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A CHARLES RICKETTS POSTSCRIPT

AFTER the Vale Press ceased operations, Charles Ricketts turned from designing and illustrating books to writing them. In 1903 he published a book of his own on *The Prado and its Masterpieces*, one on *Titian* in 1906, and *Pages on Art* in 1913. Late in life he designed and illustrated some books which purported to be translations from the French of Jean Paul Raymond: *Beyond the Threshold*, in 1929, and *Oscar Wilde: Recollections*, posthumously in 1932. It is now known that these were not translations at all, but the work of Ricketts himself.

In the remarks by A. E. Gallatin quoted on a previous page, the statement is made that Charles Ricketts was, in addition to many other things, a highly gifted lithographer. One example of his work in his field is the original lithograph (now at Colby College) which illustrates "the Immanent Will," or "It," in Hardy's *Dynasts*. This lithograph, signed by both Charles Ricketts and Thomas Hardy, was presented to Colby by the late Carroll A. Wilson (LL.D., Colby, 1940). Although the lithograph is not dated, it can be confidently assigned to the year 1914—probably November of that year—when Granville-Barker produced "Scenes from *The Dynasts*" at the Kingsway Theatre in London. Ricketts was present, and afterwards wrote in his *Journal*: "Hugely impressed by stage production of Hardy's *Dynasts*. . . . The chorus work at times very fine indeed and full of poetic touches. . . ."

Ricketts derived his inspiration for the lithograph from Hardy's words in the Fore Scene to Part I of the drama, in which "It" is described as follows:

What of the Immanent Will and Its designs?
It works unconsciously . . . like a knitter drowsed,
Whose fingers play . . . with an absent heed. . . .

Mankind appears as an impotent puppet in "It's" hand.