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7¹⁰ meet

AM HOF,
DAVOS PLATZ,
SWITZERLAND.

Jan. 10. 1893

Dear Mr. White

Your request needs no apology.
I am very glad to meet so reasonable
& to me flattering wishes of a young
man & fellow-writer. If I had
known what about him I would
have sent my autograph in the
form of a bit of original writing.
Is Royal (or is his real name
or an anagram?) And what
line of work does he follow?

Please tell him that he ought

to send me his portrait in
return. I had a great collection
of the pictures of the young
ladies, who help me much by
their bright & sometimes beautiful
faces.

I wish my own work in
"In the Key of Blue" were more
worthy of the charming cover
& excellent typography. Please
tell Mr. Rickelty how very
much I admire his design. It
is a pity, I think, that some

Copies have not been used in
blue.

The pieces in the book I care for
most are extracts from very
early diaries about Clifton
& Sutton Court. It so happens
that they are full of bluebells.
So the cover strikes the right
note in my judgment.

Very truly yours

John Strangton (signed)

Jan. 10, 1893

Dear Mr. White

Your request needs no apology. I am very glad to meet so reasonable & to me flattering wishes of a young man & fellow-writer. If I had known more about him I would have sent my autograph in the form of a bit of original writing. Is Royal Cortissoz his real name or an anagram? And what line of work does he follow?

Please tell him that he ought to send me his portrait in return. I have a great collection of the pictures of the young here, who help me much by their bright & sometimes beautiful faces.

I wish my own work in "In the Key of Blue" were more worthy of the charming cover & excellent typography. Please tell Mr. Ricketts how very much I admire his design. It is a pity, I think, that some copies have not been issued in blue.

The pieces in the book I care for most are extracts from very early diaries, about Clifton & Sutton Court. It so happens that they are full of bluebells. So the cover strikes the right note in my judgment.

Very truly yours

John Addington Symonds

ROYAL CORTISSOZ
230 WEST 4TH STREET
NEW YORK

April 30th, 1942.

Dear Dr. Radin;

It is shameful that I should have taken so long to respond to your very interesting ~~last~~ letter. But I am subject to an inexorable pressure of things and my private correspondence suffers unavoidably.

I have been intensely interested in the letter written by John Addington Symonds, of which you were kind enough to send me a copy. It ~~was~~ woke old memories, especially those of the years long ago when I first began to explore Italy and owed so much to him and his Renaissance studies. I developed a positive cult for Symonds and I remember how once, when I was in England, after his death, I got into communication with his daughter, Mrs. Vaughan, and had some thought of visiting her, to talk about her father. But the distance was too great, I being in London, and she far away in one of the counties, so that dream went a-glimmering.

About the letter to "Dear Mr. White." ~~No~~, it wasn't Stanford White, though, by the way, I began life in his office, spending six years of my youth there. The White of the letter must have been the late Gleeson White, the first editor of the London Studio. Before that engagement he spent a year over here as editor of the long-since deceased art Amateur. We became great friends and I used always to see him when I was in London. I forget the details but I judge that I must have talked about wanting a photograph ~~in~~ of Symonds and he must have undertaken to get it for me, I infer from the letter. The photograph reached me with Symonds's signature and the date, January, 1893, the year in which "In the Key of Blue" was published. My copy is in blue, with the design by ~~ickets~~ ^{and the photograph factors into} in gold. I have to smile over his wondering if Royal Cortissoz was my real name or an anagram. It reminds me of what happened once in a London lodging house when I signed the usual book. "What ~~instittie~~ institution are you travelling for," the landlord asked. You know "Royal" is never a given name in England.

I grow garrulous, but I must tell you one more Symonds episode. Long ~~years~~ ^{years} ago I

ROYAL CORTISSOZ
230 WEST 4TH STREET
NEW YORK

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acquired his "Carlo Gozzi," I being an eighteenth century as well as a renaissance man. In his preface Symonds told how he had had to borrow the third volume of Gozzi's memoirs, that being missing from his set. And one summer I found the three volumes of the original edition in Olschki's shop in Venice and bought it for, I think, fifty francs! At Spithoever's, in Rome, I also picked up Maurice Sand's "Masques et Buffons," the plates from which Symonds had used in his "Gozzi." But I must stop, only again thanking you for ~~writing~~ writing and for letting me have a copy of the Symonds letter. It brings back my youth.

Sincerely yours,

Royal Cortissoz.

I am still indebted to Symonds,
and indebted to him.