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"With Admiration and Love"

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BACK in 1893, Edwin Arlington Robinson agreed to lend a highly prized book to his friend Harry De-Forest Smith (Bowdoin, '91). In sending it, Robinson wrote: “Be as careful as possible of the book, for I think a great deal of it. . . You have no idea how much associations are to me. Some little thing, almost ridiculous in itself, acquires a value in my eyes that sometimes makes me ashamed of myself.”

The Maine poet is not the only one who has ever felt embarrassed by his sentimental attachment to “some little thing.” We all do. Yet as long as human friendships continue, books that are associated with those friendships will not cease to “acquire a value.” As John T. Winterich puts it, “everyone who owns books . . . owns association copies. . . . It may be a prize won at school. It may be . . . a book that has felt the touch of a loved but vanished hand. . . . It may have been a faithful companion on a far journey. Once removed from the protection of a hand that loves them, association copies of this class are obviously of little value. But consider such association books as the following: Shakespeare’s copy of Florio’s translation of Montaigne’s essays, with Shakespeare’s autograph on the fly-leaf . . . [or] the copy of Keats’s Lamia which was found in Shelley’s pocket after his body had been recovered from the sea; [or] the Yellow Book . . . from which Browning created The Ring and the Book. . . . Here are association books of obvious, enduring, and universal interest.”

1 A Primer of Book-Collecting by John T. Winterich and David A. Randall (New York, 1946), 45-46.
86 Colby Library Quarterly

Of the enduring nature and mounting value of this interest, one illustration may be given. In 1813 the poet Shelley had a small edition of Queen Mab printed, for private distribution. One of the copies he eventually gave to Mary Wollstonecraft Godwin, and in it he subsequently wrote: "You see, Mary, I have not forgotten you." In 1816 they were married, and two years later, when they left England for Italy, Mrs. Shelley carried the Queen Mab with her. The poet died in 1821. Upon Mrs. Shelley's death thirty years later, her copy of Queen Mab passed into other hands and in 1888 it was bought for $100 by General Brayton Ives. In 1891 he sold it for $190 to Charles W. Frederickson, a cotton broker of American Civil War fame. After his death (in May 1897), his library was sold at auction and the Queen Mab was bought for $650 by Harry B. Smith, who made it a part of his famous "Sentimental Library." About the time of World War I, Dr. A. S. W. Rosenbach bought this library en bloc, and shortly sold the Queen Mab (along with other volumes) to William K. Bixby of St. Louis for $12,500. Bixby in turn sold the book in 1918 to Henry E. Huntington, and it is now in the Library at San Marino which Mr. Huntington turned over to the public in 1920. He was once quoted as having said: "The ownership of a fine library is the surest and swiftest way to immortality." The Queen Mab is only one of many association-volumes that help to make the California collection "a fine library."

Henry E. Huntington would not have called the Colby College Library "a fine library," but it has its own modest share of association books. No attempt has been made to collect at Waterville a Sentimental Library along Harry B. Smith lines, but the sentimental interest of many of its volumes is not the less "obvious and enduring." Until this year no effort had been made to assemble these association books, either for exhibition or for listing; but the following descriptive check-list of a representative selection of Colby's sentimental items has now been prepared to accompany an exhibition of the books, and is here offered for your information.


On February 16, 1895, Edwin Arlington Robinson wrote to his friend Harry DeForest Smith: "I hope you may find something better than Aldrich's for a book-plate." This book was presented by Aldrich to his Rockland (Maine) friend, William O. Fuller (M. Litt., Colby, 1929). Fuller's autograph appears on page 286, with his record of having first read this story in *Our Young Folks* in 1869, and of having read it in this copy in 1904, in 1908, and again in September 1932—"the story as fresh today as then, and even more enjoyed."

Colby Library Quarterly

& Rinehart, 1933. First Edition; blue cloth; inscribed: "To E. A. Robinson, Esq. Dear Robinson: With profound best wishes and cordial regards. Hervey Allen." Given by Robinson to his friend George Burnham (see Numbers 22 and 85 below), and by Mr. Burnham bequeathed to the Colby College Library.


Braithwaite is identified by Robinson's biographer Hagedorn as the author of the first and most penetrating review of The Town down the River (1910). This review led the poet to hunt up his reviewer, whom he found to be "a man of unusual perceptivity." In the Boston Public Library, they "laid the foundations of a friendship." Two years later, Braithwaite gave this book to Robinson, whose interest in play-writing once led him to say: "When I die, they ought to put D.D.—Defeated Dramatist—on my tombstone." (See Colby College Monograph No. 11.)


8. AUSTEN, JANE: Mansfield Park. New York: F. A. Stokes Co., 1890. Three-quarters maroon cloth. E. A. Robinson's copy, with his autograph—an unusual one in two respects: his first name is signed in full: "Edwin A. Robinson, Nov. 1891," and the handwriting is large and fluent, not the microscopic half-illegible scratching to which Robinson later came. This book is the second of the three Jane Austen novels which Robinson studied at Harvard.

Robinson made frequent references to Jane Austen in his correspondence at this time. On November 22, 1891, he wrote to Harry DeForest Smith: “I have to write an essay next week on Jane Austen.” On November 29 he wrote: “Jane Austen has been taking up my time of late. Have read Pride and Prejudice, Mansfield Park, and ... almost all of Persuasion.” On December 8: “At last I am through with that most estimable lady, Jane Austen.”


Sir Walter Raleigh, of Oxford University, persuaded Hardy to edit this volume of the poems of William Barnes; it was published in the same year in which the publication of *The Dynasts* was completed. This copy of the book was acquired by Hardy’s friend and admirer A. M. Broadley, of The Knapp, Bradpole, and bears his book-plate. Broadley had reviewed *The Dynasts* in the London *Tatler* shortly before the publication of this book.

12. BATES, KATHARINE LEE: *Christmas Before and After* [December 1926?]. Reprinted as a pamphlet from the *Virginia Quarterly Review* for January 1927, where the article appeared under title “A Marchpane for Christmas.” Inscribed: “With Christmas Greetings from Katharine Lee Bates” to Lilla Cabot Perry (d. 1933), niece of James Russell Lowell. This is one of the last articles written by the author of *America the Beautiful*. She died in 1929.


14. BENÉT, WILLIAM ROSE: *The Dust which is God*. New York, Dodd, Mead & Co., 1942. Third printing; light
brown cloth; inscribed by the author on the front fly-leaf: “For Miss Elizabeth Manwaring, with the best wishes of William Rose Benét. November 1942.” Miss Manwaring is the author of Italian Landscape in Eighteenth Century England (1928).


18. BOWDITCH, MRS. ERNEST: *The Jewett Library* [a description of the library and home of Sarah Orne Jewett, illustrated with photographs by the author]. No date [about 1932]. Florentine leather. Presented by Mrs. Bowditch to Mrs. Laura E. Richards, and inscribed by Mrs. Richards: “to the Library of Colby College, in the hope that this reminder of a gracious and scholarly Past may be an inspiration for the students of the Future. Laura E. Richards, Gardiner, Maine. October 14, 1942.”


20. BRIDGES, ROBERT: *Bramble Brae*. New York: Charles
Scribners’ Sons, 1902. Red cloth; top edges gilt; inscribed: “To E. A. Robinson with the regards of Robert Bridges. July 1905.”


For years Robinson had wanted to own a Browning. On April 15, 1894, he wrote to his friend Smith: “This is a magnificent Sunday... A book would be good—Views & Reviews if we had it, or better still, a volume of Browning. I think I have found your poet in Browning... and I am anxious for you to read him... I mean to acquire them [his books] at the earliest opportunity. I... have held great sessions... [with his] more familiar short poems.”


Robinson had been an admirer of Carlyle for some years before purchasing this book and giving it to his Waterville friend Marr. On March 10, 1891, Robinson wrote to his friend Smith (then a student at Bowdoin): "I am reading Carlyle's *Sartor Resartus* and am completely soaked with its fiery philosophy. It is just the book for you to read. . . . There is a certain half-diabolical humor running through [it] that renders it all the more readable." Presented to the Colby College Library by Miss Helen Marr.


The first president of Colby College was Jeremiah Chaplin, who presented this book to the "Literary Fraternity" of the college in 1827. Joseph Cottle is best known to fame for having sponsored the *Lyrical Ballads* by Wordsworth and Coleridge in 1798. Wordsworth's biographer G. McL. Harper says of Cottle: "The pride of his life was to have been one of the early friends and helpers of Wordsworth, Coleridge, and Southey."

31. **DANTE**: *The Divine Comedy*, translated by Henry W.
Colby Library Quarterly 93


On November 11, 1894, Robinson wrote to H. DeF. Smith: "Yesterday I read a while in Longfellow's *Dante*. . . . I cannot call his translation anything but a dismal failure; . . . but then . . . I won't worry because Longfellow doesn't suit me. . . . I am getting more finical." But Robinson's Harvard classmate James L. Tryon remembered (and on April 16, 1940, told a Colby audience) that Robinson would, in his Harvard days, often quote Longfellow, and would repeat, quite "apart from their context, as if he [Robinson] were reflecting upon the voice of destiny," Longfellow's lines:

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Better like Hector in the field to die
Than like a perfumed Paris turn and fly.
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(See *Harvard Days with Edwin Arlington Robinson* by James L. Tryon; Waterville: Colby Chapter of Phi Beta Kappa, 1940.)


It has not been ascertained whether these books belonged to the first Robert Peel, who was made a baronet in 1800, or to the second Robert Peel, the great statesman and Parliamentary leader, who succeeded to the baronetcy in 1830—more likely to the latter.


Despite the remarks of William R. Rutland, on page 106 of his *Thomas Hardy* (Oxford 1938), regarding Hardy's zealous use of this
volume, the top edges of this 784-paged book are still unopened beyond page 178. In This Book-Collecting Game (Boston, 1928) A. Edward Newton remarked: "If Thomas Hardy had had the inspiration to write a book about the life of Christ, . . . we should have had the greatest piece of pessimism in any language." The unopened pages of this volume encourage skepticism on this point.

35. EMERSON, RALPH WALDO: The Method of Nature. "An Oration delivered . . . in Waterville College, in Maine, August 11, 1841." Boston: Samuel G. Simpkins, 1841. First Edition; brown paper wrappers. When Carlyle received from Emerson a copy of this oration, the Scot replied: "I do again desiderate some concretion of these beautiful abstracta. It seems to me they will never be right otherwise." (See Colby Mercury, April 1, 1934: pages 41-45.)


Strachey was educated at Balliol College, Oxford, the college which Hardy lampooned in *Jude the Obscure*; in 1896-1897 he edited *The Cornhill* in which Hardy's *Far from the Madding Crowd* had appeared; and he later acquired (and edited) *The Spectator*, which in
1871 had condemned Hardy's *Desperate Remedies*, that "absolutely anonymous story" which Hardy was urged to "bury . . . out of reach, if possible, of his own consciousness."

45. **HARDY, THOMAS**: *The Mayor of Casterbridge*. London: Sampson Low, Marston, Searle & Rivington, 1887. "New Edition," red cloth. Autographed: "At Max Gate. Thomas Hardy." With the name of the former owner added in her own hand: "Miss Rebekah Owen, August 5, 1892." On this day Rebekah Owen of New York City called on Hardy; she later persuaded him to change the end of the novel. He made the change in 1895 and stated in the preface that he did so "at the instance of some good judges across the Atlantic." In this copy Miss Owen records her identification of herself and her sister as the "good judges."

46. **HARDY, THOMAS**: *The Mayor of Casterbridge*. New York: F. M. Lupton, n.d. [1888?] Gray cloth. This copy was acquired by Dr. A. T. Schumann of Gardiner, Maine, and carries his autograph in pencil on the fly-leaf. Early in 1891 he lent the book to Edwin Arlington Robinson, who (on February 8) wrote: "It was a revelation to me . . . such power . . . [and] incident . . . as well as the wonderful style in which it is written."


This copy was Hardy's own. In it he has written (on the front fly-leaf) "The proofs were not read further than p. 48 of this vol." He also noted "Errata: pp. 24, 71, 102." In this novel he made use of some incidents of his own romance with Miss Gifford in Cornwall in 1870. The novel was thus forever associated in his mind with the early days of that love-affair, and he once wrote to his publisher: "There are circumstances in connection with A Pair of Blue Eyes which make me anxious to favour it, even at the expense of profit, if I can possibly do so." When the 37 volumes of this set of the Mellstock Edition reached the Colby College Library, A Pair of Blue Eyes was the only novel the pages of which Hardy had cut open all the way through the book.


"A book that has occupied a place in a famous library is worth, for that reason, a place in a humble collection, and will distinguish it. . . . A book from the A. Edward Newton or Frank B. Bemis libraries gains in value from the mere fact of containing the bookplate which identified it as having been a unit in those libraries."—Winterich & Randall: A Primer of Book-Collecting (New York, 1940), pp. 51-52.

51. HARDY, THOMAS: The Three Wayfarers, play in one act, dramatized from The Three Strangers [at the suggestion of J. M. Barrie]; illustrated by William H. Cotton. New York: The Fountain Press, 1930. Blue cloth gilt; half red calf; top edges gilt. One of 542 copies printed at The Merrymount Press, Boston; book design by Daniel B. Uppdike. This copy presented to "John Drinkwater from Florence Hardy"; inscription in the hand of the second Mrs. Hardy, and annotated "Xmas 1931" by Drinkwater; with his red-stamped initials "J.D."


the half-title of Vol. I: "To Robert Browning Esq., D.C.L., from Thomas Hardy. May 1888." A letter in the Harvard Library indicates that Hardy gave these books to Browning on the latter's birthday. At the sale of the Browning library in 1913, these books were acquired by Paul Lemp-erly; and after the sale of his library in 1940 they were presented to the Colby College Library by Mr. and Mrs. H. B. Collamore.


The fourth story in this book is "Interlopers at the Knap." At page 159 Dairyman Johns climbs a sign-post on a dark night and strikes a match to read the sign, but finds "not a letter" to tell him the way. Miss Owen's autograph note records Hardy's statement: "It was my father who . . . was obliged to climb the guide-post . . . , finding nothing." At page 169 the text reads: "Susannah . . . assisted at the dairy." The association-interest of this book will be increased by comparing the text here with the same passage in later editions, published after Hardy had met the former owner of this book. In later editions, "Rebekah . . . assisted at the dairy."


56. HARRIS, FRANK: *Oscar Wilde, his Life and Confessions*. New York: Printed and Published by the Author, 1918. Two vols., green cloth. Inscribed: "To Mrs. Winnifred H. Cooley, from her friend, the author, Frank Harris, 1919." With a letter to "Dear Mrs. Winnifred Harper Cooley" signed "Frank Harris," dated 7 July 1927, tipped in.

Colby Library Quarterly

On page ix Hawthorne tells how he "laid felonious hands upon a certain bust of Milton ... which he found [in Rome] in the studio of Mr. Paul Akers." And on page 150 Hawthorne describes the "grand, calm head of Milton, not copied from any one bust or picture, yet more authentic than any of them."

In 1889 Houghton, Mifflin & Co. published a Large Paper limited edition of The Marble Faun (Colby has No. 23 of the 150 copies printed). The Publishers' Advertisement stated that "ever since the first publication of The Marble Faun, travellers have used the book as a souvenir, and ... it early became the custom ... to collect photographs of the statues ... and to interleave the book with them."

This copy of the first edition is shown, with Chapter 13 illustrated, not by a "print" or photograph of the bust of Milton, but by the actual marble sculptured by Paul Akers. The bust was presented by Boston Colby alumni; the books were presented by T. Raymond Pierce, '98.

58. HENLEY, WILLIAM ERNEST: In Hospital: Rhymes and Rhythms. Portland, Maine: Thomas B. Mosher, 1903. One of 950 copies; gray boards. This copy was inscribed by the author to "R. E. Raymond from his friend of many years, W. E. Henley. London Eng[land], June 10, 1903." Presented to the Colby College Library by Edward F. Stevens, '89.

On April 15, 1894, Edwin Arlington Robinson wrote to H. DeF. Smith: "I cannot join you in your depreciation of Mr. Mosher's book-making. ... [His book] is a jewel of workmanship in my eyes, and puts the Riverside Press to shame. ..."

59. HOMER: Iliad and Odyssey, in Greek, edited with Notes in Latin and a Latin translation by Corn. Schrevlius. Leyden: Francis Hackius, 1656. Two volumes bound in one; quarto; all edges gilt. Inscribed to: "Edwin Arlington Robinson from Lucius Beebe, 1928."

The associations that center in this volume are numerous, varied, and rich. The author has no superior, and the notes by Schrevlius have been highly praised. The printing was done for Louis Elzevir of Amsterdam, then head of the famous Elzevir Press. Alphonse Willems' work on Les Elzevier (Bruxelles, 1880) states that the Greek letters found in this book are foreign to Elzevir equipment, because the printing was done by Franz Hacke of Leyden, who has been ranked with Elzevir and Blaeu as one of the three ablest printers of this time.

Originally published as two volumes, the Iliad and the Odyssey were rebound in red morocco as one volume by the famous English binder Roger Payne (1739-1797), of whom T. F. Dibdin (see No. 52...
above) remarks: "Up rose Roger Payne, like a star diffusing lustre on all sides. . . . His countrymen . . . now beheld an artist . . . who bid fair to eclipse the most successful efforts of all foreign binders, of whatever age or country."—*Bibliographical Decameron* (1817), ii, 506.

This book was once the property of M. Wadhull, who wrote his name in it and recorded its purchase "of Payne" for £1.15.0 on November 23, 1779. It was later owned by Michael Tomkinson of Franche Hall, Worcestershire, England, who inserted his armorial book-plate. In the twentieth century it was acquired by Lucius Beebe, who in 1931 compiled (with R. J. Bulkley, Jr.) *A Bibliography of the Writings of Edwin Arlington Robinson* (Cambridge, Mass.).

Author, editor, printer, publisher, binder, purchaser, owner, inscriber, and recipient—all have united in making this a supremely interesting association item.

60. HOUSMAN, A. E.: *Last Poems*. London: Grant Richards, 1922. First Edition; brown cloth. Presented "With the Author's compliments" to Thomas Hardy, and with his Max Gate book-label. Hardy has marked ten or eleven of his favorite poems (including No. 10: "Could man be drunk for ever"); but the "Epitaph on an Army of Mercenaries" is not marked.


Colby Library Quarterly 101


"The commonest form of association book, and in general the most desirable, is one which is the work of the autographer and which he is bestowing on a friend."—Winterich and Randall: *A Primer of Book-Collecting* (New York, 1946), page 46.


According to Van Wyck Brooks (New England: Indian Summer, 1940), Miss Peabody was, at the time of her purchase of this copy of Keats, "the reigning poet in Boston." She bought the book in Stratford, where her play, *The Piper*, was produced at the Shakespeare Memorial Theatre. Later she gave the book to Edwin Arlington Robinson, perhaps after he had expressed to her the same opinion which (on October 12, 1890) he had written to H. DeF. Smith: "Did you ever read any of Keats' sonnets? They are great. To my mind they are the greatest in the English language."

On March 30, 1899, Miss Peabody had written in her diary: "Last night Mr. Robinson came to see me . . . and glad was I to set eyes on such a creature . . . I hope he will come again." In the spring of 1901 she visited New York and saw Robinson there. This book, purchased in 1902, traces their friendship further. He once wrote her: "You can never know how much you have done for me." In 1908 he published a book of his own sonnets.

68. Knight, Charles: *William Caxton, the First English
102  Colby Library Quarterly


A book about a printer, given by one bibliographer to another. In 1924 Cunningham did a Bibliography of Carl Van Vechten. Starrett has been called “one of America’s most engaging writers on bibliophily.” In 1919 he edited an anthology In Praise of Stevenson, and has compiled bibliographies of Stephen Crane, of Ambrose Bierce, and others.


This is the first and only book which William Morris printed in three colors: one other was completed after his death (he died a month after this book had been printed). Morris printed 250 copies, of which only two besides this copy have reached New England libraries.

The “transcriber” of the thirteenth-century manuscript was S. C. (later Sir Sydney) Cockerell, who (in a letter which he wrote to the poet Swinburne on January 8, 1897) stated: “These lines are sonorous enough, and it was a great treat to hear Morris read them aloud from his manuscript, which is even prettier than the printed book.” This volume is indeed a beautiful example of the work produced at the Kelmscott Press.


Locker is better known as Frederick Locker-Lampson (1821-1895). Sir John Bennett was the brother of Dr. W. C. Bennett (1820-1895), the man selected by T. J. Wise (see Nos. 91 and 93 below) for the dubious honor of fathering the forged “Reading 1847” Sonnets from the Portuguese.

Colby Library Quarterly


73. MILLAY, EDNA ST. VINCENT: The King's Henchman. New York: Harper & Brothers, 1927. Limited Autographed Edition: one of 158 copies on Tuscany handmade paper, and one of only eight copies for private distribution. This copy is No. 5 and is signed “Edna St. Vincent Millay.” Inscribed: “To Thomas Hardy with the admiration and love of many years, [from] Edna St. Vincent Millay. Austerlitz, New York, February 1927.” With Thomas Hardy's Max Gate book-label. Presented to the Colby College Library by Mr. Herman A. Oriel.


Colby Library Quarterly

77. MORRIS, LLOYD: The Poetry of Edwin Arlington Robinson; an Essay in Appreciation. New York: George H. Doran Co., 1923. First Edition; salmon-colored boards, linen spine; inscribed: "To the afflicted subject with condolence from the apologetic author; and to E. A. Robinson with the profound friendship of Lloyd Morris. February 27, 1923." Added in Robinson's hand: "Please return to E. A. Robinson, 328 E. 42nd St."


Robinson sailed for England in April, 1923, and spent six weeks there. "I could easily stay in England for the rest of my life," he wrote to a friend in America. But before he had received this book from Noyes, Robinson cabled Mrs. MacDowell that he would be back at Peterborough in August.


Colby Library Quarterly 105

L.E.R. Sept. 1897," with a stanza of eight lines, beginning "But I think 'tis the love that shines in his face" copied in Mrs. Richards' hand.


Alice Meynell (1850-1922) wrote poems and critical essays, on Dickens, Swinburne, Tennyson and others. This book was presented by her husband, Mr. Wilfred Meynell, after her death to W. Denham Sutcliffe, editor of Robinson's Letters to Harry DeForest Smith (Cambridge, 1947).

84. ROBINSON, EDWIN ARLINGTON: The Children of the Night. Boston: Richard G. Badger & Co., 1897. First Edition; tan cloth; one of 500 copies on Batchworth Laid Paper. This copy was purchased by Mary Lowe Carver, the first woman to graduate from Colby College; presented to the College Library by her daughter.


"The ne plus ultra of association books is the dedication copy—the actual copy of a book bestowed by an author on the person to whom it is dedicated."—A Primer of Book-Collecting by John T. Winterich (with David A. Randall), New York, 1946; p. 54.

86. ROBINSON, EDWIN ARLINGTON: The Torrent and The Night Before. Privately printed by the author, 1896. Inscribed: "To Miss [Edith] Brower, with compliments of E. A. Robinson. Jan. 1897." With one omitted line added at the top of page 7 in Robinson's hand. (For further details regarding this copy of The Torrent, see Colby Library Quarterly, February 1947.)

"Robinson's The Torrent and The Night Before is one of the most costly units of American verse of its generation. . . . The first and only edition consisted of 312 copies, and cost the author-publisher
fifty-two dollars. Many copies were sent to ... strangers ...—among them Thomas Hardy, whose copy was sold at auction in New York in 1935 at more than ten times the original cost of the whole edition.” Winterich & Randall: *A Primer of Book-Collecting*, p. 49.


This is Rossetti's only short story; and this is the only book manufactured by William Morris for American publishers. This copy carries an autograph certificate by one member of the American publishing house: “Dear Mr. Cathcart: Here is a little book which I hope you will accept and enjoy. It is the only copy in the edition bound in the brownish vellum. Sincerely, Chauncey L. Williams.”


On January 3, 1896, Mrs. Patrick Campbell was at the King's Arms Hotel, Dorchester, preparatory to laying siege to Thomas Hardy at Max Gate, in order to obtain his consent to her playing the part of Tess in a dramatization of *Tess of the D'Urbervilles*. After her return to London, she bought this Kelmscott Press book and sent it to Hardy. It remained in his library until his death in 1928, but it failed to obtain the part of Tess for Mrs. Campbell.


91. SWINBURNE, ALGERNON CHARLES: *Siena*. London: [allegedly] “John Camden Hotten, 1868,” but printed with type not manufactured until after 1880. Hotten died in 1873. This book is a forgery by Thomas J. Wise, con-
Colby Library Quarterly 107

collected in 1893 or earlier. *Ex Libris* Carroll A. Wilson, with his book-plate, and with a letter from him, dated November 12, 1937, containing additional (unpublished) information about this forgery.

92. TENNYSON, ALFRED: *Idylls of the King*. London: Henry S. King & Co., 1874. "Cabinet Edition," red cloth; autographed on half-title: "T. Hardy." With Thomas Hardy's Max Gate book-label. After Hardy's death in 1928, this book was presented by Mrs. Hardy to Paul Lemperly of Cleveland, Ohio; and after her death in 1937, Mr. Lemperly presented the book to the Colby College Library.

In *This Book-Collecting Game* (Boston, 1928), A. Edward Newton remarked that "Paul Lemperly . . . has a collection of books" which even T. J. Wise of London "would bid welcome."


In the catalogue of his own library T. J. Wise listed this book and ascribed the prefatory note to James T. Fields, the Boston publisher; but Wise must have composed the note himself, for this book is one of his fifty or more forgeries, proved so both by its paper and by its type. (See page 305 of *An Enquiry* by John Carter & Graham Pollard, London, 1934.) This is the only one of Wise's forgeries with a cloth cover.


On September 27, 1890, Robinson wrote his friend Smith: "I . . . go to work to-morrow morning. . . . I must confess that I would rather . . . read Virgil."


In 1891 Kernahan assisted Frederick Locker (see No. 70 above) in compiling Lyra Elegantiarum, and he was the author of introductory studies of Six Famous Living Poets (London, 1922); the six included Alfred Noyes (see No. 79 above) and John Drinkwater (see No. 33).


"Here are association books of obvious, enduring, and universal interest."