

Colby



Colby Quarterly

Volume 3
Issue 14 *May*

Article 5

May 1954

"Coaching" An Illustrator

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Recommended Citation

Colby Library Quarterly, series 3, no.14, May 1954, p.229-230

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est example of the new operatic style of expressive singing so well formulated in Caccini's important book, *Le Nuove Musiche*, a few years earlier.

In the annals of music history we rarely find such an alliance as that of Duke Vincenzo, so eager for lavish performances and continual new music, with Monteverdi, the greatest composer of his time. The walls of the Mantuan palace witnessed in this alliance one of the last brilliant flourishes of the Renaissance and the beginning of modern music. It is not surprising that to Vernon Lee, a lover of Italy and Mantua, and herself so gifted, there would be rich suggestion for a strain of early seventeenth-century song within those walls which still stand in an empty palace.



"COACHING" AN ILLUSTRATOR

THROUGH the kindness of Mr. Travis Gill, the Library has acquired an extremely interesting letter in the autograph of Arthur Locker, for many years editor of the *London Graphic*. (He was the editor who, when *Tess of the D'Urbervilles* was being serialized in the *Graphic*, objected to the scene in which Angel Clare carried the three dairymaids across the flooded lane, and made Hardy substitute a rickety wheel-barrow for Clare's sturdy arms!) The letter now at Colby was written by Locker to Robert Barnes concerning the illustrations which Barnes was to prepare for Thomas Hardy's novel, *The Mayor of Casterbridge*.

EDITORIAL DEPARTMENT.

THE GRAPHIC,

190, Strand, LONDON.

June 5th. 1885

Robert Barnes Esq.

Dear Sir,

I believe Mr. Cav. Thomas has written to you enclosing Mr. Hardy's letter about his story: "The Mayor of Casterbridge." He enclosed a

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list of all the real names of the fictitious places mentioned in the novel. I called on Mr. Hardy this afternoon, and he thought it would be advisable not to mention in Dorchester [the "Casterbridge" of the novel] that you had come for the purpose of illustrating his story, as people might be led to suppose that real personages were described in the tale, but I leave this to your judgment. He also recommended you to put up at the King's Arms [Hotel], as that is one of the hostleries described [in the novel]. No doubt you will communicate direct with Mr. Hardy. He will be at 56 Great Russell St.[.] Bloomsbury[.] till Tuesday [June 9], but the Savile Club will always find him.

Yours faithfully

ARTHUR LOCKER
(Ed. *Graphic*)

Robert Barnes duly carried out his assignment and prepared twenty illustrations—one for each of the installments of *The Mayor* from January 2 to May 15, 1886. The letter just quoted shows that Barnes had six months in which to get his work ready for the magazine. According to Carroll A. Wilson's statement, these illustrations are "thought by some, because of their close attention to detail and expression, and their fidelity to the novel, to be the best of the Hardy serial illustrations." * They have apparently never been reprinted or reproduced, and it is unfortunate that few American readers of *The Mayor* are acquainted with these forceful and vivid illustrations. When Carroll Wilson set up the Hardy Centenary Exhibition for the Grolier Club, he chose, among the Barnes illustrations, the one showing the fight between Henchard and Farfrae in the granary loft—a picture that filled half of one of the large "folio"-size pages in the issue of the *Graphic* for April 24. Curiously enough, Robert Barnes was never called upon to provide illustrations for any of Hardy's future work, even when it was published by the *Graphic*.

* *A Descriptive Catalogue of the Grolier Club Centenary Exhibition 1940 of the Works of Thomas Hardy, O.M.* (Colby College Monograph No. 9), compiled by Carroll A. Wilson (LL.D., Colby, 1940), Waterville, Maine, 1940, page 26.

