



March 1961

## James Stephens at Colby College

Richard Cary.

Follow this and additional works at: <https://digitalcommons.colby.edu/cq>

---

### Recommended Citation

Colby Library Quarterly, series 5, no.9, March 1961, p.224-253

This Article is brought to you for free and open access by Digital Commons @ Colby. It has been accepted for inclusion in Colby Quarterly by an authorized editor of Digital Commons @ Colby.

## 224 Colby Library Quarterly

shadow and symbolize death: the ship sailing to the North Pole is the Vehicle of Death, and the captain of the ship is Death himself. Stephens here makes use of traditional motifs for the purpose of creating a psychological study. These stories are no doubt an attempt at something quite distinct from what actually came to absorb his mind — Irish saga material. It may to my mind be regretted that he did not write more short stories of the same kind as the ones in *Etched in Moonlight*, the most poignant of which is "Hunger," a starvation story, the tragedy of which is intensified by the lucid, objective style.

Unfortunately the scope of this article does not allow a treatment of the rest of Stephens' work, which I hope to discuss in another essay. I have here dealt with some aspects of the two middle periods of his career, and tried to give significant glimpses of his life in Paris, and his subsequent years in Dublin. In 1915 he left wartime Paris to return to a revolutionary Dublin, and in 1925 he left an Ireland suffering from the after-effects of the Civil War. But, whether living in or away from Ireland, it was always his own country that inspired him, and it is as an interpreter of his own native land that Stephens will always capture the reader — apart from the fact that *The Crock of Gold*, which established the writer's fame, is an immortal book.



### JAMES STEPHENS AT COLBY COLLEGE

By RICHARD CARY

THE following accumulation of materials by and about James Stephens in the library at Colby College is predominantly a part of the James A. Healy Collection of modern Irish literature. Some of the items, notably those in American periodicals, are to be found in the general stacks.

The objective of selection here is to lead researchers to significant materials — no brief "mentions" in books, essays or newspapers are included; no mere reprints in newspapers and magazines of poems or stories previously published, unless the

## Colby Library Quarterly 225

first appearance is not available; no anthologies which simply extract from his published works. Book reviews written by JS are noted; reviews of his publications, too numerous for inclusion here, are readily accessible in other lists.

The principle of organization is chronological, except in the final section, "Biographical and Critical Materials," where it is alphabetical.

### I. SEPARATE WORKS BY JS

*Insurrections.* Dublin, Maunsel & Co., 1909. (First edition. Inscribed on slip pasted to flyleaf, "John Quinn/with kind regards / from A.E / 4 June 1909." With John Quinn's bookplate.)

2. Same edition. (Ernest Boyd's copy inscribed on flyleaf, "We are bound out to the stories / of things / And all is over. / James Stephens.")

3. Same edition. (Author's signature on flyleaf.)

4. Same edition. (With Paul Hyde Bonner's bookplate.)

*The Hill of Vision.* New York, Macmillan, 1912. (First American edition, preceding first English edition. Katherine M. King's copy, with bookplate "In memory of James S. King '89.")

2. Dublin, Maunsel & Co., 1912. (First English edition, printed from American plates. Ernest Boyd's copy inscribed on flyleaf, "James Stephens / to / Ernest Boyd / Apl 1913." Austin Clarke's review from *Irish Times* laid in.)

*The Charwoman's Daughter.* London, Macmillan, 1912. (First English edition.)

2. *Mary, Mary.* Boston, Small, Maynard, 1912. (First American edition.)

3. *The Charwoman's Daughter (Mary, Mary).* New York, Macmillan, 1930. (First American edition under this title.)

*The Crock of Gold.* London, Macmillan, 1912. (First English edition. With T. St. John Gaffney's bookplate.)

## 226 Colby Library Quarterly

2. New York, Macmillan, 1913. (First American edition.)

3. *Le Pot D'Or*, translated by A. and M. Malblanc. Paris, F. Rieder, 1925. (First French edition. Ernest Boyd's copy.)

4. London, Macmillan, 1926. (One of 525 copies printed on hand-made paper, with illustrations in color and decorative headings and tailpieces by Thomas Mackenzie. Author's signature on flyleaf.)

5. New York, Limited Editions Club, 1942. (Number 132 of 1500 copies printed, with introduction by Clifton Fadiman and illustrations by Robert Lawson, and signed by Robert Lawson on page [165]. With Julian D. Beck's bookplate.)

6. London, Pan Books, 1953. (Paperback edition, with a new Foreword by Walter De La Mare.)

7. New York, Macmillan, 1960. (Macmillan Paperbacks edition, with decorative headings and tailpieces by Thomas Mackenzie.)

*Five New Poems*. London, printed by A. T. Stevens for *Flying Fame*, 1913. (First edition, with author's signature on title page.)

2. Same edition. (With Carroll A. Wilson's bookplate. Pasted in are newspaper obituaries of Colonel Henry W. Fielden and Claud Lovat Fraser. Laid in are a newspaper obituary of Fraser and a holograph note identifying Colonel Fielden.)

3. Same publisher, same year. (Large paper edition, with color decorations by Lovat Fraser, and author's signature on title page.)

*Here Are Ladies*. London, Macmillan, 1913. (First English edition. Ernest Boyd's copy inscribed on flyleaf, "From James Stephens / to E. Boyd.")

*The Demi-Gods*. London, Macmillan, 1914. (First English edition. Ernest Boyd's copy inscribed on flyleaf, "To E. Boyd / From James Stephens / with all good wishes." Extract of review from *British Review* laid in.)

Colby Library Quarterly 227

2. New York, Macmillan, 1914. (First American edition.)

*Songs from the Clay.* London, Macmillan, 1915. (First English edition. Ernest Boyd's copy inscribed on flyleaf, "With the compliments of the / author." Review from *Irish Homestead* laid in.)

2. New York, Macmillan, 1915. (First American edition. With Harold Trowbridge Pulsifer's bookplate. Inscribed on flyleaf, "Susan / from / Helen W. Irwin / Christmas 1916.")

*The Adventures of Seumas Beg The Rocky Road to Dublin.* London, Macmillan, 1915. (First English edition. Ernest Boyd's copy with author's signature on flyleaf. Two reviews laid in, one from *Times Literary Supplement*, the other unidentified.)

2. Same edition. (With Norman F. H. Freudenthal's bookplate.)

3. *The Rocky Road to Dublin The Adventures of Seumas Beg.* New York, Macmillan, 1915. (First American edition.)

*The Insurrection in Dublin.* Dublin and London, Maunsel & Co., 1916. (First English edition. Ernest Boyd's copy inscribed on flyleaf, "To Madeline Boyd / From her friend / James Stephens / Oct 10th, 1916.")

2. Same edition. (With W. Van R. Whittall's bookplate and inscribed on flyleaf, "To W. Van R. Whittall / From James Stephens / This book was commenced on the 1st day of the Irish Revolution, and / was finished on the last day. I / think its sale abroad was interfered / with or suppressed, but in Ireland it / was published without any trouble. / It merely represents how the wild / days seemed to one who had waited / and hoped for these days to come." Review from *Irish Homestead* laid in.)

3. New York, Macmillan, 1916. (First American edition.)

*Green Branches.* Dublin and London, Maunsel & Co., 1916. (Advance copy of the first English edition of 500 copies, un-

## 228 Colby Library Quarterly

numbered and marked "Sample Copy." Tan wrappers, with title and publisher's imprint in black lettering, without ornament, on front wrapper. Ernest Boyd's copy inscribed on half-title page, "To Ernest Boyd / from James Stephens / hoping he will soon be home / again. Oct 10th 1916." Photograph of JS with facsimile signature laid in.)

2. Dublin and London, Maunsell & Co., 1916. (First English edition, number 7 of 500 copies printed. Tan wrappers with green lettering and ornament on front wrapper. Ernest Boyd's copy inscribed on half-title page, "James Stephens / Oct 10th 1916.")

3. Same edition. (Number 94 of 500 copies printed. Presentation copy inscribed on half-title page, "To Patrick H. Browne / with the compliments of / James Stephens.")

4. New York, Macmillan, 1916. (First American edition, limited to 500 copies, in boards. With the bookplates of Frederick Spiegelberg and Raymond J. Schweizer.)

*Reincarnations*. London, Macmillan, 1918. (First English edition. Ernest Boyd's copy inscribed on flyleaf, "To E. Boyd from his / friend James Stephens / on the eve of their / trip to Donegal / June 1918.")

2. New York, Macmillan, 1918. (First American edition.)

*Hunger*, by James Esse [pseud.]. Dublin, The Candle Press, 1918. (First edition. Ernest Boyd's copy inscribed on flyleaf, "To E. Boyd / From / James Stephens / Mch 1918.")

2. Same edition. (Presentation copy inscribed on flyleaf, "All good luck to / Oliver Gogarty for ever / From / James Stephens / 16th April 1919 / after reading Gogarty's fine / poem on Iseult.")

*Irish Fairy Tales*. London, Macmillan, 1920. (First English edition, illustrated by Arthur Rackham. Large paper, limited to 520 copies signed by the artist. Ernest Boyd's copy inscribed on flyleaf, "James Stephens / to Ernest Boyd / stating that the first story in this / book is a one-er.")

2. Same edition. (Crosby Gaige's copy, with author's signature on flyleaf.)

3. London, Macmillan, 1923. (Second English edition, without illustrations. Author's signature on flyleaf.)

Colby Library Quarterly 229

*Deirdre*. London, Macmillan, 1923. (First English edition. Ernest Boyd's copy inscribed on flyleaf, "To Ernest & Madeline Boyd / wishing them everything good / James Stephens / Sep 1923.")

2. Same edition. (With Frederick Burton Eddy's bookplate.)

3. New York, Macmillan, 1923. (First American edition.)

*Little Things*. New York, The Brick Row Book Shop, Inc. Christmas 1923. (First separate printing of the poem, in form of Christmas card. Lettering in black and red, illustration in red, green and white.)

2. Freeland's, privately printed, 1924. (One of 200 copies, with signed etching by Power O'Malley. Ernest Boyd's copy inscribed on flyleaf, "To Ernest Boyd / James Stephens / Little things that run & quail, / And die in silence and despair. / Little things that fight & fail / And fall in silence & despair - - -" [a variant of the title poem]. A clipping from the *New York Times Book Review* regarding the title poem is laid in. In the top margin on page 14 the author has written the word "Title" within a circle, and over the printed title "On the Freedom of Ireland" he has written with a flourish, "A Minuette.")

3. Same publisher, same year. (One of 25 copies on Japanese vellum. Presentation copy inscribed "To Mr Louis M. Dillman / With whom I fell in love in / New York, wishing him every / thing that he wishes himself, / and the double of that. / James Stephens" on blank page [4]; and on blank page [5], "Like a dream in a sleep / Is the rose in the wind, / And the fish in the deep / And a man in his mind / James Stephens / Dublin, May 1924.")

4. Same edition. (Dudley Digges' copy inscribed on blank page [5], "Dreaming to see / All that is his, / Dreaming to be / All that he is / James Stephens / Dublin, May 1924.")

*In the Land of Youth*. London, Macmillan, 1924. (First English edition. Ernest Boyd's copy inscribed on flyleaf, "To

## 230 Colby Library Quarterly

Ernest Boyd / From his friend / James Stephens / wishing him every good thing." Small newspaper photograph of JS laid in.)

2. Same edition. (Inscribed on flyleaf, "With the compliments of / James Stephens.")

3. New York, Macmillan, 1924. (First American edition.)

*Arthur Griffith Journalist & Statesman.* Dublin, Wilson, Hartnell & Co., [n.d. -- 1924 is suggested by B. Bramsäck]. (First edition, first issue. Ernest Boyd's copy inscribed on title page, "To Ernest Boyd / From James Stephens / Griffith liked this stuff very / much, but held that I misrepresented / him about Yeats.")

2. Same edition. (With author's signature on title page.)

3. Same edition. (Second issue.)

*A Poetry Recital.* New York, Macmillan, 1925. (First American edition, preceding first English edition.)

2. London, Macmillan, 1925. (First English edition. Ernest Boyd's copy, with author's signature on flyleaf.)

3. New York, Macmillan, 1926. (Revised American edition.)

*The Hill.* London, Oxford University Press, [1925]. (Set to music by Colin Taylor.)

*Collected Poems.* London, Macmillan, 1926. (First English edition. Ernest Boyd's copy. Contains Preface by JS, pp. vii-xiii.)

2. Same publisher, same year. (Large paper edition, one of 500 copies printed. Author's signature on flyleaf. Contains same Preface.)

3. Same edition. (Ernest Boyd's copy.)

4. *Collected Poems of James Stephens.* New York, Macmillan, 1926. (First American edition, with Preface by JS, pp. i-vii. ALS dated April 13th 1925 to "My dear Mr Peabody" is pasted on front endpaper.)

5. London, Macmillan, 1954. (New edition, with textual changes and additional poems, including 1926 Preface. Review from *Irish Press* laid in.)



## Colby Library Quarterly 231

6. New York, Macmillan, 1954. (First American issue of the new, revised and enlarged edition, including 1926 Preface.)

*On Prose and Verse.* New York, The Bowling Green Press, 1928. (First American edition. Ernest Boyd's unnumbered and unsigned copy of 1000 copies printed.)

*Etched in Moonlight.* London, Macmillan, 1928. (First English edition, first issue, with "gaving" instead of "having" in the last line of page 154. Ernest Boyd's copy.)

2. New York, Macmillan, 1928. (First American edition. Ernest Boyd's copy, number 694 of 750 copies printed, with author's signature on flyleaf.)

3. Same edition. (Number 732, with Frederick Spiegelberg's bookplate.)

4. New York, Macmillan, 1928. (First American trade edition.)

*Optimist.* Gaylordsville, The Slide Mountain Press, 1929. (First edition. Number 82 of 83 copies printed, with author's signature on half-title page.)

*The Outcast.* London, Faber & Faber, 1929. (First edition, in green wrappers, with drawings by Althea Willoughby. Ernest Boyd's copy.)

2. Same publisher, same year. (Large paper edition. Number 300 of 500 copies printed, with author's signature on flyleaf.)

*Julia Elizabeth a comedy in one act.* New York, Crosby Gaige, 1929. (First edition. Number 263 of 861 copies printed, with author's signature on page [26].)

2. Same edition. Ernest Boyd's copy, marked "out of series" of 861 copies printed.

*Theme and Variations.* New York, The Fountain Press, 1930. (First edition. Number 20 of 892 copies printed, with author's signature on half-title page.)

2. Same edition. (Copy number 356.)

*How St. Patrick Saves the Irish.* Privately printed, 1931. (First edition. Number 24 of 37 copies printed.)

## 232 Colby Library Quarterly

*Stars Do Not Make a Noise.* Los Angeles, The Deux Magots Press, 1931. (First edition. Number 35 of 100 copies printed, with photographic facsimile of an inscription in *The Crock of Gold* tipped in on back flyleaf.)

*Strict Joy.* London, Macmillan, 1931. (First English edition.)

2. New York, Macmillan, 1931. (First American edition. With Harold Trowbridge Pulsifer's bookplate. Inscribed on flyleaf, "For Harold — / With Merry Christmas / and all affectionate greetings. / from Rosalind R.")

*Kings and the Moon.* London, Macmillan, 1938. (First English edition.)

2. New York, Macmillan, 1938. (First American edition.)

### II. CONTRIBUTIONS BY JS TO BOOKS

*The Poetical Works of Thomas MacDonogh.* Dublin, 1916. (Preface by JS, pp. ix-xii.)

Roger Chauviré, *The Sword in the Soul*, translated by Ernest Boyd. London, 1929. (Preface by JS, pp. ix-xii.)

V. V. Rozanov, *Fallen Leaves.* London, 1929. (Foreword by JS, pp. iii-v, with facsimile signature.)

Darrell Figgis, *The Return of the Hero.* New York, 1930. (Introduction by JS, ix-xv.)

*English Romantic Poets*, edited by JS, Edwin L. Beck and Royall H. Snow. New York, 1933. (Contains introductory essay, "The Poets and Poetry of the Nineteenth Century," pp. xix-xlii, with "Passed for Press / James Stephens" in facsimile autograph on page xlii.)

*Victorian and Later Poets*, edited by JS, Edwin L. Beck and Royall H. Snow. New York, 1934. (Contains same essay with a dozen corrections in pencil in author's holograph. Presentation copy inscribed on flyleaf, "For Mary & Dudley Digges / with my love / James Stephens / in their house at Berkeley Hills / where he got friendship & a rest / & good talk. / Nov. 1935.")

Colby Library Quarterly 233

Ruth Pitter, *A Trophy of Arms: Poems, 1926-1935*. London, 1936. (Preface by JS, pp. ix-xvi.)

III. CONTRIBUTIONS BY JS TO PERIODICALS AND  
NEWSPAPERS

- "Where the Demons Grin," *A Broadside* [published monthly by E. C. Yeats at the Cuala Press] (November 1908), 2.
- "Why Thomas Cam was Grumpy," *A Broadside* (January 1909), 2.
- "The Adventures of Seumas The Visit from Abroad," *A Broadside* (April 1910), 1.
- "The Adventures of Seumas Beg In the Orchard," *A Broadside* (April 1910), 2.
- "The Adventures of Seumas Beg Treasure Trove," *A Broadside* (June 1910), 1.
- "The Spy," *A Broadside* (September 1910), 1.
- "Shame," *Living Age*, CCLXVII (November 5, 1910), 322.
- "In the Poppy Field," *Irish Review*, I (March 1911), 20.
- "Bessie Bobtail," *Irish Review*, I (April 1911), 72.
- "Mary: A Story," *Irish Review*, I (April 1911), 92-99; (May), 142-149; (June), 197-204; (July), 248-256; (August), 300-308; (September), 352-360; (October), 407-414; (November), 454-465; (December), 505-517; (January 1912), 560-568; (February), 610-617.
- "MacDhoul," *Irish Review*, I (January 1912), 527-528.
- Review of James Cousins' *The Wisdom of the West*, *Irish Review*, II (April 1912), 100-102.
- "An Adventure of Seumas Beg," *Irish Review*, II (June 1912), 191.
- "Poetry," *Poetry Review*, I (June 1912), 266-271. [Eight poems by JS, with prefatory note by Richard Aldington. Contains: "Incognito," "The Dawn," "When I Was Young,"

## 234 Colby Library Quarterly

- "The Sinner," "From the Golden Book," "Madam Secret," "Pessimist," "The Last Judgment."]
- "How the Husband of the Thin Woman Lost His Brother," *Irish Review*, II (August 1912), 296-303.
- Review of John Drinkwater's *Poems of Love and Earth*, *Poetry Review*, I (September 1912), 445-447.
- Review of Padraic Colum's *My Irish Year*, *Irish Review*, II (September 1912), 384-387.
- "The Daisies," *Irish Review*, II (January 1913), 574.
- "A Heavy Husband," *Living Age*, CCLXXVI (January 11, 1913), 119-122.
- "The Reason," *Irish Review*, III (May 1913), 129.
- "In the Cool of the Evening," *Living Age*, CCLXXVII (June 28, 1913), 770.
- "With the Daisies," *Harper's*, CXXVII (July 1913), 216.
- "The Woman Who Thumped Her Lap — A Sketch," *Current Opinion*, LV (July 1913), 59.
- "The Stone-Man," *Living Age*, CCLXXVIII (July 5, 1913), 56-58.
- "Day and Night," *Harper's*, CXXVII (August 1913), 369.
- "Jealousy," *Irish Review*, III (August 1913), 295.
- "The Threepenny Piece," *Irish Review*, III (September 1913), 334-342.
- "By the Curb," *Harper's*, CXXVII (October 1913), 751.
- "Un Bock Brun," *Current Opinion*, LV (November 1913), 372, 374-376.
- "A Winter Reverie," *Harper's*, CXXVIII (December 1913), 113.
- "Four Poems," *Irish Review*, IV (April 1914), 75-78. [Contains: "Deirdre," "The Voice of God," "The Centaurs," "In the Dark."]
- "Check!," *Harper's*, CXXX (March 1915), 616.

Colby Library Quarterly 235

- "The Old Woman's Money," *Century*, XC (May 1915), 48-49.
- "The Spring in Ireland, 1916," *Literary Digest*, LIII (November 4, 1916), 1189.
- "Three Sketches," *Century*, XCVI (September 1918), 668-677.  
[Contains: "Sawdust," "The Wolf," "School-Fellows."]
- "The Story of Tuan MacCairill," *Irish Statesman* (Wells), I (June 28, 1919), 9-10; (July 5), 36-38; (July 12), 68-69.
- "Dublin," *Living Age*, CCCIV (January 17, 1920), 168-171.
- "The Boss," *Dial*, LXVIII (April 1920), 411-420.
- "Desire," *Dial*, LXVIII (June 1920), 677-683.
- "In the Beechwood," *London Mercury*, III (November 1920), 22-28. [Reprinted in *The Mercury Book*, Second Series, edited by H. Cotton Minchin (London, 1927), 24-33.]
- "In Dublin Town," *Literary Digest*, LXXI (November 19, 1921), 34.
- "Ireland Returning to Her Fountains," *Survey*, XLVII (November 26, 1921), 302-304.
- "From the Katha Upanishad," *Literary Digest*, LXXII (January 14, 1922), 34.
- "Green Weeds," *Literary Digest*, LXXII (February 25, 1922), 35.
- "An Adventure in Prophecy," *Atlantic Monthly*, CXXIX (May 1922), 615-617.
- "The Pit of Bliss," *Literary Digest*, LXXIII (May 6, 1922), 42.
- "The Outlook for Literature. With Special Reference to Ireland," *Century*, CIV (October 1922), 811-818.
- "The Golden Bird," *Living Age*, CCCXV (December 2, 1922), 549.
- "On a Lonely Spray," *Literary Digest*, LXXVI (January 27, 1923), 38.
- "Little Things," *Living Age*, CCCXVI (February 24, 1923), 486.

## 236 Colby Library Quarterly

"The Ghost," *New Republic*, XXXV (August 1, 1923), 255.

"Etched in Moonlight," *Dublin Magazine*, I (August 1923), 70-78; (September), 152-160; (October), 240-248.

"In Tir na n-Og" [*In the Land of Youth*], *Irish Statesman* (Russell), I (September 15, 1923), 11-13; (September 22), 41-43; (September 29), 74-75; (October 6), 105-107; (October 13), 138-139; (October 20), 170-171; (October 27), 201-202; (November 3), 232-234; (November 10), 267-268; (November 17), 297-299; (November 24), 330-331; (December 1), 362-363; (December 8), 394-395.

James Esse [pseud. of JS], "An Interview with Mr. James Stephens," *Irish Statesman* (Russell), I (September 22, 1923), 48, 50.

"The Novelist and Final Utterance," *Irish Statesman* (Russell), II (April 12, 1924), 140-141.

"Growth in Fiction," *Irish Statesman* (Russell), II (May 17, 1924), 301-302.

"His Will," *Dublin Magazine*, I (July 1924), 1020.

Review of E. R. Eddison's *The Worm Ouroboros*, *Irish Statesman* (Russell), II (July 19, 1924), 594.

Review of Ambrose McEvoy's *Contemporary British Artists*, *Irish Statesman* (Russell), II (August 2, 1924), 666.

"Christmas in Freeland," *Irish Statesman* (Russell), V (December 26, 1925), 488.

"How St. Patrick Saves the Irish," *New York Times*, IX (March 11, 1928), 9:1-4.

"Optimist," *Harper's*, CLVIII (May 1929), 739.

"The Rose," *Literary Digest*, CI (May 18, 1929), 34.

"America's Place in History. An Irish Dialogue," *Forum*, LXXXIII (February 1930), 96-100.

Colby Library Quarterly 237

"That is a young tree . . ." *Dublin Magazine*, VIII (July-September 1933), 1.

"An Irish Prophecy," *Forum*, XCII (August 1934), 106-107.

"The Moon Hath Not," *Dublin Magazine*, XI (April-June 1936), 1-2.

Review of Oliver St. John Gogarty's *Tumbling in the Hay*, *Sunday Times* (March 12, 1939), n.p.

"Is Verse-Speaking a Lost Art?" *The Listener*, XXV (June 12, 1941), 840.

"A Rhinoceros, Some Ladies, and a Horse," *Irish Writing*, I (1946), 19-28. [Reprinted in *American Mercury*, LXIV (June 1947), 657-664, and in *Irish Writing*, XIV (March 1951), 35-42.]

"The Wind," *Irish Writing*, XI (May 1950), 58. [Here with James Joyce's translation into Italian, "Il Vento."]

"Thomas Moore: Champion Minor Poet," *Poetry Ireland*, XVII (April 1952), 3-5.

"The Nicest Donkey I Ever Knew," *The Spoken Word*, edited by Richard Church (London, 1955), 237-238. [From *The Listener*, March 18, 1943.]

"George Moore," *A Book of Ireland*, edited by Frank O'Connor (London and Glasgow, 1959), 206-210. [From a 1949 radio broadcast.]

"Joy Be With Us," *Cuala Industries Prints* (Dublin, n.d.), 1 p. One of a series of "Hand-printed and hand-coloured prints with words."

"Let us sing and dance . . .," *Cuala Industries Prints* (Dublin, n.d.), 1 p. Another in the same series.

"In Green Ways," *Cuala Press* (Dublin, n.d.). Number 76 of a series of hand-colored Christmas cards.

"I heard a bird at dawn . . .," *Cuala Press* (Dublin, n.d.). Number 100 of the same series.

## 238 Colby Library Quarterly

### IV. MANUSCRIPTS

*The Crock of Gold.* Title page and first two pages of Chapter I. A revised fragment of an early draft, in ink on ruled sheets torn from a stenographer's notebook. With inscription, "To Helen Byrne Hackett / this fragment. / Dublin 28th July 1923." [See page 239.]

"Saluting Maev, Queen of Connacht; Queen of Hearts: Queen of the Fairies." Thirty-two pages, the first seven lines in ink, the remainder in pencil, profusely revised. Inscribed at the end, "James Stephens / Café Napolitaine / Boul. des Italiennes / Paris / 14 Sep. 1921."

### V. LETTERS BY JS

Photocopy of ALS to Miss Sarah Purser, Dublin, January 25, 1911, 1 p. (Original in National Library of Ireland.) Mentions George Moore, AE, Lord Dunsany, John Eglinton and George Birmingham as prospective contributors to the *Irish Review*.

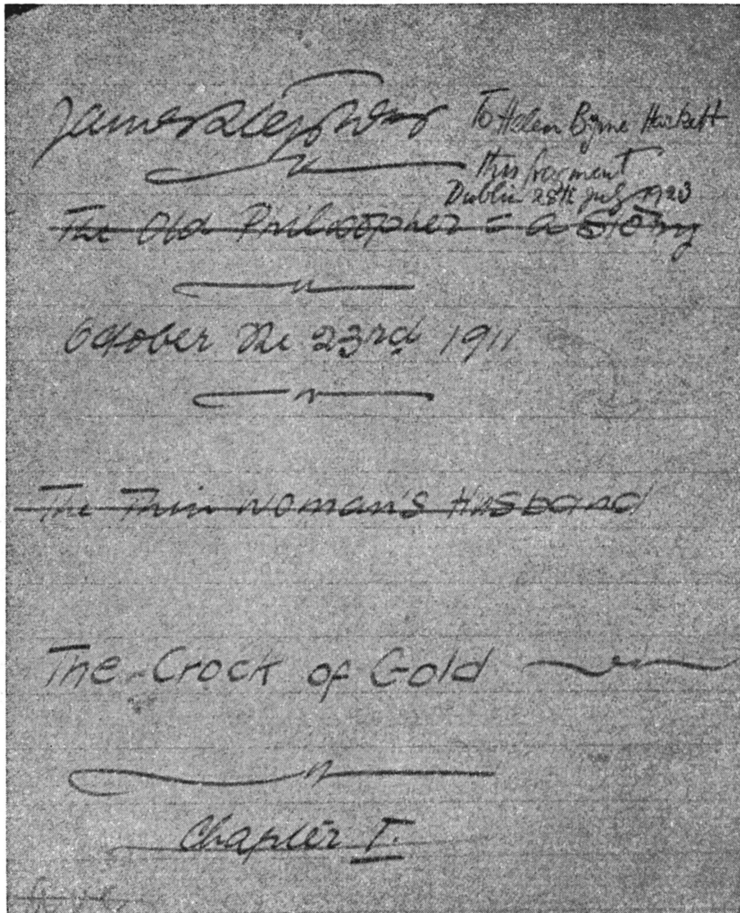
ALS to Ernest Boyd, Paris, July 5, 1913, 2 pp. Deplores Boyd's choice of occupation, because it "threatens a defection from pens in favour of consulship. Thats no job for you." Discusses Boyd's scrap with Mrs. H.

APC to Ernest Boyd, Versailles, September 8, 1913, six lines with valediction and initials on a card depicting *Le Chateau et la Grille d'Honneur*. Apologizes for missing an appointment; suggests another place and time.

ALS to Ernest Boyd, Paris, December 12, 1913, 2 pp., with a drawing of himself "in great haste" following signature. Mentions AE's *Collected Poems* (Macmillan, 1913). "Its mighty. He is a great poet, perhaps the greatest living today." Discusses influences of the older and newer schools of Irish writers upon his writing.

ALS to Stephen MacKenna, Paris, November 1, 1914, 3 pp., with addressed envelope. Discusses the effect of war on Paris, also the situation in Ireland. "Ireland will be the beloved of the world in a way that no other nation has ever been. For such a birth there must be a long gestation."





MANUSCRIPT TITLE PAGE OF *THE CROOK OF GOLD*

At Colby College through the kindness of James A. Healy

## 240 Colby Library Quarterly

ALS to Ernest Boyd, Paris, January 7, 1915, 3 pp. Surveys the effects of war in Paris and in the United States. Dedicates himself "to write le Comedie Humaine of Ireland," which he thinks will take some thirty years to do.

Typewritten summary of a 2 pp. ALS to Mildred, Dublin, November 13, 1917, 1 p. Discusses the probability of peace, and Ireland's neutrality.

ALS to Ernest Boyd, Dublin, January 19, 1918, 1 p. Proposes that Boyd visit Gertrude Perry, who has shown him a manuscript collection of poems by Roger Casement.

ALS to Ernest Boyd, Dublin, September 26, 1918, 1 p. Invites him to join Best, O'Neill and others to hear "a bit of a story I have finished."

Typewritten summary of a 2 pp. ALS to Mildred, Dublin, September 10, 1919, 1 p. Discusses AE, the insurrection in Ireland, and Seamus' first days at a boys' school.

ALS to Ernest Boyd, Dublin, March 21, 1921, 2 pp., with signature heavily underscored. Tells about a manuscript of JS which Huebsch has kept for seven months without a word. Has asked Quinn "to unbury my stories from that Huebsch . . . I wont publish with such a man."

ALS to Frederick B. Eddy, Dublin, November 6, 1923, 1 p., with addressed envelope. Thanks him for the "very pleasant" review of *Deirdre* and reveals his intention "while making the story as old as time to make it at the same moment as modern as tomorrow."

ALS to Mr. Peabody, c/o Mrs. H. Vaughan Moody, Chicago, April 13, 1925, 1 p. Apologizes for the cancellation of a scheduled lecture about which he was not consulted. This letter is pasted to the front endpaper of *Collected Poems of James Stephens* (New York, 1926).

ALS to Mr. McAdoo, Chicago, April 18, 1925, 1 p. Has to decline McAdoo's invitation because JS's tour is being extended and he will not return to New York in time.

ALS to Edward G. Conklin, Jr., Chicago, April 18, 1925, 2 pp., with addressed envelope. Criticizes two pieces of prose submitted to him by correspondent. Counsels "patience & vigi-

## Colby Library Quarterly 241

lence & attention," then adds, "All counsel is, of course, a counsel of perfection, and useless."

ALS to AE, London, June 3, 1927, 5 pp. Depressively states, "I havent written a line for ages & times. I dont want to. Wish I were rich. . . . I dont admire anybody much." Prefers current American fiction to English, "Ichabod for England, and delend est for her." Ends on a nostalgic note for Ireland, which he misses badly.

### VI. LETTERS TO JS

ALS from Claud Lovat Fraser, London, February 15, 1920, 1 p., with addressed envelope. Referring to a watercolor in blue, green and yellow, which he has incorporated in the letter, the artist says, "I've not got a photograph to send you so it'll have to be a drawing. This is me in the country, walking. -- It's a good likeness, even if it fails as a work of art."

ALS from AE, Dublin, September 1, 1926, 1 p. Arranges for a meeting in Paris.

TLS from AE, Dublin, May 8, 1928, 1 p. Thanks JS for a poem he has promised to send. Mentions meeting George Moore.

ALS from AE, London, January 29, 1934, 1 p. Makes an appointment for a meeting in a London restaurant with Odon Por.

ALS from AE, London, March 2, 1934, 2 pp. Reports the death of "good kind" Frank Purser.

ALS from AE, London, n.d., 1 p. Invites JS to visit an art studio and to lunch later.

ALS from AE, Dublin, n.d., 2 pp. Discusses the work of JS, Yeats, O'Sullivan, Colum, Hyde, himself and others, including that of American contemporaries.

ALS from AE, Dublin, n.d., 1 p. Reports some questionable activities of his son Brian.

ALS from AE, Dublin, n.d., 2 pp. Tells JS of another touring possibility if he had not "had enough lecturing to last you for the remainder of your life." Mentions Frank O'Connor, Yeats and Pound.

## 242 Colby Library Quarterly

ALS from AE, Dublin, n.d., 1 p. Wants to meet him as soon as he returns from America in September, "to hear all the news and all the new poems."

ALS from AE, Dublin, n.d., 2 pp. Discusses JS's shift in direction. "I can see that airy mind of yours has been hovering about the only thing which matters in life and that you are getting more age in your thought. I do not know whether those you [*sic*] have followed you with delight in your fantasies will follow you so eagerly into this rarefied region."

APC from AE to Mrs. JS, London, 1933, ten lines, signed with initials. Explains his difficulty with London busses; is sorry James is away.

### VII. BIBLIOGRAPHY

Anonymous, "Bibliographies of Modern Authors," *London Mercury*, IV (June 1921), 193.

John Quinn. *Complete Collection of the Library of John Quinn* (New York, 1924), II, 887-890. With autographed photograph, 1920, facing page 886.

B. D. Cutler and Villa Stiles (editors). *Modern British Authors, Their First Editions* (New York, 1930), 132-133.

William Targ. *Modern English First Editions and Their Prices* (Chicago, 1931), 85-86.

Typewritten list of JS items in "A Catalogue of Original Manuscripts, Presentation Copies, First Editions and Autograph Letters of Modern Authors," (Rosenbach Company, Philadelphia and New York, 1933).

Helen Hefling and Jessie W. Dyde. *Index to Contemporary Biography and Criticism* (Boston, 1934), 201.

George Brandon Saul, "James Stephens' Contributions to *The Irish Review*," *Papers of the Bibliographical Society of America*, XLVI (Fourth Quarter, 1952), 398-399.

George Brandon Saul, "James Stephens' Contributions to *Sinn Féin*," *Bulletin of the New York Public Library*, LVII (April 1953), 175-181.

George Brandon Saul, "Crutches Toward Stephens," *BNYPL*, LVIII (February 1954), 94-97.

## Colby Library Quarterly 243

Anonymous, "A Check List of First Editions of Works by James Stephens and George Moore," *Annual Bulletin, Friends of the Library of Trinity College, Dublin* (1955), 4-6.

David Daiches. *The Present Age, After 1920* (London, 1958), 195-196.

Birgit Bramsbäck. *James Stephens, A Literary and Bibliographical Study* (Upsala, Sweden, (1959), 57-199. Upsala Irish Studies series. Inscribed on front wrapper, "Mr. James A. Healy / With many thanks for much generous help / Birgit Bramsbäck."

Richard Cary, "James Stephens at Colby College," *Colby Library Quarterly*, V (March 1961), 224-252.

### VIII. PHOTOGRAPHS AND OTHER REPRESENTATIONS

Head in bronze cast by Edmond T. Quinn (see reproduction on page 253).

Photograph of portrait by Patrick J. Tuohy, the original of which hangs in the National Gallery of Ireland (see frontispiece).

Photograph, posed in his office at the National Gallery, Dublin. Inscribed "To Helen Byrne Hackett / from James Stephens / Dublin 28 July 1923."

Photograph, informal outdoor snapshot. Inscribed on back, "Given to me by James Stephens / in his office in the National / Gallery, Dublin July 28th 1923. / This picture was taken in Paris about eight years ago. / Helen Byrne Hackett."

Lithograph, by Mary Duncan, frontispiece of *Dublin Magazine*, I (October 1923).

Photograph, *Bookman*, LXXIV (November 1931), 256.

Six photographs, *Saturday Review of Literature*, XI (September 15, 1934), 111.

Photograph, *Saturday Review of Literature*, XII (October 5, 1935), 12.

Photograph, *Irish Press* (October 23, 1947), on receipt of D. Litt. at Trinity College, Dublin.

## 244 Colby Library Quarterly

[For other photographs, etchings, etc., check annotations of books and periodicals in other sections of this listing.]

### IX. BIOGRAPHICAL AND CRITICAL MATERIALS

A.E. [George Russell]. *Imaginations and Reveries* (Dublin and London, 1915), 34-44.

Richard Aldington, prefatory note to "Poetry," [eight poems by JS], *Poetry Review*, I (June 1912), 264-265.

Anonymous. Brochure [n.d.] advertising the 2-volume anthology, *19th Century English Poetry*, "A Limited Autographed Edition Available To A Few Of The Friends And Admirers of James Stephens." Four pages, with photograph on front cover.

Anonymous, "James Stephens," *Bookman*, XXXIX (July 1914), 493-494.

Anonymous, "James Stephens vs Grace Wallace," *Bookman*, LV (May 1922), 330-331.

Anonymous, "King For Ireland Suggested By Poet," *New York Times* (February 7, 1925), 4:6.

Anonymous. *James Stephens* (Boston, n.d., [1925], pp. 3-15). With photograph facing page 3.

Anonymous, "Five Modern Poets," *Living Age*, CCCXXXII (April 15, 1927), 699-700.

Anonymous, "James Stephens Departs," *New York Times*, II (December 10, 1933), 2:6.

Anonymous, "Flight of Irish Talent," *New York Times* (December 11, 1933), 18:3.

Anonymous, [Note on arrival], *Newsweek*, IV (August 25, 1934), 29. With photograph.

Anonymous, "Our 'Brutal' Books Appall Irish Poet," *New York Times* (September 3, 1935), 19:5.

Anonymous, "Passed For Press," *New York Times* (September 4, 1935), 18:3-4.

Anonymous, "People," *Time*, XXVI (November 25, 1935), 61. With photograph.

Colby Library Quarterly 245

- Anonymous, "Irish Poet Is Annoyed," *New York Times*, I (December 15, 1935), 43:4.
- Anonymous, "Closa Mora Man," *Time*, LVII (January 8, 1951), 23. With photograph.
- Anonymous, "Pioneers of the Literary Revival," *Irish Times* (August 20, 1951), n.p.
- Clifford Bax. *Ideas and People* (London, 1936), 186.
- Clifford Bax. *Some I Knew Well* (London, 1951), index.
- Ernest A. Boyd. *Ireland's Literary Renaissance* (New York, 1916), 265-274, 391-394.
- Ernest A. Boyd. *The Contemporary Drama of Ireland* (Boston, 1917), 111, 180.
- Ernest A. Boyd. *Portraits: Real and Imaginary* (New York, 1924, 246-254.
- William Aspenwall Bradley, "James Stephens — An Appreciation," *Bookman*, XLI (March 1915), 20-22. With photograph.
- Birgit Bramsbäck. *James Stephens, A Literary and Bibliographical Study* (Upsala, Sweden, 1959), 13-54.
- Birgit Bramsbäck, "James Stephens: Dublin — Paris — Return," *Colby Library Quarterly*, V (March 1961), 215-224.
- Abel Chevalley. *Le Roman Anglais De Notre Temps* (London, 1921), 136-137.
- Abel Chevalley. *The Modern English Novel*, translated by Ben Ray Redman (New York, 1930), 140-141.
- Austin Clarke. *Poetry in Modern Ireland* (Dublin, 1951), 32-33, 38.
- Collier's Encyclopedia* (New York, 1957), XVIII, 212.
- Mary Colum. *Life and the Dream* (London, 1947), index.
- Padraic Colum, "Portrait of James Joyce," *Dublin Magazine*, VII (April-June 1932), 40-43.
- Padraic Colum, "James Stephens—Leprechaun—Philosopher," *New York Herald Tribune Weekly Book Review* (August 10, 1947), 1-2.

## 246 Colby Library Quarterly

- Padraic Colum. *Arthur Griffith* (Dublin, 1959), index.
- Groff Conklin, "James Stephens—Prosodist," *English Journal*, XXV (June 1936), 433-443.
- James H. and Margaret E. Cousins. *We Two Together* (Madras, 1950), 93, 138.
- John S. Crone, "James Stephens," *Irish Book Lover*, IV (January 1913), 95-96.
- John S. Crone, "Editor's Gossip," *Irish Book Lover*, V (February 1914), 123. With pen and ink sketch by Norman Morrow.
- John S. Crone, "Editor's Gossip," *Irish Book Lover*, VI (May 1915), 163-164.
- Gerald Cumberland. *Written In Friendship* (New York, 1924), index.
- Edward Davison, "Three Irish Poets—A.E., W. B. Yeats, and James Stephens," *English Journal*, XV (May 1926), 327-336.
- Edward Davison. *Some Modern Poets* (New York, 1928), 177, 182, 183, 193-196.
- E. R. Dodds (editor). *Journal and Letters of Stephen Mackenna* (London, 1936), index.
- Edmund Dulac, "Yeats As I Knew Him," *Irish Writing*, VIII (July 1949), 86-87.
- Lord Dunsany, "Some Irish Writers Whom I Have Known," *Irish Writing*, XX-XXI (November 1952), 81.
- Lord Dunsany, "Four Poets," *Atlantic Monthly*, CCI (April 1958), 80.
- John Eglinton. *A Memoir of AE* (London, 1937), 68, 105, 114, 256, 265.
- Encyclopaedia Americana* (New York, 1958), XXV, 620.
- Encyclopaedia Britannica* (Chicago, 1953), XXI, 387.
- John Erskine. *The Delight of Great Books* (Indianapolis, 1928), 313-314.
- Robert Farren. *The Course of Irish Verse in English* (New York, 1947), 104-114.



Colby Library Quarterly 247

- Lloyd Frankenberg, "James Stephens — Touchstone," *Saturday Review of Literature*, XXX (March 22, 1947), 11-12, 42.
- Crosby Gaige. *Footlights and Highlights* (New York, 1948), 208-209.
- Monk Gibbon (editor). *The Living Torch A.E.* (New York, 1938), 103-104.
- Stuart Gilbert (editor). *Letters of James Joyce* (London, 1957), index.
- Oliver St. John Gogarty, "Memento Homo Quia Pulvis Es," [poem dedicated to JS] in *Hyperthuleana* (Dublin, 1916), 43-45.
- Oliver St. John Gogarty, "To James Stephens," in *Selected Poems* (New York, 1933), 163.
- Oliver St. John Gogarty. *As I Was Going Down Sackville Street* (London, 1937), 82-83.
- Oliver St. John Gogarty. *It Isn't This Time of Year At All!* (New York, 1954), 229-232.
- Oliver St. John Gogarty, "James Stephens," *Colby Library Quarterly*, V (March 1961), 205-215.
- Douglas Goldring. *Odd Man Out* (London, 1935), index.
- Joseph Gollomb, "'Here Are Ladies' In Paris," *Bookman*, LIX (August 1924), 715-720.
- Lord Grey. Biographical note inserted in a copy of the first edition of *The Crock of Gold* and presented to Clara Kirchhoffer at Christmas 1912. [This is a typewritten copy of about 150 words.]
- Gerald Griffin. *The Wild Geese. Pen Portraits of Famous Irish Exiles* (London, 1938), 164-174.
- Stephen Gwynn, "The Making of a Poet," *Nineteenth Century*, LXVII (January 1910), 67-71.
- Stephen Gwynn. *Irish Literature and Drama* (London, 1936), 184-187.
- Stephen Gwynn, "Ebb and Flow," *Fortnightly Review*, CXLIV (December 1938), 742-744.
- Stephen Gwynn. *Dublin Old and New* (London and Dublin, 1938), 216-217.

## 248 Colby Library Quarterly

- Harry Hansen, "The First Reader," *New York World* (February 7, 1927), n.p.
- George Egon Hatvary, "Re-Reading *The Crock of Gold*," *Irish Writing*, XXII (March 1953), 57-65.
- Nat Henry, "Stephens' 'Little Things,'" *Explicator*, IX (December 1950), 20.
- Arthur W. Hepner (editor). *The Invitation to Learning Reader*, Vol. 4, No. 3 (New York, 1954), 276-284. Transcription of a discussion of *The Crock of Gold* over the Columbia Broadcasting System radio network on September 26, 1954.
- Joseph Hone. *Life of George Moore* (New York, 1936), index.
- Joseph Hone. *Life of W. B. Yeats* (New York, 1943), index.
- Joseph Hone (editor). *J. B. Yeats Letters* (London, 1944), 179.
- Nora Hoult, "James Stephens," *Irish Writing*, XXVII (June 1954), 54-58.
- Lysander Kemp, "Stephens' 'Little Things,'" *Explicator*, VIII (May 1950), 50.
- Brian A. Kennedy, "James Stephens' American Diary," *Threshold*, II (Autumn 1958), 54-61.
- Benedict Kiely. *Modern Irish Fiction* (Dublin, 1950), index.
- Stanley J. Kunitz and Howard Haycraft (editors). *Twentieth Century Authors* (New York, 1942), 1339-1340. With photograph.
- Valéry Larbaud. *Ce Vice impuni, la lecture . . .* (Paris, 1925), 261-270.
- L. G. Wickham Legg and E. T. Williams (editors). *Dictionary of National Biography, 1941-1950* (London, 1959), 834-835.
- M. F. Liddell, "The Irish Literary Renaissance," *Contemporary Review*, CXX (December 1921), 811-816.
- David Marcus, "One Afternoon With James Stephens," *Irish Writing*, XIV (March 1951), 43-47.

Colby Library Quarterly 249

- H. P. Marshall, "James Stephens," *London Mercury*, XII (September 1925), 500-510.
- Eugene Mason, "The Personality of Mr. James Stephens," *Living Age*, CCCV (May 29, 1920), 540-543.
- Samuel McCoy, "Mr. Stephens Is Younger Than Any Child," *New York Times Book Review* (February 15, 1925), 2. With a caricature drawn from life by W. King.
- Roger McHugh, "Literary Treatment of the Deirdre Legend," *Threshold I* (February 1957), 46-49.
- Vivian Mercier, "James Stephens: His Version of Pastoral," *Irish Writing*, XIV (March 1951), 48-57.
- Fred B. Millett. *Contemporary British Literature* (New York, 1948), 72, 476-477.
- Fitzhugh L. Minnigerode, "James Stephens Gives News of Ireland," *New York Times Magazine*, V (June 22, 1930), 13.
- Harold Monro. *Some Contemporary Poets, 1920* (London, 1920), 187-189.
- Harriet Monroe. *A Poet's Life* (New York, 1938), 428.
- George Moore. "Hail and Farewell!" (London, 1914), III, 237-239.
- Virginia Moore. *The Unicorn* (New York, 1954), 316.
- Charles Morgan. *The House of Macmillan* (New York, 1944), index.
- Arthur Moss, "James Stephens," *Bookman*, LVI (January 1923), 596-597. With a drawing from life by Ivan Opffer.
- Obituaries:
- Irish Press* (2), December 25, 26, 27, 1950, n.p.
- Irish Independent* (2), December 25, 26, 27, 28, 1950, n.p.
- Irish Times* (4), December 27, 28, 1950; January 6, 1951, n.p.
- New York Times*, December 27, 1950, p. 27:3. With photograph.
- Publisher's Weekly*, CLIX (January 6, 1951), 52.
- Wilson Library Bulletin*, XXV (February 1951), 412.
- Norreys Jephson O'Connor. *Changing Ireland* (Cambridge, 1924), 99-102, 186-191.

## 250 Colby Library Quarterly

- D. J. O'Donoghue. *The Poets of Ireland* (Dublin and London, 1912), 438.
- Seumas O'Sullivan, "Two Crocks of Gold," *Irish Times* (February 1, 1947), n.p.
- L. Paul-Dubois, "La Littérature Irlandaise Contemporaine," *Revue Des Deux Mondes*, XLI (September 1, 1937), 188-192.
- William Lyon Phelps. *The Advance of English Poetry in the Twentieth Century* (New York, 1919), 182-185.
- Lucy Kingsley Porter. *AE's Letters to Minanlábáin* (New York, 1937), 14, 56, 60, 95.
- Nancy Price. *Into an Hour Glass* (London, 1953), 174-175.
- Edward Roberts, "An Evening with James Stephens," *Dalhousie Review*, XXXII (Spring 1952), 54-55.
- Lennox Robinson (editor). *Lady Gregory's Journals, 1916-1930* (London, 1946), 267-268.
- William Rothenstein. *Twenty-Four Portraits. Second Series* (London, 1923), n.p. One-page tribute and portrait drawing of JS.
- William Rothenstein. *Men and Memories* (London, 1932), II, 261, 352, 373. Drawing of JS from the collection of Dermot O'Brien, facing page 321.
- William Rothenstein. *Since Fifty* (London, 1939), index.
- George Brandon Saul, "On Mercury and Reason: The Criticism of James Stephens," *Bulletin of the New York Public Library*, LVII (June 1953), 273-277.
- Robert Shafer, "James Stephens and the Poetry of the Day," *Forum*, L (October 1913), 560-569.
- Harold Speakman. *Here's Ireland* (New York, 1925), 310-311. With a caricature by "Mac."
- Theodore Spicer-Simpson. *Men of Letters of the British Isles* (New York, 1924), 119-120. Portrait medallion by T S-S, facing page 119.

Colby Library Quarterly 251

- James Stephens* (New York, n.d. [1928]), 34 pages. A pamphlet with articles about JS by J.E.M., Padraic Colum, Ernest Boyd, Francis Hackett, John Cowper Powys. With photograph by Pirie MacDonald.
- Mary C. Sturgeon. *Studies of Contemporary Poets*, rev. & enl. (New York, preface dated 1919), 282-300.
- Frank Swinnerton. *The Georgian Literary Scene* (London, 1935), 131-134.
- Dilly Tante [pseud. of Stanley J. Kunitz] (editor). *Living Authors* (New York, 1931), 385-386. With photograph.
- Estella Ruth Taylor. *The Modern Irish Writers* (Lawrence, Kansas, 1954), index.
- Simone Téry. *L'île des bardes* (Paris, 1925), 167-184.
- William York Tindall. *Forces in Modern British Literature, 1885-1946* (New York, 1947), 97, 98.
- Katherine Tynan. *The Years of the Shadow* (London, 1919), 24-25, 28-29.
- Carl and Mark Van Doren. *American and British Literature Since 1890* (New York, 1925), 283-285, 304-307.
- Kees Van Hoek, "Vignette: James Stephens," *Irish Times* (July 22, 1950), n.p.
- Kees Van Hoek, "The Man Who Invented Glocca Mora," *Irish Digest*, XXXVIII (November 1950), 50-52. Condensed from *Irish Times*, July 22, 1950.
- Ernst Vowinckel. *Der Englische Roman* (Berlin, 1937), 212.
- Allan Wade (editor). *The Letters of W.B. Yeats* (London, 1954), index.
- A. C. Ward. *Twentieth-Century Literature, 1901-1925* (London, 1931), 141-142 [4th ed.]. The critique contained herein is reprinted verbatim, with the addition of one sentence at the end, in the 9th edition of this work (London, 1945), 176-177.
- Cornelius Weygandt. *A Century of the English Novel* (New York, 1925), 432-433.

## 252 Colby Quarterly Library

Cornelius Weygandt. *Tuesdays at Ten* (Philadelphia, 1928), 121-132.

Cornelius Weygandt, "James Stephens, Poet in Verse and Prose," *Irish Review*, I (July 1934), 9-10, 25, 28.

Cornelius Weygandt. *The Time of Yeats* (New York, 1937), 172, 217-226.

Cornelius Weygandt. *On the Edge of Evening* (New York, 1946), 143, 150-151.

Harold Williams. *Modern English Writers* (London, 1918), 179-180, 415-416.

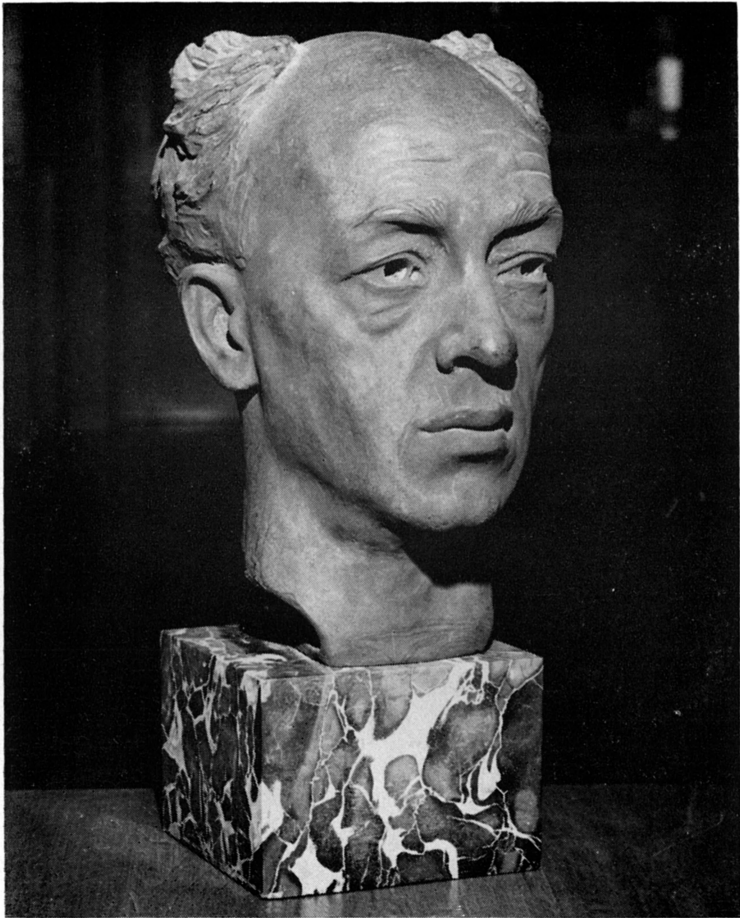


**Stephensisms:** Swans and dogs are frequent in JS's life and works. Of the first, it is said he wrestled one for possession of a castoff piece of bread when he was a boy. Of the second, he once declaimed, "I am a sort of honorary dog myself. There is an understanding between us, only I never bite first."

His "hand to hand fight with the French language" is monumentally evident. Ernest Boyd vouches for the story that, on ordering *un vin blanc gomme*, JS was ceremoniously presented with a postage stamp. And Stephen MacKenna tells of the time Yeats and JS had hired a tutor to teach them French. After fifteen minutes of drill on the rules of agreement of past participles, JS broke in, "Excuse me, M. Dupont, but what is meant by agreement of the past participle?" To which WB added, "I was just going to ask you, Monnshure, what is a participle?"

JS had a wry way with an epigram. When sufficiently pressed by inquiring reporters, he could deliver himself of some baroque gems. Two samples: (1) "There are two things in the world that give beauty to a woman, a squint and a mustache." (2) "I know when I have a poem the same way a hen knows she has an egg."

James Joyce saw mystic significance in the facts that he and JS were both born in Dublin, on the very same day, had two children each — a boy and a girl, and that he had chosen Stephen as his hero's name in *Portrait* and *Ulysses*.



BRONZE SCULPTURE by EDMOND T. QUINN

*At Colby College through the kindness of Charles Cary Rumsey*