A bibliography of the works of Sir Max Beerbohm

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Accessibility
A Bibliography of the Works of Sir Max Beerbohm

Sir Max Beerbohm has always enjoyed the unstinted admiration of his fellow men-of-letters. His essays, Virginia Woolf has written, display him as 'the prince of his profession.' It was G. B. Shaw, in ninety-eight, who first called him 'the incomparable Max.' But he is not, in an exclusive sense, a writer's writer. How well, in fact, he has kept his admirers among the general reading public through the half-century, the frequent reprints recorded here will demonstrate. And he has made modest but successful forays into the fields of cinema and radio. Clearly, he has held his own well since his beginnings in the gay nineties!

Form and style have been his chief concern, yet these essays disclose also a personality to as great an extent as do those of Lamb. But it is not certain that the genuine, the whole Sir Max is thus displayed, for he is always a conscious caricaturist, whether working with pen or pencil, the picture we see, between the lines, of the 'seventh man,' the ultra-savve, ultra-sophisticated young-man-about-town is Beerbohm-on-parade, Beerbohm as he chooses, very deliberately, that we shall know him, a Beerbohm as mannered as his Lord Chesterfield. An innocent exaggeration of the truth, as all his caricatures are in a sense innocent.

Essayist, but especially caricaturist, and before all self-caricaturist — that is the man whose books are anatomized here. The predecessor of this work, A. E. Gallatin's Sir Max Beerbohm: Bibliographical Notes (1944), listed, besides Sir Max's collected and separately printed works, some of his uncollected writings and caricatures, certain unpublished writings, catalogues of exhibitions of his caricatures, data on his plays, the introductions he has written for various books, and selected works about him. This present bibliography is not intended to be so complete as to permit the discarding of the earlier work. Its main text confines itself strictly to the collected and separately printed works. To this main body are appended lists, it is hoped helpful, of Harvard's present holdings of Beerbohm manuscripts, typescripts, letters, association items, and memorabilia — these last, like the first editions of the printed works, largely the gift of A. E. Gallatin to Harvard College Library.
This present work seeks its justification in a new arrangement which, it is hoped, readers will find acceptable; in somewhat fuller descriptions than are found in the earlier edition; and in having achieved, within its limits, a closer approach to completeness. Particularly, a real attempt has been made — though with less than complete success in the case of Zuleika at least — to record and describe the subsidiary editions. First editions, as nearest the author, have an importance that cannot be gainsaid. But the later editions tell the story of the work — how it changed and grew with revision, what it did to the world and what the reading world did to it.

Most of the books we are concerned with here are printed from stereotype plates. As used here, then, the term edition refers to all the copies of a work produced from a single setting of type and from the plates made from that type. Minor changes, such as the designing of a new title-page, the addition of a new introduction, or even a new publisher, do not make a new edition, so long as the book continues to be printed from what is essentially the same metal. And the publisher does not make a new edition merely by announcing it as such; he does so only, if he sees fit, by resetting the type. The term impression refers to all copies of a work printed at one time or in one 'run' or 'batch.' Printing and impression are precise synonyms in this sense. Impression is what many publishers (including John Lane) mean when they say 'edition.' An issue, finally, as defined for this bibliography is a part of an impression purposely differentiated, beyond mere correction, by the publisher. Time is not an element in this definition; the differentiation may occur during the printing of the impression, as when part of the sheets are set aside to constitute a limited 'edition.' Binding variants are not considered in themselves as sufficient to mark an issue; but they often, as in Rossetti and His Circle, accompany changes in the sheets, and so may be useful 'points' by which to recognize an exemplar of an issue.

Since this is an attempt not merely at a catalogue of a collection, but at a bibliography, the descriptions are, in theory, of ideal copies rather than of any particular copy. And with that end in view the compilers have tried to see as many copies of each printing as possible. In a very few instances it has been necessary to rely on descriptions by other people; when that is so, it is indicated by the phrase 'not seen.' In a few other cases only one copy has been seen; since, however, the work has been carefully checked in manuscript by several collectors of Beerbohm
on both sides of the Atlantic, the dangers inherent in such a procedure have presumably been minimized. Impressions and issues 'not seen' are listed here only if they possess some genuine importance (e.g., the first impression of a new edition); otherwise they are not listed even though there be evidence of their existence, as in publisher's listings of printings on the versos of titles. Such lists, of course, must be accepted with caution; some publishers — John Lane notably — are not too accurate in compiling them. Inevitably, no matter how many copies have been seen, one of them — the one close at hand, normally — becomes for the bibliographer the master copy, on which he bases his description. In the present work a copy in the Gallatin collection at Harvard has served as a basis whenever available. In any case, the copy used for a given description is always specifically designated.

The descriptive techniques used here are sufficiently orthodox, it is hoped, as to need little explanation. The various works are arranged in the order of their first appearance, and later editions of each follow in chronological order. After the first edition of a work is reported, later impressions are described only in so far as they differ from the earlier. E.g., if the binding of a second impression is not mentioned, the reader may assume that it does not differ significantly from that of the first impression. In one matter, that of reporting measurements, practice here departs from orthodoxy. When covers or wrappers exist, the measurements given are height and width of front cover. For this particular group of books, this seems a more accurate practice than trying to report the dimensions of untrimmed leaves. When the pagination of a work is indicated as ending on an odd-numbered page, the reader may assume an unnumbered blank page over-leaf. Presumably most of these works had dust-covers when issued; however, only those of which examples have been seen — not necessarily on the 'master' copy — have been mentioned.

A much earlier bibliography, appended by John Lane to The Works of Max Beerbohm, 1896, includes as its second item an undated (1890?) four-page leaflet, 'Beccerius | a Latin fragment | with explanatory notes by M.B.' Presumably this was written at Charterhouse. John Lane speaks of it as a satire, in elegiacs; privately printed at the suggestion of Mr A. H. Tod, Beerbohm's farm-master. 'There are still extant a few copies of the work,' Lane noted, but he himself had never seen one

1 For copies in the Gallatin collection the symbol 'G' is used; copies otherwise in the Harvard Library are designated 'H'.
and depended for his description on 'a more fortunate friend.' Since the whole publication was done with tongue in cheek ('Works,' forsooth!) it is difficult to know how much of this to take seriously, how much was merely part of the game these elegant young men were playing so strenuously. The compilers of the present bibliography have learned of no copies of Beccerius, which, if it exists, is Beerbohm's first separately printed work and an item of considerable rarity.

No compilation of this sort can be the work of one unaided individual. In this case particular thanks are due for assistance to Percy Muir, John Carter, and Simon Nowell-Smith in England, and to Robert H. Taylor in the United States. Beerbohm enthusiasts all, they all have helped freely and generously toward any excellence that may be found here. For what may be less praiseworthy, the compilers assume responsibility.

A.E.G.
L.M.O.

A BIBLIOGRAPHY OF THE WORKS
OF SIR MAX BEERBOHM

THE WORKS

THE WORKS / OF / MAX BEERBOHM / WITH A BIBLIOGRAPHY / BY / JOHN LANE / London: John Lane, The Bodley Head / New York: Charles Scribner’s Sons / 1896

First edition.

[1]; A-I, M; 94 leaves. Pp.: [i-viii], [i]-[179].

Preliminaries: half-title, [i]; Copyrighted in the United States / All rights reserved; [ii]; title-page, [iii]; Printed by Ballantyne, Hanson & Co. / At the Ballantyne Press; [iv]; quotation, [v]; blakc, [vi]; contents, [vii]; blank, [viii]; section-title, [vii]; blank, [x].

16 pages of publisher’s advertisements, dated 1896, separately printed and gathered, bound in at back.

6 11/16 x 3 in. Vermilion cloth, unstamped. Paper label on spine; extra label tipped in at back (at least one copy, in the possession of Robert H. Taylor, with two extra labels tipped in). Edges uncut.

‘Dandies and Dandies’ (under the title 'De Natura Barbaturorum') first appeared in the Chap-Book, 15 February 1892; it was revised and enlarged for inclusion here. ‘A Good Prince’ was first printed in the Savoy, January 1896; ‘The Pervasion of
A Bibliography of Sir Max Beerbohm

Rouge" (under title of 'A Defence of Cosmetics'), 'King George the Fourth' (under title of 'A Note on George the Fourth'), '1894', and 'Poor Ronald' were first printed in the Yeatsen book for April 1894, October 1894, January 1895, and April 1896 respectively. 'Diminendo' (under title of 'Be It Coziness') first appeared in a miscellany, The Pages for 1896.

Copy: G.

The copy in the Gallatin collection is inscribed: 'For Richard Le Gallienne from his friend the Author', and contains the printed book-label of James Hanker, who has made several notations in pencil.


First American edition.

[1, 2-11, 12]: 88 leaves. Pp.; blank leaf, [i-vi], [i]-165, blank leaf.

Preliminaries: half-title, [i]; blank, [ii]; title-page, [iii]; Copyright, 1896, by / Charles Scribner's Sons / TROW DIRECTORY / PRINTING AND BOOK-BINDING COMPANY / NEW YORK, [iv]; contents, [v]; blank, [vi]; section-title, [i]; blank, [ii].

7½ x 4½ in. Brown cloth, stamped in gold and light blue on front and spine, with monogram of designer, MA [Margaret Armstrong], on front. Top edges cut and gilt; other edges uncut.

Copy: G.

THE WORKS OF MAX BEERBOHM / WITH A BIBLIOGRAPHY / BY / JOHN LANE / London: JOHN LANE The Bodley Head Ltd. / 1921

Another edition.

[1, A-1, M, 2]: 92 leaves. Pp.; [1-viii], [1]-[179],

Preliminaries: half-title, [i]; publisher's advertisement, [ii]; title-page, [iii]; Copyrighted in the United States / All rights reserved / FOURTH EDITION / [rule] / Printed in Great Britain by R. Clay & Sons, Ltd., Braughay, Suffolk, [iv]; quotation, [v]; blank, [vi]; contents, [vii]; blank, [viii]; section-title, [i]; blank, [ii].

7½ x 4½ in. Red cloth, stamped in black on front and spine. Stamp on front same as id. Edges cut.

This edition, in the text itself, is a very close imitation of the first. The two editions are clearly distinguishable in binding, in page-size, and in various details of the preliminaries (pages [ii] and [iv], and the imprint), but the next pages of this edition might easily be mistaken for those of the first. This is a different setting of type, however. The differences are most easily observed by comparing the two settings of the italic passage on page 10, where some swash capitals have been used: the groove accents are also of an entirely different kind.

Copy: H.

Another edition,

[xii], b, B-T, K'2, L'2 78 leaves; gatherings b-K signed on first two leaves, gatherings h-L with press-mark 'M.B.' in lower left corner of first leaf. Pp.: [i]-[xvi], 1-[140].

Preliminaries: half-title, [i]; certificate of limitation, signed 'Max Beerbohm', [ii]; title-page, [iii]; blank [iv]; quotation, [v]; black, [vi]; contents, [vii]; blank, [viii]; preface, signed 'M.B. / Kapallo, 1912', ix-xvi blank, [xvi]; section-title, xi blank, [x].

8 1/4 x 5 1/2 in. Bright red cloth, untrimmed. Paper label on spine, extra label tipped in at back. Edges uncut. In dust-cover, printed on spine.

Volume I of the collected edition of the author's works, limited to 780 sets. This first volume contains a preface written by the author for the collected edition, and was numbered and signed by him.

Copy: G (numbered 661).

THE WORKS OF / MAX BEERBOHM / WITH A BIBLIOGRAPHY BY / JOHN LANE / [publisher's device] / NEW YORK / DODD, MEAD AND COMPANY / 1912 [first two lines printed in blue]

Another edition,

[1-14, 157]; 100 leaves. Pp.: [i-viii], [i]-192.

Preliminaries: half-title, [i]; list of author's works, [ii]; title-page, [iii]; 'Copyright, 1912 / By DODD, MEAD AND COMPANY / PRINTED IN U. S. A.', [iv]; contents, [v]; blank, [vi]; quotation, [vii]; blank, [viii]; section-title, [1]; blank, [2].

Blue cloth, stamped on front and spine. Stamp on front same as [b]. Edges cut.

Binding variants:

a. 7 9/16 x 4 3/4 in. Bright blue cloth, stamped in gold. This edition is similar in format, design, typography, and (in variant a) binding to the Dodd, Mead 1922 edition of More (49 below).

Copies: G (binding variant a), Fernando Zobel-Montojo (binding variant b).

10

[Within a triple border of rules, square ornaments, and rules:] WORKS / and / MORE / by / MAX BEERBOHM / JOHN LANE / THE BODLEY HEAD LTD [1930]
A Bibliography of Sir Max Beerbohm

Another edition.

[A], R-R", L"", 160 leaves. Pp.: [i]-[xii], 2-299, [1-8].

Preliminaries: blank, [i]; publisher's advertisement, [ii]; half-title, [iii]; blank, [iv]; title-page, [v]. THE WORKS OF MAX BEERBOHM / First published in 1896 / Reprinted 1921 (twice) and 1923 / MORE / First published in 1896 / Reprinted in 1898 (twice), 1906, 1921 (twice), and 1922 / This edition first published in 1930. Made and printed in Great Britain by / Butler & Tanner Ltd., Frome and London. [vi]; contents, vii-viii; section-title, [ix]; blank, [x]; quotation, [xi]; blank, [xii].

Pp. [1-8] at end, integral with the last gathering, are publisher's advertisements. In addition, some copies have 12 further pages of advertisements, separately printed and gathered, bound in.

6 15/16 x 4 7/8 in. Edges cut. Binding variants:

a. Red cloth; on front, blind-stamped border, and, in lower right corner, gold-stamped, a facsimile of Beerbohm's signature. Spine, gold-stamped, has, in addition to the lettering, three fillets, repeating the square motif of the title-page border, and an ornamental monogram 'JL.' Top edges stained red.

b. Dark green cloth, with facsimile signature gold-stamped; no other ornamentation. Spine has lettering only. Top edges unstained.

Issued in the Week-End Library.

With regard to the publisher's list of printings on p.[vi], it may be well to repeat here the note of caution expressed in the introduction to this bibliography that such publisher's lists, and notably those of John Lane, are not to be relied on as presenting an accurate record.

Copies: G (binding variant a); Boston Public Library (binding variant b).

CARICATURES OF TWENTY-FIVE GENTLEMEN

CARICATURES / OF / TWENTY-FIVE GENTLEMEN / BY / MAX
BEERBOHM / WITH AN INTRODUCTION BY L. RAYEN-HILL / [vignette by Aubrey Beardsley, signed 'A.B.']; LEONARD SMITHERS / 4 AND 5 ROYAL ARCADE: OLD BOND STREET / LONDON W / 1896.

First edition. [1*, 2-7*, 8*]; 56 leaves. Pp. [i-x], [1-22].

Preliminaries: half-title, [i]; blank, [ii]; title-page, [iii]; P. NAUMANN; 65-71 PENTONVILLE ROAD, LONDON, N.1.; [iv]; dedication, [v]; blank, [vi]; preface, [vii-viii]; contents, [ix]; blank, [x].

15 caricatures (wood engravings) printed on rectos only, numbered in arabic in the lower right corner of each page; each caricature preceded by a leaf bearing printed title on recto.
The assembly of a considerable number of copies of *The Happy Hypocrite* in preparation for this bibliography has provided an opportunity for clearing up the confusion that has long existed concerning the first edition of this most frequently reprinted work of Beerbohm's. The confusion arose chiefly from the fact that one impression bears the date December 1896 in the colophon, whereas another, with 'Second Edition' printed on the verso of the title-page, has a colophon dated November 1896 (see Plate I). A copy exists of this latter impression with an autograph note by the printer: 'This is the first printing that I made of this book. Will Bradley, Dec. 30, 1896.' So definitive has this evidence seemed that many collectors or dealers have erased the 'Second Edition' note in their copies. A copy in the Gallatin collection has been so treated, and we have seen several others. Even Mitchell Kenney, who was with John Lane at the time the book was printed, is reported to have concurred in the opinion that 'Second Edition' was the later of the two impressions.

Another element of confusion is provided by the existence of a trial copy, probably unique, printed before stereotyping. It was in the Lord Esher collection, and seems to have been seen by few bookmen. It was imperfectly described in sales catalogues and its nature was not understood. Its title-page was undated and its colophon read November 1896, which, briefly reported, may have added to the belief that the November impression was the first.

As late as December 1948, the printer, queried again, wrote to A. E. Gallatin: 'All your questions are baffling. The MS. came to me in the ordinary run of business. It was put into type and returned to Lane with the galleys. There was no experimenting with either the text page, the title-page or the cover. I know nothing of any subsequent editions. They were certainly not printed at the Wayside Press in Springfield.'

Typographical and other evidence is so strong, however, that we must set aside the printer's memory, and allow the books to speak for themselves. As will be shown below, the proper sequence must be as follows: first, the trial copy (1x), printed before stereotyping, in a trial state of the wrapper, with undated title-page, and with November 1896 in the colophon; second, the

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3 American Art Association-Anderson Galleries, New York, 10 April 1930.
4 Sotheby's, 25 March 1949 (£7 11s. 1d.); Elkin Mathews Ltd., Catalogue 169, 1928 (lot 501).
genuine first edition (3), dated 1897 on the title-page and December 1896 in the colophon; third, the ‘Second Edition’ (3a), so marked on verso of title-page, with undated imprint and November 1896 in the colophon. We shall now marshal the evidence to support this sequence.

The copy here denoted 3x, unstitched and in a wrapper with letter-press only, is clearly printed from the same setting of type as other impressions, for it contains the same irregularities (e.g., page 5, line 6, ‘disapproved’; page 43, note, line 9, wrong font ‘i’). But the plates had not yet been cast, for there are numerous errors (pages 11, 17, 20, 21, 22, 26, and 43) that do not appear in the other impressions, and beginning with page 47 the pages break differently, with one-, two-, or three-line differences. (It is easy to see why these pages were changed, for they break very awkwardly indeed in the trial copy.)

The half-title is probably the same setting of type as the December impression (3); it differs in measurement from that in the November.

It is not possible to say with certainty whether plates were made before or after the December impression. The important thing is that they were made from the type as of the December impression, without further corrections or changes.

Time and use, as would be expected, left further marks on the faces of the plates, and the following defects, not present in the trial copy or the December impression, are found in the November (3a), the ‘Third’ (3b), the ‘Fourth’ (3c, 1904), and the 1906 printings:

- Page 6, first line of note: several broken types
- Page 11, line 3: break extending across ‘glass’
- Page 17, line 73: broken n in ‘Jenny’
- Page 41, line 4 of note: space metal showing

We are forced, then, to conclude that the December impression precedes any printing that contains these defects. An error was made by the publisher, but it was not in calling a first edition a second on the verso of the title-page, but in giving a wrong date in the colophon. ‘November in 1897 vi’ should read ‘. . . vii’ — a far more understandable mistake. It may have come about through using a pre-stereotyping proof copy (like 3x) as a model when changing the form of the colophon.

The wording of the colophon, which in the trial copy (3a) is identical with that of the November 1897 printing (3x), admittedly is a difficult matter. It is improbable that the publisher would have abandoned the form used in the trial copy, and then have returned to it after one issue with a different form, but that appears to be what was done. The two November colophons (3x and 3a) are not the same setting of type (nor, in these same printings, are the half-

It seems probable that the defect on page 43, and perhaps that on page 17 also, are the result of the printer’s attempt to repair still worse faults. Space metal cannot work loose in plates, but printers can ‘plug in’ a letter or a word if the original has become illegible.
titles and title-pages). But the colophons of the "Second" (3a) and "Third" (3b) printings are identical typesettings. And the presence of the November in decem

in the Gallatin collection

and in the December impression

first-state

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It is possible that these wrappers might

alone

fit; but

in 1896

of the four November exemplars

wrappers

have examined, six have periods on the wrapper and one has none, whereas of the four November exemplars (3a and b) we have seen in original condition, one has a period and three have not. The 1904 printing has no period; the wrappers were not used on any copy we have seen of the 1906.

One of the commonly mentioned 'points' of this book is the presence or absence of a period after 'Bodley Booklets Number One' on the wrapper. Once full-scale production was under way, it is not at all certain that in every case a first-state wrapper would be put on a first-state book, but if we may judge by the analogy of the half-title, where a period is present in the trial copy (3x) and in the December impression (3) but absent thereafter, then the presence of the period indicates an early state of the wrapper. Of the seven December exemplars we have examined, six have periods on the wrapper and one has none, whereas of the four November exemplars (3a and b) we have seen in original condition, one has a period and three have not. The 1904 printing has no period; the wrappers were not used on any copy we have seen of the 1906.

For what it may be worth as external evidence, John Lane's 1924 and 1928 impressions have on the verso of their title-pages a list of printings, the first two of which are dated April 1897 and December 1897. We may doubt the precise accuracy of these dates, but it is at least significant that no 1896 date is given, and that the second printing is indicated as having been published the next month following the date of its colophon as we propose to revise it.

So stands the case for the sequence of editions adopted for this bibliography. Typographical evidence, though admittedly 'internal' evidence, in this instance seems strong enough to outweigh what can be said for the older theories.

The Happy Hypocrite / A FAIRY TALE FOR TIRED MEN / BY / MAX BEERBOHM / Bodley Booklets / No. 1 / New York: John Lane, / The Bodley Head [1896] [first and fourth lines rubricated]

Colophon: Here ends the Tale of The Happy Hypocrite, / by Max Beerbohm. Done into types and / Printed for John Lane, at the Wayland Press / Springfield, Mass., in November, in due xii f. / [olive-green ornament]
Trial copy.

Preliminaries: half-title, 'THE HAPPY HYPOCRITE', [1]; blank, [ii]; title-page
[1]; 'COPYRIGHT, 1896 / BY JOHN LANE', [2].

6 13/16 x 5 3/4 in. Folded but unstitched. Olive-green wrappers, printed on front only:
'Bodley Booklets No. 1 THE HAPPY HYPOCRITE / BY MAX BEERBOHM.'

Type differs from that of any other form of wrapper. No ornaments. Edges uncut.

See the introductory discussion above for a summary of the 'points' of this copy.

Copy G.

Ex libris (bookplate) Lord Ester.

The Happy Hypocrite / A FAIRY TALE FOR TIRED MEN / BY / MAX
BEERBOHM / Bodley Booklets / No. 1 / John Lane, The Bodley Head, /

New York and London, 1897 [first and fourth lines rubricated]

Colophon: Here ends the Tale of The Happy Hypocrite, / by Max Beerbohm.
Printed for John Lane / by William Bradley, at the Wayside Press, Spring- / held,
New York and London, 1897 [first and fourth lines rubricated]

First edition.
[1'], 3', 5', 7', 9'; 30 leaves; gatherings 3 and 5 signed in fours but gathered in eights.
Pp.: blank leaf, [1-ii], [1]-(55).

Preliminaries: half-title, 'THE HAPPY HYPOCRITE', [1]; blank, [ii]; title-page, [1]; 'COPYRIGHT, 1896 / BY JOHN LANE', [2].

6 13/16 x 5 3/4 in. Olive-green wrappers. Printed on front only: title and author's
name in red; portrait of Sir Thomas Bodley, within floral frame within border of
rules, 3 3/16 x 2 1/2 in., and series title, 'Bodley Booklets / Number One', in dark
green. Edges uncut. Binding variants:

a. Series title with period at end. Presumably an early state of the wrapper.

As noted in the introductory discussion, 6 of the 7 copies of the December
1896 impression examined have the period, while 3 of the 4 November 1897
impressions examined do not.

b. Series title without period at end. Presumably a later state.

c. A few copies have two wrappers, presumably trial states not used in the
published edition. The outer wrapper is very slightly lighter in color than
that of the published edition; the inner one is considerably darker, a
medium grayish-brown. The portrait of Bodley, with its much heavier floral
frame, occupies almost the entire front cover. All lettering is within this
frame. Above portrait, 'BODLEY / BOOKLETS / No. 1'; below portrait,
title and author's name. Printing on the two wrappers is identical except for a
broader shade of red and a darker shade of green on the inner wrapper.

*The outer wrapper is reproduced in Gallatin, Sir Max Beerbohm, p. 105.
The *Happy Hypocrite* was first published in the *Yellow Book* for October 1896.

Copies: G (binding variants a and c); H (binding variant b).

Another impression.

Title-page: ... New York: JOHN LANE / The Bodley Head [1897]

Colophon: Here ends the Tale of The Happy Hypocrite; / by Max Beerbohm. Done into types and / printed for John Lane, at the Workside Press / Springfield, Mass., in November, / with as [i.e., 6(6)] / [olive-green ornament]

Preliminaries: half-title lacks period. [ii]; publisher's advertisement, [ii]; Second Edition / Copyright, 1896 / by JOHN LANE, [2].

Binding variants:
- Same as variant a of 3 above.
- Same as variant b of 3 above.

Copies: G (binding variant a); H (binding variant b).

Another impression [1897?].

Colophon: ... December, in type as in [i.e., 6(6)] / [olive-green ornament]


Copy: G.

The copy in the Gallatin collection, rebound in limp kid, gold-stamped on front and spine, but with the original wrappers (trimmed) bound in, is inscribed by the author: 'A mon ami Boulestin the 'Happy' translator Max Beerbohm August 1903 Dieppe', and has an autograph note by the author mounted on the verso of the front wrapper.

Another impression.

Colophon: ... Beerbohm. Printed for John Lane/at the Workside Department of the University / Press, Cambridge, Mass., in January, [1897] / [black ornament]

[1*-56*]; 56 leaves; original signatures (as in 3 above) still present on pp. 13, 21, 29, 37, and 45, but without significance here. Pp.: [1-iii], [i]-[56], blank leaf.


Pp. [55-56]: publisher's advertisements.

Copy: H.

*Bolestin's translation published in 1905 under the title of L'hypocrite sanctifié, appears below as 3c and 3d.*
Here ends the Tale of The Happy Hypocrite, by Max Beerbohm. Done into type and printed for John Lane, at the Wasp-side Press, Springfield, Mass., in November, in Dece...
Another impression.

Title-page: ... BEERBOHM / John Lane Company / NEW YORK MDCCCCVI / John Lane, London / The Bodley Head [no rubrication]

No colophon.

[1], 3°, 5 vols. 32 leaves. Pp: blank leaf, [i-ii], [1]-[32], 3 blank leaves.


6 15/16 x 9 3/8 in. Dark green cloth, gold-stamped on front with same design as 30. Edges cut.

Copy: G.

The Happy Hypocrite / A FAIRY TALE FOR TIRED MEN / BY / MAX BEERBOHM / JOHN LANE COMPANY / NEW YORK / JOHN LANE, LONDON / THE BODLEY HEAD / MCMXV

Another edition.

[1-4], 36 leaves. Pp: blank leaf, [i-ii], [1]-[36], 2 blank leaves.

Preliminaries: half-title, [i]; publisher's advertisement, [ii]; title-page, [1]; 'COPYRIGHT, 1896 / BY JOHN LANE / COPYRIGHT, 1906 / BY JOHN LANE COMPANY', [2].

7 3/8 x 4 7/16 in. Red cloth.

Presumably printed in the United States.

Copy: H.

[Within a decorative title compartment in black and brown, signed 'George Sheringham 1914':] THE / HAPPY HYPOCRITE / BY / MAX BEERBOHM / ILLUSTRATED BY / GEORGE SHERINGHAM / LONDON / THE BODLEY HEAD / NEW YORK: THE JOHN LANE COMPANY [1918]

Another edition.

[A], B-1; 36 leaves. Pp: [1]-[72]; frontispiece and 23 illustrations.

Preliminaries: half-title, [i]; list of author's works, [2]; frontispiece; title-page, [3]; blank, [4]; note, signed 'M.B. / Raphael / 1915'; [5]; blank, [6]; list of illustrations, 7-8; half-title, [9]; blank, [10].

Illustrations (including frontispiece) in color and each with tissue guard sheet.

10 7/8 x 8 1/2 in. Cream-colored cloth, stamped in gold and colors on front and in gold on spine. Decorative end-papers. Top edges cut and stained blue; other edges uncut.
This edition was evidently delayed by the war. The title-page border is dated 1914, and the author's note 1915. However, The English Catalogue of Books records the publication as of November 1918 and the Cumulative Book Index as of 1919. John Lane's New York, 1919, edition (3h) contains an advertisement for this illustrated edition which reads as if the publication was current.

Copy: G.

Another issue.

Fifty copies printed on Japan paper.


The Happy Hypocrite / A FAIRY TALE FOR TIRED MEN / BY / MAX BEERBOHM / AUTHOR OF "ZULUZA DOBSON" "MORE," ETC. / NEW YORK / JOHN LANE COMPANY / MCMXIX

Another edition.

[1-4]; 32 leaves. Pp.: [7]-63.

Preliminaries: half-title, [1]; publisher's advertisement, [2]; title-page, [3]; Copyright, 1896 / BY JOHN LANE / COPYRIGHT, 1906 / BY JOHN LANE COMPANY, [4].

7 3/16 x 4 3/8 in. Red cloth, gold-stamped on front with same design as for 3d. Edges cut.

Copy: H.

Another impression.

Title-page: . . . MCMXXII

Copy: Philadelphia Mercantile Library.

Another impression.

Title-page: . . ., etc.; [publisher's device] / NEW YORK / DODD, MEAD & COMPANY / 1924


Dark green cloth.

Copy: G.
Another impression.
Title-page: . . . 1927
Copy: Oberlin College Library.

Another impression.
Title-page: . . . 1931
Copy: Boston Public Library.


Another edition.
[A]², B-F², F²; 42 leaves. Pp.: [v]-[32], [i-iv]; frontispiece.

Preliminaries: half-title, [1]; list of author's works, [2]; frontispiece, in color; title-page, [3]; Published Oct. 16th April 1897 / Reprinted .. December 1897 / Reprinted .. February 1904 / Reprinted .. May 1908 / Reprinted .. May 1913 / Cr. 4to illus. Edition October 1915 / Cr. 8vo Edition .. December 1916 / Reprinted .. February 1922 / Reprinted .. August 1924 / Made and Printed in Great Britain / by Turnbull & Spurr, Edinburgh; [4]; half-title, [5]; blank, [6].

The two leaves of F are publisher's advertisements.

7 ¾ x 5 in. Gray-blue cloth, blind-stamped on front and gold-stamped on spine; top edges cut and stained green; other edges uncut. In printed dust cover.

Copy: Yale University Library.

Another impression.

Preliminaries: ' ... Reprinted .. July 1928', [1].

Copy: G.

LITTLE BLUE BOOK NO. 595 / Edited by E. Haldeman-Julius / The Happy Hypocrite / Max Beerbohm / HALDEMAN-JULIUS COMPANY / GIRARD, KANSAS [1924]

Another edition.

[1²; 32 leaves; stapled. Pp.: [1]-64].
A VARIETY OF THINGS...

Cf. 27 (Volume X of the Collected Edition, containing The Happy Hypocrite).

The Happy Hypocrite / by / Max Beerbohm / John Lane The Bodley Head [1936]

Another edition
Not seen; known from 34.

The Happy Hypocrite / by / Max Beerbohm / John Lane The Bodley Head [1941]

Another impression.
[A], R-D; 32 leaves. Pp.: [5]-[67].

Preliminaries: half-title, [5]; blank, [6]; title-page, [7]; "THE HAPPY HYPOCRITE" FIRST PUBLISHED 1897 / THIS EDITION PUBLISHED 1936 / REPRINTED 1941 / PRINTED BY / LOWE AND BRYDONE PRINTERS LIMITED / FOR / JOHN LANE THE BODLEY HEAD LIMITED / 8 BURY PLACE, LONDON, W.C.1. [8].

7 7/8 x 5 1/16 in. Reddish-brown cloth, stamped in aluminium on front and spine. Top edges cut and stained red; other edges uncut. In printed dust-cover.

Copy: G.


Another edition, unauthorized (?)

Colophon: ... The present volume has been privately / produced for Allen and Richard Lane in / an edition of 300 copies; printed in Mono- / type Bell on Bright White Cartridge by / the Shenval Press and bound by James / Burn & Co. / [short rule].
A Bibliography of Sir Max Beerbohm

Preliminaries: half-title, [1]; blank, [2]; title-page, [3]; blank, [4].

7 5/16 x 4 ½ in. Red cloth, gold-stamped on spine, and with blind-stamped border on front and back. Edges cut; top edges gilt.

Copy: G.


First edition of this translation.


Copy: G (numbered 13).

Another issue.

Preliminaries: '... ESEMPLAIRE N° ...', [1].

On Holland paper.

Copy: G (numbered 13).

The copy in the Gallatin collection is inscribed by the translator: 'to Reggie Turner son ami le traducteur M Boulestin'.

A. E. GALLATIN
L. M. OLIVER

(To be continued)
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