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By MERLE JOHNSON

*A Bibliographic Check-
List of the Works of
James Branch Cabell*

1921 FRANK SHAY Publisher

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**A BIBLIOGRAPHIC CHECK-LIST
OF THE WORKS OF
JAMES BRANCH CABELL**

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THE WORKS OF JAMES BRANCH CABELL**
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**A BIBLIOGRAPHIC
CHECK-LIST OF THE WORKS OF
JAMES BRANCH CABELL
1904-1921**

By **MERLE JOHNSON**

**NEW YORK
FRANK SHAY
1921**

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AN EPISTOLARY PREFACE

By JAMES BRANCH CABELL

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April 23, 1921.

Dear Mr. —

In re the question you ask about the "connecting theme" of my books, the most obvious connection is, of course, the fact that they constitute a largish family tree. This genealogy I began to trace out as far back as 1902, when I wrote the first of the stories afterward bound up together in *The Line of Love*. And the general "method" followed in that volume—of depicting a decisive passage in the lives of two persons, then a similar untying of knots in the life of a child of that couple, and yet afterward in one of the grandchildren's life-history,—has been extended, but never altered in my other volumes. The most plain connection of my various books is, thus, almost precisely the same connection that exists among the several stories in *The Line of Love*.

Now I have completed the "definitive" versions (to appear in the autumn of

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1921) of *Chivalry* and *The Line of Love* by the addition of considerable matter, which, for one reason or another, was omitted from the first editions. And all traces pretty clearly now from Dom Manuel, and the descendants whom he and Alianora left in England, and other descendants whom he and Niafer left in Poictesme, and from the ten images that he and Freydis informed with fire from Audela, and set to live as men among mankind.

But in a deeper sense, I like to think, the coherency of these books is not merely genealogic . . . *Beyond Life* now stands as a sort of preface to embody the vital and aesthetic theories thereafter builded on. Forthwith you have Manuel, and later Jurgen, posed as the ancestors and life-sources of all my leading characters. It is the life of Manuel, and the life of Jurgen, as this life is perpetuated in their descendants, that I continue to tell about. The vital principle of each of these extreme "types" is presently blended with the other, in the person and in the progeny of Mélite de Puysange;

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and the compound is—I needn't say,—very variously affected and guided and foiled by the milieu in which it thereafter happens to find itself. But it is, actually, with Manuel's life and with Jurgen's life, as each life is transmitted through many generations down to the present survival of this life in Lichfield (and with in most cases each of its renewals prefaced by an edifyingly proper matrimonial prologue) that my books are concerned always . . .

Manuel, let me say here, I planned to be the type which finds its sole, if incomplete, expression in action: I have, in consequence, carefully refrained from ascribing to Dom Manuel any thoughts whatever. And Jurgen was designed to illustrate Dom Manuel's utmost contrary, in that Jurgen derives his real, his deepest, his one unfailing pleasure from the exercise of his—*pace* Mr. Sumner—intelligence. To Jurgen, the progenitor of all the poets and all the inadequate, unpractical persons in my books, the most interesting thing in the world—in fact, the one wholly worth while thing—

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is to watch his own brain working, especially when this fine curious toy is set to outmatch the workings of some other brain. Inevitably, therefore, Jurgen has become a synonym for bodily excess . . .

Between these two extremes range the inherited traits of their descendants, who display, not unnaturally, an occasional marked family resemblance. And the "connecting theme" of the books, viewed in this light, would seem to be the lean and dusty axiom that human beings and human living are pretty much the same in all times and stations, and come by varying roads, as did Jurgen the pawnbroker and Manuel the high Count, to pretty much the same end . . .

Yet, underlying all, of course, is the profounder "connecting theme" that Horvendile is the erratic demiurge who composes and controls the entire business extempore, without any prompter except his own whims: but that is really a matter almost too complex here to explain. Rather does discretion urge me to refer you to Sævius Nicanor's fine chapters on this very interesting theory . . . For it

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all comes back to theory, and to the cooling reflection that it is the nature of every explanatory theory to be evolved after the phenomena it accounts for—even, I suspect, when it is one's own theory about one's own books.

JAMES BRANCH CABELL

*Dumbarton Grange,
Dumbarton, Virginia.*

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INTRODUCTION

THIS bibliographic check list of first editions to date of James Branch Cabell needs no excuse except the large and increasingly number of collectors of those first editions. While collectors form only a small part of the reading public, their activities have a definite bearing on an author's fame and so their convenience is here served. The compiler of this list aids their purposes not so much as an admirer of collecting as an admirer of Mr. Cabell.

Mr. Hugh Walpole in his *Yale Review* article, "The Art of James Branch Cabell" describes the Cabell books as a "succession of instalments in one long history." In speaking of the recurrent figures through the series of books as linked manifestations of "that travelling soul who remains, from first to last, his unfaltering subject," Mr. Walpole finds his proofs of intentional links in follow-

INTRODUCTION

ing the chronological order, as in the conventional style of the ordinary check list. Mr. Cabell's publishers, in reprinting the *Yale Review* article, append a list in what they please to call "geneological sequence," later referring to the list as "Biography" of the fictional character as opposed to the three "Genealogy" books of the actual Major and Branch families. This list of course has been seen and approved by Mr. Cabell, if not actually outlined by him, and is as follows: *Beyond Life, Figures of Earth, Domnei, Chivalry, Jurgen, Taboo, The Line of Love, Gallantry, The Certain Hour, The Cords of Vanity, From the Hidden Way, The Rivet in Grandfather's Neck, The Eagle's Shadow, The Cream of the Jest.*

Whether this linking together of literary output was designed from the beginning of Mr. Cabell's activity, or was a growth natural to following a certain method of work, only the author himself can tell. He is pleased to call most of his books comedies—of purse strings, of shirking, of woman worship, of limitations, of evasions, of justice, and of ap-

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pearances. From these comedies he leaps lightly now and then into a "dizain"—coming in sets of ten, as one's fingers and toes, dizains of wedlocks, of genteel entertainment, of royal women, of poets, of creative intelligencies. He calls your attention to human foibles with a smile and a shrug of the shoulder, rather than the loud denounce and the pointed finger.

The method of this check list is to give the general description of the books so that they can be visualized, together with whatever technical information is necessary to define to a certainty the first printing or binding. The list is so short that all books are put chronologically, without trying to separate from it those of less importance, or of which Mr. Cabell is author only in part. If the material has previously appeared in magazine or newspaper, we indicate that, in a general way, leaving to a future bibliographer the exact dates and extended descriptions.

M. J.

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1904

THE EAGLE'S SHADOW

12 mo, red cloth, gilt lettering, gilt and white seal on front cover and backbone, pictorial end-papers. New York: Doubleday Page & Company, 1904. Title and preliminary pages are printed in green. Frontispiece and seven illustrations by Will Grefé; decorations by Blanche Ostertag. 256 pages. In the first state the dedication is to "M.L.P.B." Novel. A note on the copyright pages says "an abridged version of this story appeared serially in the *Saturday Evening Post* during the summer of 1904. The novel is here given as originally conceived by the author."

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1905

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THE LINE OF LOVE

8 vo, light green cloth, gilt, white ornamentation and colored paster on front cover. Gilt top, otherwise untrimmed; decorated end-papers. New York: Harper & Brothers, 1905. Frontispiece and nine illustrations in color by Howard Pyle. Collection of seven related short stories (originally appearing in Harper's Magazine) with Epistle Dedication and Envoi. 291 pages. Second bindings omit most of the elaborate ornamentation.

1907

GALLANTRY

8 vo, silver grey cloth, gilt, silver and white ornamentation. Gilt top, otherwise untrimmed; pictorial end-papers. New York: Harper & Brothers, 1907. Frontispiece and three illustrations (tipped in) in color by Howard Pyle. Collection of eleven short stories, credited to various magazines in a foreword, with

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Epistle Dedicatory, Prologue and Epilogue. 334 pages. Second bindings omit the elaborate ornamentation.

1907

BRANCHIANA

8 vo, green or red cloth, gilt lettering, gilt top, otherwise untrimmed. Richmond, Virginia: Whittet and Shepperson, 1907. Frontispiece and nine portrait inserts. 177 pages and one page of Errata. 147 this edition, signed. Later bindings of 30 copies are in buff, with frontispiece only.

1909

THE CORDS OF VANITY

12 mo, red cloth, white lettering. New York: Doubleday Page & Company, 1909. Frontispiece in color. 341 pages. Novel. In its subsequent revised state it is called "A Comedy of Shirking." The first binding has "Cords of Vanity" in box on front cover, and "The" is also omitted from title on back of the book.

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1909

CHIVALRY

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8 vo, red cloth, gilt, white and green ornamentation. Gilt top, otherwise untrimmed, colored end-papers. New York: Harper & Brothers, 1909. Frontispiece and nine illustrations in color by Howard Pyle. Collection of ten short stories, originally appearing in Harper's Magazine (with the exception of No. 7 of the "Dizain of Queens" series), with Precautional, Prologue and Epilogue. 224 pages. Second bindings omit the elaborate ornamentation.

1911

BRANCH OF ABINGDON

8 vo, green cloth, gilt top, otherwise untrimmed. Richmond, Virginia: Wm. Ellis Jones Sons, Inc., 1911. Frontispiece of document facsimile, and nine inserts of places connected with the Branch family. 126 pages. 100 copies. The Kingsland edition was limited to 15

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copies, of which only ten were actually made—signed and numbered 1, 2, 3, 4, 5, 6, 11, 12, 14, 15—on Japan vellum paper, title-page in two colors, and bound in red Morocco. In copies 11, 12, 14, 15, the seventh line of page 114 was re-set correctly, "Mercia" being substituted for "Chester," so that these four copies differ from all other copies. At the same time were printed 100 signed and numbered copies, and 100 unnumbered and unsigned copies, in green buckram.

1913

THE SOUL OF MELICENT

Small 8 vo, dark blue cloth (later bindings in black), gilt, pictorial paster on front cover. New York: Frederick A. Stokes Company, 1913. Frontispiece and three illustrations in color by Howard Pyle. Novel. 216 pages. In its revised state as "Domnei," it is called "A Comedy of Woman-Worship."

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1915

THE RIVET IN GRANDFATHER'S NECK

12 mo, brown cloth, gilt. New York: Robert M. McBride & Company, 1915. 368 pages. Novel: "A Comedy of Limitations."

1915

THE MAJORS AND THEIR MARRIAGES

8 vo, green cloth, gilt lettering, top trimmed, otherwise uncut. Richmond, Virginia: The W. C. Hill Printing Company, 1915. 183 pages. Burlington edition, so described, has 100 copies signed. The Roxbury edition is in paper, blue-gray or buff, 200 unnumbered and unsigned.

1916

FROM THE HIDDEN WAY

12 mo, brown cloth, gilt, top trimmed, otherwise uncut. New York: Robert M. McBride & Company, 1916. 187 pages. The title page states it to be "seventy-

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five adaptations in verse." The first binding has: From the / Hidden / Way (ornament) James / Branch / Cabell on the front cover, has trimmed edges and is $\frac{1}{4}$ of an inch less in height than later issues. Second binding has underlined "c" in "McBride" on backbone.

1916

THE CERTAIN HOUR

12 mo, brown cloth, gilt, dark brown plate behind title on front cover. New York: Robert M. McBride & Company, 1916. 253 pages. Collection of ten short stories, as the sub-title (*Dizain des Poetes*) would indicate, reprinted from various magazines.

1917

THE CREAM OF THE JEST

12 mo, brown cloth, gilt lettering, top trimmed, otherwise uncut. New York: Robert M. McBride & Company, 1917. 280 pages. Novel: "A Comedy of Evasions."

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1919

www.libtoo.com **BEYOND LIFE**

12 mo, brown cloth, gilt lettering, top trimmed, otherwise uncut. New York: Robert M. McBride & Company, 1919. Essays: "Dizain des Demiurges." (Creative Intellects) Some few of the earliest issues were bound in a very dark cloth, "Italian chocolate"—so dark as to be almost black.

1919

JURGEN

12 mo, brown cloth, gilt lettering, top trimmed, otherwise uncut. New York: Robert M. McBride & Company, 1919. 368 pages. Novel: "A Comedy of Justice." The "suppressed" book. First issue measures $1\frac{3}{8}$ inches across the top of sheets. Second edition on thicker paper measures about $\frac{1}{4}$ inch more. Third edition states the fact on the copy-right page.

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1920

www.Domnei.com.cn

12 mo, brown cloth, gilt, top trimmed, otherwise uncut. New York: Robert M. McBride & Company, 1920. 218 pages. This is announced by the publisher as a revised edition of "Melicent," (1913) q. v.

1920

THE CORDS OF VANITY

12 mo, brown cloth, gilt, top trimmed, otherwise uncut. New York: Robert M. McBride and Company, 1920. 330 pages. Novel: "A Comedy of Shirking." Revised edition of book published in 1909.

1920

PRIZE STORIES, 1919

O. Henry Memorial Award

8 vo, blue-black cloth, gilt lettering. Garden City: Doubleday Page & Company, 1920. 298 pages. Contains "Por-

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celain Cups" by James Branch Cabell, pp. 210-217, reprinted from the Century Magazine.

1920

THE BEST SHORT STORIES OF 1919

Edited by Edward J. O'Brien

8 vo, blue-black cloth, gilt lettering. Boston: Small, Maynard & Company, 1920. 414 pages. Contains "The Wedding Jest" by James Branch Cabell, pp. 108-122, reprinted from the Century Magazine.

1920

THE JUDGING OF JURGEN

12 mo; pamphlet, green, blue, brown or buff paper covers, cord binding, paper label. Chicago: The Bookfellows, 1920. 14 pages. Reprinted with slight revisions from the New York *Tribune*. The large paper edition of 6 copies is about 9 by 11 inches, bound in brown boards, brown cloth back, paper label.

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1920

JURGEN AND THE CENSOR

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Thin 8 vo, light brown cloth back and corners, gilt top, otherwise untrimmed. Paper label on back. New York, 1920. Report of the emergency committee organized to protest against the suppression of James Branch Cabell's "Jurgen." Contains preface, pp. 7-9, and pp. 63-64, "The Judging of Jurgen" by Cabell. 77 pages. 433 copies, 91½ by 61⅛, and fifty copies, numbers 1 to 50, which are 91½ by 71½, and are signed by Cabell, as is stated upon the paper label.

1920

JOHAN BOJER

By Carl Gad

12 mo, blue-black cloth, red lettering. New York: Moffat Yard & Company, 1920. 260 pages. Contains "Critique on the Face of the World" by James Branch Cabell, pp. 247-255.

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1921

FIGURES OF EARTH

12 mo, brown cloth, gilt, top trimmed, otherwise uncut. New York: Robert M. McBride & Company, 1921. 356 pages. Novel: "A Comedy of Appearances." On page 71, the word "multus" in the twelfth line is changed to "mundus" in the second edition. Of the first edition twenty-five copies were issued altogether untrimmed, and signed by the author.

1921

TABOO

Thin 12 mo, brown cloth, gilt lettering. New York: Robert M. McBride, 1921. 40 pages. Skit in the "Jurgen" vein, originally appeared in the *New York Evening Post*, here revised and extended with headings, subheadings, dedications, etc. This edition limited to 920 copies, 100 signed by the author. There is a previously printed four page leaflet, said to have been put out in Chicago, about 20 or 30 copies, the size and style of "Jurgen and the Censor," a straight reprint of the *Evening Post* article.

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