

December, after which the Bodleian supplies four (21 (2), 22, 27 December). At this point the Berg series of letters (1 January-20 May, 1893), continues the correspondence, to which must be added one from the Turnbull (22 May). All the letters from 31 July 1892-22 May 1893 concern the First Series of *Poems Dramatic and Lyrical*. The remaining 28 letters in the Turnbull collection date from 11 May 1894 until 6 September 1895, and take up the story, incomplete by the previous standards, of the publication of *Poems Dramatic and Lyrical*, Second Series, 1895; and of De Tabley's attempts to get together enough new verse to make a third volume, a project obviously cut short by his death. It remained for his sister Eleanor to publish his remaining verse, not without unpleasantness with John Lane, under the title *Orpheus in Thrace and Other Poems* (1901) through Smith, Elder of London, and Sherratt and Hughes of Manchester.

*Poems Dramatic and Lyrical* (1893), By John Leicester Warren, Lord De Tabley, with illustrations by C. S. Ricketts, went through at least three 'editions', of which 1352 copies were printed, a comparatively large number for a volume of verse. John Lane chose Ricketts as the designer of the binding and the illustrations, and ensured a production which would strike the age, and add lustre to the Bodley Head. Superficially it was outstanding, to be ranked with Symond's *In the Key of Blue*, Wilde's *Sphinx* and John Gray's *Silverpoints* in the revival of fine printing in the nineties. The Turnbull possesses two first editions, one the special guinea version, in cream cloth and gold, printed on Japanese paper, the other the ordinary edition of green cloth and gold. The letters relate the vicissitudes of its contents, and open up the personality of its author. It should be remembered that De Tabley writes from Chelsea, Ryde and Bournemouth to a Lane who may be in London, Devonshire, Oxford, Leeds and other places. That they were delivered, and quickly, is a tribute to the Victorian postal service.

As the obituaries indicate, De Tabley was the most modest of men. On 12 July 1892, Lane invites De Tabley to meet two of his 'most promising' young poets, Richard Le Gallienne and William Watson, while agreeing to an edition not exceeding 500 copies. De Tabley would like to meet them, but gout will prevent him; later they meet, and Le Gallienne is deputed to 'read' the poems and make a selection from published and unpublished work. Characteristically, De Tabley 'discovers' fifty pages of 'quite new finished lyrics' which he had forgotten, and a further fifty of unfinished lyrics 'exactly the same as the morning when I put up my shutters' after a 'sudden calamity' some years before. Le Gallienne clearly had the right approach with the poet, for his early comments are well received, and De Tabley encloses a £20 cheque for his pains. Ironically, the cheque crosses a further commentary