

Supplement
to
A Bibliography of George Moore



Impromptu sketch of GM by Henry Tonks.

Inscribed, "This is only a note of a wonderful pose I saw in Ebury St. I very nearly asked him to let me do it properly but it would only have ended in fumes, but is it not characteristic? The evening was very hot. H.T." The location of the original is not known, but apparently it was given to Mrs. Mary Hutchinson. It is here reproduced from a copy inscribed on the back, "To Joe, this little remembrance of G.M. and H.T. from Mary Hutchinson 1939." The recipient is thought to have been Joseph Hone, biographer of both GM and Tonks.

(Courtesy of Tonks Estate)

Supplement to
A Bibliography of
GEORGE
MOORE

BY

EDWIN GILCHER

assisted by the shared expertise
of

Robert S. Becker and Clinton K. Krauss

Meckler • Westport, Conn.
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Dedicated to the late
HELMUT E. GERBER
who first urged this
Supplement be compiled

"Bibliographies are literary junk-yards."

William Thomas*
student of Christ Church, Oxford

* In review of *Bibliography
of Works on John Stuart
Mill*, TLS, 15 April 1983.

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Preface

The purpose of this *Supplement* is to make available a portion of the new information discovered since the publication of *A Bibliography of George Moore*,¹ as well as to expand and correct data in it.

The bibliography has been in print since 1970 and it appears unlikely that a revised, expanded and corrected edition will be published in the foreseeable future, so it seems advisable that some of this supplemental information be made known.²

In order to control the bulk of the present volume, additions and corrections are limited to the first and third sections ("Books and Pamphlets" and "Periodical Appearances") of the bibliography. And not everything located pertaining to these two sections is included, as this is an auxiliary volume only and not a complete update of the bibliography.

Among the newly discovered information omitted is: additional dates of later impressions (except as part of new material); background information, which would, for the most part, be added to footnotes; and notations regarding some of the published replies to Moore's articles and letters in various periodicals.

In addition, the phrase "never reprinted" sometimes has been allowed to remain, even though new editions have been added to a particular title; and changes in phraseology and punctuation, required to accommodate amended or added information, usually have not been noted. Such corrections and additions, along with all changes and corrections for the other three sections, must await the publication of a second edition of the bibliography.

Moore was known to his intimates and close associates as GM. This form of reference, previously used in the bibliography, and by many commentators, is again used here.

1. Northern Illinois University Press, DeKalb, 1970.

2. Some have been noted earlier in "The Preliminary State of George Moore's *Confessions of a Young Man*" in the September 1971 issue of *THE SERIF* (quarterly of Kent State University Libraries, Kent, Ohio); and in "Some Bibliographical Notes" appended to *George Moore in Perspective* edited by Janet Egleson Dunleavy, jointly published by Malton Press, Naas, County Kildare; Colin Smythe, Gerrards Cross, Bucks; and Barnes & Noble Books, Totowa, New Jersey, 1983.

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To facilitate the use of this *Supplement* and to insure that it is truly an auxiliary volume, the additions and errata are given in the same sequence and with the same typographical features used in the bibliography. Book titles, unless within a quotation or used as section headings, are in *italic*; titles of stories, articles, and poems are in "Roman" within quotation marks; names of periodicals are in Roman CAPS-and-SMALL; and edition headings are in **Roman bold**. A fourth typeface — *italic bold* — has been introduced for editorial directions and notes regarding amplifications, corrections, insertions, deletions, transfers from other sections, and errata. Major corrections are given in full, but minor ones, such as typos and changes involving only a comparatively few words are given as "*Errata*" by page and line. Running heads are not used in the line count, but title numbers and heads are, as well as rules. Thus *1:12* denotes a correction in line 12 of page 1, and *12(n6):1* means a correction in line 1 of note 6 on page 12 of the bibliography.

Titles of entries in the periodical section are given within double quotation marks, including all punctuation in the original. Where there is none, it has not been supplied.

The numbering of entries in the first section remains the same with a capital letter and number for each title (A3 *Pagan Poems*) and lower case letters for a specific text (**a First edition**). Further editions and reprintings retain the textual letter, but with a suffixed (**a2**) or prefixed (**2a**) number, the former for a reprinting from the same type, plates, or by photo-lithographic reproduction and the latter for a completely new setting of type.

No new titles published during GM's lifetime (and only two since) have been located for the first section, but a number of new editions, previously unrecorded or inadequately noted, are now included, as well as some new editions published since the appearance of the bibliography. A number of these are important, due to new introductions, notes and other scholarly apparatus, and these are listed, as are some editions published commercially for sale to the public. All titles of GM's books referred to in notations are identified by their numbers from the bibliography, and new numbers have been assigned for printings listed here for the first time. When, in other notations, reference is made to these new numbers, or to new periodical entries, identification is made by the addition of "above" or "below" to the citation.

Not included, nor assigned numbers, are the numerous photo-offset reproductions issued in allegedly limited editions at high prices, but actually differing very little from individual "produced upon demand" copies. These are without distinctive scholarly features, and serve no purpose other than making a sometimes scarce edition available in facsimile, and in one case supplying the text for a group of Chagall illustrations. For the record, some information regarding these printings is given in Appendix A.

"The Decay of the Stage (by a correspondent)" in the PALL MALL

SUPPLEMENT "Preface"

GAZETTE, [8] April 1893, listed by Noël³ as being by GM, has not been included in this *Supplement* as there appears to be nothing, either in GM's correspondence of the period nor elsewhere, to link him with this article.

A doubtful item, however, is included, although it is not certain that it is by GM. It is "The Noose of Peace", a letter signed "George Moore" in the HULL NEWS, 23 March 1919. There is no reason why he would have sent this letter, if it is by him, to a provincial newspaper, rather than one in London, so it is possible that it was written by another "George Moore". Several other letters of this period, originally attributed to GM, have been found to have been written by a labor leader of the same name.

Another short letter, definitely by GM, that has been included is "George Moore in Manuscript", but it may be placed incorrectly in the chronological listing. It has been seen in a clipping which is identified as being from the "WEEKLY DISPATCH, 5-9-21" on the slip attached to it. Either the paper's name or the date is an error, for in 1921 the WEEKLY DISPATCH was published on Sundays, and 5 September was Monday and May 9 was Thursday. A search of the paper for both months and for 1920 (when 5 September was Sunday) has failed to locate the item, so it is tentatively listed under the September 1921 date as being in an unknown paper.

All periodicals listed were published in London, unless otherwise indicated, and all articles, except interviews and those by others containing GM letters, are "signed" except as noted.

Many entries have been expanded to incorporate recently discovered information and in the "Periodical Appearances" section more interviews containing direct quotations are included, for it is now certain that many of these were completely revised by GM or, in several cases, actually written by him. A number of entries also have been transferred to this section, including GM's sole appearance in THE YELLOW BOOK, which was B6 in the "Contributions" section.⁴ Also included as a periodical is THE YEAR'S ART 1896, an annual, which was tentatively assigned the "Contributions" number B7+1 in "Some Bibliographical Notes". There are, too, seven entries transferred from the "Translations" section — four of which were written in French by GM, who was bilingual.

On the other hand, *Letters from George Moore to Ed. Dujardin 1886-1922* (A54), written in French and translated into English for this edition, has been allowed to remain in the first section in spite of Dr. Robert Becker's suggestion that an "English" category be created in the "Translations" section to accommodate it. This is not being done as the publication was undertaken at

3. *George Moore: L'homme et l'oeuvre (1852-1933)* by Jean C. Noël, Didier, Paris, 1966, [p 596].

4. As far as can be determined no other bibliographer lists the quarterly as anything but a periodical, so it has been reassigned. Possibly it was originally treated as it was because of the prospectus: "It will be a *book* — a book to read, and place upon one's shelves..."

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GM's suggestion and with his approval. Joseph Hone reports in his biography⁵ that GM "interested himself ... in the selection of the letters to Dujardin ... [who] thought these should be published, exactly as they had been written, in French, but Moore insisted on John Eglinton's beautiful translation."

In addition to the items noted above, and others, deleted from the "Periodical Appearances" section, two entries have been removed from the "Books and Pamphlets" section. The first of these is an issue of *A Modern Lover* (A5-2b3), noted as being not located, but which now has been identified as being another printing of an earlier edition (A5-b2). Also removed is the Brentano Uniform Edition of *The Untilled Field* (A26-2a2), which appears to be a "ghost" as no copies can be located. The listing was based on advertisements, where the title was given as the eleventh one in the series, but later advertisements omitted it.

In making arbitrary decisions about what should be included and what excluded, the attempt has been made to observe the sometimes thin line between bibliographical and biographical information. The distinction between what constitutes basic data and what is trivia is more difficult to define. It has been found that what at first may appear trivial, often proves to be a vital clue in solving a particularly vexing problem.⁶

It seems almost certain, in spite of the considerable amount of material recorded in the following pages (and the even greater amount not included), that there are many more undiscovered variants, plus additional GM items lurking in an undetermined number of periodicals and books. For instance, it is known that there are several interviews in the *EVENING NEWS* which remain unseen. Apparently they were not printed in every edition, so it has not been determined if they should be included. Again for the record, those that are known are listed in Appendix B. Hints of other unlocated items are scattered through the following pages.

More items that should be included in the GM bibliography may be found when the unpublished indices of the Mirror Group and the Northcliffe Newspapers are researched. It is my hope that anyone discovering unrecorded items will share the information, either directly or by publication, so that one day it can be included in an expanded and revised edition of the bibliography.

Edwin Gilcher

Cherry Plain
New York 12040

5. *The Life of George Moore*, London, and New York, 1936 [pp 422-23].

6. Some of the unsolved puzzles have been detailed in "George Moore Bibliography: Problems That Remain ..." contributed to *Essays on Selected Transition Authors in Fond Memory of Hal Gerber*, edited by Robert Langenfeld and O M Brack Jr., issued as "Special Series No. 3 • 1985" of *ENGLISH LITERATURE IN TRANSITION 1880-1920*, Tempe, Arizona.

I

Books and Pamphlets

A1

Flowers of Passion

ERRATA: 1:9
1:26

December *for* autumn
"A Night of June"; *for* "A Night in June";

A2

Martin Luther

ERRATA: 2:23

Published April *for* Published

A3

Pagan Poems

ERRATA: 4:11
4(n3):1

title-page¹ *for* title page¹
LaFayette *for* Lafayette

AMPLIFY: In line 9 of final notation for first edition (a) after (18); insert —
"Chez Moi" and "Ambition" were revised and reprinted as "Two Poems: A
Vau-l'Eau, Une Crise" in COURT AND SOCIETY REVIEW, 9 December 1886.

AMPLIFY: Add at end of final notation —

It also has been suggested by Thomas G. Ware, in a review of the GM bibliography (EIRE-IRELAND, Summer 1971), that "Ode to a Beggar Girl" anticipates "the central agony" of *Esther Waters* (A19); and Susan Dick in her edition of *Confessions of a Young Man* (A12-5a below), notes that "Chez Moi" envisions the fashionably decadent apartment that GM describes in chapter four of that book.

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A5

A Modern Lover

ERRATA: 6:24 June *for* early summer
 8:5 May *for* April

AMPLIFY: *Transpose entries for b2 and b3, and add to the new b3 —*

Another issue, also in printed wrappers, has illustrations facing title-page, pp 102, 166 and 220, and with imprint altered to "Chicago: The Stein Co., Publishers, 348-350 State St." Both issues have *Esther Waters* listed on the title-page as one of GM's other books, so neither can be dated earlier than 1894; more likely 1899, for that is the date listed in *The United States Catalog* for an edition published by Stein (previously listed as 2b3 and deleted below).

AMPLIFY: *Expand collation of first American printing (2b) by inserting new material in fourth line after in and before gray and add footnote —*

two styles* of paper binding: (a) green paper wrappers with publisher's advertisement on back, front cover lettered: A Modern Lover [*in red*] | By GEORGE MOORE | ILLUSTRATED | [*illustration*] | [*two line postal notice, differing slightly from notice on title-page*] | [*long rule*] | Chicago: LAIRD & LEE, Publishers | and lettered down the spine: A MODERN LOVER — Moore (b)

* No priority established.

INSERT: *Add new entry following first American printing (2b) —*

2b+1 — Popular Series (?). Another impression, but with postal notice removed from title-page, was issued in an elaborately decorated yellow cloth binding matching "Popular Series" edition of *A Mummer's Wife* (A6-2b2) and it probably precedes the "Columbia Series" impression (2b2).

DELETE: *Remove entry for 2b3 as this seems to be a further printing of b2.*

ERRATA: 9(n6):1 an autograph *for* the autograph

A6

A Mummer's Wife

ERRATA: 10:3 November *for* autumn
 10:4 (±[A]₃), *for* (+[A]₃),

INSERT: *Add new entry after 2b2 —*

2b3 — Sheets of the "Popular Series" edition (2b2) were reissued circa 1892-93, without date change, in the "Columbia Series" (see A5-2b2).

SUPPLEMENT "Books and Pamphlets"

AMPLIFY: *Expand description of first authorized American edition (3b) by inserting new material in seventh line of collation [13:1] after in and before medium and add footnote —*

two styles: * (a) dark blue ribbed cloth, back cover plain, front cover blind stamped with single rule border at outer edge and gilt stamped at top: A Mummer's | Wife | [short rule] | by George Moore | [printer's ornament] and spine gilt lettered: A | Mummer's | Wife | [rule] | Moore | BREN-TANO'S (b)

* No priority established, but (a) is presumably earlier as (b) was used for a new impression in 1908.

ERRATA: 13:32

13:37

13:41

14(n9):8

BY | GEORGE *for* BY GEORGE

[21]¹ *for* [21]¹

BILLING *for* BILLINGS

(A49-4a) *for* (A49-4a);

A7

Literature at Nurse

INSERT: *Add after title-page transcription for first edition (a) —*

Published August at -/3

INSERT: *Add two new entries —*

a2 — *Literature at Nurse, or Circulating Morals: A Polemic on Victorian Censorship*, edited by Pierre Coustillas, The Harvester Press, Hassocks, Sussex; and Humanities Press, Atlantic Highlands, New Jersey, 1976, reproduces the pamphlet (except the final page of press notices on back) by photo-offset at 90 percent, and also includes an "Introduction" by the editor; "A New Censorship of Literature" by GM from PALL MALL GAZETTE, 10 December 1884; the ensuing correspondence in subsequent issues; and "The Case for the Publishers" in 17 December issue.

2a — The complete text of *Literature at Nurse* is included as one of "several [six] important documents relevant to the late Victorian novel" in the Appendix of *Victorian Novelists After 1885*, edited by Ira B. Nadel and William E. Fredeman, which is volume 18 of *Dictionary of Literary Biography*, Gale, Detroit, 1983.

A9

A Drama in Muslin

INSERT: *Add new entry following a2 —*

a2a — Colin Smythe, Gerrards Cross, 15 June, 1981, with an "Introduction"

A BIBLIOGRAPHY OF GEORGE MOORE

by A. Norman Jeffares. Text reproduced (with the exception of page 17, which is reset) by photo-offset at 117 percent from Scott edition (a2), but with signature letters omitted. Issued in both cloth and paper bindings and distributed in the United States by Humanities Press, Atlantic Highlands, New Jersey.

A10

A Mere Accident

ERRATA: 18:23 *Delete* late June or

AMPLIFY: In line 10 [19:3] of collation for first edition (a) insert asterisk after blind* and add footnote —

* At least one copy has this border in dark brown.

ERRATA: 19:10 latter, in wrappers, was *for* latter

A11

Parnell and His Island

ERRATA: 19:19 OF | A *for* OF | 'A
19:20 WIFE' 'DRAMA *for* WIFE,' 'DRAMA
19:23 16 May *for* June

AMPLIFY: Insert at end of publication date line for first edition (a) and add footnote —

in an edition of 5,000 copies, according to a letter to GM from the publisher offering terms of publication.*

* Prior to publication Sonnenschein again wrote GM, "...a letter... [has] just been received, pointing out what is stated to be an error in your book. As we have, so far, only printed 2,500 copies, and shall undoubtedly go to press again, would you kindly send us such corrections for page 175, as you consider desirable...". No copy has been located so far with corrections on page 175, but if one should be found, a second issue would be established.

ERRATA: 20:12 All, except last three sections, revised *for* Revised

A12

Confessions of a Young Man

AMPLIFY: Add after price of first edition (a) —

in an edition of 3,000 copies according to a 12 August letter from the publishers to GM.

ERRATA: 20:23 4⅞; *for* 5¾;

SUPPLEMENT "Books and Pamphlets"

AMPLIFY: Delete footnote 2 and substitute —

2. The Morgan Library in New York has a possibly unique copy of a preliminary state, differing in several particulars from the regular edition, including the frontispiece and binding, which is red buckram over beveled boards, stamped in gilt with fancy initial letters on spine and front cover. Howard S. Mott, who purchased this copy at the dispersal of the Frank Deardon Library, described it in *THE PAPERS OF THE BIBLIOGRAPHICAL SOCIETY OF AMERICA*, Volume 36, First Quarter 1942. He wrote, "A few copies of this book exist with an unflattering photographic frontispiece of the author. It is said that Moore objected to this (understandably) and the etched frontispiece by William Strang was substituted after about twenty copies with the earlier frontispiece had been released." The likeness may have displeased GM, but he had suggested its use, for in a letter to Herbert Wigram, a partner in Swan Sonnenschein, Lowery & Co., he wrote, "I think it would be well to print my portrait in the confessions. It would attract attention for I have a photograph that is very like the author of the confessions." Although withdrawn, the photograph seems to have served as a model for Strang's etching made to replace it. Apparently no copies with the offending frontispiece were actually bound and distributed, but Wigram wrote GM 8 December 1887, "we have sent advance sheets (with portrait) to America," so it seems probable that the binding on the Morgan copy was done in the United States. No other copies with the photographic frontispiece have been located, but it is possible that other sets of the sheets are extant, either bound or unbound. An article about GM, "A Rising Novelist" by Clara Lanza, in the *NEW YORK WORLD*, 21 April 1889, was illustrated with a picture similar to the photograph used in the book and the same picture also was used with a review of *Celibates* by Harry Thurston Peck in *THE BOOKMAN* (New York), June 1895.

ERRATA: 21:22 second impression, *for* first edition,

AMPLIFY: In line 2 of notation for American issue (a2) after edition insert —
but with author's name in black and in two lines,

ERRATA: 22:23 *Delete* in later impressions

INSERT: Add new entry after 4a —

5a — McGill-Queen's University Press, Montreal and London, 30 June 1972, edited by Susan Dick, who provides a "Preface", "Introduction", "A Note on the Text", the first edition text (a), "Variorum Notes" (including textual changes in the 1889 (b), 1904 (c), and 1916 (d) revisions, some of which are not completely accurate), "Critical Notes" (including quotations from a number of GM letters to his family and associates), a "Selected Bibliography" and an "Index".*

*This edition is a somewhat less detailed version of Miss Dick's unpublished 1967 Northwestern University doctoral dissertation, "*Confessions of a Young Man* by George Moore: A Variorum Edition."

ERRATA: 22:36 Published April *for* Published

CORRECT: Delete (by Walter Sickert), *in line 4 [23:1] of collation for second English edition (b) and substitute —*
(by Mortimer Menpes from a photograph supplied by GM),

A BIBLIOGRAPHY OF GEORGE MOORE

ERRATA: 23:12 "Edwin [sometimes Edward] *for* "Edward
23:25 21 November *for* November
24:10-11 9 November 1895. *for* circa February 1896.

AMPLIFY: Add to contents note of third English edition (c) following above date correction —

Second issue bound in bright red cloth with top edges stained red.

ERRATA: 24:12 second issue *for* this edition *and delete final six words.*
24:16 Also 2000 sets of sheets *for* Sheets
24:21 British Authors *for* British and American Authors

AMPLIFY: In contents note for second Brentano Uniform Edition (d) delete last three words of line 7 and first four of line 8, substituting —

Other additions to the same section are a poem in French, "Pour un Tableau de Rubens" originally published as "Vers. Pour le Portrait de Helene Froment par Rubens" in DAILY EXPRESS (Dublin), 30 September 1899; then, untitled, in chapter IX of the first edition of *The Lake* (A27-a); and also

AMPLIFY: Insert asterisk after back cover,* in line 11 of collation for fourth English edition (2d) and add footnote —

*Some copies have back cover plain and lack inserted publisher's catalogue.

ERRATA: 26:5 text, *for* texts,
26:23 "Epistle *for* "Epistles

AMPLIFY: Insert asterisk after 1914.* at end of contents notation for expanded English edition (2d2) and add footnote —

*A copy of this edition in the University of Illinois library (one of 35 books used by GM for purposes of revision, sold after his death to a London dealer and purchased in 1955 by Illinois) has tipped-in typed and autograph corrections. These may have been prepared by GM for the Uniform Edition, but the corrections were never published. Perhaps they were overlooked or abandoned. An account of them is given in " 'I am still a young man': George Moore's Last Revisions of *Confessions of a Young Man*" by W. Eugene Davis and Mark J. Lidman in BULLETIN OF THE NEW YORK PUBLIC LIBRARY, Autumn 1975.

AMPLIFY: Delete last sentence of Ebury Edition (2e2) entry and substitute —

Reprinted 21 July 1952. Plates of this edition previously used for:

2e3 — William Heinemann Ltd., London & Toronto, [1935]. This impression issued in a smaller format, on thinner paper, with title on title-page in red, and bound in half-leather. This expanded text also used for:

SUPPLEMENT "Books and Pamphlets"

A13

Spring Days

ERRATA: 27:25 *delete* late *and* or early September

AMPLIFY: Insert asterisk after cloth,* in line 9 of collation for second English edition (b) and add footnote —

*Remainder sheets were issued in a rose cloth binding, all edges trimmed and without final tipped-in folding (X²) of advertisements.

AMPLIFY: Insert after collation for second English edition —

Some copies have publisher's imprint on spine: T. WERNER | [dot]
LAURIE [dot] | L 1D

ERRATA: 29(n5):2 ten *for* eleven
 29(n5):8 and Esther *for* Esther
 29(n5):9 *delete* and The Untilled Field (A26-2a2).
 29:21 British Authors, *for* British and American Authors.

A 14

Mike Fletcher

ERRATA: 30:8 October *for* December
30:29 a2 — In 1899 *for* In 1899

AMPLIFY: Insert asterisk after reissued* in first line of description for 1899 issue (new a2) and add footnote —

*It is possible that this issue was intended for "colonial" distribution, as the few copies located originated in Canada.

AMPLIFY: *Add to contents notation of first American edition (2a) —*
and had been published as "To a Consumptive Girl" in BELFORD'S MAGAZINE, October 1889.

AMPLIFY: Add new entry —

2a2 — A new impression, reimposed and printed on poorer quality paper, was issued some time after the first impression. It is still dated “1889” on the redesigned wrappers, which includes a subtitle, “The Romance of an Irish Hero”; the questionable statement that it is the “Sixtieth Edition”; and a new address, “48 University Place,” for the publisher, although the original address remains on the title-page.

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A15

Impressions and Opinions

AMPLIFY: *Insert asterisk after March)* at end of publication notation for first edition (a) and add footnote —*

*According to GM in a 26 April 1900 letter to Mrs. Virginia Crawford only 700 copies had been sold. It is not known if this figure includes the 200 copies taken by Scribner's before they printed their own edition. Some copies also were taken by Mudie's, who possibly received them in sheets and had the sewing reinforced by overcasting along the edges of the spine before having them cased in their own binding. One such copy has a Mudie label pasted on the front cover over an earlier label with somewhat different wording. The cutdown [6½ x 4¼] sheets are early ones as page number 180 is perfect. The binding is dark blue cloth with front and back covers plain and the spine unevenly stamped in gilt: [*thin rule*] | MOORE'S | IMPRESSIONS | ETC | [*thin rule*] | [*with another thin rule at bottom*].

ERRATA: 32(n2):4 HUMOROUS *for* HUMEROUS

AMPLIFY: *Add notation for Scribner edition (a2) —*

There were 1250 copies printed, of which 356 were destroyed in 1903, according to a 15 December 1919 letter from the publisher to GM.

AMPLIFY: *Add to footnote 6 —*

Some copies of later impressions bound in a lighter green cloth.

ERRATA: 34:15 [*dot*] | L^{ID} *for* [*dot*] | L^{TD}

AMPLIFY: *Insert following collation for second English edition (b) —*

Some copies have publisher's name on spine: WERNER | LAURIE

A16

Vain Fortune

ERRATA: 35:9 early November *for* October
35(n3):4 R'Hoone. *for* R'Loone,

CORRECT: *Delete first line of paragraph following collation for first edition (a) [35:20] and substitute —*

There are two issues of the first edition, with the first issue in two states: (1a) As above. (1b) As above

ERRATA: 35:22 (2) *for* (3)
36:29 Mason *for* Marion

SUPPLEMENT "Books and Pamphlets"

ERRATA: 36:34 American (unauthorized) edition: *for* American edition:
36:37 Modern | Lover," *for* Modern Lover,"

AMPLIFY: In line 6 [37:5] of collation for first American edition (2a) delete plain, and substitute —
lettered with an advertisement for Hardman pianos,

AMPLIFY: Insert asterisk after advertisements;* **and double asterisk after** endpapers black** **in line 9 [38:8] of collation for second English edition (c) and add two footnotes —**

*In some copies the inserted catalogue has 24 pages.

**Danielson lists "dark navy end-papers", while others see them as "very dark green". Some copies later were issued with "reddish-brown" endpapers.

A17

Modern Painting

AMPLIFY: Replace Sheets **at beginning of last paragraph of notation for first edition (a) [40:10] with —**

At first Scribner's imported copies of the Scott edition for sale in the United States and later sheets

ERRATA: 40:17 early November *for* autumn

A18

The Strike at Arlingford

AMPLIFY: Insert asterisk after 5/-* **at end of publication notation for first edition (a) and add footnote —**

*Number of copies undetermined, but in a letter to Bernard Shaw (20 April 1894) Walter Scott Ltd reported that up to that date only 248 copies had been sold.

AMPLIFY: Add to footnote 2 —

Also see the series of unsigned articles in THE PELICAN, "The Sims-Moore Controversy", 19 March, 2 and 9 April 1892, and "George Moore Speaks", 26 March 1892. Sims' challenge was in the 27 February issue and GM's initial acceptance of it in the 5 March issue.

AMPLIFY: Rearrange and expand first two lines at top of page 42 to read —
in five acts³ with the assistance of Arthur Kennedy,⁴ an old friend who was listed as co-author. This version was submitted to and rejected by both John Hare and Beerbohm Tree. GM reduced the play to three acts when he rewrote it for the Independent Theatre production. The poem in Act III, represented as being from a

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A19

Esther Waters

| | |
|----------------------|--|
| ERRATA: 42:18 | LANE, <i>for</i> LANE. |
| 42:24 | Brother, <i>for</i> Brother |
| 42(n1):2 | New <i>for</i> The |
| 43:1 | ESTHER WATERS <i>for</i> ESTHER WATERS |

CORRECT: *Delete* Passages from the Life of a Workgirl, in first line of contents note for first edition (a) and substitute —

“Pages from the Life of a Workgirl”,

CORRECT: *Alter paragraph [43:9-13] following first edition (a) contents note and footnote 3 to read —*

There is a second state of the binding with front cover gilt lettered ESTHER WATERS | A NOVEL | GEORGE MOORE at top with gilt spray of flowers in lower left corner.³ Copies of this issue have endpapers where facing in various tones of dark blue. This binding used for subsequent impressions listed as “Second”, “Third”, etc., “Edition” on title-page.

3. This issue first noted by Percy Muir in *Points 1874-1930*. The advertisements, however, are not always as he gives them.

AMPLIFY: *Delete final paragraph [43:20-23] of notation for first edition (a) and substitute —*

Three American editions have been reproduced from this edition [one (a2), contemporary with it, was duplicated by some early “plano-graphic” process; and the others (a3, and a4 below) were reproduced many years later by photo-offset]:

AMPLIFY: *Delete final sentence of Norton Library edition (a3) and add new entry —*

a4 — Pandora Books, Academy Press Limited, Chicago, 1977, with an “Introduction” and “Bibliographical Notes” by Helmut Gerber, issued in both wrappers and cloth; reissued in larger format 1979. The first edition text also was used for:

| | |
|-------------------------|--|
| ERRATA: 44(n5):2 | Henneberry <i>for</i> Hennberry |
| 44:13 | LIMITED, PATERNOSTER <i>for</i> LIMITED, PATERNOSTER <i>and</i> 1899. <i>for</i> 1899 |

AMPLIFY: *Add to publication data for second English edition (b) —*
in an edition of 10,000 copies

ERRATA: 44:15 8⅝ *for* 8¼

SUPPLEMENT "Books and Pamphlets"

AMPLIFY: Following (a above), **in line 4 of collation for second English edition (b) insert —**
except all in caps,

| | |
|----------------------|--|
| ERRATA: 44:21 | tannish-beige for off-white |
| 44:23 | SIXPENCE. for SIXPENCE |
| 46:20 | 24 June for June |
| 47:15 | October by T. Werner Laurie for October |
| 47(n16):1 | A37-n1. for A32-n1. |

AMPLIFY: Delete last sentence of notation for second Brentano Uniform Edition (c3) and add new entry —

c4 — William Heinemann Ltd., London & Toronto, [1936]. This edition was printed about the same time as the 1936 impression of the third English edition (c), using the plates of that edition, but in a smaller format, on thinner paper, with title on title-page in red, and bound in half-leather. The complete revised text, including the "Epistle Dedicatory", was used for at least nine further editions:

AMPLIFY: Add to notation for World's Classics edition (8c) —

Reprinted 1983 with a new "Introduction" by David Skilton, plus a select bibliography, a chronology, and notes.

A21

Celibates

AMPLIFY: Insert asterisk after facing;* in line 9 of collation for first edition (a) [50:7] and add footnote —

*There are at least two copies, neither of which appears to have been recased, with white endpapers, but the top edges plain rather than gilt as on regular endpapers, and the gatherings not sewn on tapes as are other copies.

| | |
|----------------------|---|
| ERRATA: 50:42 | text, with corrections, for text |
| 51:1 | British Authors, ¹ for British and American Authors, ¹ |

A22

Evelyn Innes

TRANSFER and CORRECT: Move first American edition (incorrectly numbered 2a) from page 52 and place it first with new heading aa First edition:

AMPLIFY: Insert asterisk after [437-46];* in line 3 of collation for new first edition (aa) and add footnote —

*Some copies have advertisements omitted with last gathering 28⁴.

A BIBLIOGRAPHY OF GEORGE MOORE

AMPLIFY: Replace contents note of new first edition (aa) —

Text based on first English edition (a), but with "fifty-eight major changes" according to John Denny Fischer who carefully compared the two versions.* A few of the differences may have been last minute alterations made by GM on the proofs of the English edition, but the majority were not made by him and he wrote the Appleton edition was "shamefully expurgated for the American market." The bowdlerization of the book, however, was done with GM's consent by George William Sheldon. In a 5 April 1898 letter to him, GM wrote, "... I should prefer not to discuss the alterations which you intend to make in my novel. I am quite settled about the text I shall publish in England but as has always been understood you are free to edit the book as you see fit for America." Later in a 4 May 1898 letter to Unwin, he wrote, "I have just looked through the proofs amended by Shelton [*sic*], some of his suppressions are beyond me... But as I have said the American version does not concern me."

Later impressions issued in dark blue cloth and a late one (1928) was issued in a cream binding with added statement on verso of title-page, "Copyright 1928 by George Moore." Plates of this edition were used for:

*In his 1959 University of Illinois doctoral dissertation, "*Evelyn Innes and Sister Teresa* by George Moore: A Variorum Edition."

TRANSFER and CORRECT: Move entry and footnote for Appleton Dollar Library (incorrectly numbered 2a2) to follow new aa and renumber it aa2

ERRATA: 51:16
51:19

a First English edition: for a First edition:
8 June for May

AMPLIFY: Delete last sentence of contents note for first English edition (a), insert new paragraph, and add new entry —

This edition was withdrawn soon after publication and replaced with a revised edition (b). Unused sheets, cut down [7½ x 4½] and with first gathering reset, were used for:

a2 — Unwin's Colonial Library, London, 1898, issued in both cloth and paper wrappers. GM's original text was used for three other editions:

ERRATA: 52:16

British Authors, **for** British and American Authors,

52:17

1898. **for** 1897.

53:9

edition, revised: **for** edition:

54:7

I much want **for** I want

SUPPLEMENT "Books and Pamphlets"

AMPLIFY: *Insert dropped line between lines 3 and 4 of collation for fourth edition (e) —*

verso, pp [3-4]; title-page as above, with commercial advertisements on

ERRATA: 55:37

4 November *for* October

A23

The Bending of the Bough

ERRATA: 56(n1):1

copies in *for* copies on

57:2

20 February *for* 19 February

57(n3):2

Mr. George *for* George

58:13

2c *for* c2

AMPLIFY: *Delete last line of contents note for second American edition (2c) and substitute —*

the first act, four speeches in the Unwin text appear to be omitted, but Professor Feeney has pointed out, in a letter to me, that in his somewhat rearranged and edited text "actually the lines weren't omitted ... but they are so scattered that they have all the appearance of an omission."

A24

A Preface to "The Bending of the Bough"

ERRATA: 59:13

margins.¹ *for* margins.

59:15

n.d. *for* n.d.¹

A25

Sister Teresa

ERRATA: 59:22

8 July *for* 3 July

59:23

viii, *for* vii,

AMPLIFY: *Insert asterisk after Tonks)* in line 6 of collation for first edition (a) and add footnote —*

*The drawing has long been attributed to Tonks. Danielson, in his bibliography, categorically states that it is by him, but Williams merely says "Portrait as Frontispiece" without identifying the artist, and there is no identification on the original in the National Portrait Gallery. GM, in a letter to Unwin (circa June or July 1901), in speaking of a frontispiece for the book, wrote, "... I can get you a portrait. Tonks did a very nice drawing of me six or seven months ago." This was presumably used, but the possibility remains that it was by William Rothenstein as was stated in

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the BOOK BUYER (New York), November 1901, where the sketch was reproduced. No further evidence, however, has been discovered to substantiate this attribution and the drawing does not seem to have any similarity to one by Rothenstein (in the National Gallery of Ireland) commissioned, but not used, for the enlarged edition of *Modern Painting* (A 17-b). A detail of the drawing, however, was used as the frontispiece when the book was added to the Carra Edition (A 17-b4). A third artist has been suggested by Dr. Becker in his iconography, "Artists Look at George Moore" in IRISH ARTS REVIEW, Vol. 2, No. 4, Winter 1985, in which he concludes that the sketch "bears far more resemblance to the work of William Orpen than to either Rothenstein or Tonks."

AMPLIFY: *In line 3 of notation for trial revised edition (b) substitute were for seem to have been and delete everything following twenty copies." in line 8 (including footnote 3), substituting —*

The whereabouts of this copy is unknown, but another copy of this edition, dated "July 27, 1901" and bearing a presentation inscription to T.P. Gill is in the collection of Alan Rodgers. Among the differences from the first edition (a) is the omission of the frontispiece and the insertion of a new four-leaf gathering, I2 (pp 144A-144H), inserted between gatherings I and K, both of which were reimposed to accommodate a new chapter XXVI, with the former chapter XXVI now called XXVIIA. Also reimposed⁴ is gathering M (pp 177-92) to permit the substitution of new text for old at the beginning of chapter XXXI. This "small edition containing an extra chapter" was mentioned in LITERATURE, 10 August 1901, in the section "Notes of the Day." These revisions were used for the "specially rewritten" text of the Tauchnitz edition:

AMPLIFY: *Add to publication data of second English edition (c) — and a few copies for presentation were printed on handmade paper*

ERRATA: 62(n5):3 black or yellow. *for* black.

A26

The Untilled Field

AMPLIFY: *Delete footnote 1 and substitute —*

1. There are at least three copies extant of what may have been a trial binding. These have the author's name in two lines on the spine, and the title on the cover in one line. This variant was described by Danielson as being the normal binding.

AMPLIFY: *Delete last three lines of contents note for first edition (a) and substitute —*

An early version of the final section of "The Wild Goose" was published as "Love of Country" and in Gaelic as "Tir-Grad" (Patriotism) in WEEKLY

SUPPLEMENT "Books and Pamphlets"

FREEMAN, 12 April 1902, with the Gaelic version reprinted in *An T-Ur-Gort* (D:Ga-2); "The Way Back" previously unpublished.

ERRATA: 64:28 *Delete* Plates for this edition were used for:
 64:29 *Delete entry for Brentano Uniform Edition (2a2)*

AMPLIFY: Following painting *in line 2 of notation for Carra Edition (2c)*
insert —
(by Philip Wilson Steer)

ERRATA: 66:29 22 May *for* April

AMPLIFY: Delete last sentence of contents note for fourth English edition (c) and substitute —

The text of this edition, enlarged 125 percent, was reproduced by photo-offset for:

e2 — Colin Smythe Ltd., Gerrards Cross, 21 June 1976, in an edition of 1,250 copies, plus 750 for Macmillan of Canada/Maclean-Hunter Press. There is a "Foreword" by T.R. Henn, GM's "Preface" (reset) from the 1914 edition (c above), the author's note (reset) added to 1926 edition (d), the publisher's note (reset) of the 1931 edition (e), and two "Appendices" — "In the Clay" and "The Way Back" (reset) from first edition (a). The final text had previously been used for:

A27

The Lake

AMPLIFY: Insert superior number after half-title,¹ in line 1 of collation for first edition (a) and add footnote —

1. Some copies issued with leaf before half-title present, which is not paginated and lists NEW PUBLICATIONS on both recto and verso.

ERRATA: 68:8-10 *Delete paragraph*

AMPLIFY: Remove footnote number at end of contents note for first edition (a), delete footnote 1, and add to contents note —

Sheets of this edition, with preliminaries reset and a 16-page gathering of advertisements added at end with final leaf serving as rear paste-down end-paper, were used for:

a2 — Heinemann's Colonial Library, No. 317, London, 1905. When sheets of first edition were exhausted, sheets of the second English edition (c) were used for the series (see c2 below).

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AMPLIFY: *Insert asterisk after [sic]* in second line of title-page transcription for first American edition (2a) and add footnote —*

*Corrected in later impressions.

AMPLIFY: *Add paragraph and new entry at end of notation for (2a) —*

Text pages of this edition were reproduced by photo-offset for a paper-bound padded edition:

2a2 — Carroll & Graff, Inc., New York, [1986]. Published 22 April at \$8.95, without any indication of original publication date, previous printings or subsequent revised editions.

ERRATA: 69:16

edition, revised: for edition:

69:22

Impression, for Impressions

AMPLIFY: *Add to second paragraph of contents notice for second English edition (c) —*

Sheets of this edition, with preliminaries partially reset and a 16-page gathering of advertisements added at end with final leaf serving as rear paste-down endpaper, were used for:

c2 — Heinemann's Colonial Library, No. 317, London, 1905. Remainder sheets of first edition (a) were first used for this series (a2 above), but apparently the demand continued after these were exhausted and sheets of the second edition (c) were used. Outwardly the two issues are identical.

AMPLIFY: *Change date of third English edition (d) to November** and add footnote —*

**This seems to be the correct date, in spite of "New Edition, February, 1921" on verso of title-leaf, as PUBLISHERS' CIRCULAR lists it as having been published in November, it was reviewed 1 December among "New Books" in TIMES LITERARY SUPPLEMENT, and no earlier mention has been located.

AMPLIFY: *Insert triple asterisk after cover*** in line 11 of collation for third English edition (d) and add footnote —*

***At least one copy has back cover blank and an inserted 16-page publisher's catalogue at end which lists, among other books by GM, *The Confessions of a Dead [sic] Man*.

INSERT: *Add new entry after Ebury Edition (3d2) —*

4d — Colin Smythe, Gerrards Cross, 1980 [26 January 1981], with an "Afterword" by Richard Allen Cave, in an edition of 823 copies issued in hardback and 2,524 in paperback. Included are "Épître dédicatoire" reprinted from first edition (a), "Preface" and text of third English edition (d), Dr. Cave's "Afterword" and three "Appendices" — A. Chapter IX from first edition (a); B. Father Gogarty's dinner party from chapter VII of second English edition (c); and C. 'King and Hermit' and 'The Monk and His Pet Cat' translated by Kuno Meyer, portions of which GM had incorporated, with minor changes, into chapter VIII.

A28

Reminiscences of the Impressionist Painters

AMPLIFY: *In fifth line of collation for first edition (a) insert superior number after gray¹ and add footnote —*

1. Florian J. Shasky, in a review of the bibliography (JOURNAL OF MODERN LITERATURE, Vol. 1, No. 5, 1971 Supplement), notes that "the booklet was also issued in plum-colored wrappers", but no copy of this variant has been located, other than the one in Mr. Shasky's collection. It is not listed by Frances-Jane French in her *A Bibliography of the Tower Press Booklets* (reprinted as a pamphlet limited to 25 copies from AN LEABHARLANN, the Journal of the Library Association of Ireland, Vol. 25, No. 4, December 1957), who describes the wrappers as being "dove grey". The preceding volume in the series (*Songs of a Devotee* by Thomas Koehler), according to Miss French, was issued in "plum wrappers", so it is possible that a small stock used for these remained and was used for one or more copies of the GM title.

ERRATA: 71:22

D:Ge-12 *for* D:Ge-13

A29

Memoirs of My Dead Life

AMPLIFY: *Insert asterisk after June* in publication data for first edition (a) and add footnote —*

*Probably 15 June as that is the date preliminary proofs of the Appleton edition (2a), containing material later expurgated, were received at the Library of Congress to secure American copyright.

AMPLIFY: *In contents note for first edition (a) between lines 3 and 4 [after MALL and before BUDGET] insert —*

GAZETTE, 31 March 1894, reprinted in PALL MALL

ERRATA: 72(n1):2
73:3

Albert Moore *for* Arthur Moore
rewritten *for* revised

AMPLIFY: *In fourth line on page 73 after 30 February 1893, insert —*
also revised and published in *The Book of Beauty* edited by Mrs. F. Harcourt Williamson, London, and New York, 1896.

AMPLIFY: *Insert asterisk after [2-4];* in line 9 of collation for Tauchnitz edition (b) and add footnote —*

*Lists not present in all copies.

ERRATA: 76:6
77:1

(b above), *for* (c above),
10 April *for* 26 June

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A30

The Apostle

AMPLIFY: *Insert asterisk after spine.* at end of notation for American edition (a2) and add footnote —*

*At least one copy has Luce included in the publisher's imprint on the title-page, but has the final gathering of the Irish publisher's advertisements and with MAUNSEL stamped at foot of spine.

AMPLIFY: *Insert at beginning of penultimate paragraph —*

GM incorporated portions of "A Prefatory Letter ..." of the first edition (a) in section XX of *Salve* (A31:II).

A31

Hail and Farewell

I Ave — II Salve — III Vale

| | |
|----------------------|--|
| ERRATA: 79:38 | [In preparation <i>for</i> [In preparation] (<i>twice</i>) |
| 81:23 | [In preparation <i>for</i> [In preparation] |

AMPLIFY: *Insert asterisk after cloth,* in line 7 of collation for first edition of Salve (II-a) and add footnote —*

*Florian Shasky (see footnote 1, A28 above) has noted that "a few copies were cased in red cloth for distribution to circulating libraries." One such copy, in his collection, is stamped simply "Salve" on the spine. It is possible that copies also were issued for the first editions of *Ave* (I-a) and *Vale* (III-a), but none have been located.

| | |
|----------------------|------------------------------------|
| ERRATA: 81:33 | two states <i>for</i> two issues |
| 81:36 | le tumulte" <i>for</i> la tumulte" |

AMPLIFY: *Replace first word of footnote 4 with —*

4. In some copies the errata slip is tipped in between pages 378 and 379. There also

AMPLIFY: *Add to contents note for first edition of Salve (II-a) —*

except a portion of section XX echoes some of "A Prefatory Letter ..." in first edition of *The Apostle* (A30-a).

| | |
|----------------------|---|
| ERRATA: 82:24 | state <i>for</i> issue (<i>twice</i>) |
|----------------------|---|

AMPLIFY: *Delete footnote 5 and substitute —*

5. In some copies the cancel is a folding, resulting in a blank leaf before the half-title leaf.

SUPPLEMENT "Books and Pamphlets"

| | |
|----------------------|---|
| ERRATA: 83:19 | second issue, <i>for</i> second impression, |
| 83:20 | second state of first issue, <i>for</i> issue, |
| 83:21 | previous issue, <i>for</i> previous impression, |
| 83:22 | WILLIAM <i>for</i> WILLIAM |
| 83:26 | issue) <i>for</i> impression) |
| 83:27 | second issues <i>for</i> second impressions |
| 84:3 | later issues <i>for</i> later impressions |

AMPLIFY: Add to footnote 6 —

See footnote (above) for first edition of *Sister Teresa* (A25-a) regarding the artist's identity.

| | |
|----------------------|---|
| ERRATA: 84:24 | later issues <i>for</i> later impressions |
| 85:3 | 26 February <i>for</i> February |
| 86:19 | FARE- WELL! <i>for</i> FAREWELL! |
| 86:24 | Denis <i>for</i> Dennis |

INSERT: Add new entry at end, following Ebury Edition (3c2) —

4c First one-volume edition:

The final text (c), edited by Richard Cave, was published in a single volume by Colin Smythe Ltd, Gerrards Cross, 26 November 1976, in an edition of 1,500 copies, including 510 published by Macmillan of Canada / Maclean-Hunter Press, with their imprint on title-page and initials at foot of spine. Included is an "Introduction" by the editor; GM's preface, "Art Without the Artist"; the text; and three "Appendices": A) original Chapter VI of *Vale*; B) "No Quarter: A Letter from the Front" [by Maurice Moore]; and C) "Mr. Moore and the Roman Catholic Church" from *IRISH TIMES*, 24 September 1903; plus 80 pages of "Notes", and a select bibliography. There also are 19 illustrations inserted between pages 320 and 321. This edition reprinted in 1985 and issued in paperback by Smythe in England and by Catholic University of America Press in the United States.

A32

Esther Waters: A Play

| | |
|---------------------|----------------------------------|
| ERRATA: 87:2 | pp ix-xv; <i>for</i> pp [ix-xv]; |
| 87(n2):4 | 1948 <i>for</i> 1949 |

AMPLIFY: Delete first sentence of footnote 2 and substitute —

2. Hone mentions (pp 293 and 301) that Lennox Robinson assisted in the dramatization, a fact confirmed by Robinson in a recorded interview used by W.R. Rodgers in an April 1953 BBC

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broadcast and later published in *Irish Literary Portraits*, edited by Mr. Rodgers, London, 1972, and New York, 1973.

AMPLIFY: Add at end of footnote 2 —

Nearly twenty years later another adaptation of the book was made by Douglas Livingston for BBC 2 TV, which was presented in four fifty-five minute programmes 10, 17, 24 April and 1 May 1977, and repeated 12, 19, 26 March and 2 April 1978. Also an adaptation and abridgement was made by Allan McClelland in fifteen parts for BBC Radio 4. This was read by Joan Plowright, starting 13 March 1978, on the "Book at Bedtime" programme. Earlier another dramatic version was broadcast by BBC circa late 1964 or early 1965, but details of this production have not been located.

INSERT: Add new entry at end following a2 —

b & c — First edition of two revised texts:

THE | CELEBRATED | CASE OF | ESTHER WATERS | The Collabora-
tion of | George Moore and | Barrett H. Clark on | "Esther Waters: A Play"
[four lines of sub-title in gray] | W. Eugene Davis | Purdue University [in
gray] | UNIVERSITY | PRESS OF | AMERICA [publisher's tree device in
circle within square box] LANHAM * NEW YORK * LONDON [names of
three localities in gray]

Published December 1984 at \$10.50 softbound; and January 1985 at \$22.75 hardbound [latter not seen].

8½ x 5¾; [collation uncertain]; pp viii, 160, comprising: title-page as above, with copyright notice, etc. on verso, pp [i-ii]; dedication, verso blank, pp iii-iv; ACKNOWLEDGMENTS, pp v-vi; table of CONTENTS, p vii; p [viii] blank; "The Parting of the Plays" by the editor, pp 1-35; p 36 blank; text of the two versions, pp 37-148; NOTES, pp 149-154; INDEX, pp 155-57; p 158 blank; "About the Author", p 159; p [160] blank; no endpapers; issued in brick-red cloth-like wrappers, lettered in white on front cover as on title-page, but with rules added after title, sub-title, and editor's name, and with his university and publisher's localities omitted; publisher's advertisements and ISBN number on back cover; spine lettered down in white: THE CELEBRATED CASE OF ESTHER WATERS [dot] Davis [publisher's name and device horizontally at bottom]

Contents:

Included are two versions of the play: 1) "by George Moore" (b); and 2) "by Barrett H. Clark (Based on George Moore's novel *Esther Waters*)" (c). In addition, there is the editor's commentary on the ill-fated collaboration.³

3. For Clark's account see "George Moore at Work" in *THE AMERICAN MERCURY*, February 1925, or its revised and expanded version, "George Moore: At Home in Paris" in *Intimate Portraits*, New York, 1951. Also see Professor Davis's "'The Celebrated Case of Esther Waters': Unpublished Letters of George Moore to Barrett H. Clark" in *PAPERS ON LANGUAGE AND LITERATURE*, 13:1, Winter 1977; and "George Moore as Collaborator and Artist The Making of a Later *Esther Waters: A Play*" in *ENGLISH LITERATURE IN TRANSITION*, 24:4, 1981.

A33

Elizabeth Cooper

ERRATA: 88(n1):7 copyright *for* copyright

AMPLIFY: Delete last sentence of footnote 1 and substitute —

Dr. Starkey said GM kept the third set. One of these two, with a Ballantyne "REVISE" stamp dated "4.5.06" in ink on front leaf, is in the Special Collections division of Hayden Library at Arizona State University. A still earlier version, in the form of a 112-page typescript of *The Peacock's Feathers* (with "occasional hand-written corrections"), is item A656 in the Edward Laurence Doheny Library of St. John's Seminary, Camarillo, California.

A35

The Brook Kerith

ERRATA: 91:8 5 $\frac{3}{8}$ *for* 5 $\frac{3}{8}$

AMPLIFY: In collation for first edition (a) delete lines 6-7 and substitute —

EDINBURGH" in center p [472]; white endpapers; (a) top edges trimmed, fore and bottom edges untrimmed; or (b) all edges trimmed; bound (a) with smooth brown cloth⁴ spine and corners; or (b) with brown pebbly spine and

AMPLIFY: In footnote 4 delete second sentence [lines 5-8] and substitute —

It is unknown how many copies were issued in each state of the first impression. Copies of the second, third and fourth impressions (called "editions" in publication notes on versos of title-leaves) are bound in a darker, coarser brown cloth ("pegamoid").

ERRATA: 91:19 (1) Two states as above. *for* (1) As above.
91:21 monogram in black *for* monogram

AMPLIFY: Following untrimmed; **in line 5 of collation for limited edition (a2) insert —**

blue and white head band;

AMPLIFY: Add new paragraph after contents note for fifth impression (a3) and insert new entry —

The pages of this edition, reproduced at 92 percent, were used for a photo-offset reprint:

a3a — Kaye & Ward, London, 1971.

ERRATA: 94:9 tipped-in *for* tipped in

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AMPLIFY: Delete first two lines at top of page 95 and substitute —

made in previous printings. Sheets of this edition also were issued in a red cloth binding, gilt lettered on spine, for distribution in 1931 by The Times Book Club. The Uniform Edition was reissued in a different binding as:

b2 — Ebury Edition, Heinemann, London, November 1937. Plates of this edition were used for:

b2a — William Heinemann Ltd., London & Toronto, [1937]. This impression issued in a somewhat smaller format, on thinner paper, with title-page in red, and bound in half-leather.

| | |
|---------------------|------------------------------------|
| ERRATA: 95:9 | 6½ <i>for</i> 9¾ |
| 96:21 | (2b above). <i>for</i> (2e above). |
| 96:23 | 3b2 <i>for</i> 2b2 |

AMPLIFY: Delete last sentence of renumbered 3b2 and insert new entry —

3b3 — Black and Gold Library, Liveright, New York, 1969, with title-page (except for publisher's imprint), and text, including Stephen Gooden engravings, reproduced by photo-offset from Macmillan illustrated edition (3b). There is a "Preface" by Walter James Miller and a frontispiece reproduced from a painting of GM by J. B. Yeats. This final revised text also was used for:

A36

Lewis Seymour and Some Women

| | |
|-------------------------|--|
| ERRATA: 97:20-21 | PARSIFAL, April 1909. <i>for</i> THE BUTTERFLY, Summer 1909. |
| 98:20 | 1928, the latter with <i>for</i> 1928 with |

AMPLIFY: Delete last sentence of contents note for first English edition (2a) and substitute —

Sheets of the April 1917 impression were used for:

2a2 — Heinemann's Colonial Library, London, 1917. The first edition text also was used for:

| | |
|----------------------|----------------------------|
| ERRATA: 98:23 | Conard, <i>for</i> Conrad, |
|----------------------|----------------------------|

AMPLIFY: Add at end of publication data for second American (Carra) edition (4a) —

plus 25 copies not for sale lettered A to Y.

| | |
|--------------------------|----------------------------------|
| ERRATA: 99(n2):10 | A31:III-3a); <i>for</i> A31-3a); |
|--------------------------|----------------------------------|

A37

A Story-Teller's Holiday

ERRATA: 99:22 July at 2/2 *for* July
100:22 Liadine" *for* Laidine" *and* 16 April *for* 18 April

AMPLIFY: *Add to contents note of first edition (a) —*

The same two words removed after the type was set, but before printing, resulted in blanks in line 12 of page 253 and in line 25 of page 352.

AMPLIFY: *Insert after* omitted, *in second line of contents notation for first American edition (2a) —*

but the words excised from the type in chapters LXIII and LXIV are included here.

ERRATA: 102:42 "Albert *for* "Alfred

A38

Avowals

ERRATA: 103:7 September by T. Werner Laurie *for* September
103:8 5½;² *for* 5½;
104:2 "Shakspere *for* "Shakespeare
104:5-6 PARSIFAL, April 1909 *for* THE BUTTERFLY,
Summer 1909,

AMPLIFY: *Insert before final sentence of contents note for second English edition (b) —*

Some sheets of this edition were issued in green cloth binding, gilt lettered on spine, for The Times Book Club.

A39

The Coming of Gabrielle

ERRATA: 105:29 December by T. Werner Laurie *for* December

AMPLIFY: *Insert asterisk after* (A33),* *in line 4 of contents note for first edition (a) and add footnote —*

*GM (in a note quoted in the DAILY TELEGRAPH, 5 July 1923), commenting on a paragraph published the previous week which referred to *The Coming of Gabrielle* as "a re-written" version

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of *Elizabeth Cooper*, wrote "I would rather you had spoken of 'The Coming of Gabrielle' as a new play written on a similar theme to that handled in its predecessor. The characters are not the same, with the exception of the three principals, while in respect of construction and of dialogue the two plays differ materially."

AMPLIFY: Add to contents note for first edition (a) —

Some of the dialogue is based on letters from "Gabrielle" (the Baronne Franzi Ripp) to GM. See *George Moore's Correspondence with the Mysterious Countess* (A67 below).

AMPLIFY: Add paragraph to Tauchnitz edition (b) collation and footnote —

This edition also was issued in flowered paper covered boards with thin leather label on spine gilt stamped: [*double rule*] | GABRI · | ELLE | [*rule*] | GEORGE | MOORE | [*double rule*]*

*This is a variant binding used on Tauchnitz titles in the mid-1920s. Other GM books in the series, issued earlier in wrappers, are found similarly bound.

A40

Héloïse and Abélard

| | |
|-----------------------------|--|
| <i>ERRATA: 108:3</i> | February by T. Werner Laurie <i>for</i> February |
| <i>109:12</i> | tipped-in <i>for</i> tipped in |
| <i>110:1</i> | 1925; reprinted in one volume 1931. <i>for</i> 1925. |
| <i>110:2</i> | another one-volume <i>for</i> a one-volume |

A41

Fragments from Héloïse & Abélard

| | |
|------------------------------|--|
| <i>ERRATA: 110:29</i> | July by T. Werner Laurie <i>for</i> July |
|------------------------------|--|

A42

Moore Versus Harris

AMPLIFY: Delete last four lines of contents note for first edition (a) and substitute —

from GM to Harris, the first letter reprinted, with minor deletions and changes, from "George Moore on Oscar Wilde, Etc." in PEARSON'S MAGAZINE, March 1918; the second previously had been inserted by Harris in "George Moore and Jesus" when that article was included in *Contemporary Portraits: Second Series* (B28), but the letter was not in the article when it was originally published in PEARSON'S, December 1916 and January 1917.

SUPPLEMENT "Books and Pamphlets"

AMPLIFY: *At end of publication data for second edition (2a) insert a superior number after copies² and add footnote —*

2. Apparently only "about 60" copies survived a 1926 fire, according to inscriptions by Guido Bruno, the publisher, in two copies catalogued within recent years by book dealers.

A44

In Single Strictness

ERRATA: 115:2

115(n2):7

117:14

"Wilfrid *for* "Wilfred

Westminster *for* Westminster

"Wilfrid *for* "Wilfred

A46

Conversations in Ebury Street

ERRATA: 118:15

29 January *for* January

AMPLIFY: *Add to publication data for first edition (a) —*

in addition 12 copies issued "Out of Series" for reviewers.

A47

Pure Poetry

AMPLIFY: *Add to publication data for first edition (a) —*

in addition, an undetermined number were issued "Out of Series" for reviewers.

AMPLIFY: *Add at end of 2a2 —*

The plates were again used for a paperbound edition:

2a3 — Liveright, New York, 1973, with table of "Contents" omitted in front and a five-page "Index of Poems" substituted at end.

A50

Peronnik the Fool

AMPLIFY: *Insert asterisk after [v-vi];* at end of line 3 of collation for first separate edition (2a) and add footnote —*

*At least one copy was issued without copyright notice.

AMPLIFY: *Add to publication data of continental edition (b) —*

plus 25 "for the author and for review."

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AMPLIFY: *Add at end of publication data for second English edition (3b) —*
and possibly several copies were specially bound for presentation*

*At least one of these copies ("Number 1") is bound in green-leather, with the tail-piece (the crowing cock) reproduced on the front cover in gilt and with a water color and publisher's name painted by Gooden on the front binder's leaves. This copy was seen in 1978 by Clinton K. Krauss at Charles J. Sawyer Booksellers in London, and one of the firm's representatives told him that "several copies" had been prepared in this fashion, although this seems unlikely.

ERRATA: 129:4

HARRAP *for* HARAP

A52

Celibate Lives

ERRATA: 131:8

"Wilfrid *for* "Wilfred

AMPLIFY: *Insert asterisk after Nobbs"* in line 3 of contents note for first edition (a) and add footnote —*

*This story was dramatized by Simone Bemussa as *La Vie Singulière d'Albert Nobbs* from a French translation by Pierre Lyris in *Albert Nobbs et Autres Vies Sans Hymen*, Paris, 1972. The play was published in Paris in 1977 to coincide with its production there 22 November. An English version, adapted by Allan McClelland, was presented in London, June 1978, and in New York, June 1982. Later that month, another English version was produced at Niagara-on-the-Lake, Ontario, Canada.

AMPLIFY: *Insert at end of contents note for first edition (a) —*

Some sheets of this edition were issued in a brown cloth binding, with gilt lettering on spine, for The Times Book Club.

ERRATA: 132:5

"Wilfrid *for* "Wilfred

A53

The Making of an Immortal

AMPLIFY: *In first line of publication data for first edition (a) after 1,240 copies, insert —*

of which 450 were for England where they were priced at 3/3/—,

A54

Letters to Dujardin

AMPLIFY: *Add to publication data for first edition (a) —*

plus eight sets of proofs, not numbered but signed by GM on half-title, were issued for presentation

A57

A Flood

AMPLIFY: *Delete contents note for first edition (a) and substitute —*

This is a revised version of a short story, influenced by Zola's "L'Inondation", first published as "In Sight of Death" in ILLUSTRATED LONDON NEWS, 13 August 1892; then revised as "A Flood" for the first issue of IRISH REVIEW, March 1911; reprinted in LIVING AGE, 27 May 1911; and again reprinted, with no indication of previous publication, in THE SMART SET, November 1913.

A58

The Talking Pine

AMPLIFY: *Insert superior number after FRANCE² in fourth line of collation for first edition (a) and add footnote —*

2. Not present in all copies.

A61

The Lilacs Are in Bloom

AMPLIFY: *Insert superior number at end of line preceding contents note for first edition (a) after voices."¹ and add footnote —*

1. An earlier musical setting of the poem by Norman O'Neill was included in his *Five Rondels*, Avison Edition, London, 1907.

A64

Diarmuid and Grania

INSERT: *Add new entry at end, following 2a —*

3a — First separate American edition:

The play, edited and with an "Introduction" by Anthony Farrow, was published as Volume X of the "Irish Drama Series", De Paul University, Chicago, 1974. There are only slight variations from previous printings and, according to the editor, this edition "maintains the basic integrity of the 1951 printing, with only cosmetic changes."

INSERT: Add two new titles —

A67

George Moore's Correspondence
with the Mysterious Countess

a First edition:

DAVID B. EAKIN and ROBERT LANGENFELD | George Moore's | Correspondence with | the Mysterious | Countess | ELS [*script monogram*] | English Literary Studies | University of Victoria | 1984

Published August at \$6

9x6; [1-2]⁸, [3]⁴, [4-5]⁸; pp 72, comprising; title-page as above, with series editorial and copyright information on verso, pp [1-2]; dedication, verso blank, pp [3-4]; table of "CONTENTS", verso blank, pp [5-6]; "ACKNOWLEDGEMENTS", verso blank, pp 7-[8]; "INTRODUCTION", pp 9-15; p [16] blank; "NOTES TO THE INTRODUCTION", with "Textual Note" on verso, pp 17-18; text of letters, pp 19-69; pp [70-72] blank; issued in heavy tan wrappers, with p [2] blank, list of other titles in series, p [3], notes on editors of this volume, p [4], and lettered on front: [*first five lines as on title-page, but in bold type*] | [*caricature of GM (by A.P. Allison)*] | No. 33 ELS [*script monogram*] Monograph Series | and spine lettered down: EAKIN/ LANGENFELD [*space*] GEORGE MOORE'S CORRESPONDENCE [*space*] ELS

Contents:

In addition to the "Introduction" and "Notes" by the editors, there are twelve letters from GM (1903-06) and twenty to him from "Gabrielle". Portions of the GM letters were quoted by Hone, not always accurately, in his biography (B44). Gabrielle's letters were used by GM as the basis for some of the dialogue in *The Coming of Gabrielle* (A39) and its earlier version, *Elizabeth Cooper* (A33). Late in life GM had a manuscript of her letters prepared for publication, but it was never printed. The letters, as given here, are from that manuscript (now at the Humanities Research Center of the University of Texas), and GM's afterword to it is included in the editors' introduction. Hone, in a reference to the projected edition (p 429), quotes from this "afterword", but calls it the "preface".

A68

In Minor Keys

a First edition:

[*long decorative rule*] | IN MINOR KEYS | [*long decorative rule*] | The Uncollected Short Stories of | GEORGE MOORE | [*shorter decorative rule*] | Edited with an introduction by David B. Eakin and Helmut E. Gerber | FOURTH ESTATE · LONDON

Published 20 June 1985 at £9.95.

8 $\frac{3}{8}$ x 5 $\frac{3}{8}$; [1-12]⁸, [13]¹², [14]⁸; pp 232, comprising: half-title, verso blank, pp [1-2]; title-page as above, with copyright and publication data on verso, pp [3-4]; table of "Contents", with ACKNOWLEDGEMENTS on verso, pp [5-6]; TEXTUAL NOTE p [7]; information on original publication of stories, pp [8-9]; p [10] blank; "Introduction" pp 11-50; "Notes" pp 51-2; text of stories pp 53-229; pp [230-32] blank; white endpapers; bound in bright red cloth, front and back covers blank, spine gilt lettered down between two rules; GEORGE MOORE [*three ornaments*] IN MINOR KEYS and horizontal publisher's device [4th on square gilt background] at foot.

Contents:

"Under the Fan" reprinted from TINSLEY'S MAGAZINE, February 1882; "A Russian Husband" reprinted from *Walnuts and Wine* (B1); "Dried Fruit" and "Two Men, A Railway Story" reprinted from COURT AND SOCIETY REVIEW, [17] December 1885 and 20 April 1887; "A Strange Death" reprinted from THE HAWK, 22 and 29 October 1889; "A Faithful Heart" reprinted from THE SPEAKER, 16 April 1892; "Parted" reprinted from DAILY CHRONICLE, 22 May 1893; "An Episode in Bachelor Life" and "An Episode in Married Life" reprinted from THE SKETCH, 24 January and 21 February 1894; "Emma Bovary" reprinted from LIPPINCOTT'S MAGAZINE, May 1902; "The Voice of the Mountain" reprinted from THE GAEL, July 1904; "A Flood" reprinted from the IRISH REVIEW, March 1911; "At the Turn of the Road" and "The Strange Story of the Three Golden Fishes" reprinted from COSMOPOLITAN, July and September 1927.

Copies of the English edition, with an additional leaf tipped in following the title-leaf, listing books in the "Irish Studies" series (which includes this title); series name added to half-title, publisher's imprint on title-page and publication data on verso changed, and following the title SYRACUSE added to replace publisher's device on spine, were issued by:

a2 — Syracuse University Press, 31 July 1985, in an edition of 783 copies at \$17.50.

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Notes

III

Periodical Appearances

1879

TRANSFER: Move D:Fr-1 [p 224] from *Translations* section —

“Zola à l'étranger ... II — En Angleterre et en Amérique”

LE VOLTAIRE (Paris), 1 November

Article by Paul Alexis which includes a letter from GM, presented as an interview with him (identified as a “poet distingué”) with direct quotations.

INSERT: Add new entry —

[Letter]

LE VOLTAIRE (Paris), 6 November

Included in an editorial postscript to the four-part series by Paul Alexis on Zola in which GM expresses his great admiration for him and says he is not the Paris correspondent of THE WORLD.

1881

ERRATA: 177(n1):4

Articles”, *for* Articles.”

AMPLIFY: Delete [misplaced] notation for 5 March entry and substitute —

A few words from this article quoted, without identifying GM as the reviewer, by Clyde K. Hyder in his “Introduction” to *Swinburne: The Critical Heritage*, London, 1970.

INSERT: Add new entry —

“Zola at Work”

THE BURLINGTON, April

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AMPLIFY: Add to notation for 26 May entry —

An extensive quotation from this article published as "The Author of 'Nana'", the introduction to the Vizetelly edition of Zola's novel, London, 1884.

AMPLIFY: Add notation [from 5 March] for 24 December entry —

Review of John Payne's translation of *Poems of Master Villon of Paris*.

1882

AMPLIFY: Delete never **and final period from February notation and add —**
in *In Minor Keys* (A68 above).

1884

CORRECT: Delete "Topics of the Day by the Heroes of the Hour: **from title of 3 May entry and add it at end of notation, preceded by** in column,

INSERT: Add new entry —

"A Lyrical Argument"

TEMPLE BAR, June

ERRATA: 178:23

ST. JAMES'S **for** PALL MALL

AMPLIFY: Change 10 December notation to read —

Same argument continued in *Literature at Nurse* (A7) and both reprinted in the 1976 edition of the pamphlet (A7-a2 above) along with correspondence on the subject in subsequent issues, and "The Case for the Publishers" in 17 December issue.

1885

INSERT: Add new entry —

"Dublin Castle Manners"

FREEMAN'S JOURNAL (Dublin), 9 February

Letter, including copies of two letters which GM had sent Colonel G.B. Dease of Dublin Castle regarding the refusal of an invitation for GM to attend a state dinner so that he might secure background material for *A Drama in Muslin* (A9). Answered 11 February by Courtney Doyle, and according to Hone [p 109], "extracts from the correspondence were copied in the English Press." These have not been located.

SUPPLEMENT "Periodical Appearances"

ERRATA: 179:6 New Book" *for* New Work"
 179:8 Laudatory announcement *for* Review
 179:11 [17] December *for* December

AMPLIFY: *In notation for December entry delete never and everything following* reprinted *then add —*
 in *In Minor Keys* (A68 above).

1886

ERRATA: 179:21 TABLET *for* THE TABLET

INSERT: *Add three new entries —*

 "A Great Irishwoman"

 FREEMAN'S JOURNAL (Dublin), 16 January

 Unsigned article, but identified by GM as being by him in an undated letter to Augusta Holmes, the subject of the article.

 "Conventual Innocence"

 TABLET and WEEKLY REGISTER, 23 January

 Letter, in answer to charges in previous issues of both papers regarding GM's visit to the Convent of the Holy Child in Hastings, used as the setting of the opening scenes in *A Drama in Muslin* (A9).

 "Conventual Innocence"

 COURT AND SOCIETY REVIEW, Supplement

 4 February

 Letter adding to information in previous letters to TABLET and WEEKLY REGISTER (above).

TRANSFER: *Move D:Fr-2 [p 224] from Translations section —*

 "Le Poète Anglais Shelley"

 LE FIGARO (Paris), 22 May

 Article in French about a London performance of *The Cenci*, with some passages foreshadowing the first chapter of *Confessions of a Young Man* (A12).

AMPLIFY: *Add to notation for 25 May entry —*

 Reprinted in *Impressionists in England, The Critical Reception* edited by Kate Flint, London, 1984.

AMPLIFY: *Add notation to 9 December entry —*

 Revised from "Chez Moi" and "Ambition" in *Pagan Poems* (A3).

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1887

AMPLIFY: Add to notation for 20 April entry —

English version reprinted in *In Minor Keys* (A68 above).

INSERT: Add new entry —

“The Stage as Seen by a Novelist”

EVENING NEWS, 3, 5 and 6 December

Signed “By the Author of ‘The [*sic*] Mummer’s Wife’ ”

1888

ERRATA: 181:27 ‘88” for 1888”

AMPLIFY: Add to notation for September entry —

and later included in expanded edition of *Confessions of a Young Man* (A12-2d2 et seq).

INSERT: Add new entry —

“A Delicate Point”

THE STANDARD, 22 September

Letter answering charges of St. John Brenon (Edward John Brennan), in a 19 September letter, that GM’s title, “Mummer Worship”, had been stolen from him. Accompanying GM’s letter is another from Harry Quilter, editor of UNIVERSAL REVIEW where GM’s article had appeared, denying Brenon’s claim.

AMPLIFY: Add after date of 8 December entry —

reprinted in NEW YORK HERALD (Paris edition), 13 December

AMPLIFY: Add at end of above entry —

and by August Brentano in an interview in the HERALD after GM’s letter was reprinted there.

1889

INSERT: Add new entry —

“The Patron of the Great Unacted”

ST. JAMES’S GAZETTE, 5 February

Interview by GM with André Antoine prior to the London appearance of his Théâtre Libre.

SUPPLEMENT "Periodical Appearances"

DELETE: Remove entry for "Le Rêve" in *ST. JAMES'S GAZETTE*, April, for it apparently is a "ghost".

ERRATA: 183:1 "New for "The New

INSERT: Add two new entries —

"Revival of English Drama"

NEW YORK HERALD (London edition), 1 September

Article which was to have been the first in a series on the contemporary theatre, but no more were published.

"To a Consumptive Girl"

BELFORD'S MAGAZINE (Toronto), October

Poem, reprinted from *Mike Fletcher* (A14), revised from "À une Poitrine" in *Pagan Poems* (A3).

AMPLIFY: Add to notation for 22 and 29 October entry —
reprinted in *In Minor Keys* (A68 above).

AMPLIFY: Add to 5 November entry —

Reprinted in *Robert Louis Stevenson: The Critical Heritage*, edited by Paul Maixner, London, 1981.

1890

AMPLIFY: Add at end of 28 January entry —
and later included in expanded edition of *Confessions of a Young Man* (A12-2d2 et seq).

ERRATA: 184:30 Troyon!" for Tryon!"

AMPLIFY: In first line of 8 April notation following London" insert —
in *PALL MALL GAZETTE*, 31 March 1894, and reprinted

ERRATA: 185:23 Sketch, for Short story,
185:36 Sketch, for Short story,

AMPLIFY: Add after date in 19 July entry —
reprinted in *THE HAWK*, 22 July, together with an attack on the planned Independent Theatre by Augustus Moore, the paper's editor.

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AMPLIFY: Add to 22 July notation —

and later included in expanded edition of *Confessions of a Young Man* (A23-2d2 et seq).

AMPLIFY: Add at end of November notation —

also reprinted, with a brief introduction by GM, as "Memories of Degas" in BURLINGTON MAGAZINE, January and February 1918.

ERRATA: 188:8

Nights" *for* Might's"

188:9

December *for* October

1891

AMPLIFY: Insert before name of periodical and date for 24 April entry —

ST. JAMES'S GAZETTE, 22 April: reprinted in

ERRATA: 189:26

October, and revised for *for* October. Reprinted in

190:21

Picture" *for* Pictures"

1892

ERRATA: 191:22

Whistler. *for* Whistler:

INSERT: Add new entry and footnote —

"George Moore Speaks"

THE PELICAN, 26 March

Unsigned article, including brief interview quoting GM, second of a series of four published under the general heading "The Sims-Moore Controversy".*

*The other articles in 19 March, 2 and 9 April issues. G.R. Sims (during a 27 February interview) offered £100 to the Independent Theatre if GM would write an "unconventional" play for them to produce. Also see "Mr. George Moore Accepts Dagonet's Challenge", 5 March, and "Mr. George R. Sims' Offer", 12 March.

AMPLIFY: Delete never and final period in notation for 16 and 23 April entry and add —

in *In Minor Keys* (A68 above).

ERRATA: 192:14

Organisation *for* Organization

SUPPLEMENT "Periodical Appearances"

INSERT: Add new entry —

"In Sight of Death"

ILLUSTRATED LONDON NEWS, 13 August

Short story, revised as "A Flood" in the IRISH REVIEW, March 1911;
further revised for signed, limited edition (A57).

ERRATA: 193:17 Article, twelfth *for* Letter, one

INSERT: Add new entry —

"Mr. John Addington Symonds' 'Michael Angelo' "

ILLUSTRATED LONDON NEWS, 26 November

Favorable review of Symonds' biography.

ERRATA: 194:10 "Mr. Burne-Jones and the Academy" *for* "To the
Editor of 'The Speaker'"

1893

INSERT: Add new entry —

"'The Strike at Arlingford.' Interview with Mr. George Moore."

PALL MALL GAZETTE, 21 February; reprinted in PALL MALL BUDGET, 23
February

With quotations from GM and the play, which was to be presented that
evening at the Opera Comique.

ERRATA: 194:34 "The New *for* "New

AMPLIFY: Delete never *and final period in 22 May entry notation and add —*
in In Minor Keys (A68 above).

INSERT: Add new entry —

"Plays and Acting of the Season"

FORTNIGHTLY REVIEW, August

Article by William Archer in which he includes a letter from GM criticizing
him for his overestimation of *The Second Mrs. Tanqueray* by Arthur
Wing Pinero.

AMPLIFY: Insert at beginning of notation for 30 September entry —

Revised and reprinted in *The Book of Beauty* edited by Mrs. F. Harcourt
Williamson, London, and New York, 1896; and again

ERRATA: 196:13 "Pages from *for* "Passages from

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1894

AMPLIFY: Delete never and final period in notations for both 24 January and 21 February entries and add —

in *In Minor Keys* (A68 above).

AMPLIFY: Add at end of notation for 3 March entry —

a paragraph of the article reprinted as "Children Paddling" in Appendix F of *Life, Work and Setting of Philip Wilson Steer* by D.S. MacColl, London, 1945

AMPLIFY: Insert before name of periodical and date for 5 April entry —

PALL MALL GAZETTE, 31 March; reprinted in

TRANSFER: Move B6 and note 1 [p 153] from Contributions section —

"The Fool's Hour, the First Act of a Comedy by John Oliver Hobbes¹ and George Moore"

THE YELLOW BOOK, Volume I, [16] April; reprinted in *The Yellow Book: A Selection*, compiled by Norman Denny, London, [1949]; and New York, 1950.

1. Pen name of Mrs. Pearl Craigie, who appears as "Agate" (a character in "Lui et Elles") in three editions of *Memoirs of My Dead Life* (A29-d, A29-2d, and A29-3d). GM and Mrs. Craigie also collaborated on two other plays, "Journeys End in Lovers Meeting" (B11) and an early version of *Elizabeth Cooper* (A33-n1).

INSERT: Add new entry —

"The Boycott of 'Esther Waters.' What Mr. George Moore Says."

DAILY CHRONICLE, 3 May

Interview with direct quotations regarding the banning of the book by W.H. Smith & Son. On 1 May there had been a letter, "Esther Waters and the Circulating Libraries" by A. Conan Doyle, and the following day an interview with William Faux, "The Position of Messers Smith & Son".

AMPLIFY: Delete notation for 4 May entry and substitute —

Letter, dated May 3, thanking Doyle and others for their letters and answering points raised by Faux in his interview defending Smith's action in refusing to circulate *Esther Waters* (A19).

INSERT: Add new entry —

"On Making Studies"

NEW YORK TRIBUNE, 2 September

Extensive quotations from an unlocated interview with GM in an unidentified paper.

SUPPLEMENT "Periodical Appearances"

1895

- ERRATA: 198:17** " 'The ... Indiscretions;' or The *for* "The ... Indiscretions, or the
199:26 "Mr. George Moore's Novel" *for* "Letter to the Editor"
199:27 3 August *for* 2 August

TRANSFER: Move first entry for 1896 ("Les Dormeuses"), changing its date to 9 November and adding 1896 to date of COSMOPOLIS printing.

1896

DELETE: First entry transferred to 9 November 1895 (above)

INSERT: Add two new entries —

"Memories of '95"

THE YEAR'S ART 1896, [January], "seventeenth annual issue"
Article.

"The Taste of Tomorrow"

DAILY CHRONICLE, 26 May
Article.

ERRATA: 200:16 COSMOPOLIS, October *for* COSMOPOLIS, 5 December

AMPLIFY: Add to notation of last entry —

as it is in *Andrew Lang* by R.L. Green, Leicester, 1964, where the letter is again reprinted.

1897

AMPLIFY: Revise notation for 24 April entry to read —

Laudatory review of Yeats's *The Secret Rose*, including a "depreciation of Stevenson" which prompted two articles, "Mr. George Moore on Stevenson" by Vernon Blackburn in the ACADEMY, May; and "Stevenson and Mr. George Moore" by Edgar Jepson in TOMORROW, June.

AMPLIFY: Delete notation for 12 May entry and substitute —

Reply to "The Moral Idea", Arthur T. Quiller-Couch's 1 May causerie in THE SPEAKER. This and an extract from GM's 24 April review reprinted in *Robert Louis Stevenson: The Critical Heritage* edited by Paul Maixner, London, 1981.

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AMPLIFY: Add to notation for July entry —

reprinted in *A Victorian Art of Fiction: Essays on the Novel in British Periodicals 1870-1900* edited by John Charles Olmstead, London and New York, 1979.

AMPLIFY: Add notation for 29 September entry —

Unsigned interview with GM quoting him on D'Annunzio and *Evelyn Innes* (A22).

AMPLIFY: Add notation for 17 November entry —

Letter to the editor with appended "scenario" later used in *Evelyn Innes* (A22).

INSERT: Add new entry —

"Art — George Moore"

NEW YORK WORLD, 12 December

Short article, by cable, chiefly about Wilson Steer.

1898

INSERT: Add two new entries —

"Mr. George Moore and M. Zola's Letters."

DAILY CHRONICLE, 18 March

Letter, replying to report in 9 March issue that six letters from Zola to GM were being offered for sale by a dealer.

"The Censor of the Strand. Mr. George Moore's New Book 'Indexed'."

DAILY CHRONICLE, 13 June

Long unsigned interview with direct quotations regarding the failure of Messers Smith to stock *Evelyn Innes* (A22) in their stores and libraries. A further item 15 June reports that Mudie's Library had taken 500 copies of the novel.

AMPLIFY: Delete notation for 24 June entry and substitute —

Article, replying to an unsigned hostile review of *Evelyn Innes* in 22 June issue; there was editorial comment on the subject in this issue and a reply from J.A. Steuart in 30 June issue.

DELETE: Remove 15 July entry which, although signed "G.M.", is actually by Gabriel Maurey.

SUPPLEMENT "Periodical Appearances"

INSERT: Add new entry —

"Messers Smith as Censors"
DAILY CHRONICLE, 18 July
Letter.

1899

AMPLIFY: Delete notation for 25 January entry and substitute —

Long letter defending Yeats's *The Countess Cathleen* and Martyn's *The Heather Field* as well as answering William Archer's 20 January article, "Mr. George Moore as a Drama Critic." Archer replied 26 January and Yeats entered the controversy 30 January with a letter, "Mr. Moore, Mr. Archer and the Literary Theatre."

AMPLIFY: Add to notation for 27 January entry —

in reply to Archer's 26 January letter.

INSERT: Add new entry —

"Irish Literary Theatre — Dinner at the Shelbourne Hotel — Interesting Speeches"

DAILY EXPRESS (Dublin), 12 May

Full account of dinner given by the Express's editor, T.P. Gill, including GM's enthusiastic and extended remarks. An extract from the talk reprinted in *The Irish Literary Theatre 1899-1901* edited by Robert Hogan and James Kilroy, Dublin, and Atlantic Highlands, New Jersey, 1975. A summary of the talk was given by GM in section IV of *Ave* (A31:I-a).

AMPLIFY: Expand title, correct date and add to notation for 20 September entry —

"Vers. Pour le Portrait de Helene Froment par Rubens"

DAILY EXPRESS (Dublin), 30 September

Verse, dated "The Hague, 1899". Reprinted, untitled, in chapter IX of first edition only of *The Lake* (A27-a); and later as "Pour un Tableau de Rubens" in the fourth (second Brentano Uniform) and subsequent editions of *Confessions of a Young Man* (A12-d et seq).

1900

ERRATA: 201:30

"A Preface *for* "Preface

AMPLIFY: Add notation for second February (BELTAINE) entry —

A portion of this article reprinted in Hogan and Kilroy's *The Irish Literary Theatre 1899-1901*.

A BIBLIOGRAPHY OF GEORGE MOORE

INSERT: Add four new entries —

"The Irish Literary Theatre. Speech by Mr. George Moore."

FREEMAN'S JOURNAL (Dublin), 23 February

Article about previous day's luncheon at Gresham Hotel given by the National Literary Society as one of the events of "Irish Literary Theatre Week" in Dublin, including complete text of GM's talk. A portion of this reprinted in Hogan and Kilroy's *The Irish Literary Theatre 1899-1901*. A revised version of the address published as "The Irish Literary Renaissance and the Irish Language" in the NEW IRELAND REVIEW, April; again revised as "A Plea for the Soul of the Irish People" in THE NINETEENTH CENTURY AND AFTER, February 1901; and then reprinted as "Literature and the Irish Language" in *Ideals in Ireland* (B9).

"Irish Literary Theatre Yesterday's Luncheon Mr. George Moore on the Celtic Revival"

DAILY EXPRESS (Dublin), 23 February

An account of the luncheon and GM's talk, given in a somewhat abbreviated form, but in his own words.

"Irish Literary Theatre. Address by Mr. George Moore."

IRISH TIMES (Dublin), 23 February

GM's speech reported, paraphrased but following text, and with the "(Hear, hear)"s of audience noted.

[Letter]

TIMES, circa 14 March

Not seen, but noted by Lady Gregory in *Seventy Years*, Gerrards Cross, 1974, and New York, 1976. Apparently about the Boer War or possibly the Queen's impending visit to Ireland.

AMPLIFY: Insert after Theatre in second line of first April entry notation —

(see 23 February entries above); revised as "A Plea for the Soul of the Irish People" in THE NINETEENTH CENTURY AND AFTER, February 1901;

INSERT: Add new entry —

"Mr. George Moore and the Queen's Visit"

FREEMAN'S JOURNAL (Dublin), 16 April

Letter.

ERRATA: 202:14
202:16

CLADHEAMH *for* CLADEAM
"The Irish *for* "On the Irish

SUPPLEMENT "Periodical Appearances"

1901

AMPLIFY: Add notation to February entry —

Revision of "The Irish Literary Renaissance and the Irish Language" in NEW IRELAND REVIEW, April 1900; and reprinted as "Literature and the Irish Language" in *Ideals in Ireland* (B9).

INSERT: Add eight new entries —

"The Irish Literary Theatre"

FREEMAN'S JOURNAL (Dublin), 24 April; reprinted in WEEKLY FREEMAN (Dublin), 27 April; and in THE GAEL (New York), June.
Letter.

"Real Conversations, recorded by William Archer: Conversation IV — with Mr. George Moore"

THE CRITIC (New York), July; and PALL MALL MAGAZINE, August; reprinted as "Conversation V: with Mr. George Moore" in *Real Conversations* by William Archer, London, 1904.

"Mr. George Moore Interviewed"

DAILY NEWS, 9 August

On the morality of GM's writings and the bearing of art on morality.

"Mr. George Moore and His Books"

DAILY NEWS, 12 August; partially reprinted as "George Moore in His Own Defense" in NEW YORK TIMES SATURDAY REVIEW OF BOOKS AND ARTS, 24 August

Letter, in reply to one by D. Owen about 9 August interview.

"Mr. George Moore's Novels"

DAILY NEWS, 20 August

Letter, answering one by "B" on 15 August regarding GM's previous letter.

"George Moore: A Recent Visit to His Home in London and a Talk With Him"

NEW YORK TIMES SATURDAY REVIEW OF BOOKS AND ART, 24 August
Interview by William Wallace Whitelock, with many direct quotations.

"The Irish Literary Theatre"

FREEMAN'S JOURNAL (Dublin), 13 September, reprinted in WEEKLY FREEMAN (Dublin), 14 September.
Interview.

A BIBLIOGRAPHY OF GEORGE MOORE

"Mr. George Moore and Irish Composers"

WEEKLY FREEMAN (Dublin), 21 September

Interview with extensive quotations and with editorial comments on another page.

AMPLIFY: Add notation to October (SAMHAIN) entry —

Most of the article reprinted in Hogan and Kilroy's *The Irish Literary Theatre 1899-1901*.

ERRATA: 202:28

"Resurgam" for "Resurgum"

AMPLIFY: Correct title and date for circa mid-November entry and add notation —

"The Irish Literary Theatre. Interview with Mr. George Moore. He Wants the Censorship of the Church."

FREEMAN'S JOURNAL (Dublin), 13 November

Interview, with direct quotations, in which GM suggests that censorship, perhaps by the Church, would be appropriate for a national theatre. Most of the interview, as well as the two letters regarding it of 14 and 16 November (below), reprinted in Hogan and Kilroy's *The Irish Literary Theatre 1899-1901*. A leading article in the same issue as the interview attempts to refute a number of GM's points. Yeats, in a 15 November letter, said that he would refuse to join any project established with clerical censorship.

INSERT: Add new entry —

"The Irish Literary Theatre"

FREEMAN'S JOURNAL (Dublin), 14 and 16 November

Letters giving GM's further thoughts on the 13 November interview (above).

1902

INSERT: Add new entry —

"Love of Country"

WEEKLY FREEMAN (Dublin), 12 April

Story, in both English (above) and in Gaelic as "Tir-Grad", the latter included in *An T-Ur-Gort* (D:Ga-2) and the former revised and reprinted as "The Voice of the Mountain" in *THE GAEL* (New York), July 1904. The story was not included in *The Untilled Field* (A26), but its basic theme was used for the final section of "The Wild Goose" in that book.

SUPPLEMENT "Periodical Appearances"

ERRATA: 203:5 " 'Emma Bovary' " *for* "Emma Bovary"
203:7 "Priscilla and Emily *for* "Emily and Priscilla

AMPLIFY: Add to notation for May entry —
Original version reprinted in *In Minor Keys* (A68 above).

AMPLIFY: Insert at beginning of notation for June entry —
"Translated by T.W. Rolleston from the Irish of Tadhg O'Donoghue.
The original text by George Moore." The Gaelic text previously published
as "An Guna Posta" in *NEW IRELAND REVIEW*, January 1902 (D:Ga-1).

AMPLIFY: Insert at end of notation for 27 June entry —
reprinted in *Uncollected Prose of W.B. Yeats*, Volume II, edited by John
P. Frayne and Colton Johnson, New York, 1976.

AMPLIFY: Add at end of publication note for 16 August entry —
and in *ALL IRELAND REVIEW*, 30 May, 6 and 20 June 1903.

AMPLIFY: Insert at beginning of notation for same entry —
A Gaelic version, "Galar Duitce", included in *An T-Ur-Gort* (D:Ga-2); and
the English version

INSERT: Add new entry —
"Mr. George Moore and Irish Painting"
DAILY EXPRESS (Dublin), 27 September
Letter.

1903

ERRATA: 204:2 Gallery: *for* Gallery,

AMPLIFY and CORRECT: Replace 24 October entry with —
"Mr. George Moore and the Roman Church"
IRISH TIMES, 24 September; partially reprinted in "The Literary Week"
column of *ACADEMY*, 3 October; and quoted in *NEW YORK TIMES*, 24
October.
Letter, regarding GM's profession of Protestantism, discussed in final
paragraphs of *Salve* (A31:II-a), and reprinted in appendix of the anno-
tated edition of *Hail and Farewell* (A31-4c above).

INSERT: Add new entry —
"Ireland at the Crossroads"
DAILY MAIL, 24 November
Article.

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1904

AMPLIFY: Insert after second line of notation for second entry —
PALL MALL GAZETTE, 31 March 1894, reprinted in

AMPLIFY: Delete never reprinted. **in July entry notation and substitute —**
revised from "Love of Country" in WEEKLY FREEMAN, 12 April 1902,
(above). The revised story reprinted in *In Minor Keys* (A68 above).

AMPLIFY: Add to footnote 5 —

Dr. Weaver quotes a letter from GM to Synge (not to Lady Gregory as he states) that GM at first attempted to persuade Oliver St. John Gogarty to sign the article. GM's letter is given in *J.M. Synge 1871-1909* by David H. Greene and Edward M. Stephens, New York, 1959.

AMPLIFY: Add to notation for 5 December entry —

answered by W.B. Yeats, 7 December, in a letter, "Mr. George Moore and the Hibernian Academy".

INSERT: Add new entry —

"Modern French Art Youthful Days in Paris Lecture by Mr. G. Moore"
DAILY EXPRESS (Dublin), 9 December
Full report, but paraphrased, of GM's talk the previous evening at the Royal Hibernian Academy. The following day the EXPRESS criticized the talk in a leading article, which had no heading but which was indexed as "Mr. George Moore and Art". The lecture was printed as "Reminiscences of the Impressionist Painters" in SCRIBNER'S MAGAZINE, February 1906; then revised and published as a pamphlet (A28); and again revised for inclusion as section VI of *Vale* (A31:III-a).

1905

ERRATA: 205:12 IRISH *for* THE IRISH

AMPLIFY: Add notation for 13 February entry —

Letter, dated "February 5", chiefly about production of Synge's *The Well of Saints*.

INSERT: Add new entry —

"Art Chats with Mr. George Moore"
DUBLIN EVENING MAIL, 3 August
Interview signed "R.M.".

ERRATA: 205:14&18 DUBLIN EVENING *for* EVENING

SUPPLEMENT "Periodical Appearances"

INSERT: Add new entry —

"The National Board and the Irish Language"
IRISH TIMES (Dublin), 23 September
Letter.

1906

INSERT: Add new entry —

"Mr. George Moore examined."
COMMAND PUBLICATION NO. 3256 ("Report of the Committee of Inquiry
Into the Work Carried on by the Royal Hibernian Academy and the
Metropolitan School of Art, Dublin"), Parliamentary Papers: Commons,
1906, His Majesty's Stationary Office.
GM's testimony (pp 28-29) was given 11 October 1905.

1908

AMPLIFY: Insert new entry —

"George Moore's Book of Criticism of Irish Affairs —"
NEW YORK TIMES SATURDAY REVIEW OF BOOKS, 27 June
Direct quotations from an unidentified interview (or letter?) giving GM's
comments on his forthcoming *Hail and Farewell* (A31) in column, "Liter-
ary London's Current Gossip" signed "Galbraith".

1909

**TRANSFER: Move D:Fr-14 [p 226] from Translations section and combine
with 15 August entry —**

"Souvenir sur Mallarmé"
PARSIFAL (Paris), April; reprinted, along with translation by Helene Wood
("A Memory of Mallarmé"), in THE BUTTERFLY QUARTERLY, (Philadel-
phia), No. 7, Summer (15 August).
Expanded and revised for chapter XIV of *Avowals* (A38).

ERRATA: 206:15

MAGAZINE *for* MAGAINE

INSERT: Add new entry —

"Jean Christophe"
THE WORLD, 2 November
Review of Jules Romains' novel.

A BIBLIOGRAPHY OF GEORGE MOORE

1910

INSERT: Add two new entries —

"The Grey Mullet. Mr. George Moore's Investigations."

IRISH TIMES, 4 February

Letter on the excellence of the fish, including two letters from dealers regarding its unavailability in Ireland. In the next few days, various letters and items regarding it were published, and 5 February there was a caricature of GM as "The Grey Mullet."

"A Letter From Paris. Mr. George Moore's Adventure. A Lecture and an Accident."

IRISH TIMES, circa late February

Letter in French, from Paris, setting forth GM's reasons for not having sent the paper a promised article on Rostand's *Chantecler* because of an accident which befell him and his lecture on Balzac and Shakespeare (see below).

TRANSFER: Move D:Fr-15 [p 226] from Translations section —

"Shakespeare et Balzac"

REVUE BLEUE (Paris), 26 February and 5 March

Text of lecture delivered by GM 18 February at Salle de l'Agriculture, Paris; an English translation, "Shakspeare and Balzac", published in CENTURY MAGAZINE, May 1914; original French text reprinted as chapter XIII of *Avowals* (A38), but transferred to *Conversations in Ebury Street*, as chapter IV, in the Carra and subsequent American editions (A46-2a, and 2a2).

INSERT: Add new entry —

"Accident to Mr. George Moore. Narrow Escape at Munich. 'Hail & Farewell.' "

IRISH TIMES, 6 September

Long letter quoted, giving a fuller account of the accident in Munich than the one in the CONTINENTAL DAILY MAIL the same day.

AMPLIFY: Insert at beginning of notation for October entry —

Previously translated into German as "Das Versinkende Paris" in KUNST UND KUNSTLER (Berlin), February;

SUPPLEMENT "Periodical Appearances"

AMPLIFY: Add to notation for 28 October entry —

in answer to one by the Rev. William Proctor, 27 October, both part of a series triggered by an 18 October letter from Stephen Gwynn charging that Dublin streets were havens for moral iniquity.

CORRECT and AMPLIFY: Replace first two lines of 30 December entry —

"Death of Mr. Augustus Moore."

IRISH TIMES (Dublin), 30 December; and as "The Late Augustus Moore" in THE TIMES (London), the same day.

1911

ERRATA: 207:10

"A Prefatory *for* "Prefatory

AMPLIFY: Replace notation for first entry —

Expanded and reprinted in *The Apostle*, 1911 (A30-a); portions translated into German as "Mein Bekanntschaft mit der Bible" in PAN (Berlin), 3 March, and in *Der Apostle ...* (D:Ge-13).

ERRATA: 207:19

May *for* April

AMPLIFY: Insert at beginning of notation for March entry —

Revised from "In Sight of Death" in ILLUSTRATED LONDON NEWS, 13 August 1892, and again

And at end of notation add —

reprinted in *In Minor Keys* (A68 above).

INSERT: Add new entry, incorporating 4 February 1912 entry and replacing footnote 6 —

"George Moore on the Irish Theatre — The Intimate and Reminiscent Impressions of Noted Writer"

BOSTON EVENING TRANSCRIPT, 23 September, subsequently published, with final four paragraphs omitted, as "From the Beginning" in THE SUNDAY RECORD HERALD (Chicago), 4 February 1912, where it appeared under the general heading "The Story of the Irish Players" along with other articles by Sara Allgood, T.W. Rolleston, Augusta Gregory and W.B. Yeats.⁶

6. The articles were used as publicity for the American tour of the Abbey Theatre, and it is possible that some or all of them also were printed in New York and Philadelphia papers, two other cities where the company played. Portions of GM's article, quoted from the TRANSCRIPT, are given by Anna Irene Miller in *The Independent Theatre in Europe*, New York, 1931.

ERRATA: 207:23

Revised and reprinted *for* Reprinted

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1912

DELETE: Remove 4 February entry and footnote 6.

ERRATA: 208:7 Phillpotts' *for* Phillpott's

INSERT: Add three new entries —

"Mr. George Moore. A Talk About the Book He Could Not Kill"
EVENING NEWS, 19 June

Interview signed "A.M." [Arthur Machen] almost entirely in direct quotations regarding the republication of *Spring Days* (A13-b).

"Art Doomed Within Fifty Years. Startling Prophecy of Mr. George Moore. Imitative Man. Modern Works a Good Investment."

PALL MALL GAZETTE, 17 September

Interview signed "From a Correspondent" given almost entirely in GM's own words. Apparently this interview, or at least some of it, was cabled to the NEW YORK SUN, for there is a quotation from it in "The Death Throes of Art" in THE LITERARY DIGEST (New York), 28 September.

"M. Degas and His Pictures. Interview with Mr. George Moore."

MANCHESTER GUARDIAN, 14 December

Signed "J.B." with direct quotations.

1913

INSERT: Add four new entries —

"'My Most Winning Book.' Mr. George Moore Reveals Some Confidences."
EVENING NEWS, 31 January

Interview signed "A.M." [Arthur Machen] with direct quotations about new edition of *Impressions and Opinions* (A15-b).

"Do You Whistle for a Taxi?"

EVENING NEWS, 6 February
Article.

"Mr. George Moore's Triple Bill Lively Account of Comedy in Ebury Street Sarcastic 'Agony' One Barrel Organ Two Wrestlers A Lady in Tights"

EVENING NEWS, 18 February
Unsigned interview, mostly direct quotations.

"My Walk Through the West End"

EVENING NEWS, 18 March
Article.

SUPPLEMENT "Periodical Appearances"

1914

INSERT: Add new entry —

"The Pilgrimage of Mr. George Moore. To Sit on the Banks of the Jordan and Visit Jerusalem."

EVENING NEWS, 17 February

Unsigned interview with direct quotations; most of it quoted by Nancy Cunard in *GM: Memories of George Moore* (B26).

| | |
|-----------------------|--|
| ERRATA: 208:26 | 9 April <i>for</i> first week in April |
| 208:28 | "Shakspere <i>for</i> "Shakespeare |
| 208:31 | (above). <i>for</i> (D:Fr-15). |
| 209:3 | Safeguards" <i>for</i> Safeguards?" |

INSERT: Add new entry —

"Mr. George Moore Insists that the Baltimore Girl He Loved and Lost Was Real"

BALTIMORE EVENING SUN, 31 July

Letter, dated 21 July, denying H.L. Mencken's allegation that the girl, mentioned in the opening section of "Euphorian in Texas" in the July issue of ENGLISH REVIEW, was a figment of GM's imagination.

AMPLIFY: Add at end of reprinting notation for September entry —

and partially reprinted in LIVERPOOL POST, 29 January 1933, as "A Welsh Survey. Mr. George Moore on the Welsh Language."

1915

| | |
|-----------------------|---|
| ERRATA: 209:17 | "Mr. George Moore and Professor Meyer" <i>for</i> [Letter ... January] |
| 209:18 | 6 January <i>for</i> circa early January |
| 209:19 | GUARDIAN, 7 January <i>for</i> GUARDIAN |

INSERT: Add new entry —

"Should a Novel Ever Be Altered? Mr. George Moore and 'Muslin'."

THE OBSERVER, 17 October

Interview with direct quotations about the writing of the book and some of the things omitted.

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1916

INSERT: Add new entry —

"Mr. George Moore on London. Shrieking Whistles and the Plague of Dogs."
EVENING NEWS, 5 January
Interview by Arthur Machen with direct quotations.

ERRATA: 209:31 Me" for Me"

INSERT: Add new entry —

"Ireland Today. The Government That Waited to See."
EVENING NEWS, 1 May
Article.

ERRATA: 210:3 "Dublin Revisited" for [Article on ruins of Dub-
lin]
210:9 Gods. for Gods:

INSERT: Add new entry —

"'The Brook Kerith' The Author Replies to Major-General Hardy"
DAILY EXPRESS, 4 September
Letter, answering one from Hardy, 31 August, which called for "excom-
munication and confiscation" of the "man [GM] and the book ..."

ERRATA: 210:15 "'The Brook Kerith' Mr. for "Mr.
210:23 "'The Brook Kerith.' George Moore Explains
His Faith and the Book's Genesis." for [Letter to
the editor]
210:28 6 October for 16 October and transpose with 10
October entry

INSERT: Add two new entries —

"George Moore Says That He Has Written His Last Book. A Brief Talk with
the Novelist. Reported by J.H. Hone."
VANITY FAIR (New York), November
Interview with direct quotations.

"Mr. George Moore on America. A Coming Visit. Trouble Over an Early
Novel."

THE OBSERVER, 17 December, excerpts reprinted as "George Moore and
America" and "George Moore and Henry James" in ("Chronicles and
Comment" column), THE BOOKMAN (New York), February 1917
Interview with direct quotations.

SUPPLEMENT "Periodical Appearances"

1917

INSERT: Add three new entries —

"Sir Hugh Lane's Pictures. Mr. George Moore's Story of Their Origin. Heresy and Art. 'Are They Suitable for Dublin?' "

THE OBSERVER, 7 January

Interview [by Thomas Bodkin] with extended quotations.

"Glances Back" by George R. Sims

EVENING NEWS, 26 April

Letter, circa 3 March 1892, from GM to Sims included in this installment of serialization of Sims' book published later in year.

"A Dog Limit"

DAILY MAIL, 27 April

Letter.

ERRATA: 210:31

Literary Art" *for* Literary Law"

210:32

28 April *for* circa Mid-April

INSERT: Add new entry —

"My Last Word on Dogs"

EVENING NEWS, 4 May

Article.

ERRATA: 210:34

"The Freedom of the Pen. *for* "Freedom ... Pen:

211:6

"Senlis" *for* "Senilis"

INSERT: Add new entry —

"The German Waiter Danger"

DAILY MAIL, 28 November

Letter.

1918

AMPLIFY: Add notation for second entry —

Reprint, with brief introduction by GM, of "Degas: The Painter of Modern Life" in MAGAZINE OF ART, November 1890, which had been included as "Degas" in *Impressions and Opinions* (A15), and was subsequently transferred to *Modern Painting* in the Carra Edition (A17-c).

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INSERT: Add new entry —

“George Moore on Oscar Wilde, Etc.”

PEARSON'S MAGAZINE (New York), March

Letter, reprinted, slightly abridged, in *Moore Versus Harris* (A42); answered by Vincent O'Sullivan in “Moore and Wilde” in April issue.

AMPLIFY: Add to notation for 21 March entry —

also printed in BOOKMAN'S JOURNAL, 7 May 1920, following a letter from T. Werner Laurie, “Publisher and Authors and ‘Private Subscriptions’ ”

INSERT: Add three new entries —

“George Moore Dogmatizes on the Drama”

NEW YORK SUN, 4 August

Article by Barrett H. Clark with direct quotations.

“Warn Them Now”

DAILY MAIL, 9 September

Letter.

“Mr. George Moore on Ireland. ‘A Land of Milk, Honey and Discontent.’ A Real Union Scheme.”

THE OBSERVER, 29 September; partially reprinted in PEARSON'S MAGAZINE (New York), December

Interview, with extensive direct quotations.

ERRATA: 211:24

“An Imaginary Conversation. *for* “Imaginary Conversations:

AMPLIFY: Add at end of date notation for final entry —

excerpts reprinted in CURRENT OPINION, December.

INSERT: Add new entry —

“A Memorial to Hun Crime”

DAILY MAIL, 25 October

Letter.

1919

ERRATA: 211:29

“An Imaginary Conversation. *for* “Imaginary Conversations:

SUPPLEMENT "Periodical Appearances"

INSERT: Add new entry —

"The Noose of Peace"

HULL NEWS, 23 March

Letter signed "George Moore" on the Kaiser and League of Nations.

AMPLIFY: Add to title of 4 May entry —

Link Between Europe and America. Tunnel and Harbour."

AMPLIFY: Add after date of May entry ("Literature and Morals") —

most of article reprinted as "Censorship of Literature Scorned by Writer ... " in MILWAUKEE JOURNAL, 4 May

AMPLIFY: Insert question mark after Choice? in title of 8 July entry and add —

Substance or Shadow. Development Instead of Politics."

AMPLIFY: Add after date of 5 August entry —

with most of letter reprinted the same day in EVENING NEWS, as "Mr George Moore on Ireland."

DELETE: Remove 15 August entry as it is by another George Moore.

AMPLIFY: Add to September entry —

Portions of first section reprinted as "The Alliance of the Arts. When Painters Turned to Literature. Whistler's Doctrine." in THE GLOBE, 23 September; and with first and last portions of this title in YORKSHIRE HERALD (York?), 25 September

TRANSFER: Move circa October entry to 25 January 1920 (see below).

DELETE: Remove 8 November entry, which was based on a reference in a GM letter, but which actually referred to an article about him.

1920

TRANSFER: Combine circa October 1919 entry (previously noted) with 21 February entry and expand notation —

"The Happy Author. 'Interview' with Mr. George Moore. Two Types of Novelist. 'Best Seller' Recipes. The Fallacy of Cheap Literature."

THE OBSERVER, 25 January; substantially reprinted as "George Moore Interviews Himself ... By Joseph Collomb" in NEW YORK POST BOOK REVIEW, 21 February; and partially reprinted as "Mr. George Moore and

A BIBLIOGRAPHY OF GEORGE MOORE

His Books. The Question of Private Subscription." in *BOOKMAN'S JOURNAL*, May.

GM confirmed that he had written the "Interview" in a 3 November 1919 letter to T.R. Smith.

ERRATA: 213:11 Forme ... Ami *for* forme ... ami
 213:12 Dujardin" *for* Dujardin ..."

DELETE: Remove 22 October entry as it is by another George Moore.

1921

INSERT: Add new entry —

"Two Guinea Novels"

DAILY MAIL, 24 February

Article by Lewis Rose Macleod, consisting almost entirely of a GM quotation.

ERRATA: 214:5 "'Outlaws' " *for* "Outlaws"

INSERT: Add new entry —

"Hand v. Machine Printing"

DAILY MAIL, 4 and 10 March

Letters, the first in reply to one by Harold Smith, 2 March, commenting on GM statements in 24 February article; the second answering letters from R.L. Glase, 8 March, and Alec Waugh, 9 March.

CORRECT: Delete second part of notation for 10 March entry.

ERRATA: 214:12 "Heloise and Abelard. History *for* "History
 214:14 Gosse's *for* Goose's
 214:15 "A Communication for Book Collectors" *for* [Letter]

AMPLIFY: Replace notation for 17 March entry —

Letters on GM's 10 March article from Henry Tonks, Chas. T. Jacobi, Gerard T. Meynell, and one from GM answering a letter to him from R.D. Main, on the printing of the limited edition of *Esther Waters* (A19-c2), which GM enclosed and which is printed here; the correspondence, including GM's 4 and 10 March letters to the DAILY MAIL, summed up in "The Man and the Machine. A Communication to George Moore" in *BOOKMAN'S JOURNAL & PRINT COLLECTOR*, 1 April.

SUPPLEMENT "Periodical Appearances"

AMPLIFY: *Combine 10 April and first 26 June entries, expanding title and notation —*

"Photography, Old and New. A Preface by Mr. George Moore. School-day Memories. Evolution of a 'Dunce'. How to Become an English Author."

THE OBSERVER, 10 April

Included as "Prelude" to Moore Hall and subsequent editions of *Memoirs of My Dead Life* (A29-2d et seq).

AMPLIFY: *Expand title of second 26 June entry by adding —*

Mr. George Moore and the 'Phoenix.' 'Bartholomew Fair.' A Fount of Popular Entertainment."

TRANSFER: *Move 6 August entry to 1922 (see below)*

INSERT: *Add two new entries —*

"George Moore in Manuscript"

[Unknown paper], 5 September

Short reply to caustic remarks on collected editions in PUBLISHERS' WEEKLY (New York).

"Says Bernard Shaw Lacks Aestheticism — George Moore Thinks He Escapes His Own Complexities by 'Vulgar Claptrap' Jokes"

NEW YORK TIMES, 23 October

Two paragraphs of letter to Frank Harris sold the previous week at Anderson Galleries; letter printed in full in *Moore Versus Harris* (A42).

ERRATA: 215:15

"The 'Brook *for* " 'The Brook

AMPLIFY: *Insert after reprinted in line 2 of notation for 20 November entry —*

without first two and last paragraphs as "The Philistines Mr. George Moore Waxes Very Satirical Outsiders and Art" in GLASGOW BULLETIN, 21 November; then reprinted in full

ERRATA: 215:24

Volume I, Number 3, September 1926; *for* Volume II, Number 3, 1927.

AMPLIFY: *Add at end of notation following corrected date —*

the last four paragraphs reprinted in NEW YORK TIMES BOOK REVIEW AND MAGAZINE, 22 January 1922, in a notice of THE WAVE.

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AMPLIFY: Add new entry —

“ ‘Aristocratic Art Patter’ Mr. George Moore Replies to Lord Chancellor.
‘Lecture’ Resented. Thinks Lord Birkenhead’s Advice Presumptuous.”

EVENING STANDARD, 22 November

Interview with extensive quotations.

AMPLIFY: Insert after reprinted **in line 1 of notation 25 December entry —**

slightly abridged as “ ‘Was St. Paul a Fictitious Person?’ Asks Mr. Moore
Who then Proceeds to Riddle Critics Who Have Dared to Say that the
Famous Apostle Had St. Luke Write His Marvelous ‘Memoirs’ for Him,”
in WASHINGTON (D.C.) TIMES, 5 February 1922; and

INSERT: Add new entry —

“ ‘Single’ or ‘Strict’ George Moore’s Puzzle in New Bachelor Book.”

WEEKLY DISPATCH, 25 December; reprinted in “From the Library” section
of THE LONDONER, 4 January 1922

Four paragraphs of direct quotations, following short introductory paragraph
on theme of *In Single Strictness* (A44)

1922

ERRATA: 215:34

“Wilfrid *for* “Wilfred

INSERT: Add two new entries —

“Letter to Liveright”

NEW YORK TELEGRAM, 27 May

Text of letter sent by GM to his American publisher recommending Gerald
O’Donovan’s book, *Vocations*; also printed on the jacket of the book when
it was published by Liveright.

“Clerical Celibacy”

DAILY MAIL, 20 and 24 July

Letters.

TRANSFER: Insert 6 August 1921 entry and expand notation —

“The Irrepressible George Moore”

NEW YORK HERALD, 6 August

Letter from GM to Helen Louise Cohen in reply to her request for
permission to include “Ballade of Lovelace” in her anthology, *Lyric Forms*
from France.

INSERT: Add new entry —

“George Moore Gives His First Interview. ‘But I Can’t Tell Half of It,’ says
Marion Ryan (Staff correspondent of Sunday Magazine)”

MORNING TELEGRAM, 3 September

Interview with extended quotations.

SUPPLEMENT "Periodical Appearances"

1923

ERRATA: 216:13
216:19

"Moore Hall" *for* [Letter to the Editor]
"Kensington Square" *for* [Letter to the Editor]

INSERT: Add five new entries —

"Traffic"

THE TIMES, 12 April
Letter.

"The Great Man"

GLASGOW NEWS, 18 May
Letter from GM to James Glover.

[Letter]

DAILY TELEGRAPH, 5 July

Portion of note from GM saying that *The Coming of Gabrielle* (A39) is not "a re-written" version of *Elizabeth Cooper* (A33) as had been stated the previous week in the paper.

"Mr. George Moore's New Play. Who Is Davenant? Author on an Identity Problem."

DAILY MAIL, 6 July

Short article and interview, both written by GM, but signed "Theatrical Correspondent".

"Journalism Repeats Itself"

SUNDAY TIMES, 29 July
Letter.

TRANSFER: Move D:Fr-23 [p 227] from Translations section —

"Mes Souvenirs sur Mallarmé"

LE FIGARO SUPPLEMENT LITTÉRAIRE, 13 October

1924

AMPLIFY: Delete everything except title of February entry and substitute —

THE WORLD TODAY, February (published 25 January or earlier); reprinted with different sub-title, "'A disgrace to any planet,' says George Moore, and Speaks His Mind Also As to Hooting Motors" in NEW YORK TIMES MAGAZINE, 3 February; excerpts reprinted in ADVERTISER'S WEEKLY, 8 February; and brief excerpts previously published in SHEFFIELD TELEGRAPH, 25 January, and ABERDEEN EXPRESS, 31 January.

A BIBLIOGRAPHY OF GEORGE MOORE

INSERT: Add nine new entries —

"Ugly Sky-Signs in London. Scathing Criticism by Mr. George Moore."
WESTMINSTER GAZETTE, 25 January
Short interview with direct quotations.

"The Commission of Fine Art. Mr. G. Moore Expresses His Opinions. Need
for Check on Rising Tide of Vulgarly."
MANCHESTER GUARDIAN, 25 January; partially reprinted as "Mr. George
Moore on the Vulgarly of London" in MANCHESTER GUARDIAN
WEEKLY, 1 February.
Interview with direct quotations.

"A Beautiful Place Spoiled. Mr. George Moore's Strictures."
MANCHESTER GUARDIAN, 1 April
Interview with quotations on National Gallery's centenary and the ruining
of pictures by cleaning.

"Famous Novelist and National Gallery. Likened to a Hospital. Mr. George
Moore and Pictures Ruined by Cleaning"
HUDDERSFIELD EXAMINER, 2 April
Partial reprinting of an unlocated interview in the DAILY CHRONICLE.

"A Conversation in Ebury Street"
THE BOOKMAN (New York), July
Interview by Ernest Brennecke with direct quotations.

"Moore's Early Difficulties"
NEW YORK POST, 9 August
Letter [to George Bainton] being sold at auction, previously published in
The Art of Authorship (B5).

"Rare Letters To Be Sold"
NEW YORK POST, 25 October
Brief account of a coming sale, with a portion of a GM letter to the
Marquise Clara Lanza quoted.

"An Irish Epicure Caviare for the Million"
NEW YORK TRIBUNE BOOKS, 9 November
Review by Stuart P. Sherman of *Conversations in Ebury Street* (A46-2a2)
in which two paragraphs are quoted from a GM letter, previously printed
in an unlocated 1918 Burton Rascoe column in the CHICAGO TRIBUNE.

SUPPLEMENT "Periodical Appearances"

"Praises From Sir Hubert"

NEW YORK TRIBUNE BOOKS, 21 December

Letter, dated 25 November, to Stuart P. Sherman regarding his review (above).

1925

INSERT: Add three new entries —

"Tea and Talk With George Moore — He Has Never Heard of Dreiser — Dipped Into 'Jurgin,' Saw Nothing To It — Frankly Likes to Write For the Few"

NEW YORK WORLD, 15 February

Interview by Bernice C. Skidelsky with extensive quotations, including a brief letter from GM.

"George Moore on Personality"

NEW YORK TIMES, 30 August

Letter, dated "Aug. 14, 1925", quoting a letter sent to a young American schoolmaster in answer to his question, "How I came to be myself."

"The Epstein Panel"

THE TIMES, 24 November

Letter, signed by Muirhead Bone and 34 others including GM, protesting the suggestion that Epstein's "Hudson Bird Panel" be removed from Hyde Park.

ERRATA: 217:19

THE TIMES for the TIMES

AMPLIFY: Add to notion for 10 December entry —

Portion of letter reprinted in "First Reader" column, NEW YORK WORLD, 26 January 1926.

INSERT: Add new entry —

"Waterloo Bridge as a Monument. Safety No Excuse for Decision to Destroy. 'Act of Savagery.'"

SUNDAY EXPRESS, 27 December

Article "By Mr. George Moore, the Famous Writer. (In an Interview)" all in first person without quotation marks.

ERRATA: 217:21

"Abélard and Héloïse" *for* [Letter to the Editor]

A BIBLIOGRAPHY OF GEORGE MOORE

1926

INSERT: Add new entry —

"George Moore Speaks on Art. Whirling Mechanism of Modern Life. Uninspiring Pearls."

SUNDAY EXPRESS, 28 March; partially reprinted in "The Owlglass" column, OUTLOOK (New York); expanded version printed in NEW YORK TIMES BOOK REVIEW, 12 June 1927 (below).

ERRATA: 217:25

"Road Repairs at Victoria" *for* [Letter to the Editor]

INSERT: Add two new entries —

"Buses for London's 'Quietest Street.' Novelist Forced to Vacate His Home. Ebury-st. Protests"

EVENING NEWS (extra late edition only), 12 April
Short article with several paragraphs of direct quotations.

[Letter to Barrett H. Clark]

TRAVEL (New York), June

Dated "5th April 1926"; included in an advertisement for Robert M. McBride & Company, "Book News From the Brick House."

ERRATA: 217:28

1128. *for* 1128:

217:29

15 August *for* August

1927

INSERT: Add four new entries —

"Dukes' English"

DAILY MAIL, 17 February

Letter answering one from Henry W. Southgate, "The Best English", 15 February.

"Overgrown London. Mr. George Moore Sees Danger. Nature's Revenges. Congestion and Disease. A Conversation in Ebury-street."

THE OBSERVER, 6 March

Interview with direct quotations.

"George Moore à Paris"

NOUVELLES LITTÉRAIRES (Paris), 21 May

Interview by G. Laurence Groom, translated from the English by Philippe Neel. The original printed as "George Moore Revisits Paris" in NEW YORK HERALD TRIBUNE, 16 October (below).

SUPPLEMENT "Periodical Appearances"

"Mr. George Moore Vents His Spleen on the Age We Live In. 'No Chance of Art Revival Until Coal and Oil Have Been Exhausted,' He Concluded,"

NEW YORK TIMES BOOK REVIEW, 12 June

Interview by Henry Albert Phillips with direct quotations; portions previously published in SUNDAY EXPRESS, 28 March 1926 (above).

AMPLIFY: *In second line of July entry between* ~~and~~ *NASH'S insert* —
with subtitle changed to "A Tragedy of the New Forest" in
And delete ~~never~~ *and final period in notation and add* —
in *In Minor Keys* (A68 above).

INSERT: *Add new entry* —

"Misuse of French"

TIMES LITERARY SUPPLEMENT, 18 August; partially reprinted in Philip Hale's column, "As the World Wags", BOSTON HERALD, 7 September; this reprinted almost in its entirety in NEW YORK HERALD TRIBUNE, 12 September; also partially quoted in NEW YORK TIMES BOOK REVIEW, 11 September; and in Harry Hansen's column, "The First Reader", as "George Moore Protests", in NEW YORK WORLD, 14 September; more reprinted in LITERARY DIGEST (New York), 8 October; and entire letter reprinted in TIMES LITERARY SUPPLEMENT, 19 August 1977.

AMPLIFY: *Delete* ~~never~~ *and final period in notation for September entry and add* —
in *In Minor Keys* (A68 above).

INSERT: *Add four new entries* —

"George Moore Revisits Paris"

NEW YORK HERALD TRIBUNE, 16 October

Interview by Lawrence C. Groom (G. Laurence Groom) in "Books Abroad" column. Previously published in a French translation by Philippe Neel as "George Moore à Paris" in NOUVELLES LITTÉRAIRES, 21 May (above).

"Hail, My Farewell! By George Moore (in an interview)"

T-P's WEEKLY, 12 November [in mail and on newsstands earlier]; partially reprinted as "Creator of the 6/- Novel. Mr. George Moore Looks Back" in SCARBOROUGH POST, 10 November.

By John Austin, with direct quotations.

"The Inquisition"

TIMES LITERARY SUPPLEMENT, 17 November

Letter, with references to Druid human sacrifices.

A BIBLIOGRAPHY OF GEORGE MOORE

"'The Brook Kerith.' A Reply to My Critics"

SUNDAY TIMES, 11 December

Letter, in response to John Freeman's 4 December review of final revision in Uniform Edition (A35-b).

ERRATA: 218:20

"'The Making of an Immortal' " *for* [Letter to the Editor]

1928

INSERT: Add six new entries —

[Letter]

NEW YORK TIMES, 1 April, partially reprinted in BOSTON EVENING TRANSCRIPT, 11 April

Excerpt from GM letter regarding his operation and it having been delayed to allow him time to complete *Aphrodite in Aulis* (A56).

"The Pessimism of George Moore. Nothing Good in Art or Literature."

LIVERPOOL POST, 3 April

Press Association interview with extended quotations following 1-2 April production of *The Making of an Immortal* (A53); the interview with minor changes appeared the same day as "Mr. George Moore Interviewed. Wholesale Condemnation of Modern Writers", along with a review of the play, in MANCHESTER GUARDIAN; in addition, varying portions of the interview were used the same day under various, but similar, headings in seven London and six other provincial papers and in the NEW YORK TIMES; portions also were later used in at least three other papers.

"Mr. Moore on His Contemporaries"

DAILY MAIL, 6 April; reprinted in OVERSEAS DAILY MAIL, 14 April; and portions quoted in several other papers

Letter, dated "April 3", sent by GM to the Press Association to clarify some of his remarks quoted in 3 April interview (above), where he dismissed Hardy and Conrad as serious writers and disparaged women as writers and artists; contrary views were expressed by several people in subsequent letters and articles.

"Mr. George Moore on the Perishable Book. The Novels and the Trees."

THE OBSERVER, 22 July

Short interview, mostly direct quotations.

SUPPLEMENT "Periodical Appearances"

"Mr. George Moore on Himself and Others. His Last Book? The Shakespeare Emetic. Grammar, Style, Plagiarism."

THE OBSERVER, 16 September

Interview, signed "G.G." [Geraint Goodwin], with extended quotations.

"George Moore Talks of His Very Rich Friend Bernard Shaw. Of His Next — and Last Aesthetic Novel ... Of Working Lawyers ... Of His Silent Meeting with Kipling in a Hotel Lift ... And of Other Matters"

EVENING NEWS, 8 November

Interview by Patrick Murphy, mostly direct quotations.

1929

INSERT: Add four new entries —

"Author Burns His Novel. Mr. George Moore's Birthday Story. A French Retreat."

SUNDAY TIMES, 24 February

Short interview with final portion a direct quotation.

"Mr. George Moore on His Plans. To Finish His Book — Then an Operation — Then a New Play. Biblical Characters."

EVENING NEWS, 13 September (not all editions)

Interview with direct quotations.

"George Moore's Last Book. 'I Look Forward to a Quieter Life.' A Talk on Fate."

SUNDAY TIMES, 15 September

Interview by Vera E. Hemmens with extended quotations.

"George Moore on the Patch in 'Macbeth' "

EVENING NEWS, 29 October

"A Special 'Evening News' Interview by Patrick Murphy" with direct quotations.

1930

INSERT: Add three new entries —

"Mr. George Moore 78 Today. Novelist Critic of the Modern Girl. Still Writing."

EVENING NEWS, 24 February

Short interview with direct quotations.

A BIBLIOGRAPHY OF GEORGE MOORE

"Mr. George Moore and His New Play. A Conversation in Ebury Street. 'The Brook Kerith.' Views on a National Theatre. Laissez and the Artist."

THE OBSERVER, 1 June; partially reprinted as "George Moore's New Play" in NEW YORK TIMES, 12 June

Interview by G.W. Bishop, mostly in direct quotations.

"A New Play by George Moore To Be Produced at Arts Theatre."

MORNING POST, 22 July

Short interview "By Our Special Correspondent" mostly in direct quotations.

ERRATA: 219:9

"Mr. George Moore's New Play. (Preface to Program of 'Passing of the Essenes') *for* 'Preface ... Essenes' "

INSERT: Add two new entries —

"When the Ceiling Fell Barrie Bolted! George Moore Tells Tales. Veteran Novelist in an Impish Mood. 'Unfunny' Shaw"

SUNDAY DISPATCH, 19 October

Interview signed "C.W.M." with direct quotations.

"Mr. George Moore Sums Up"

SUNDAY DISPATCH, 26 October

Letter.

ERRATA: 219:13

"The Passing of the Essenes" *for* [Letter to the Editor]

INSERT: Add new entry —

" 'Me' and 'Moi' — and 'I' "

MORNING POST, 15 November

Signed "A Backward But Devout Student of the English Language" and not revealed as being by GM until the paper's 23 January 1933 obituary of him.

1931

ERRATA: 219:18

"George Moore and His Banned Novels" *for* "A Note from George Moore"

SUPPLEMENT "Periodical Appearances"

AMPLIFY: Replace notation for 3 September entry with —

Excerpt from a letter on origin of 6/- novel and Vizetelly's publication of *A Mummer's Wife* (A6) in "Talk of the Day" column with subhead, "A Note from George Moore".

INSERT: Add two new entries —

"George Moore Takes a Walk in Belgravia. And Finds the Perfect Ending for a Book. 'The Greatest I Have Written, But —' 'I Do Wish They Would Bring Me Some Tea.' "

EVENING NEWS, 4 September

Interview with direct quotations.

"Aphrodite in Aulis — The Saint and the Artist"

THE OBSERVER, 27 September

Letter.

1932

INSERT: Add three new entries —

"George Moore — Eighty Today"

DAILY EXPRESS, 24 February

Interview by F.G.H. Salusbury with direct quotations.

"That Grand Old Man George Moore"

EVENING NEWS, 24 February

Interview by Patrick Murphy, mostly direct quotations.

"George Moore at 80. A Talk About His Books."

MANCHESTER GUARDIAN, 25 February

Interview by "Our London Staff" with direct quotations.

ERRATA: 220:3

"Mr. George Moore *for* "Mr. Moore

INSERT: Add two new entries —

"Georges Moore et Degas"

CANDIDE (Paris), 5 May

Article by Daniel Halévy with three GM letters; the letters included in *Pays Parisiens* (B35) and translated into English in *Degas Letters* (B54).

"'Esther Waters' Mr. George Moore's Letter Giving Its Origin"

DAILY TELEGRAPH, 1 October

A BIBLIOGRAPHY OF GEORGE MOORE

1933

AMPLIFY: Replace 8 January entry with two others —

"George Moore and His Work. Two New Books."

SUNDAY TIMES, 8 January; most reprinted as "Literature as a Calling George Moore on His Work", 6 February, HINDU, Madras, India.

Interview of late October or early November 1932 by G.W. Bishop with extensive quotations.

"George Moore. His Life and His Work. A Last Interview."

SUNDAY TIMES, 22 January

Article by G.W. Bishop, including three letters from GM and quotations from 8 January interview (above).

INSERT: Add six new entries —

"George Moore on Pictures. The Artist the Best Judge. A National Gallery Controversy. Criticism of the Robely 'Venus'."

MORNING POST, 24 January

Letter, written in 1916 but previously unpublished, protesting the proposal to appoint a layman as director of the National Gallery.

"A Last Letter"

MANCHESTER GUARDIAN, 25 January; reprinted in NEWS CHRONICLE, 3 February, and in PUBLIC OPINION, 10 February.

Letter to J.C. Squire, written a day or two before GM's death.

"George Moore Souvenirs"

CANDIDE (Paris), 26 January

Article by Yvette Guilbert with three letters from GM to the author dated 19 June, 5 and 6 July 1906.

"A Woman's Gift in a Grave. Last Present Buried with George Moore."

DAILY EXPRESS, 26 January

Unsigned article which includes a GM letter to an unnamed woman, also partially reproduced in facsimile on front page.

"George Moore as a Poet. Verses of Sixty Years Ago."

MORNING POST, 28 January

An early previously unpublished poem by GM, "Ballad of Lovers", with a letter from Julia L. Daniell who had inherited the manuscript of the poem in GM's autograph from her father, Lindo Sammell Myers, supposedly a friend of GM in the 1870s. The poem was again printed, in a corrected transcription, in ÉTUDES ANGLAISES (Paris), XXXI:1, 1978 (below).

SUPPLEMENT "Periodical Appearances"

AMPLIFY: Add notation to March entry —

Excerpts from three GM letters are included.

INSERT: Add new entry —

"George Moore"

THE BOOKMAN (New York), March

Reminiscences of GM by James Whitall, including three letters (circa 1914-15) from GM regarding his collaboration with Whitall on *How Literature Came to Texas*, a never published novel giving the woman's side of "Euphorian in Texas"; the article revised and included in Whitall's *English Years* (B42), but with only two of the three letters included.

1934

INSERT: Add new entry —

"George Moore on His Books"

THE OBSERVER, 1 July

Article by GM, previously unpublished.

1940

TRANSFER: Move D:Fr-27 [p 227] from Translations section —

"Un disciple d'Emile Zola: George Moore — Documents inédits"

MERCURE DE FRANCE (Paris), 1 May

Article by Aurient, including carelessly transcribed letters from GM to Zola (1880s-'90s), portions of which, in English translation, previously quoted by Hone in *The Life of George Moore* (B44).

1953

TRANSFER: Move D:Fr-28 [p 227] from Translations section —

"Louis Gillet et George Moore"

ÉTUDES ANGLAISES (Paris), August

Article by Georges-Paul Collett, including extracts from five GM letters in English.

1972

INSERT: Add two new entries —

"George Moore and a Literary Friendship of the 'Nineties: Fresh Evidence"

ARIEL (Leeds), III (October)

Article by F.G. Atkinson with two letters (circa early 1890s) from GM to A.T. Quiller-Couch.

A BIBLIOGRAPHY OF GEORGE MOORE

"George Moore and *Esther Waters*"

NOTES AND QUERIES, XIX (November)

Article by F.G. Atkinson with letter (1893) from GM to A.T. Quiller-Couch.

1973

INSERT: Add new entry —

"Editor Moore to Playwright Hyde: On the Making of *The Tinker and The Fairy*."

IRISH UNIVERSITY REVIEW (Dublin), III (Spring)

Article by Gareth W. Dunleavy and Janet Egleson Dunleavy, including a portion of a letter from GM to Douglas Hyde (early 1901); a portion of a letter from GM to Maurice Moore (early 1902) previously given by Hone in *The Life of George Moore* (B44); and a sequence of six letters from GM to Hyde (24 March to 2 April 1902) regarding Hyde's Gaelic play which was presented in GM's garden, 19 May 1902.

1977

INSERT: Add four new entries —

"Letters to the London Library"

ADAM INTERNATIONAL QUARTERLY, Nos. 397-400 [in one volume]
1976-1977

Contains letter from GM [to Hagberg Wright] dated "September 11th" [1919].

"'Dearest Viola' — Letters of George Moore"

BANCROFTIAN (Berkeley, California), No. 66, February

Includes excerpts from GM letters to Viola Rodgers.

"From Naturalism to Lyrical Realism: Fourteen Unpublished Letters from George Moore to Frans Netcher"

ENGLISH STUDIES (Amsterdam), April

Includes an introduction and notes by J.R. Riewald and the letters dated "[Spring 1885]" to "7 April 1891".

"'The Celebrated Case of *Esther Waters*': Unpublished Letters of George Moore to Barrett H. Clark"

PAPERS ON LANGUAGE AND LITERATURE (Edwardsville, Illinois), 13:1, Winter

Article including "substantial excerpts" from eight letters (dated "April 29 [1922]" to "September 20th [1922]") transcribed and edited by W. Eugene Davis.

SUPPLEMENT "Periodical Appearances"

1978

INSERT: Add two new entries —

"Ballad of Lovers"

ÉTUDES ANGLAISES (Paris), XXXI:1

Early poem, previously published 28 January 1933 in MORNING POST (above), in a corrected transcription appended to "A New 'Pagan Poem'" by Robert Becker.

"George Moore to Edward Elgar: Eighteen Letters on *Diarmuid and Grania* and Operatic Dreams"

ENGLISH LITERATURE IN TRANSITION (Tempe, Arizona), 21:3

Includes introductory commentary and editorial notes by Eileen Kennedy and the letters dated "Thursday [August 22, 1901]" to "Thursday, December 4" [1913].

1982

INSERT: Add new entry —

"George Moore and an Old Friend: New Letters"

ÉTUDES ANGLAISES (Paris), XXXV:2

Article by F.G. Atkinson including three letters ("June 28th, 1898", "2nd February 1928" and "August 14 [1932]") from GM to A.T. Quiller-Couch.

1985

INSERT: Add new entry —

"No French influence on me — George Moore"

IRISH LITERARY SUPPLEMENT (Selden, New York), Fall

Letter, dated "April 16th, 1931", to Benjamin Greenwald.

A BIBLIOGRAPHY OF GEORGE MOORE

Notes

For the Record

Appendix A

In recent years more than two dozen facsimile reprints of various GM titles have been issued or announced and, as noted in the "Preface", they "are without distinctive scholarly features". If these had been included in the first section many would have had to be designated as "not seen" and listed without bibliographical particulars or specific textual identification. Presumably all were reproduced by photo-offset. A few have been located for examination, but most of the meager facts about them have come from listings in the annual volumes of *Books in Print* and *The National Union Catalog*, plus some information from one publisher who replied to my inquiries. It should be noted, however, that a listing in *Books in Print* does not guarantee that the title was actually published, so it is possible that some of the editions noted below are "ghosts" that could haunt future researchers.

A1 and A3

Flowers of Passion and *Pagan Poems* reproduced in one volume (the first at 100 percent from a copy in the Beinecke Library of Yale University and the second at 98 percent from a copy in the Bodleian Library of Oxford University) in "The Decadent Consciousness" series edited by Ian Fletcher and John Stokes, Garland, New York, 1978.

A5

A Modern Lover reproduced in three volumes [from the first edition (a) copies in the Beinecke Library of Yale University] in the "Degeneration and Regeneration" series edited by Fletcher and Stokes, Garland, New York, 1984.

A7 and A10

Literature at Nurse and *A Mere Accident* reproduced in one volume (the first at 90 percent and the second at 100 percent) in "The Decadent Consciousness" series edited by Fletcher and Stokes, Garland, New York, 1978.

A BIBLIOGRAPHY OF GEORGE MOORE

A12

Confessions of a Young Man reproduced from a copy of the Modern Library edition (3a) in the "Literature Series," Scholarly Press, St. Claire Shores, Michigan, 1971.

A14

Mike Fletcher reproduced from a copy of the first American edition (a) "in the collection of the Mercantile Library Association" in "The Decadent Consciousness" series edited by Fletcher and Stokes, Garland, New York, 1977.

A15

Impressions and Opinions reproduced at 110 percent from a copy of the first American edition (a2), Benjamin Blom, New York, 1972.

A22 and A25

Evelyn Innes and *Sister Teresa* reproduced in one volume from copies of the first English editions (a) in the "Victorian Fiction: Novels of Faith and Doubt" series edited by Robert W. Wolf, Garland, New York, 1978.

A26

The Untilled Field, announced as a "reprint of 1903 edition" [first English edition (a) or first American edition (2a)?], Arno, New York, n.d.

Another edition reproduced from the 1926 expanded edition (d) in the "Short Story Index" series, Books for Libraries, Freeport, New York, 1970.

A42

Moore Versus Harris reproduced at 105 percent from a copy of the second edition (2a2), printed on recto of sheets which are stitched together on left side. The only copy located is in the Hayden Library of Arizona State University, where it was catalogued in 1973 with notation "(Folcroft, Pa ?, 197?)".

Another impression issued 5 October 1977 in an edition of 150 copies (according to information supplied by publisher) under another imprint used by Folcroft, Norwood Editions, Norwood, Pennsylvania. The Library of Congress Cataloging in Publication Data (also supplied by the publisher), however, gives "6-26-78" as date of publication.

A44

In Single Strictness reproduced from a copy of the Carra Edition (b) in the "Short Story Index" series, Books for Libraries, Freeport, New York, [1972].

SUPPLEMENT "Appendix A"

A47

Daphnis & Chloe reproduced at 125 percent from a copy of the Limited Editions Club (second American) edition (5a), with forty illustrations by Marc Chagall (reprinted from a French edition, Les Editions Verve, 1961), printed in Germany with trimmed pages held together by the so-called "perfect" binding, Braziller, New York, issued at \$55 in 1977, and reissued or a new impression at \$85 in 1984.

A54

Letters to Dujardin reproduced from copy "Number 37" of first edition (a), "Limited to 150 copies," Folcroft Library Editions, Folcroft, Pennsylvania, 1970.

Another impression (according to the publisher) issued by Norwood Editions, Norwood, Pennsylvania, 1975.

A57

A Flood reproduced in an edition of 100 copies, Folcroft Library Editions, Folcroft, Pennsylvania, 1973.

Another impression (according to the publisher) issued in Norwood Library Editions, Norwood, Pennsylvania, 1976.

Another edition (possibly a further impression of above), R. West, Philadelphia, Pennsylvania, 1977.

A58

The Talking Pine presumably reproduced from a copy of the first edition (a), "Limited to 150 copies", Folcroft Library Edition, Folcroft, Pennsylvania, April 1976.

Another impression issued in Norwood Editions, Norwood, Pennsylvania, 1977.

Another edition, R. West, Philadelphia, Pennsylvania, 1978

A60

A Communication to My Friends reproduced as No. 33 in "English Library Series", Haskell, New York, 1974.

Another edition reproduced in an edition "Limited to 150 copies", Folcroft Library Edition, Folcroft, Pennsylvania, 24 May 1974.

A BIBLIOGRAPHY OF GEORGE MOORE

Another edition (presumably a further impression of above) reproduced at 99 percent from copy "Number 191" limited to 100 copies, Norwood Editions, Norwood, Pennsylvania, 1976.

Another edition, R. West, Philadelphia, Pennsylvania, 1977.

A62

Letters of George Moore reproduced from copy of first edition (a) with date "1942" on verso of title-leaf, but with final page of text (p 88) omitted, in an edition "Limited to 150 copies", Folcroft Press Inc., [Folcroft, Pennsylvania], 1970.

Another impression (according to the publisher) was issued in an edition of 150 copies, presumably as a Norwood Edition, Norwood, Pennsylvania, September 1977.

A65

Letters to Lady Cunard reproduced from a copy of first edition (a) supplied by the editor with an inked-in correction ["Norns" for "horns"] on page 65, Greenwood, Westport, Connecticut, 1979.

Appendix B

A number of interviews with GM were published in the EVENING NEWS, but in some cases in only one edition, and several of these have not been located. As it is not known if they contain direct quotations which would qualify them to be listed in the "Periodical Appearances" section, they are noted here for future investigation:

"Some Novels of the Moment: Mr. George Moore Demolishes Old Notions" signed "A.M." [Arthur Machen], 29 October 1912.

"Mr. George Moore and His Friends" signed "A.M.", 11 March 1914.

"Taxi-Cab Whistles" unsigned interview, in 6:30 edition only, 23 May 1916.

"Mr. George Moore Recreates Paradise Lost" signed "A.M.", 31 August 1917.

"Mr. George Moore Gets the First News of His Lost Ranch" unsigned interview, in 6:30 edition only, 28 November 1917.

"George Moore 'Tired' " signed "Q", in 6:30 edition only, 11 March 1918.

"Why Not Eat Bass?" unsigned interview, in 6:30 edition only, 12 March 1918.

"Mr. George Moore's Five Pound Look", article by Ernest Forbes, including a doorstep interview, in 6:30 edition only, 12 April 1926.

"Fighting for His Last Chapter" unsigned article or interview, in late extra edition only, 27 February 1928.

There are also three interviews in the EVENING NEWS with Mona Kingdon, GM's secretary, which possibly may have been dictated by him:

"Mr. George Moore's Sick Bed Hopes" unsigned, 27 March 1928.

"Mr. George Moore's Great Day" unsigned, in 6:30 edition only, 31 March 1928.

"Mr. George Moore's Last Book" unsigned, 4 February 1931.

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There is also an interview with Miss Kingdon in the SUNDAY EXPRESS which has not been seen:

"Drama of Novelist's Last Book. George Moore's Fight Against Illness. Final Chapter. 'I Just Don't Care What Comes After That'." 26 February 1928.

Postscript

Bibliography seldom is a solo performance, and that certainly has been true in the case of GM. So once more I am indebted to many scholars, collectors, librarians, book dealers and individuals who have freely shared information incorporated in this *Supplement*.

As indicated on the title-page two young scholars have unstintedly given assistance during the past decade, and it is to them that I owe my greatest debt of gratitude.

Nearly half of the new entries and many revisions to old ones in the "Periodical Appearances" section have been located by Dr. Robert S. Becker, or through clues supplied by him, as he assiduously tracked down, transcribed and annotated, as far as possible, all of GM's correspondence.¹ By his persistent efforts, the number of letters available to other GM scholars has about tripled, and from the beginning of his quest he freely shared his discoveries. Also, early in our friendship, Bob was guide on sentimental visits to places with GM associations — first in England: the green at Southwick, Freshcombe Lodge high above the Sussex downs, 8 King's Bench Walk in the Temple, and 121 Ebury Street; next to Dublin and 4 Upper Ely Place, then across Ireland to Mayo and Moore Hall before rowing out to Castle Island in Lough Carra to add a stone to the cairn marking the resting place of GM's ashes.

Equally helpful has been Clinton K. Krauss, a book collector who shares my fascination with bibliography and who seems to have a special talent for ferreting out unusual items and noting small differences in text and format. His discoveries account for many of the variants recorded in the first section and the identification of a few previously unknown GM contributions to American periodicals, as well as corrections of detail for inadequately or wrongly described entries in the bibliography. He also has

1. The first volume of *George Moore: Collected Letters*, edited by Dr. Becker, has been announced for publication by Colin Smythe Limited, Gerrards Cross, Buckinghamshire.

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contributed both advice and financial support in seeing this volume through the press.

Due to the enthusiastic cooperation of these generous, understanding friends, the amount of material has been vastly increased. Their counsel has been repeatedly sought and generally heeded, but neither should be held accountable for editorial decisions regarding inclusions and exclusions, and the manner of presentation.

The dedication of this volume to the late Helmut E. Gerber is but a token of my appreciation for friendship, interest and exchange of information for more than twenty years, ending only with his untimely death in 1981. He not only encouraged the completion of the bibliography and directed me to the press that published it, but he also was instrumental in the sale of a portion of my library to Arizona State University, and continued to share information garnered from his own research, which has been incorporated in this volume. I salute his memory.

An unknowing collaborator was GM himself who, by the hints scattered throughout his letters, helped identify and locate numerous articles, letters to the editor, and interviews, now added to the list of his works. Assistance has come from many sources: information (including photocopies of numerous items), generously shared by collectors and students of GM's works; hints discovered in books and articles consulted during the continued search for additional material; and access to a number of scrapbooks ("cuttings" books) containing hundreds of items by and about GM and his works, assembled for the most part during his lifetime.

The most important of these are five (of a set of six) from the library of an American collector, Charles Edward Neill (1899-1957), given by his daughter, Mrs. Dorothy Cohen, to the rare book collection of Hayden Library at ASU shortly after it had acquired my collection² of GM books and articles, assembled primarily as a major research tool during the compilation of the bibliography. The Neill scrapbooks contain clippings from British and American periodicals dating from the mid 1890s to the late 1920s, with the exception of a short period in the middle of the latter decade. Included are numerous letters to the editor, articles and interviews, some long sought but previously unlocated, plus others seen for the first time.

Just prior to the publication of the bibliography a young scholar and reference librarian, Florian J. Shasky, provided information regarding a number of variants in his extensive GM collection. Following the appearance of the book he provided me with a detailed comparison of his copies with the descriptions in the bibliography. More recently he loaned me another scrapbook of GM clippings for the period from July 1923 through

2. Listed in the privately printed mini-catalogue of 250 copies, *Books and other printed items by George Moore in the library of Edwin Gilcher*, Cherry Plain, New York, 1974.

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December 1924, explaining that he had failed to locate information about who had compiled it. The volume, which had been in Mr. Shasky's collection for nearly twenty years, looked familiar and upon closer examination it proved to be the missing Neill scrapbook³. How and when it became separated from the other five volumes remains undetermined. It also proved helpful, providing a number of previously unlisted items, as did a group of separate clippings loaned by Mr. Shasky and the catalogue of his GM collection which he had photocopied for my use. I am deeply grateful to him and to his assistant, Susan D. Borowitz, both of whom have patiently answered my questions and in several cases provided me with photocopies that I had requested.

During the early stages of gathering material for the bibliography, Allan Wade (Yeats's bibliographer and editor of his letters) copied and sent me numerous items, both by and about GM, from his cuttings books. These are now owned by Sir Rupert Hart-Davis, who with continuing thoughtfulness and kindness made them available to me for extended and detailed examination. Further, a series of cuttings books kept by Nancy Cunard were combed by her for GM items which she copied for Hart-Davis at the time he was editing for publication GM's letters to her mother, Lady Cunard, and these typescripts, now in my possession, were another thoughtful gift from Sir Rupert, one of many during the past thirty-five years. Following twenty-seven years' correspondence I finally met him and his gracious wife June in 1977, and since then on several occasions he and Lady Hart-Davis have extended me hospitality at their home in northern Yorkshire. My debt to both is boundless.

It was also my privilege to have been permitted to examine the cuttings book of GM items assembled by his friend and literary executor, C.D. Medley, which was in the possession of the late Christopher Medley, who succeeded his father as literary executor.

Many have given assistance, both solicited and unsolicited, and I am grateful to all, some of whom I have met only as correspondents. Particularly I wish to thank:

Marilyn Wurzbarger, curator of the rare book collection at ASU, has been more than cooperative on my several visits to the library where my former collection of books and material by GM is now shelved. She and her assistants have been of the greatest help in answering questions and supplying precise information, including in many cases photocopies of particular items.

Robert Langenfeld, now at the University of North Carolina in Greensboro and formerly at Arizona (where he was a graduate student under the direction of Helmut Gerber), has been of great assistance, checking items, providing photocopies and verifying sources. Also, since its founder's

3. It has since been acquired by Arizona State University.

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death, he has ably edited *ENGLISH LITERATURE IN TRANSITION* (in which through the years so much GM scholarship has been published), and is also editing the GM secondary bibliography, readying it for publication.

Charles Burkhart, Susan Dick, E. Jay Jernigan, Dan H. Laurence, and Jack W. Weaver, all gave valued assistance while the bibliography was in preparation, and have continued, in varying degrees, their interest and help since its publication.

Howard S. Mott who quickly questioned my use of the term "impression" for those copies of the first edition of *Vale* (A29:III-a) with errors corrected. He was right and I was wrong and these are now listed as "issues", as they clearly originated in "action taken after the book was published", and were not totally new printings.

Alan Rodgers of Carrowdore, County Down, Northern Ireland, who provided not only information regarding his copy of the trial revised edition of *Sister Teresa* (A25-b), but supplied a photocopy of the book.

Stephanie Krauss for her keen perception in detecting variations as she helped collate GM titles in her husband's collection.

Allan Denson for providing me with an extensive list of errata following the publication of the bibliography and for his continued interest.

Colin Smythe, the current bibliographer of Yeats and the publisher who is keeping GM's Irish books available, for the many courtesies he has extended me in the way of advice, information, books and photocopies of GM material required for reference.

Richard Ryan, former head of the Special Collections Division of Ohio University Library, for sending me a list of the variants in their extensive GM collection, then later permitting me to examine these on a visit to the library, as well as showing me a copy of the GM death mask in their collection and supplying photos of it.

Josiah Q. Bennett of the Lilly Library at Indiana University, for first calling attention to an error of transcription in a footnote regarding the misprint on the title-page of the "advance" state of *Impressions and Opinions* (A15-a) in a bibliographical note, "More on Moore", in *THE SERIF*, March 1971, and later by letter pointing out other errors.

Dean H. Keller for a further note in *THE SERIF*, Summer 1972, "George Moore: Two Variants" regarding mixed states of copies of the first edition of *A Mummer's Wife* (A6a) and of the second English edition of *The Untilled Field* (A26-c) in the Department of Special Collections of Kent State University Libraries.

Ernest Mayhew for calling attention to two previously unlocated contributions by GM in the *ILLUSTRATED LONDON NEWS* and to a contemporary mention of the trial revised edition of *Sister Teresa*.

Richard Congdon and Betty Joe Drenkham, formerly director and editor of Northern Illinois University Press, for their assistance while the

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bibliography was being published, but whose help could not be acknowledged due to press policy.

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Sue Thomas for providing detailed information about the second colonial edition of *The Lake* (A27-c2).

William J. Feeney for information regarding and copies of the two GM plays included in the De Paul University "Irish Drama Series" which he edited.

Irene Greene and Sara Shaw of the Berlin, N.Y., Free Town Library for securing, through inter-library loan, many volumes for my use.

Karen Burke, Mary Pat Glover, Adelaide Jaquith, Linda Knapp, Dale Moore, and Carol Wigger of Hemmings Publications for technical advice and patient assistance as this book was being type-set.

Carroll and Anna Cross of Carroll's Offset Camera for their meticulous care in preparing the films of this book for the printer.

The roster of those who have given assistance could go on almost indefinitely, but due to space limitations a mere listing of their names must suffice to express my appreciation to the many others who have provided information, photocopies, and other helpful aid in one way or another. To each of them, too, my thanks:

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Again a special word of gratitude to the many anonymous librarians (particularly those at the British Library's Colindale branch, whom I have always found helpful), the book store clerks and others whose names I never learned, but who briefly helped me in my quest for information. There must also be a word of apology to those whose names I have known, but which have been misplaced and consequently omitted above.

My wife Elizabeth merits a final word of praise and love for her many years of patience with my bibliographical obsession and for her effective help in copy-reading my manuscript, weeding out errors that had been permitted to creep in.

Edwin Gilcher

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