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A MOST DESIRABLE ASSOCIATION ITEM

BACK in the days when school boys and girls all read Irving's *Sketch Book*, one could assume a general familiarity with Irving's account of his visit to Westminster Abbey and his remarks on the Poet's Corner. In more recent times, when Irving has been pushed into the background by a noisier crew from the market-place, his essays have faded from memory and the words I am about to quote may therefore, momentarily, enjoy some of the freshness of their first appearance in the *Sketch Book*. Speaking of the Poet's Corner, Irving said: "The monuments are generally simple, for the lives of literary men afford no striking themes for the sculptor. Notwithstanding the simplicity of these memorials, I have always observed that the visitors to the Abbey remain longest about them. A kinder and fonder feeling takes the place of that cold curiosity or vague admiration with which they gaze on the splendid monuments of the great and the heroic. They linger about these as about the tombs of friends and companions."

The same "kinder and fonder feeling" is often shown by visitors, when they reach one corner of our rare book room. Instead of "that cold curiosity" with which they may gaze on a page from the Gutenberg Bible, or that "vague admiration" with which they may glance at a fine specimen of printing by Bruce Rogers, they show a warm interest in our "association volumes," to which one or more sentimental ties may be attached. An old copy of Virgil may be "interesting," but few visitors linger over it until they have been told that this was the copy used by Edwin Arlington

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Robinson. A slim little book by Edna St. Vincent Millay has often brought only a passing glance until the visitor has been told that this copy was given to Thomas Hardy by Amy Lowell. To our shelf of such association items we have just added a new and particularly welcome one — a book just fifty years old at the time we write this announcement. It is a volume that carries such a wealth of associations that space here *must* be found to tell readers about it. This little book is a gem with seven facets, each one of which calls for identification and comment.

The first sentimental association of this book — not first in time but first in the order of presentation here — is with Colby men in Boston. The gift of this book carries on a practice begun a good many years ago, when the Boston Colby Alumni bought and gave to the College the bust of Milton which Nathaniel Hawthorne had described in Chapter 13 of *The Marble Faun*, after seeing the bust in the Italian studio of the Maine sculptor, Paul Akers. When Robert Browning saw for the first time the sculpture at which many generations of Colby students have since been privileged to gaze at will, he exclaimed in ecstatic admiration: "It is Milton — the man-angel!" Milton, Akers, Browning, Hawthorne, Rome, *The Marble Faun*, and Boston Colby Alumni — here are seven associated elements which have long been familiar to those who know the famous bust of Milton at Colby. And now Bostonian generosity and loyalty to Colby stir us anew, for the fifty-year-old book soon to be described has been presented to the library by the Boston Colby Club. To all its members, our sincere thanks! [To all other Colby clubs, a song without words!]

The second link is with the name of the poet and painter Dante Gabriel Rossetti. Shortly before Christmas in 1849, he wrote a prose story (perhaps his *only* story in prose) about a certain "young man of very honorable family in Arezzo," Italy, who at the age of nineteen went to Pisa to study painting. His name was Chiaro di Messer Bello dell' Erma. Rossetti was quite circumstantial in telling his

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readers about the experience which set him off to write about Chiaro dell' Erma. "In the Spring of 1847," Rossetti said in the Epilogue, "I was at Florence . . . One picture [No. 161 in the Sala Sessagone in the Pitti Gallery there] I shall not easily forget. . . . The picture . . . represents merely the figure of a woman, clad to the hands and feet with a green and grey raiment In one corner of the canvas [were] the words *Manus Animam pinxit* [The Hand painted the Soul] and the date 1239." Rossetti accordingly entitled his story *Hand and Soul*. He is said to have written it at one sitting. In March 1850 he undertook to prepare an illustration for his story. He made a drawing and had it "bitten in" by an engraver, but upon seeing a print of it, he destroyed both it and the plate.

When the little book purchased by the Boston Colby Club reached the college library, Professor Green of our Art Department was promptly solicited for information about Chiaro dell' Erma, but without results. Dr. Green toiled long and arduously, before the present reporter ran upon the following clue in William Michael Rossetti's two-volume memoir of his brother, *Dante Gabriel Rossetti: His Family Letters*, 1895. In Volume I (page 154) this anecdote is found: "*Hand and Soul* . . . relates to a supposed Italian painter of the thirteenth century, . . . who in 1239 saw his own soul in a visible female form and painted her A young lady . . . read *Hand and Soul* . . . and . . . enquired at the Pitti for this picture, and was grievously disconcerted to find that nobody knew anything about it." John B. Payne wrote an article in 1868 in which he clearly supposed dell' Erma to have been a real painter, but it is now clear that Rossetti had invented the whole thing. His story, printed for the first time in 1850, was again printed "for private circulation" in or about 1869, and was shortly afterwards reprinted in the *Fortnightly Review* in 1870. Twelve years later, James Ashcroft Noble, writing in *Fraser's Magazine*, remarked that "*Hand and Soul* is the record of the outer and inner life of a painter There appeared to him an

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image of his own soul in the fashion of a beautiful woman . . . , who told him . . . , 'Set thine hand and thy soul to serve man with God'." The story was reprinted in Rossetti's *Collected Works* in 1886.

The third item in our list of associations is Pre-Raphaelite. Rossetti and his colleagues in the Pre-Raphaelite Brotherhood proposed to found a periodical in which they might give expression to their artistic principles and doctrines. Thus *The Germ* came into being, and the first number appeared on or about January 1, 1850. Seven hundred copies were printed (only 100 or thereabout were sold), and the eighth item in *The Germ* was the story of "Hand and Soul." The periodical did not last very long (only four issues), and what became of the unsold copies no one now knows. Rossetti's brother called it "a most decided failure." One set of the four issues is in the Colby College Library, presented by the Associates in 1944; and we also have a copy of the perfectly done *facsimile* reprint published by Elliot Stock in London in 1901.

The fourth association is with the name of William Morris. His earlier friendship with members of the Pre-Raphaelite Brotherhood led him, after he had set up his famous Kelmscott Press in the last few years of his life, to print both Swinburne and Rossetti, and in this way *Hand and Soul* was once again put into print. The Kelmscott Press edition was "finished the 24th day of October, 1895," just fifty years before a copy of this edition came into the possession of the Boston Colby Club. Morris printed only 225 copies for sale in England; they were bound in stiff vellum without the ties which Morris usually put on his larger vellum-bound books. This little product of the Kelmscott Press has the further distinction of being the only printing done by this press for an American publisher. Three hundred copies of *Hand and Soul* were prepared for Way and Williams of Chicago, and copies of this Chicago edition are now found (as announced in this QUARTERLY two years ago) in the libraries of Harvard Uni-

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versity and the University of New Hampshire. Brown University has a copy "sold by William Morris at the Kelmscott Press." Ours is the fourth copy in New England.

The fifth of our seven facets is strictly a State of Maine product. As Colby Library Associate Edward F. Stevens once remarked (in Keepsake No. 11 of The Southworth-Anthoensen Press): "In the early years of the last decade of the nineteenth century there came into being in Portland, Maine, a succession of periodic literary reprints exhibiting such refinement and discrimination in their choice and production as to draw attention to their publisher, Thomas Bird Mosher." In 1896 Mosher reprinted Rossetti's *Hand and Soul*—there is a mint copy in the Colby Library—in a format sufficiently like that of the Kelmscott Press edition to show that the latter was before him while the former was being planned. And not content with publishing *Hand and Soul*, T. B. Mosher reprinted *The Germ* in its entirety, for publication in 1898, shortly after the Kelmscott Press had, upon Morris's death, gone out of business. In Mosher's *Germ*—there is a copy in the Colby Library—"Hand and Soul" appears on pages 24-35.

Sixth in the list of associations is the name of Mrs. Patrick Campbell. She was born in London about the time of the American Civil War. Her name was Beatrice Stella Tanner, but who ever heard of her by that name? She married Patrick Campbell in 1884 and very shortly thereafter began the dramatic career which has made her name known to many. In 1890 she was a member of Ben Greet's company, and for two years she acted at the Adelphi Theatre in London. In 1893 she appeared in *The Second Mrs. Tanqueray*, and in December 1895, just when Way and Williams of Chicago were getting their copies of *Hand and Soul* from the Kelmscott Press, Thomas Hardy saw Mrs. Campbell and Forbes-Robertson in *Romeo and Juliet* in a London theatre.

According to Mrs. Campbell's own statement, in *My Life and Some Letters* (1922), her next production was *Michael*

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and *His Lost Angel*, and after resigning her part in this play she appeared as Militza in a drama called *For the Crown*. "It was a fine play," she declared in her autobiography (p. 142), "and I believe I played it well." She said nothing whatever about any other play she would far more have liked to appear in, nothing about the events of the immediately preceding weeks, and she made no mention of having bought a nice fresh copy of Rossetti's *Hand and Soul* as recently printed by the Kelmscott Press and "sold by William Morris." But we now know that that is what she did, and we can surmise why. The explanation will be given in a moment.

The last of the seven facets is one labeled with a familiar name — Thomas Hardy. One reason for Hardy's going to see *Romeo and Juliet* in December 1895 was that for thirty years he had been an ardent student of Shakespeare and had missed few opportunities to see Shakespearean plays acted. But this time Hardy had another reason for going to the theatre. There had been much talk about a dramatization of *Tess of the D'Urbervilles*, the novel that had made Hardy famous only four years earlier; and Mrs. Patrick Campbell, like every other actress in Europe, was very eager to do Tess. The discussions had gone far enough by the middle of July 1895 for Hardy to be able to write Mrs. Campbell, "You *must* be the Tess, now we have got so far. It would be a thousand pities if you were not." Subsequently, Hardy discussed the dramatization with Forbes-Robertson, with a view to his doing Angel Clare; and when Hardy saw him and Mrs. Campbell in *Romeo and Juliet*, he knew that he was witnessing the possible future embodiments of his own creations.

But there were a good many complications and Hardy, who was not at home in theatrical matters, found it difficult to make up his mind. In the light of a letter which was offered to the Colby Library for purchase three years ago (alas, contributions from the Associates were at that moment too small to permit us to acquire the letter), it would

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seem that Mrs. Campbell made a Christmas vacation trip down to Dorchester, doubtless in the hope of influencing Hardy to award her the contract for doing *Tess*. On January 23, 1896, Hardy wrote what is obviously a response to some communication sent by Mrs. Campbell after she had been to Dorchester; for, in the letter offered to the Colby library, he replied: "I am glad . . . you are safely home and none the worse for Dorset air. We missed your friendly visits much after you left."

And now, thanks to the Boston Colby Club, we know the next step in this little drama. Mrs. Campbell bought a copy of Morris's Kelmscott Press edition of Rossetti's *Hand and Soul* and inscribed it: "Thomas Hardy from Beatrice Stella Campbell in dear remembrance, January, 1896." She sent the book to Hardy and it remained in his possession for thirty-two years. When his library was sold at auction on May 26, 1938, the *Hand and Soul* was Item 53 in the sale. But the book and the inscription "in dear remembrance" and the visit to Dorchester all failed of their prime purpose, and Mrs. Campbell never played the part of *Tess*. She died April 9, 1940; and when her library was sold, a London bookseller's catalogue announced that "practically all the books have presentation inscriptions from their authors." The list of these authors included Clemence Dane, John Drinkwater, Laurence Housman, Rudyard Kipling, Maurice Maeterlinck, Gilbert Murray, and Stephen Phillips; but no Thomas Hardy. Her gift of *Hand and Soul* had brought no return offering.

Visitors to the Treasure Room where the inscribed *Hand and Soul* is now housed have often noticed a large poster showing *Tess* as she appeared upon the stage of the Fifth Avenue Theatre in New York in March 1897, a year after Mrs. Campbell's futile attempt to capture the part. One New York dramatic reviewer at that time declared: "In a night or two the big New York public will begin to realize that there is an American actress in town who is giving a performance which, by its infinite pathos and its tragic in-

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tensity, enables her to stand comparison with some of the greatest actresses of the world. It is only giving Mrs. [Minnie Maddern] Fiske her due to say that there is no English-speaking actress who can approach the conception of Tess which she gave." If Mrs. Campbell ever chanced to read this review, the words must have been bitter to her taste; and it is surely one of life's little ironies, which Hardy knew so well how to portray, that Mrs. Campbell's gift "in dear remembrance" is now lodged in the same room with Mrs. Fiske's poster showing her in the role that Mrs. Campbell so coveted. The Kelmscott Press gift-book is certainly a most desirable association item, and we hope that all members of the Boston Colby Club will take pleasure in the thought that the book is now where it ought to be.



DEEP IN THE HEART OF CHINA

OUR pages last October were so crowded that we were unable to find room to comment on a statement which appeared in *Time* (page 29) in the issue for September 3, 1945:

At Chikiang . . . in Central China, . . . the Japanese Deputy Chief of Staff in China, Major General Takeo Imai, . . . stepped stiffly into a Chinese Army jeep . . . Two days later the Japanese Commander-in-Chief in China . . . agreed to surrender.

Few persons who read the words of this report on events in China can have seen any connection between it and the library of Colby College. But at least one person recognized in the Japanese major general the man who, some years ago, shortly after his student days in an American university, found in Japan and sent back to America the Colby copy of the Japanese translation of Hardy's *Tess of the D'Urbervilles*. This translation was afterwards suppressed