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their names would be associated in the establishment of the New York Public Library, so McCutcheon, Wilson, and Gaige had no notion that their common interest in Hardy would, one fine day, thanks to the Bullock benefaction, find appropriate and united memorialization in the Treasure Room of the Colby College Library.



FORTY YEARS IN AN AUTHOR'S LIFE

A Dozen Letters* (1876-1915) from Thomas Hardy

annotated by CARL J. WEBER

DURING his lifetime Henry Holt, the American publisher, was very proud of the fact that he had been the one to introduce the Wessex Novels to American readers. "I introduced Hardy here," he boasted. He began by publishing Hardy's *Under the Greenwood Tree* in 1873—without Hardy's knowledge or permission—and he therefore had little just ground for complaint when, on June 20, 1875, the *New York Times* began the publication of a new Hardy novel about which Holt had received no information. He promptly roused himself to obtain the novelist's permission for, and coöperation in, the publication of *The Hand of Ethelberta* in book form, but Hardy lived up to the terms of his agreement with the editor of the newspaper, and Holt had to wait until "Ethelberta" finished her run in the *Times* on April 9, 1876. When Hardy mailed the last installment of the story to the *Times*, he sent Holt the following letter of explanation:

* The original manuscripts of all these letters have been presented to the Colby College Library by Mr. H. Ridgely Bullock, Jr.

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Letter No. 1

St. Peter Street
Yeovil, Somerset
March 18. 1876

My dear Sir,¹

I have sent duplicate proofs sheets of the conclusion of the story² to the New York Times, with a request to them to forward one copy of you, if they are willing to allow you to anticipate them at the finish. As I had disposed of the right to the story to them, till concluded in their pages, I could do no otherwise than this; but from what they have told you I conclude that the proofs will be handed over to you at once.³

I enclose copy for the titlepage similar to that which will be prefixed to the English edition.

My address will be as above till the house I am waiting for is ready to receive me.

Yours faithfully

THOMAS HARDY.

In 1883-1885 Hardy built himself a house on the outskirts of Dorchester, and all the following letters (except one written from the Athenæum Club in London) were written from that house, which Hardy named Max Gate.

The letter that follows next was written to a "Dear Sir" who cannot be conclusively identified; but it is quite possible that it was written to Paul Lemperly (1858-1939), the Cleveland, Ohio, book-collector who about this time became interested in Hardy and began collecting his books with great assiduity. For Lemperly's statement that Hardy

¹ In his *Descriptive Catalogue* of the Grolier Club Hardy Exhibition (1940), Carroll A. Wilson remarked that this "Sir" was "doubtless a representative of [Henry] Holt"; but Weber's *Hardy in America* (1946, p. 27), makes it clear that the letter was sent to Henry Holt himself.

² *The Hand of Ethelberta*, published by Holt on May 9, 1876.

³ They may have been, but (as is stated in *Hardy in America*, p. 28), "the Times made Holt wait." His book came out a month after the serialization in the *Times* was ended.

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was "his favorite author," see *Letters of Thomas Hardy transcribed from the original autographs now in the Colby College Library* (Colby College Press, 1954), pages 80-81. (In this same book, there are other letters from Hardy to Lemperry which in tone, style, and subject-matter, resemble this letter of 1893.)

Letter No. 2

MAX GATE,
DORCHESTER.

Jany. 31. 1893.

Dear Sir,

"The Romantic Adventures of a Milkmaid," has never as yet been published in a volume in England. The story appeared in a periodical¹ some years ago, though in a modified form only; but I hope soon to reprint it, correct from the original MS.

Yours faithfully²

T. HARDY.

Letter No. 3

MAX GATE, DORCHESTER.

Oct. 3. 1900

Mr F. D. Higbee,

American Red Cross Socy.

Dear Sir:

As I shall not be in London this week I fear that there will be no opportunity for you to call upon me as you propose. But as all that I should have to say is expressed in the few words³ opposite [i.e., on page 4 of a four-page folded

¹ *The Graphic*, Summer Number; London, June 25, 1883.

² As noted by Carroll A. Wilson, in *Thirteen Author Collections* (1950, p. 61), "the body of the letter is in the first Mrs. Hardy's hand," but the signature is Hardy's own. The letter is written on paper with a wide mourning border, because of the death, six months previously, of Hardy's father.

³ These words read:

"The American National Red Cross Society"

A society for the relief of suffering is entitled to every man's gratitude; and though, in the past century, material growth has been out of all proportion to moral growth, the existence of such a society as this leaves one not altogether

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sheet], they will probably meet your views equally well with an interview.

Yours truly

THOMAS HARDY.

Letter No. 4

Max Gate, Dorchester.

Nov. 2. [1903]¹

[To Clement K. Shorter]

My dear Shorter:

I have just time to catch the post with the poem,² having been out to-day as it was fine.

What I am trying to get through with is a play in blank verse—the proofs of which I am now correcting—a thing I have had in hand at odd moments for the last six years & in mind much longer. This information is given to extinguish your interest, as I know it will do, in these days of novels.

The poem² is a good one of its kind, & you must pay accordingly (!). I had not meant it for America—as it does not appeal to a new country—but having sent two, for choice between them, they kept both. The other³ is coming out in the *North American Review*.

Yours truly

T. H.

without hope that during the next hundred years the relations between our inward and our outward progress may become less of a reproach to civilization.

T. H.

¹ This letter was removed from Carroll A. Wilson's copy of *The Famous Tragedy of the Queen of Cornwall* (1923). Although it is not mentioned in his *Thirteen Author Collections* (1950, p. 108), the fact that he laid the letter into this book may be taken to indicate that he thought that the "play in blank verse" to which Hardy refers is the *Queen of Cornwall*, and that the date of this letter is therefore 1923. The correct date would, however, appear to be 1903, on the evidence given in the other footnotes to this letter.

² "One We Knew." This poem was printed in *The Tatler*, which Clement Shorter founded in 1903. It appears on page 342 of the issue for December 2, 1903, just a month after Hardy wrote his letter to the editor. The same poem appeared in America, in *Harper's Weekly*, December 12, 1903, where it was given a different title, "Remembrance."

³ "A Trampwoman's Tragedy." It appeared in the *North American Review* for November 1903.

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Letter No. 5

MAX GATE, DORCHESTER.

July 27: 1906

Walter Jerrold Esq.

Dear Sir:

You have my permission to borrow from my "Poems of the Past & the Present," & "Wessex Poems," such pieces as you may need for your proposed anthology.¹

Yours truly

T. HARDY.

Letter No. 6

THE ATHENÆUM,

PALL MALL, [London] S.W.

Sunday aft[ernoo]n

[July 11, 1909]

My dear Shorter:

I really don't deserve three tickets,² but to be honest I am never tired of music. As for the place in your box you also kindly offer, I am for the moment uncertain. (I am moving from my lodgings among other things.) But *if I do not write within 24 hours I accept.*³

Y[ou]rs

T. H.

¹ *The Book of Living Poets*, London, 1907. Jerrold selected two poems by Hardy for inclusion in the anthology (pages 134-137): "The Bed-ridden Peasant" and "The Darkling Thrush." Jerrold laid Hardy's original autograph letter-of-permission in his (Jerrold's) copy of Hardy's *Wessex Poems* (1898).

² For the performance of *Tess*, Italian opera by Luigi Illica based on Hardy's novel. The performance was given at Covent Garden on July 14, 1909. In the royal box were Queen Alexandra, Princess Victoria, Prince Charles of Denmark, the Duchess of Rutland, and others.

³ Hardy's italics.

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Letter No. 7

MAX GATE, DORCHESTER.

Oct 24: 1909

[T. Herbert Warren, Esq.¹
Magdalen College
Oxford]

My dear Sir:

I have read the proof of your interesting and able address at the celebration of the Jubilee of the Oxford Museum, & I am much honoured by your quoting my little poem about the comet. It appeared, I think, in 1858 or 1859—a very large one—I remember standing & looking at it as described [in my poem].²

I shall be glad to see the lines in the volume when it comes out, & to see the book itself.

Very truly yours

THOMAS HARDY.

Letter No. 8

MAX GATE, DORCHESTER.

1: 1: 1912

Gerald Maxwell Esq.
48 Church Road
Richmond, Surrey

Dear Mr Maxwell:³

"The Right Divine" reached me: many thanks for the gift.⁴ I will read it as soon as I read any novel, which I do not do very often.

¹ Dr. T. Herbert Warren (1853-1930), had been the President of Magdalen College since 1885, and was now Vice-Chancellor of Oxford University. He was knighted in 1914. Like Hardy, he was a member of the Athenæum Club in London. He is the author of *Magdalen College, Oxford*, with illustrations by Edmund H. New (London: J. M. Dent & Co., 1907).

² See "The Comet at Yell'ham." Hardy collected these verses in his *Poems of the Past and the Present* (1902).

³ Gerald Maxwell was born in 1862.

⁴ *By Right Divine* was published in London by H. Grevel & Co. in 1911. In his haste, Hardy misquoted the title.

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The King's German Legion of the beginning of the last century interested me, as they were in camp on the downs near here. I am not sure that I take much interest in modern Hanoverians.¹

Very truly yours
T. HARDY.

Letter No. 9

Max Gate, Dorchester.
August 24, 1913.

Messrs Harper & Brothers.
[Franklin Square,
New York.]

Dear Sirs:

In respect of Mr Duneka's inquiry about my volume of short stories some time ago I am glad to be able to say that the copy is now ready for the printer, and that we shall proceed at once to print them here. I have asked the Messrs Macmillan to let you know this, and other particulars.

The title of the book is " 'A Changed Man' and other stories"—and of the twelve tales [that] it contains about six are copyright in America. The non-copyright ones include "The Romantic Adventures of a Milkmaid" and "The Waiting Supper."

As I have published no fiction with you for many years I should like to know what terms you would propose.² A royalty of one-fifth on the nominal published price, as on "Jude the Obscure"—would satisfy me.

Yours very truly³
THOMAS HARDY.

¹ Maxwell was not discouraged by Hardy's remark. In 1929 he published *The Old-World Germans of To-Day*.

² In some hand (Duneka's?) at Harpers, the following notation is written in pencil: "Royalty on Jude is 20% / on the other works 15%."

³ The letter was typed (probably by Florence Dugdale, who 6 months later became the second Mrs. Hardy) on a sheet with mourning border. The first Mrs. Hardy had died in November 1912. Hardy signed the letter.

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Letter No. 10

Max Gate, Dorchester.
Oct 9: 1913

F. A. Duneka, Esq.
Messrs Harper & Brothers
Franklin Square
New York.
America.¹

Dear Mr Duneka:

I return the contract for "A Changed Man," signed. One word seemed wanting, which I have added.

I hope the Wessex edition of the books is getting on all right.²

Yours very truly
T. H.

Letter No. 11

Max Gate

13 Sept 1914

[To Arthur Symons, Esq.]

My dear Symons:

I am glad to hear that you liked the verses,³ though I

¹ This address is copied from Hardy's envelope postmarked September 20, 1913, which accompanies the card dated October 9, 1913. There were, obviously, a September letter (or card) which has now gone astray (if it has survived), and an envelope postmarked October which has not survived.

² In 1912 Hardy's London publishers, Macmillan & Co., had issued a definitive 20-volume edition of his Works which they called "The Wessex Edition." Harpers imported 153 sets of the sheets of this edition and sold them in America as the "Autograph Edition," changing the name because of the fact that they had issued their own "Wessex Edition" in 1900 and again in 1905.

³ "Song of the Soldiers," first printed in the London *Times* for September 9, 1914, with a note to the effect that "Neither Mr. Hardy nor *The Times* reserves copyright in the poem." Clement K. Shorter, editor of *The Sphere*, promptly rushed twelve copies of the *Song* into print, dating them September 12, 1914. Arthur Symons (1865-1945), London editor and critic, wrote to Hardy on the next day. Hardy's reply to Symons is now tipped into a copy of Shorter's edition of the *Song*, but whether Symons himself did the inserting of the letter, or whether it was done by George Barr McCutcheon (1866-1928), who afterwards owned this copy, it is now impossible to say. One may, however, surmise that Symons did the tipping in. The pamphlet and letter are listed as Item No. 88 in the auction catalogue (American Art Association, 1926), issued for the sale of McCutcheon's Hardy Collection on April 20, 1926.

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fear they were not free from some banalities which it is difficult to keep out of lines which are meant to appeal to the man in the street, & not to "a few friends" only. The army badly wants some new marching songs, being at present compelled to fall back on those that have no bearing on [present] circumstances. There are, of course, good *old* military songs, but they are unknown to the modern Tommy.

Sincerely yours
THOMAS HARDY.

Letter No. 12

Max Gate
Dorchester
5 Dec. 1915

Dear Udal:¹

Many thanks for the *Folk Lore* number containing your article, which I am going to read—I am sure with interest.

I have never systematically studied Folk lore, nor collected dialect words. If I had done either I might have gained some valuable material in both kinds. I used in [my] fiction such folklore as came into my mind casually, & the same with local words.

I don't know where first editions of my books can be obtained now. Besides the book-seller in Marylebone Lane, Spencer, New Oxford Street, used to have some.

I should fancy that "Under the Greenwood Tree" would have most dialect words in it. The *last* ed[iti]o[n] of this ("Wessex" Edn. Macmillan) is the most correct in such words. There are also some that may never have been elsewhere printed in the rural scenes in "The Dynasts" (the 1 vol. edn. is the most handy).²

¹ Carroll A. Wilson (p. 43 in *Thirteen Author Collections*, 1950) identifies him as Mr. Justice J. S. Udal, Hardy's "old boyhood schoolmate and one of the very few persons who remained a close friend in his later years."

² "For a discussion of these dialect words, see articles by George G. Loane, in [the London] *Times Literary Supplement*, Feb. 14, 1929; Jan. 21, 1932; and April 14, 1932."—Note by Carroll A. Wilson, *op. cit.*, p. 44.

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I am sorry to answer you so briefly, but I have had much correspondence to attend to owing to my sister's death¹ a fortnight ago.

Sincerely yours
THOMAS HARDY.



OTHER RECENT ACQUISITIONS

DOES the name of JOSEPH SHERIDAN LEFANU (1814-1873) mean anything to you? Perhaps not, but at one time this Irish journalist and novelist was well known, noted especially for his stories of mystery and dread. When he was in his thirties, he wrote a number of historical novels, such as *The Cock and Anchor* (1845) and *The Fortunes of Colonel Torlogh O'Brien* (1847). Twenty years later, however, he turned to the supernatural, and in rapid succession produced *The House by the Church-Yard* (1863), *Wylder's Hand* (1864), *Uncle Silas* (1864), *Guy Deverell* (1865), and *Haunted Lives* (1868). In a recent textbook, *Cavalcade of the English Novel* (1954), Professor Edward Wagenknecht remarks (p. 562) that "LeFanu still awaits the full study his merits demand." A. P. Graves and S. M. Ellis seem to be among the very very few persons who have written about LeFanu. The "full study" that Professor Wagenknecht refers to has been now made much easier at Colby by a gift from Mr. H. Bacon Collamore of the Board of Trustees. He has presented us with an entire LeFanu Collection—fifty-one volumes in all—first editions in their original bindings.

From Mrs. Ellen Plantiff we have received a copy of *Hans Christian Andersen's Alphabet*, with pictures by Dagmar Starcke (Copenhagen: Thaning and Appel, 1955).

¹ Mary Hardy died on or about November 21, 1915. Her funeral was held on November 29.