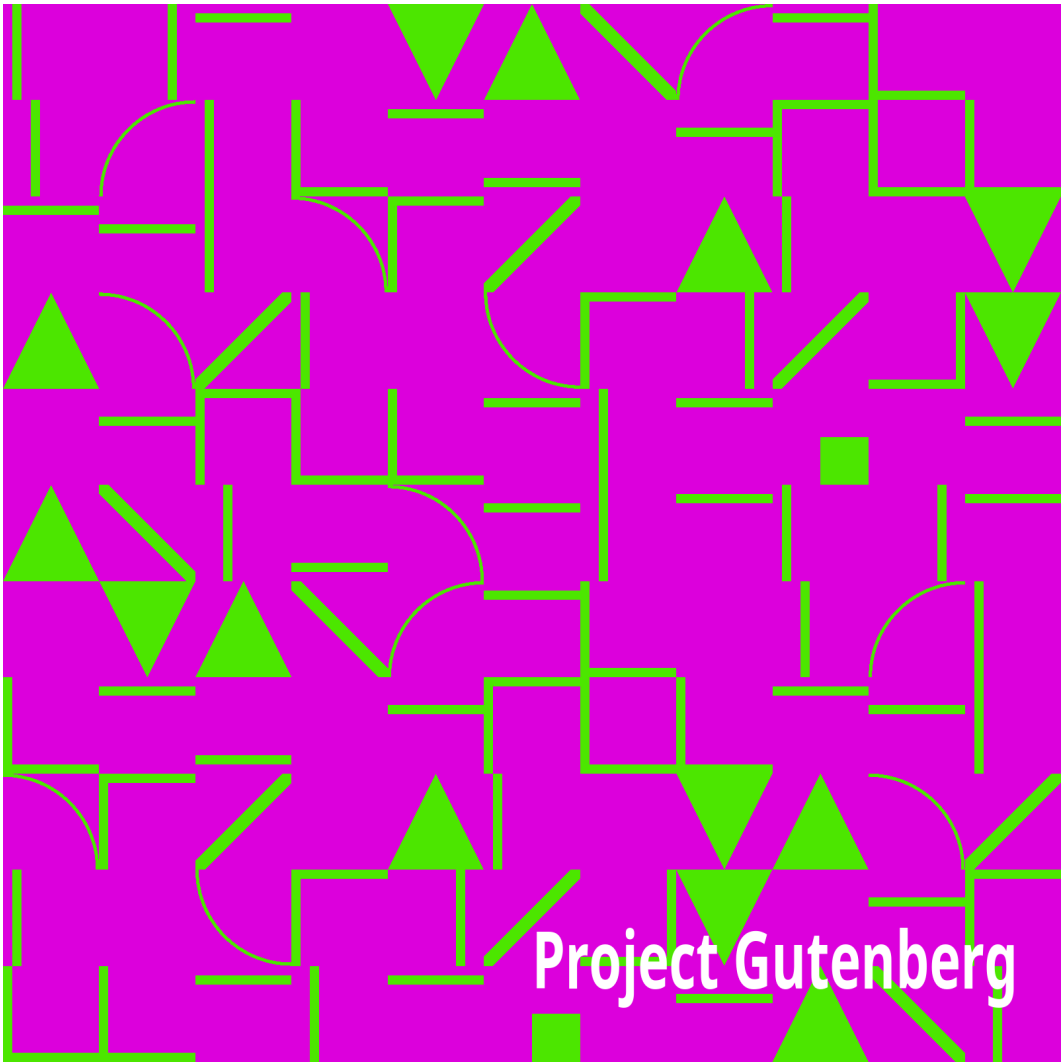


The Samuel Butler Collection at Saint John's College, Cambridge

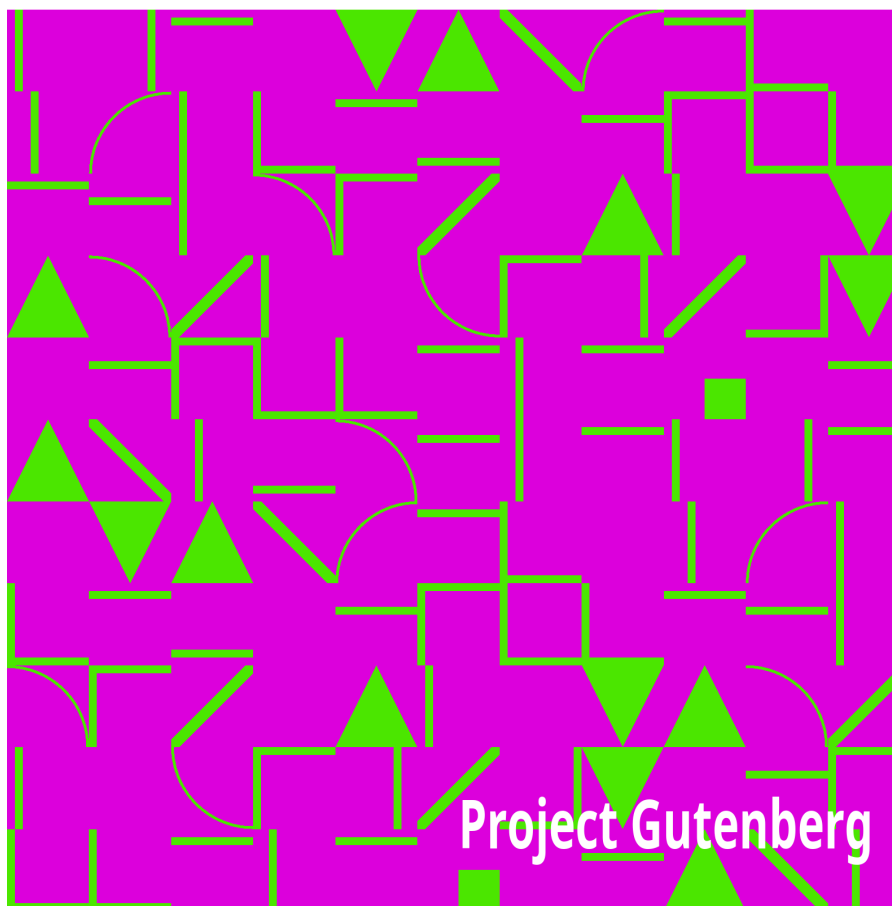
Henry Festing Jones and A. T.



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The Samuel Butler Collection at Saint John's College, Cambridge

Henry Festing Jones and A. T.



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**THE SAMUEL BUTLER
COLLECTION
AT SAINT JOHN'S COLLEGE
CAMBRIDGE**

A Catalogue and a Commentary

BY
HENRY FESTING JONES

AND
A. T. BARTHOLOMEW

CAMBRIDGE
W. HEFFER & SONS LTD.
1921

It seems to me, the more I think of it, that the true life of anyone is not the one they live in themselves, and of which they are themselves conscious, but the life they live in the hearts of others. Our bodies and brains are but the tools with which we work to make our true life, which is not in the tool-box and tools we ignorantly mistake for ourselves, but in the work we do with them; and this work, if it be truly done, lives more in others than in ourselves.

S. BUTLER, 1895.

[THIS EDITION IS LIMITED TO 750 COPIES]

Preface

The Butler Collection was not all given to St. John's at once. I sent up some pictures and some books in 1917; and at intervals I have sent more, always keeping a list of what has gone. Now that I have no more to send seems the proper time for a Catalogue to be issued, and it is made from the lists which I kept, and which were in part printed in *The Eagle*, put in order by A. T. Bartholomew and annotated by myself. I am responsible for the notes and am the person intended when "I" and "me" occur. Bartholomew is responsible for the classification, for verifying, for checking, and for the bibliographical part.

In time the collection will no doubt increase as new editions or translations of Butler's books appear and as further books are published referring to him. All such I intend to include in the collection; and I hope that other Butlerians will see fit to make additions to it.

I think that the notes give all necessary explanations; but I may perhaps say here that many of the pictures were made before Butler contemplated writing such a book as *Alps and Sanctuaries*. When he was preparing that book he went to the places therein described and made on the spot many black and white drawings for reproduction; but he found that this method would take too long, so he made others of the black and white drawings from oil and water-colour sketches which he had done previously, and this is why some of the pictures are dated many years before the book was published.

Among the books, under *Alps and Sanctuaries* (p. 18), is Streatfeild's copy of that work; and under *The Way of All Flesh* (p. 21) is his copy of that book. Both these copies are said to have been "purchased." I bought them from the dealer to whom Streatfeild sold them when his health broke down and he moved from his rooms. I have no doubt that he would have given them to me if I had asked for them, but he was not in a condition to be troubled about business.

St. John's College has contributed £30 towards the expenses of printing and publishing this catalogue. I offer them my most cordial thanks for their generosity. I am also deeply indebted to them for finding space in which to

house the collection. I shrank from the responsibility of keeping it myself. I remembered also that an individual dies; even a family may become extinct; but St. John's College, we hope, will enjoy as near an approach to immortality as can be attained on this transient globe. I am sure that Butler would be pleased if he could know that during that period this collection will be preserved and will be accessible to all who wish to visit it.

H. F. J.

120, MAIDA VALE, W. 9,
December, 1920.

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Illustrations

SAMUEL BUTLER. ABOUT 1866 . . . *Frontispiece*

From a photograph taken by his sister, Mrs. Bridges, in the garden at Langar soon after his return from New Zealand.

FACSIMILE OF POST-CARD FROM S. BUTLER TO H. F. JONES, FLORENCE, SEPT. 3, 1892 . . . *face p. 23*

Butler was staying in Florence on his way home from his first visit to Sicily. The old Greek painting referred to is reproduced as the frontispiece to *The Authoress of the Odyssey* (1897). Mlle. V. is Mlle. Vaillant, as to whom see *the Memoir*. The “nose” belonged to the editor of a Swiss paper whom I had met at Fusio.

SAMUEL BUTLER WHEN AN UNDERGRADUATE AT CAMBRIDGE. ABOUT 1858 . . . *face p. 52*

This is taken from a photographic group of Butler and three friends. The friends are omitted, as I have failed to identify them.

I. PICTURES, SKETCHES AND DRAWINGS BY OR RELATING TO SAMUEL BUTLER

By his will Butler bequeathed his pictures, sketches, and studies to his executors to be destroyed or otherwise disposed of as they might think best, the proceeds (if any) to fall into residue. They were not sold: some were given to Shrewsbury School; some to the British Museum; one, an unfinished sketch of the back of the house in which Keats died on the Piazza di Spagna, Rome, to the Keats and Shelley Memorial there; many were distributed among his friends, Alfred Cathie taking fifteen and I taking all that were left over. Alfred lives in Canal Road, Mile End, and, this being on the route of the German air-raids, he was anxious to put his pictures in a place of safety. Accordingly it was arranged between us in 1917 that I should buy them from him. When he heard that I was giving them to St. John's, he desired that I should not buy all, because he wished to give two of them himself to the College. Accordingly, I bought only thirteen, and the remaining two, viz. no. 28, Leatherhead Church, and no. 59, Chiavenna, 1887, were given to St. John's College by Alfred.

There are but few sketches or pictures by Butler between 1888 and 1896. This is because his sketching was interrupted by his having to take up photography for the preparation of *Ex Voto*. Almost before this book was published (1888) he had plunged into *The Life and Letters of Dr. Butler*, and in 1892 he added to his absorbing occupations the problem of the *Odyssey*. Thus he had little leisure or energy for the labour of painting; and this labour was always great. He could not leave his outline until he had got it right, and there was a perpetual chase after the changing shadows. And when he had got the outline it was so constantly disappearing under the colour that he took to making "a careful outline on a separate sheet of paper"; this was to be kept, after he had traced the drawing on to the paper which was to receive the colour, and to be referred to continually while he proceeded. When he met with the camera lucida, which he bought in Paris, and which is among the objects given to St. John's, he thought his difficulties were solved and wrote to Miss Savage, 9 October, 1882: "I have got a new toy, a camera lucida, which does all the drawing for me, and am so pleased with it that I am wanting to use it continually." To which in 1901 he added this note: "What a lot of time I

wasted over that camera lucida, to be sure!” It did all the drawing for him, but it distorted the perspective so that the outlines of the many sketches which he produced with its help were a disappointment.

The camera lucida having failed, his hopes were next fixed upon photography, which, by rapidly and correctly recording anything he felt a desire to sketch, was to give him something from which he could afterwards construct a picture. So he took an immense number of snap-shots, of which many are at St. John’s, but he never did anything with them. Nos. 62 and 63, which were done by Sadler from Butler’s photographs, show how he would have proceeded if he had not had too many other things to do.

It was not until 1896, when *The Life of Dr. Butler* appeared, that he was able to return seriously to sketching, and by that time he was over sixty and too old to be burdened with the paraphernalia necessary for oils; he therefore confined himself to water-colours.

Some of the pictures in this list were included in the list in *The Eagle*, vol. xxxix., no. 175, March 1918, and the remainder in the succeeding number, June 1918. In making the present catalogue I have corrected such errors and misprints as I noticed in *The Eagle*, and I have re-arranged and renumbered the items so as to make them run in chronological order. I have also amplified some of the notes. I have placed the sketches and drawings in order of date because to examine them in that order helps the spectator to realise the progress made by Butler in his artistic studies.

SAMUEL BUTLER

1. Black and white outline sketch: Civita Vecchia, 1854.

Butler went abroad with his family, his second visit to Italy, for the winter of 1853-4. They travelled through Switzerland to Rome and Naples, starting in August 1853, and Butler thus missed the half-year at school. I am sorry that I have not found any more finished drawing made by him on this occasion.

DOUGLAS YEOMAN BLAKISTON

2. Pencil drawing: Samuel Butler, 1854.

Reproduced in the *Memoir*, ch. iii. On the back of this drawing is the beginning of a water-colour sketch. It was in a book with others mentioned in the *Memoir* as having been given to Shrewsbury School (I. 44). I have no doubt that the sketch on the back is by Butler, and represents part of the Rectory house at Langar.

The Rev. D. Y. Blakiston was born in 1832. He studied art at the Royal Academy Schools especially under W. Dobson, R.A. From about 1850 to 1865 he painted in London and at St. Leonard's, and exhibited at the Royal Academy. About 1865 he entered at Downing College, took Orders in 1869, and was presented to the living of East Grinstead in 1871, which he held till his retirement soon after 1908. He died in 1914. Throughout his life he made a practise of sketching his friends. I suppose he must have met and sketched Butler on some occasion when Butler was in London staying with his cousins the Worsleys. The artist's son, the Rev. H. E. D. Blakiston, when President of Trinity College, Oxford, gave me a cutting from *The East Grinstead Observer* containing a full obituary of him. It is among the papers at St. John's College, and is referred to in the Postscript to the Preface to my *Memoir* of Butler.

HENRY FESTING JONES

3. My first attempt at a drawing in pencil and ink of Butler's Homestead, Mesopotamia, New Zealand.

I did it in 1910 or thereabouts from a faded photograph taken about 1863 and lent to Butler by J. D. Enys. Also Emery Walker's reproduction of my first attempt which was not used in the *Memoir*.

4. My second attempt, which was reproduced in the *Memoir*.

SAMUEL BUTLER

5. Water-colour: A view in Cambridge.

Probably done when Butler was an undergraduate, and given to St. John's some years ago. I found it in the book wherein I found Blakiston's drawing (no. 2).

6. Oil Painting: Family Prayers.

On the ceiling he wrote "I did this in 1864, and if I had gone on doing things out of my own head instead of making studies I should have been all right." (*Memoir*, I. 115.) Reproduced in the *Memoir*, ch. xxiv., and referred to, ch. viii.

7. Oil Painting: His own head.

"He painted at home as well as at Heatherley's, and by way of a cheap model hung up a looking-glass near the window of his painting room and made many studies of his own head. He gave some of them away and destroyed and painted over others, but after his death we found a number in his rooms—some of the earlier ones very curious" (*Memoir*, ch. viii.). This is one of the earlier ones. It is inscribed, "S.B., Feb. 18, 1865." We found also a still more curious one which was given to Gogin, who was interested in it as being the work of an untaught student. See also no. 36.

JOHN LEECH

8. Five pencil drawings on one card.

John Leech died in 1864, the year in which Butler returned from New Zealand. There was a sale of his drawings by his sisters, and I remember going to see them as a boy, but I do not remember when; it was, no doubt, soon after the artist's death. The house was in Radnor Place, Bayswater. His sisters afterwards kept a small girls' school, and my sister Lilian went there. I have placed these Leech drawings here in order of date on the assumption that Butler bought them at the sale. He had another drawing by Leech, which used to hang in his chambers, and was given to his cousin, Reginald Worsley.

SAMUEL BUTLER

9. Oil Painting: Interior of Butler's sitting-room, 15, Clifford's Inn.

There is something written in pencil on the panelling in the left-hand bottom corner. I believe the words to be "Corner of my room, Augt. 1865, S.B." Reproduced in the *Memoir*, ch. xv.

Here are shown Butler's books, including Bradshaw's Guide and Whitaker's Almanack, of which he speaks somewhere as being indispensable. I admit that I cannot identify them, but he used to keep them among the books in these shelves. I do not think he ever possessed that equally indispensable book the Post Office Directory. But he had more books than those shown in this painting. Between his sitting-room and his painting-room was a short passage in which was a cupboard, and this contained the rest. I do not remember how many there were, but not enough to invalidate the statement he made to Robert Bridges (*Memoir* II. 320), "I have, I verily believe, the smallest library of any man in London who is by way of being literary."

10. Water-colour: Dieppe, The Castle, 1866.

Butler was at Dieppe with Pauli in 1866. (*Memoir*, ch. viii.)

11. Small water-colour drawing: Dieppe, 1866.

This is in the portfolio of miscellaneous drawings, etc., by Butler, Gogin, and Sadler, no. 81.

12. Oil Painting: Two heads done as a study at Heatherley's.

I showed this to Gaetano Meo, and he remembered that the man was Calorossi, a model, whose brother went to Paris and became known as the proprietor of a studio there. The woman, he said, was Maria, another model. The background is Dieppe. I suppose that Butler did this study in the autumn of 1866, using nos. 10 and 11, the water-colours of Dieppe, or some other sketch made on the spot,

for the background. The idea was to make portraits of two heads with a landscape background in the manner of Giovanni Bellini.

13. Drawing of a cast of the Antinous as Hermes.

Inscribed “Samuel Butler for probationership, December 28th 1868.” Done, I suppose, at South Kensington.

14. Drawing of a hand and foot.

Probably also done at South Kensington.

15. Black and white drawing of a fir tree.

This, I suspect, was made while Butler was under the influence of Ruskin’s *Elements of Drawing*—say about 1870. He threw off that influence later.

16. Four water-colour notes in one frame.

One is inscribed “S.B.” and another “Kingston, near Lewes.” I suppose that they are all on the South Downs, and they are all early—say 1870.

JAMES FERGUSON

17. Crayon drawing: Butler playing Handel, 1870 (?).

Reproduced in the *Memoir* (I. ix.). Ferguson was a fellow art-student with Butler.

SAMUEL BUTLER

18. Oil Painting: The Valle di Sambucco, above Fusio.

The sambucco or sambuco is the elder tree. Butler, writing of this valley (*Alps and Sanctuaries*, ch. xxvi.; new ed. ch. xxv.), says: “Here, even in summer, the evening air will be crisp, and the dew will form as soon as the sun goes off; but the mountains at one end of it will keep the last rays of the sun. It is then the valley is at its best, especially if the goats and cattle are coming together to be milked.”

19. Water-colour: The Rocca Borromeo, Angera, Lago Maggiore. Entrance to the Castle. 1871.

The birthplace of S. Carlo Borromeo. It was over this gateway as well as over the gateway of Fénis (no. 53), that he told me there ought to be a fresco of Fortune with her Wheel (*Memoir*, ch. xx.) The Rocca Borromeo, Angera, and Arona are mentioned in *Alps and Sanctuaries*, ch. xxiv. (new edn., ch. xxiii.), and several times in the *Memoir*, e.g. ch. ix., xvi.

20. Water-colour: The Rocca Borromeo. A Room in the Castle. 1871.

I am not sure whether or not this is the room in which S. Carlo Borromeo was born. One view of that room is in *Alps and Sanctuaries* ch. xxiv. (new edition, ch. xxiii). This may be the same room looking towards the left and showing a piece of window-seat and shutter.

21. Water-colour: Amsteg. 1871.

22. Water-colour: Fobello. A Christening. 1871.

This was to have been a picture for the Academy, but he did not finish it. Here are shown women with short skirts and leggings. They dress like this so that they can climb into the ash trees and pull off the leaves which they throw down upon the grass to be mixed up with the hay. (*Memoir*, ch. ix.)

23. Oil Painting: Varallo-Sesia. The Washing Place. 1871.

“Butler made three oil sketches at Varallo all the same size, about 16x20. One is the washing place outside the town.” (*Diary of a Journey*, p. 16). The other two were both done in the Piazza on the Sacro Monte. One was given to the Municipio of Varallo-Sesia; the other to the Avvocato Francesco Negri of Casale-Monferrato.

24. Oil Painting: Monte Bisbino, near Como. 1876.

Alps and Sanctuaries, ch. xxi. The white sanctuary on the summit shines like a diamond in some lights.

25. Oil Painting: From S. Nicolao, Mendrisio. 1876.

Alps and Sanctuaries, ch. xxi.

GEORGE McCULLOCH

26. Two lots of studies of women, about 1876.

McCulloch was a friend and fellow art-student of Butler's, and is mentioned in the *Memoir*, "an admirable draughtsman."

SAMUEL BUTLER

27. Oil sketch: Low wall and grass in front, snowy mountains behind. It must be a view in the Leventina Valley.

28. Water-colour inscribed "S.B.": Leatherhead Church.

Butler was particularly pleased with the dormer windows, an unusual feature in a church roof. This must have been done somewhere about 1877, but there is no evidence. This is one of the pictures given by Alfred.

29. Oil Painting: Montreal, Canada, from the Mountain, about 1877.

30. Oil Painting: Calpiogna, Val Leventina. 1877.

Evening, looking down the valley.

31. Oil Painting: Three sketches on one panel, scenes in the Val Leventina.

They are near Faido, but I cannot further identify them.

32. Oil Painting: Calonico.

Alps and Sanctuaries, ch. v.

33. Oil Painting: Tengia.

Alps and Sanctuaries, ch. iv.

34. Oil Painting: Prato.

Other views of Prato appear in *Alps and Sanctuaries*, ch. iii.

35. Oil Painting: Lago Tom, Piora, Val Leventina. 1877.

Ch. vi. in *Alps and Sanctuaries* is headed “Piora.” “Piora in fact is a fine breezy upland valley of singular beauty, and with a sweet atmosphere of cow about it.” Butler thought he knew what went on in Piora and, as he proceeds through the valley, he says: “Here I heard that there were people, and the people were not so much asleep as the simple peasantry of these upland valleys are expected to be by nine o’clock in the evening. For now was the time when they had moved up from Ronco, Altanca, and other villages in some numbers to cut the hay, and were living for a fortnight or three weeks in the chalets upon the Lago di Cadagna. As I have said, there is a chapel, but I doubt whether it is attended during this season with the regularity with which the parish churches of Ronco, Altanca, etc., are attended during the rest of the year. The young people, I am sure, like these annual visits to the high places, and will be hardly weaned from them. Happily the hay will always be there, and will have to be cut by someone, and the old people will send the young ones.”

The foregoing passage throws light upon that other passage in *Life and Habit*, ch. ii., about S. Paul, which concludes thus: “But the true grace, with her groves and high places, and troops of young men and maidens crowned with flowers, and singing of love and youth and wine—the true grace he drove out into the wilderness—high up, it may be, into Piora, and into such-like places. Happy they who harboured her in her ill report.”

After Ernest has received Alethea’s money, and while he and Edward Overton are returning from Christina’s funeral, in ch. lxxxiv. of *The Way of All Flesh*, he tells his godfather his plans for spending the next year or two. He has formed a general impression that the most vigorous and amiable of known nations—the modern Italians, the old Greeks and Romans, and the South Sea Islanders—have not been purists. He wants to find out what such people do; they are the practical authorities on the question—What is best for man?

“Let us,” he says, “settle the fact first and fight about the moral tendencies afterwards.”

“In fact,” said I laughingly, “you mean to have high old times.”

“Neither higher nor lower,” was the answer, “than those people whom I can find to have been the best in all ages.”

Accordingly Ernest left England and visited “almost all parts of the world, but only staying in those places where he found the inhabitants unusually good-looking and agreeable.” “At last in the spring of 1867 he returned, his luggage stained with the variation of each hotel advertisement ’twixt here and Japan. He looked very brown and strong, and so well-favoured that it almost seemed as if he must have caught some good looks from the people among whom he had been staying.”

We are not told what particular countries Ernest went to; Japan is mentioned, but less because Ernest went there than because the name of a distant place was wanted to justify and complete the echo of the description of Sir Walter Blunt in *I. Hen. IV. i. 64*:

Stained with the variation of each soil
Betwixt that Holmedon and this seat of ours.

Butler confided to me verbally that Ernest visited, among other places, Piora, and that he stayed there “when the mowing grass was about.” [\[8\]](#)

36. Oil Painting: inscribed, “S. Butler. Sketch of his own head. April 1878.”

This is one of the series of portraits of himself referred to in the note to no. 7. Another of these later portraits was given after his death to Christchurch, New Zealand; and another to the Schools, Shrewsbury. This one was given by Butler to me soon after it was painted, and it remained in my possession till 1911, when I gave it to St. John’s College. It is reproduced as the frontispiece to vol. I. of the *Memoir*.

37. Oil Sketch: Calonico.

Alps and Sanctuaries, ch. v. On a panel with no. 38,
Rossura, on the other side.

38. Oil Sketch: Rossura. The altar by the porch of the church. 1878.

On a panel with no. 37, Calonico, on the other side.

39. Oil sketch on a panel: Rossura, from inside the porch looking out.

“I know few things more touching in their way than the porch of Rossura church.” (*Alps and Sanctuaries*, ch. iv.)

“The church is built on a slope, and the porch, whose entrance is on a lower level than that of the floor of the church, contains a flight of steps leading up to the church door. The porch is there to shelter the steps, on and around which the people congregate and gossip before and after service, especially in bad weather. They also sometimes overflow picturesquely, and kneel praying on the steps while service is going on inside.” (*Memoir*, I. 284-5.)

In *Alps and Sanctuaries*, ch. iv., is an illustration showing the people kneeling on the steps while “there came a sound of music through the open door—the people lifting up their voices and singing, as near as I can remember, something which on the piano would come thus:” and then follow a few bars of chords.

In the list which appeared in *The Eagle*, vol. xxxix., no. 175, March 1918, writing of no. 38: “Rossura: the altar by the porch of the church, 1878,” I said that it had been removed. On reconsideration, I am not sure that it has been removed; but I have not been to Rossura for thirty years or more and cannot now say for certain. I believe, however, that it is still there, and that when I said it had been removed I was thinking of the alteration of an opening which there was formerly in the west wall of the porch, under the portrait of S. Carlo Borromeo, which hangs between the two windows. This opening is mentioned in ch. iv. of *Alps and Sanctuaries*, and Butler says that it had to be closed because the wind blew through

it and made the church too cold. It is shown with the portrait and the two windows in another illustration in ch. iv.

The first illustration in ch. iv. of *Alps and Sanctuaries* shows how the chapel with the altar in it (no. 38) is placed in relation to the porch. This is the chapel he was thinking of when he wrote:

“The church has been a good deal restored during the last few years, and an interesting old chapel—with an altar in it—at which Mass was said during a time of plague, while the people stood some way off in a meadow, has just been entirely renovated; but, as with some English churches, the more closely a piece of old work is copied, the more palpably does the modern spirit show through it, so here the opposite occurs, for the old-worldliness of the place has not been impaired by much renovation, though the intention has been to make everything as modern as possible.”

In 1878, the first time I was with Butler in Italy and in the Canton Ticino, he talked a great deal about the porch of Rossura; there is a passage in ch. xvi. of the *Memoir* about it. For him it was the work of a man who did it because he sincerely wanted to do it, and who learnt how to do by doing; it was not the work of one who first attended lectures by a professor in an academy, learnt the usual tricks in an art school, and then, not wanting to do, gloried in the display of his technical skill. That is to say, it was done in the right spirit. The result of doing things in this way will sometimes appear incompetent; this never embarrassed Butler, provided that he could detect the sincerity; for where sincerity is incompetence may be forgiven; but the incompetence must not be so great as to obscure the artist's meaning. At Rossura the sincerity is obvious, and the building is so perfect an adaptation of the means to the end that there is no suggestion of incompetence.

Rossura porch was thus an illustration of what he says in *Alps and Sanctuaries* in the chapter “Considerations on the Decline of Italian Art.” It was more than merely a piece of

architecture. When Butler contemplated it he saw also the chapel with its altar and the people standing in the meadow during the plague; he saw the same people, after the pestilence had been stayed, kneeling on the steps in the dimness, the sky bright through the arch beyond them and the distant mountains blue and snowy, while the music floated out through the open church door; he saw through the windows the gleaming slopes about Cornone and Dalpe, and, hanging on the wall between them, the picture of austere old S. Carlo with his hands joined in prayer. All these things could be written about in *Alps and Sanctuaries*, but they could not be brought into the illustrations apart from the text; and anyone who looks at Butler's sketches of Rossura may be disappointed. If he does not bear these things in mind he will not understand what Butler meant by saying that he knew of few things more touching in their way than the porch of Rossura church. He will be like a man listening to programme-music and knowing nothing of the programme.

40. Pencil sketch inscribed: "Handel when a boy. Pencil sketch from an old picture sold at Puttick and Simpson's and sketched by me while on view. Dec. 15th, 1879. S.B."

On the same mount with the sketch-portrait of Robert Doncaster, no. 56.

41. Water-colour: Otford, Kent; from inside the church looking out through the porch. 1879.
42. Drawing in pencil and ink: Edgeware. 1880.
43. Oil Painting: Rimella, Val Mastallone; up the Valley from Varallo-Sesia.
44. Oil Painting: Eynsford, Kent.
45. Oil Painting: On the S. Bernardino Pass.
46. Oil Painting: Bellinzona, The Castle.

In the same frame with no. 47.

47. Oil Painting: Mesocco, The Castle.

Alps and Sanctuaries, ch. xix. Butler always had this and no. 46 in the same frame.

48. Oil Painting: Bellinzona, The Castle.

He made many sketches of the Castle at Bellinzona, this and no. 46 are the only two I have found; none was quite satisfactory because there was no point of view from which the towers composed well behind a good foreground.

49. Drawing in pencil and ink: The Sacro Monte, Varese, from the seventh or Flagellation Chapel.

He intended to paint a picture this size, and started by making this drawing, which is an enlargement of the drawing reproduced in *Alps and Sanctuaries*, ch. xxiii. (1881), but he did not proceed with the painting.

50. Drawing in pencil and ink: Boulogne-sur-Mer, La Porte Gayole.

This was a favourite view which he often sketched; but I have only found this example.

SAMUEL BUTLER AND OTHERS

51. All (except a few which are lost) the original drawings for *Alps and Sanctuaries*.

Placed here in order of date because the book was published in 1881. Some of the drawings are by Charles Gogin, who did the frontispiece and the Madonna della Neve on the title page, and who also introduced the figures into those of Butler's drawings which have figures; and a few are by me. There are among this lot also several sketches, etc., by various persons which Butler collected as illustrating his "Considerations on the Decline of Italian Art." Some are published in the chapter so headed in the book, but others were not published.

SAMUEL BUTLER

52. Oil Painting: Portrait of Henry Festing Jones. 1882.

53. Oil Painting: Castello Fénis, Val d'Aosta. 1882.

It was over one of the gateways of this Castle that Fortune with her Wheel was to appear in a fresco. See no. 19.

HENRY FESTING JONES

54. Oil Painting: View from Butler's room in Clifford's Inn showing the tower of the Law Courts. 1882.

Drawn with the camera lucida. Reproduced in the *Memoir*, ch. xx.

55. Oil Painting: Unfinished sketch-portrait of Butler. 1882

Drawn with the camera lucida. Referred to in the *Memoir*, I. 135-136, in letters from which extracts are given below.

Miss Savage to Butler.

31st October, 1883: I went to the Fisheries Exhibition last week and spent a rather pleasant day. I was by myself for one thing, and, for another, took great delight in gazing at a life-size model of a sea-captain clad in yellow oil-skins and a Sou'wester. It was executed in that style of art that you so greatly admire in the Italian Churches, and was so good a likeness of *you* that I think you must have sat for it. The serious occupations of my day were having dinner and tea, and the relaxations, buying shrimps in the fish-market and then giving them to the sea-gulls and cormorants. My most exalted pleasure was to look at your effigy, which I should like to be able to buy, though, as I have not a private chapel in my castle, I hardly know where I could put it if I had it. Upon the whole I enjoyed myself, but I am glad to hear that the Exhibition is to be closed to-day, so that I cannot by any possibility go there again.

Butler to Miss Savage.

5th November, 1883: I believe I am very like a sea-captain. Jones began a likeness of me not long since, which I will show you next time you come and see me, which is also very like a portrait of a sea-captain.

56. Sketch-portrait of Robert Doncaster.

On the same mount with no. 40. A tracing is among the miscellaneous papers given to St. John's. This sketch of Robert was done, I suspect, with the camera lucida, and if so its date must be about 1882-3. Robert Doncaster was the husband of Mrs. Corrie; that is to say Mrs. Corrie, who was Butler's laundress in Clifford's Inn, "lost" her husband. After a suitable interval it was assumed that he was dead and she married Robert Doncaster and was known as Mrs. Doncaster. Robert, who was a half-witted old man, used to hang about the place, do odd jobs, and make himself fairly useful. He died in 1886.

57. Water-colour: Pinner. 1883.

SAMUEL BUTLER

58. Oil Painting: Edward James Jones.

Inscribed thus: "Portrait of E. J. Jones, Esq., of the Indian Geological Survey, Aet. Suae 24, painted by S. Butler, November, 1883." The date is not clearly written, but it must be 1883, because my brother Edward, born 5th September, 1859, was twenty-four in 1883, and in November 1883 he went to Calcutta, having obtained an appointment on the Geological Survey. Butler painted the portrait just before he started.

59. Oil Painting: Chiavenna. 1887.

It looks in some lights like 1881, but in other lights 1887, and it must be 1887. Butler did not go abroad in 1881 and he was at Chiavenna in 1887. This is one of the pictures given by Alfred.

THOMAS SADLER

60. Black and white drawing: Butler and Scotto in 1888.

Sadler made this for the *Pall Mall Gazette* from the photograph which is reproduced in *Ex Voto*; the drawing was reproduced in an article, and a cutting from the *Pall*

Mall with the reproduction is with the papers given to St. John's.

SAMUEL BUTLER

61. Oil Painting: Wembley, Middlesex. Sketch of the back of the Green Man public-house, since burnt down.

Butler intended to finish this, and send it to the Royal Academy, but he got tired of it and turned it up.

THOMAS SADLER

62. Water-colour drawing of the Vecchietto in the Deposition Chapel at Varallo-Sesia.

63. Water-colour drawing in black and white of a boy with a basket at Varallo.

Sadler made these two drawings about 1890 from photographs taken by Butler in 1888.

SAMUEL BUTLER

64. Water-colour: copy of a landscape behind a small Madonna and Child by Bartolomeo Veneto, signed and dated 1505.

I forget the precise date, but I think it was about 1898, when Butler was searching in real landscape for the original of the castle which appears in the background of one of the Giovanni Bellini pictures of the Madonna and Child in the National Gallery, the one with the bird on the tree and the man ploughing. It may now be attributed to some other Venetian painter. He would have been pleased if he could have found the original of the background of any picture by one of his favourite painters. This copy was made to fix in his mind the castle on the hill, which he hoped afterwards to identify with some real place. But he never succeeded.

HENRY FESTING JONES

65. Water-colour: Jones's chambers in Staple Inn, Holborn. 1899.

66. Water-colour: another view in the same room. 1899.

In these rooms Butler nearly always spent his evenings from 1893, when I moved into them, until the end of his life. The frames of these pictures are veneered with oak from the Hall of Staple Inn, and into each are inserted two buttons showing the wool-pack, the badge of the Inn, which is said to be named from the Wool-Staplers.

When Butler and I were on the Rigi-Scheidegg with Hans Faesch in 1900 I had these two sketches with me, and was showing them to the landlord, who spoke English. He looked at them and considered them carefully for some moments. Then he said gravely "Ah I see; much things. That means dustings; and then breakings; and then hangriness."

SAMUEL BUTLER

67. Water-colour: Meien near Wassen on the S. Gottardo. 1896.

We went often to Meien to sketch when we were staying at Wassen on the S. Gottardo. We took our lunch with us, and ate it at the fountain in the village. "The old priest also came to the fountain to wash his shutters, which had been taken down for the summer, and it was now time to bring them out again and replace them for the winter" (*Memoir*, II. 236). The house on the left is the priest's house, and the shutters are already up at one of his windows.

68. Pen and ink sketch: Trapani and the Islands from Mount Eryx about 1897.

This sketch is reproduced in *The Authoress of the Odyssey*, ch. ix. He did it to show the situation of Trapani and the Islands with Marettimo "all highest up in the sea." In the *Odyssey* Ithaca is "all highest up in the sea," and Butler supposed that the authoress in so describing it was thinking of Marettimo.

69. Wash drawing: Trapani and the Islands from Mount Eryx about 1898.

He wished to make a more complete version of no. 68, but this was as far as he could get; there was not enough time and there were too many interruptions.

70. Pencil sketch inscribed, "Calatafimi, Sund. May 13th, 1900. 2 hours. Eleven a.m. is the best light."

I added "S. Butler." He could not continue because there came on a terrific scirocco which lasted two or three days.

71. Water-colour: Taormina, the Theatre and Etna. 1900.

This shows the fragments of the stones that are strewn about in the orchestra which Butler said were like the fragments of My Duty towards My Neighbour that lay strewn about in his memory. It would take a lot of work to put them all back into their places and reconstruct the original. (*Memoir*, II. 292.)

72. Water-colour: Siena. 1900.

73. Water-colour: Pisa, inside the top of the Leaning Tower. 1900.

74. Water-colour: Wassen. 1901.

75. Water-colour: Wassen. 1901.

76. Water-colour: Trapani, S. Liberale and Lo Scoglio di Mal Consiglio. 1901.

See *The Authoress of the Odyssey*. The Scoglio is the ship of Ulysses which Neptune turned into a rock as she was on her way home to Scheria.

77. Rough sketch by Butler of the islands Marettimo, Levanzo, and Favignana.

Two views showing how Marettimo is hidden by Levanzo when you are below and comes out over Levanzo when you are up Mount Eryx.

HENRY FESTING JONES

78. My first attempt in colour to draw the islands from Mount Eryx.

I saw I should not have time to finish it, and, instead, did no. 80.

79. A volume of thirty-four leaves of drawings in pencil and ink.

I did all these under Butler's auspices, and often he was sitting near doing another sketch of much the same view. It may be said that they are the work of his pupil.

80. Drawing in pencil and ink: Trapani and the Islands from Mount Eryx. 1913.

Reproduced in the *Memoir*, ch. xxxii.

SAMUEL BUTLER AND OTHERS

81. A portfolio of miscellaneous drawings, prints, etchings, photographs, etc., by Butler, Gogin, and Sadler.

This is the portfolio containing the small water-colour of Dieppe, 1866. I have given that the prominence of a place (no. 11) because it is interesting to compare it with the more finished Dieppe, no. 10. Possibly the portfolio contains others (*e.g.* Dinant), which it will be thought proper to take out and have mounted and framed.

II. BOOKS AND MUSIC WRITTEN BY BUTLER: AND BOOKS, MAGAZINES, &c., CONTAINING CONTRIBUTIONS BY HIM

For fuller particulars as to Butler's books see the Bibliography prefixed to Vol. I. of the *Memoir* by H. F. Jones (1919).

THE EAGLE

1858. Vol. I., no. 1, Lent Term, containing "On English Composition," by Cellarius, *i.e.* Samuel Butler.

1859. Vol. I., no. 5, Easter Term, containing "Our Tour," by Cellarius, *i.e.* S. Butler. (These two bound together.)

1861. Vol. II., containing "Our Emigrant" in two contributions (p. 101 and p. 149), by Samuel Butler; used by him in writing *A First Year in Canterbury Settlement*, and referred to in the Preface to that book.

1894. Vol. XVIII., no. 103 (March). "A Translation (into Greek from *Martin Chuzzlewit*) attempted in consequence of a challenge."

1902. Vol. XXIV., no. 129 (December). "The Shield of Achilles."—"Napoleon at St. Helena." Also "Samuel Butler, B.A." (Obituary by H. F. Jones.)

1910. Vol. XXXII., no. 153 (December). "Mr. Festing Jones on Samuel Butler." (Report by D. S. Fraser of H. F. Jones's paper on Samuel Butler, read 16 Nov.)

1913. Vol. XXXIV., no. 160 (March). "Samuel Butler and his Note-Books." By J. F. H[arris].

1913. Vol. XXXIV., no. 161 (June). "Prospectus of the Great Split Society."—"A Skit on Examinations." Also "Two Letters of Samuel Butler" (to W. E. Heitland: with note by W. E. Heitland).

1914. Vol. XXXVI., no. 165 (December). "Samuel Butler's Early Years." (Review of new edition of *A First Year in Canterbury Settlement*, by J. F. Harris.)

1916. Vol. XXXVIII., no. 171 (December). "A 'Few Earnest Words' on Samuel Butler." (Review of J. F. Harris's "Samuel Butler: the man and his work" (1916), by W. E. Heitland.)

A FIRST YEAR IN CANTERBURY SETTLEMENT

1863. Original cloth, purchased.

1914. New edition with other early Essays. Presentation copy from R. A. Streatfeild, with two letters inserted.

THE EVIDENCE FOR THE RESURRECTION

1865. One complete copy containing pencil marks made by Butler. Cloth, original wrappers bound in.

1865. Two mutilated copies used by Butler in making the MS. of *The Fair Haven*. These were given to St. John's some years ago.

EREWHON

1872. First edition, purchased.

1872. Second edition, purchased. This contains pencil notes by Butler.

1879. Ergindwon. (German translation.)

1901. New and revised edition. Proofs, with corrections by Butler.

1901. New and revised edition—inscribed "H. Festing Jones, with all best wishes from the author, Oct. 11, 1901. First copy issued."

1901. Colonial issue.

1908. Reprint of New and revised edition.

1920. American edition. With Introduction by Francis Hackett.

1920. Erewhon in French. With an Introduction by the translator, M. Valéry Larbaud. Also the Typescript and Proofs, both with manuscript corrections by

the translator.

THE FAIR HAVEN

1873. First edition, purchased. The first edition contained an errata slip, which this copy has not got. Longman's re-issue.

1873. Second edition, purchased. Original cloth. Longman's re-issue.

1873. Second edition. This copy contains the errata slip. It is a special copy cut down and bound as an experiment. Given by Butler to H. F. Jones.

1913. New edition with Introduction by R. A. Streatfeild. Presentation copy from R. A. Streatfeild.

1902 (Oct.). Letter to H. F. Jones from Alfred Marks (a brother of Henry Stacy Marks, R.A.), enclosing copy of Remarks on *The Fair Haven*, made by some friend of Alfred Marks.

1915 (12 June). A letter from James W. Clark, with separate copy of the prefatory matter to the Second Edition enclosed, given to him by Butler. Clark was at Trinity Hall with me, later Fellow of the College, and afterwards K.C. and Counsel to the Board of Agriculture and Fisheries.

THE CANADA TANNING EXTRACT CO., LTD.

1874-75. Extracts from letters sent by Mr. Foley to the Foreman of the Works of the Company, and other extracts and letters. Inscribed "Copy of Laflamme's Copy with Notes," in Butler's writing. I believe the marginal notes to have been Butler's originally, and then copied by a clerk into this copy of the pamphlet. *Also* Another copy, with MS. notes by Butler.

LIFE AND HABIT

1878. First edition. Presentation copy from Butler, inscribed "H. F. Jones. S.B."

1878. Second edition. Given to H. F. Jones by A. T. Bartholomew.

1890. A copy of Longman's issue, with MS. corrections by Butler. Cf. Streatfeild's introduction to new edition (1910).

1910. New edition with Author's Addenda and Preface by R. A. Streatfeild, and letter from R. A. Streatfeild to H. F. Jones, 29 Nov. 1910.

EVOLUTION OLD AND NEW

1879. "First copy issued."

1879. "Second copy issued," with MS. Note by Butler. Presentation copy.

1882. Second edition with an Appendix and Note, given to H. F. Jones by Butler, but not inscribed.

1911. New edition (the third) with Author's Revisions, Appendix, and Index; also Note by R. A. Streatfeild.

UNCONSCIOUS MEMORY

1880. First edition, given to H. F. Jones by Butler, but not inscribed.

1880. Butler's copy, with pressed flowers mounted on the fly-leaves, and the names of the donors added. Also a few notes.

1910. New edition, with Introduction by Marcus Hartog.

1910. A separate copy of Hartog's Introduction. Inscribed "H. Festing Jones from his brother in Ydgrun M.H."

1920. Third edition.

ALPS AND SANCTUARIES

1882. The Manuscript, together with the original drawings (cf. p. 10).

1882. First edition (Bogue). Presentation copy from Butler. *Also* Bogue's prospectus.

1882. Second edition, purchased.

1882. Second edition, with Index in MS. by Butler.

1890. Streatfeild's copy with Longman's title-page, purchased, and a few spare copies of Longman's title-page.

No date. A copy with Fifield's title-page.

1913. New edition with Author's Revisions and Index, and an Introduction by R. A. Streatfeild.

GAVOTTES, MINUETS, FUGUES BY SAMUEL BUTLER AND HENRY FESTING JONES

1884. The Manuscript.

1884. The published work.

SELECTIONS FROM PREVIOUS WORKS

1884. Presentation copy with inscription: "First copy of the book to leave the binder's, March 12, 1884. S.B."

HOLBEIN

[1886]. Holbein's "La Danse." A Note on a drawing in the Museum at Basel. Printed on a card. *Also* Another edition [1889].

LUCK OR CUNNING?

1886. Revises, unbound, with corrections by Butler.

1887. "First copy issued. S.B."

1887. Butler's copy, with notes, pressed flowers, and numerous additions to the Index, mostly in Alfred's handwriting.

[1908]. Re-issue (Fifield).

1920. Second edition, corrected.

NARCISSUS: A CANTATA BY S. BUTLER AND H. F. JONES

1888. A copy inscribed by both authors and composers.

EX VOTO

1888. "2nd copy issued, S.B." With 4 pp. "Additions and Corrections" loose.

1894. In Italian, translated by Angelo Rizzetti. Inscribed, in Butler's writing, "H. F. Jones. Omaggio dell' Autore."

[1909]. Re-issue (Fifield).

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UNIVERSAL REVIEW ARTICLES

1888-90. Butler's set of them, complete with illustrations and bound together. Table of Contents in Alfred Cathie's writing and a few accompanying photographs loose.

ESSAYS ON LIFE, ART, AND SCIENCE

1904. Edited by R. A. Streatfeild. Presentation copy with letter from R. A. Streatfeild. This contains most of the "Universal Review" articles reprinted, and two Lectures.

1904. A copy of the Colonial issue.

1908. Re-issue (Fifield).

THE HUMOUR OF HOMER AND OTHER ESSAYS

1913. A new edition of the *Essays*, with additions and Biographical Sketch of Butler by H. F. Jones.

[1913]. Sketch of the Life of Samuel Butler, being a volume of MS. and typewritten documents showing how the Biographical Sketch mentioned in the preceding item grew out of the obituary notice which originally appeared in *The Eagle*, December 1902.

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ITALIAN PAMPHLETS (bound together)

1892. Three numbers of "Il Lambruschini," containing papers on Butler's Odyssey theories.

1893. L'Origine Siciliana dell' Odissea. (Estratto dalla Rassegna della Letteratura Siciliana.)

1894. Ancora sull' Origine Siciliana dell' Odissea. (Estratto dalla Rassegna della Letteratura Siciliana.)

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ENGLISH PAMPHLETS, ETC. (bound together)

1892. The Humour of Homer.

1893. On the Trapanese Origin of the Odyssey.

No date. Sample passages from a new translation of the Odyssey.

1894. A translation into Homeric verse of a passage from *Martin Chuzzlewit*: attempted in consequence of a challenge. From *The Eagle*.

No date. Prospectus of *The Life and Letters of Dr. Samuel Butler*.

1887 (27 June). Words of the Choruses from "Narcissus," for performance at Mrs. Thomas Layton's.

1890 (15 Dec.). Programme of Shrewsbury School Concert, at which some of Butler's music was performed.

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1892. The Humour of Homer. Butler's own copy.

1892-4. Butler's own copies of his Odyssey pamphlets (see above), with MS. notes. 2 sets.

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Florence Sep. 3. 1892.

Dear Jones I got your's from Fusio of Aug. 24. This morning having got here from Cortona last night. Cortona was very interesting. & I have such a lovely photo of an old Greek painting on china (baked) a woman's head - the very thing for Nausiclaa - found in a field & used by a baker as a door for his oven till the watch was made to disgorge it. The walls are just what I remember 39 years ago. I have seen those of Fiesole this morning, & have got them all well in my head. I have settled that the old Pelasgic city of Etruria was in ruins at the time the Od. was written, & its civilization a thing long past. I reach Milan tomorrow, & shall join up with Mlle. V. & Miss Scott. Hotel de Nord. I have had a sharp dinner but an better foot all night. Thank you very much about the collector's nose. Did I tell you I have settled the exact site of Suetonius's hut? I have sent a little article about it to the *Lancet* machine. Hope to see you soon. S. B.

THE LIFE AND LETTERS OF DR. SAMUEL BUTLER

2 Vols.

1896. Butler's own copy.

1896. A copy, inscribed, in Butler's writing, "H. F. Jones from S. B. Oct. 2, 1896."

THE AUTHORESS OF THE ODYSSEY

1897. Inscribed, in Butler's writing, "H. F. Jones, with the author's best thanks (first copy issued). Nov. 1, 1897."

[1908]. Re-issue (Fifield).

THE ILIAD RENDERED INTO ENGLISH PROSE

1898. The Manuscript. This was given to St. John's some years ago by Butler's literary executor, Mr. R. A. Streatfeild.

1898. Proofs.

1898. First edition. Inscribed, in Butler's writing, "H. F. Jones, with the author's best love. Oct. 15, 1898."

1914. New impression (Fifield).

SHAKESPEARE'S SONNETS RECONSIDERED

1899. Inscribed, "H. F. Jones, Esq. (the first copy issued). Oct. 28, 1899. S. B."

THE ODYSSEY RENDERED INTO ENGLISH PROSE

[1900]. Manuscript of Books I-XII. only, on letter paper. The complete MS. is at Aci Reale.

1900. Proofs.

1900. Inscribed, "H. Festing Jones. Oct. 18, 1900 (first copy issued). S. B."

QUO VADIS?

1901-1902. Copies of four issues of the periodical bound together. With contributions by and about Butler. Together with a MS. Italian translation by Capitano Giuseppe Messina Manzo entitled, "La nuova Quistione Omerica," and other matter relating to the Odyssey question.

EREWHON REVISITED

1901. Proofs, with corrections by Butler. 2 copies.

1901. First edition. Inscribed, in Butler's writing, "H. Festing Jones. With the author's best thanks for much invaluable assistance. Oct. 11, 1901. Second copy issued."

1902. A copy of the edition intended for the Colonies, not sold in England.

1908. Reprint (Fifield).

1920. The American edition. With Introduction by Moreby Acklom.

THE WAY OF ALL FLESH

1903. First edition, given by R. A. Streatfeild to H. F. Jones.

1903. Streatfeild's copy, with his alterations to make the second edition (1908). Purchased.

1903. A copy of the Colonial edition.

1908. Second edition (Fifield).

1916. A copy of the American edition. Introduction by Wm. Lyon Phelps.
With letter from R. A. Streatfeild to H. F. Jones.

SEVEN SONNETS AND A PSALM OF MONTREAL, AND OTHER PIECES (bound together)

1903. Streatfeild's Raccolta of Necrologies of Butler.

1904. Diary of a Journey through North Italy to Sicily, by H. F. Jones.

1904. Autograph letter from Cavaliere Biagio Ingroja of Calatafimi to H. F. Jones.

1904. Seven Sonnets and A Psalm of Montreal.

1904. Translations into Italian of Butler's "Seven Sonnets" (except Nos. I. and V.), by Ingroja. In manuscript. His translation of Sonnet I. is printed with the "Seven Sonnets." He could not manage Sonnet V. I think the repetitions of "pull" puzzled him.

1904. Translation of Sonnet I. into Italian by De Nobili. In manuscript.

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1904. Seven Sonnets. Proof, and corrected copy, formerly the property of R. A. Streatfeild.

ULYSSES: AN ORATORIO BY SAMUEL BUTLER AND HENRY FESTING JONES

1904. The work as published. H. F. Jones's original copy, with notes.

GOD THE KNOWN AND GOD THE UNKNOWN

1909. The work as published. Ed. by R. A. Streatfeild. These articles first appeared in *The Examiner* in 1879.

THE NOTEBOOKS OF SAMUEL BUTLER

1907-1910. All the numbers of the “New Quarterly,” a review which appeared during these years and which contained Extracts from Butler’s MS. Notebooks, bound into 3 vols.

1907-1910. The Extracts from Butler’s Notes as they appeared in the “New Quarterly” bound together.

1910-1912. The first MS. of the published *Notebooks*, 2 vols.

1910-1912. The second MS. from which the first edition of the published *Notebooks* was printed, 2 vols.

1912. Proofs.

1912. Revises.

1912. First impression, with MS. Notes by H. F. Jones.

1913. Second impression.

1915. Third and popular impression.

1917. American edition, with Introduction by Francis Hackett.

CHARLES DARWIN AND SAMUEL BUTLER

1911. Charles Darwin and Samuel Butler. *A Step towards Reconciliation*. By H. F. Jones.

SAMUEL BUTLER: A MEMOIR BY HENRY FESTING JONES

1902-1914. First Manuscript. Second Manuscript. Third Manuscript.

1915-16. Proofs.

1916. Revises.

1917. Advance copy, without illustrations.

1918-1919. Manuscript, proofs, and revises of additional matter for First Impression.

1920. Manuscript, proofs, and revises of additional matter for Second Impression.

1920. Second Impression.

III. BOOKS ABOUT BUTLER: AND BOOKS, MAGAZINES, &c., CONTAINING CHAPTERS OR ARTICLES ABOUT BUTLER OR PROMINENT ALLUSIONS TO HIM

ACCADEMIA DAFNICA DI SCIENZE, Lettere, e delle Arti in AciReale: Atti e Rendiconti. Vol. ix. Anno 1902.

ACCADEMIA DI SCIENZE, Lettere, ed Arti de' Zelanti di AciReale: Rendiconti e Memorie. 1906. Pp. 22, 27, 44, 50 refer to Butler.

ACKLOM, MOREBY. The Constructive Quarterly, March 1917, containing "Samuel Butler the Third," by Moreby Acklom.

BARRY, CANON WILLIAM. The Dublin Review, Oct. 1914, with article "Samuel Butler of Erewhon."

BLUM, JEAN. Mercure de France, 16 Juillet 1910, with article on Samuel Butler by Jean Blum.

BODLEIAN QUARTERLY RECORD. Vol. II., nos. 16, 17. 1918.

Includes a note on Butler's use of Frost's "Lives of Eminent Christians" (see "Quis desiderio . . . ?" in his *Essays*); and on Dr. John Frost.

BOOK MONTHLY for February 1913, with notice of the *Note-Books of Samuel Butler*, reproducing the portrait.

BOOTH, ROBERT B. Five Years in New Zealand (1859 to 1864). By Robert B. Booth, M.Inst.C.E. Printed for private circulation. 1912.

Referred to in my *Memoir* of Butler. With three letters from Mr. Booth and three other documents. Mr. Booth was with Butler on his run at Mesopotamia, N.Z.

BRIDGES, HORACE J. Samuel Butler's Erewhon and Erewhon Revisited. By Horace J. Bridges. 1917.

BURDETT, OSBERT. Songs of Exuberance, together with The Trenches. By Osbert Burdett. Op. I. London, A. C. Fifield, 1915.

This contains, among Sonnets on People and Places, (I.) Samuel Butler; (II.) Samuel Butler.

CAMBRIDGE READINGS IN ENGLISH LITERATURE. Ed. by George Sampson. Book III. Cambridge, 1918.

Pp. 5-15 are occupied with an extract from *Erewhon*.

CANNAN, GILBERT. Samuel Butler: a Critical Study. By Gilbert Cannan. London, Martin Seeker, 1915.

CLUTTON-BROCK, A. Essays on Books. London, 1920.

Containing reprints of articles on the *Note-Books* and the *Memoir*.

CONSTRUCTIVE QUARTERLY, THE. See Acklom, M.

CONTEMPORARY REVIEW, THE, June 1913, containing review of the *Note-Books of S. Butler*.

DARBISHIRE, A. D. An Introduction to a Biology. By A. D. Darbishire. London, Cassell, 1917.

With autograph letter to H. F. Jones from the author's sister, Helen Darbishire.

DARWIN, SIR FRANCIS. Rustic Sounds. By Sir Francis Darwin. London, John Murray, 1917.

Reproducing "The Movements of Plants," a lecture delivered by him at the Glasgow Meeting of the British Association, Sept. 16, 1901. This lecture is referred to in the *Memoir* of Butler; it quotes a passage from Butler's translation of Hering in *Unconscious Memory*.

DE LA MARE, WALTER. The Edinburgh Review, Jan. 1913, containing a notice of the *Note-Books of Samuel Butler* in "Current Literature." By Walter De La Mare.

DUBLIN REVIEW, THE. See Barry, Canon.

DUFFIN, H. C. The Quintessence of Bernard Shaw. With "Prologue: Of Samuel Butler." London, Allen and Unwin, 1920.

EDINBURGH REVIEW, THE. See De La Mare, Walter.

FIRTH, J. B. Highways and Byways in Nottinghamshire. By J. B. Firth. With Illustrations by Frederick L. Griggs. London, 1916.

See pp. 93-6 for Langar.

HARDWICK, J. C. The Modern Churchman, March 1920, containing "A Modern Ishmael," by J. C. Hardwick.

HARRIS, JOHN F. Samuel Butler, author of "Erewhon: the Man and his Work." By John F. Harris. London, Grant Richards, 1916.

Inscribed "H. Festing Jones, with best wishes and very many thanks from John F. Harris, July 5, 1916," with a few newspaper notices, loose.

HARTOG, MARCUS. Problems of Life and Reproduction. By Marcus Hartog. London, Murray, 1913.

With letter from the author to H. F. Jones.

HARTOG, MARCUS. The Fundamental Principles of Biology. By Marcus Hartog. Reprinted from "Natural Science," vol. XI., nos. 68 and 69, Oct. and Nov. 1897.

HARTOG, MARCUS. Samuel Butler and recent Mnemic Biological Theories. Extract from "Scientia," Jan. 1914.

HEWLETT, M. In a Green Shade. London, 1920.

Containing an article on the *Memoir*.

INDEPENDENT REVIEW, THE. See MacCarthy, Desmond.

JACKSON, HOLBROOK. Samuel Butler. "T.P.'s Weekly," July 1915. "To-Day," Dec. 1918 and Jan. 1919.

JONES, HENRY FESTING. Samuel Butler as Musical Critic. "The Chesterian." N.S. No. 7. London, May 1920.

LARBAUD, V. Samuel Butler. In "La Nouvelle Revue Française," Jan. 1920. Also specimens of his translation of *Erewhon*, etc., in other numbers of the same periodical, and notices of it.

LARBAUD, V. L'Enfance et la Jeunesse de Samuel Butler. In "Les Écrits Nouveaux," April 1920.

MACCARTHY, DESMOND. The Independent Review, Sept. 1904, with article "The Author of Erewhon," by Desmond MacCarthy.

MACCARTHY, DESMOND. The Quarterly Review, Jan. 1914, containing "The Author of Erewhon," by Desmond MacCarthy.

MACCARTHY, DESMOND. Remnants. By Desmond MacCarthy. London, 1918.

Being essays and articles reprinted from various periodicals and including "Samuel Butler: an Impression."

MAIS, S. P. B. From Shakespeare to O. Henry. By S. P. B. Mais. London, G. Richards, 1917.

Containing a chapter on Butler.

MERCURE DE FRANCE. See Blum, Jean.

MIND. See Rattray, Robert.

MONTHLY REVIEW, THE. See Streatfeild, R. A.

NATIONAL GALLERY OF BRITISH ART. Catalogue of the National Gallery of British Art, 19th ed., 1911.

See pp. 37-8 for Butler's picture, "Mr. Heatherley's Holiday."

NEGRI, FRANCESCO. Il Santuario di Crea in Monferrato. By Francesco Negri (*i.e.* Butler's friend the Avvocato Negri of Casale-Monferrato). Alessandria, 1902.

Two of the illustrations are as in *Ex Voto*, Butler having lent his photographs to the Avvocato.

NUOVA ANTOLOGIA, 16 Luglio 1902, with necrology of S. Butler under "Tra Libri e Riviste."

PESTALOZZI, G. Samuel Butler der Jüngere, 1835-1902. Inaugural-Dissertation. Zürich, 1914.

QUARTERLY REVIEW, THE. See MacCarthy, Desmond.

QUILTER, HARRY. What's What. By Harry Quilter. 1902.

With MS. Note by H. F. Jones. Pp. 308-311 are about Butler, who possessed a copy of the book, given him, I suppose, by Quilter; but he passed it on to Alfred.

RATTRAY, ROBERT F. Extract from "Mind," July 1914, containing "The Philosophy of Samuel Butler." By Robert F. Rattray.

SALTER, W. H. Essays on two Moderns: Euripides and Samuel Butler. By W. H. Salter. London, Sidgwick and Jackson, 1911.

SAMPSON, GEORGE. The Bookman, Aug. 1915, containing illustrated article by George Sampson.

SELLA, ATTILIO. Un' Inglese Fervido Amico dell' Italia, Samuel Butler. By Attilio Sella. 1916.

Given to H. F. Jones by the author.

SINCLAIR, MAY. A Defence of Idealism. By May Sinclair. London, Macmillan, 1917.

Containing "The Pan-Psychism of Samuel Butler."

STREATFEILD, R. A. The Monthly Review, Sept. 1902, with article, "Samuel Butler." By R. A. Streatfeild.

WALL, ARNOLD. A Century of New Zealand Praise. By Arnold Wall. Christchurch, 1912.

Sonnet XC. is about Butler.

WILLIAMS, ORLO. The Essay. By Orlo Williams. London Secker [1915].

YEATS, JOHN BUTLER. Essays, Irish and American. By John Butler Yeats. With an appreciation by A. E. Dublin, 1918.

The first essay is "Recollections of Samuel Butler."

ZANGWILL, ISRAEL. *Italian Fantasies*. By Israel Zangwill. London, Heinemann, 1910.

Contains "Sicily and the Albergo Samuele Butler."

IV. BOOKS, ETC., RELATING TO BUTLER AND HIS SUBJECTS

ADAMS, C. WARREN. *A Spring in the Canterbury Settlement*. By C. Warren Adams. London, 1853.

BARKER, LADY. *Station Life in New Zealand*. By Lady Barker. London, 1870.

With MS. note by H. F. Jones, referred to in the *Memoir of Butler*. F. Napier Broome and his wife, then Lady Barker, had a run near Butler's in New Zealand.

BASLER JAHRBUCH. See Faesch, Hans Rudolf.

BATESON, WM. *Biological Fact and the Structure of Society: The Herbert Spencer Lecture* (p. 19). Oxford, 1912.

BATESON, WM. *Problems of Genetics* (Silliman Lectures). By Wm. Bateson, F.R.S. New Haven, 1913.

BUTLER, JAMES. *Copies of Letters by Ensign James Butler* (an uncle of Dr. Butler) sent from Deal, Funchal, and Calcutta, 1764-1765; with Introduction by H. F. Jones, all in typewriting and MS.

James Butler and these letters are referred to in the *Life of Dr. Butler*, and also in the *Memoir of Butler*. Butler gave to the British Museum an incomplete copy of the Letters and kept another incomplete copy which I gave to the British Museum. Each of the incomplete copies contained matter not in the other. I had this volume (now at St John's) made up from the two incomplete copies.

BUTLER, HENRY THOMAS, and another. *Auction Bridge in a Nutshell*. By Butler and Brevitas—the Butler being Henry Thomas Butler, nephew of Samuel Butler. [1913].

BUTLER, MARY. *A Kalendar for Lads*. 1910. Compiled by Butler's sister, Mary Butler, and dedicated to her great-nephew, Patrick Henry Cecil Butler

(son of her nephew, Henry Thomas Butler).

Referred to in the *Memoir* of S. Butler. Given to me by Miss Butler.

BUTLER, SAMUEL, D.D. A Sketch of Modern and Ancient Geography for the Use of Schools. By Samuel Butler, D.D. A new edition revised by the Rev. Thomas Butler, M.A., F.R.G.S. London, 1872.

Referred to in Butler's *Life of Dr. Butler* and also in the *Memoir* of Butler.

BUTLER, REV. THOMAS. See Butler, Samuel, D.D.

CLARKE, CHARLES. The Beauclercs, Father and Son. By Charles Clarke. 3 vols. London, 1867.

Referred to in Butler's *Life of Dr. Butler*, also in the *Memoir* of Butler, who saw the book in the British Museum. I bought this copy second-hand on an open-air bookstall in Paris.

DREW, MARY. Catherine Gladstone. By her Daughter, Mary Drew. London, 1919.

With letter from the Authoress to H. F. Jones, 20 Jan. 1920.

DUDGEON, ROBERT ELLIS. Colymbia. London, Trübner, 1873.

No author's name is given, but the author was Dr. Robert Ellis Dudgeon, the well-known homoeopathic doctor and friend of Butler. Referred to in the *Memoir* of Butler.

FAESCH, HANS RUDOLF. The Easier Jahrbuch, 1906.

Containing Letters from the East by Hans Rudolf Faesch, who is referred to in *The Note-Books of Samuel Butler* and also in the *Memoir*.

FIGHTING MAN IN FICTION, THE. Woodville, N.Z. (1917?)

A New Zealand pamphlet with letter from and photo of E. C. Chudleigh, who sent it to me and who knew Butler in New Zealand.

FRANCATELLI, C. E. *The Cook's Guide*. By Charles Elmé Francatelli. London, 1865.

“I believe you could read Francatelli right through from beginning to end without being moved in the smallest degree.” Miss Savage to Butler (1877). *Memoir* I. 246.

GALLONI, PIETRO. *Sacro Monte di Varallo. Atti di Fondazione*. By Pietro Galloni. Varallo, 1909.

With two post cards from Galloni to H. F. Jones.

GALLONI, PIETRO. *Sacro Monte di Varallo. Origine e Svolgimento*. By Pietro Galloni. Varallo, 1914.

With two letters from Galloni and one from R. A. Streatfeild to H. F. Jones.

GROSVENOR, THE HON. MRS. RICHARD CECIL. *Physical Exercises for Women and Girls*. By the Hon. Mrs. Richard Cecil Grosvenor. Additional exercises, loose, accompanying. 1903.

She was formerly Mrs. Alfred Bovill, daughter of Charles Clarke, the author of *The Beauclercs*, *Father and Son* (see above). She is mentioned in Butler's *Life of Dr. Butler* and in the *Memoir* of Butler.

HELPS, ARTHUR. See Victoria, Queen.

HERING, EWALD. *Memory. Lecture on the Specific Energies of the Nervous System*, by Professor Ewald Hering, University of Leipzig. English translation. The Open Court Publishing Co., Chicago and London, 1913.

Inscribed “H. Festing Jones, with best wishes from John F. Harris, August 31, 1915.” Cf. Butler's translation of the *Lecture on Memory* in *Unconscious Memory*.

HUTTON, FREDERICK WOLLASTON. *The Lesson of Evolution*. By Frederick Wollaston Hutton, F.R.S. 2nd ed. 1907.

KING, REV. S. W. *The Italian Valleys of the Pennine Alps*. By the Rev. S. W. King. London, 1858.

Referred to in *Ex Voto*. Near the beginning of this book Mr. King speaks of Varallo-Sesia.

LARKEN, EDMUND PAUL. The Pall Mall Magazine, May 1897, with "The Priest's Bargain," a story by E. P. Larken.

Butler gave Larken the plot for this story. See *The Note-Books of Samuel Butler*, pp. 235-6.

LE DANTEC, FELIX. Lamarckiens et Darwiniens. Par Félix Le Dantec. 3^e éd. Paris, 1908.

LYTTON, EDWARD, LORD. The Coming Race. London, 1886.

Referred to in the *Memoir* of Butler.

NOTES AND QUERIES, 2 April 1892. Containing article, "Took's Court and its neighbourhood," with plans and illustrations, including Clifford's Inn, Barnard's Inn, and Staple Inn.

PALL MALL MAGAZINE, THE. See Larken, E. P.

SIX "RED ROSE" PAMPHLETS. 1913-1916.

REINHEIMER, HERMANN. Symbiogenesis, the Universal Law of Progressive Evolution. By Hermann Reinheimer. London, 1915.

See, especially, chap. vii.—Psychogenesis.

RUSSELL, E. S. Form and Function. London, 1916.

Ch. xix—"Samuel Butler and the Memory Theories of Heredity."

SALT, H. S. Animal Rights. London, 1894.

With MS. note by H. F. Jones.

SLADEN, DOUGLAS. Selinunte and the West of Sicily. By Douglas Sladen. London, 1903.

SMYTHE, WILLIAM HENRY. Memoir descriptive of the Resources, Inhabitants, and Hydrography of Sicily and its Islands. By Captain William Henry Smythe, R.N., K.S.F. London, Murray, 1824.

SMYTHE, WILLIAM HENRY. The Mediterranean. By Rear-Admiral Wm. Henry Smythe, K.S.F., D.C.L. London, Parker, 1854.

These two books by Admiral Smythe were wanted for *The Authoress of the Odyssey*. Butler saw them in the British Museum; I bought these copies.

TRIPP, ELLEN S. *My Early Days*. By Ellen Shephard Tripp. Timaru, N.Z., Joyce, 1915.

With letter to H. F. Jones from Leonard O. H. Tripp, of New Zealand.

VICTORIA, H.M. QUEEN. *Leaves from the Journal of our Life in the Highlands*. Edited by Arthur Helps. London, Smith, Elder and Co., 1868.

VICTORIA, H.M. QUEEN. *More Leaves from the Journal of a Life in the Highlands*. London, Smith, Elder and Co., 1884.

“Visit to Inveraray . . . and after lunch we went into the large drawing-room next door to where we had lunched in 1847, when Lorne was only two years old. And now I return, alas! without my beloved husband, to find Lorne my son-in-law!” This passage, which occurs on page 291, is referred to, with a comment, by Miss Savage in a letter to Butler, 18th Nov. 1884. (*Memoir I.* 429.)

WARD, JAMES. *Heredity and Memory*. By James Ward. Cambridge, 1913.

V. BOOKS FORMERLY THE PROPERTY OF SAMUEL BUTLER

BUTLER wrote to Robert Bridges, 6 Feb. 1900, "I have, I verily believe, the smallest library of any man in London who is by way of being literary." (*Memoir*, II., 320.)

Cf. no. 9 in Section I. Pictures, "Interior of Butler's sitting-room," where part of his library is shown. The rest of his books were in a cupboard between his sitting-room and his painting-room. They all passed under the residuary bequest in his will to his nephew, Henry Thomas Butler, who gave them to me. Some were taken by Streatfeild, his literary executor, and some few were lost in transitu; the remainder are here.

AGAR, T. L. *Emendationes Homericae*. [189-]

With notes by Butler.

ALLEN, GRANT. Charles Darwin. By Grant Allen. (English Worthies.) London, 1885.

Butler was asked to review this, but declined on the ground that there was too strong a personal hostility between both Darwin and Grant Allen and himself to make it possible for him to review the book without a bias against it. (*Memoir*, II. 28.)

ANDERSON, W. C. F. See Engelman, R.

BETTANY, G. T. *The Life of Charles Darwin*. (Great Writers.) London, 1887.

BIBLE, THE HOLY. Oxford, 1836.

Inscribed "Samuel Butler, from his affectionate Godmother and Aunt Anna Worsley, September 13th, 1836." So that he was not christened till he was more than nine months old, and he used to say that this delay was a risky business, because during all those months the devil had the run of

him. He imitated the inscription in this Bible for the inscription in the christening Bible which Ernest spurns from him when he is about to undertake the conversion of Miss Maitland in chapter lx. of *The Way of All Flesh*. But he imitated it too closely for he wrote, "It was the Bible given him at his christening by his affectionate Godmother and Aunt, Elizabeth Allaby." Whereas Ernest only had one godmother, and she was Alethea, the sister of Theobald. Anna Worsley was a sister of Butler's mother, and Elizabeth Allaby was a sister of Ernest's mother.

BIBLE. New Testament in Greek. Oxford, 1851.

Two copies, with very numerous MS. notes by Butler.
Given to St. John's College some years ago.

BORDIGA, GAUDENZIO. Notizie intorno alle opere di Gaudenzio Ferrari. Milano, 1821.

Used by Butler in writing *Ex Voto*.

BOSWELL, JAMES. Croker's Boswell's Johnson. New edition. London, 1860.

Pencil marks by Butler.

BRIDGES, ROBERT. Poetical Works of Robert Bridges. 2 vols. London, 1898.

Butler and Bridges corresponded about the Sonnets of Shakespeare and the Odyssey and exchanged examples of their published works. (See the *Memoir*.)

BUCKLEY, THEODORE ALOIS. The Iliad of Homer and the Odyssey of Homer. Translated by Theodore Alois Buckley. (Bonn's Classical Library.) 2 vols. 1872-3.

BURKE, EDMUND. Reflections on the Revolution in France. By Edmund Burke. London, Daly [18--].

CANDLER, C. The Prevention of Consumption. By C. Candler. London, 1887.

Inscribed "Samuel Butler, Esq., with the Author's compliments."

CARLYLE, THOMAS. Oliver Cromwell's Letters and Speeches. By Thomas Carlyle. 3 vols. London, 1857.

COLBORNE-VEEL, MARY. *The Fairest of the Angels and Other Verse*. By Mary Colborne-Veel. London, 1894.

Given to Butler by the Authoress, who is the daughter of J. Colborne-Veel, formerly editor of *The Press*, Christchurch, New Zealand. Miss Colborne-Veel found Butler's "Philosophic Dialogue" in *The Press* of 20 Dec. 1862. (See the *Memoir*, I. 100.)

CREIGHTON, CHARLES. *Illustrations of Unconscious Memory in Disease*. By Charles Creighton. London, 1886.

Inscribed "To Samuel Butler from the author, February, 1888."

CRUVEILHIER, J. C. *Atlas of the Descriptive Anatomy of the Human Body*. By J. C. Cruveilhier. London, 1844.

DALLAS, W. S. See Darwin, Charles.

DALY, CH. See Shakespeare.

DANIEL, P. A. *Notes and Conjectural Emendations of certain Doubtful Passages in Shakespeare's Plays*. By P. A. Daniel. London, 1870.

Inscribed "S. Butler from his friend the Author."

DARWIN, CHARLES. *The Origin of Species*. By Charles Darwin. First Edition. London, 1859.

"From the Author." With MS. notes and marks by Samuel Butler.

DARWIN, CHARLES. *The Origin of Species*. By Charles Darwin Sixth Edition (18th thousand), with additions and corrections to 1872. London, 1876.

With MS. notes and marks by Samuel Butler. Butler bought this in order to compare it with the original edition.

DARWIN, CHARLES. *The Expression of the Emotions in Man and Animals*. By Charles Darwin. London, 1872.

Inscribed "From the Author." Butler procured for Mr. Darwin the two illustrations by Mr. A. May, pp. 54-5. (See the *Memoir*.)

DARWIN, CHARLES. *The Variation of Animals and Plants under Domestication*. By Charles Darwin. Second edition. 2 vols. London, 1875.

DARWIN, CHARLES. *Erasmus Darwin*. By Ernst Krause. Translated from the German by W. S. Dallas, with a preliminary notice by Charles Darwin. First edition. London, 1879.

This book is referred to in chapter iv. of *Unconscious Memory*; also in my pamphlet, "Charles Darwin and Samuel Butler: a Step towards Reconciliation"; also in the *Memoir*.

DARWIN, CHARLES. *The Life of Erasmus Darwin*. By Charles Darwin. Being an introduction to an Essay on his Scientific Works by Ernst Krause, translated from the German by W. S. Dallas. Second edition. London, 1887.

Pencil note by Butler, p. 4. "Second Edition" means second edition of the preceding book which is called "Erasmus Darwin," that is, the title was altered. In the first book precedence is given to Krause's *Life of Erasmus Darwin*, in the second precedence is given to Charles Darwin's introduction.

DAVIES, JOHN LLEWELYN. See Plato.

DICTYS CRETENSIS. (Teubner Classics.) Leipzig.

DUDGEON, ROBERT ELLIS. *The Prolongation of Life*. By R. E. Dudgeon, M.D. Second edition. London, 1900.

Given by Dr. Dudgeon either to Butler or to me after Butler's death, I forget which.

DUNCAN, W. STEWART. *Conscious Matter*. By W. Stewart Duncan. London, 1881.

ELEMENTS, THE, of Social Science; or, Physical, Sexual, and Natural Religion. By a Graduate of Medicine. Third edition. London, 1860.

I have no doubt that Butler was directed to this book by Dr. Dudgeon.

EMSLIE, JOHN PHILIPPS. *New Canterbury Tales*. By John Philipps Emslie. London [1887].

ENGELMAN and ANDERSON. Pictorial Atlas to Homer's Iliad and Odyssey. London, 1892. Thirty-six Plates by R. Engelman and W. C. F. Anderson.

EPICORUM GRAECORUM FRAGMENTA. (Teubner Classics.) Leipzig.

GARNETT, RICHARD. Poems. By Richard Garnett. London, 1895.

Inscribed "Samuel Butler, with R. Garnett's very kind regards. December, 1893."

GARNETT, RICHARD. Edward Gibbon Wakefield. By R. Garnett, C.B., LL.D. London, 1898.

Inscribed "From the Author."

GARNETT, RICHARD. The Life of Thomas Carlyle. By Richard Garnett. London, 1887.

Inscribed "Samuel Butler from Richard Garnett."

GARNETT, RICHARD. Dante, Petrarch, Camoens. CXXIV. Sonnets translated by Richard Garnett, LL.D. London, 1896.

Inscribed "Samuel Butler, from R. Garnett."

GOETHE. Wilhelm Meister's Apprenticeship. Translated. 2 vols. Leipzig, 1873.

HESIOD. (Teubner Classics.) Leipzig.

HOMER. Iliad and Odyssey. 2 vols. London, Pickering, 1831.

With numerous MS. notes by Butler. Given to St. John's College some years ago.

HOMER. Iliad and Odyssey. 4 vols. [18--]

Interleaved and profusely adnotated by Butler.

HOMER. Iliad, Odyssey, and Hymns. (Teubner Classics.) Leipzig.

HOMER. See Buckley, Theodore Alois.

JEBB, SIR R. C. Introduction to Homer. Third edition. London, 1888. *Also* a copy with a few MS. notes by Butler.

JESUS OF HISTORY, THE. London, 1869.

Used by Butler in preparing *The Fair Haven*.

KRAUSE, ERNST. See Darwin, Charles.

LAMARCK. Philosophie Zoologique. Nouvelle édition par Ch. Martins. 2 vols. Paris, 1873.

Used by Butler in preparing *Evolution Old and New*.

LAURENTIUS. The Miocene Men of the Bible. By Laurentius. London, 1889.

LOCKE, JOHN. An Essay concerning Human Understanding. By John Locke. 2 vols. London, 1824.

MALONE, E. See Shakespeare.

MENDELSSOHN-BARTHOLDY, FELIX. Letters from Italy and Switzerland. By Felix Mendelssohn-Bartholdy. Translated by Lady Wallace. London, 1862.

See p. 37 about Mendelssohn's staying such a long while before things in *Alps and Sanctuaries*, ch. ii.

MILTON, JOHN. The Prose Works of John Milton. Only Vol. III., containing "The Doctrine and Discipline of Divorce." (Bohn.) London, 1872.

Referred to in *The Way of All Flesh*, when Theobald and Christina drive away together after their marriage. And cf. *Life and Habit*, ch. ii., where, after quoting from a journal an extract about Lycurgus, Butler proceeds: "Yet this truly comic paper does not probably know that it is comic, any more than the kleptomaniac knows that he steals, or than John Milton knew that he was a humorist when he wrote a hymn upon the Circumcision and spent his honeymoon in composing a treatise on Divorce."

MIVART, ST. GEORGE. On the Genesis of Species. By St. George Mivart. Second edition. London, 1871.

Used by Butler in preparing his books on evolution.

PALEY, WILLIAM. Natural Theology or Evidences of the Existence and Attributes of the Deity. By William Paley, D.D. New edition. London, 1837.

PALEY, WILLIAM. A View of the Evidences of Christianity. By William Paley, D.D. New edition by T. R. Birks. London [18--].

PIERS PLOUGHMAN. *The Vision and Creed of Piers Ploughman*. Edited by Thomas Wright. 2 vols. London, 1887.

Butler bought this to help him to make up his mind as to the limits of permissible archaism in translating the *Odyssey* and the *Iliad*.

PILKINGTON, MATTHEW. *A General Dictionary of Painters*. By Matthew Pilkington. 2 vols. London, 1829.

PLATO. *The Republic of Plato*. Translated by John Llewelyn Davies and David James Vaughan. Cambridge, 1852.

H. F. Jones to Butler from the Hotel dell' Angelo, Faïdo, in 1883: "The signora has given me No. 4, the room into which you came one morning, more than five years ago, and said, 'Oh, you've been reading that damned Republic again!'" *Memoir*, I. 395.

RIGAUD, JOHN FRANCIS. See Vinci, Leonardo da.

ROCKSTRO, W. S. *The Rules of Counterpoint*. By W. S. Rockstro. London [1882].

Out of which Butler used to do his counterpoint exercises.

ROSSETTI, WILLIAM MICHAEL. See Webster, Augusta.

SCHOELCHER, VICTOR. *The Life of Handel*. By Victor Schoelcher. London, 1857.

Referred to in the *Memoir* of Butler.

SHAKESPEARE, WILLIAM. *The Poems of William Shakespeare*. London, Daly [18--].

SHAKESPEARE, WILLIAM. *Shakespeare's Poems*. Malone. 1780.

This is part of Vol. I. of Malone's "Supplement to the Edition of Shakespeare's Plays published in 1778 by Samuel Johnson and George Steevens." I do not know where Butler got it; he wanted Malone's comments on the Sonnets and he may have bought this second-hand or it may have been given to him. It was probably in a bad

state, for he had it bound; there is an entry to that effect in his account book, 30th March, 1899.

SKERTCHLY, SYDNEY B. J. See Tylor, Alfred.

STANLEY, ARTHUR PENRHYN. *The Life and Correspondence of Thomas Arnold, D.D.* By Arthur Penrhyn Stanley. Seventh edition. London, 1852.

Butler bought this when he was writing the *Life of his Grandfather*, because he was told that it was a model biography of a great schoolmaster.

STRAUSS, FRIEDRICH. *A New Life of Jesus.* By Friedrich Strauss. Authorised translation. 2 vols. London, 1865.

Used by Butler in preparing *The Fair Haven*.

SWIFT, JONATHAN. *The Works of Jonathan Swift.* 2 vols. London, 1859.

With pencil marks by Butler.

TYLOR, ALFRED. *Colouration in Plants and Animals.* By Alfred Tylor. Edited by Sydney B. J. Skertchly. London, 1886.

Alfred Tylor was a friend of Butler, and is referred to in my *Memoir*.

TYLOR, ALFRED. *On the Growth of Trees and Protoplasmic Continuity.* By Alfred Tylor. London, 1886.

This was originally a lecture read by Skertchly to the Linnean Society, Mr. Tylor being too ill to attend. Butler was present and spoke. Referred to in the *Memoir*.

VAUGHAN, DAVID JAMES. See Plato.

VINCI, LEONARDO DA. *A Treatise on Painting.* By Leonardo da Vinci. Translated by John Francis Rigaud. London, 1835.

WEBSTER, AUGUSTA. *Mother and Daughter.* By the late Augusta Webster. London, 1895.

With an Introductory Note by Wm. Michael Rossetti. Inscribed, "Samuel Butler, with kind regards from Thomas Webster." Augusta Webster is referred to in the *Memoir*.

WHITE, WILLIAM. The Story of a Great Delusion. By William White. London, 1885.

WILBERFORCE, SAMUEL. Agathos and other Sunday Stories. By Samuel Wilberforce, M.A., Archdeacon of Surrey. Nineteenth edition. London, 1857.

WRIGHT, THOMAS. See Piers Ploughman.

VI. ATLASES AND MAPS

FORMERLY THE PROPERTY OF SAMUEL BUTLER

Some of the maps are marked with red lines showing, in the words of another illustrious Johnian, “fields invested with purpureal gleams.” These red lines, specially noticeable in Butler’s ordnance maps of the neighbourhood within thirty miles round London, denote his country walks, and are referred to in his *Introduction to Alps and Sanctuaries*.

BUTLER, SAMUEL, D.D. An Atlas of Modern Geography for the use of Young Persons and Junior Classes in Schools. Selected from Dr. Butler’s “Modern Atlas,” by the Author’s son, the Rev. T. Butler, Rector of Langar. London, 1870. *Also* an edition inscribed, “Samuel Butler, October 20th, 1850”; and an edition of Dr. Butler’s “Atlas of Antient Geography.”

Environs of London, North side (eastern half missing).

Environs of London, South side—Sevenoaks, Tonbridge, Maidstone.

There is something wrong; one piece is much dirtier than the other; the two do not belong to one another. The dirty one is inscribed, almost illegibly, thus: “S. Butler, 15, Clifford’s Inn, Fleet Street, London, E.G. Please return to the above address. The finder, if poor, will be rewarded; if rich, thanked.” May be he did lose one half, and it was not returned, and he bought another.

Environs of London (Surrey).

Environs of London (Sussex).

Brighton and Environs (reduced Ordnance).

Chatham (near) to Romney Marsh (in two parts).

France (part of) and Channel Islands.

Boulogne }

Dieppe }

Dieppe } Mounted, and all in one envelope.

Canton Uri }

Tuscany }

Canton Ticino.

Provincia di Torino.

The Val Leventina, 1681.

Trapani, Monte S. Giuliano and neighbourhood, in two sheets.

Trapani (Ordnance).

Ithaca and Corfu (three sheets).

An envelope containing maps and plans relating to Butler's Run,
Mesopotamia, New Zealand.

VII. MUSIC

FORMERLY THE PROPERTY OF SAMUEL BUTLER

These volumes contain many pencil notes, exclamations, and marks by Butler. xxx means very great admiration; xx moderate admiration; x slight admiration.

HANDEL'S ORATORIOS in Novello's octavo edition: —

Acis and Galatea.

Alceste.

Alexander Balus.

Athaliah.

Belshazzar.

Chandos Te Deum and St. Cecilia's Day.

Deborah.

Dettingen Te Deum.

Israel in Egypt.

Jephtha.

Joshua.

Miscellaneous.

Occasional Oratorio.

The Passion.

Samson.

Selections.

Semele.

Solomon.

Susanna.

Theodora.

Time and Truth.

HANDEL'S 16 SUITES, TROIS LEÇONS, CHACONNE, SEPT PIÈCES, SIX GRANDES FUGUES (p. 118. Note in Butler's writing at no. 6, "This is the 'Old Man' Fugue"; cf. the *Memoir* of Butler), and SIX PETITES FUGUES.

TWELVE GRAND CONCERTOS. By G. F. Handel. Pencil marks by Butler, *e.g.* p. 27, "xxx the whole of this concerto"; and by Butler and Jones, *e.g.* p. 88, "cf. Sarabande Suite, xvi. (Set 2, no. 8)" (so far by Jones and the rest is by Butler), "cf. 'When Myra Sings,' Clarke's 'Beauties of Purcell,' pp. 124-5."

A volume containing CONCERTOS by Handel and Hasse and SIX OVERTURES by Handel. Two papers pasted in; one printed with verses, the other MS. with "Upbraid me not, capricious fair." This was set to music by H. F. Jones, and at that time we were told, through *Notes and Queries*, that the words were by Alexander Brome.

A volume inscribed "15, Clifford's Inn, Fleet Street, E.G." containing ARRANGEMENTS OF HANDEL, by Wm. Hutchins Callcott; HANDEL'S HAUTOBOY CONCERTOS, Nos. 2, 4 and 5; Eight of his SUITES; his CONCERTANTE; his SIX ORGAN CONCERTOS; a FANTASIA; his WATER MUSIC, and TWO MINUETS by Geminiani.

A volume containing HANDEL'S CORONATION ANTHEM; ACIS AND GALATEA; an ORATORIO with no title or composer's name, the first song being "Tune your Harps to Chearful Strain"; the OVERTURE, SONGS, DUETS and TRIO in "Comus" by Dr. Arne; and THE BLACKBIRDS, a Cantata by M. Isaac.

A volume with "Miss E. Parkes" on a label outside; inscribed, "Samuel Butler, with the love of his Aunt, Ellen Worsley, January 2nd, 1865"; containing Corelli's Sonatas and Concertos, "Thorough-Bass," by M. P. King, and a few of Handel's Overtures. Pencil marks by Butler.

A volume containing L'INDISPENSABLE (a Manual for performers on the Pianoforte); MELODIES OF ALL NATIONS, ENGLISH AIRS, and various pieces by Handel, Bach and others.

Two Portfolios containing unbound music by Handel and others, including the SIX FUGUES, of which no. 6 in C Minor is the “Old Man” Fugue.

THE HANDEL ALBUM FOR THE PIANOFORTE. Arranged by William Hutchins Callcott.

HANDEL’S CONCERTOS AND ROSEINGRAVE’S SUITES. Walsh’s edition. Inscribed, “To S. Butler, with kind regards from Julian Marshall, June 20, 1873.”

THE FITZWILLIAM VIRGINAL BOOK. Ed. by Fuller Maitland and Barclay Squire. Butler subscribed for this at the instigation of Fuller Maitland. He had the parts bound and gave the volumes to me.

THE BEAUTIES OF PURCELL (John Clarke), inscribed “S. Butler.”

THE WELL-TEMPERED CLAVICHORD. By John Sebastian Bach. (Czerny).

371 VIERSTIMMIGE CHORALGESÄNGE VON JOHANN SEBASTIAN BACH.

LIEDER OHNE WORTE. 6 books, by Mendelssohn.

A MUSICAL MS. SCRAP-BOOK, containing Notes of Rockstro’s lessons; also pieces copied by Butler, including some composed by him for Alfred to learn.

VIII. MISCELLANEOUS PAPERS FORMERLY THE PROPERTY OF OR RELATING TO SAMUEL BUTLER

Thomas Harris, of Shrewsbury.

Butler when a boy was amused by the advertisement put up over his shop by this man, who was a baker. He copied or invented the two pictures showing Harris (1) making bride cakes, (2) making funeral cakes, and composed the music. Miss Butler showed it to me at Shrewsbury in June or July, 1902, and I copied it.

MS. copies of "The New Scriptures," according to Darwin, Tyndall, Huxley and Spencer.

The first twenty-four verses of this appeared in an American paper (the *Index*, if I remember right) many years ago. They were given to me by Herbert Phipson; I showed them to Butler; he copied them and composed verses 25 to 33.

Testimonials by Eyre Crowe, A.R.A.; G. K. Fortescue; R. Garnett, LL.D.; A. C. Gow, A.R.A.; T. Heatherley; the Rev. B. H. Kennedy, D.D.; Henry Stacy Marks, R.A.; and W. T. Marriott, M.P., submitted by Butler in 1886 when a Candidate for the Slade Professorship of Fine Art at Cambridge.

Two numbers of the Parish Magazine of St. Augustine's, Kilburn, Mar. 1887 and April 1887.

Between pp. 80 and 81 of the March number are unsuitable advertisements of Pears' Soap involving the Bishop Q of Wangaloo and Lillie Langtry. Their appearance drew from the Editor, pp. 97 and 112 of the April number, an expression of regret, distress, and surprise, and a statement that precautions had been taken against any occurrence of

a similar nature in future. If I remember right Miss Savage sent these to Butler and they are referred to in their correspondence, but perhaps not in any of the letters included in the *Memoir*.

Review of "Luck or Cunning?" written by George Bernard Shaw, which appeared in the *Pall Mall Gazette*, 31st May, 1887.

This was given to me by Dan Rider, who told me that Bernard Shaw's original review, which he wrote off his own bat, was very much more laudatory and much longer, but the Editor of the *Pall Mall Gazette* cut it down in length and took out some of the praise because he was afraid of offending the Darwins and their friends.

A collection of Butler's Letters to the *Athenaeum* and the *Academy* and other contributions to the press. See the *Memoir*.

20 Marzo 1893. Nomination of Butler as Socio Corrispondente of the Accademia di Scienze, Lettere, ed Arti de' Zelanti di Aci-Reale.

4 Luglio 1893. Nomination of Butler as Socio Corrispondente of the Accademia Dafnica di Scienze, Lettere, ed Arti in Aci-Reale.

An envelope containing papers relating to Dr. Butler and to Butler's *Life* of him, which appeared in 1896.

Statement as to the position of the violinist Mademoiselle Gabrielle Vaillant, May 1897.

She occurs in the *Memoir*. She broke down, and a few hundred pounds were raised to help her.

A collection of obituary notices of Butler. 1902.

Two collections of notices of Butler's books, one made by Butler, the other by Streatfeild.

Particulars and Conditions of Sale of such of Butler's houses near London as were sold after his death, Oct. 1902.

A parcel of newspapers, mostly *The Press* and *The Weekly Press* of New Zealand, referring to Butler and to his contributions to the New Zealand press.

Some of his early contributions are reprinted. See *A First Year in Canterbury Settlement* (1914), Introduction.

A collection of letters and papers relating to the Erewhon Dinners.

An envelope containing *pièces justificatives* in connection with the “Diary of a Journey,” by H. F. Jones. 1903.

The Cambridge Magazine for 1 March 1913, containing “Samuel Butler and the Simeonites,” by A. T. Bartholomew. See *A First Year in Canterbury Settlement* (1914), pp. 266-272.

Catalogue of the Butler Collection at St. John’s College, Cambridge. Pts. 1-3. Extracted from *The Eagle* for March and June 1918 and for June 1919. (No more published in this form.)

Menu of Dinner given to Henry Festing Jones on the completion of the *Memoir* of Butler, the hosts being Mansfield Duval Forbes and A. T. Bartholomew, 11th Nov. 1916, in Forbes’s rooms, Clare College, Cambridge. Each course is illustrated by an appropriate quotation from the *Memoir*.

Menu of Dinner given to Henry Festing Jones on the publication of his *Memoir* of Butler by A. T. Bartholomew at the University Arms Hotel, Cambridge, 22 Nov. 1919.

A collection of *pièces justificatives*, permissions to print letters in the *Memoir* of Butler, and the original MSS. of Reminiscences of Butler therein included by Miss Aldrich, Rev. Cuthbert Creighton, the Hon. Mrs. Richard Cecil Grosvenor, H. R. Robertson.

A collection of newspaper cuttings, being reviews and notices of the *Memoir*.

A collection of letters received by H. F. Jones on the publication of the *Memoir*.

IX. PRINTS AND PHOTOGRAPHS FORMERLY THE PROPERTY OF OR RELATING TO SAMUEL BUTLER

An engraving of "The Fortune Teller," by Sir Joshua Reynolds.

An engraving of "The Woodman," by Gainsborough.

A print of a view of "Clifford's Inn Hall from the Garden." 1800.

A paper about Clifford's Inn, extracted from "Picturesque Views and an Historical Account of the Inns of Court," by Samuel Ireland, published in the year 1800.

An envelope containing prints of the photograph of Butler's Fireplace, 15 Clifford's Inn.

Six boxes of photographic negatives. Portraits and Italian works of art.

Five volumes of prints of snap-shots by Butler.

Photographs illustrating Butler's notions about the Portraits of Gentile and Giovanni Bellini as to which he wrote to the *Athenæum*, 20 Feb. 1886. (*Memoir*, ch. xxv.)

Photographs to illustrate his notions about the Holbein drawing, "La Danse," dealt with in the article in the *Universal Review*, "L'Affaire Holbein-Rippel." Together with various papers relating to the same matter. This article was not reproduced in *Essays on Life, Art and Science* (afterwards *The Humour of Homer*) because of the trouble of reproducing the illustrations, but it is among the *Universal Review* articles bound together and included in this catalogue (p. 19).

A print of the great statue of S. Carlo Borromeo, near Arona, called "S. Carlone."

A collection of photographs of Italian pictures, unmounted.

Three large cards with photographs of the fresco by Gaudenzio Ferrari which is in S. Maria delle Grazie at Varallo-Sesia. It is in twenty-one compartments.

Two cards, not so large, with photographs of pictures and frescoes by Gaudenzio. One of these reproduces frescoes and pictures in the Crucifixion Chapel at Varallo. In the left-hand bottom corner is the whole of the fresco in S. Maria delle Grazie showing how the twenty-one compartments are placed. The other card contains Gaudenzio's frescoes in the Church of S. Cristoforo at Vercelli.

A card with five photographs, two of the frescoes at Busto Arsizio near Varese —at least, I think that is where they are. One is "St. John Baptist's head in a charger," the other "The baptism in the Jordan." Butler particularly liked the scratchings of names and dates on the former. The other three photographs are of pictures. The foregoing six cards (three, two and one) used to hang framed in Butler's chambers.

A woman in a black dress from Lima. Used by Butler to make female heads for sale, but he was not successful.

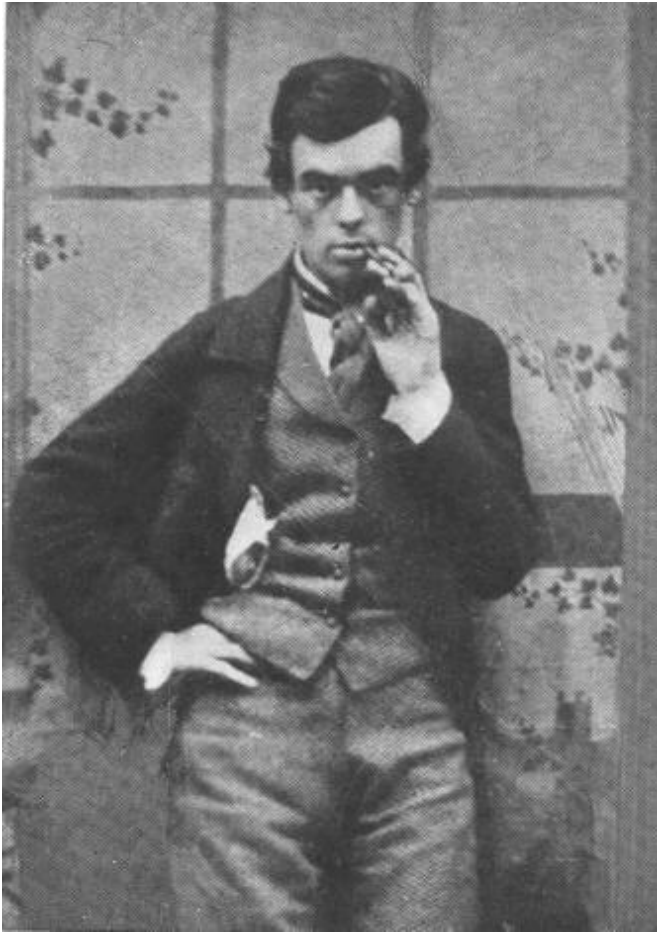
The Weekly Press, N.Z., 21st Mar. 1917. Page 26 contains views of Butler's homestead at Mesopotamia.

Two views of Butler's homestead, Mesopotamia, New Zealand, extracted from the *Press*.

A view of the ruins of Haggiar Chem (Haggiar Kim in Malta).

A card with five photographic views. Two are the Garden at Langar. One is at Langar, Mrs. Barratt. Cf. snapshot album, 891, p 27. The remaining two are huts or whares in New Zealand, one being "Whare at Mount Peel Station, Oct. 14."

**X. PORTRAITS
FORMERLY THE PROPERTY OF OR
RELATING TO SAMUEL BUTLER**



Butler's Photograph Album.

I have written the names against those portraits of whose identity I am certain. The cabinet photograph of Canon Butler resembles the father in "Family Prayers"; but Butler cannot have used this photograph, which was done when Canon Butler was an old man, for a picture painted in 1864.

Photographs of S. Butler:

- (1) Soon after his return from New Zealand.
- (2) 1866.
- (3) Taken by Mrs. Bridges in the garden at Langar about 1866.
- (4) His identification photograph at the Paris Exhibition, 1867. 2 copies.
- (5) At Milan about 1886.
- (6) At 15 Clifford's Inn, by Alfred, about 1888.
- (7) At 15 Clifford's Inn, by Alfred, about 1889.
- (8) Taken at The Long House, Leatherhead, by Mr. Pidgeon, about 1894.
- (9) Taken by Russell in 1901. Given by Butler to Streatfeild.

The Rev. T. Butler, of Wilderhope House, Shrewsbury, Butler's father.

Mrs. Butler, Butler's mother.

Tom Butler, Butler's brother.

Miss Eliza Mary Anne Savage.

Three photographs of Charles Paine Pauli, two on cards and one on glass.

Butler kept the glass one on his mantelpiece until Pauli's death in 1897. Then he removed it. He would have removed it earlier, but Pauli came to his rooms to lunch three times a week, and would have noticed its absence. For Pauli see the *Memoir*.

Hans Rudolf Faesch as a boy.

Hans Rudolf Faesch, taken by Butler in 1893.

Cavaliere Biagio Ingroja of Calatafimi.

Professore Alberto Giacalone-Patti of Trapani.

William Smith Rockstro, who used to teach Butler counterpoint. See the *Memoir*. Taken by Butler at 15 Clifford's Inn, 10 Oct. 1890.

Charles Gogin }

Joseph Benwell Clark } All taken by Butler at 15 Clifford's Inn.

Edward James Jones }

An engraving of G. A. Paley and letter from Mr. Barton Hill (on behalf of Henry Graves and Co.) to H. F. Jones identifying the portrait.

A card with photographs of twelve of Butler's College friends.

XI. EFFECTS

FORMERLY THE PERSONAL PROPERTY OF SAMUEL BUTLER

One mahogany table with two flaps.

Butler used this table for his meals, for his writing, and for all purposes to which a table can be put. A corner of it covered with a red cloth is seen in the picture of the interior of his room. See p. 4, no. 9.

Sandwich case.

This he took with him on his Sunday walks and sketching excursions.

Passport.

Pocket magnifying glass.

Address book.

Homeopathic medicine case.

He always took this with him on his travels.

Two account books, 1897-1900 and 1900-1902.

Butler destroyed his early account books when he made the Skeleton Diary of his life which is in Vol. III. of his MS. Note-Books. After his death the remaining account books were destroyed except these two.

Books in which Butler used to keep his accounts by double entry. The handwriting during the early years is Butler's, afterwards it is Alfred's. Journal, 1895-1902; Cash Book, 1881-1899; Cash Book, 1899-1902; Union Bank Book, 1881-1902; Ledger.

A set of books containing accounts for his published works.

Two of the small note-books which after April 1882 Butler always carried in his pocket and in which he made the notes afterwards copied into his full-size MS. Note-Books.

Before 1882 he used some other kind of pocket note-book.
The first one he had of this kind was sent to him by Miss Savage in a letter of 18th April, 1882, from which the following is an extract; the words in square brackets are a note by Butler on Miss Savage's letter.

"I send you a little present; the leaves tear out, so that when you leave your note-book at the "Food of Health" [I don't remember ever going to the "Food of Health." I do not know the place. S. B.] or elsewhere, as you sometimes have done, you will not lose so much, and then you can put the torn leaves into one of the little drawers in your cabinet which is just made for such documents." (*Memoir*, I. 373.)

The cabinet she refers to was one of the two Japanese cabinets, the next items, which he had bought at Neighbour's grocery and tea-shop in Oxford Street, and which she had seen in his rooms. He used to keep stamps in them.

One small Japanese cabinet.

One larger Japanese cabinet.

Two pen trays.

One camera lucida with table (see the *Memoir*).

One round wood-carving: a female bust.

Two large dishes, German or Swiss, which stood on his table.

One tin case holding pencils and brushes for water-colour sketching.

One tin water-bottle for sketching. One sketching camp-stool. One sketching portfolio. One water-colour paint-box.

One sloping desk.

“I should explain that I cannot write unless I have a sloping desk.” See “Quis desiderio—” (*The Humour of Homer*). This is the sloping desk on which he wrote in Clifford’s Inn.

One pair of chamois horns given him by Dionigi Negri at Varallo Sesia.

One handle and webbing in which he carried his books to and from the British Museum.

A photograph showing one wall of Butler’s chambers in Clifford’s Inn with the fireplace and accompanying sketch plan.

Some of the pictures mentioned in Section I. of this Catalogue can be identified, and also the following nine items, which are on the mantelpiece or on the wall. The two dolls (no. 9) were destroyed by Butler about 1898; the other eight objects are included in this collection at St. John’s.

One pair of pewter candlesticks (1).

One bust of Handel (2).

One plate, which he called “Three Acres and a Cow,” because it seems to be decorated in illustration of that catch-word (3).

Two crockery holy water holders; only one is shown in the photograph (4).

Three medallions under glass, representing, in some kind of plaster, the Madonna di Oropa (5).

Three crockery examples of “the Virgin with Child” (6).

One only is shown in the photo. One of these is from Oropa where the Virgin and Child are both black, see “A Medieval Girl-School” in *The Humour of Homer*. These holy water holders and Madonnas are some of the cheap religious knick-knacks which are sold at most Italian Sanctuaries. We often brought back a few and gave them away to Gogin, Alfred, Clark, and other friends.

Bag for pennies (7).

Miss Savage’s kettle-holder (8).

In Oct. 1884 (see the *Memoir*), about four months before her death, Miss Savage sent Butler a present of a pair of socks which she had knitted herself, and she promised to make him some more. Butler gratefully accepted her gift, but

“As for doing me any more, I flatly forbid it. I believe you don’t like my books, and want to make me say I won’t give you any more if you make me any more socks; and then you will make me some more in order not to get the books. No, I will let you read my stupid books in manuscript and help me that way. If you like to make me a kettle-holder, you may, for I only have one just now, and I like to have two because I always mislay one; but I won’t have people working their fingers out to knit me stockings.”

Miss Savage to Butler, 27th Oct. 1884: “Here is a kettle-holder. And I can only say that a man who is equal to the control of two kettle-holders fills me with awe, and I shall begin to be afraid of you. . . . The kettle-holder is very clumsy and ugly, but please to remember that I am not a many-sided genius, and to expect me to excel in kettle-holders *and* stockings is unreasonable. I take credit to myself, however, for affixing a fetter to it, so that you may chain it up if it is too much disposed to wander. My expectation is that it is too thick for you to grasp the kettle with, and the kettle will slip out of your hand and scald you frightfully. I shall be sorry for you but you would have it, so upon your own head be it.”

Butler to Miss Savage, 28th Oct. 1884: “The kettle-holder is beautiful; it is like a filleted sole, and I am very fond of filleted sole. It is not at all too thick, and fits my kettle to perfection.”

The subject is developed antiphonally between Miss Savage and Butler throughout several letters, and near the close comes this note made by Butler when “editing his remains” at the end of his life:

“I need hardly say that the kettle-holder hangs by its fetter on the wall beside my fire, and is not allowed to be used by

anyone but myself. S.B. January 21st, 1902.”

Two small Dutch dolls (9)

Mr. Charles Archer Cook was at Trinity Hall with me. He is mentioned in the *Memoir* as having edited *The Athenæum* in October, 1885, during the absence of MacColl, the editor. Butler and I sometimes dined with him and met his brother, Mr. (afterwards Sir) Edward T. Cook and his wife. Mr. and Mrs. E. T. Cook came to tea with Butler, and Alfred was showing them round the sitting room, while Butler was in his painting room, where he had gone to look for something.

“These are the pictures which the governor does when he is away,” said Alfred, “and these are the photographs which he brings back with him and the plates and images.”

“And please, Alfred, what are these two little dolls among the pictures?”

“Oh, those, ma’am! Those are ---.”

“Alfred!” exclaimed the reproving voice of Butler, who although in the next room, had overheard.

“Well, Sir,” replied Alfred, “that’s what we always call them.”

Alfred was referring to a recent divorce case in which the names of two ladies had been brought prominently before the public, but Butler did not approve of the names being blurted out in the presence of visitors.

A brass bowl which my brother Edward brought from India.

It always stood on my table in Staple Inn, and Butler used it as an ash-tray and played with it and liked the sound it made when he struck it. He also liked its shape, and was pleased with it for not being “spoilt by any silly ornament.” It is mentioned in the *Memoir* (II. xliii.) when Miss Butler comes to my rooms after Butler’s death.

A leather (or sham leather) cigarette case from Palermo (but, I am afraid, made in Germany).

It contains a fragment of a Greek vase picked up on Mount Eryx and given to Butler by Bruno Flury. He was one of the young men who came about him in 1892 when he broke his foot on the mountain; he afterwards settled in Pisa, where I saw him in 1901.

Two of the blue and white wine cups mentioned in *Alps and Sanctuaries* (ch. xxii.; new ed., ch. xxiii.), “A Day at the Cantine.”

“These little cups are common crockery, but at the bottom there is written Viva Bacco, Viva l’Italia, Viva la Gioia, Viva Venere or other such matter; they are to be had in every crockery shop throughout the Mendrisiotto, and they are very pretty.”

The Viva is not written in full; it is represented by a double V, which overlaps, so that it looks like W, but the letter W is not used by the Italians, so there is no chance of its being mistaken by them for anything but the symbol meaning Viva.

A small horn and tortoiseshell snuff-box from Palermo.

It contains three coins wrapped in paper and a piece of the pilgrim’s cross at Varello-Sesia. The cross is mentioned somewhere in Butler’s books as being of very hard wood, so hard that the pilgrims have great difficulty in cutting pieces off it. So had I in cutting off this bit.

The day after Butler’s death Alfred came to me with the coins and said:

“I took these out of his pockets, Sir; I thought you ought to have them.”

Butler’s watch and chain.

Butler used to possess his grandfather’s gold watch and chain. He was robbed of the watch in Hyde Park one night just before starting on one of his journeys to Canada; he then bought this silver watch at Benson’s, and, if I

remember right, wore it with the gold chain. He was robbed of the chain in Fetter Lane, Oct. 1893 (*Memoir*, II. 167). He then bought a silver chain, which, with the silver watch, passed under his will to Alfred. Alfred wore them until 1919, when the watch was declared by an expert to be beyond repair. I took it from him, giving him in exchange the watch of my brother Charlie, who had recently died.

The matchbox which Alfred gave to Butler.

When Alfred knew that I was handing Butler's watch and chain on to St. John's College, he said:

"And then, Sir, they had better have this matchbox which I gave him."

I looked at it and said, "Well, but Alfred, how can that be? It is dated 1894, and he gave your matchbox to the Turk in 1895."

"I know he did, Sir; and when he told me I was very angry and went out into Holborn and bought this one and had it engraved same as the other."

"With the old date?"

"Yes, Sir, just the same as the one he gave to the Turk."
See the *Note-Books*, p. 286.

WORKS BY SAMUEL BUTLER.

London: A. C. Fifield, 13, Clifford's Inn, E.C. 4.

A FIRST YEAR IN CANTERBURY SETTLEMENT. New Edition, with other early essays. 7s. net.

EREWHON. 14th Impression of Tenth Edition. 6s. net.

THE FAIR HAVEN. New Edition. 7s. net.

LIFE AND HABIT. Third Edition, with Addenda. 7s. net.

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THE NOTEBOOKS OF SAMUEL BUTLER. With Portrait. Ed. by H. F. Jones. 5th Impression. 7s. net.

EX VOTO. Illustrated. *To be reprinted.*

SELECTIONS. Arranged by S. Butler. *Out of print.*

THE LIFE AND LETTERS OF DR. SAMUEL BUTLER. 2 vols. Illustrated. *Out of print.*

WORKS BY HENRY FESTING JONES.

London: A. C. Fifield.

DIVERSIONS IN SICILY. 6s. net.

CASTELLINARIA AND OTHER SICILIAN DIVERSIONS. 6s. net.

CHARLES DARWIN AND SAMUEL BUTLER. A Step towards Reconciliation. 1s. net.

London: Macmillan & Co.

SAMUEL BUTLER, Author of "Erewhon." A Memoir. 2 vols. Illustrated. 42s. net.

Printed by
W. Heffer & Sons Ltd., Cambridge.
England.

Footnotes:

- [8] Joanna Mills in *The Life and Letters of Dr. Samuel Butler*, I. 90.

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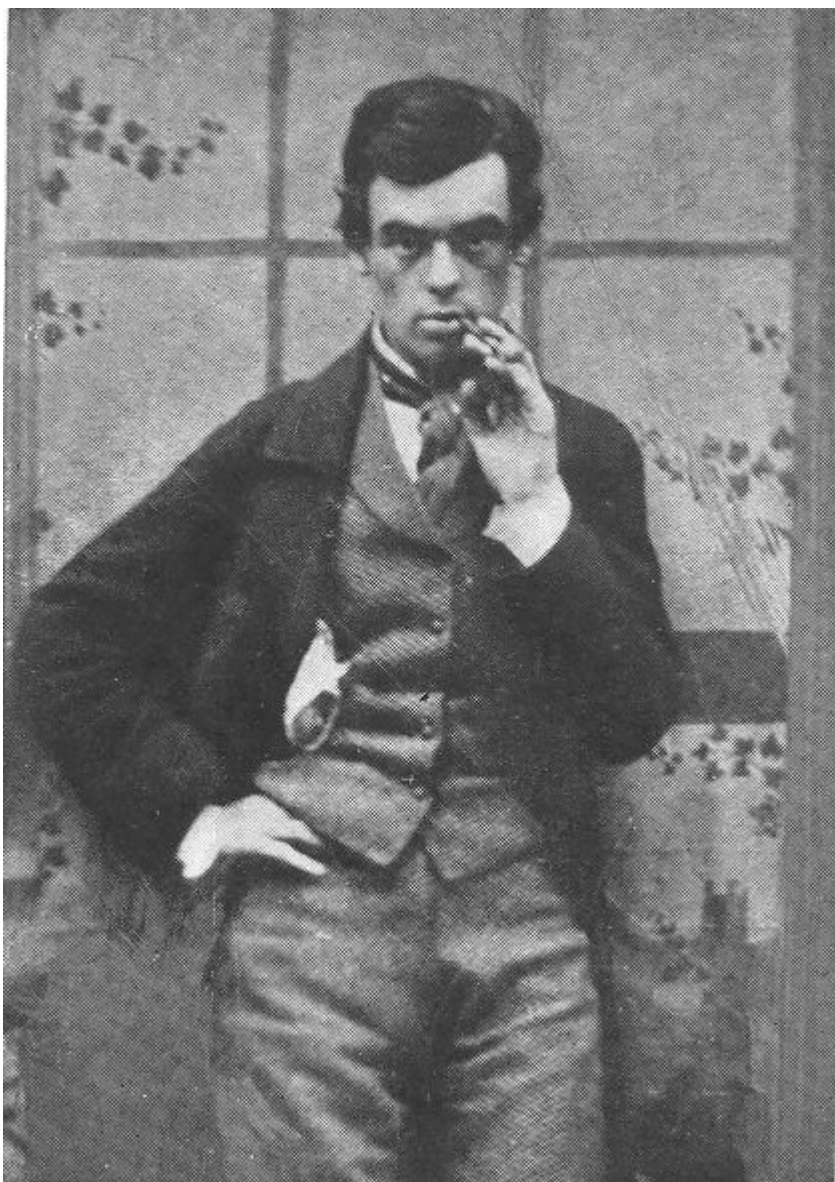


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Florence Sep. 3. 1892.

Dear Jones I got your's from Fusio of Aug. 24. this morning having got here from Cortona last night. Cortona was very interesting, & I have such a lovely photo of an old Greek painting on china (baked) a woman's head - the very thing for Nausicaa - found in a field & used by a baker as a door for his oven till the wretch was made to disgorge it. The walls are just what I remember 39 years ago. I have seen those of Fiesole this morning, & have got them all well in my head. I have settled that the old Pelasgic city of Etrux was in ruins at the time the Od. was written, & its civilisation a thing long past. I reach Milan tomorrow, & shall join up with Mlle. V. & Miss Scott Hotel du Nord. I have had a sharp diarrhoea but an better took all night. Thank you very much about the collector's nose. Did I tell you I have settled the exact site of Eu-meneus's hut? I have sent a little article about it to the *Lanternschini*. Hope to see you soon. S B.

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