

more like eighty as he sat there, with a detached, broken-spirited look, as of a fallen Saturn.

And to leave De Tabley's verse, perhaps, with the final stanza of 'A Song of Dust':

A song of dust for waning years,
A solemn song in sackcloth clad:
Whose chords are wet with poignant tears,
And it's pale singer's lips are sad.

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The provenance of the Turnbull collection of De Tabley's letters is easily established in a letter from Mr John Schroder, from whom they were acquired. He in his turn bought them 'out of curiosity' presumably from Catalogue 165 of Dulau & Co., booksellers, of New Bond St., who were offering other items from John Lane's library under the general title, *Books from the Library of John Lane and other Books of the Eighteen-Nineties*, 1929. It would be interesting to know whether other letters in the same catalogue had been treated with the same care, for the Turnbull's collection is contained in a box in the full Ricketts binding of *Poems Dramatic and Lyrical*. The provenance of the Berg letters is traceable as far as G. F. Sims, bookseller, of Reading, from whom they were bought in 1964, while the Bodleian letters were part of the Walpole bequest to that library in 1941. There seems to be little reason for the separation of the Turnbull and Bodleian letters, which interlock, although the commencement of the Berg series with 1 January 1893 is hardly random. It is difficult to believe however that there was no correspondence between Lane and De Tabley from 22 May 1893 until 11 May 1894, when the second group of Turnbull letters begin, and it would be reassuring to know of their whereabouts. And where are Le Gallienne's letters to Lane? There can hardly have been a more painstaking partnership between author, reader and publisher, and the complete sequence would surely provide a classic in publishing history.

J. R. Tye

NOTES

1 The letters in the Berg and Bodleian collections were used in a description of the publishing of *Poems Dramatic and Lyrical* by J. G. Nelson in *The Early Nineties*, the book which first called my attention to the complementary nature of the Turnbull letters.

2 De Tabley's embarrassment at the prospect of providing subjects for 'high art' seems to have been the subject of graphic comment by Ricketts. Study of the figure at the top right of the cover suggests that its offensive male characteristics have been covered by a third wing, while the neck is decorated by what seems to me a clerical collar.