

There follows the most interesting section of the text, an explanation of technique illustrated both with black and white figures in relation to instruments used, how the paint is applied and also in relation to the successive states of the pochoirs. After this come full-page pochoirs of artworks by Benedictus, Bourdelle, Chapuis, Dorival, Abel Faivre, Halouze, Lepape, Morisset, Rodin, Sem and Vignal. For good measure, the endpapers reproduce superb wall-paper patterns by Chapuis, in which very fine, almost subliminal, images are floated across wide margins, in effect providing a subtle decorative border around the text. Add to this the *hors texte* full-page pochoirs, for example those of Halouze (fig. 5), André Morisset (fig. 6) or George Lepape and you are looking at the work of a master craftsman at the height of his powers.

The art of the pochoir did occasionally cross the channel. The colour plate facsimiles of the Trianon Press, for William Blake and the like, used both collotype and pochoir techniques, though needless to say, these were produced for them by the French Jacomet atelier (up to 1958) and after that by the equally French firm of Hourdebaight & Crampe. However, the British preferred to use chromolithography: Quaritch used it for their catalogues in the 1890s and the publisher Archibald Constable used it for the frontispiece to books like *On the Theory and Practice of Art-Enamelling Upon Metals* (1899). This was produced by the Edinburgh firm of McLagan and Cumming, which supplied chromolithographs to many English publishers, and whose descriptions of their process demonstrated, in terms of the lengths they went to create a facsimile, that just as there are pochoirs and pochoirs, so too are there chromolithographs and chromolithographs.¹

1. I am grateful to Alfred Pasternak, at Quaritch's, for confirming the use of chromolithography in their 1890s catalogues.

Books from George Eliot's and George Henry Lewes's Library

WILLIAM BAKER

George Eliot and her partner George Henry Lewes were avid book collectors with an extensive library. The 200th anniversary of her birthday having just passed – she was born on 22 November 1819 – this seems an appropriate time to consider not only what we know about their collection, especially since the turn of the present century, but also the use of these books that their owners made, or did not make, in their own writing.

Gordon Sherman Haight (1901–85) was an American professor of English at Yale University from 1950 to 1968, the author of *George Eliot: A Biography* (Clarendon Press, 1968) and editor of the nine-volume *The George Eliot Letters* (Yale University Press, 1954–78).

Very influential, he was largely responsible for the extensive collection of Eliot and George Henry Lewes primary materials at the Beinecke Library, Yale. In addition, his personal collection of Eliot–Lewes materials was unrivalled. In recent years,¹ after the death on 7 October 2002 of Mary Nettleton Haight (1904–2002),² the widow

1. For details on George Eliot and George Henry Lewes's book collecting, see my *The Libraries of George Eliot and George Henry Lewes* (Victoria, B. C.: English Literary Studies, University of Victoria, 1981); henceforth referred to as *Libraries*. See also my *The George Eliot–George Henry Lewes Library: An Annotated Catalogue of Their Books at Dr Williams's Library*, London (New York and London: Garland, 1977) pp. 226–34; referred to as *Dr Williams's Catalogue*. See 'Appendix IV', 'George Eliot and G. H. Lewes items not in Dr Williams's Library – a preliminary checklist of details and locations' (pp. 254–58). Sadly, Dr Williams's Library is now in a state of deterioration and whether the volumes will survive is an open question.

2. See Rosemary Ashton, 'Mary Nettleton Haight (1904–2002): A Tribute', *George Eliot–George Henry Lewes Studies*, nos. 44/45 (September 2003) p. 1; Vincent Giroud, 'Mary Treat Nettleton Haight 1904–2002', *Yale University Library Gazette*, vol. 77, nos 3/4 (April 2003) p. 129.

of Gordon S. Haight,³ a number of their books have surfaced. The winter of 2002 and 2003 was particularly harsh, and the sale of the estate of Mrs Haight was held sometime during February 2003. Conducted by a local firm, with only a brief local announcement, it was sparsely attended. Subsequently, in dribs and drabs, a few items have surfaced in dealers' catalogues. The following contains a description of these, and other books owned by Eliot and/or Lewes, some may have been in the 1923 sales of Foster's and Sotheby's, and if there is evidence for that, then this is stated.

The dispersal sale at the Haight's home is the source of five of the items listed by Second Life Books, Inc. of Lanesborough, Massachusetts, in their Catalogue #148. Item 141 in this catalogue was:

Butler, Samuel. *The Poems of...* edited with a memoir by Robert Ball Vol 1. London: Charles Griffin. 1871... Bound in red/brown cloth stamped in black and gilt, spine darkened. This was novelist George Eliot's copy with a presentation on the endpaper from her common-law husband George Lewes's granddaughter Elinor Southwood (Mrs Emma Carrington Ouvry 1877–1974) to Eliot's biographer: 'Presented to Gordon S. Haight | with best wishes of | Elinor S. Ouvry | May 1947'. In addition, Ouvry has written on the front pastedown: 'George Eliot marked passages on these pages: 98, 106, 150, 184, 206, 210.' Each page has a small pencil mark highlighting a passage. With the red and white shield-shaped label on the front face down identifying this as having come from the 'Lewes Sale, 1923, Ex-libris George Eliot.'

The item was priced at \$950, and the copy is not recorded in Foster's 15 May 1923 sale catalogue that included 1,200 volumes of George Eliot's and George Henry Lewes's books, although it might have been included, for instance, amongst the volumes in lot 55, 'Poetical Works by Meredith etc. 9 vols'.⁴ A two-volume copy of

3. References to his edition of *The George Eliot Letters*, 9 vols (New Haven: Yale University Press, 1954–78), hereafter referred to as *L.*, are by volume and page. Haight used square brackets to indicate approximate dating, and this procedure has been followed in this article. Haight's *George Eliot: A Biography* (Oxford: Clarendon Press, 1968) is referred to as *Biography*.

4. *Libraries*, item 55, p. 131. About 1,200 volumes from George Eliot and George Henry Lewes's library were sold by Messrs Foster on 15 May 1923. A copy of the Foster sale catalogue may be found in Section III of *Libraries*, pp. 124–41.

Butler's Hudibras with Notes and a Life of the Author with '12 coloured plates by J. Clark... contemporary green straight-grained morocco bound 1822, was purchased by the bookseller Dobell for £6-15-0 at the Sotheby's sale of George Eliot's and George Henry Lewes's books on Wednesday, 27 June 1923 (lot 517): its present whereabouts are unknown. Mrs Ouvry's inventory records 'Butler, Poems, Selections' and 'Selections' but provides no further details.⁵

The present writer recommended acquisition of the 1871 edition of the Butler item, and it was duly purchased on 13 May 2004 for the sum stated in the catalogue and is now to be found in the Rare Books Collection at Northern Illinois University Libraries. George Eliot's marginal linings are to be found in the left-hand margin of the text of *Butler's Hudibras* by the following lines (| represents line division):

p. 98: The description of 'Cerdon' or Colonel Hewson:
Learned he was, and could take note, | Transcribe, collect, translate and
quote;
p. 106: What did we else but make a vow | To do, we know not what,
nor how?
p. 150: He that is down can fall no lower.
p. 184: For what is worth in any thing, | But so much money as 'twill
bring?
p. 206: For breaking of an oath and lying, | Is but a kind of self-denying
p. 210: And yet that thing that's pious in | The one, in th' other is a sin.
p. 211: The truth is precious and divine | Too rich a pearl for carnal
swine.

There is an indicative dagger in the printed text of the poem, drawing attention to a note at the foot of page 210: 'It was a principle held by many that the regenerate could not sin, and that an act which would be seen in others was no sin in them, the condition of the person determining the character of the act.' Only the two poetic lines are marginally marked; there is no annotation by the note.

George Eliot mentions Butler (1612–80) in a letter dated 16 March [1839] to Maria Lewis (1800?–1887), who taught her when she attended Mrs Wallington's school at Nuneaton, where George

5. *Libraries*, items 135, 136, p. 60. Sixty of George Eliot and George Henry Lewes's books were sold at Sotheby's on 27 June 1923. A copy of the sale catalogue is reproduced in *Dr Williams's Catalogue*, pp. 225–34.

Eliot was sent when she was eight or nine. She refers to his satirical anti-Puritan poetic epic *Hudibras* and opens a letter to her school friend Martha Jackson, whom she calls 'My dear Classical Friend', by citing 'Deeds not words' from *Hudibras* I, line 867.⁶ He is cited in one of her holograph notebooks in which she wrote short citations, some of which were subsequently used in *Daniel Deronda*. She noted, 'For rhyme the rudder is of verses | By which like ships, they steer their courses' and notes 'Hudibras' as the source.⁷

Another volume, probably from the Haight's home, was acquired by Northern Illinois University Libraries for \$950 from Second Life Books Catalogue #148 on 13 May 2004:

Lowell, James Russell. *Under the Willows and other poems*. Boston: Fields, Osgood, 1869. First Edition... bound in beveled green cloth, stamped in gilt, ... spine darkened, hinges little tender... Without the errata slip... This was author George Eliot's copy with a presentation from her common-law husband's granddaughter: 'Gordon S. Haight | from Elinor S. Ouvry | 6th February 1949 | [George Eliot marked her favorites | with a pencil cross] In addition, Haight has noted: 'Given to George Eliot by Charles Eliot Norton | in January 1869.' Norton [1827-1908] was the President of Harvard University and the dedicatee of the book. With the red and white shield-shaped label on the front face down identifying this as having come from the 'Lewes Sale, 1923, Ex-libris George Eliot.'

Presented to

Gordon S. Haight

with best wishes of

Elinor S. Ouvry

May 1947

The inscribed page from Mrs Ouvry to Gordon Haight for
Under the Willows and Other Poems, 1869.

6. *L.*, I, 21, 35.

7. *Hudibras*, I.i.457. See W. Baker, ed. *Some George Eliot Notebooks: An Edition of the Carl H. Pforzheimer Library's George Eliot Holograph Notebooks*, MSS 707, 708, 709, 710, 711, 4 vols (Salzburg: Institut für Englische Sprache und Literatur, 1976-1985) vol. II. f. 35 and p. 148.

George Eliot wrote to Mrs Charles Eliot Norton on 22 January 1869: 'I thank you for sending me Mr. Lowell's poems. They could not have come to me in a way more pleasantly memorable than as a gift from you and Mr. Norton, and I expect to enjoy the reading of them very highly'.⁸ Eleven poems are marked in the table of contents with Eliot's '+'. They include: 'The First Snow-Fall' (pp. 11-4); 'Masaccio (In the Brancacci Chapel)' (pp. 55-7);⁹ 'After the Burial' (pp. 111-13); 'The Voyage to Vinland' (pp. 120-34); 'The Darkened Mind' (pp. 155-6); and 'All-Saints' (pp. 159-60).¹⁰ Also marked in the left-hand margin of her copy are the poems of Lowell's sequence 'Poems of the War': 'The Washers of the Shroud' (pp. 231-7); 'Memoriae Positum' (pp. 245-9); 'On Board the "76" Written for Mr. Bryant's Seventieth Birthday' (pp. 250-1);¹¹ and 'Ode Recited at the Harvard Commemoration' (pp. 254-76).

In addition to *Under the Willows*, Mrs Ouvry's inventory records copies of Lowell's *The Cathedral* and *My Study Windows* published in Boston in 1871.¹² George Eliot wrote to her friend Mrs Eugène Bodichon on 17 June 1871, 'If you want delightful reading get the 1/6 edition of Lowell's *My Study Windows* and read the essays called "My Garden Acquaintance" and "Winter"'.¹³ George Eliot does not appear to have made notes or quotations from Lowell in her notebooks or to have drawn upon him in her fiction or her prose essays.

Another volume owned by George Eliot and now at Northern Illinois University Library, purchased from Second Life Books Catalogue #148, item 97, on 13 May 2004 for \$1,250 and formerly

8. *L.*, V, 5.

9. A reference to Tommaso Masaccio (1401-28), the Florentine painter. In her 'Recollections of Italy, 1860' George Eliot wrote: 'Of smaller churches, I remember especially Santa Maria degli Angeli, a church formed by Michael Angelo ... and the church of San Clemente, where there is a chapel painted by Masaccio' and 'The two churches we frequented most in Florence were Santa Croce, and the Carmine. In this last are the great frescoes of Masaccio - chief among them the raising of the dead youth'. See M. Harris and J. Johnston, eds, *The Journals of George Eliot* (Cambridge: Cambridge UP, 1998) pp. 344, 356.

10. Curiously unmarked given George Eliot's interest in Judaism is the poem preceding 'All-Saints': Lowell's 'What Rabbi Jehosha Said' (pp. 157-58).

11. William Cullen Bryant (1794-1878), American poet.

12. *Libraries*, items 577, 578, p. 88.

13. *L.*, V, 153.

in the possession of Gordon S. Haight, is

Main, Alexander. *Wise, Witty, and Tender Sayings in Prose and Verse Selected from the Works of George Eliot*. Edinburgh and London: W. and A. Blackwood and Sons, 1873. Second edition, with supplementary sayings from *Middlemarch*... Green cloth stamped in blind and gilt, leather tender, spine darkened, a very good clean copy. Inscribed on the end paper from the author [Main] to George Eliot and... George Henry Lewes: 'To Mr. & Mrs. G. H. Lewes, with | Alexander Main's loving devotion | Dec. 30, 1873.' With an additional gift inscription by Elinor S. Ouvry... to ... Haight: 'Given to ... Haight | by E. S. O. in 1914.' In addition, Ouvry has written a four-line quotation from one of Eliot's 1880 letters on a front blank. With the red and white shield shape label on the front pastedown identifying this as having come from the 'Lewes Sale, 1923, Ex-libris, George Eliot.'

Elinor Ouvry's note on the front blank reads: 'Marriage:—"to find daily the loveliness of | a nature close to one, and to be grateful to it, | is the fountain of tenderness & strength to | endure." | extract from letter May 1880'. In fact, the observation is found in a letter George Eliot sent to Charles Lee Lewes—Elinor's father—on 21 May 1880.¹⁴

George Eliot wrote to Alexander Main (1841–1918) on 14 January 1874: 'On looking at the date of your kind inscription in the new edition of the "Sayings," I see December 30th—fully a fortnight ago.' She commented, 'but I feel sure that you will revoke any conclusion taxing me with indifference to your sympathetic work when I tell you that I've been more than usually a victim to incapacitating headache and other miserable sensations for the last six weeks, and that my days have glided by leaving me little more than a registry of loss.' She added, however, that Main's collection 'has now so goodly an embonpoint, that it gives at least this amount of cheerfulness to the probability that I shall never write any other book worth extracting from, namely, that the "Sayings" will not bear any addition'.¹⁵ At the time, George Eliot experienced the first of the bad kidney stones attacks that recurred subsequently until she died. She was also in the initial stages of writing her final published novel, *Daniel Deronda*. Alexander Main's *Wise, Witty, and Tender Sayings* went through at

14. See *L.*, VII, 283.

15. *L.*, VI, 7–8.

through 'editions'.¹⁶ Mrs Ouvry's inventory only records copies of first and second editions (1871): correspondence between George Eliot, George Henry Lewes, and Main suggests that she and George Henry Lewes possessed subsequent editions too.¹⁷

As item, 98, in Second Life Books Catalogue #148 belonging to George Eliot was purchased for \$2,000 by the New York bookseller John Horowitz:

Motley, John Lothrop. *The Rise of the Dutch Republic: a History. Complete in One Volume*. London: Routledge, Warne and Routledge, 1861. New Edition... bound in publisher's cloth, stamped in gilt... With notes on the front end paper identifying this book by Elinor S. Ouvry... With three lines of comments on the rear fly leaf in George Eliot's hand, two marked passages in pencil, also in Eliot's hand. With the red and white shield shaped label on the front paste down identifying this as having come from the "Lewes Sale, 1923, Ex-libris, George Eliot."

The description in the Second Life Books listing continues:

This book came from the library of ... Haight of Yale University. Eliot makes three notes: Earliest charter of Middlebury. 19 | chimes of Antwerp adorn (?) The horrors p. 369 | last struggle of the Moors in Spain, p. 650.

George Eliot wrote during the Austrian–Prussian wars to John Blackwood from Chaudfontaine near Liège on 25 July 1866, observations that, in the light of subsequent history, are bitterly ironic and lack her usual insight:

The care the Prussians are said to have for the wounded Austrians is one of the proofs one likes to register, that we are slowly, slowly, growing out of barbarism. I have been read[ing] Motley's "Rise of the Dutch Republic" since I [have] been away, and one of the best compensate[ions] for dwelling on the barbarities of Spanish and Flemings in the glorious 16th century is the sense that such horrors are no longer possible in any European nation.

In a footnote Haight notes from George Henry Lewes's journal

16. See William Baker and John C. Ross, *George Eliot: A Bibliographical History* (New Castle, DE, London: Oak Knoll Press and The British Library, 2002) D26 pp. 463–76; and for Main, *L.*, vol. I, pp. lxxiii–iv.

17. See *L.*, IX, 478.

that Lewes 'bought'—the copy of Motley—'at Rotterdam, 12 June 1866.'¹⁸ George Henry Lewes writes in his journal that on 4 June 1866 he 'read ... Motley's *United Netherlands*' (i.e., Motley's *History of the United Netherlands*, 4 vols, 1866–67);¹⁹ however, there is no indication of a copy belonging to either George Henry Lewes or George Eliot in Mrs Ouvry's listing or in the collection at Dr Williams's Library.

The Second Life Books Catalogue transcription is incorrect as 'Middlebury' should read 'Midleburg'. Motley writes:

The oldest Keur, or act of municipal incorporation, in the provinces afterwards constituting the Republic, was that granted by William the First of Holland and Countess Joanna of Flanders, as joint proprietors of Walcheren, to the town of Midleburg. It will be seen that its main purport is to promise, as a special privilege to this community, law, in place of the arbitrary violence by which mankind, in general, were governed by their betters (p. 19).

Motley, on page 650, described the youth of Don Juan and on page 651 the final struggle of the Moors of Granada and not, as noted by Second Life Books, 'the last struggle of the Moors in Spain, p. 650'. No other books in Eliot's and Lewes's possession from the sale of Mrs Haight's effects are noted in the Second Life Books listings.

Another item from the Lewes–Eliot 1923 Sale did come up at Sotheby's London on 7 December 2006, lot 63, and was sold to an unknown buyer for £2,400. This was a copy of

Browning, Robert. *The Ring and The Book*. London: Smith, Elder and Co., 1868–69. First Edition, 4 vols, 8vo... From the Library of George Eliot, with the Lewes Sale book-plate label on front pastedown of volume 1, original dark cloth, spines lettered in gilt, brown endpapers...

A reproduction of the Lewes Sale Catalogue label is shown here.²⁰



The 1923 Lewes Sale label.

18. *L.*, IV, 292.

19. *L.*, IV, 266.

20. The image is courtesy of Sotheby's.

Sotheby's 17 June 1923, lot 516, was Browning's inscribed copy of *Dramatis Personae* presented to George Eliot. Its present whereabouts is unknown. Mrs Ouvry lists in her inventory the four-volume *Ring and the Book*, which was item 54 at Foster's sale on 15 May 1923. She also lists eight other works by Robert Browning and three by Elizabeth Barrett Browning.²¹ Browning's poem was published in 1868. George Eliot observed in a letter dated 9 November 1867 to her publisher John Blackwood that, 'Imagine – Browning has a poem by him which has reached 20,000 lines. Who will read it all in these busy days?'²² George Eliot draws upon Robert Browning twice for chapter epigrams in her novels. Chapter 50 of *Daniel Deronda* cites lines from his early drama *Paracelsus*, while Chapter 66 of the novel cites a single line from *The Ring and the Book*: 'One day still fierce 'mid many a day struck calm' (line 420). Lines also from *Paracelsus* and the poem 'Waring' are found in the *Daniel Deronda* notebooks, and in the *Middlemarch* notebooks there are lines from Elizabeth Barrett Browning's 'Sonnets from the Portuguese' and Robert Browning's 'Christmas Eve and Easter Day.'²³

Occasionally George Eliot and or George Henry Lewes items turn up on the internet, on eBay, or on booksellers' websites. An illustration of a book from their library was on Christopher Edwards's October 2008 List 41, 'From a private collection Part II Nineteenth and twentieth century books'. Item 52:

Cowper, William. *The Complete Poetical Works of William Cowper Esq., ... With a memoir of the author, by the Rev. H. Stebbing, A. M.* London: Scott, Webster, and Geary, Charterhouse Square, 1837. In the original blind stamped roan, spine lettered in gilt. Inscribed 'Mary Ann Evans' on the front endpaper.

The book, priced at £1,750, was purchased by the Pierpont Morgan Library. Its provenance was the collection of David Holland (1915–2007), who from 1967 to 1975 served as the House of

21. See *Libraries*, items 111–113, 115–123, p. 58.

22. *L.*, IV, 396–97.

23. William Baker, ed., *Some George Eliot Notebooks*, IV, p. 118, and J. C. Pratt and V. A. Neufeldt, eds, *George Eliot's Middlemarch Notebooks: A Transcription* (Berkeley, Los Angeles, London: University of California Press, 1979) p. 290.

Commons Librarian.²⁴

Christopher Edwards's description notes that 'The spelling "Mary Ann" provides an important clue to the date of the inscription.' Haight in his *Biography* writes in a footnote that 'The Chivers Coton Parish Register records her baptism [1819] as *Mary Anne*, and her earliest letter is so signed. In 1837 she began to write *Mary Ann*, in 1850 it became *Marian* and in 1880 she reverted to *Mary Ann*' (p. 3, n. 1). According to Edwards:

There seems little doubt that this inscription must date from the earlier period – obviously it could not date from before 1837 – and that it was presumably written when she was in her 20s... in 1837 she was 18 and (... in 1850 she was 31). There are a few very small pencil marks, but nothing to give any real indication of the owner's opinion of the poet.

Mrs Ouvry's inventory records 'Cowper, W. "Poetical Works" 3',²⁵ which may refer to a three-volume edition (which I have been able to identify), or to three separate copies of his work, or to three identical ones. There are references to George Eliot's reading of Cowper in her early letters. In a letter to Maria Lewis dated 4 September 1839, George Eliot mentions reading his poetry.²⁶ Some indication of what Cowper meant to George Eliot is found in her review, 'Worldliness and Other-Worldliness: The Poet Young,' in which she unfavourably compares Young's poetry with that of 'the easy, graceful melody of Cowper's blank verse.'²⁷ Interestingly, George Eliot does not appear to have drawn upon Cowper for one of her chapter epigrams in her fiction. There is, however, a reference to 'Cowper's spaniel Beau' in Chapter 13 of the second book of *Daniel Deronda*.²⁸

24. For the Holland family library, see Percy Muir, 'Private Libraries—xxvi Mr. Michael Holland' *Times Literary Supplement*, 12 October 1940, p. 524.

25. *Libraries*, item 199, p. 64.

26. *L.*, I, 29.

27. See *Westminster Review* LXVII (January 1857), pp. 1–42, reprinted in A. S. Byatt and N. Warren, eds, *George Eliot: Selected Essays, Poems and Other Writings* (London: Penguin Books, 1990) pp. 164–213. The quotation concerning Cowper's 'blank verse' is found on p. 208. Edward Young (1683–1765), his poetry was much admired by George Eliot when she was very young (see Haight *Biography*, pp. 216–17).

28. See *Daniel Deronda* ed. G. R. Handley, Introduction by K. M. Newton (Oxford: Oxford University Press, 2014) pp. 110, 694.

In August 2010 Christopher Edwards kindly drew the present author's attention to a further item from the Lewes 1923 Sale:

Harte, Bret. *The Twins of Table Mountain*... London, Chatto and Windus, Piccadilly [1879] ...

in the original blue-green cloth, spine lettered in red, upper cover decorated in white and lettered in red; patterned endpapers. Provenance. George Eliot's copy, presented to her by the author. The inscription [on the half-title] read: 'Mrs George Henry Lewes | with best regards of | Bret Harte | London Jany 8th 1880... The book... does bear a small label on the inside upper cover reading 'Lewes Sale | 1923 | Ex Libris | George Eliot'.

In fact, it must have been retained by the family – perhaps withdrawn for sentimental reasons? – because it was the first of two lots offered as belonging to Mrs Ouvry by Sotheby's on 7 June 1929 (lot 891A): it sold for the then relatively high sum of £86 to Quaritch (their collation note, dated 10 June, is on the lower endpaper).

Harte's *Twins of Table Mountain* was probably bought by Quaritch on commission for Sir Leicester Harmsworth (1870–1937), as it reappeared in one of the numerous Harmsworth Trust sales after the War (Sotheby's 20 November 1950, lot 7559), selling to Miss Driscoll for £26. It was later in the collection of Otto Orren Fisher, with his bookplate.²⁹

The book, which has no markings by either George Eliot or George Henry Lewes, was purchased for £1,250 in October 2010 and is now housed in Special Collections at the Northern Illinois University Libraries. It is recorded in Mrs Ouvry's inventory with the note 'sold' and a copy of Harte's 'Poetical Works of' noted too.³⁰ Harte visited George Eliot and George Henry Lewes at their home at the Priory on 4 January 1880. According to Haight's *Biography*, Harte wrote praising George Eliot's appearance, 'I have seldom seen a grander face!' and continued that 'it expresses elevation of thought, kindness, power, and humour... She said many fine things to me about my work, and asked me to come again to see her, which was a better compliment, as she has since Lewes's death received no one.'

29. Email from Christopher Edwards to the present author, 14 August 2010.

30. *Libraries*, item 381, p. 76.

After citing Harte's impressions of George Eliot, Haight notes that Harte 'returned several times, once bringing her an inscribed copy of his latest book, *The Twins of Table Mountain* (*Biography*, p. 534).

Foster item 3 'Aristophanis Comoediae,'³¹ with George Henry Lewes's autograph, obtained via the AbeBooks site from Mike Gedge at Bracken Books in April 2011, is now in the possession of the present author. The copy, two volumes bound in one, priced at \$175, is the edition edited by C. H. Weise and published in Greek by Tauchnitz in Leipzig in 1842. The inside front board has the Lewes Sale label, and on the flyleaf is the pencilled note: 'Gordon S. Haight | from Blanche S Hanson (a grand-daughter of G. H. Lewes) | 1948'. It is signed on the title page of the first volume in blue ink by 'G H Lewes'. There is no other evidence of Lewes's reading in the volume bound with gilt edges.

Blanche Southwood Lewes, Mrs Edward Hanson (1872–1964), was the eldest of Charles Lee's and Gertrude Lewes's three daughters.³² Her younger sister Elinor records in her inventory a three-volume edition of Hieronymus Müller's 1861 Aristophanes published in Leipzig.³³ There is also a publisher's presentation copy to Lewes of the author's *Comoediae* published in Paris in Greek and Latin in 1838, now amongst Lewes and Eliot's volumes at Dr Williams's Library.³⁴ Lewes was so prolific that inevitably he used Aristophanes in his work: references that immediately come to mind are found in his essay 'Aeschylus, Sophocles, and Euripides' published in the *Foreign Quarterly Review*.³⁵ There are references to Aristophanes in George Eliot's letter to Mrs Henry Frederick Ponsonby (1832–1916) of 17 October 1877, in which she mentions 'a bastard kind of satire I am not disposed to think the better of because Aristophanes used it in rela-

31. *Libraries*, p. 129.

32. For details of Blanche Southwood Lewes, Mrs Edward Hanson, see Margaret Harris, 'George Eliot's Heirs: the Lewes Line,' *The George Eliot Review*, vol. 50 (2019) 17–25 and Harris's 'Charles Lewes's Career,' *George Eliot—George Henry Lewes Studies*, vol. 72, no. 1 (2020).

33. *Libraries*, item 27, p. 53.

34. See *Dr Williams's Catalogue*, item 48, p. 4.

35. *Foreign Quarterly Review*, vol. 35 (1845), 156–80; for a reprinting of this, see Alice R. Kaminsky, *Literary Criticism of George Henry Lewes* (Lincoln: University of Nebraska Press, 1964) pp. 125–9.

tion to Socrates', a remark that clearly shows George Eliot's and her recipient's knowledge of their classical sources.³⁶ Although George Eliot did not draw upon Aristophanes for her fictional epigraphs, he was not far from her mind when she was writing *Middlemarch*,³⁷ and in her earlier review essay written for the *Westminster Review*,³⁸ on R. W. Mackay's *The Progress of the Intellect* (1850), she writes: 'it is better to discover and apply improved methods of draining our own towns, than to be able to quote Aristophanes in proof that the streets of Athens were in a state of unmacadamized muddiness'.³⁹

Leigh Hunt was a mentor of George Henry Lewes, especially during the latter's early career, and it is hardly surprising that Lewes should have copies of Hunt's work amongst his books. In fact, seven separate Hunt works, some with inscriptions, are recorded in Foster's inventory.⁴⁰ Now in the collection of Dr Barry Newport is Hunt's *Critical Essay on the Performers of the London Theatres, Including General Observations on the Practice and Genius of the Stage*, published by John Hunt, London 1807, with the Lewes auction sale 1923 'on the paste-down end-paper' and the library label of 'Ian Jack' (1923–2008), Professor of English at Cambridge University and bibliophile.⁴¹ According to Dr Newport, there are sparse annotations, '3 marginal linings. There is however a word in the text which has been changed by pen and ink and is very similar to George Eliot's hand.'⁴² Unfortunately, the history of the book from the Foster 1923 Sale and its acquisition on the internet by Dr Newport in the early years of the present century is unavailable.

There is no doubt that over the passage of time other books once owned by George Eliot and George Henry Lewes will surface. They too, in the manner of most of the books discussed in this article,

36. *L.*, VI, 406–07; for Mrs Ponsonby see *L.*, VI, 97, n.3.

37. See Pratt and Neufeldt, p. 289.

38. Vol. 54 (January 1851), 353–68.

39. Quoted in Byatt and Warren, p. 268; p. 353 in the original.

40. *Libraries*, items 454–60, p. 80. For Lewes and Hunt see W. Baker, ed, *The Letters of George Henry Lewes*, 2 vols (Victoria, BC: English Literary Studies, University of Victoria, 1995) vol. 2, p. 266 and R. Ashton, *G. H. Lewes: A Life* (Oxford: Clarendon Press, 1991) p. 356.

41. For Ian Jack, see Howard Erskine-Hill, 'Jack, Ian Robert James (1923–2008)', *Oxford Dictionary of National Biography* <https://doi.org/10.1093/ref:odnb/99691>.

42. Personal email from Dr Barry Newport to William Baker, 2 January 2020.

will illuminate their provenance since leaving their original home, and throw light upon where their owners obtained them, and the use probably made of them in George Eliot's and George Henry Lewes's creative endeavours.

Thanks are due to the following for their advice and assistance with this article: Christopher Edwards, Dr Philip Errington, James Fleming, Russell Freedman, Second Life Books Ltd., Professor Leonard Neidorf, Maxwell Hoover and Dr Barry Newport.



FINE BINDINGS, NEW AND OLD,
FIRST EDITIONS AND ILLUSTRATED
FAMILIAR AND UNUSUAL BOOKS

GEORGE BAYNTUN

incorporating
ROBERT RIVIERE

Manvers Street, Bath, BA1 1JW, UK

Telephone: (01225) 466000 Fax: (01225) 482122
Email: ebc@georgebayntun.com www.georgebayntun.com



Jonathan A. Hill Bookseller

Jonathan A. Hill / MOBILE: [917] 294-2678

Megumi Hill / MOBILE: [917] 860-4862

Yoshi Hill / MOBILE: [646] 420-4652

325 West End Avenue, Apartment 10B

New York, New York 10023-8143

TELEPHONE: [646] 827-0724 FAX: [212] 994-9603

E-MAIL: jonathan@jonathanahill.com

HOME PAGE: www.jonathanahill.com

MEMBER: International League of Antiquarian Booksellers
Antiquarian Booksellers' Association of America

NOTES ON CONTRIBUTORS

KAREN ATTAR is the Curator of Rare Books and University Art at Senate House and a Research Fellow at the Institute of English Studies, both of the University of London.

WILLIAM BAKER is the Distinguished Chair and Qiangtang River Professor, Hangzhou Normal University, Hangzhou, PR China.

MARTIN BRAYNE is the Chairman of the Parson Woodforde Society.

STEPHEN CLARKE is an honorary research fellow of the University of Liverpool. He is the Chairman of Dr Johnson's House Trust and of the Beckford Society. His most recent book is *The Selected Letters of Horace Walpole*, which he edited for Everyman's Library in 2017.

SIMON COOKE has written widely on Victorian and modern illustration, the Pre-Raphaelites, Dickens, Gothic, book binding and sensational fiction. His latest book, *The Moxon Tennyson: a Landmark in Victorian Illustration*, was published in 2021.

JAMES FLEMING is editor of *The Book Collector*.

MIRJAM FOOT is a former Director of Collections and Preservation at the British Library and Emeritus Professor of Library and Archive Studies at University College, London. She has published extensively on the history of bookbinding.

DARYL GREEN is Head of Special Collections and Deputy Head of the Centre for Research Collections at the University of Edinburgh. He is also secretary of IFLA's Rare Book & Special Collections standing committee.

BRAD SABIN HILL was Head of the Hebrew Section, The British Library, 1989–1996, and Librarian and Fellow in Hebrew Bibliography at the Oxford Centre for Hebrew and Jewish Studies, 1996–2001. He held the Fellowship in Wissenschaft des Judentums at the John Rylands Library in 2017 and the Simon Visiting Professorship at the University of Manchester in 2018.

KAREN LIMPER-HERZ is Lead Curator, Incunabula and Sixteenth Century Printed Books, at the British Library.

SHEILA MARKHAM is Librarian of the Travellers Club and Library Scribe at Brooks's.

BRIAN MCAVERA is a playwright, art critic and historian. Opening in May in Dublin Castle is the exhibition he's curated, *100 Lithographs: Dante's Divine Comedy*.

NOTES ON CONTRIBUTORS

DEREK MCDONNELL is one of the founding partners of Hordern House, the rare book dealership in Sydney, Australia.

NICHOLAS T. PARSONS's most recent book is *Civilisation and Its Malcontents: Essays on Our Times* (Batthyány Lajos Foundation / Hungarian Review, 2019). Forthcoming in 2021 is a revised edition in paperback by Signal Books of *The Joy of Bad Verse*.

NICHOLAS D. NACE is the William W. Elliott Assistant Professor of Rhetoric at Hampden-Sydney College and author, most recently, of *Catch-words* (2018), an artists' book based on 18th-century printing conventions.

NEIL ROBINSON is the Librarian of the Marylebone Cricket Club (MCC).

LIAM SIMS is a Rare Books Specialist at Cambridge University Library and a PhD student at the University of Leicester, researching the intellectual networks of the Spalding Gentlemen's Society in the 18th century.

ANKE TIMMERMANN is a Fellow of the Linnean Society, member of the Linnean Society's collections committee, and co-owner of the antiquarian booksellers Type & Forme.

JOHN WINDLE is a bookseller in San Francisco.

NOTES FOR CONTRIBUTORS

The editor of *The Book Collector* welcomes contributions on all aspects of books and book-collecting. These may be articles, letters, entries for Notes & Queries or items of general interest for News & Comment. The preferred length for articles is between two and five thousand words with an image (hi-res, please) for every thousand words. Images should be cleared for use with the copyright holder and come with appropriate captions. For pitches and further details, please write to the editor: editor@thebookcollector.co.uk.

ILLUSTRATIONS

Bust of Norman Douglas	222
Dust wrapper of <i>South Wind</i> 1925	229
Norman Douglas with Kenneth Macpherson on Capri in 1948	231
Front cover for <i>Dracula</i> London 1897	236
Front cover for <i>Dracula</i> New York 1899	236
Dust wrapper for HarperCollins <i>Dracula</i> edition 2000	236
Front cover for the Rider <i>Dracula</i> edition 1915	240
Constable's paper-bound <i>Dracula</i> re-issue 1901	240
<i>Dracula</i> as man-about-town in <i>Dracula</i> 2018	240
Lucy as bride and monster 1988	242
<i>Dracula</i> 's hands for HarperCollins 2000	242
Illustration for <i>Dracula</i> London 1988	242
The Pavilion at Lord's cricket ground	244
The MCC Library bookplate	249
Title page for <i>Wisden</i> 1939	254
M. L. Weiser	258
The 2018 <i>Codescope</i>	264
Front cover for Saudé, <i>Traité D'Enluminure D'Art Au Pochoir</i>	272
Joseph Hémard's <i>Code Penal</i>	278
An Initial Letter	281
Art Deco image by Halouze	282
Pochoir by Morisset	283
Inscribed page from Mrs Ouvry to Gordon Haight	288
The 1923 Lewes Sale label	292
Alican Akin	300
An Association Copy	308
The sale catalogue of Beauclerk's library	312
<i>Proces verbal des foy...</i>	318
Mapper image from 'Valuing President Nixon'.	326
<i>Impressions of Istanbul: Voyage to Constantinople</i>	372

The Book Collector is set in Monotype Bembo Book 11.5pt over 13.5pt,
caps in Monotype Gill Sans Nova.
Printed on Lessebo Design Smooth Ivory 115gsm

THE Book Collector

VOLUME 70 NO 2

SUMMER 2021

At First All Went Well <i>Derek McDonnell</i>	203
Our Literary Banquet <i>James Fleming</i>	210
Dining with Samuel Rogers <i>Martin Brayne</i>	214
Annals of Bookselling: Early Years – Heartbreak <i>John Windle</i>	217
Literature and Libertinism: Some Thoughts on Collecting Norman Douglas, Part 2 <i>Nicholas T. Parsons</i>	223
Visualising <i>Dracula</i> <i>Simon Cooke</i>	234
The MCC Library <i>Neil Robinson</i>	245
M. L. Weiser, an Appreciation <i>Brad Sabin Hill</i>	259
Book Exhibitions in a Virtual World <i>Daryl Green</i>	263
The Art of the Pochoir <i>Brian McAvera</i>	273
Books from George Eliot's and George Henry Lewes's Library <i>William Baker</i>	285
Alican Akin in conversation with Sheila Markham: The Markham Interviews (New Series) 24	301
An Association Copy <i>Liam Sims</i>	309
The Libraries of Twelve Early Members of The Club, Part 3: Topham Beauclerk <i>Stephen Clarke</i>	313
A Binding Made in Paris 1579/80 English & Foreign Bookbindings 146 <i>Mirjam M. Foot</i>	319

NEWS & COMMENT 323 • CATALOGUES & SALES 343 • OBITUARIES 356
• BOOK REVIEWS 362 • NOTES ON CONTRIBUTORS 376 • NOTES FOR CONTRIBUTORS 377 • IN THE NEXT ISSUE 378 • LIST OF ADVERTISERS 384

Editor: James Fleming. Deputy Editor: Victoria Dailey. Editorial Advisors: Michael Caines, Justin Croft, Fergus Fleming. Design: Prof. Phil Cleaver. Marketing: Silke Lohmann. Website: Sarah Bennett. Subscriptions and Advertising: Emma Brown, PO Box 1163, St Albans, AL1 9WS (07530 047470) emma@thebookcollector.co.uk • THE BOOK COLLECTOR is published by The Collector Ltd, The Mead, Turkdean, Cheltenham, Glos GL54 3NY • ISSN 0006-7237

www.thebookcollector.co.uk

All correspondence and pitches for articles to editor@thebookcollector.co.uk
see also 'Notes for Contributors'