Drama in Four Acts. Written and Adapted from the French by the author of *The Ladies' Battle*. London: Thomas Hailes Lacy, Wellington Street, Strand. 1 vol. Fcap. 8vo (4¼ × 7¼). Pp. 36. Salmon-pink paper wrappers, printed in black, uniform with the other volumes in Lacy's Acting Editions, of which this is No. 86.

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NOTE—This play is based on a French drama, *Les Dames de la Halle*.

[1853]

GOLD: A Drama in Five Acts. By CHARLES READE, one of the authors of *Masks and Faces* etc. Thomas Hailes Lacy, Wellington Street, Strand, London. 1 vol. Fcap. 8vo (4¼ × 7¼). Pp. 48. Salmon-pink paper wrappers, printed in black, uniform with the other volumes in Lacy's Acting Edition, of which this is No. 152.

[1854]

THE COURIER OF LYONS: Or THE ATTACK UPON THE MAIL: A Drama in Four Acts. Translated from the French of MM. Moreau, Siraudin and Delacourt. Thomas Hailes Lacy, Wellington Street, Strand. 1 vol. Fcap. 8vo (4¼ × 7¼). Pp. 43 + (1). Advertisements occupy p. (44). Salmon-pink paper wrappers, printed in black, uniform with the other volumes in Lacy's Acting Edition, of which this is No. 220.

1854

MASKS AND FACES: Or BEFORE AND BEHIND THE CURTAIN: A Comedy in Two Acts. By TOM TAYLOR and CHARLES READE. London: Richard Bentley, New Burlington Street. 1854. 1 vol. Fcap. 8vo (4¼ × 6¾). Pp. (viii) + 71 + (1). Mustard-yellow paper wrappers, printed in black as title-page.

1854

172

TWO LOVES AND A LIFE: A Drama in Four Acts. By TOM TAYLOR and CHARLES READE. Produced at the Theatre Royal, Adelphi, April 1854. London: Richard Bentley, New Burlington Street. 1854. 1 vol. Fcap. 8vo (4¼ × 6¾). Pp. (viii) + 85 + (3). Mustard-yellow paper wrappers, printed in black as title-page.

1854

THE KING'S RIVAL: A Drama in Five Acts. By TOM TAYLOR and CHARLES READE, authors of *Masks and Faces*, *Two Loves and a Life* etc. etc. First produced at the Theatre Royal, St. James's, October 4, 1854. London: Richard Bentley, New Burlington Street. 1854. 1 vol. Fcap. 8vo (4¼ × 6¾). Pp. (viii) + 72. Mustard-yellow paper wrappers, printed in black as title-page.

NOTES—(i) The three preceding items were also issued as one volume bound in maroon cloth, blocked in gold and blind, and

lettered on the spine "Dramas by Tom Taylor and Charles Reade," and with pale yellow end-papers. The sheets used were those of the original pamphlet issue, the separate title-pages and half-titles being preserved, but the sheets being cut to measure $4\frac{1}{8} \times 6\frac{3}{8}$.

(ii) In their original separate form *Masks and Faces* and *Two Loves and a Life* were published on July 1, and *The King's Rival* on October 17, 1854.

1857

POVERTY AND PRIDE: A Drama in Five Acts By CHARLES READE. Being the authorised English version of *Les Pauvres de Paris*, drama by Messrs. Edouard Brisebarre and Eugène Nus. London: Richard Bentley, New Burlington Street. 1856. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 7\frac{1}{4}$). Pp. 64. Paper wrappers.

NOTE—This book was published on August 12, 1857.

1857

THE HYPOCHONDRIAC. Adapted to the English stage from the *Malade Imaginaire* of Molière. By CHARLES READE. London: William Clowes and Sons, 14 Charing Cross. And Ticknor and Fields, Boston, U.S. 1857. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 7\frac{1}{8}$). Pp. 59 + (1). Light brown paper wrappers, printed in black; wording as title-page.

NOTE—This play was later acted under the title *The Robust Invalid* (June, 1870). I do not know whether a printed text exists with this title.

1859

LE FAUBOURG SAINT-GERMAIN. Pièce en deux Actes. Ecrite en Français par CHARLES READE. Paris. Typographie: Morris et Comp. Rue Amelot 64. 1859. 1 vol. Cr. 8vo ($5\frac{1}{8} \times 7\frac{3}{8}$). Pp. 69 + (3). Pale blue paper wrappers, printed in black; wording as title-page.

[?1867]

DORA: A Pastoral Poem in Three Acts. With New Scenic Effect and Appropriate Music. Founded on Mr. Tennyson's poem and written by CHARLES READE. London: Printed by W. Clowes and Sons, Stamford Street and Charing Cross. 1 vol. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{8}$). Pp. 53 + (3). Yellow paper wrappers, printed in black with the single word "Dora" enclosed in decorative frame.

NOTES—(i) This play was reissued about 1872 or 1873 by Williams and Strahan, 7 Lawrence Lane, Cheapside, in a fifty-page pamphlet measuring $4\frac{1}{8} \times 7\frac{1}{8}$ and wrapped in buff paper, printed merely with the word "Dora" in black. The text shows slight variations from that of the first issue.

(ii) The date of the first of the above issues is doubtful. *Dora* was written in 1863 or 1864, but evidence is wanting to show whether it was then printed, or not until its first production in 1867. It was revived in the early nineties.

[?1867]

THE DOUBLE MARRIAGE: A Drama in Five Acts. By AUGUSTE MAQUET and CHARLES READE. London: Printed by W. Clowes and Sons, Stamford Street and Charing Cross, 1 vol. Cr. 8vo ($4\frac{3}{4} \times 7\frac{1}{2}$). Pp. (iv) + 80. Yellow paper wrappers, printed in black, with play title only enclosed in decorative frame. This pamphlet is uniform in style with *Dora*.

NOTE—This play is based on *Le Château Grantier* by Maquet. The date of printing is conjectural, being that of its first production. Reade's novel *White Lies* (see above, p. 161) is a fictional version of the same plot.

[?1869]

KATE PEYTON: Or JEALOUSY. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 7\frac{1}{8}$). Pp. 84. Pink paper wrappers, printed with play title only.

NOTES—(i) This booklet bears no printer's name, date, or other mark of identification. The text differs slightly from that issued in 1883 and described below.

(ii) The date is purely conjectural. Coleman mentions no play of this title, but speaks of *Griffith Gaunt* as having been produced in 1868 or 1869. The above item being a dramatic version of *Griffith Gaunt*, I am inclined to think that this is the play referred to, and have accordingly dated it as having been printed about the time of the first production.

[?1872 or 1873]

IT'S NEVER TOO LATE TO MEND. Drama in Five Acts. By CHARLES READE. Author of *Gold; Rachel the Reaper; Ladies' Battle; Nobs and Snobs; The Lost Husband; The Double Marriage; Kate Peyton; Foul Play; Put Yourself in His Place; The Wandering Heir; Shilly Shally; The Courier of Lyons*; etc. etc. And one of the authors of *Masks and Faces; Two Loves and a Life; The First Printer; The King's Rival*. London: Printed by Williams and Strahan, 7 Lawrence Lane, Cheapside. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 7$) Pp. 97 + (1). Buff paper wrappers, printed in black with

the play title only.

NOTES—(i) This play was reissued in 1890 in a pamphlet printed for private circulation by W. Spearing, 1, Great Queen Street, W.C. The booklet measures $5\frac{1}{2} \times 8\frac{1}{2}$; contains pp. 148—of which (1) to (4) are regular prelims., (5) to (146) are printed alternately and paged (5) to 76, and (147) and (148) are blank—and is bound in grey paper wrappers, printed in black. The text of this second version shows considerable variation from that of the first, and the play is in four acts instead of five.

(ii) The date at the head of this item is conjectural. Reade's first original dramatization of *It's Never Too Late to Mend* was written by 1864 and produced in 1865. Coleman speaks in that year of receiving from Laura Seymour a "yellow covered book" of the text of the play, and this book, if printed, was the real first edition. But I cannot prove the existence of a printed text at that date, and prefer to give first place to the pamphlet here described, although, because of the other plays mentioned on the title-page, it cannot be of earlier date than 1872.

(iii) In July, 1860, a dramatization of Reade's novel had been issued in Lacy's Acting Edition. Reade was rightly furious at the unauthorized issue of this version, and hastened to prepare one of his own. For the benefit of those interested I append details of the pirate booklet.

[1860-July]

NEVER TOO LATE TO MEND. A Drama of Real Life in Four Acts, founded on MR. CHARLES READE'S Popular Novel. By COLIN HAZLEWOOD, author of *The Return of the Wanderer*, *Jenny Foster*, *Trials of Poverty*, *Going to Chobham*, etc. etc. Thomas Hailes Lacy, 89 Strand (opposite Southampton Street, Covent Garden Market), London. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 7\frac{1}{4}$). Pp. 65 + (1). List of plays occupies p. (66). Salmon-pink paper wrappers, printed in black, uniform with the other volumes in Lacy's Acting Editions. This volume is unnumbered.

[1877]

THE LADIES' BATTLE: Or UN DUEL EN AMOUR: A Comedy in Three Acts. By CHARLES READE Esq., author of *Gold, Art, The Lost Husband, The Foster Sisters*, and one of the authors of *Masks and Faces*, *Two Loves and a Life*, *King's Rival* etc. etc. London: Samuel French, Publisher, 89 Strand. New York: Samuel French and Son, Publishers, 122 Nassau Street. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 7\frac{1}{4}$). Pp. 41 + (3). Advertisements occupy pp. (43) and (44). Salmon-pink paper wrappers, printed in black, uniform with the other volumes in French's (late Lacy's) Acting Editions, of which this is No. 1609.

NOTE—This is a revised version of the play originally published in 1851 (see above, p. 170).

1878

THE WELL BORN WORKMAN: Or A MAN OF THE DAY. By CHARLES READE, author of *Never Too Late to Mend*, *Foul Play* etc. London: Printed for Williams and Strahan, 74 New Cut, Lambeth. 1878. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{7}{8}$). Pp. 82 + (2). Buff paper wrappers, printed in black, with the title and sub-title of the play.

1883

FOUL PLAY. Drama in a Prologue and Five Acts. By CHARLES READE. London. 1883. Printed by J. C. Durant, Clement's House, Clement's Inn Passage, Strand, W.C. But not published. 1 vol. Demy 8vo ($5\frac{1}{2} \times 8\frac{1}{2}$). Pp. 72. Grey paper wrappers, printed in black as title-page.

NOTE—This play was written in collaboration with Boucicault and produced early in 1868. It was attacked on the ground that it was pirated from a French drama: *La Portefeuille Rouge*. Reade hotly denied that he had read or even heard of this French play, and Coleman considers the denial to have been genuine enough. He is, however, less certain that Boucicault was not familiar with the supposed French original. *Foul Play*, as first acted, was later revived under different titles—*The Scuttled Ship* and *Our Seaman*. Perhaps the text described above and bearing Reade's name only is a different version from that produced with Boucicault. Of the text in collaboration I can trace no printed issue.

1883

KATE PEYTON: Or JEALOUSY: A Drama, in a prologue and Four Acts. By CHARLES READE. London: 1883. Printed by J. C. Durant, Clement's House, Clement's Inn Passage, Strand, W.C. 1 vol. Demy 8vo ($5\frac{1}{2} \times 8\frac{1}{2}$). Pp. 76. Grey paper wrappers, printed as title-page.

1883

LOVE AND MONEY: An Original Drama in a Prologue and Four Acts. By CHARLES READE and HENRY PETTITT. London. 1883. Printed by J. C. Durant, Clement's House, Clement's Inn Passage, Strand, W.C. But not published. 1 vol. Small Cr. 8vo ($4\frac{3}{4} \times 7$). Pp. 53 + (3). Grey paper wrappers printed in black.

NOTE—There being no title-page to this pamphlet, the lettering given above is that of the wrapper.

1883

THE COUNTESS AND THE DANCER: OR HIGH LIFE IN VIENNA. A Comedy Drama in Four Acts.
Altered from a masterpiece of VICTORIEN SARDOU by CHARLES READE. London: 1883. 1 vol. Demy
8vo (5½ × 8¾). Pp. vi + 60. Grey paper wrappers, printed in black; wording as title-page.

NOTE

The bibliography of Reade's plays is obscure and confusing. I have listed in the foregoing pages only those of the printed issue of which I have found certain evidence. He is known, however, to have written many more, some at least of which were probably printed privately. Wherefore it seems desirable here to supply such particulars as can be found of the writing and acting of Reade's other plays. The facts are taken mainly from Coleman's book, which contains as an appendix a good list of titles and dates of production. Unfortunately the book itself is so confusingly put together that text and appendix are far from complementary and at times even in conflict.

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A. EARLY UNACTED PLAYS, WRITTEN BEFORE 1851.

THE WAY THINGS TURN.

THE DANGEROUS PATH.

THE LOST SISTERS.

MARGUERITE.

LUCREZIA BORGIA.

A LADY'S OATH.

CHRISTIE JOHNSTONE

(The novel of the same name was built, long after, on the ruins of this unacceptable play).

B. ACTED PLAYS, WITH DATES OF FIRST PRODUCTION AND OTHER AVAILABLE DETAILS.

THE VILLAGE TALE (produced 1852)

(Based on *Claudie*, by George Sand. Revived in 1872 under the title *Rachel the Reaper*).

ART (produced 1852)

(An adaptation of *Tiridate* and later christened *Nance Oldfield*).

NOBS AND SNOBS (produced 1854)

(Revived in 1865 under the title *Honour before Titles*).

THE FIRST PRINTER (produced 1854).

FREE LABOUR (produced 1870)

(A dramatic version of the novel *Put Yourself in his Place*).

SHILLY SHALLY (produced 1872)

(An unauthorized dramatization of Anthony Trollope's novel *Ralph the Heir*. Reade's action in appropriating the story was deeply resented by Trollope).

THE WANDERING HEIR (produced 1872 or 1873)

(A dramatic version of the story of the same name).

JEALOUSY (produced 1875)

(An adaptation of Sardou's comedy *Andrée*, and not to be confused with Reade's dramatizations of his own novel *Griffith Gaunt*).

RACHEL THE REAPER (produced 1876)

(See above: *A Village Tale*).

JOAN (produced 1876)

(Dramatized, without permission, from *That Lass o' Lowries*, by Mrs. Hodgson Burnett).

DRINK (produced 1879)

(Adapted from *L'Assommoir* by Emile Zola).

SINGLE HEART AND DOUBLE FACE (produced 1882)

(A dramatic version of the story of the same name).

179

G. J. WHYTE-MELVILLE

Although as an authority on matters sporting Whyte-Melville stands alone, it is yet impossible, with the best will in the world and with all the respect due to his personal chivalry and courage, to regard him in the rôle of novelist as anything but absurd.

His books, where they deal with the science and the joys of hunting, have the vivid appeal that only delighted conviction can give; but as fiction, as readings of life adequately expressed in English prose, they are negligible and often ludicrous.

Whyte-Melville, the sportsman, is a figure of dignity and inspiration; Whyte-Melville, the social novelist, is Ouida in breeches. That the breeches are of perfect cut may not disguise the conventional swagger of the legs they cover. The ways trodden by this author in his search for character and incident are the exclusive ways of Victorian landlordism. Their pavements are thronged with fair ladies and brave gentlemen, while in the roadway crowd the lower orders—some mildly criminal, some a little comic, but the majority joyous in their privilege to serve the brilliant purpose of their betters. The antics of these humble creatures are watched with kindly patronage by those to whom wealth and pleasure are a normal birthright. Conversing among themselves, heartily but with elegance, the Guardsmen and squirelings of the fashionable clubs find time to exchange gracious greeting with their poorer neighbours, whose uncouth speech strikes quaintly pleasant on their cultured ears. An instruction is given; half a sovereign changes hands; a cap is dutifully touched. God willed that of His creatures some be rich and others poor; let the former bear themselves honourably and remember (when not otherwise engaged) the duties of their station; let the latter be happy in the lot to which Providence has called them.

But genial condescension to his dependants is not the only or even the main business of the Whyte-Melville gentleman. His life has two absorbing interests—horses and ladies. To a point these interests merge. With identical *expertise* he takes the points of a fine girl and of a blood mare. The former in her drawing-room, the latter in her stable, await in gleaming beauty his appreciative caress. At their point of ultimate usefulness, however, femininity and horseflesh part company. The latter is the hero's ally, the former his quarry in the chase; and while his adventures on horseback are told with the zest and knowledge of real authority, his exploits in lady-killing have the tedious unreality of a tale only half imagined and not a quarter lived.

It is for the falseness of his emotional writing that Whyte-Melville challenges comparison with Ouida. And, the comparison made, one is bound to concede victory to the latter. Both deal in the passions of the nobly born; but while the woman has at least the courage of bad taste, the man, fettered by good form, achieves no taste at all. Whyte-Melville's novels, like *Hamlet*, are full of quotations. He is the father of novelette; the wellspring of cliché. His lovely ladies are not women nor his gallants men: they are the dummies of suburban melodrama, exquisitely gowned, faultlessly tailored, mouthing the phrases of drawing-room passionates, but, even as dummies, failing to achieve that semblance of gilded sin that is their only purpose.

Nevertheless, despite their ineptitude, the books of Whyte-Melville compel a curious and obscure respect. Respect for what it were hard to say, for his written word is his own deadliest accuser. Sentences might be chosen almost at random from the novels of social life that would prove his possession of every fault possible to a novelist and to a writer of prose. And yet, through the screen of their fatuity, one has glimpses of the personality of the author himself—a personality at which one may make mock, but only with affection. This country gentleman turned novelist was an upright, guileless creature, hard riding, generous hearted, as unconscious of his innate snobbery as of his natural modesty, conventional because unaware of any world or school of thought beyond the narrow limits of his own. His pictures of England are as dull and as unreal as the pretty garden scenes in water-colour produced by county ladies to this day; but both the painter of these lifeless pictures and the comfortable amateurs responsible for horrid views of moorland and herbaceous border command a sort of wistful admiration. There is something so clean and easy and contented in the mentality from which these books and drawings spring that, if only it were not so stupid, so impenetrable to variety of idea, its passing might well be looked on with regret. Whyte-Melville's qualities, like those of the type he represents, are more obscure than his defects. The class of country gentleman to which he personally belonged is rapidly disappearing; when it is gone we shall wonder a little perplexedly why we miss it. It was so easy to ridicule, so pathetically a target for mockery and persecution. In our greater wisdom we have shot it to pieces, riddling its obtuse selfishness, its bland complacency, with the bullets of reforming zeal. But something fine will have perished with it, something indefinable but leaving a sense of gap, to remind us that destruction is never quite the discriminating triumph that iconoclasts claim for it in advance.

This, then, is one contemporary view of Whyte-Melville's novels, whose only demonstrable virtue is their sportsmanship. One may quote from *Market Harborough*, from *Riding Recollections*, even from the social stories, passages of speed and exhilaration, passages of unaffected wisdom and perception, descriptive of the hunting that, next to honour, he loved best of all that life could offer.

In opposition may be printed page after page of stilted rhetoric, mawkish humour, the falsest of sentiment, the most wanton elaboration of noun and adjective. But after all quotation is done and a balance struck, there will still remain the elusive quality that gave character to the class from which the author came, an essence of breeding and tradition that no phrasing can crystallize, that vanishes in the moment of its expression. For this spiritual quality Whyte-Melville is admirable; for his literary faults he is unreadable. Such, in a nutshell, is the judgment of one reader who cannot excuse a book stupidity and pretentiousness for the sake of isolated passages of hunting lore, but seeks to appreciate in the character of a social generation that is fading fast, a distinction that to all seeming will fade with it.

There are, however, readers of other kinds, and for their sake and because among our grandmothers and our aunts the stories of Whyte-Melville were avidly admired, a summary classification of his books shall be attempted.

He began as a writer of autobiographies, of the part-fashionable, part-sporting, part-knockabout kind, the tradition of which came down from the eighteenth century, through Frederick Marryat, to a dozen writers of the hard-drinking, riotous forties. *Digby Grand* (1853) and *Tilbury Nogo* (1854) are essentially novels of this type, while in *Kate Coventry* (1856) the author merely adapts the recipe to the needs of a girl heroine. *The Interpreter* (1858) strikes a note of its own, for the scenes in the Crimea and in Turkey were drawn from the writer's experience and give a convincing picture of the period and its happenings. Apart from them, however, the book is an ordinary first-person record of the social wanderings of a young Englishman of family.

Between the second and the third of the books above mentioned had appeared *General Bounce* (1855), a transitional novel, not wholly apart from those that preceded it, but halfway to a place among the stories of contemporary love-making and sport, of which the author was to produce a lengthy list. These novels of English society contain much of the most repellent of Whyte-Melville's work, although many have refreshing interludes of hunting and scenes on the racecourse or in the stable that will endear them to specialists in the genre, if they cannot reconcile others to the artificial tedium of the love stories and the clumsy contriving of the plots. Here are the titles of the social novels:

GENERAL BOUNCE (1855),
 GOOD FOR NOTHING (1861),
 THE BROOKES OF BRIDLEMERE (1864),
 THE WHITE ROSE (1868),
 M OR N (1869),
 CONTRABAND (1871),
 SATANELLA (1872),
 UNCLE JOHN (1874),
 ROY'S WIFE (1878),
 BLACK BUT COMELY (1879).

Next in numerical importance are the costume novels, beloved of an earlier generation, but to the critical modern reader the poorest of poor stuff, so compact of Wardour Street, of hollow sentiment, and of forced, démodé attitude as to be intolerable.

HOLMBY HOUSE (1860)

(A tale of the Civil War with a strong bias in favour of the Cavalier party),

THE QUEEN'S MARIES (1862)

(A romantic tribute to Mary, Queen of Scots),

THE GLADIATORS (1863)

(A novel of Rome and Judæa at the time of Christ),

CERISE (1866)

(An eighteenth-century tale),

SARCHEDON (1871)

(A novel centring round the figure of Semiramis),

SISTER LOUISE (1876)

(A novel of seventeenth-century France),

ROSINE (1877)

(A novel of the French Revolution).

There remain two books of purely sporting significance, and *Katerfelto*.

Market Harborough (1861), the pride of the Pytchley, is hardly a novel. It is a string of hunting and horse-dealing episodes into which Whyte-Melville threw all that he had of science and of enthusiasm. *Riding Recollections* (1878) are what their name implies. It is not for any but the expert to criticize these books, which are held in some quarters to be essential textbooks to a hunting education. *Katerfelto* (1875) will also escape comment here, but for a different reason. Among my childhood memories this Exmoor tale glows adored, uncriticized. How will it read to-day? To put it to the test frightens me. I dare not open it.

1850

HORACE: ODES, EPODES AND CARMEN SÆCULARE Translated into English verse by G. J. WHYTE MELVILLE Esq., late Coldstream Guards. London: Simpkin, Marshall and Co., Stationers Hall Court. 1850. 1 vol. Demy 8vo (5½ × 8½). Pp. (viii) + 120. Dark green cloth, blocked in gold and blind. Yellow end-papers.

1853

DIGBY GRAND: An Autobiography. By G. J. WHYTE MELVILLE. London: John W. Parker and Son, West Strand. 1853. 2 vols. Ex. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. (viii) + 303 + (1).

Vol. II. pp. iv + 312 + (4). No half-title. Publishers' advertisements, paged 1-4, occupy pp. (313) to (316).

Red cloth, gilt. Yellow end-papers.

NOTE—This book was published in February, 1853. The story appeared serially in "Fraser's Magazine."

1854

TILBURY NOGO: Or PASSAGES IN THE LIFE OF AN UNSUCCESSFUL MAN. By the author of *Digby Grand*. London: Chapman and Hall, 193 Piccadilly. 1854. 2 vols. Ex. Cr. 8vo (4¾ × 8¾).

Vol. I. pp. iv + 310 + (2).

Vol. II. pp. (ii) + 348.

No half-titles. Brown cloth, gilt. Yellow end-papers.

NOTE—This book was published in June, 1854. The story appeared serially in "The Sporting Magazine."

1855

GENERAL BOUNCE: Or THE LADY AND THE LOCUSTS. By G. J. WHYTE MELVILLE. London: John W. Parker and Son, West Strand. 1855. 2 vols. Ex. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. viii + 296 + (4). Advertisement of *Digby Grand* occupies verso of half-title. Publishers' advertisements, numbered 1 to 4, occupy pp. (297) to (300).

Vol. II. pp. iv + 278 + (2). No half-title. Publishers' advertisements occupy pp. (279) to (280).

Pale brown cloth, gilt. Pale brick end-papers.

NOTE—Although dated 1855 this book was actually published in December, 1854. The story appeared serially in "Fraser's Magazine."

1856

KATE COVENTRY: An Autobiography. Edited by G. J. WHYTE MELVILLE, author of *Digby Grand*. Originally published in "Fraser's Magazine." London: John W. Parker and Son, West Strand. 1856. 1 vol. Ex. Cr. 8vo (4¾ × 7¾). Advertisement of books by the same author occupies p. (323) and publishers' list p. (324). Scarlet ribbed cloth, gilt, blocked in black. Chalk-blue end-papers.

NOTE—This book was published in October, 1856.

[1857]

THE ARAB'S RIDE TO CAIRO: A Legend of the Desert. By G. J. WHYTE MELVILLE. Illustrated and illuminated by Mrs. Wolfe Murray. Seton & Mackenzie, Edinburgh. Houlston & Stoneman, London. 1 vol. Fcap. 4to (6¾ × 8¼). Pp. 14. Red cloth, full gilt, blocked in gold, or green morocco, full gilt, tooled in gold and black. Yellow end-papers.

NOTES—(i) This volume was published in January, 1857.

(ii) It is hardly a book in the ordinary sense, consisting, as it does, of 14 pp. of stout card printed on one side only. Each page is printed in three or more colours, vaguely after the style of an illuminated MS. Pseudo-gothic lettering is used throughout, and the whole volume is typical of the Victorian table book at its most ornate.

1858

THE INTERPRETER: A Tale of the War. By G. J. WHYTE MELVILLE, Author of *Digby Grand*, *General*

Bounce etc. etc. Originally published in "Fraser's Magazine." London: John Parker and Son, West Strand. 1858. 1 vol. Ex. Cr. 8vo (4¾ × 7⅝). Pp. iv + 431 + (1). No half-title. Publishers' catalogue, 8 pp., bound in at end. Red cloth, gilt, blocked in black, uniform with *Kate Coventry*. Chocolate end-papers.

NOTE—This book was published in January, 1858.

1860

HOLMBY HOUSE: A Tale of Old Northants. By G. J. WHYTE MELVILLE. Author of *Digby Grand*, *The Interpreter* etc. Originally published in "Fraser's Magazine." London: John Parker and Son, West Strand, 1860. 2 vols. Cr. 8vo (5 × 7½).

Vol. I. pp. (viii) + 325 + (3). Pp. (i) and (ii) precede frontispiece and form technically a half-title, but p. (i) is not printed as such. Publishers' advertisements occupy pp. (327) and (328).

Vol. II. pp. (iv) + 344 + (4). No half-title. Publishers' advertisements, numbered 1 to 4, occupy pp. (345) to (348).

Frontispiece in coloured lithograph to Vol. I., printed separately. Red-brown cloth, gilt. Chocolate end-papers.

NOTE—This book was published in March, 1860.

1861

MARKET HARBOROUGH: Or HOW MR. SAWYER WENT TO THE SHIRES. London: Chapman and Hall, 193 Piccadilly. 1861. 1 vol. Cr. 8vo (4¾ × 7½). Pp. viii + 312. Olive-green cloth, gilt. Yellow end-papers.

NOTE—This book was published in April, 1861.

1861

GOOD FOR NOTHING: Or ALL DOWN HILL. By G. J. WHYTE MELVILLE. Author of *Digby Grand*, *The Interpreter*, *Holmby House* etc. Originally published in "Fraser's Magazine." London: Parker, Son and Bourn, West Strand. 1861. 2 vols. Cr. 8vo (5 × 7⅝).

Vol. I. pp. (iv) + 298 + (2). Publishers' advertisements occupy p. (299).

Vol. II. pp. (iv) + 265 + (3). Publishers' advertisements occupy pp. (267) and (268).

No half-titles. Maroon cloth, gilt. Chocolate end-papers.

NOTE—This book was published in December, 1861.

1862

MARKET HARBOROUGH: Or HOW MR. SAWYER WENT TO THE SHIRES. 4th Edition. INSIDE THE BAR: Or SKETCHES AT SOAKINGTON. By the author of *Digby Grand* etc. London: Chapman and Hall, 193 Piccadilly. 1862. 1 vol. Cr. 8vo (4¾ × 7½). Pp. iv + 393 + (3). Buff cloth, printed, in red and black. White end-papers, of which the first inside front is printed with publishers' advertisements.

NOTE—This volume is the first edition of *Inside the Bar*. It was published in April, 1862.

1862

THE QUEEN'S MARIES: A Romance of Holyrood. By G. J. WHYTE MELVILLE, Author of *Digby Grand*, *The Interpreter*, *Holmby House*, *Good for Nothing* etc. London: Parker, Son and Bourn, West Strand. 1862. 2 vols. Cr. 8vo (4¾ × 7⅝).

Vol. I. pp. (iv) + 304.

Vol. II. pp. (iv) + 254 + (2). Publishers' advertisements occupy p. (255), and 8 pp. advertisements, printed on text paper but numbered 1 to 8, are bound in at end.

No half-titles, but in Vol. II. 2 pp. blank precede title. Violet cloth, gilt. Chocolate end-papers.

NOTE—This book was published in July, 1862.

1863

THE GLADIATORS: A Tale of Rome and Judæa. By G. J. WHYTE MELVILLE, author of *Digby Grand*, *The Interpreter*, *Holmby House*, *The Queen's Maries* etc. London: Longman, Green, Longman, Roberts and Green. 1863. 3 vols. Cr. 8vo (5 × 7½).

Vol. I. pp. iv + 324.

Vol. II. pp. iv + 305 + (1).

Vol. III. pp. iv + 291 + (1).

No half-titles. Red embossed cloth, gilt, blocked in gold and blind. Pale chocolate end-papers.

NOTE—This book was announced for publication by Parker in November, 1863. In January, 1864, it appeared over Longmans' imprint, but dated 1863. Whether any copies are in existence with a Parker imprint I do not know; if so they are the real first edition.

1864

THE BROOKES OF BRIDLEMERE. By G. J. WHYTE MELVILLE. Author of *The Gladiators*, *Digby Grand* (sic), *The Interpreter*, *Holmby House*, *The Queen's Maries* etc. London: Chapman and Hall, 193 Piccadilly. 1864. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. (iv) + 293 + (3).

Vol. II. pp. (iv) + 307 + (1).

Vol. III. pp. (iv) + 293 + (3). Publishers' catalogue, 36 pp., and dated October, 1864, bound in at end.

No half-titles. Red cloth, gilt. Pale yellow end-papers.

NOTE—This book was published on October 29, 1864.

1866

CERISE: A Tale of the Last Century. By G. J. WHYTE MELVILLE, author of *The Gladiators*, *Digby Grand*, *The Brookes of Bridlemere* etc. London: Chapman and Hall, 193 Piccadilly. 1866. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. iv + 309 + (3).

Vol. II. pp. iv + 301 + (3).

Vol. III. pp. iv + 318 + (2).

No half-titles. Magenta cloth, gilt, blocked in blind. Pale cream end-papers.

NOTES—(i) This book was published in April, 1866.

(ii) *Cerise* was rapidly reprinted, and it is curious to report that copies of the *third* edition exist with publishers' catalogue at the end of Vol. III. dated March, 1866—*i.e.*, prior to the book's *first* publication. The first edition contained no catalogue.

1868

THE WHITE ROSE. By G. J. WHYTE MELVILLE, author of *Cerise*, *The Gladiators*, *Brookes of Bridlemere* etc. London: Chapman and Hall, 193 Piccadilly. 3 vols. Cr. 8vo ($5 \times 7\frac{1}{2}$).

Vol. I. pp. vii + (i) + 262 + (2).

Vol. II. pp. vii + (i) + 263 + (1).

Vol. III. pp. vii + (i) + 252.

Red-purple cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTE—This book was published in February, 1868.

1869

BONES AND I: OR THE SKELETON AT HOME. By G. J. WHYTE MELVILLE. Author of *The Gladiators*, *Cerise*, *Digby Grand* etc. London: Chapman and Hall, 193 Piccadilly. 1869. 1 vol. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{8}$). Pp. iv + 287 + (1). No half-title. Brown cloth, gilt. Pale yellow end-papers.

NOTE—This book was published in June, 1869.

1869

SONGS AND VERSES. By G. J. WHYTE-MELVILLE. London: Chapman and Hall, 193 Piccadilly. 1869. 1 vol. Cr. 8vo ($5 \times 7\frac{1}{2}$). Pp. vii + (i) + 136. Errata slip inserted at p. 1. Dark red cloth, gilt, blocked in black. Pale yellow end-papers.

NOTES—(i) This book was published in September, 1869.

(ii) The author revised and added to the poems in this book on several occasions after its original publication. Strictly speaking, any new edition which contains even one fresh poem may rank as a first edition, and collectors of Whyte-Melville, who are also purists, may therefore be advised not to pass over any one of the first six or seven editions of *Songs and Verses* without satisfying themselves that no fresh matter distinguishes it from its predecessors.

1869

M. OR N. "SIMILIA SIMILIBUS CURANTUR." By G. J. WHYTE-MELVILLE. Author of *Digby Grand*, *Cerise*, *The*

Gladiators etc. London: Chapman and Hall, 193 Piccadilly. 1869. 2 vols. Cr. 8vo (5 × 7½).

Vol. I. pp. vi + 312 + (2).

Vol. II. pp. vi + 313 + (3). Publishers' advertisements occupy pp. (315) (316).

Light brown (or brown) embossed cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTE—This book was published on October 15, 1869. I do not know which shade of binding is the earlier.

1871

CONTRABAND: Or A LOSING HAZARD. By G. J. WHYTE-MELVILLE. Author of *Digby Grand*, *Cerise*, *The White Rose* etc. London: Chapman and Hall, 193 Piccadilly. 1871. 2 vols. Cr. 8vo (5 × 7¾).

Vol. I. pp. vi + 307 + (1).

Vol. II. pp. vi + 281 + (1).

Bright blue cloth, blocked in gold and blind. Yellow end-papers.

NOTE—Although this book is dated 1871, it was actually published in December, 1870.

1871

SARCHEDON: A Legend of the Great Queen. By G. J. WHYTE MELVILLE. Author of *The Gladiators*, *Holmby House*, etc. London: Chapman and Hall, 193 Piccadilly. 1871. 3 vols. Cr. 8vo (5 × 7¾).

Vol. I. pp. (viii) + 289 + (1).

Vol. II. pp. (vi) + 270.

Vol. III. pp. (vi) + 251 + (1).

Bright blue cloth, gilt, blocked in black. Pale chocolate end-papers.

NOTE—This book was published in July, 1871.

1872

SATANELLA: A Story of Punctestown. By G. J. WHYTE-MELVILLE. London: Chapman and Hall, 193 Piccadilly. 1872. 2 vols. Sm. Cr. 8vo (5 × 7¼).

Vol. I. pp. vii + (i) + 260.

Vol. II. pp. vii + (i) + 267 + (1).

Lithographed frontispiece to each volume printed separately and one other similar illustration in vol. ii. Red (or maroon) cloth, blocked in black and gold. Pale yellow end-papers.

NOTE—This book was published in June, 1872. I do not know which shade of binding is the earlier.

1873

THE TRUE CROSS: A Legend of the Church. By G. J. WHYTE-MELVILLE. Author of *The Gladiators*, *Sarchedon* etc. London: Chapman and Hall, 193 Piccadilly. 1873. 1 vol. Cr. 8vo (4¾ × 7¾). Pp. (iv) + 241 + (1). Publishers' catalogue, 32 pp., dated January, 1873, bound in at end. Green (or chocolate) cloth, blocked in black and gold. Pale yellow end-papers.

NOTES—(i) This book was published in March, 1873.

(ii) Copies in red-brown cloth, gilt, without decorative blocking, are of later issue, although they sometimes contain a catalogue of the original date. Which shade of the original binding is the earlier, I do not know.

1874

UNCLE JOHN: A Novel. By G. J. WHYTE-MELVILLE. Author of *Market Harborough*, *The Gladiators*, *Kate Coventry*, *Satanella* etc. etc. London: Chapman and Hall, 193 Piccadilly. 1874. 3 vols. Cr. 8vo (5 × 7¾).

Vol. I. pp. (viii) + 267 + (1).

Vol. II. pp. (viii) + 236.

Vol. III. pp. (viii) + 218 + (2).

Green cloth, blocked in black and gold. Pale yellow end-papers.

NOTE—This book was published in August, 1874.

1875

KATERFELTO: A Story of Exmoor. By G. J. WHYTE-MELVILLE, author of *Digby Grand*, *Cerise*, *Uncle John* etc. With Illustrations by Colonel Hope Crealocke, C.B. London: Chapman and Hall, 193

Piccadilly. 1875. 1 vol. Demy 8vo (5⁵/₈ × 8⁵/₈). Pp. (iv) + 291 + (1). No half-title. Publishers' catalogue, 34 pp., dated November, 1874, bound in at end. Twelve illustrations in lithograph, printed separately. Dark red cloth, blocked in gold. Pale yellow end-papers.

NOTE—Although dated 1875, this book was actually published in December, 1874.

1876

SISTER LOUISE: Or THE STORY OF A WOMAN'S REPENTANCE. By G. J. WHYTE-MELVILLE, Author of *Digby Grand*, *The Gladiators*, *Katerfelto*. With Illustrations by Miriam Kerns. London: Chapman and Hall, 193 Piccadilly. 1876. 1 vol. Demy 8vo (5³/₈ × 8⁵/₈). Pp. xii + 268. Publishers' catalogue, 32 pp., dated December, 1875, bound in at end. Eight illustrations, roughly lithographed. Green cloth, gilt, blocked in black. Chocolate end-papers.

NOTES—(i) Although dated 1876, this book was actually published in December, 1875.

(ii) Copies without catalogue and with yellow end-papers are probably of a subsequent issue.

1877

ROSINE. By J. G. [*sic*] WHYTE-MELVILLE, Author of *Cerise*, *Katerfelto* etc. etc. With illustrations by Miriam Kerns. London: Chapman and Hall, 193 Piccadilly, 1877. 1 vol. Demy 8vo (5³/₄ × 8⁵/₈). Pp. (vi) + 266. Publishers' catalogue, 36 pp., dated December, 1876, bound in at end. Eight illustrations. Magenta cloth, gilt, blocked in black. Very dark green end-papers.

NOTES—(i) Although dated 1877, this book was actually published in December, 1876.

(ii) Copies in maroon cloth, gilt, blocked in black but without other decoration on side save a simple rectangular frame are of later issue.

1878

RIDING RECOLLECTIONS. By G. J. WHYTE-MELVILLE. With Illustrations by Edgar Giberne. London: Chapman and Hall, 193 Piccadilly. 1878. 1 vol. Ex. Cr. 8vo (5¹/₄ × 7⁷/₈). Pp. xii + 251 + (1). Publishers' catalogue, 32 pp., dated November, 1877, bound in at end. Eight illustrations, being photographs from drawings pasted on to thin card. Dark brickish-red cloth, blocked in black and gold. Yellow end-papers.

NOTE—This book was published in April, 1878.

1878

ROY'S WIFE: A Novel. By G. J. WHYTE-MELVILLE. London: Chapman and Hall, 193 Piccadilly. 1878. 2 vols. Cr. 8vo (5 × 7³/₈).

Vol. I. pp. vi + 299 + (1).

Vol. II. pp. vi + 310.

Olive-brown cloth, gilt, blocked in black. Cream end-papers.

NOTE—This book was published in July, 1878.

1879

BLACK BUT COMELY: Or THE ADVENTURES OF JANE LEE. By G. J. WHYTE-MELVILLE. London: Chapman and Hall, 193 Piccadilly. 1879. 3 vols. Cr. 8vo (5 × 7¹/₂).

Vol. I. pp. viii + 303 + (i).

Vol. II. pp. viii + 304.

Vol. III. pp. viii + 292 + (4). Publishers' advertisements occupy pp. (293) to (296). Publishers' catalogue, 32 pp., dated December, 1878, bound in at end.

A four-page slip of publishers' advertisements should be found inserted between the front end-papers of Vol. I. This slip predates the catalogue in Vol. III. Blue-grey cloth, gilt, blocked in black. Yellow end-papers.

NOTE—This book was published in January, 1879.

[?1879 or 1880]

THE BONES AT ROTHWELL: A Lecture delivered by the late Captain WHYTE MELVILLE, being an account of the remarkable bone cavern beneath Rothwell Church. Price 1d. Rothwell, printed by Ed. Chamberlain, 3 Market Place. (Quotation from Gray's *Elegy* heads title-page and wrapper.) 1 vol. Cr. 8vo. 16 pp. White paper wrappers, printed in black. Outside back wrapper occupied by printer's advertisements.

NOTE—This is the text of a lecture delivered by Whyte-Melville on January 3, 1862, to the Moulton Religious and Useful

Knowledge Society, and printed in the "Northampton Mercury" for January 11 of the same year. When first the pamphlet above described was issued I cannot be certain, but R. B. Wallis, in a booklet published in 1888, and entitled *All About the Rothwell Bones*, speaks of the lecture as obtainable in pamphlet form from Chamberlan of Rothwell. Certainly, therefore, the publication predates 1888, and I have ventured above on the date of the year following Whyte-Melville's death because it seems possible that the lecture was first issued in pamphlet form to combine the interest in the Rothwell Bones with that likely to be created in Whyte-Melville by his decease. The clumsiness with which Whyte-Melville is spoken of as "the late," but at the same time given the rank of "Captain" instead of that of "Major," implies a hasty reprint from the file of the "Northampton Mercury," by someone aware of his death but careless of the military rank to which he finally attained.

The colour of the paper wrapper varies with different issues. In addition to a white copy, as above described, I have seen one in a pale yellow cover.

ELIZABETH CLEGHORN GASKELL
1810-1865

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MRS. GASKELL

BIOGRAPHY AND CRITICAL REMINISCENCE

MRS. GASKELL: HAUNTS, HOMES AND STORIES. By ESTHER A. CHADWICK. London. 1910.

MRS. GASKELL. By the same. London. 1913.

MRS. GASKELL. By A. E. BAYLEY. (Women Novelists of Queen Victoria's Reign.) London. 1897.

MRS. GASKELL AND KNUTSFORD. By G. A. PAYNE. London. 1906.

BIBLIOGRAPHY

Much valuable bibliographical information is contained in two little books by Mr. John Albert Green of the Manchester Reference Library:

A BIBLIOGRAPHICAL GUIDE TO THE GASKELL COLLECTION IN THE MOSS-SIDE LIBRARY.
Manchester. 1911.

CATALOGUE of an Exhibition of Books and Autographs illustrating the Life and Work of Mrs. E. C. Gaskell. Manchester. 1911.

Students may also be referred to:

GASKELL BIBLIOGRAPHY. A list of the writings of Mrs. E. C. Gaskell and of the Rev. William Gaskell. By Wm. E. A. and Ernest Axon. Manchester. 1895.

I.—EDITIONES PRINCIPES
FICTION, BIOGRAPHY, ETC.

1848

MARY BARTON: A Tale of Manchester Life. (Quotation from Carlyle.) London: Chapman and Hall, 186 Strand. MDCCCLVIII. 2 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. (x) [paged as viii] + 317 + (3). The place of half-title and verso is taken by a publishers' advertisement, 2 pp., listing: "Chapman and Hall's Series of Original Works in Fiction, Biography, and General Literature."

Vol. II. pp. (ii) + 312.

No half-titles. Ribbed mulberry cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—This book was published in October, 1848.

[1850]

LIBBIE MARSH'S THREE ERAS: A Lancashire Tale. London: Hamilton Adams and Co. 1 vol. 16mo. Pp. 72. Paper wrappers printed with title of story.

NOTE—This story first appeared in 1847, in Vol. I. of "Howitt's Journal," over the pseudonym "Cotton Mather Mills." It was issued by Chapman and Hall over the author's name in 1855 as a fourpenny pamphlet of twenty-four pages.

1850

*THE SEXTON'S HERO AND CHRISTMAS STORMS AND SUNSHINE. Contributed by the authoress of *Mary Barton*. For the benefit of the Macclesfield Public Baths and Washhouses. Manchester: Johnson, Rawson and Co. 1850. 1 vol. Cr. 8vo. Pp. 28. Paper wrappers.

NOTE—These stories first appeared in 1847 and 1848 in Vols. II. and III. of "Howitt's Journal," over the pseudonym "Cotton Mather Mills." They were reissued under one cover by Chapman and Hall in 1855 over the author's name.

1850

*LIZZIE LEIGH: A Domestic Tale from "Household Words." By CHARLES DICKENS. New York. Dewitt and Davenport. 1850. 1 vol. 12mo. Buff paper wrappers printed in black with wording as above.

NOTE—This pamphlet was a pirated edition of a story published anonymously in "Household Words" and rashly assumed by the pirates to have been written by Dickens. It made a further appearance the next year in *The Irving Offering* (New York, 1851), still over Dickens' name.

1850

THE MOORLAND COTTAGE. By the author of *Mary Barton*. With illustrations by Birket Foster. London: Chapman and Hall, 193 Piccadilly. 1850. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$). Pp. (viii) + 182 + (2). Advertisement of *Mary Barton* occupies p. (183). Line-engraved frontispiece and picture title-page precede printed title-page. Other line-engraved illustrations here and there in the text. Maroon cloth, full gilt, blocked in gold and blind. Pale yellow end-papers.

NOTE—This book was published in December, 1850.

1853

RUTH: A Novel. By the author of *Mary Barton* (Quotation from Phineas Fletcher.) London: Chapman and Hall, 193 Piccadilly. 1853. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{7}{8}$).

Vol. I. pp. (ii) + 298. Publishers' advertisements, 36 pp., dated 1853, bound in at end.

Vol. II. pp. (ii) + 328.

Vol. III. pp. (ii) + 311 + (1).

No half-titles. Dull purple cloth, gilt, blocked in blind. Yellow end-papers, of which those at front of Vols. I. and II. are printed with publishers' advertisements.

NOTE—This book was published in January, 1853.

1853

CRANFORD. By the author of *Mary Barton*, *Ruth* etc. London: Chapman and Hall, 193 Piccadilly. 1853. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$). Pp. iv + 324. No half-title. Olive-green embossed cloth, blocked in gold and blind. Yellow end-papers.

1854

*TWO LECTURES ON LANCASHIRE DIALECT. By the author of *Mary Barton*. London: Chapman and Hall, 193 Piccadilly. Fcap. 8vo (4¼ × 6¾). Paper wrappers.

1855

LIZZIE LEIGH AND OTHER TALES. By the Author of *Mary Barton*, *Ruth* etc. Cheap Edition. London: Chapman and Hall, 193 Piccadilly. 1855. 1 vol. Sm. Cr. 8vo (4½ × 7). Pp. (viii) + 304. Yellow paper boards.

Contents: The Well of Pen Morfa—The Heart of John Middleton—Disappearances—The Old Nurse's Story—Traits and Stories of the Huguenots—Moreton Hall—My French Master—The Squire's Story—Company Manners—Mr. Harrison's Confessions—Libbie Marsh's Three Eras—The Sexton's Hero—Christmas Storms and Sunshine—Hand and Heart—Bessie's Troubles at Home.

This is the first edition of all the above stories, with the exception of *Lizzie Leigh*, *Libbie Marsh's Three Eras*, *The Sexton's Hero*, *Christmas Storms and Sunshine*, *Hand and Heart*, and *Bessie's Troubles at Home*.

NOTES—(i) This book was published in September, 1855. It is a volume in Chapman and Hall's Select Library of Fiction, published at two shillings.

(ii) It may be of interest to enthusiasts to know that *Lizzie Leigh* was adapted for the stage by W. R. Waldron and published in May, 1872, as No. 1393 in Lacy's Acting Editions of British Plays. Mrs. Gaskell must be absolved from all responsibility for this dramatization.

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1855

NORTH AND SOUTH. By the author of *Mary Barton*, *Ruth*, *Cranford* etc. London: Chapman and Hall, 193 Piccadilly. 1855. 2 vols. Ex. Cr. 8vo (4¾ × 7¾).

Vol. I. pp. (viii) + 320. Advertisement of previous works by the same author occupies p. (i), preceding half-title. Publishers' advertisements, 4 pp., bound in at end.

Vol. II. pp. (iv) + 361 + (1). Dark brown cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—This book was published in March, 1855.

1855

*HAND AND HEART and BESSIE'S TROUBLES AT HOME. By the author of *Mary Barton*. London: Chapman and Hall, 193 Piccadilly. 1855. Fcap. 8vo (4¼ × 6¾). Paper wrappers.

1857

THE LIFE OF CHARLOTTE BRONTË, AUTHOR OF *Jane Eyre*, *Shirley*, *Villette* ETC. By E. C. Gaskell, author of *Mary Barton*, *Ruth* etc. (Quotation from *Aurora Leigh*.) London: Smith Elder and Co., 65 Cornhill. 1857. 2 vols. Ex. Cr. 8vo (4⅞ × 8).

Vol. I. pp. viii + 352.

Vol. II. pp. viii + 327 + (1). Publishers' catalogue, 16 pp., dated March, 1857, bound in at end.

Three illustrations in steel engraving—two in Vol. I., one in Vol. II.—all printed separately. Dark brown cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—This book was published in April, 1857.

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1859

ROUND THE SOFA. By the author of *Mary Barton*, *Life of Charlotte Brontë* etc. etc. London: Sampson Low Son and Co., 47 Ludgate Hill. 1859. 2 vols. Ex. Cr. 8vo (4⅞ × 7⅞).

Vol. I. pp. (iv) + 340. Publishers' advertisement slip, printed on yellow paper, should be found inserted between the front end-papers.

Vol. II. pp. (iv) + 297 + (1). Publishers' catalogue, 12 pp., printed on text paper and dated March, 1859, bound in at end.

No half-titles. Scarlet embossed cloth, gilt, blocked in blind. Yellow end-papers.

Contents: Vol. I., Round the Sofa—My Lady Ludlow. Vol. II., The Accursed Race—The Doom of the Griffiths—Half a Lifetime Ago—The Poor Clare—The Half-Brothers.

NOTES—(i) This book was published in March, 1859.

(ii) It should be observed that only Vol. II. contains a list of contents, the corresponding page (iv) in Vol. I. being occupied by an author's note.

1860

RIGHT AT LAST: And Other Tales. By the author of *Mary Barton, Life of Charlotte Brontë, Round the Sofa* etc. etc. London: Sampson Low Son and Co., 47 Ludgate Hill. 1860. 1 vol. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$). Pp. (vi) + 318. No half-title. Scarlet embossed cloth, gilt, uniform with *Round the Sofa*. Yellow end-papers.

Contents: Right at Last—The Manchester Marriage—Lois the Witch—The Crooked Branch.

NOTE—This book was published on May 10, 1860.

1861

LOIS THE WITCH AND OTHER TALES. By E. C. GASKELL, author of *Mary Barton, The Life of Charlotte Brontë*. Copyright edition. Leipzig: Bernhard Tauchnitz. 1 vol. ($4\frac{1}{2} \times 6\frac{1}{4}$). Pp. (viii) + 338 + (2). Usual Tauchnitz paper wrappers.

Contents: Lois the Witch, The Grey Woman, The Doom of the Griffiths, The Half-Brothers, The Crooked Branch.

NOTE—This is a first edition of *The Grey Woman*.

1863

SYLVIA'S LOVERS. By Mrs. GASKELL, author of *The Life of Charlotte Brontë, Mary Barton, Ruth, North and South* etc. (Quotation from Tennyson.) London: Smith, Elder and Co., 65 Cornhill. MDCCCLXIII. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{5}{8}$).

Vol. I. pp. (viii) + 310 + (2).

Vol. II. pp. (iv) + 294. No half-title.

Vol. III. pp. (iv) + 284 + (4). No half-title. Advertisement of *The Life of Charlotte Brontë* occupies pp. (285) to (288).

Magenta cloth, gilt, blocked in blind. Greenish-buff end-papers.

NOTE—This book was published in March, 1863.

1863

A DARK NIGHT'S WORK. By Mrs. GASKELL, author of *Sylvia's Lovers, Life of Charlotte Brontë, Mary Barton, Ruth* etc. etc. London: Smith Elder and Co., 65 Cornhill. MDCCCLXIII. 1 vol. Slim Cr. 8vo ($4\frac{1}{2} \times 7\frac{5}{8}$). Pp. (iv) + 299 + (1). Brown cloth, gilt, blocked in blind. Cream end-papers.

NOTE—This book was published in May, 1863.

1865

THE GREY WOMAN: And Other Tales. By Mrs. GASKELL, Author of *Mary Barton, North and South, Sylvia's Lovers, Cousin Phillis, Cranford* etc. Illustrated Edition. London: Smith, Elder and Co., 65 Cornhill. MDCCCLXV. 1 vol. Cr. 8vo ($5 \times 7\frac{1}{2}$). Pp. (iv) + 280. No half-title. Wood-engraved frontispiece and picture title-page precede printed title. Two illustrations in course of the text, wood engraved and printed separately. Red embossed cloth, gilt, blocked in blind. Yellow end-papers.

Contents: The Grey Woman—Curious if True—Six Weeks at Heppenheim—Libbie Marsh's Three Eras—Christmas Storms and Sunshine—Hand and Heart—Bessie's Troubles at Home—Disappearances.

NOTE—This book was published in October, 1865. It is a first edition of *Curious if True* and *Six Weeks at Heppenheim*.

1865

COUSIN PHILLIS: And Other Tales. By Mrs. GASKELL, author of *Mary Barton, North and South, Sylvia's Lovers, Cranford* etc. London: Smith, Elder and Co., 65 Cornhill. MDCCCLXV. 1 vol. Cr. 8vo ($5 \times 7\frac{1}{2}$). Pp. (iv) + 286 + (2). Publishers' advertisements occupy pp. (287) and (288). No half-title. Wood-engraved frontispiece and picture title-page, printed separately, precede printed title. Two illustrations in the course of the text, wood engraved and printed separately. Red embossed cloth, blocked in gold and blind. Uniform with *The Grey Woman*. Cream end-papers.

Contents: Cousin Phillis—Company Manners—Mr. Harrison's Confessions—The Sexton's Hero.

NOTES—(i) This book was published in December, 1865.

(ii) It is a first edition of *Cousin Phillis*, which story appeared serially in the "Cornhill."

1866

WIVES AND DAUGHTERS: An Everyday Story. By Mrs. GASKELL. With 18 illustrations by George du Maurier. London: Smith, Elder and Co., 65 Cornhill. 1866. 2 vols. Demy 8vo ($5\frac{1}{2} \times 8\frac{5}{8}$).

Vol. I. pp. (iv) + 336.

Vol. II. pp. (iv) + 332.

No half-titles. Ten illustrations in Vol. I. and eight in Vol. II., all wood engraved and printed separately. Maroon cloth, blocked in gold. Pale yellow end-papers.

NOTE—This book was published in February, 1866. The story appeared serially in the "Cornhill."

NOTE

The Knutsford edition of Mrs. Gaskell's works (Smith, Elder and Co., 1906, 8 vols.), edited by A. W. Ward, contained in Vols. I., III., VI., and VII. material not previously issued in book form. Further additional matter (notably a chapter of *Cranford*) was published by Clement Shorter in the edition of Mrs. Gaskell's works edited by him for The World's Classics. The same authority published an edition of *The Life of Charlotte Brontë* in 1900 (Smith, Elder) with many valuable notes. He has also issued a privately printed edition of Mrs. Gaskell's Letters on Charlotte Brontë, but this booklet, in accordance with the plan of the present volume, is not herein specifically listed. Full details of the various appearances of Gaskell miscellanea (with the exception of that last mentioned above) will be found in J. A. Green's Bibliographical Guide to the Gaskell Collection, referred to on p. 203.

II.—BOOKS PARTIALLY WRITTEN, ATTRIBUTED TO, OR EDITED BY MRS
GASKELL.

1840

VISITS TO REMARKABLE PLACES: Old Halls, Battle Fields, and Scenes illustrative of striking passages in English History and Poetry. By WILLIAM HOWITT, author of *The Rural Life of England*, *Boy's Country-Book* etc. Illustrated by Samuel Williams. London: Longman, Orme, Brown, Green and Longmans. MDCCCXL. 1 vol. Med. 8vo ($5\frac{3}{4} \times 9$). Pp. vii + (i) + 526. No half-title. Wood-engraved vignette on title-page and numerous other illustrations. Pp. 130 to 146 are occupied by an account of Clopton Hall, written by Mrs. Gaskell. Fawn cloth, blocked in gold.

1853

*THE SICKNESS AND HEALTH OF THE PEOPLE OF BLAEBURN. By the author of *Mary Barton*. Boston. 1853. 1 vol. 12mo. Paper wrappers.

NOTE—This is a reprint (unauthorized) of a story that appeared anonymously in Vol. I. of "Household Words." The attribution to Mrs. Gaskell is a mistake, Harriet Martineau being the real author of the tale.

1857

MABEL VAUGHAN. By the author of *The Lamplighter*. Edited, by arrangement with the author, by Mrs. GASKELL, author of *Mary Barton*. London: Sampson Low, Son and Co., 47 Ludgate Hill. 1857. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$). Pp. viii + 459 + (1). Publishers' catalogue, 12 pp., paged but undated, bound in at end. Line-engraved frontispiece, printed separately. Dark green cloth, blocked in gold and blind. Pale yellow end-papers. Also issued simultaneously in boards.

NOTE—This book was published in September, 1857.

1862

GARIBALDI AT CAPRERA. By COLONEL VECCHI. Translated from the Italian. With Preface by Mrs. GASKELL. Cambridge: Macmillan and Co., and 23 Henrietta Street, Covent Garden. London. 1862. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{5}{8}$). Pp. xi + (i) + 130 + (2). Publishers' advertisement occupies p. (131). Publishers' catalogue, 16 pp., undated, bound in at end. Frontispiece in tinted lithograph, showing Garibaldi's house. Scarlet cloth, blocked in gold. Chocolate end-papers.

NOTE—This book was published in February or March, 1862.

HERMAN MELVILLE

At intervals during the last forty years, Herman Melville has been discovered by intellectuals, belauded, a little read, and once more forgotten. It is typical of the man and of his perverse withdrawal from the lettered world, that even before his death he was the subject of spasmodic battues by appreciative readers, who sought to startle into activity their idol's reputation by methods suited to the enlivenment of an author long dead and hidden by the undergrowth of time.

The latest and the most thorough stimulation to which the repute of Melville has been subjected is now at full stretch. Whatever its critical shortcomings, this concerted attempt to write a new name on the roll of nineteenth-century genius bids fair to achieve one important triumph—the immortalization of *Moby Dick* and, consequentially, of the man who wrote it.

A very minor result of the same Melville boom is his inclusion in this book. Save in the matter of date, he has little in common with the other writers here treated. They are of Victorianism; he, if he belongs to any period or to any genealogy, is of the ageless, race-less family of the lonely giants. That his fellows between these covers are all lesser novelists than he, I am unprepared to admit. Trollope excels him in humour, wisdom and depth of understanding; he must rank, as master of technique, below all save Whyte-Melville and perhaps Disraeli. But he has a quality of grandeur, a majesty of isolation that they lack, and his very inchoate bitterness of spirit transcends by its datelessness their well-rounded friendliness and their complacent wit.

If that were not enough, he differs from them also in the very texture and subject of his work. His mysticism, for all its yearning and its gloom, is of a spiritual quality far rarer than that of their materialism, for all its vivacity and its aspiration. Between him and Reade is a certain soul resemblance, but the advantage in this is Melville's. He directly influenced the Englishman,^[4] and beside his remote immensity Reade, even at his most massive and his most contentious, seems but a dwarf, roaring disgruntlement against the walls of Grub Street.

4. There is in existence the copy of *Moby Dick* in which Reade made extensive notes and excisions, maybe with the idea of issuing an abbreviated version. Readers of *Love Me Little, Love Me Long* will immediately detect the influence of Melville's great book on the whaling narrative related by Frank Dodd to Mr. Fountain and to his lovely niece.

Melville's books are the strange mirror of a strange life. The young writer, famous at thirty, who yet lives out a diminuendo of appreciation to an old age of disappointed poverty, is no unfamiliar figure. One thinks immediately of William Harrison Ainsworth, from the foppish eminence of his early twenties to the last sad years in a Tonbridge villa, when he laboured at the regular production of three-volume fiction—one novel a year at seventy-five pounds the time—alone amid the memories of vanished splendour. But the man who as a youth wins reputation in letters and passes, of deliberate purpose, maturity and age in other, non-literary, pursuits is a scarcer type, of which Melville is an unusual example.

Born in 1819, he published *Typee* at the age of twenty-seven, *Moby Dick* five years later, and *The Piazza Tales* in 1856. From then until his death, in 1891, he wrote little, and, to the even greater detriment of his fame, withdrew entirely from the society of writers, hiding his name and his very existence behind the screen of an obstinate reserve.

I have no intention here either of summarizing the life or of passing judgment on the works of Herman Melville. The former is related in detail by Professor Raymond Weaver, whose large biography is of so recent date that any shorter presentment of the facts must merely be a précis of the information therein contained. The respective merits of the outstanding books are already (and will remain for long enough) the sport of literary publicists, to whose views and counter-views I refer the curious. One feature, nevertheless, of contemporary opinion challenges to protest my amateur temerity. Apart from *Moby Dick*, the neo-Melvillian has little beyond patronizing approval for the books of his hero; *Typee* (1846) and *Omoo* (1847) are interesting records of travel, remarkable mainly for the early date of their appearance and as forerunners of the South Sea School in letters and in painting. *Mardi* (1849), *Redburn* (1849), and *White Jacket* (1850) claim respect as autobiography and for passages that reveal their author's genius struggling toward a more complete expression. These are the rising steps to the crowning summit of Melville's work. There, unique and peerless, stands *Moby Dick*; beyond it the terraces fall away again, and even more steeply than they rose.

Is this opinion a just one? I am a little uncertain. With no desire to denigrate *Moby Dick* or to deny it the first place in *importance* among Melville's books, I would venture that his genius is more perfectly and skilfully revealed in a volume of stories belonging to the so-called decadence. *The Piazza Tales* are liable to be dismissed by the critic of to-day with kindly condescension as "the best of the later work," a judgment as misleading as it is easily explained. In some degree the worship of *Moby Dick* and the comparative neglect of the other work are inevitable corollaries to the Melville boom at its present stage. During the first period of any new æsthetic wonder, the peculiar transcends the normal in the imagination of disciples. Let the case of Melville be paralleled with

that of Tintoretto's pupil, Greco. When first set in the revival of interest in this painter's work, he was most admired when most bizarre. He won favour for the contrast he presented to his immediate forerunners and his contemporaries. The name of Greco stood for certain mannerisms in colour and composition, and, the more a Greco picture revealed those mannerisms, the better a Greco it was judged to be. Already, from the hand of time, this formula of appreciation is suffering adjustment, but Melville is to-day precisely at the point where yesterday Greco stood. Like the master of Toledo, he has peculiar and noticeable tricks of matter and of style. Because *Moby Dick* is of these tricks more redolent than the author's other books, it tickles the palate of contemporary enthusiasm more thoroughly than do they.

Such preference is by its very nature tenacious. *Moby Dick*, for all that it is unmistakably Melville, is far from flawless. What if Melville recognized its weaknesses? What if he deplored those very characteristics that are to-day lauded as his priceless individuality and chief claim to fame? With all its vastness and its wonder, the epic story of Ahab and the great white whale displays the faults of its author as strikingly as it reveals his talents. In years to come, when the glamour of oddity has paled a little, it will be admitted that the book labours under a sad weight of intolerable prolixity. Nor is this prolixity implicit in the greatness of Melville's writing. This is proved by the two chief stories in *The Piazza Tales*. *Benito Cereno* and *The Encantadas* hold in the small compass of their beauty the essence of their author's supreme artistry. They are profound and lovely and tenderly robust, but they are never tedious and never wilful. Surely it were generous to admit that Melville sought to improve on *Moby Dick* and that, in the matter of technical control, he succeeded? These two stories cannot as literary achievement compare with their vast and teeming predecessor. That is natural. But they may not be ignored as the last glimmer of a dying lamp. They mark the highest technical level of their author's work, and, had not within a year or two of their appearance the darkness of self-distrust descended on him, might well have proved a revelation of something yet to come from the brain of Herman Melville, something destined—but for the treacherous inhibition of human frailty—to excel in power everything to which that brain had previously given birth.

BIOGRAPHY

HERMAN MELVILLE, MARINER AND MYSTIC. By RAYMOND M. WEAVER. New York. Doran. 1921.
London: Humphrey Milford. 1922.

This long and careful book is based on the papers and information of the Melville family and represents the sum of present-day knowledge of Melville's life and ideas.

NOTE

Collectors should observe the fact that it was the custom of American publishers in the fifties and sixties to bind one edition in cloths of various colours for the purposes of window display. Consequently Melville's first American editions are met with in a variety of colourings which, in the matter of date of issue, rank equally.

I.—EDITIONES PRINCIPES
FICTION, POETRY, TRAVEL

1846

*TYPEE: A Peep at Polynesian Life during a Four Months Residence in A Valley of the Marquesas with notices of the French Occupation of Tahiti and the Provisional Cession of the Sandwich Islands to Lord Paulet. By HERMAN MELVILLE. Part One. (Part Two.) New York. Wiley and Putnam, London: John Murray, Albemarle Street. 1846. 2 vols. Sm. Cr. 8vo (5 × 7¼).

Vol. I. pp.^[5] Vol. II. pp.^[5]

5. That the pagination of these volumes must be omitted is a misfortune that was unpreventable. A detailed description of the books was sent me from America, but the slip on which the actual pagination was set out did not arrive.

The half-titles to both volumes read: Wiley and Putnam's Library of American Books: Typee: A Peep at Polynesian Life. On the verso of half-title to Vol. I. is a list of books of travel; on that to Vol. II. the titles in the Library of American Books. Vol. I. contains a map. Dark green cloth, gilt. Fawn end-papers.

1846

NARRATIVE OF A FOUR MONTHS RESIDENCE AMONG THE NATIVES OF A VALLEY OF THE MARQUESAS ISLANDS: OR A PEEP AT POLYNESIAN LIFE. By HERMAN MELVILLE. London: John Murray, Albemarle Street, 1846. 1 vol. Sm. Cr. 8vo (4¾ × 7). Pp. xvi + (ii) + 285 + (1). Publisher's advertisements, 16 pp., dated March, 1846, bound in at end. A sketch map of the Marquesas Islands on page (xviii) faces page (1). Red cloth, gilt, blocked in blind. White end-papers.

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NOTE—A volume in Murray's "Colonial and Home Library" (No. 15). Subsequently named *Typee*. The lettering on the spine reads: Colonial and Home Library Vol XV Melvilles Marquesas Islands Murray.

1847

*TYPEE: A Peep at Polynesian Life during a Four Months Residence in A Valley of the Marquesas. Revised Edition with a Sequel. By HERMAN MELVILLE. New York: Wiley and Putnam. London: John Murray, Albemarle Street. 1847. 1 vol. Sm. Cr. 8vo (5 × 7¼). Pp.^[6]. Of this book pp. 291-307 are occupied by the sequel to *Typee* entitled *The Story of Toby*, and not previously published. Map faces title-page.

6. See footnote to previous page.

1847

TYPEE: OR A NARRATIVE OF A FOUR MONTHS RESIDENCE AMONG THE NATIVES OF A VALLEY OF THE MARQUESAS ISLANDS: OR A PEEP AT POLYNESIAN LIFE. By HERMAN MELVILLE. London: John Murray, Albemarle Street. 1847. 1 vol. Sm. Cr. 8vo (4¾ × 7). Pp. xvi + 301 + (1). Pp. 287-301 are occupied by *The Story of Toby*, a sequel to *Typee* not previously published. Publisher's advertisement precedes half-title proper, occupying reverse of a series half-title of "The Home and Colonial (*sic*) Library," these two pages being inset on other than text paper. Publisher's catalogue, Fcap. 8vo, 16 pp., dated March, 1847, bound in at end. Red cloth, gilt, uniform with preceding item. Yellow end-papers.

NOTE—The lettering on the spine is identical with that of the 1846 issue.

1847

OMOO: A Narrative of Adventures in the South Seas. By HERMAN MELVILLE, author of *Typee*. New York: Harper and Brothers, Publishers. London: John Murray. 1847. 1 vol. Cr. 8vo (4⅞ × 7⅞). Pp. (408). The pagination of this volume is very confusing. Pp. (1)-(16) are paged xv + (i). Pp. 17-389 are so paged, p. (390) is unpagged, pp. (391)-(399) are paged (xv) to xxiii, p. (400) is unpagged, and pp. (401)-(408) are paged (1) to 8. Title-page printed in red and black, half-title in red. Line-engraved map printed separately facing title. Blue cloth, blocked in gold and blind. White end-papers.

NOTE—As an example of the varieties to be met with among American publications of this date, I append a collation of this same book, made by a friend from a copy seen in the United States. The variation of binding and end-papers is unimportant (see note on p. 220).

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1847

*OMOO: A Narrative of Adventures in the South Seas. By HERMAN MELVILLE, author of *Typee*. New York: Harper and Brothers, Publishers. London: John Murray, 1847. 1 vol. Cr. 8vo (4⅞ × 7⅞).

Pp. 398, of which (1)-(9) are unpagged, (10)-(17) are paged in roman numerals, 18-389 in arabic numerals, while pp. (390)-(398) are occupied by publishers' advertisements. Publishers' catalogue, 16 pp., bound in at end. Title-page printed in red and black, half-title in red. Line-engraved map facing title-page. Brown cloth, blocked in gold. Marbled end-papers.

1847

OMOO: A Narrative of Adventures in the South Seas, being a sequel to the *Residence in the Marquesas Islands*. By HERMAN MELVILLE, author of *Typee*. London: John Murray, Albemarle Street. 1847. 1 vol. Sm. Cr. 8vo ($4\frac{3}{4} \times 7$). Pp. xiii + (i) + 321 + (1). Line-engraved map printed on text paper facing title-page. Red cloth, gilt, uniform with preceding item. Pale yellow end-papers.

NOTES—(i) The lettering on the spine reads: Adventures in the South Seas Murray.

(ii) A volume in Murray's "Colonial and Home Library" (No. 22). The Preface is dated New York, January 28, 1847.

(iii) Contemporary announcements of Murray's "Colonial and Home Library" speak of an issue of this book in *two parts*, "sewed," and numbered respectively 43 and 44 of the series. I have never seen such wrapped issues, but, to judge by their numbering in the Library, they postdate the edition above described.

1849

MARDI AND A VOYAGE THITHER. By HERMAN MELVILLE, author of *Typee* and *Omoio*. London: Richard Bentley, New Burlington Street. 1849. 3 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. x + 336 + (2).

Vol. II. pp. x + 335 + (3).

Vol. III. pp. viii + 348.

Titles printed in two colours. Pale apple-green cloth, gilt, blocked in blind. Blue and white decorated end-papers, printed with publisher's advertisements.

NOTE—This book was published on March 16, 1849. The English edition predates the American one. 1,000 copies were printed.

1849

MARDI: AND A VOYAGE THITHER. By HERMAN MELVILLE. New York: Harper and Bros. Publishers, 82 Cliff Street. 1849. 2 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{8}$).

Vol. 1. pp. (376). The paging is very irregular. Pp. (1) to (6) are blank and unpagged; p. (7) is title-page; p. (8) bears note of the book's official registration; p. (9) bears dedication; p. (10) is blank; p. (11) bears preface dated New York, January, 1849; p. (12) is blank; p. (13) is half-title; p. (14) is blank; pp. (15) to (18) are occupied by List of Contents paged (ix) to xii; pp. (19) to (371) are paged (13) to 365; pp. (372) to (376) are blank and unpagged. Pp. (1) (2) and (375) (376) are pasted down to front and back inside end-papers.

Vol. II. pp. (408), of which pp. (1)-(6) are blank and unpagged; p. (7) is title-page; p. (8) bears note of the book's official registration; p. (9) is half-title; p. (10) is blank; pp. (11)-(14) are occupied by List of Contents paged (ix) to xii; pp. (15) to (393) are paged (9) to 387; p. (394) is blank and unpagged; pp. (395)-(402) are occupied by publishers' advertisements paged (1) to 8; pp. (403)-(408) are blank and unpagged. Pp. (1) (2) and (407) (408) are pasted down to front and back inside end-papers.

It should be noted that in each volume the printed half-title follows the title-page.

Dark green cloth, blocked in gold and blind. Yellow end-papers.

1849

REDBURN: HIS FIRST VOYAGE. Being the Sailor boy confessions and reminiscences of the son of a gentleman in the Merchant Service. By HERMAN MELVILLE. Author of *Typee*, *Mardi* etc. London: Richard Bentley, New Burlington Street, 1849. 2 vols. Ex. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{4}$).

Vol. I. pp. viii + 316. No half-title.

Vol II. pp. viii + 314.

Dark blue cloth, gilt, blocked in blind, white end-papers patterned in blue and printed with publisher's advertisements.

NOTES—(i) This book was published on September 29, 1849. The English edition predates the American one. 750 copies were printed.

(ii) I have seen a copy of this edition bearing on the case the name of T. C. Newby as publisher, but with the Bentley title-page. This was probably a "remainder" copy, for Newby frequently bought sheets of books that had not sold when originally published, and issued them at a cheaper price wholly or partially over his imprint.

1849

REDBURN: HIS FIRST VOYAGE. Being the sailor boy confessions and reminiscences of the son of a gentleman in the Merchant Service. By HERMAN MELVILLE, Author of *Typee*, *Mardi*. New York: Harper and Bros., Publishers, 82 Cliff Street. 1849. 1 vol. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{2}$). Pp. (420). The numbering of pages is very erratic. Pp. (1)-(6) are blank and unpagged; p. (7) is title-page; p. (8) bears note of the book's official registration; p. (9) bears dedication; p. (10) is blank; pp. (11)-(17) are occupied by List of Contents pagged (v)-xi; p. (12) is blank; pp. (13) to 390 are so pagged; pp. (391)-(394) are unpagged and occupied by advertisements of other works by Melville; pp. (395)-(406) form a publishers' list, dated October, 1849, and pagged (1) to 14; pp. (407) and (408) are occupied by publishers' advertisements, undated, but pagged (1) and 2; pp. (409)-(412) are blank; pp. (413) and (414) are pasted down to inside back end-paper. No printed half-title. Purple-brown cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—Copies of the first edition are found with fewer advertisement pages at the end. These may well, in view of the irregular nature of American bookmaking at that period, be contemporary in issue with those more extensively furnished, but the collector will naturally prefer a copy as complete as possible.

1850

WHITE JACKET: OR THE WORLD IN A MAN OF WAR. By HERMAN MELVILLE. London: Richard Bentley, New Burlington Street, 1850. 2 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. vi + 322.

Vol. II. pp. iv + 315 + (1).

No half-titles. Pale blue cloth, gilt, blocked in blind. Yellow end-papers, printed with publisher's advertisements.

NOTES—(i) This book was published on January 23, 1850. The English edition predates the American one. 1,000 copies were printed.

(ii) Vol. I. pp. iii and iv contain a preface dated October, 1849, and different in content from the note on p. iv of the American edition, dated March, 1850.

1850

WHITE JACKET: OR THE WORLD IN A MAN OF WAR. By HERMAN MELVILLE. Author of *Typee*, *Omoo*, *Mardi* and *Redburn*. New York: Harper and Bros., Publishers, 82 Cliff Street. London: Richard Bentley. 1850. 1 vol. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{2}$). Pp. (484). Here again the paging is irregular. Of the preliminary matter pp. (1)-(6) are blank; p. (7) is title-page; p. (8) bears note of the book's official registration; p. (9) bears quotation from Fuller's *Good Sea-Captain*; p. (10) bears author's note, dated New York, March, 1850; pp. (11)-(13) are occupied by List of Contents and are pagged in roman numerals, (v) to vii; p. (14) is blank; pp. (15) to (471) are pagged (9) to 465; p. (472) is blank; pp. (473)-(476) are unpagged and occupied by advertisements of other works by Melville; pp. (477) (478) are also unpagged and occupied by publishers' advertisements; pp. (479)-(484) are blank and unpagged. No printed half-title. Dark brown or blue-grey cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—The varieties of binding are of simultaneous date.

1851

THE WHALE. By HERMAN MELVILLE, author of *Typee*, *Omoo*, *Redburn*, *Mardi*, *White Jacket*. (Quotation from *Paradise Lost*.) London: Richard Bentley, New Burlington Street. 1851. 3 vols. Ex. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{4}$).

Vol. I. pp. viii + 312.

Vol. II. pp. iv + 303 + (1).

Vol. III. pp. iv + 328.

Quarter cream cloth blocked in gold; bright blue embossed cloth sides, blocked in blind. Pale yellow end-papers.

NOTES—(i) This book was published on October 18, 1851. The English edition predates the American one. 500 copies were printed.

(ii) Vol. I. only has half-title, on which the story is described as *The Whale or Moby Dick*.

1851

MOBY DICK: OR THE WHALE. By HERMAN MELVILLE, Author of *Typee*, *Omoo*, *Redburn*, *Mardi*, *White Jacket*. New York: Harper and Bros. Publishers. London: Richard Bentley. 1851. 1 vol. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{8}$). Pp. (xxx) [pagged as xxiii + (i)] + 634 + (12). Epilogue occupies p. (635). Publishers' advertisements, 6 pp., occupy pp. (637)-(642). Pp. (i) (ii) and (647) (648) are pasted down to front and back inside end-papers. No printed half-title. Slate-blue or scarlet cloth, gilt. Orange end-papers.

NOTES—(i) The varieties of binding are of simultaneous date.

(ii) This book was expurgated for publication in England, the American text containing thirty-five passages not included in Bentley's edition (see previous item).

1852

PIERRE: Or THE AMBIGUITIES. By HERMAN MELVILLE. New York: Harper and Bros., Publishers, 329 and 331 Pearl Street, Franklin Square. 1852. 1 vol. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{8}$). Pp. (xii) [paged as viii] + 495 + (6). Pp. (i) (ii) and (501) (502) are pasted down to front and back inside end-papers. No printed half-title. Dark grey cloth, gilt, blocked in blind. Dark grey end-papers.

1852

PIERRE: Or THE AMBIGUITIES. By HERMAN MELVILLE. London: Sampson Low Son and Co., 47 Ludgate Hill. 1852. 1 vol. Cr. 8vo ($5 \times 7\frac{1}{2}$). Pp. viii + 495 + (i). No half-title. Blue embossed cloth, gilt, blocked in blind. Pale yellow end-papers.

NOTES—(i) This book was published in November, 1852.

(ii) This English edition consists of American printed sheets with cancel title. It is as scarce as, if not scarcer than, the American edition, the bulk of which was destroyed by fire.

1855

ISRAEL POTTER: HIS FIFTY YEARS OF EXILE. By HERMAN MELVILLE. Author of *Typee*, *Omoo* etc. New York: G. P. Putnam and Co., 10 Park Place. 1855. 1 vol. Cr. 8vo ($4\frac{7}{8} \times 7\frac{3}{8}$). Pp. (280) [paged as (2) + 276 + (2)]. No printed half-title. Purple-brown cloth, gilt, blocked in blind. Yellow end-papers.

NOTE—On the case, this book is entitled "Fifty Years Exile." A pirated edition, under the title *The Refugee*, was published in Philadelphia in [1865].

1855

ISRAEL POTTER: HIS FIFTY YEARS OF EXILE. By HERMAN MELVILLE, author of *Typee*, *Omoo* etc. London: G. Routledge and Co., Farringdon Street. 1855. 1 vol. Fcap. 8vo ($4 \times 6\frac{1}{2}$). Pp. 174. Bright yellow paper wrappers printed in black. The outside back wrapper is occupied by publishers' advertisements. Also issued simultaneously in cloth.

NOTE—This book was published in April, 1855.

1856

THE PIAZZA TALES. By HERMAN MELVILLE, author of *Typee*, *Omoo*, etc. etc. New York: Dix and Edwards, 321 Broadway. London: Sampson Low, Son and Co. 1856. 1 vol. Cr. 8vo ($4\frac{3}{4} \times 7\frac{1}{8}$). Pp. (vi) + 431 + (11). No printed half-title. Publishers' advertisements, unpaginated and undated, occupy pp. (433)-(439). Purple-brown cloth, blocked in gold and blind. Grey-blue end-papers.

Contents: The Piazza—Bartleby—Benito Cereno—The Lightning-Rod Man—The Encantadas; or Enchanted Islands—The Bell-Tower.

NOTES—(i) This book was published in May or June, 1856.

(ii) It is doubtful whether copies of this book were ever actually issued in England, despite the fact that Sampson Low and Co. advertised the book at 9s. in June, 1856. At the most, copies may exist with an English cancel title, but even this is improbable in view of the joint imprint on the New York edition. It will be noted that when previously Low imported Melville sheets (*cf. Pierre*, 1852) they inserted their own title-page and bound the book differently for English issue, but in that case their name was not printed on the American edition.

(iii) Copies of the first American edition exist, with pale yellow end-papers. These are thinner in quality than the grey-blue ones above mentioned, and not chalk surfaced to the extent usual with American tinted papers of the period. Indeed, they have more the appearance of English than of American end-papers, but it is difficult to believe that Sampson Low and Co. could have imported sheets and cases from America, merely carrying out in this country the process of binding.

1857

THE CONFIDENCE MAN: HIS MASQUERADE. By HERMAN MELVILLE, Author of *The Piazza Tales*, *Omoo* etc. etc. New York: Dix Edwards and Co., 321 Broadway. 1857. 1 vol. Cr. 8vo ($4\frac{7}{8} \times 7\frac{1}{2}$). Pp. (x) [paged as vi] + 394 + (4). No printed half-title. Purple-brown cloth, gilt, blocked in blind. Dark green end-papers.

1857

THE CONFIDENCE MAN: HIS MASQUERADE. By HERMAN MELVILLE, author of *The Piazza Tales*, *Omoo*, *Typee* etc. etc. Authorized edition. London: Longman, Brown, Green, Longmans and Roberts. 1857. 1 vol. Fcap. 8vo ($4\frac{1}{4} \times 6\frac{3}{4}$). Pp. vi + 354. No half-title. Publishers' catalogue, 24 pp., dated September, 1855 [*sic*], bound in at end. Yellow-brown cloth, gilt, blocked in blind. Brick-

red end-papers, partially printed with publishers' advertisements.

NOTE—This book was published in April, 1857.

1866

BATTLEPIECES AND ASPECTS OF THE WAR. By HERMAN MELVILLE. New York: Harper and Bros., Publishers, Franklin Square. 1866. 1 vol. Cr. 8vo ($4\frac{3}{4} \times 7\frac{3}{8}$). Pp. (298), of which pp. (i)-(6) are blank and unpagged; p. (7) is title-page; p. (8) bears note of the book's official registration; p. (9) bears dedication; p. (10) is blank; p. (11) bears Author's Note; p. (12) is blank; pp. (13)-(16) are occupied by List of Contents paged (vii)-x; pp. (17) to (278) are paged (11) to 272; pp. (279)-(284) are blank and unpagged. No printed half-title. Brown or violet cloth, gilt. Chocolate end-papers.

NOTE—There was no English edition of this book.

1876

CLAREL: A Poem and a Pilgrimage in the Holy Land. By HERMAN MELVILLE. In four parts. I. Jerusalem. II. The Wilderness. III. Mar Saba. IV. Bethlehem. New York: G. P. Putnam's Sons, No. 182 Fifth Avenue, 1876. 2 vols. Sq. 16mo ($6\frac{7}{8} \times 5\frac{1}{8}$).

Vol. I. pp. (304), of which pp. (8) and (9) are paged ii and iii, pp. (10) and (11) unpagged, and pp. (12)-(304) are paged 8 to 300.

Vol. II. pp. (312). In this volume the paging is even more erratic; pp. (i)-(5) are unnumbered, p. (6) is numbered iv, pp. (7), (8), and (9) are unnumbered, pp. (10) to (309) are numbered 304 to 571, pp. (310) to (312) are unnumbered.

Bright green cloth, gilt. Chocolate end-papers.

NOTE—This book was published in July, 1876. There was no English edition.

1888

JOHN MARR AND OTHER SAILORS, WITH SOME SEA PIECES. New York: De Vinne Press. 1888. 1 vol. Fcap. 8vo ($4\frac{1}{2} \times 6\frac{3}{4}$). Pp. (iv) + 103 + (1). Cream paper wrappers printed in black.

NOTE—Only twenty-five copies of this edition were printed.

1891

*TIMOLEON etc. New York: Canton Press. 1891. 1 vol. ($4\frac{1}{2} \times 7$). Pp. (72), of which (1)-(5) are unnumbered, (6) is paged in roman numerals, pp. 7-70 in arabic numerals, and (71) and (72) unnumbered. Buff paper wrappers, printed in black.

NOTE—Only twenty-five copies of this edition were printed.

II.—BOOKS PARTIALLY WRITTEN BY HERMAN MELVILLE

There are only two items that it is possible to list under this heading, and to each one of them Melville's contribution is so slight as to make unnecessary their detailed collation. P. 30 of the *Memorial to James Fenimore Cooper*, published in one volume by Putnam, New York, in 1852, bears a letter from Melville in praise of Cooper addressed to the Committee organizing the Cooper celebration. Pp. 399 and 400 of *The History of Pittsfield, Massachusetts from 1800 to 1876*, by J. E. A. Smith, and published in Springfield by C. W. Bryan and Co., 1876, bear an account of Major Thomas Melville written by Herman Melville, but not nominally attributed to him.

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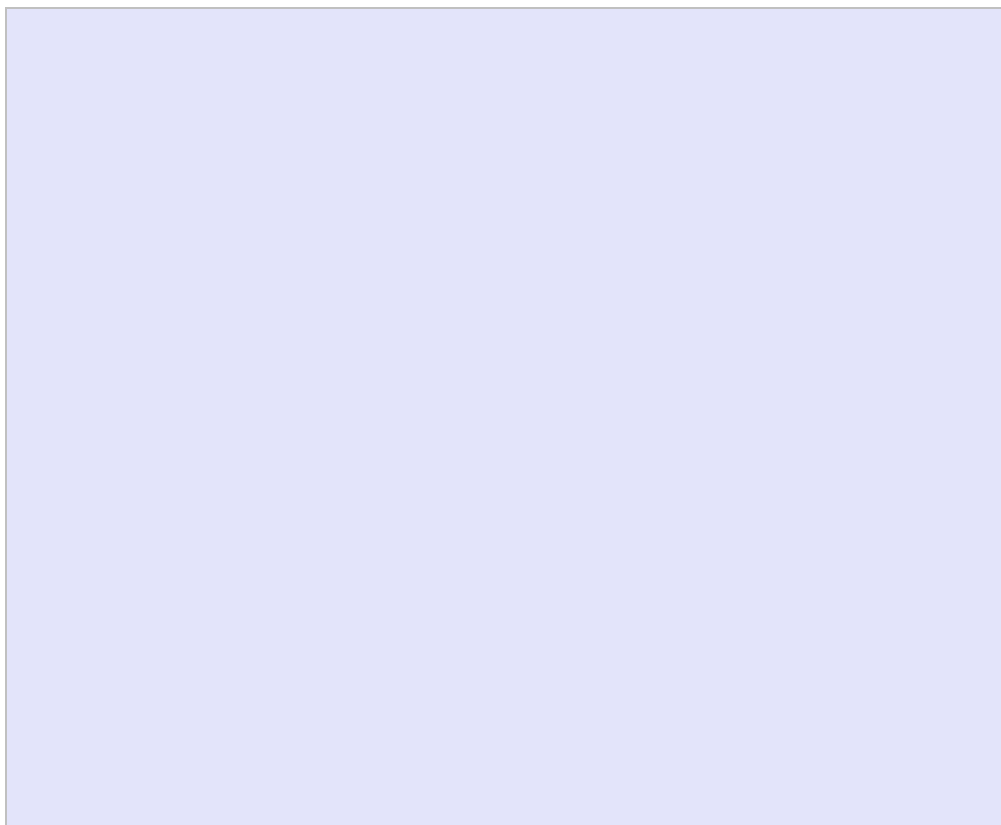
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