

A VICTORIAN ANTHOLOGY

Books, manuscripts, and other material  
from the  
Morris L. Parrish Collection of  
Victorian Novelists

A catalogue of an exhibition in the  
Princeton University Library

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#### NOTE

The brief introductions were written by James Holly Hanford, while the annotations to the individual items were prepared by Alexander D. Wainwright, Curator of the Morris L. Parrish Collection.

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CHARLES LEVER

Though born and brought up in Dublin and characteristically Irish in his temperament and writings, Charles Lever (1806-1872) was of purely English parentage. He took a medical degree at Trinity College, studied at Göttingen, acquiring a taste for German student life, made an expedition to Canada in charge of an immigrant ship, married, and spent his inheritance, all before he had reached the age of 30. Later he was in the British Consular Service on the continent. "Here is 600 a year for doing nothing," said Lord Derby, "and you are just the man to do it." He turned to literature partly to recoup his losses at cards but stuck at it finely through novel after novel. HARRY LORREQUER and CHARLES O'MALLEY, his jauntiest productions, appeared first in the DUBLIN MAGAZINE for 1837 and 1840. "Of all the men I ever encountered, he had the surest fund of drollery," said Anthony Trollope. His representation of Irish life has by no means proved acceptable to the sons of Erin.

1. THE CONFESSIONS OF HARRY LORREQUER. With illustrations by "Phiz." Dublin, 1839.

"A farrago of dining, drinking, riding steeple-chases, pigeon-shooting, and tandem-driving, in which the autobiographer sums up garrison life at Cork, spiced with jests and good stories, and supplemented with amorous and other adventures abroad." Lever's first book and one of the most popular of the Irish novels.

2. JACK HINTON. With illustrations by "Phiz." Dublin, 1842. 13 parts in 12.

The picaresque adventures of an English officer in Ireland.

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3. THE MARTINS OF CRO'MARTIN. With illustrations by "Phiz." London, 1854-56. 20 parts in 19.

The fall of great Irish house, undermined by extravagance, absenteeism, and unconcern for the rights of its tenants. Lever, following the conventions of the day, did not make the fall complete, as it would actually have been in fact.

4. LORD KILGOBBIN. London, 1872.

The story of an Irish nobleman who, with his family, is drawn into the public affairs of the era of Gladstone and Bright. Lever's last book, published the year of his death.

5. The manuscript of LORD KILGOBBIN.

Entirely written in the hand of the author.

BULWER - LYTTON

Edward George Earle Lytton Bulwer, born in 1803, was educated at Trinity College, Cambridge. Frequenting the fashionable circles in London and Paris in his early years and supporting himself by all kinds of literary labors, he entered Parliament in 1831, became secretary for the Colonies, and was created Baron Lytton in 1866. One of the earliest of his many novels, PELHAM (1828), is also one of his best. THE LAST DAYS OF POMPEII (1834) has enjoyed an enduring popularity. His wife, from whom he was legally separated in 1836, spent her remaining life carrying on lawsuits and publishing articles against him. He died in 1891.

1. ISMAEL: AN ORIENTAL TALE. WITH OTHER POEMS. London, 1820.

Nineteen poems written between the ages of thirteen and fifteen. The author's first book, published at his mother's expense.

2. THE LADY OF LYONS. London, 1838.

The first edition of one of Bulwer-Lytton's enormously popular plays.

3. Bulwer-Lytton to Charles Ollier, November 12, 1831.

Bulwer-Lytton asks Ollier to give his candid opinion of EUGENE ARAM, which he (the author) considers the greatest work he has yet done. EUGENE ARAM is one of the most famous of all the Victorian novels of crime.

4. THE LAST DAYS OF POMPEII. London, 1834.

The first edition of the novel on which Bulwer-Lytton's current fame largely rests. This is the publisher's own copy and contains throughout textual changes for a second edition.

5. ERNEST MALTRAVERS. London, 1837.

A proof copy of the first edition, with a few autograph corrections, from the author's own library.

6. Private theatricals at Knebworth, Bulwer-Lytton's country home, 1850.

Ben Jonson's EVERY MAN IN HIS HUMOUR was presented on November 18, 19, and 20, 1850 at Bulwer-Lytton's country home by a group of amateur actors under the direction of Charles Dickens, who took the part of Captain Bobadil in the play.

7. Program of Bulwer-Lytton's comedy NOT SO BAD AS WE SEEM, July 21, 1851.

Bulwer-Lytton and Dickens founded the Guild of Literature and Art to assist impecunious writers and artists. NOT SO BAD AS WE SEEM was written by Bulwer-Lytton and produced by Dickens, who played the leading role in the play, for the purpose of establishing an endowment for the guild. It opened before the Queen on May 16, 1851 and enjoyed a tremendous success in London and the provinces.

BENJAMIN DISRAELI

Benjamin Disraeli's father, Isaac, was the son of an Italian immigrant, who attained prosperity in London and married into one of the old Saphardic families resident in England since Cromwell's time. Isaac withdrew from the Jewish congregation, became a man of literary elegance, collected an extensive library, and wrote on the curiosities and amenities of literature. Benjamin, born in 1804, inherited his father's bookishness and wrote a novel (VIVIAN GREY) at twenty-one. He lived the life of a literary dandy, like his friend, Bulwer-Lytton, but soon sought an outlet for his energies in politics. CONINGSBY, and SYBIL, in 1844 and 1845, were followed by LOTHAIR in 1870. Disraeli had in the mean time become Prime Minister but suffered defeat by Gladstone in 1868, at which time he was raised to the peerage as Earl of Beaconsfield. On the return of the Conservatives to power Disraeli achieved the height of his ambition, both for himself and for England by becoming Queen Victoria's most trusted friend and the successful champion of an aggressive policy of empire.

1. CONTARINI FLEMING. A Psychological Autobiography. London, 1832.

The first edition, in a typical gift binding of the period, with a presentation inscription from the author to Mrs. Meredith, presumably the mother-in-law of his sister Sarah.

The hero was a portrait of the young poet that Disraeli wished to become. "I shall always consider this book" he wrote modestly, "as the perfection of English prose and as a chef-d'oeuvre."

Presented by Mrs. Marshall L. Brown.

2. THE REVOLUTIONARY EPICK. London, 1834.

The first edition; one of only fifty copies printed. A revised edition was published in 1864.

The first three books of an unfinished epic in which Disraeli attempted to do for his age



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what Homer, Vergil, Dante, and Milton had done for theirs. The poem was received with no enthusiasm by the public, and Disraeli "hurled his lyre to Limbo."

## 3. THE TRAGEDY OF COUNT ALARCOS. London, 1839.

A drama in verse, "an attempt to contribute to the revival of English tragedy," set in Castile in the 13th century. The play was published after Disraeli had failed to get it produced; an adaptation ran for five weeks in 1868, when the author was Prime Minister. The piling of horror on horror makes it unsuitable for the stage.

## 4. CONINGSBY. London, 1844.

A satire of the political scene in which Disraeli expounded his own political ideals.

## 5. Disraeli's writing portfolio, containing invitations addressed to him, etc.

Presented by Francis P. Harper.

WILLIAM H. AINSWORTH

William Harrison Ainsworth (1805-1882) dabbled in theatricals as a boy in his home town, Manchester, and contributed precociously to several magazines. Coming to London to study law, he soon went into the publishing business as editor, contributor to, and later owner of various annuals and monthlies, including AINSWORTH'S MAGAZINE, 1842-1853. His first novel, ROOKWOOD, in 1834, was followed by a stream of others, mostly historical romances. Of these JACK SHEPPARD (1839) and THE TOWER OF LONDON (1840) are best known. He numbered Charles Lamb among his intimate friends and entertained Dickens, Thackeray, Cruikshank and Landseer at his home in Kendall Green.

1. Ainsworth to John Macrone, July 13, 1836.

A letter concerning proposed illustrations by Daniel Maclise for Ainsworth's novel CRICHTON. Written on one of the leaves of the letter is Maclise's signed agreement to make the etchings. The original plan was to have had Thackeray do the illustrations, and in this letter Ainsworth expresses satisfaction that Maclise is to make them instead of Thackeray.

Presented by Mr. and Mrs. Donald F. Hyde.

2. JACK SHEPPARD. With illustrations by George Cruikshank. London, 1839.

One of the many criminal romances published in the early Victorian period, JACK SHEPPARD, based on the life of a notorious 18th-century criminal of the same name, was first issued periodically in BENTLEY'S MISCELLANY and was from the very outset a triumphant success. Its sale exceeded that of OLIVER TWIST and no less than eight dramatic versions of the story were produced in the autumn of 1839. The vogue of JACK SHEPPARD brought on Ainsworth's head a storm of adverse criticism on moral grounds, making him the scapegoat for all the imaginary evils resulting from the popularity of the

William H. Ainsworth - 2

"School of Criminal Romance."

Presented by Gordon A. Block, Jr. '36.

3. THE TOWER OF LONDON. With illustrations by George Cruikshank. London, 1840. 13 parts in 12.

An historical romance the setting of which is the Tower in the later Tudor period. Possibly the most popular of Ainsworth's books, it was also a critical success. The illustrations by Cruikshank, which were done in close collaboration with the author, are considered among the artist's finest work.

4. The manuscript of BEATRICE TYLDESLEY.

For twenty years Ainsworth held the center of the English literary stage with Dickens and Thackeray. In the 1850's his popularity began to wane and, although he continued industriously to write novels until the last year of his life, he gradually dwindled into the role of a half-forgotten minor novelist.

BEATRICE TYLDESLEY, "or The Lancashire Plot of 1694," published in 1878, is one of the last of Ainsworth's novels. For it he was paid only £125.

WILLIAM MAKEPEACE THACKERAY

William Makepeace Thackeray was born in India in 1811. He attended Trinity College, Cambridge, without taking a degree, travelled in Germany, studied law in London and art in Paris, finally devoted himself wholly to literature, as reviewer and writer of satirical sketches for various magazines. From 1842 he was a contributor to PUNCH. The great novels, VANITY FAIR, PENDENNIS, HENRY ESMOND, and THE NEWCOMES, appeared serially from 1847 to 1855. THE VIRGINIANS (1857-59) followed Thackeray's trip in America in 1852. In 1860 he became editor of the CORNHILL MAGAZINE. He died in 1863.

1. Thackeray to John Frederick Boyes, January 29, 1829.

One of the earliest Thackeray letters extant, written to John Frederick Boyes, the classical scholar, with whose parents Thackeray boarded while a day boy at Charterhouse.

2. THE SNOB. Cambridge, 1829.

After five years at Charterhouse School, Thackeray spent sixteen months at Trinity College, Cambridge. While at Cambridge he contributed to THE SNOB, a humorous publication that ran for eleven numbers.

3. FLORE ET ZEPHYR. London, 1836.

Thackeray's first publication outside of periodicals, a bid for favor as an artist, published under the nom de plume of Théophile Wagstaffe, one of his many pseudonyms.

FLORE ET ZEPHYR, which is composed of nine satirical plates, is a burlesque of one of the most famous roles of the celebrated ballerina Maria Taglioni.

William Makepeace Thackeray - 2

4. MRS. PERKINS'S BALL. London, 1847.

The first of Thackeray's six Christmas books, issued in December, 1846, in time for the Christmas trade. With illustrations and a cover design by the author.

Thackeray had a fondness for his favorite pseudonym, M. A. Titmarsh, and all this Christmas books were so signed.

5. VANITY FAIR. London, 1847-48. 20 nos. in 19.

The first edition in the monthly parts, with forty full-page plates, and numerous woodcuts and initials, all by Thackeray.

6. Drawing by Thackeray for "The Original Agapemone in Danger," PUNCH, May 1, 1851.

7. BALLADS. Boston, 1856.

The first American edition, published simultaneously with the English, with a presentation inscription from the author to Miss Edith Story, daughter of the sculptor William Wetmore Story.

This copy was given to Miss Story when Thackeray was on his second lecture tour of the United States, from October, 1855, to April, 1856.

8. Election card, 1857.

Issued when Thackeray was running for Parliament against Edward Cardwell for the city of Oxford. Although much of the electioneering was repugnant to him, Thackeray made a good showing as a speaker and was defeated by only a comparatively small number of votes. The contest was conducted with courtesy and good temper.

William Makepeace Thackeray - 3

9. A drawing by Thackeray.

A competent illustrator, Thackeray made illustrations for many of his own books. In 1836 he applied to Dickens as illustrator for the PICKWICK PAPERS but was refused.

10. WILLIAM MAKEPEACE THACKERAY

A death mask from the Laurence Hutton Collection.

CHARLES DICKENS

Charles Dickens (1812-1870), was the son of John Dickens, a shiftless person of whom it is written that the lower his fortunes got the faster he peopled his house with children. Anybody could keep them. After a few years of schooling, interrupted by child labor in a London backing warehouse, Dickens earned his living as a stenographer and journalist, until the unexpected success of THE PICKWICK PAPERS set him on the path of fame and riches. A fabulous person, mightiest of English novelists. Though father of ten children and maintainer at one time of three establishments, he left an estate of half a million. His life story "with its radiances of laughter, its conquests of genius, and its dark and fateful drift toward disillusion even in the midst of universal acclaim, epitomizes, hardly less powerfully than his works, the mingled comedy and tragedy of the human struggle."

1. SKETCHES BY "BOZ." London, 1836.

Dickens' first book, a collection of pieces reprinted from various newspapers and magazines, with illustrations by George Cruikshank. "Boz" was borrowed from the nickname given to Dickens' younger brother Augustus.

2. THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. London, 1836-37. 20 numbers in 19. A "Prime Pickwick" (The MacGeorge-Sawyer-Parrish copy).

Robert Seymour, a popular illustrator, suggested to the publishers Chapman and Hall a comic series of Cockney sporting plates to be published with letterpress in monthly parts. Although not as well known at the time as Seymour, Dickens was engaged to supply the letterpress, but he soon modified the scheme and became the dominant figure in the undertaking. Seymour committed suicide after he had completed only seven plates for PICKWICK PAPERS and most of the remaining illustrations were made by Hablot K. Browne ("Phiz"), who also illustrated many of Dickens later works.

Charles Dickens - 2

Although PICKWICK PAPERS started slowly and with a small sale, the appearance of Sam Weller created an enormous demand for the work and the circulation jumped from 400 to 40,000. Dickens was only twenty-five when he wrote the book and its success catapulted him to a fame which he retained throughout his life.

3. THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY. London, 1839.

With a presentation inscription from the author to the wife of a cousin, the illustrator George Cattermole. Inserted in the volume is also a letter of presentation from Dickens to Mrs. Cattermole.

4. A CHRISTMAS CAROL. London, 1843.

The first edition of Dickens' first Christmas book, one of his most popular works.

5. DAVID COPPERFIELD. London, 1849-50. 20 numbers in 19.

"Of all my books," declared Dickens the year before his death, "I like this the best. It will easily be believed that I am a fond parent to every child of my fancy, and that no one can ever love that family as dearly as I love them. But, like many fond parents, I have in my heart of hearts a favourite child. And his name is DAVID COPPERFIELD."

6. Dickens to George Eliot, July 10, 1859.

A letter in which Dickens praises George Eliot's novel ADAM BEDE. It has recently been printed in THE GEORGE ELIOT LETTERS, edited by Gordon S. Haight, Yale University Press, 1954. Volume III.



Charles Dickens - 3

7. Photograph of Dickens, signed and dated April 20, 1868.

During the latter part of his life much of Dickens' energy and time were given to public readings from his works, for which he was handsomely paid. In November, 1867 Dickens came to the United States for a reading tour (it was his second visit to this country, the first having been in 1842) and visited many cities during the next five months. This photograph was signed in New York the day of his last American reading. From this tour he made a net profit of \$100,000.

8. CHARLES DICKENS by E. Goodwyn Lewis

A pastel executed in 1869, the year before Dickens' death.

Presented by Thomas W. Hotchkiss '89.

ELIZABETH CLEGHORN STEVENSON GASKELL

Elizabeth Cleghorn Stevenson (1810-1865), daughter of a Unitarian minister, was brought up by her aunt in the village of Knutsford, Cheshire. In 1832 she married William Gaskell, a minister in Manchester. She is best known by CRANFORD, a series of delightful sketches of village society, first published in Charles Dickens' periodical, HOUSEHOLD WORDS in 1853. But her NORTH AND SOUTH is an excellent novel, perhaps the best of all those dealing with industrial conditions in mid-nineteenth century England. WIVES AND DAUGHTERS, in which she returns to country life, was in process of serial publication at her death. Mrs. Gaskell wrote also a vivid and sympathetic biography of her friend, Charlotte Brontë.

1. MARY BARTON. London, 1848.

Mrs. Gaskell's first book, a sympathetic picture of the life of the workers in the Manchester factories.

2. CRANFORD. London, 1853.

Mrs. Gaskell's most famous book. A presentation copy of the first edition, with an inscription from the author to her husband.

3. THE LIFE OF CHARLOTTE BRONTE. London, 1857.

One of the ablest biographies in English literature, written at the request of Charlotte Brontë's father. From 1850 until her death in 1855 Charlotte Brontë was one of Mrs. Gaskell's most intimate friends.

4. Mrs. Gaskell to George Eliot, November 10, 1859.

A wonderful letter in which, while praising George Eliot's writings, Mrs. Gaskell cannot help but say that she wishes that George Eliot were really married to G. H. Lewes.

"I should not be quite true in my ending, if I did not say before I concluded that I wish you were Mrs. Lewes. However that can't be helped, as far as I can see, and one must not judge others."

5. A letter written by Mrs. Gaskell to a young woman who had sent her the manuscript of a novel for criticism, September 25, 1862.

A remarkably revealing letter in which Mrs. Gaskell advises her correspondent at length as to the best ways in which she can help her husband and herself. As for trying to make money by writing stories, she recommends waiting until her children are grown and she has lived longer and had more experience.

Presented by Robert H. Taylor '30.

### THE BRONTE SISTERS

The three Brontë sisters, Charlotte (1816-1855), Emily (1818-1848), and Anne (1820-1849) with their elder brother Branwell, were brought up in comparative isolation in the parsonage of their widowed father at Haworth in Yorkshire. Later Charlotte taught school in England and Belgium, but returned to the others in 1844 to engage with them in the publication of a still-born volume of poems bearing the names of Currer, Ellis, and Acton Bell. They then submitted novels to various publishers, of which Charlotte's *THE PROFESSOR* was refused but Emily's *WUTHERING HEIGHTS* and Anne's *AGNES GREY* accepted. Meanwhile Charlotte had secured publication for her second novel, *JANE EYRE*. All three appeared in 1847. The two younger sisters and the brother, who was dissipated and unreliable, died a year later. Charlotte produced *SHIRLEY* in 1849 and *VILLETTE* in 1853, *THE PROFESSOR* remaining unpublished till 1857. She married her father's curate, the Reverend A. B. Nicholls, a few months before her death in 1855.

1. Patrick Brontë. *COTTAGE POEMS*. Halifax, 1811.

The first edition of the second book published by the father of the Brontës. Patrick Brontë, of Irish peasant stock, was a graduate of Cambridge and a clergyman in the Church of England.

2. Charlotte Brontë. "La jeune Fille malade," April 18, 1842.

An exercise in French written by Charlotte Brontë when she was at the Pensionnat Heger in Brussels.

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3. Charlotte, Emily, and Anne Brontë. POEMS. London, 1846.

One thousand copies of this pseudonymously published collection of poems were printed for Aylott and Jones. The book not selling, the sheets were turned over to Smith, Elder & Co., who reissued the book with their own title-page. Exhibited is one of the few known copies of the POEMS with the Aylott and Jones imprint; beside it is a copy (with a Smith, Elder title-page dated 1846) issued in 1848.

4. Charlotte Brontë to Henry Colburn, July 4, 1846.

Charlotte Brontë, using the pseudonym of C. Bell, requests permission to send to the London publisher Henry Colburn, the manuscripts of her THE PROFESSOR, Emily's WUTHERING HEIGHTS, and Anne's AGNES GREY.

5. Emily Brontë. WUTHERING HEIGHTS. (Vols. I - II)  
Anne Brontë. AGNES GREY. (Vol. III)

The two novels published together as three volumes, London, 1847, in accordance with the current enthusiasm for three-volume novels.

This set of one of the rarest of Victorian first editions belonged to E. and F. Merrall, of Haworth, friends of the Brontës. AGNES GREY contains corrections and changes in Anne Brontë's hand.

6. Charlotte Brontë. JANE EYRE. London, 1848.

This copy belonged to Alexander Elder, the publisher, and was bound for him before the actual publication of the book.

ANTHONY TROLLOPE

Anthony Trollope was born in London in 1815. His early life was checkered by a series of financial misfortunes culminating in his father's bankruptcy in 1831. His mother, Frances Trollope, supported the family by her prolific writings. At the age of nineteen Anthony obtained a position in the general post office and he continued in this service, in increasingly important capacities, for over thirty years. While stationed in Ireland, he wrote three good but unsuccessful novels of Irish life. With *THE WARDEN*, published in 1855, he began the famous and highly successful Bassetshire series, including *BARCHESTER TOWERS* (1857), *FRAMLEY PARSONAGE* (1861), *THE LAST CHRONICLES OF BARSET* (1867). Beside these well-loved stories Trollope wrote political novels, travel books, and an interesting autobiography which appeared the year after his death in 1882.

1. *THE MACDERMOTS OF BALLYCLORAN*. London, 1847.

Trollope's first book, a novel based on his experiences in Ireland, which enjoyed no success whatever. Only four hundred copies were printed and the book is now one of the rarest of the Victorian "three-deckers." The copy exhibited is one of the three known in the original cloth.

2. *THE WARDEN*. London, 1855.

Trollope's first important novel, a critical (if not a commercial) success, and the first book in the "Chronicles of Bassetshire;" the imaginary county of Barset in south-western England created by Trollope.

3. Trollope to Thackeray, December 28, 1859.

A letter of congratulation on the appearance of the first number of *THE CORNHILL MAGAZINE*, of which Thackeray was the editor. The first number contained a contribution by Trollope.

Anthony Trollope - 2

4. Trollope to Edward Chapman, December 25, 1863.

Trollope returns some corrected proof and illustrations for CAN YOU FORGIVE HER? to one of the partners of the publishing firm of Chapman and Hall. "I have been greatly cut up by Thackerays death..... It has not been a merry Christmas with us. I loved him dearly."

5. CAN YOU FORGIVE HER? London, 1864-65. 20 parts.

Also issued in book form, in two volumes. The first of the political novels. For the right to print ten thousand copies of CAN YOU FORGIVE HER? in part and volume form, the publishers paid Trollope three thousand pounds.

6. Trollope to Wilkie Collins, May 9, 1867.

Trollope asks for a contribution to the fund he is raising for the widow of Robert Bell, a journalist who had died in 1867, leaving his family in poverty. Further to assist the family, Trollope secretly bought Bell's entire library.

7. DID HE STEAL IT? London, 1869.

A dramatic version of THE LAST CHRONICLE OF BARSET, never produced. One of Trollope's unsuccessful efforts to write a play.

A facsimile edition of this privately printed pamphlet, of which only two copies are known, was issued by the Princeton Library in 1952 with an introduction by Robert H. Taylor '30.

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8. Trollope to an autograph collector, February 10, 1871.

When sending his signature to an autograph collector, Trollope often attached a small photograph of himself.

The Parrish Collection has over three hundred letters written by Trollope, the largest gathering of Trollope letters in the world.

9. THE EUSTACE DIAMONDS. London, 1873.

"One of the best constructed of all Trollope's novels and the character of Lady Eustace -- untruthful, insincere, but always seductive and appealing; pretending to the loss of her own superb diamond necklace in order to frustrate the jealous claims of her dead husband's family -- is a masterpiece of subtlety."

10. Memorandum of an agreement with Chapman and Hall for the publication of AYALA'S ANGEL, November 21, 1879.

Written and signed by Trollope, AYALA'S ANGEL was published in three volumes in 1881. By this agreement Trollope was to have received 1,500 pounds for the copyright, but later a new agreement was drawn up and by it he actually received 1,050 pounds.



GEORGE ELIOT

Mary Ann Evans, later Mrs. Cross, used the pseudonym "George Eliot" partly to disguise her sex. This and her strong-mindedness have sometimes left the impression that she was a masculine woman, which is far from the truth. Born in 1819 in Warwickshire, she fell under the influence of religious rationalism. In London literary circles, which she entered as a magazine writer and editor, she met and formed a life-long union with George Henry Lewes, a well-known writer and scholar. There was no marriage, since he was unable to obtain a divorce, and though they regarded their relation as highly moral they suffered socially. SCENES FROM CLERICAL LIFE (AMOS BARTON, etc.) appeared in BLACKWOOD'S MAGAZINE in 1857, followed by the first great novel, ADAM BEDE, in 1859. THE MILL ON THE FLOSS (1860), the most moving of her works, uses material from her own childhood. SILAS MARNER, once known to every school child, appeared in 1861. MIDDLEMARCH, her masterpiece, in 1871-2. "Isn't she a high -- and somewhat dry lady," writes R. L. Stevenson. She is, indeed, high, and also deep; but modern admiration seems to be returning to her work. In 1880 she married John Walter Cross, living only six months to enjoy this belated respectability.

1. George Eliot to Maria Lewis, January 6, 1836.

The earliest surviving George Eliot letter, written to the teacher who was the most important early influence on her life and who was largely responsible for the author's youthful Evangelical ardor.

2. David Friedrich Strauss. THE LIFE OF JESUS, CRITICALLY EXAMINED. London, 1846.

George Eliot's first book was this translation from the German. Exhibited is her own copy, with annotations and markings in her handwriting throughout the three volumes.

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3. George Henry Lewes to John Chapman, February 12, 1859.

In an effort to conceal "George Eliot's" identity, Lewes writes that Marian Evans "authorizes me to state, as distinctly as language can do so, that she is not the author of 'Adam Bede'"; but later in the year the author's identity became generally known.

4. "QUARRY FOR ROMOLA."

A notebook containing notes concerning Savonara and Florence compiled by George Eliot in 1861. in preparation for the writing of ROMOLA.

5. ROMOLA. London, 1863.

The copy of the first edition presented by the author to Anthony Trollope. The inscription is in Trollope's hand. Note that he has misspelled "Eliot."

Beside the volumes is Trollope's letter to George Eliot, July 10, 1863, thanking her for the book -- "You will know what I mean when I say that Romola will live after you. It will be given to but very few latter day novels to have any such life."

6. MIDDLEMARCH. London, 1871-1872. 4 vols. in 8 parts.

A presentation copy of the first edition of George Eliot's most important novel to Sara Sophia Hennell, who was for some years the author's most constant correspondent.

CHARLES READE

Charles Reade (1814-1884) was an elected fellow of Magdalen College, Oxford, but he spent little time in residence. For a time he was a dealer in old violins, then a hanger-on of the theatre trying to get production for his plays, finally a successful writer of novels which often combine a reforming zeal with historical erudition and sensational adventure and romance. PEG WOFFINGTON, acted in 1852 under the title MASKS AND FACES, was rewritten as a novel at the suggestion of Reade's actress friend, Laura Seymour, in whose household he lived for many years. This was followed in 1856 by IT IS NEVER TOO LATE TO MEND, which exposed the abuses of the English penal system. Reade's great historical romance THE CLOISTER AND THE HEARTH (1861), was inspired by the writings of Erasmus and gives a fascinating picture of life in the fifteenth century. The novel A TERRIBLE TEMPTATION (1871) was greeted in America by hostile criticism on grounds of indecency. Reade retorted to Goldwin Smith's anonymous attack in a virulent pamphlet entitled THE PRURIENT PRUDE and the book had an immense success.

1. Augustin Eugène Scribe. THE LADIES' BATTLE. London, [1851]

Reade's first book, a translation of the comdey by Scribe and E. Legouvé, LA BATAILLE DE DAMES.

Reade's own copy, interleaved, with corrections in his hand.

2. THE CLOISTER AND THE HEARTH. London, 1861.

The first edition of Reade's masterpiece, an historical novel based on the life of Erasmus' father.

Charles Reade - 2

3. THE CLOISTER AND THE HEARTH.

A notebook containing data compiled by Reade in preparation for the writing of the novel.

Presented by Mr. and Mrs. Donald Hyde

4. SHILLY-SHALLY.

A dramatization by Reade of Anthony Trollope's novel RALPH THE HEIR, written and produced by Reade while Trollope was in Australia, and without his permission. Trollope's intense irritation resulted in a break in the two authors' friendship.

The manuscript is in the hand of J. G. Saunders, Reade's secretary, and contains corrections throughout in Reade's hand. Exhibited with the manuscript are Reade's letter to Trollope, March 7, 1872, in which he announces that he has dramatized RALPH THE HEIR, and a program for the first performance of the play, April 1, 1872. SHILLY-SHALLY has not yet been published.

5. A PERILOUS SECRET.

The manuscript of the novel A PERILOUS SECRET, published in 1884, the year of the author's death. A large portion of the manuscript is in the hand of an amanuensis, with additions and corrections in Reade's autograph.

WILKIE COLLINS

Wilkie Collins (1824-1889) was the son of a London artist. He turned to novel writing after experimenting with business and the law, became a friend of Charles Dickens, and achieved an immense success in the 1860's. *THE WOMAN IN WHITE*, published in 1860, is said to have been one of the most popular serials ever printed. The big event of his later years was a trip to America in 1873 to give readings. After that his work met with less favor, especially the novels which introduced the motive of social protest. As Swinburne wrote:

"What brought good Wilkie's genius near  
Perdition?  
Some demon whispered -- 'Wilkie, have a  
mission.'"

His works include the *LAZY TOUR OF TWO IDLE APPRENTICES* (1857) (written in collaboration with Dickens), *ARMADALE* (1866), *THE MOONSTONE* (1868), *THE TWO DESTINIES* (1876), and several plays.

1. *MEMOIRS OF THE LIFE OF WILLIAM COLLINS*. London, 1848.

Wilkie Collins' first book, a biography of his father, a well-known artist.

2. *THE WOMAN IN WHITE*. London, 1860.

One of the most popular English novels of the nineteenth century, a book which enjoyed a tremendous success in its own day and placed Collins in the forefront of the Victorian novelists.

3. *THE WOMAN IN WHITE*. New Edition. London, 1861.

A portion of the page proof, with corrections in the author's hand.

Wilkie Collins - 2

4. THE MOONSTONE, London, 1868.

The first detective novel written in English and Collins' supreme achievement.

5. Notes for THE MOONSTONE.

The care with which Collins documented his THE MOONSTONE is vividly illustrated by these notes in his hand which he used in the writing of the novel.

6. POOR MISS FINCH.

The manuscript, written on 308 leaves entirely in the hand of the author and extensively corrected by him throughout.

POOR MISS FINCH, the story of the rivalry of identical twin brothers for the love of a blind girl, first appeared as a serial in CASSELL'S MAGAZINE (October, 1871 - March, 1872) and was first published in book form by Richard Bentley and Son, as a three-decker, in January, 1872, in an edition of two thousand copies.

Presented by Robert H. Taylor '30.

## CHARLES KINGSLEY

Born in Holne Vicarage, Devonshire, in 1819, Charles Kingsley followed in his father's steps as a Church of England minister, first in the rural parish of Eversley, later in London as Queen's chaplain and as canon of Westminster. He was also for a time professor of Modern History at Cambridge. With F. D. Maurice he helped found the Christian Socialist movement. He died in 1875 after preaching a beautiful and impassioned sermon in Westminster Abbey.

Kingsley's first novels, YEAST (1848) and ALTON LOCKE (1850), were written with the purpose of reforming society. The latter by its attack on the exploitation of labor aroused protest from those who confused Kingsley's doctrine with revolutionary Chartism. Of the later novels WESTWARD HO! (1855) is a splendid tale of adventure in the days of Drake and Raleigh, HYPATIA (1853) an elaborate historical romance depicting the clask of Christian and Pagan culture in Alexandria. WATER-BABIES (1863) half fairy tale, half religious tract, with plenty of natural history and other lore thrown in, is certainly the oddest of his works.

### 1. WESTWARD HO! Cambridge, 1855.

The first edition of Kingsley's first really popular novel and his best known book. A recruiting novel for the Crimean War written to make others fight, WESTWARD HO!, is a long paean of praise of the "grand, beautiful, silent men" who sailed Queen Elizabeth's ships and defeated with God-given courage her ruthless and evil enemies - the romance of English history as seen by an empire-builder.

### 2. THE HEROES. Cambridge, 1856.

A rather bowdlerized version of the Greek myths, written by Kingsley for his children, with eight illustrations after drawings by the author.

Charles Kingsley - 2

The copy exhibited was presented by Kingsley to his daughter Mary (who under the pseudonym "Lucas Malet" later became a well-known writer), one of the children to whom the book is dedicated.

3. THE WATER-BABIES. London, 1863.

A fantasy for children with a strong moral and educational undertone. The story tells in a humourous vein how a little chimney-sweep who had fallen into a river and had been turned into a water-baby learns the wickedness of ill-treating others and the necessity of self-sacrifice.

4. A self-caricature of Kingsley in a letter to his wife. The Parrish Collection contains over one hundred letters written by Kingsley to Mrs. Kingsley.



THOMAS HUGHES

Thomas Hughes (1822-1896), a lawyer by profession and later a judge, was a disciple of F. D. Maurice and a fellow worker with Kingsley in the Christian Socialist Movement. He took a leading part in organizing the Working Men's College and was its president from 1872 to 1873. In 1870 he came to America to meet James Russell Lowell and to lecture. Nine years later he established a cooperative colony in Tennessee, losing his money but not his hope by its ultimate reversion to capitalistic ownership. As a boy at school Hughes had come under the great headmaster, Thomas Arnold. He began TOM BROWN AT RUGBY (1857) as a means of telling his son what public school life was like and setting before him the ideals which he believed it did or should embody. The book had a remarkable effect on boys by the power of its author "to enter into their ways and prejudices and to appeal to their better instincts." It also had an effect on the public school itself, which tried to live up to Hughes' idealized portrait of it.

1. TOM BROWN'S SCHOOL DAYS. Cambridge, 1857.

The first edition of the book responsible for the fame of Thomas Hughes. The vicissitudes and adventures of the young hero make up what had long been one of the most popular schoolboy tales in the English language.

2. TOM BROWN AT OXFORD. Boston, 1859-61. 17 parts.

The first American edition of the sequel to TOM BROWN'S SCHOOL DAYS, as issued in parts.

3. A photograph of Thomas Hughes, signed by the author and dated January 30, 1864.

4. RUGBY, TENNESSEE. London, 1881.

Written to inform the public in detail concerning the ill-fated settlement and its prospects. The publishers gave Hughes all the profits so that he could use the money for public buildings and improvements at Rugby. A presentation copy from the author to the Duke of Argyll.

MRS. DINAH MARIA MULOCK CRAIK

Coming to London from her father's parsonage in Stratford, Dinah Mulock (1826-1887) was aided in her ambitions as an author by friends in the publishing business. In 1864 she married George L. Craik, a partner in Macmillans. She began by writing children's stories, then launched into a three-decker, THE OGILVIES (1849), which proved popular. JOHN HALLIFAX, GENTLEMAN, a sentimental but appealing success story published in 1857, has outlasted all her other works. "She was not a genius," wrote her friend, Richard Garnett, "but the tender and philanthropic and at the same time energetic and practical womanhood of ordinary life has never had a more sufficient representative."

1. Receipt signed by Mrs. Craik, March 31, 1849.

A receipt in Mrs. Craik's hand for the payment of fifty pounds by Chapman and Hall on the delivery of the manuscript of her first three-volume novel (and second book), THE OGILVIES, published in 1849.

2. THE HEAD OF THE FAMILY. London, 1852.

With a presentation inscription from the author to Elizabeth Barrett Browning, to whom the book is dedicated.

"So I thank you, <sup>much</sup>, much, for the book," wrote Mrs. Browning to the author on June 2, 1852. "It has interested me, dear Miss Mulock, as a book should, and I am delighted to recognise everywhere undeniable talent and faculty, combined with high and pure aspiration. A clever book, a graceful book, and with the moral grace besides -- thank you."

Presented by Robert H. Taylor '30.

Mrs. Craik - 2

3. JOHN HALIFAX, GENTLEMAN. London, 1856.

The first edition of Mrs. Craik's best known novel and a classic in the field of moral literature. A certain amount of dogged determination is now required to carry one through the three volumes.

Mrs. Craik's books were published anonymously and from 1856 on she was identified on their title-pages as "the author of 'John Halifax, Gentleman.'"

4. The manuscript of "MEADOWSIDE HOUSE."

The manuscript in Mrs. Craik's hand of an article on the Edinburgh Hospital for Sick Children, written in 1864 and published in her THE UNKIND WORD (1870).

5. THE FAIRY BOOK. London, 1874.

"This is meant to be," writes the author in the preface, "the best collection attainable of that delight of all children, and of many grown people who retain the child-heart still -- the old-fashioned, time-honoured classic Fairy-tale. It has been compiled from all sources -- far-off and familiar; when familiar, the stories have been traced with care to their original form, which, if foreign, has been re-translated, condensed, and in any other needful way made suitable for modern British children."

6. THE LITTLE LAME PRINCE. London, 1875.

A "parable" for children which enjoyed a great popularity.

## GEORGE MEREDITH

George Meredith (1828-1909) published poems in 1851 (including an early version of "Love in the Valley") and a great novel, THE ORDEAL OF RICHARD FEVEREL, in 1859.

His genius was recognized from the first in intellectual circles, and he came to be played and to play himself against the popular idols of the time. But not before THE EGOIST (1879) and DIANA OF THE CROSSWAYS (1885) were his books at all widely read. The Meredith vogue which followed has now somewhat lapsed and many readers who find Henry James exciting find Meredith only difficult. This is not, however, the case with Professor Tinker, who says of this eminent but sophisticated Victorian: "He will hold an audience as long as English readers shall admire good wits in company with good spirits, and a knowledge of the human heart in union with an inextinguishable delight in the eternal comedy of human life."

### 1. POEMS. London [1851].

Meredith's first book (published at his own expense), with a presentation inscription from the author to Charlotte Brontë. Later in his life Meredith became very reticent about this volume of verse and is said to have destroyed three hundred copies of it.

### 2. Receipt for an article, 1857.

A receipt for an article in THE WESTMINSTER REVIEW, April, 1857, signed by Meredith. From Meredith's period of extreme poverty, when he was doing hack work for a living.

### 3. THE ORDEAL OF RICHARD FEVEREL. London, 1859.

The first edition of Meredith's most popular novel, generally considered his finest work. The book was received on its publication with certain favorable comment, but the clergy and most of the critics found it offensive.

George Meredith - 2

4. MODERN LOVE. London, 1862.

Meredith's second volume of poems, for which he was severely drubbed by the critics. The copy exhibited contains an inscription from the author to Clement K. Shorter, English editor.

5. EMILIA IN ENGLAND. London, 1864.

A presentation copy of the first edition from the author to the Reverend Augustus Jessopp. Jessopp was one of Meredith's most intimate friends, and the headmaster of the school to which Meredith sent his (beloved) son Arthur.

6. George Meredith to Frederick Evans, May 2, 1865.

Evans was the publisher of Meredith's novel EVAN HARRINGTON and one of the proprietors of the magazine ONCE A WEEK. Meredith asks if Evans will sell him the publisher's share in the novel and tells Evans that he would like to be the editor of ONCE A WEEK.

7. POEMS AND LYRICS OF THE JOY OF EARTH. London, 1883.

The first edition, with a presentation inscription from the author to a friend and neighbor, Mrs. John Gordon. Meredith's third volume of verse, which was well received by the public.

8. Accounts with Macmillan & Co.

Statements concerning five of Meredith's books for the period July 1, 1893 to June 30, 1894.

## LEWIS CARROLL

"Lewis Carroll" is the pen name used by Charles Lutwidge Dodgson in his writings for children. Born in 1832 and educated at Rugby and Christ Church, Oxford, Dodgson held the position of Mathematical Lecturer at Christ Church from 1855 to 1881. ALICE'S ADVENTURES IN WONDERLAND grew out of his bachelor's passion for entertaining little girls. The story was told to the three children of Dean Liddell on a boat ride up the Thames one summer's day in 1862, and subsequently written out for Alice, of whom Dodgson was particularly fond. The immediate popularity of the book after its publication in 1865 led to the writing of THROUGH THE LOOKING GLASS in 1871. THE HUNTING OF THE SNARK and SYLVIE AND BRUNO followed in 1876 and 1889. Dodgson also published mathematical works under his own name and occasional humorous pamphlets on matters of local interest. He was an expert photographer, using his child friends as models. After his retirement he enjoyed lecturing at a girls' school. He died in 1898.

### 1. PROBLEM. 1844.

A problem on the trisection of a right angle written by Dodgson in 1844, when he was twelve.

### 2. ALICE'S ADVENTURES IN WONDERLAND. London, 1866.

The first published English edition. Lewis Carroll's own copy, with his autograph monogram on the half-title and thirty-seven suggested corrections for the next edition in his hand on the back flyleaf.

The first edition of Alice, printed in 1865, was withdrawn by Carroll after Tenniel had objected to the quality of the reproductions of his drawings. Less than twenty copies of this edition with the 1865 title-page are known. The sheets of the edition were sold to Appleton and were issued in 1866 with a New York imprint as the first American edition.

### 3. TOUR IN 1867.

Two note books, entirely in Carroll's handwriting, giving an account of a trip taken by him and Henry P. Liddon to Russia in 1867.

Lewis Carroll - 2

4. THROUGH THE LOOKING-GLASS, AND WHAT ALICE FOUND THERE.  
With fifty illustrations by John Tenniel. London, 1872.

A presentation copy of the first edition, with an inscription from the author to his uncle, R.W.S. Lutwidge.

5. CURIOSA MATHEMATICA. PART I. A NEW THEORY OF PARALLELS.  
London, 1888.

A scientific attempt to improve Euclid's twelfth axiom, an investigation on which Dodgson spent a vast amount of time. This is one of Dodgson's many mathematical treatises, all of which, when of a serious nature, were published under his own name. It must be admitted that as a mathematician Dodgson was not a deep or original thinker.

6. "THE STRANGER CIRCULAR." 1890.

Dodgson, a pathologically shy man in his adult life, was willing to admit that he was Lewis Carroll only to his younger feminine friends. This leaflet was printed by him as a protest to those who wrote to him as Lewis Carroll (a Pseudonym based on his names Lutwidge Charles).

Dodgson had printed nearly two hundred little pamphlets, many of which consist of only a single sheet. Nearly sixty were devoted to topics in mathematics and logic; over thirty were concerned with games he invented and with schemes for ciphering; nearly fifty were related to Christ Church; and over fifty were devoted to miscellaneous subjects -- how not to take cold, common errors in spelling; how to memorize dates, on the profits of authorship, etc.



Lewis Carroll - 3

## 7. SYZYGIES AND LANRICK. London, 1893.

Syzygies is a word game, invented by Carroll, in which one seeks to insert between two given words a series of intermediate words which share groups of letters. Lanrick, also devised by Carroll, requires a chess board, eight men of one color, and eight of another, each with the move power of a queen in chess.

## 8. "THE STORY OF THREE SISTERS."

Eight pen-and-ink sketches drawn by Lewis Carroll to illustrate a story told to May Mileham, one of his many child friends. The story was an adaptation of the fairy tale of the Grimm brothers about the three little pigs and the wolf. In his version of the story the fox was only trying to frighten the little girls and not to eat them, but he himself -- having been killed by the third sister's butter churn -- was as effectively cooked as the wolf, as the last sketch shows.

Presented by Mr. and Mrs. Donald F. Hyde.

## 9. Lewis Carroll the photographer.

Lewis Carroll was an enthusiastic and talented amateur photographer, who was particularly fond of photographing his friends' children. The Parrish Collection has four of his photograph albums. This album is open to his photograph of the three Liddell sisters, daughters of the Dean of Christ Church, to whom he first told the story of ALICE'S ADVENTURES IN WONDERLAND. Below the photograph are the signatures of the three little girls.

## ROBERT LOUIS STEVENSON

Robert Louis Stevenson was born in Edinburgh in 1850, the son of a lighthouse engineer. He studied first engineering, then law, but a weakness of the lungs led him to make frequent journeys in search of health and he turned naturally to writing as a profession. He went to California in 1879, married Mrs. Lloyd Osbourne, and returned to Europe in 1880, living an invalid's life but an unstintingly productive one, in Scotland, France, and the south of England, until 1888, when he settled happily in Samoa for the brief remainder of his days. Stevenson made his own adventures, residences, the subject of much of his writing. He was a fine artist and the world took his personality warmly to itself. His fame rests chiefly on the masterly tales of adventure, of which *TREASURE ISLAND*, 1883, was the first, and on *THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE*, 1886, a psychological horror story. He died suddenly in 1894 and was buried on a Samoan mountainside.

1. *THE PENTLAND RISING*. Edinburgh, 1866.

Stevenson's first appearance in print, an account of the suppression of a revolt of Nonconformists in Scotland in 1666, published at his father's expense.

2. *MORAL EMBLEMS*. Davos-Platz [1882].

A collection of woodcuts and verses by Stevenson, printed by his stepson, Lloyd Osbourne, at Davos-Platz in Switzerland.

3. *TREASURE ISLAND*. London, 1883.

"No fast best-seller, *TREASURE ISLAND* kept doggedly alive and built gratifyingly, perhaps fostered more by adults than by clamoring schoolboys, until, as Louis' fame expanded toward the end of the 1890's, it infiltrated the canon of books that every child is supposed to have read."

Robert Louis Stevenson - 2

4. A CHILD'S GARDEN OF VERSES. London, 1885.

The book which made Stevenson "part of the universally recognized body of English quotation, along with Shakespeare, Pope, Benjamin Franklin, and Isaac Watts."

5. KIDNAPPED. London, 1886.

"I began it partly as a lark," wrote Stevenson, "and partly as a pot-boiler; and suddenly it moved. David and Alan stepped out from the canvas and I found I was in another world." He considered KIDNAPPED "a far better and sounder story" than TREASURE ISLAND.

6. STRANGE CASE OF DR. JEKYLL AND MR. HYDE. London, 1886.

An allegory on the power of evil in man's unconscious nature, written by Stevenson in six days. It was a tremendously popular book and established Stevenson's reputation and financial prosperity.

7. Part of the manuscript of DR. JEKYLL AND MR. HYDE.

Two leaves of the manuscript of DR. JEKYLL AND MR. HYDE, on the verso of which Stevenson has written a letter to his cousin Robert A. M. Stevenson. On the right is the leaf from the manuscript on the back of which is the second page of the letter; on the left is the first page of the letter, which is on the back of the other leaf of the manuscript.

Presented by Henry E. Gerstley '20.

ROBERT LOUIS STEVENSON - 3

## 8. The manuscript of ST. IVES.

The manuscript of the unfinished ST. IVES (a romance which was, after the author's death, completed by Sir Arthur Quiller-Couch). In the hand of Stevenson's stepdaughter and amanuensis, Isobel Strong, who, at intervals between January, 1893, and October, 1894, took down the story at his dictation. The manuscript contains additions, deletions, and changes in Stevenson's hand. The smaller handwriting is Stevenson's.

Presented by Henry E. Gerstley '20.

## 9. A self-portrait of Stevenson in pen and ink, signed by him.

Stevenson was a reasonably skillful artist, and this rather amateurish portrait is not a particularly representative example of his work.

Presented by Henry E. Gerstley '20.

## 10. ROBERT LOUIS STEVENSON

By Count Girolamo Merli  
A pastel executed in 1892.

Presented by Henry E. Gerstley '20.

THOMAS HARDY

Thomas Hardy (1840-1928) used to speak of the "three strands" of his early life as architecture, study of the classics, and participation (musical and otherwise) in the rural society of Brockhampton, the Dorsetshire hamlet in which he was born. His early efforts at publication met with little success and he was obliged to subsidize *DESPERATE REMEDIES*, which appeared anonymously in 1871. He had written poetry and was ultimately to return to it, but fiction, as a means of livelihood and as an art, claimed him for over two decades, culminating in the publication of *TESS OF THE d'URBERVILLES* (1891) and *JUDE THE OBSCURE* (1895). *THE DYNASTS* (1903-10) a cosmic drama of the Napoleonic age, embodies his tragic and deterministic view of life on a Dantesque or a Miltonic scale. He died in 1928 at Max Gate, near Dorchester, his residence of many years.

1. *DESPERATE REMEDIES*. London, 1871.

Hardy's anonymously published first novel, toward the publication of which he advanced seventy-five pounds. The book was "nearly snuffed out" by a review in *THE SPECTATOR*, which was so violent "that Hardy never forgot his bitterness and disappointment on first reading it."

2. *FAR FROM THE MADDING CROWD*. London, 1874.

First published anonymously as a serial in *THE CORNHILL MAGAZINE* (Jan. to Dec., 1874). The illustrations are by Helen Paterson, the wife of William Allingham the poet. Hardy called her the best illustrator he ever had.

THOMAS HARDY - 2

3. FAR FROM THE MADDING CROWD. New York, 1874.

A volume in Holt's "Leisure Hour Series." The first American edition, published with Hardy's authorization, it has been described as the true first, but it was probably actually published shortly after the English edition.

4. THE DORSET FARM LABOURER PAST AND PRESENT. Dorchester, 1884.

The first separate printing of an essay, only five copies of which are known.

5. SOME ROMANO-BRITISH RELICS FOUND AT MAX GATE, DORCHESTER. Dorchester, 1890.

An account of Romano-British urns and skeletons discovered in digging the foundations of Hardy's new home, Max Gate, in the autumn of 1883. One of probably only twenty-five copies of a reprint (made for the author) from PROCEEDINGS of the Dorset Natural History and Antiquarian Field Club.

6. TESS OF THE D'URBERVILLES. [London, 1891]

First printed serially in a bowdlerized form in the GRAPHIC (July 4 to Dec. 26, 1891) after it had been rejected by a number of other publishers because of "improper explicitness."

Exhibited is one of the rare copies in the "trial binding."

7. Thomas Hardy to W. Hatherell, November 10, 1895.

Hardy compliments Hatherell on his illustration of "Jude at the Milestone." JUDE THE OBSCURE appeared in HARPER'S MAGAZINE (Nov., 1894-Oct., 1895) with twelve illustrations by W. Hatherell. The illustrations were not used in the English first edition (1896) and appeared in the American first only in an inferior form.

THOMAS HARDY - 3

## 8. THE DYNASTS. London, 1903, 1905, 1908.

"The culmination of Hardy's lifelong interest in Napoleon and the Napoleonic wars, "an epic-drama which was taking place in his mind through more than thirty years.

Part I is of the first (pre-publication) issue, with the title-page dated 1903, instead of 1904 as in the regular published issue. Part II is one of only a very few copies with the title-page dated 1905; while the book was still in sheets at the printers, the title-page was reprinted and the imprint date was changed to 1906, but in apparently eight copies the new title-page was not inserted.

JAMES M. BARRIE

Sir James Matthew Barrie (1860-1938), next to Stevenson, was the best loved and most widely popular author of the post-Victorian era. MARGARET OGILVIE (1896), an early work, gives a picture of his mother, not unlike the Whistler portrait in tenderness and charm. Barrie wrote his plays for Maude Adams to act, their great success being PETER PAN, (1904), which seems destined to outlast his other works. Barrie's best novels, THE LITTLE MINISTER, SENTIMENTAL TOMMY, etc. belong to the so-called Kailyard school of writers who describe common life in Scotland with much use of the vernacular.

1. CAUGHT NAPPING. A Commedietta. [Nottingham, 1883.]

Barrie's first separate publication, a play published when he was a member of the staff of THE NOTTINGHAM JOURNAL. This copy has Barrie's name and address in his autograph (and his cigarette burns?) on the back of the front wrapper. The play does not appear to have been recorded by Barrie's bibliographers.

2. BETTER DEAD. London, 1888.

A "shilling shocker," Barrie's first book. With a letter from Barrie to Wellwood Anderson ("Wedd"), a schoolmate who had been associated with him in amateur theatricals, November 20, 1887, announcing that his "first book was born yesterday."

3. RICHARD SAVAGE. Privately printed [1891].

Written in collaboration with H. B. Marriott Watson, the first of Barrie's plays given a public performance. For its first -- and only -- performance, on April 16, 1891, W. E. Henley wrote a rhymed prologue. Exhibited with the play are copies of the prologue and the program for the performance.



James M. Barrie - 2

4. THE LITTLE MINISTER. London, 1891

The first edition. One of the last of the important Victorian novels to be published in three-volume form. Its success made Barrie a commercially successful writer. A stage version, first produced in 1897, also enjoyed great popularity. But the story seems rather cloying to the modern reader.

5. QUALITY STREET. London [1913]

Published eleven years after its first production.

6. THE ADMIRABLE CRICHTON. Illustrated by Hugh Thomson.  
London [1914]

The first edition. The play was first produced in 1902.

7. Barrie to Mrs. Thomas Hardy, June 1, 1920.

Barrie sends birthday greetings to Hardy and asks if he may come down for a night. The Parrish Collection contains a series of over 120 letters written by Barrie to Mrs. Hardy.

8. PETER PAN. London, 1928.

The first edition. Although PETER PAN was first produced in 1904, it was not published until 1928.