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Mithridates was wise enough to develop his own immunity.

Of course, one needs to be very cautious about attributing these views to Housman. They are essentially Terence’s. But Terence is indubitably an exemplar in *A Shropshire Lad*: he observes, experiences, records, and educates, and, as a result, he endures. Through him, we perceive that awareness, acceptance, and endurance are possible. His vision may shatter our hopes and illusions, but it also decreases our fears. He teaches us that one can achieve self-respect, genuine self-respect, without expecting any recompense in this or the next world. What is more, Terence teaches us that one can attempt wryly to laugh at, even to sing about, the injustice that is life, as so many of Housman’s Shropshire speakers do. But we cannot forget, I think, that they laugh and sing in order not to weep.

LAURENCE HOUSMAN IN BOOKS: A CHECKLIST

By William W. Hill

Publication of *A Shropshire Lad* in 1896 forever cast Laurence Housman in the shadow of his older brother Alfred. However, he readily conceded the superior poetic abilities of his brother and expounded them to others when given the chance.

Born at Perry Hall, Bromsgrove in 1865, Laurence Housman is best remembered for his cycles of plays concerning the lives of St. Francis of Assisi and Queen Victoria. Talented in many other areas, he first trained as an artist, developing under the influence of the “art nouveau” school of the late nineties. He illustrated many of his own works as well as those of others. Impressed by Charles Ricketts of the Vale Press, Housman became interested in book design and produced many elaborate title pages, head and tail pieces, and cover designs which were often incorporated into his early publications.

His first excursions into writing were almost exclusively con-
fined to poetry and fairy tales. In 1900, however, he anonymously published *An Englishwoman's Love Letters*, which thrust him briefly into the literary spotlight and brought his first significant financial rewards.

Realizing that his poetic and artistic talents were failing to mature, Housman turned to the theatre and in 1902 saw his first production on the boards, *Bethlehem, A Nativity Play*. It was a boxoffice failure but it launched him into a career which was to endure for more than forty years, climaxing in 1935 with the universally successful *Victoria Regina*.

In 1936, at age 71, Laurence Housman published his autobiography *The Unexpected Years*. If those years had been "unexpected," indeed the many more which were to follow were no less productive. Upon his death in 1959 Housman again had the last word with the appearance in the Manchester Guardian of his obituary, written by himself in 1932 and aptly entitled "Without Regret."

Artist, poet, playwright, novelist, biographer, essayist, short-story writer, lecturer, critic—multifaceted Laurence Housman has left a record of achievement difficult to surpass in length or versatility.

I. BOOKS BY HOUSMAN


*Green Arras*. London: John Lane at the Bodley Head; Chicago: Way and Williams, 1896. 90p. 19cm. Illustrated by the author. 44 poems.


*The Little Land; With Songs From Its Four Rivers*. London: Grant Richards, 1899. 97p. 19cm. Illustrated by the author. 49 poems.
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RUE. London: At the Sign of the Unicorn, 1899. 95p. 20cm. 70 poems; collected from All-Fellows, The Little Land, and various periodicals.


Selected Poems. London: Sidgwick and Jackson, Ltd., 1908. 125p. 18cm.


Pains and Penalties; The Defence of Queen Caroline, a play in four acts. London: Sidgwick & Jackson Ltd., 1911. 89p. 19cm.


The Heart of Peace, and Other Poems. London: William Heine-
mann, 1918. 139p. 19cm. Also, Boston: Small, Maynard & Co., 1919. 51 poems.

ST. FRANCIS POVERELLO. London: Sidgwick and Jackson Ltd., 1918. 159p. 14cm. [Messages of the Saints Series]


PLOUGHSHARE AND PRUNING-HOOK; TEN LECTURES ON SOCIAL SUBJECTS. London: The Swarthmore Press Ltd., 1919. 244p. 19cm.


ANGELS & MINISTERS; THREE PLAYS OF VICTORIAN SHADE & CHARACTER. London: Jonathan Cape, 1921. 85p. 19cm.


POSSESSION; A PEEP-SHOW IN PARADISE. London: Jonathan Cape, 1921. 61p. 19cm. A one-act play.


DETHRONEMENTS; IMAGINARY PORTRAITS OF POLITICAL CHARACTERS DONE IN DIALOGUE. London: Jonathan Cape, 1922. 95p. 19cm. Also, New York: The Macmillan Co., 1923. 3 one-act plays.


FALSE PREMISES; FIVE ONE-ACT PLAYS. Oxford: Basil Blackwell, 1922. 96p. 20cm. Also, New York: Brentano's, 1923.


ALL-FELLOWS AND THE CLOAK OF FRIENDSHIP. London: Jonathan Cape, 1923. 192p. 20cm. Illustrated by the author. 15 stories; collected from the two volumes mentioned in the title, and one new story added.

ECHO DE PARIS; A STUDY FROM LIFE. London: Jonathan Cape, 1923. 60p. 23cm. Also, New York: D. Appleton and Co., 1924.


ODD PAIRS; A BOOK OF TALES. London: Jonathan Cape, 1925. 160p. 19cm. 5 stories.


THE 'LITTLE PLAYS' HANDBOOK; Practical Notes for Producers of 'Little Plays of St. Francis', 'Followers of St. Francis', and 'The Comments of Juniper.' London: Sidgwick & Jackson Ltd., 1927. 114p. 19cm.


THE LOVE CONCEALED. London: Sidgwick and Jackson, 1928. 114p. 21cm. 50 poems.


CORNERED POETS; A BOOK OF DRAMATIC DIALOGUES. London: Jonathan Cape, 1929. 255p. 19cm. Also, New York: Jonathan Cape & Harrison Smith, 1929. 7 one-act plays.


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The NEW HANGMAN; A PLAY IN ONE ACT. London and New York: G. P. Putnam's Sons, 1930. 23p. 19cm.

PALACE PLAYS. London: Jonathan Cape, 1930. 125p. 20cm. 3 one-act plays.


NUNC DIMITTIS; AN EPILOGUE TO 'LITTLE PLAYS OF ST. FRANCIS.' London: The Dramatic Society of University College, 1933. 14p. 22cm.


VICTORIA REGINA; A DRAMATIC BIOGRAPHY. London: Jonathan Cape, 1934. 469p. 20cm. Illustrated by Ernest H. Shepard. Also, New York: Charles Scribner's Sons, 1935. 30 one-act plays, collected from Angels and Ministers, Palace Plays, The Queen's Progress, and Victoria and Albert, with one new play added.

LITTLE PLAYS OF ST. FRANCIS. London: Sidgwick & Jackson, 1935. 3 vols. 17cm. A "complete" edition collecting together all of the plays published to this date. 45 one-act plays.


A.E.H., SOME POEMS, SOME LETTERS, AND A PERSONAL MEMOIR BY HIS BROTHER. London: Jonathan Cape, 1937. 286p. 20cm. Also, New York: Charles Scribner's Sons, 1938, with the title My


Second Thoughts; Being A New Version of Nunc Dimittis. London: The Dramatic Society of University College, 1939. 7p. 22cm.


Strange Ends and Discoveries; Tales of This World and the Next. London: Jonathan Cape, 1948. 189p. 19cm. 24 stories.

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OLD TESTAMENT PLAYS. London: Jonathan Cape, 1950. 280p. 20cm. 5 plays; collected from Palestine Plays, and Samuel the King-Maker.


THE KIND AND THE FOOLISH; SHORT TALES OF MYTH, MAGIC AND MIRACLE. London: Jonaiah Cape, 1952. 239p. 19cm. 30 stories; collected from All Fellows and The Cloak of Friendship, What Next?, and Ironical Tales.

TWENTY SELECTED LITTLE PLAYS OF ST. FRANCIS. London: Sidgwick and Jackson Ltd., 1964. 1v. 19cm.

II. PAMPHLETS BY HOUSMAN


ALICE IN GANDERLAND; A ONE-ACT PLAY. London: Woman's Press, 1911. 24p. 8vo.


NATIONAL ART TRAINING. Being an Address Delivered at the Municipal School of Art, Manchester . . . Monday, Sept. 18th, 1911. n.p.

SEX-WAR AND WOMAN'S SUFFRAGE. A lecture given . . . at the Large Essex Hall, May 7th, 1912. London: Women's Freedom League, 1912. 58p. 16cm.


THE "PHYSICAL FORCE" FALLACY. London: The Woman's Press, 1913. 8p. 21cm.


CHRISTIANITY: A DANGER TO THE STATE. London: No-Conscription Fellowship, 1916. 8p. 8vo.


MODERN RELIGIOUS BELIEF. An Address at Leighton Park School, on the 19th of June, 1925. n.p. 15p. 8vo.


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III. BOOKS EDITED BY HOUSMAN

The Venture; An Annual of Art and Literature. Edited by Laurence Housman and W. Somerset Maugham. London: John Baillie, 1903. 249p. 25cm.


IV. CONTRIBUTIONS TO BOOKS

This section includes only prose contributions. Housman's considerable artistic and illustrative contributions will be published in a later issue.


Gammer Grehel's Fairy Tales. By Jacob and Wilhelm Grimm . . .
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