The Publication of *Songs of a Sourdough*

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Robert W. Service's first, and perhaps best-known collection of verse, *Songs of a Sourdough*, was an immediate success when it appeared in 1907. Ten Canadian printings in its first year of publication — totalling 12,750 copies — launched Service on a career almost unprecedented in Canadian publishing history. *Songs of a Sourdough* enjoyed forty-seven impressions in Canada before printings ceased being numbered in 1926, and several editions were also issued in Britain and the United States. These not only testify to the immense popularity of the book, but they also raise bibliographical concerns pertinent to Service's work as a whole. A simple bibliography of *Songs of a Sourdough*, such as appears in the appendix to this paper, runs to many pages. Yet a general dearth of documentation, especially manuscripts and publisher's records, frustrates the bibliographer attempting to trace the development of the text and its international publishing history. Furthermore, the entry of ballads such as 'The Shooting of Dan McGrew' and 'The Cremation of Sam McGee' into the oral folklore of North America and Britain creates the problem of textual and narrative variants.

Despite professing an initial nonchalance towards publication, Service took painstaking care of his manuscripts when preparing them for the press.¹ In 1912 he claimed: 'At no time did I think of revising or polishing any of [the poems in *Songs of a Sourdough*] and when at last I decided to submit some of them for publication I did not then seek to change or improve them in any way.'² Later evidence casts doubt on Service's statement, however. 'Everything had to be perfect,' his daughter recalls, 'I remember the endless number of times he revised his proofs prior to taking them to his local binder, then off to his publisher.'³ Although the Thomas Fisher

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Rare Book Library at the University of Toronto is fortunate to have four pages of corrected galley proofs for *Songs of a Sourdough*, none of the original manuscripts for the volume are known to be extant.⁴ This is partly due to the nature of the book's composition.

Contrary to what he claims in his autobiography, Service did not simply write *Songs of a Sourdough* in two months during the winter of 1905 while working as a teller for the Bank of Commerce in Whitehorse.⁵ Prior to their publication in 1907, several of the poems appeared elsewhere in newspapers and other periodicals. The *Daily Colonist* of Victoria, British Columbia, printed 'The March of the Dead' on 6 July 1900, and in 1903 *Munsey's Magazine* published 'Apart and Together,' a poem renamed 'Unforgotten' in the *Sourdough* collection.⁶ Nor was Service a poetical unknown in Whitehorse when he arrived there in 1904; another *Sourdough* poem, 'The Little Old Log Cabin,' appeared in the town's *Semi-Weekly Star* in 1902.⁷ Although most of the poems eventually included in *Songs of a Sourdough* exhibit only variants in accidents attributable to the vagaries of periodical publication, a few were substantially revised.

'The 'Longshoremen,' for instance, was retitled 'New Year's Eve,' and the latter stanzas were altered to heighten the melodrama and to excise the profanity. In the *Vancouver Daily World* the speaker claims, 'Twere better to die a dozen deaths than to live each day as I live,' while in *Songs of a Sourdough* he claims 'a thousand deaths' for himself. In the following stanza, 'the hum / Of the crowded court' becomes 'the dreadful hum' in *Songs of a Sourdough*; likewise, the speaker's plea of 'Not guilty' is set in capitals to indicate its intensity.⁸ Earlier in the poem, the speaker's 'prayer of love' to his beloved becomes a 'plea of love,' removing the profane concept of prayer to a human being.⁹

While the galley proofs include some of Service's most famous poems — 'The Spell of the Yukon,' 'The Call of the Wild,' 'The Shooting of Dan McGrew,' 'The Cremation of Sam McGee' — none of the poems originally published in periodicals appear. The survival of the proofs is attributable to Russell Bond, the salesman entrusted with selling *Songs of a Sourdough* and an immediate Service enthusiast. He carried a set on a now-legendary sales trip that began in January 1907, reciting many of the ballads to fellow passengers and booksellers in his attempt to sell Service's work. The fact that the surviving proofs feature Service's best-known ballads is probably due to their immediate value to Bond during his travels; they survive because they enabled Bond to sell books.

Bond's trip dates the proofs as being perhaps the second to last set before the printing of the book's first impression. The textual variants in the proofs are mainly corrections to punctuation and capitalization; they are not in Service's hand and therefore probably in accordance with house style rather than authorial preference. In 'The Spell of the Yukon,' for example, the 'h' of 'He' is capitalized in the second stanza in reference to God, and the 'f' of 'fear' in the sixth stanza becomes lower case. The most significant correction is the restoration of one line to the sixth stanza of 'The Shooting of Dan McGrew';¹⁰ the omission was presumably a compositorial error. Clearly, the revisions made to the periodical contributions offer greater insight into the development of Service's work.

Songs of a Sourdough was originally published by the Methodist Book and Publishing House of Toronto under the imprint of William Briggs. Service's autobiography does not comment extensively on the choice of Briggs as publisher: 'I arranged my pieces, retyped them and sent them . . . to a firm of publishers who did amateur work.'¹¹ A note at Trent University, Peterborough, suggests that a colleague of Service at the bank in Whitehorse, Harold Tylor, recommended Briggs.¹² On the other hand, Service's brother Stanley later recalled that 'Robert . . . sent his first poems to our Father in Toronto, intending to have a few books published for friends at his own expense. Our Father took the poems to his friend a Mr. Briggs of the Methodist Publishing House.'¹³ Briggs received Service's typescript and a cheque for one hundred dollars at the end of November 1906, and on 7 December ordered an initial printing of 500 copies.¹⁴ Although Service claims to have sought publication as an exercise in vanity publishing, a claim supported by the words 'AUTHOR'S EDITION' on the title page, the manuscript attracted the attention of book editor, Edward Caswell, and John McClelland, head of the library department. Although they believed in the book's commercial possibilities, they faced opposition from those who feared that the lower moral tone of Service's work might discredit the Briggs name. As a result, the house initially cultivated a discreet distance from *Songs of a Sourdough* by not removing 'AUTHOR'S EDITION' from the title page until it became clear that negative repercussions would not ensue.¹⁵

Acceptance, in fact, was immediate. Whereas the books of William Henry Drummond, hitherto Briggs's bestsellers, sold by twos and threes on his circuit, salesman Russell Bond took initial orders of twenty-five copies in Calgary, thirty-six in Lethbridge, and five in Fort William (now Thunder Bay) for Service's book, based solely

on readings from the galley proofs.¹⁶ On 23 February, the *Canadian Courier* proclaimed Service 'an original and versatile writer who has seen and interpreted a life that, whatever it may be, is neither dull nor uninspiring':

From a Yukon poet we have reason to expect strong food. Mr. Robert Service in 'Songs of a Sourdough' gives us such fare as this conventional age seldom receives. Mr. Jack London for a time revelled in Alaska and the Yukon, serving the world with fiction that was ice-bound and decalogueless. But Mr. London mistakes brutality for strength and raw meat for properly-prepared nourishment. Mr. Service makes no such blunder, although his work is not adapted for recitation at a pink tea.¹⁷

Admitting the savagery of much of Service's verse, the review also confesses that 'no sermon, no exhortation could go deeper.' Far from being a 'decalogueless' writer, Service confronts his audience with the spiritual dilemmas of frontier life that contemporary Christian society generally ignored. This audience not only listened, but grew. When *Songs of a Sourdough* was officially published on 4 June 1907, a second printing had already taken place to meet the demand.

With favourable reviews and sales figures making it clear that the public did not object to Service's style or choice of material, Briggs prepared *Songs of a Sourdough* for wider commercial distribution. The second printing of 750 copies became the responsibility of the wholesale department and bore the words 'SECOND EDITION' instead of 'AUTHOR'S EDITION' on the title page. (The text was not altered at this time; Briggs termed the second printing an edition in accordance with contemporary practice, which accepted 'edition' and 'impression' as interchangeable terms. While the Methodist Book and Publishing House refers to each printing as an edition, Service's British publisher, T. Fisher Unwin, uses the term 'impression' and distinguished between printings and true editions, in which the type was reset.) Three more printings, of 1,000 copies each followed in July, August, and October.¹⁸ The only notable change to the book that occurred during this time was the insertion of the dedication 'To C. M.' in the fourth printing, printed in large gothic type on a preliminary leaf tipped in immediately after the front endpaper.¹⁹

These printings did not produce an especially attractive book. 'How I swore!' recalls Russell Bond of his reaction to the first copies

of *Songs of a Sourdough* when he received them in March 1907. In Bond's opinion, the book's appearance did not reflect its potential:

It was a poor-looking, thin book, bound in green cloth, marked Author's Edition. But more important to me than its appearance was its price. It was listed at 75 cents retail. I was indignant. I wrote immediately to William Briggs, stating that I had been selling it as a \$1 book, retail. Furthermore, I said, if the office people would check their orders they would see that the first edition must be just about sold out. And I offered the opinion that it was the first book of Canadian poetry we'd published that had good commercial possibilities, and we should own it on a royalty basis.²⁰

By selling the book for a dollar, Bond indicated that Service's work was equal to that by established writer William Henry Drummond. The booksellers from whom Bond received orders agreed, and Briggs ultimately listed the book at one dollar.

Bond also realized the potential appeal of Service's work in the United States, but copyright restrictions prevented him from pitching *Songs of a Sourdough* to American booksellers.

When I got to Victoria, I decided to go to Seattle, the jumping-off place for Alaska and the Yukon. . . . In Seattle, I sounded out a bookseller. . . . After I left him, I remembered that selling a book in the United States before it was copyrighted might affect the chances of getting a copyright later.²¹

Instead, it was Ernest W. Walker who endeavoured to secure international distribution for the book. 'I personally . . . found a Publisher in both London and Philadelphia willing to undertake the work,' he recalls, 'We all know of the great success the book has had in all three countries.'²² The initial reaction of the American publisher to Walker's proposal is unknown, but the British publisher, T. Fisher Unwin, was initially reluctant to publish the work of an unknown foreign author. *Saturday Night* reports that Unwin initially replied, 'No, won't publish. Feeble imitation of Kipling.'²³ Only after 8,000 copies had sold in North America did Unwin agree to Walker's proposal, and even then, the company ensured that any loss would be negligible by importing a mere one hundred copies from Briggs in sheets. Sales soon bolstered Unwin's confidence, however, and after fifteen shipments from Briggs, Unwin published the first British edition late in 1907.²⁴

In November 1907, Edward Stern of Philadelphia published *Songs of a Sourdough* under the title *The Spell of the Yukon and Other Verses*. Copyright requirements prompted the addition of seven new poems, and their inclusion necessitated a reordering of the original contents.²⁵ Instead of opening with 'The Law of the Yukon,' and the blunt challenge of, 'This is the law of the Yukon, and ever she makes it plain: / "Send not your foolish and feeble; send me your strong and your sane,"'²⁶ *The Spell of the Yukon* welcomes the reader with the lyricism of 'The Land God Forgot':

*The lonely sunsets flare forlorn
Down valleys dreadly desolate;
The lordly mountains soar in scorn
As still as death, as stern as fate.*²⁷

The addition of 'L'Envoi' at the end of the volume adds a formal note of closure. The American edition scatters the five remaining poems throughout the book. If Bond disliked the physical appearance of the Canadian edition, he may have preferred that of the American. In contrast to the simplicity of the former, the latter featured a 10.1 x 6.6 cm. illustration of men crossing an icy mountain pass in the upper left corner of the upper board. Although the identity and nationality of the illustrator remain unknown, this illustration became the standard frontispiece in the illustrated and miniature Canadian editions.

A 'revised and enlarged' Canadian edition — the 'sixth edition,' according to the title page — was also published in November 1907. This 'sixth edition' is actually the first printing of the second Canadian edition of *Songs of a Sourdough*. It retains the original title, and shows an expansion to 106 pages from eighty-two. While it incorporates the changes present in the American edition with little fanfare, the order of the contents remained distinct from that in *The Spell of the Yukon*. The second edition of *Songs of a Sourdough* includes 'The Land God Forgot,' not as the first poem in the collection, but as an untitled preface to the whole volume. 'L'Envoi' is at the end as in *The Spell of the Yukon*, but Briggs inserted the remaining poems between 'The Lone Trail' and 'The Song of the Wage Slave.'²⁸ Since Unwin received shipments of *Songs of a Sourdough* from Canada following the alterations of November 1907, British editions and issues are based on this revised and enlarged (second) edition.

The poems required for the American edition gave Service the opportunity to include material originally excluded from the

Canadian collection. In the wake of favourable reviews that allayed Briggs's fears concerning the moral tone of Service's work, *The Spell of the Yukon* and the second Canadian edition of *Songs of a Sourdough* featured at least one poem, 'The Harpy,' initially considered 'too frank' for Edwardian readers.²⁹ Nevertheless, Briggs remained concerned with the content of the volume, and whereas Stern unabashedly printed 'The Land God Forgot,' the Methodist Book and Publishing House intervened in the name of orthodoxy. The title was unacceptable; God does not forget. Yet as before, the fears were somewhat exaggerated. In fact, Service's fellow Canadian author Jean Blewett expressed admiration for 'the hardihood' Service exhibited in sending the poem, 'titled in such a fashion, to the book room for publication.' She continues: 'I was going to say that the poem shared the fate of Charles I, but not so, for, though it lost its head, it kept alive and glowing. It came out without a title, as any other sounded thin and needy after "The Land God Forgot."'³⁰ Blewett respected the vivid realism of Service's verse, but Briggs was far more wary of the flame Service kindled in his admiring readers and determined to uphold — in the words of Service's poem 'The Woman and the Angel' — ' "The ancient, outworn, puritanic traditions of Right and Wrong." '³¹

On the positive side, debate over the morality of his work increased Service's confidence in negotiating with his publishers. After delivering the manuscript of his novel *The Trail of '98* (1910) to Dodd, Mead in November 1910, Service claimed to 'have had sundry fights with publishers and artists,' but by December had 'everything pretty well lined up.'³² Service explained his situation in *Ploughman of the Moon*:

No, I was not enjoying New York. . . . When I called my publishers they said: 'It's big, breezy, but *bawdy*. You'll have to purge, purify. Also you'll have to write a new ending. You must never 'bitch' your heroine.' So I did as I was told; but even at that the book was banned in Boston. What would be mother's milk to-day was poison then.³³

Service was beginning to take calls for revision to his work in stride, and endeavouring to maintain amicable relations with his publishers. When E. J. Moore of the Methodist Book and Publishing House convinced William Briggs that sections of Service's second novel, *The Pretender* (1914), were pornographic, Service permitted revisions to five chapters. A notice opposite the title page states: 'In deference to the opinion of the publishers the Author has consented

to certain alterations being made in his work.³⁴ The changes are not authorial, insofar as Service was in France at the time, but their occurrence indicates that he no longer feared for the integrity of his work when publishers demanded alterations.

In spite of Briggs's moral concerns, the success of *Songs of a Sourdough* and *The Spell of the Yukon* precipitated a variety of issues and illustrated editions beyond the regular \$1.00 volume. For Christmas 1907, Briggs published a 116-page illustrated edition featuring ten black-and-white plates and the title stamped in gilt on the cover beside the image of a grizzled prospector. In June 1909, Briggs published a pocket-sized, leather-bound miniature edition.³⁵ Stateside, the fourth printing of *The Spell of the Yukon* in April 1909 was an illustrated issue, but a miniature edition did not appear until Barse & Hopkins began to publish Service's work following the release of *Ballads of a Cheechako* in the fall of 1909. Although T. Fisher Unwin may have imported illustrated editions from North America for issue with British title pages, such copies have not been located thus far.

The continuing popularity of *Songs of a Sourdough* prompted publishers to call for a second volume of verse from Service.³⁶ *Ballads of a Cheechako* did not disappoint Service's corporate mentors, who published it in a full array of regular, illustrated, and miniature editions. T. Fisher Unwin, however, continued to be cautious. As with *Songs of a Sourdough*, an initial shipment of *Ballads of a Cheechako* in September 1909 — comprising a mere two hundred and fifty copies — arrived from Canada for sale as the first British issue. The book was a success, and in 1910 Unwin published the first British edition.³⁷ Service's reputation in England was confirmed, and henceforth his books no longer required a trial issue prior to their first British edition.

In 1911 Briggs published a third, reset edition of *Songs of a Sourdough*. In addition to a new title page, the 'thirty-first edition' followed the lead of *The Spell of the Yukon* and featured first lines with the titles, now printed in block letters, in the table of contents. The result was an expansion from 106 to 108 pages.³⁸ The American edition of the collection also altered following 1911 with the appearance of a reset, 126-page edition. Whereas Edward Stern and Barse & Hopkins both issued the initial 99-page edition, the new edition appeared solely under the Barse & Hopkins imprint. The relationship between Edward Stern and Barse & Hopkins is unclear, but the latter seems to have published *The Spell of the Yukon* under an agreement with Stern. On all 99-page Barse & Hopkins issues of the

book, the copyright belongs to Edward Stern, as it does on all printings of *Ballads of a Cheechako* prior to 1911. With the 126-page edition, however, the copyright belongs to Barse & Hopkins; whether this is due to the collapse of the Philadelphia publisher or not is unknown. Curiously, the *Dictionary of Literary Biography* claims that Barse & Hopkins did not issue *The Spell of the Yukon* until 1913, but the last Stern printing of the book occurred in 1911.³⁹ Henceforth, the printing history of the volume becomes difficult to determine. Publisher's records and a study of type degeneration might offer insight into the sequence of printings, but until these become available, I offer the following sketch of the volume's development prior to the firm's bankruptcy in 1932.

Although the text invariably appears on pages 15 to 126, the preliminary pages exhibit numerous variations. In the original issue, 'The Land God Forgot' appears on page 13, but later issues place it on page [8] or [10]. These later issues also feature 'Printed in the U. S. A.' at the foot of page [6] or [8], a notice that seems to appear only in books printed in 1921 or later, following Barse & Hopkins' expansion from New York city to Newark, New Jersey. Following Hopkins' departure from the partnership in 1928, the house's books carried only the Barse name. Curiously, in addition to a frontispiece portrait of an older, bow-tied Service, copies of *The Spell of the Yukon* carry a 1916 copyright date. The reason for the change in the copyright date remains undetermined, but it may indicate that Barse & Hopkins was connected in some way with the house of Dodd, Mead in New York.

Dodd, Mead published *Rhymes of a Rolling Stone* in 1912, an anomaly insofar as this was the only book of verse the company published prior to the demise of Barse & Hopkins. Yet the two houses seem to have enjoyed a close relationship, in favour of which hypothesis is a miniature edition of *The Spell of the Yukon*, published by Barse & Hopkins, misbound in the cover for *Rhymes of a Rolling Stone*. Although Barse & Hopkins also issued *Rhymes of a Rolling Stone*, significantly fewer copies of that volume appear under its imprint, and I have only seen miniature editions of the *Rhymes* under the Dodd, Mead imprint. Furthermore, when Barse went bankrupt Dodd, Mead acquired its remaining stock of Service's books. Dodd, Mead continued to issue the 126-page edition of *The Spell of the Yukon*, but these issues feature both 1907 and 1916 copyright dates, assigning copyright to 'Dodd, Mead & Company' and 'Dodd, Mead and Company, Inc.' respectively. The slight difference in name suggests a corporate restructuring in which

Dodd, Mead possibly gained a stake in Barse & Hopkins and perhaps even Edward Stern or his successors.

In 1919 the Methodist Book and Publishing House became The Ryerson Press, and the following year appointed Lorne Pierce as book editor.⁴⁰ Henceforth, the only new Service titles the company published were the novel *The Roughneck* (1923) and *Collected Verse* (1931). The latter, however, came from England and merely bore a Candian title page. Instead of appearing under the Ryerson imprint, Service's work was published in Canada by George J. McLeod (*Ballads of a Bohemian*, 1921) and McClelland and Stewart (*The Poisoned Paradise*, 1922; *The Master of the Microbe*, 1926). Service did not remain with these two publishers alone, however. Subsequent collections of verse appeared in Canada under the imprints of Gordon V. Thompson (*Twenty Bath-Tub Ballads*, 1939), Reginald Saunders (*Bar-Room Ballads*, 1940), and McClelland and Stewart (*Songs of a Sun-Lover*, 1949).

The reason for Service's disappearance from Ryerson's programme of new editions is two-fold. During the later years of Briggs's term as book steward, the performance of the Methodist Book and Publishing House declined significantly and several authors sought other publishers for their work. A further incentive to leave was freedom from E. J. Moore, whom E. J. Pratt termed the 'fat-head in the east of the building.' Moore contributed to the dissatisfaction that authors such as William Arthur Deacon and E. J. Pratt felt towards the Methodist Book and Publishing House, and even if Service was used to having revisions demanded of his work, Moore's cavalier treatment of *The Pretender* must not have helped matters.⁴¹

Marketing was also a contentious issue, and its importance to Service appears in his later negotiations with McClelland and Stewart. When granting McClelland and Stewart the Canadian rights to *The Master of the Microbe*, Service mentioned that their handling of *The Poisoned Paradise* 'disappointed [him] a little. . . . [he] had for instance, several complaints that the "P. P." was not to be had at the book-sellers.'⁴² As a result, McClelland & Stewart would have to prove themselves with *The Master of the Microbe* if they wished to publish his next novel, *The House of Fear* (1927). 'It will depend upon the showing you make with the present volume whether you get the one to follow or I give another publisher a chance but I shall be quite pleased if you prove that you deserve to have it,' Service stated. *The House of Fear* was never released in Canada, however, and one can assume that Service was not at all pleased with his Canadian publishers.

In addition to his concerns regarding the Methodist Book and Publishing House's performance, Service probably also found himself at odds with Lorne Pierce, who harboured an aesthetic dislike for Service's work.⁴³ As book editor, Pierce dedicated himself and the House to publishing a Canadian literature cultivating 'a sympathetic atmosphere in which the sublimest beauty, the sweetest music, the loftiest justice and the divinest truth might be expected to take root and flourish.'⁴⁴ Ballads such as 'The Shooting of Dan McGrew' ran directly counter to Pierce's notions when they offered readers the reckless playing of a bar-room pianist:

The music almost died away . . . then it burst like a pent-up flood;
And it seemed to say, 'Repay, repay,' and my eyes were blind with blood.
The thought came back of an ancient wrong, and it stung like a frozen lash,
And the lust awoke to kill, to kill . . . then the music stopped with a
crash,⁴⁵

Devoid of sweet music, lofty justice, and divine truth, such passages were not the type of literature Pierce intended for the elevation of Canadian society.

Pierce, however, was part of a critical movement away from the immensely successful literature Canada produced during the first two decades of the twentieth century. The early concerns over morality contributed to a later, more general critical disapproval. As early as 1913 John Logan had condemned Service as the foremost in 'a vaudeville school' that substituted 'ideals of what is marketable for ideals of fine art.' Service's fault now lay in '*a moral incapacity for patient artistry.*' 'His poetry is bad not because it is wicked or risqué,' Logan claimed, 'but because it is aesthetically bad through and through.'⁴⁶ In short, Service's ballads were deemed aesthetically blasphemous: 'as beauty is the clearest example on earth of the union of the real and the ideal, that is, of perfection, not to love and promote beauty in poetry is so far to refuse to love perfection, that is, to refuse to love God, for perfection is the essence of the Godhead.'⁴⁷ Logan's essay gained new currency when it reappeared in 1924.⁴⁸ Yet despite aesthetic concerns and Pierce's dismissive assertion in 1927 that Service's popularity had disappeared,⁴⁹ the public, if not the critics, continued to enjoy *Songs of a Sourdough*. When The Ryerson Press ceased numbering printings in 1926, the book had forty-seven to its credit. In fact, the volume was not declared out of print in Canada until 1993, a firm refutation of Pierce's 1927 comment.⁵⁰

Yet *Songs of a Sourdough* continues to enjoy widespread popularity. McGraw-Hill Ryerson currently imports copies of *Songs of a Sourdough* from England, and the volume also appears, albeit under its American title, in *Collected Poems of Robert Service* (1960), a definitive volume that comprises Service's first six volumes of verse. Moreover, many of the *Sourdough* poems continue to find an audience in translation, as well as in musical and theatrical renditions. One recent request to Service's literary executor in New York for permission to record 'The Cremation of Sam McGee' elicited the response that permission was unnecessary, partly because it was one of four hundred and fifty such requests already made.⁵¹ Oral and other non-printed texts ensure the bibliographer's continued interest in Service's work.

In addition to Scandinavian and Latin translations made in the first half of this century, Canadian Jean Pariseau published a French translation of *Songs of a Sourdough* under the title *Chants d'un sourdaud* in 1979.⁵² Basing his translation on the second Canadian edition, Pariseau remains faithful to the original with one exception: he omits 'The Land God Forgot,' giving no reason in his preface for its absence. Pariseau even retains the original metre of the poems, whereas a Latin translation of 'Unforgotten,' published in *Acta Victoriana* in 1913, is not so fortunate in this respect. While the French 'Inoublié' preserves the original line sequence and breaks, the Latin version reorders the lines to suit the demands of language and metre.⁵³ It even introduces the figure of Cytherea, an appropriately classical image for a Latin poem, but one absent from the work as Service composed it. Although it is unavailable to scholars, a Cree translation of 'The Cremation of Sam McGee' exists at the University of Alberta's Department of Native Studies, and it is interesting to speculate how the translator adapted the ballad to syllabics.

Musical settings and parodies form a body of oral texts that exists in what Philip Gaskell identifies as the second stage of development in a text intended for spoken performance.⁵⁴ Although most were originally published as printed texts, many of Service's ballads are intended for oral delivery.⁵⁵ The fluid environment of performance allows texts to develop numerous variants. Edward Hirsch notes that 'although the texts are fundamentally stable . . . performance establishes both a context and interpretive frame which dramatizes the material'; he therefore proposes a study of 'textual changes as they take place during performance,' an endeavour that unites the concerns of bibliography and folklore.⁵⁶ Although Gaskell describes

a third stage of development that reconstitutes the performance texts into a single reading text recording what 'might or should have been said' in a performance, the study Hirsch proposes more appropriately addresses the problem of later, nonauthorial developments in texts. Whereas Gaskell envisions the performance text as an integral part of the author's creative process, Service originally published a final, reading text. The poems in *Rhymes of a Rolling Stone*, for example, passed through a process of oral inspection: 'I would pace back and forth before them, repeating them, trying to make them perfect. I wanted them to appeal to the eye as well as to the ear.'⁵⁷ All other texts are derived from the resulting published copy; Gaskell's second and third stages become the responsibility of the adaptor, who produces a text suitable for performance in a particular situation. The adaptor thus enters the creative process, but for the textual scholar, the resulting variants exist against the original text.

'The Shooting of Dan McGrew,' for example, invites dramatic renderings and parodies that greatly alter it. As early as 1915 it inspired a full-length film that gave the poem a pleasant ending.⁵⁸ Of greater textual interest is a parody of 'The Shooting of Dan McGrew' that was popular both among Allied servicemen during the Second World War and Michigan lumberjacks, for whom it became bawdy verse. The following extract indicates the degree of transformation:

A bunch of the boys was whooping 'er up in one of the Yukon halls,
The guy that handled the music box was all but scratchin' his balls,
The fire-o kid hid his hand in the puss of a girl they all called Lou,
And out on the floor on top of a whore was dangerous Dan McGrew.⁵⁹

Although Service's later ballads are not generally parodied or otherwise adapted, this stanza fulfils Service's determination to write verse 'the fellow in a pub would quote.'⁶⁰ In the hands of his readership, the text of 'The Shooting of Dan McGrew' has become that, and more.

Although musical settings are relatively easier on Service's texts, country performer Stompin' Tom Connors truncates 'The Cremation of Sam McGee' by five stanzas for his song 'The Night That I Cremated Sam McGee.' According to Connors, the original poem '[doesn't] always conform consistently to a set number of beats to a measure,' and is 'too long . . . as a song of standard length.'⁶¹ The exigencies of context demand that the performer adapt the poem in

order to appeal to his audience. Connors gives the ballad a stronger personal voice that focuses attention on the conclusion. The narrator immediately identifies McGee as 'my pal,' in contrast with Service's more impersonal 'Now Sam McGee was from Tennessee.'⁶² Following Sam's death, the scene immediately shifts to the marge of Lake Lebarge, maintaining a focus on the narrator's actions by forgoing the lengthy descriptive passage that Service includes.⁶³ Connors's straight-forward diction heightens the hilarity of Service's original: 'Soon the blazin' furnace red, seemed that old McGee was dead, so I stuffed him in that old crematin' hole,' is far less serious than the melodrama of, 'The flames just soared, and the furnace roared — such a blaze you seldom see; / And I burrowed a hole in the glowing coal, and I stuffed in Sam McGee.'⁶⁴ As with the development of 'The Shooting of Dan McGrew' when removed from the recitation environment of a classroom to that of a ship's wardroom or a lumbercamp, the Connors text of 'The Cremation of Sam McGee' reflects an audience that differs both in social context and attention span from the early twentieth-century reader to whom Service directed the original. Bluegrass musician Debby McClatchy echoes this in her own considerations when adapting Service for contemporary audiences: 'I have edited out some verses or parts of such to shorten things . . . todays [sic] audiences have shorter attention spans.'⁶⁵ Although the printed text might hold a certain appeal on the page, the various forms of live performance require textual changes that preserve the dynamism of the original piece in tandem with literary concerns such as narrative structure.

Songs of a Sourdough secured lasting literary fame both for Service and Canada. Further study of the issues outlined above will increase our understanding of Canadian publishing during the first half of the twentieth century. Of prime importance in the future is the documentation of the relationships that developed between Service and his publishers, and among his publishers themselves. Furthermore, Service's continued appeal indicates that the legacy of *Songs of a Sourdough* is not yet complete. A CD edition of 'The Cremation of Sam McGee' now exists,⁶⁶ and it is surely only a matter of time before a selection of his work is available on-line. Thus Service has endured to participate in the broad spectrum of twentieth-century Canadian publishing endeavours. And at the heart of this endurance is *Songs of a Sourdough*.

RÉSUMÉ

Cet article porte sur l'histoire de l'édition de Songs of a Sourdough (1907) de Robert W. Service. On y trouve une discussion des premières tentatives en vers de Service, écrites sur l'Île de Vancouver avant son arrivée au Yukon ainsi que des circonstances entourant la première publication de ce livre par la Methodist Book and Publishing House. En particulier, les tentatives de la Maison de censurer certains des poèmes de Service ou de l'obliger à réécrire son texte sont explorées dans le contexte du développement de Service comme auteur et de ses raisons de choisir de publier ses œuvres ailleurs, surtout chez un éditeur américain. On traite de la publication subséquente du livre au Canada, aux États-Unis (où il paraît sous le titre The Spell of the Yukon and Other Verses), et en Angleterre. La relation entre les éditeurs américains, Edward Stern (Philadelphie), Barse & Hopkins (New York), et Dodd, Mead (New York) reçoit aussi une attention particulière.

La seconde moitié de l'article décrit les nombreuses adaptations que le livre et son contenu ont subi: traductions, adaptation musicale, productions théâtrales et parodies. La question de la présentation orale et de son influence sur les textes ainsi que leur développement dans un environnement changeant du spectacle sont aussi examinées.

Dans l'appendice, l'auteur décrit dix-neuf éditions en langue anglaise de Songs of a Sourdough. Celles-ci incluent six éditions publiées au Canada, six aux États-Unis, et sept en Angleterre. L'appendice est un extrait d'une bibliographie descriptive que l'auteur prépare de l'œuvre complète de Service.

1. *Songs of a Sourdough*. The title page of the first printing.
Courtesy of the William Ready Division of Archives and Research
Collections, McMaster University Library, Hamilton, Ont.

2. *Songs of a Sourdough*. The five editions pictured above are, left to right, top row first: third edition, second Canadian issue (1909); fourth American edition, Canadian issue (1915); fifth Canadian edition, second Canadian issue (1922); English-Canadian issue, second dual imprint (1972); sixth Canadian edition (1969).

Courtesy of the Yukon Archives, Whitehorse, Yukon.

3. *The Spell of the Yukon*. The five issues pictured above are, left to right, top row first: first American edition (1907); fourth American edition, American issue (1915); third American edition, second American issue (19—); second American edition (c. 1921); third American edition, fourth American issue (1969).

Courtesy of the Yukon Archives, Whitehorse, Yukon.

NOTES

- 1 Robert W. Service, *Ploughman of the Moon* (New York: Dodd, Mead, 1945), 326-8.
- 2 'Arctic Poet in the City Says He Is Rolling Stone.' *Toronto Daily Star*, 20 September 1912, p. 1.
- 3 Edward Ogle, 'If Croaked You Find Me,' *Arctic In Colour* 6, 1 (1978): 9.
- 4 Bruce Peel Special Collections, University of Alberta, and the Queen's University Archives, Kingston, have identical typescripts of 'The Cremating of Sam McGee' [sic]; one is a carbon copy of the other. These are the only pre-publication copies I have found, however. Unfortunately, a typescript of 'The Shooting of Dan McGrew' reported in the *Union List of Manuscripts in Canadian Repositories*, ed. E. Grace Maurice (Ottawa: Public Archives of Canada, 1975), vol. 2, 1132, has disappeared from the University of Western Ontario. Likewise, James Mackay's recent biography of Service, *Vagabond of Verse* (Edinburgh: Mainstream, 1995), claims that an early version of 'The Cremation of Sam McGee' exists among 'a number of Robert's manuscripts' at the Yukon Archives in Whitehorse (at pp. 163-4). A visit to the archives in September 1995 failed to locate the 'McGee' manuscript, and the head archivist was unaware that the archives possessed such a significant item.
- 5 *Ploughman*, 326-7.
- 6 Service, 'The March of the Dead,' *Victoria Daily Colonist*, 6 July 1900, p. 2; 'Apart and Together,' *Munsey's Magazine* 30 (December 1903): 447.
- 7 Service, 'The Little Old Log Cabin,' *Whitehorse Semi-Weekly Star*, 10 May 1902, p. 3. The poem originally appeared in the *Victoria Daily Colonist*, 16 March 1902, p. 9.
- 8 'The 'Longshoremen,' *Vancouver Daily World*, 6 April 1903, p. 4; 'New Year's Eve,' *Songs of a Sourdough*, author's ed. (Toronto: William Briggs, 1907), 78.
- 9 'The 'Longshoremen,' 4; 'New Year's Eve,' 76.
- 10 'The Shooting of Dan McGrew,' *Songs of a Sourdough* galley proofs, Thomas Fisher Rare Book Library, University of Toronto, p. 6.
- 11 *Ploughman*, 328.
- 12 John Taylor Lyon Family Papers, Archives, Bata Library, Trent University, Peterborough, Ont., box 1, folder 4, acc. 80-032. A handwritten note on the article 'Tried to Discourage Robert Service From Writing World Famous Poems' states: 'no truth in this helped him suggested Methodist Book Room Toronto.'
- 13 Letter, Stanley F. Service to the editor, 'You Asked Us,' *Weekend Magazine*, 2 May 1973, in Stanley Service Papers, National Archives of Canada, MG 30 D285, vol. 1, file 5.
- 14 Ledger, Costs of Publication and Sale of Selected Works, 1906-13, p. 4. United Church Archives, Victoria University, Toronto, acc. 83.061C, box 3, file 3. See Dana Garrick, 'The United Church of Canada Board of Publication Collection: A Major Resource for the History of the Book in Canada,' *Papers of the Bibliographical Society of Canada* 32, 1 (Spring 1994): 24.

- 15 *Ploughman*, 327; John D. Logan, 'Dr. Logan's Reply,' *Canadian Magazine* 40, 6 (April 1913): 590.
- 16 Russell Bond, 'I Sold Service to the Public,' *Globe Magazine*, 28 June 1958, p. 8.
- 17 'Literary Notes,' *Canadian Courier* 1, 13 (23 February 1907): 30.
- 18 Ledger, Costs of Publication and Sale of Selected Works, 1906-13, p. 4; Ledger, Wholesale Department, Index of Printing Jobs, 1906-1912, United Church Archives, Victoria University, Toronto, acc. 83.061C, box 4. Although the number of copies for the October printing is not specified, it cost \$56.00, an amount comparable to the \$55.00 and \$60.00 spent printing the third and fourth impressions, respectively.
- 19 'C. M.' is Constance M. MacLean, a young woman living in Vancouver with whom Service had fallen in love while working on Vancouver Island. The Beatrice Corbett Papers at Queen's University, Kingston, include correspondence between Service and MacLean that sets the identity of 'C. M.' beyond doubt.
- 20 Bond, 'I Sold Service to the Public,' 8. It is interesting to note that while Bond received a green-bound copy of the Author's Edition, this first printing also appeared bound in brown cloth. His reaction would not likely have been any different, however, had he received a brown copy!
- 21 Ibid.
- 22 Letter, E. W. Walker to Lorne Pierce, 7 December 1938, in Lorne Pierce Papers, Queen's University Archives, Kingston, Ont., coll. 2001a, box 7, file 3, item 29.
- 23 'Songs of a Sourdough,' *Saturday Night* 21, 14 (18 January 1908): 10.
- 24 Stanley Unwin, *The Truth About a Publisher* (London: George Allen & Unwin, 1960), 98. Curiously, the Briggs ledgers mention relatively little about the export of sheets to Britain. They suggest that the first shipment did not take place until October 1908, and continued until as late as March 1909 when a shipment of 250 copies occurred.
- 25 Bond, 'I Sold Service to the Public,' 8.
- 26 Service, 'The Law of the Yukon,' *Songs of a Sourdough*, author's ed. (Toronto: William Briggs, 1907), 5.
- 27 Service, 'The Land God Forgot,' *The Spell of the Yukon and Other Verses* (Philadelphia: Edward Stern, 1907), 10.
- 28 Service, *Songs of a Sourdough*, 6th ed. (Toronto: William Briggs, 1907). A further detail of interest in this edition is the hyphenation of 'wage-slave' in the title of 'The Song of the Wage-slave;' in the five printings of the first edition the title appears as 'The Song of the Wage Slave.'
- 29 *Ploughman*, 327.
- 30 Jean Blewett, 'The Poet of the Yukon,' *Canadian Century* 2, 20 (19 November 1910): 15.
- 31 Service, *Songs of a Sourdough*, 6th ed., 92.
- 32 Letter, Service to Harold Tylor, 4 December 1910, John Taylor Lyon Family Papers, box 1, folder 3.
- 33 *Ploughman*, 379-80.
- 34 Service, *The Pretender* (New York: Dodd, Mead, 1914). The American text

- remains intact, although Dodd, Mead supplied new plates to Briggs for the five altered chapters in the Canadian edition.
- 35 Index of Printing Jobs, 1906-1912.
 - 36 *Ploughman*, 348.
 - 37 Index of Printing Jobs, 1906-1912; *Ballads of a Cheechako* (London: T. Fisher Unwin, 1910), iv.
 - 38 To confuse matters, there are two 'thirty-first' editions, illustrated and non-illustrated. The non-illustrated issue is the reset edition.
 - 39 Sharon Ann Jaeger, 'Barse and Hopkins' in *American Literary Publishing Houses, 1900-1980: Trade and Paperback, Dictionary of Literary Biography*, ed. Peter Dzwonkoski, vol. 46 (Detroit: Gale Research, 1986), 42.
 - 40 Lorne Pierce, *The House of Ryerson 1829-1954* (Toronto: Ryerson Press, 1954), 30.
 - 41 Letter, E. J. Pratt to Lorne Pierce, n. d., Lorne Pierce Papers, coll. 2001a, box 1, file 6. In her master's thesis 'Towards a Canadian "Cultural Mecca": The Methodist Book and Publishing House's Pursuit of Book Publishing and Commitment to Canadian Writing, 1829-1926' (Trent University, 1994), Janet B. Friskney describes the trouble E. J. Moore created for the House's authors, as well as the problems that developed in the House's marketing strategy (pp. 282-5).
 - 42 Letter, Service to McClelland and Stewart, 12 June 1926. Transcript made by George L. Parker. William Ready Division of Archives and Research Collections, McMaster University Library, Hamilton, Ont.
 - 43 W. Stewart Wallace, *The Ryerson Imprint* (Toronto: Ryerson, 1954), 5; Pierce, 'Robert W. Service,' *An Outline of Canadian Literature* (Montreal: Louis Carrier, 1927), 97-9.
 - 44 Pierce, 'Canadian Literature and the National Ideal,' *Canadian Bookman* 7 (September 1925): 144; Sandra Campbell, 'Nationalism, Morality, and Gender: Lorne Pierce and the Canadian Literary Canon, 1920-60,' *Papers of the Bibliographical Society of Canada* 32, 2 (fall 1994): 137-8.
 - 45 Service, 'The Shooting of Dan McGrew,' *Songs of a Sourdough*, 6th ed., 53.
 - 46 John D. Logan, 'A Decade of Canadian Poetry,' *Canadian Magazine* 40, 4 (February 1913): 351.
 - 47 *Ibid.*, 352.
 - 48 Donald G. French and John D. Logan, *Highways of Canadian Literature* (Toronto: McClelland and Stewart, 1924): 271-9.
 - 49 Pierce, *An Outline of Canadian Literature*, 99.
 - 50 Author's telephone communication with McGraw-Hill Ryerson, 1 March 1995. Curiously, *Canadian Books in Print* (Toronto: University of Toronto Press, 1995) contradicts the publisher's statement. Furthermore, Mac's Fireweed Books in Whitehorse, Yukon, received copies of *Songs of a Sourdough* [similar to the last item in the appendix following this paper] in answer to an order placed in February 1995.
 - 51 Letter, Kirt Kempter to the author, February 1994.
 - 52 'Dan McGrew skotinn,' *Kvoedi*, trans. Bjarni Thorsteinson (Winnipeg: Børn

- Höfundarins, 1948], 259-64; Paul McD. Kerr, 'Unforgotten: Latin Version,' *Acta Victoriana* 37, 8 (1913): 422; Jean Pariseau, *Chants d'un sourdaud* (Edmonton: Jean Pariseau, 1979). Although Service mentions that French, Italian, Dutch, and Swedish translations of his work existed by 1914, I have not yet located any of these ('So I Have a Mild Face!' *Maclean's Magazine* 54 [15 January 1941]: 28).
- 53 *Chants d'un sourdaud*, 42; Kerr, 'Unforgotten: Latin Version,' 422.
- 54 Philip Gaskell, *From Writer to Reader: Studies in Editorial Method* (Oxford: Clarendon Press, 1978), 245.
- 55 *Ploughman*, 458.
- 56 Edward Hirsch, 'A Structural Analysis of Robert Service's Yukon Ballads,' *Southern Folklore Quarterly* 40 (1976): 127. To my knowledge, no such survey of variants has yet occurred. In his M. A. thesis, 'Robert W. Service — The Yukon Troubadour' (University of Utah, 1971), Joseph Elroy Jones extensively analyzes 'The Spell of the Yukon' as a poem intended for recitation and subject to development and interpretation (pp. 82-103).
- 57 *Ploughman*, 458.
- 58 *The Shooting of Dan McGrew*, dir. Herbert Blache, photo. Alfred Ortlieb, Popular Plays and Players / Metro, 1915; Robert Connelly, *Silent Film, 1910-1936. The Motion Picture Guide*, vol. 10 (Chicago: Cinebooks, 1986), 252. Marvin Dana developed the screenplay into a novel, published by Grosset & Dunlap (1915).
- 59 Letter, Paul Gifford to the author, 22 December 1993. Gifford, associate archivist at the University of Michigan (Flint), recorded this parody from Ray Hoffmeyer at Mackinac Island, Michigan, c. 1976. Hoffmeyer was then seventy-one years old. He learned the parody prior to 1930 while working in the last traditional (unmechanised) lumber camps in the Atlanta, Michigan, area (Gifford, letter to the author, 25 Jan. 1995). I have also collected a version from Frank Haley of Edmonton, Alberta, who learned it in army messes during the Second World War. A veteran who served in the Canadian navy, and who also lives in Edmonton, remembered fragments of a similar version. Yet another version was published for members of the Vancouver booktrade under the title 'The Screwing of Dan McGrew' in 1971.
- 60 *Ploughman*, 458.
- 61 Tom C. Connors, 'The Night That I Cremated Sam McGee' in *Stompin' Tom: Story and Song*, ed. Jury Krytiuk (Mississauga: Crown-Vetch Music, 1975), 145; 'The Night That I Cremated Sam McGee,' *Stompin' Tom Connors Meets Big Joe Mufferaw*, sound recording, Boot Records BOS 7123, 1971; letter to the author, 24 October 1993.
- 62 Connors, *Stompin' Tom: Story and Song*, 145; Service, 'The Cremation of Sam McGee,' *Songs of a Sourdough*, 6th ed., 55.
- 63 'The Cremation of Sam McGee,' 57-8.
- 64 Connors, *Stompin' Tom: Story and Song*, 145; 'The Cremation of Sam McGee,' 58.
- 65 Letter, Debby McClatchy to the author, 23 February 1994; McClatchy's musical settings of Service's work include 'The Ballad of Blasphemous Bill' and 'The Cremation of Sam McGee' (*Lady Luck*, audio cassette, Green Linnet SIF 1017,

1979), and 'The Ballad of Soulful Sam' (*Light Years Away*, audio cassette, Plant Life PLC 084, 1994).

- 66 'The Cremation of Sam McGee,' *Klondike Gold* (Whitehorse: Hyperborean/DNA Multimedia, 1995). Illustrated by Chris Caldwell and narrated by Service himself, 'The Cremation of Sam McGee' is part of a CD-ROM documenting the Klondike gold rush. The project is directed by Bob Nardi of Hyperborean Productions.

APPENDIX

The following describes as many copies of *Songs of a Sourdough* and *The Spell of the Yukon* as I have yet seen. It offers a fair concept of the diversity of editions and printings the book has experienced since it first appeared in 1907. The symbols used are mainly taken from *Symbols of Canadian Libraries* (Ottawa: National Library of Canada, 1994), with the exception of those used for individual collectors and the Yukon Archives. In the latter instance I use YWA in order to distinguish items examined at the Yukon Archives from those in the collections of the Whitehorse Public Library. The items I studied at the archives were in the Robert C. Coutts collection, and deserve separate mention.

I also take this opportunity to thank the several individuals and private collectors who have granted me access to their collections, especially Allan Goyer and Gord Whatley.

Abbreviations

ACU	University of Calgary, Calgary, Alberta
ACU-Sp. Coll.	Special Collections, University of Calgary, Calgary, Alberta
AE	Edmonton Public Library, Edmonton, Alberta
AEU	University of Alberta, Edmonton, Alberta
AEU-BP	Bruce Peel Special Collections, University of Alberta
G	Allan Goyer, Edmonton, Alberta
I	Barry Isaac, Calgary, Alberta
M	Peter Mitham, Hampton, New Brunswick
McI	Brian McInnis, Vancouver, British Columbia
MWU	University of Manitoba, Winnipeg, Manitoba
NBS	Saint John Regional Library, Main Branch, Saint John, New Brunswick
NSHP	Nova Scotia Legislature Library, Halifax, Nova Scotia
OHM	McMaster University, Hamilton, Ontario
OTBNL	Canadian National Institute for the Blind Library, Toronto, Ontario
OTMCL	Metropolitan Toronto Reference Library, Toronto, Ontario
OTU	Robarts Library, University of Toronto, Toronto, Ontario
OTUTF	Thomas Fisher Rare Book Library, University of Toronto, Toronto, Ontario
OTUTF-Massey	Massey Collection, Thomas Fisher Rare Book Library, University of Toronto, Toronto, Ontario
OTV	Pratt Library, Victoria University, Toronto, Ontario
S	John Scott, Whitehorse, Yukon
Ste	Don Stewart, Vancouver, British Columbia
SRP	Saskatchewan Legislature Library, Regina, Saskatchewan
W	Gord Whatley, Kettleby, Ontario
YWA	Yukon Archives, Whitehorse, Yukon
YWLS	Whitehorse Public Library, Whitehorse, Yukon

1. first Canadian edition (1907)

[framed in thick-thin-thin rules] | Songs of a Sourdough | [double rule] |
BY | Robert W. Service | [flower device] | AUTHOR'S EDITION |
WILLIAM BRIGGS | TORONTO | 1907

Green cloth boards with gold stamping: Songs | of a | Sour- | dough | Robert
W | Service | [triple vertical rule to right]; on spine, bottom to top: SONGS
OF A SOURDOUGH—R. W. SERVICE. Leaves: 18.5 x 12.4 cm. All edges
trimmed.

42 leaves, collation: 1¹⁰ 2-5⁸ [\$1 signed (p. iii signed '1a')].

p. [i] title page; p. [ii] Entered according to Act of | [this and following lines
indented] the Parliament of Canada, | in the year one thousand | nine hundred
and seven, | by ROBERT W. SERVICE, | at the Department of | Agriculture.; pp.
iii-iv contents; pp. 5-82 text; pp. [83-84] blank.

Notes: Twenty copies sent to the author 26 February 1907. Copyrighted and
published 4 June 1907; 500 copies. Originally priced at \$.75, but sold for \$1.00.
An undetermined number appear in brown cloth boards with gold stamping
(S, Ste); Beatrice Corbett, the daughter of Constance MacLean ('C.M.', to
whom Service dedicated the book in the fourth and subsequent printings)
testifies that the first copies Service received were in brown cloth boards
(telephone conversation with the author, 1 November 1995).

Impressions: Second: green cloth boards with gold stamping; printed June
1907; 750 copies. Replaces 'author's edition' with 'second edition' on the title
page, placing the new designation above the flower device. (Although the text
was not altered at this time, Briggs termed the second printing an edition in
accordance with contemporary practice, which accepted 'edition' and 'im-
pression' as interchangeable terms. Future editions and impressions were
numbered consecutively until the forty-seventh 'edition' in 1926.) 42 leaves,
collation: π^2 1-5⁸ [\$1 signed (p. 5 signed '1')].

Third: green cloth boards with gold stamping; printed July 1907; 1,000
copies. 46 leaves, collation: π^2 1¹⁰ [2]⁸ 3-5⁸ 6² [\$1 signed (gathering 1 unsigned
on the first leaf [pp. (i-ii)], signed '1a' on the second leaf [pp. iii-iv] and '1' on
the third [pp. 5-6])].

Fourth: green cloth boards with gold stamping; printed August 1907; 1,000
copies. Features the insertion of a leaf dedicating the volume 'So | C. M.' The
dedication is set in large Gothic type, and the leaf is tipped in immediately
inside the front endpaper. 43 leaves, collation: dedication leaf, 1¹⁰ 2-5⁸ [\$1
signed (first gathering signed '1a', p. [iii])].

Fifth: evergreen cloth boards with gold stamping; printed October 1907;
[1,000] copies. Contents the same as the fourth edition.

Copies examined: AEU; AEU-BP; OHM; OTV; S; Ste; YWA

2. second Canadian edition (1907)

[framed in thick-thin-thin rules] | Songs of a Sourdough | [double rule] |
BY | Robert W. Service | SIXTH EDITION | WILLIAM BRIGGS |
TORONTO | 1907

Red cloth boards with gold stamping: Songs | of a | Sour- | dough | Robert W | Service | [triple vertical rule to right]; on spine, bottom to top: SONGS OF A SOURDOUGH—R. W. SERVICE. Leaves: 18.5 x 12.4 cm. All edges trimmed.

54 leaves, collation: [1]⁸ 2-6⁸ 7⁶ [\$1 signed].

p. [i] title page; p. [ii] Entered according to Act of | [this and following lines indented] the Parliament of Canada | in the year one thousand | nine hundred and seven, | by ROBERT W. SERVICE, | at the Department of | Agriculture.; p. [iii] 'To | C. M.'; p. [iv] blank; p. v 'The Land God Forgot,' untitled poem in italics; p. [vi] blank; pp. vii-viii contents; p. [ix] Songs of a Sourdough; p. [x] blank; pp. 11-106 text; pp. [107-108] blank.

Notes: Copyrighted 2 November 1907; 1,000 copies. Includes seven new poems: 'The Land God Forgot,' the untitled poem that prefaces the collection; 'The Heart of the Sourdough,' 'The Three Voices,' 'The Pines,' 'The Harpy,' and 'The Lure of Little Voices,' inserted between 'The Lone Trail' and 'The Song of the Wage-slave,' and 'L'Envoi,' which closes the volume.

Impressions: Seventh (1907): crimson cloth boards with gold stamping; printed December 1907, 2,000 copies. 1 blank leaf before, none after; 54 leaves, collation: [1]⁶ 2-7⁸ [\$1 signed].

Ninth (1908): crimson cloth boards with gold stamping, 'BRIGGS' stamped at base of spine; printed February 1908, 2,000 copies. 2 blank leaves before text, 56 leaves, collation: [1]⁸ 2-7⁸ [\$1 signed]. Also in green cloth boards with gold stamping.

Twelfth (1908): green cloth boards with gold stamping; printed November 1908, 5,000 copies. 1 blank leaf before text; signed as in seventh printing.

Thirteenth (1908): green cloth boards with gold stamping; also appears in red and evergreen cloth boards. Jacket: [to left of a vertical triple rule, in indigo blue and red:] Songs | of a | Sour- | dough | Robert W | Service | New | Revised | and | Enlarged Edition | [decorative device] | LITTLE of joy or mirth, | Little of ease I sing: | Sagas of men of earth, | Humanly suffering, | Such as you all have done; | Savagely faring forth, | Sons of the Midnight Sun, | Argonauts of the North | [to right of the triple rule, in red:] Canadian | Kipling | [short rule] | What the Toronto Saturday Night says | [short rule] | [extract from *Saturday Night*, 8 June 1907, p. 11:] 'Mr. Robert W. Service's volume deserves a warm welcome . . . Mr. Service has done this sincerely and well.'; on spine, bottom to top: SONGS OF A SOURDOUGH—ROBERT W. SERVICE. | [at base:] Briggs; on back: Briggs's 1908 'Fall Announcement of New Books,' front flap: ad for 'Everyman's Library,' back flap: quote as on front 'Little of joy or mirth,' etc., with decorative device beneath.

Sixteenth (1909): crimson cloth boards with gold stamping; ad for *Ballads of a Cheechako* tipped in before final blank leaf, total: 57 leaves.

Twenty-first (1909): green cloth boards with gold stamping; ad for *Ballads of a Cheechako* printed on the final leaf, reducing the total number of leaves to 56.

Twenty-fifth (1910): green cloth boards with gold stamping; 56 leaves, first and seventh gatherings unsigned, 'Ent' and 't' missing at the start of the first two lines, respectively, of the copyright notice, p. [ii]; ad for *Ballads of a Cheechako* on final leaf. Also in red cloth boards with gold stamping.

Hundredth (1909): red cloth boards with gold stamping; ad for *Ballads of a Cheechako* tipped in after p. 106 and before final (blank) leaf. 'The Law of the

Yukon' in contents is missing its initial 'T' in Gord Whatley's copy. Printing date and number of copies undetermined.

Copies examined: ACU; G; OHM; W; YWA

3. third Canadian edition (1907)

a. first Canadian issue (1907)

SONGS OF A SOURDOUGH | BY | ROBERT W. SERVICE | [decorative device] | ILLUSTRATED EDITION | TORONTO: | WILLIAM BRIGGS | 1907

Brown cloth boards with gold stamping: [photo of a gold panner in upper left corner, 13.6 x 7.7 cm.] | [to left of illustration:] SONGS | OF A | SOUR- | DOUGH | [decorative device identical to the right half of that on title page] | [at foot of front cover:] By Robert W. Service; on spine: SONGS | OF | A | SOURDOUGH | [decorative device] | SERVICE | BRIGGS Leaves: 20.5 x 14 cm. Top edge trimmed, gold gilt; bottom and outside edges left ragged.

62 leaves, collation: [1-2]⁸ 3-7⁸ [8]⁴ [9]² [\$1 signed].

2 blank leaves; p. [i] [stylized torch/flower] | [short rule] | SONGS | OF A | SOURDOUGH | [short rule] | [vertical rule]; p. [ii] blank; frontispiece and guardsheet with red letterpress tipped in facing p. [iii], 'There's a race of men that don't fit in, | A race that can't stay still; | So they break the hearts of kith and kin, | And they roam the world at will. | They range the field and they rove the flood, | And they climb the mountain's crest; | Theirs is the curse of the gipsy blood, | And they don't know how to rest.'; p. [iii] title page; p. [iv] [arranged to form an inverted triangle:] [short rule] | Entered according to Act of Parlia- | ment of Canada, in the year one | thousand nine hundred and seven, by | ROBERT W. SERVICE, | at the Department of Agriculture. | [decorative device]; p. [v] 'Σ | C. M.'; p. [vi] blank; p. vii 'The Land God Forgot,' untitled poem in italics; p. [viii] blank; pp. ix-xii contents, with titles and first lines; p. xiii list of illustrations; p. [xiv] blank; p. [xv] Songs of a | Sourdough | [short double rule]; p. [xvi] blank; pp. 17-116 text, with illustrations and guardsheets bearing the following captions in red letterpress tipped in facing: p. 22 'The lonely sunsets flame and die; the giant valleys | gulp the night.'; p. 32 'Shooting the wrath of my rapids.'; p. 44 'On the wild, weird nights when the Northern | Lights shoot up from the frozen zone.'; p. 58 'The wilds where the cariboo call.'; p. 76 'It's the beauty that thrills me with wonder.'; p. 82 'Have you broken trail on snowshoes, mushed | your huskies up the river?'; p. 92 'I've packed my kit and I'm going, boys.'; p. 102 'Have you known the great white silence, | Not a snow-gemmed twig aquiver.'; p. 112 'There's hunger, want, and weariness, yet oh, we loved it so!'; pp. [117-20] blank.

Notes: Commonly called the illustrated (deluxe) edition. Printed December 1907; 1,500 copies.

Impressions: Tenth (1908): Printed March 1908, though the title page reads 1907; 2,000 copies. Spelling corrected on the guardsheet at p. 58, from 'cariboo' to 'caribou.' Jacket, brown-toned paper: [brown print, framed in thick green, thin brown rules:] [thick green rule] | SONGS OF A | SOURDOUGH | [thick green rule] | [framed in single thick green rules:] [initial 'T' over two

lines:] The book with | a great future! | Undoubtedly the | best Canadian book
| published in years! | [below frame:] Robert W. Service; on spine, brown print:
Songs | of a | Sourdough | [gold decorative device] | SERVICE | [gold rule] |
BRIGGS; on back: publisher's ad, 'A Book That Stands Alone,' with reviewer's
comments on *Songs of a Sourdough*; front flap: Little of joy or mirth, | Little
of ease I sing; | Sagas of men of earth, | Humanly suffering, | Such as you all
have done; | Savagely faring forth, | Sons of the Midnight Sun, | Argonauts of
the North | —From 'L'Envoi.' | [decorative device]; back flap: ad for 'Every-
man's Library'.

Fourteenth (1908): possibly the November 1908 printing, 2,000 copies. 64
leaves; 2 extra preliminary leaves before the first gathering.

Fifteenth (1908): possibly the November 1908 printing, 2,000 copies.

Copies examined: AEU; G; OTUTF-Massey; YWA

b. second Canadian issue (1909)

SONGS OF A SOURDOUGH | BY | ROBERT W. SERVICE | [decorative
device] | SEVENTEENTH EDITION | TORONTO: | WILLIAM BRIGGS
| 1909

Notes: Possibly printed May 1909; 2,500 copies. Beginning with the 'seven-
teenth edition,' Briggs changed the frontispiece and plate at p. 58; the new
captions read, respectively, 'Searching my uttermost valleys, fighting each
step as | they go, | Shooting the wrath of my rapids, scaling my ram- | parts
of snow.'" and 'In the little ol' log cabin in the shadder of the pines.' Although
the contents remained unchanged, p. [i] appears not only with a flower
device, but sometimes with a trident device. A leaf advertising *Ballads of a
Cheechako* is tipped in after p. 116, between gatherings 8 and 9.

Allan Goyer's copy has a brown-toned paper jacket that probably belongs to
the thirtieth impression: [brown print, framed in single thick green rules,
double thin brown rules:] [thick green rule] | SONGS OF A | SOURDOUGH
| [thick green rule] | [frame of single thick green rules] | Robert W. Service; on
spine, brown print: Songs | of a | Sourdough | [gold decorative device] |
SERVICE | [gold rule] | BRIGGS; on back: 'Briggs' | Spring Announcement,
mentioning *Songs of a Sourdough*, *Ballads of a Cheechako*, and *The Trail of*
'98; front and back flaps: identical publisher's announcements that 'The
Home University Library of Modern Knowledge' 'will shortly commence
publication.'

MWU copy in green leather with gold stamping: [blind single-rule, border] |
[ornamental flower device centred on cover, bearing the initials 'R. K.']; on
spine: [blind double rule] | SONGS | OF A | SOUR- | DOUGH | ■ ■ ■ ■ ■ |
[flower/plant illustration] | [blind double rule]

Impressions: Twentieth (1909): possibly printed in October 1909; 3,000
copies. Jacket appears with both green and gold decorative devices and rules
on spine. Brian McInnis' copy is in a brown leather cover with gold stamping:
Songs of a Sourdough | Robert W. Service | [blind stamped wreath of maple leaves
surrounding a shield with the Canadian provincial crests].

Twenty-third (1910): possibly printed June 1910; 2,500 copies. p. vii is
misnumbered 'vi,' differs in that on p. [i] the trident device is replaced with

a stylized torch/flower. 60 leaves, collation: [1-2]⁸ 3-7⁸ 8⁴ [\$1 signed].

Thirtieth (1911): appears only with the trident device on p. [i]; collation same as twenty-third impression. Frontispiece of OTUTF-Massey copy lacks caption. OTUTF-Massey copy also bears a jacket as per Allan Goyer's copy of the seventeenth impression, but the back carries 'Briggs' Fall Announcements 1912.'

Thirty-first (1913): appears bound both in the regular brown cloth boards and also in green suede with gold stamping: SONGS | OF A SOURDOUGH | [decorative device: inverted triangle] | ROBERT W. SERVICE; on spine, top to bottom: SONGS OF A SOURDOUGH [decorative device] SERVICE, with 3 blank leaves before, 1 blank leaf after, and bound with a blue silk ribbon Leaves: 19.2 x 13.5 cm. All edges trimmed, top gilt.

Copies examined: AEU; G; Mcl; MWU; OTUTF-Massey

4. fourth Canadian edition (1909)

a. first Canadian issue (William Briggs, 1909)

[framed in single rules] | SONGS OF A | SOURDOUGH | [short double rule] | BY | ROBERT W. SERVICE | [decorative device] | [short double rule] | WILLIAM BRIGGS | TORONTO — 1909

Green lambskin with rounded corners; black stamped border continuous on front and back; gold stamping: • Songs • | OF A SOURDOUGH; on spine, bottom to top: SONGS OF A SOURDOUGH. Leaves: 12.1 x 8.8 cm. All edges trimmed, gold gilt. Bound with a green silk signet.

62 leaves, collation: [1-2]⁸ 3-7⁸ [8]⁶ [\$1 signed].

2 blank leaves; p. [i] SONGS OF A | SOURDOUGH [over decorative crooks that face left]; p. [ii] blank; frontispiece tipped in facing p. [iii], caption beneath illustration reads 'Searching my uttermost valleys, fighting each step as they go; | Shooting the wrath of my rapids, scaling my ramparts of snow.'; p. [iii] title page; p. [iv] [short single rule] | Copyright, Canada, 1907, | by ROBERT W. SERVICE | [short single rule]; p. [v] TO | C. M.; p. [vi] blank; p. vii 'The Land God Forgot,' untitled poem in italics; p. [viii] blank; pp. ix-xii contents, titles with first lines; p. [xiii] SONGS OF A | SOURDOUGH [over decorative crooks that face right]; p. [xiv] blank; pp. 15-115 text; pp. [116-20] blank. pp. x-xii, 15-115 have running titles enclosed within a double rule (top) and a single rule (beneath), and a single rule at the foot of the page, above the page number and gathering note (if any).

Note: Published June 1909 at \$1.00; 2,500 copies. Also in purple lambskin. Also appears in a red, rectangular leather cover without rounded corners; leaves: 13.4 x 9.2 cm.

Impressions: 1910: green rectangular leather with gold stamping, bound with a red silk signet; spine stamped top to bottom; two blank leaves before and four after. Also bound in red/vermillion and purple suede with rounded corners. Final gathering has eight leaves rather than six; 64 leaves total. p. 45 signed '3,' really the fourth gathering; misnumbering continues throughout. OTUTF-Massey copy, in purple suede, is bound with a pink silk signet.

1911: green lambskin with gold stamping and rounded corners; spine stamped top to bottom; gatherings 1, 2, 3, and 7 unsigned.

1912: green rectangular leather with gold stamping, spine stamped top to bottom. 2 blank leaves before, 4 after; 64 leaves total; all gatherings but the first signed; p. 29 signed '2,' really 3rd gathering, misnumbering continues throughout.

1916: tan leather with gold stamping and rounded corners, spine stamped top to bottom; 2 blank leaves before, four after. 64 leaves, collation: [1]¹⁶ 2¹⁶ 4¹⁶ 6¹⁶ [\$1 signed, also the ninth leaf of the latter three gatherings are signed 3, 5, 7 respectively].

Copies examined: AEU-BP; G; OTMCL; OTUTF-Massey; W; YWA

b. second Canadian issue (Ryerson Press, 1922)

[framed in single rules] | SONGS OF A | SOURDOUGH | [short double rule] | BY | ROBERT W. SERVICE | [decorative device] | [short double rule] | THE | RYERSON PRESS | TORONTO — 1922

Brown suede with gold stamping and rounded corners, spine stamped top to bottom as on first issue. 64 leaves, collation: [1]¹⁶ 3¹⁶ 5¹⁶ 7¹⁶ [\$1 signed, also the ninth leaf of the latter three gatherings are signed 4, 6, 8 respectively]. 3 blank leaves before and after. '91' on p. 91 is missing the '9'. Contents are otherwise identical to those of the first issue. Also in rectangular olive leather; all edges trimmed, but none gilt.

Notes: Impressions: 1926: purple suede with gold stamping and rounded corners, spine stamped top to bottom; three blank leaves before and after. Collation as per 1922 issue. Gord Whatley's copy is part of a boxed set that also includes uniform copies of *Ballads of a Cheechako*, *Rhymes of a Rolling Stone*, and *Rhymes of a Red Cross Man*, printed in 1925, 1926, and 1918, respectively.

1927: brown morocco with gold stamping and rounded corners, spine stamped top to bottom; 3 blank leaves before and after. Collation as per 1922 issue.

1930: The copy examined in Allan Goyer's collection appears to have been rebound: leaves measure 13.2 x 8.4 cm., all edges trimmed; three blank leaves before and after. Collation as per 1922 issue.

Copies examined: G; M; OTUTF-Massey; W; YWA

5. fifth Canadian edition (1911)

a. first Canadian issue (William Briggs, 1911)

Songs of a Sourdough | BY | ROBERT W. SERVICE | [open book device] | THIRTY-FIRST EDITION | Toronto | William Briggs | 1911

Green cloth boards with gold stamping: Songs | of a | Sour- | dough | Robert W | Service | [triple vertical rule to right]; on spine: [bottom to top:] SONGS OF A SOURDOUGH—R. W. SERVICE. | [at base:] BRIGGS. Leaves: 18.6 x 12.5 cm. All edges trimmed.

54 leaves, unsigned.

p. [1] title page; p. [2] Copyright, Canada, 1907, | by | ROBERT W. SERVICE;
p. [3] TO | C. M.; p. [4] blank; p. 5 'The Land God Forgot,' untitled poem in
italics; p. [6] blank; pp. 7-10 contents, titles with first lines; p. [11] Songs of a
Sourdough; p. [12] blank; pp. 13-108 text.

Notes: Includes first lines with titles in the table of contents. Also appears in
red cloth boards with gold stamping. Curiously, there is also an illustrated
'thirty-first edition' (see 3b).

Impressions: Thirty-fifth (1913): red cloth boards with gold stamping, blind
border around title on front cover. Front endpaper serves as pp. [11-12], the
first leaf of the first gathering taking the place of the front endpaper. Jacket:
[to left of a vertical triple rule, in indigo blue and red:] Songs | of a | Sour- |
dough | Robert W | Service | New | Revised | and | Enlarged Edition | [decorative
device] | LITTLE of joy or mirth, | Little of ease I sing: | Sagas of men of earth,
| Humanly suffering, | Such as you all have done; | Savagely faring forth, | Sons
of the Midnight Sun, | Argonauts of the North | [to right of the triple rule, in
red:] Canadian | Kipling | [short rule] | What the Toronto Saturday Night says
| [short rule] | [extract from *Saturday Night*, 8 June 1907, p. 11:] 'Mr. Robert
W. Service's volume deserves a warm welcome. . . Mr. Service has done this
sincerely and well.'; on spine, bottom to top: SONGS OF A SOURDOUGH—
ROBERT W. SERVICE. | [at base:] Briggs; on back: ad for 'Recent Additions to
Briggs' List of Reprints'; front and back flaps: identical ads for 'The Home
University Library of Modern Knowledge'.

Thirty-seventh (1914): red cloth boards.

Thirty-eighth (1916): red cloth boards.

Fortieth (1916): red cloth boards.

Forty-second (1918): evergreen cloth boards with black stamping. 56 leaves:
1 blank leaf before and after; rear endpaper actually a signature with final leaf.
Also in steel-blue cloth boards with black stamping.

Copies examined: ACU-Sp. Coll.; AEU; G; M; OHM; W; YWA

b. second Canadian issue (Ryerson Press, 1920)

Songs of a Sourdough | BY | ROBERT W. SERVICE | [open book device]
| FORTY-THIRD EDITION | Toronto | The Ryerson Press | 1920

Notes: Green cloth boards with black stamping; spine imprint: The | Ryerson
| Press; 56 leaves: 1 blank leaf before and after. Otherwise identical to the first
issue.

Impressions: Forty-fifth (1922): ribbed brown cloth boards with black stamp-
ing; spine imprint: publisher's device (Ryerson crest). Jacket: 'Songs of a
Sourdough' illustration — miner with arms outstretched over valley; across
the entire jacket, save for flaps; on front: Songs of a | Sourdough | [short rule]
| By ROBERT W. SERVICE; on spine: Songs of | a | Sourdough | [outlined
fleur-de-lis device] | Service | THE | RYERSON | PRESS; front flap: ad for
author's verse; back flap: publisher's ad Leaves as per 1920 issue.

Forty-sixth (1923): dark evergreen cloth boards with black stamping; spine
imprint: publisher's device (Ryerson crest). 54 leaves: no blank leaves before
or after.

Forty-seventh (1926): green cloth boards with black stamping; spine imprint: publisher's device (Ryerson crest). Leaves as per 1920 issue.

Copies examined: G; W; YWA

c. third Canadian issue (Ryerson Press, 1933)

Songs of a Sourdough | BY | ROBERT W. SERVICE | [open book device]
| Toronto | The Ryerson Press | 1933

Blue cloth boards with yellow printing: [enclosed in rectangle on upper left:] Songs | of a | Sour- | dough | Robert W | Service; on spine: SONGS OF A SOURDOUGH—R. W. SERVICE. | [at base:] RYERSON Jacket: [black print over watercolour illustration of a mountain valley (pines in lower left corner):] Songs of a | Sourdough | [short rule] | By ROBERT W. SERVICE; on spine: [double rule] | SONGS OF | A | SOURDOUGH | [Canterbury cross] | SERVICE | [Canterbury cross] | RYERSON | [double rule]; back: ad for Ryerson's Popular Reprints; front and back flaps: ad for author's verse. Leaves: 18.6 x 12.5 cm. All edges trimmed.

Notes: Contents identical to first issue.

Impressions: 1940: blue cloth boards with yellow printing.

1942: grass-green cloth boards with yellow printing. Jacket: [over watercolour illustration of a miner with arms outstretched above a broad river valley:] Songs of a | Sourdough | [short rule] | By ROBERT W. SERVICE; on spine: [double rule] | Songs of | a | Sour- | dough | [Canterbury cross] | SERVICE | [Canterbury cross] | THE | RYERSON | PRESS | [double rule]; back: blank; front and back flaps: blank.

1943: grass-green cloth boards with yellow printing. Jacket: illustration with pines in lower left corner; on spine: [double rule] | SONGS OF | A | SOURDOUGH | [Canterbury cross] | SERVICE | [Canterbury cross] | RYERSON | [double rule]; back and flaps: blank.

1944: green cloth boards with yellow printing; jacket as per 1943 issue.

1945: blue cloth boards with yellow printing; jacket as per 1942 issue.

1948, blue cloth boards with yellow printing; on spine, top to bottom: SONGS OF A SOURDOUGH [decorative device] SERVICE | [at base:] RYERSON Jacket: 'Songs of a Sourdough' illustration on front only, back blank; on spine: [double rule] | Songs of | a | Sour- | dough | [decorative device] | SERVICE | [decorative device] | THE | RYERSON | PRESS | [double rule]; front and back flaps: ads for author's verse. 56 leaves: 1 blank leaf before and after. Printed 11 June 1948, 4,059 copies.

1951, light grey cloth boards with black stamping on spine, top to bottom: SONGS OF A SOURDOUGH [decorative device] SERVICE | [at base:] RYERSON; title page lacks date, but p. [2] states 'Reprinted, 1951' below copyright notice. 56 leaves: 1 blank leaf before and after. Also in blue cloth boards with black printing. Jacket as per 1942 issue, except: on back: publisher's ad; front and back flaps: ads for author's poetic works.

1955: unexamined. Printed January 1955, 1,500 copies.

Copies examined: AEU; G; W; YWA; YWLS

d. fourth Canadian issue (Ryerson, 1958)

SONGS | of a | SOURDOUGH | ROBERT W. SERVICE | [publisher's device] | THE RYERSON PRESS—TORONTO

Bright red cloth boards with blue printing: [single-rule border] | Songs | of a | Sour- | dough | Robert W | Service; on spine, top to bottom: SONGS OF A SOURDOUGH [decorative device] SERVICE | [at base:] Ryerson jacket: [white lettering over a blue-toned print of Hinton and Godsell's illustration, 'The Yukon': ROBERT W. SERVICE | Songs of a SOURDOUGH; on spine, top to bottom: SERVICE SONGS of a SOURDOUGH RYERSON; back: [top] photo of Service's Dawson cabin, [bottom] photo of Service with friends; front and back flaps: publisher's ads. (p. [2] Copyright, Canada, 1907 | by | ROBERT W. SERVICE | *Reprinted*, 1958.) Leaves: 18.0 x 12.4 cm. All edges trimmed.

Notes: Printed February 1958, 1,996 copies. Contents identical to previous issues, except p. [2].

Impressions: 1959: unexamined. Printed October 1959, 2,474 copies.

Copies examined: G

6. sixth Canadian edition (1961)

SONGS | of a | SOURDOUGH | ROBERT W. SERVICE | [publisher's device] | THE RYERSON PRESS—TORONTO

Red cloth boards with blue printing: [single-rule border] | Songs | of a | Sour- | dough | Robert W | Service; on spine, top to bottom: SONGS OF A SOURDOUGH [decorative device] SERVICE | [at base:] Ryerson jacket: [white lettering over a blue-toned print from Hinton and Godsell's *The Yukon*:] ROBERT W. SERVICE | Songs of a SOURDOUGH; on spine, top to bottom: SERVICE SONGS of a SOURDOUGH RYERSON; back: [top] photo of Service's Dawson cabin, [bottom] photo of Service with friends; front and back flaps: publisher's ads. Leaves: 18.0 x 12.4 cm. All edges trimmed.

52 leaves, unsigned.

p. [1] title page; p. [2] Copyright, Canada, 1907 | by | ROBERT W. SERVICE | *Reprinted*, 1961; p. [3] TO | C. M.; p. [4] blank; p. 5 'The Land God Forgot,' untitled poem in italics; p. [6] blank; pp. 7-8 contents; p. [9] Songs of a Sourdough; p. [10] blank; pp. 11-101 text; p. [102] blank; pp. 103-104 index to first lines.

Notes: Printed January 1961, 5,001 copies. Further, unexamined printings in July 1962 and December 1965 of 2,020 and 2,078 copies, respectively.

Impressions: 1968: Printed January 1968, 2,085 copies; in both blue and red cloth boards, each with blue printing, contents identical.

1969: Printed November 1969, 2,506 copies. Contents identical to previous impressions, except: p. [2]: Copyright, Canada, 1907 | by | ROBERT W. SERVICE | *Reprinted*, 1969 | SBN 7700 0190 4.

Copies examined: AE; NBS; W; YWA

7. first American edition (1907)

a. first American issue (Edward Stern, 1907)

The Spell of the Yukon | and Other Verses | BY | ROBERT W. SERVICE
| [decorative device] | 1907 | EDWARD STERN & CO., INC. | PHILA-
DELPHIA

Brown boards with gold stamping: [illustration in upper left, 10.1 x 6.6 cm.]
| THE | SPELL | OF | THE | YUKON | and | other | verses | [at bottom:] by Robert
W. Service; on spine: The | Spell | of | the | Yukon | [decorative device] |
SERVICE. Leaves: 18.3 x 12.2 cm. All edges trimmed.

52 leaves, unsigned.

1 blank leaf; p. [1] THE SPELL OF THE YUKON | AND OTHER
VERSES; p. [2] blank; p. [3] title page; p. [4] COPYRIGHT, 1907, BY |
EDWARD STERN & CO., INC.; pp. 5-8 contents, titles with first lines;
p. [9] TO | C.M.; pp. 10-99 text; pp. [100-02] blank.

Notes: Published November 1907 at \$1.00; number of copies undetermined.

Impressions: Second (May 1908): 'STERN' stamped in gold at base of spine.
p. [4] COPYRIGHT, 1907, BY | EDWARD STERN & CO., INC. | [short rule] | PRESS
OF | EDWARD STERN & CO., INC. | PHILADELPHIA | First Printing, November,
1907 | Second Printing, May, 1908.

Third (January 1909): as per second impression.

Fourth (April 1909): red cloth boards with gold stamping: [single rule border,
with three compartments] | [top compartment:] THE SPELL OF THE YUKON |
AND OTHER VERSES; [middle compartment:] blank; [bottom compart-
ment:] ROBERT W. SERVICE; on spine: THE | SPELL | OF | THE | YUKON |
[decorative device: star] | SERVICE | STERN. 53 leaves (21.5 x 15.0 cm.), all
edges trimmed.

Frontispiece tipped in facing p. [3] with tissue guards bearing red letterpress:
*Searching my uttermost valleys, fighting each | step as they go, | Shooting
the wrath of my rapids, scaling my | ramparts of snow;* illustrations with
guardsheets bearing red letterpress tipped in facing: p. 10 *The lonely sunsets
flare forlorn | Down valleys dreadly desolate; | The lordly mountains sore
[sic] in scorn | As still as death, as stern as fate.* p. 20 *Wild and wide are my
borders, stern as | death is my sway; | From my ruthless throne I have ruled
alone | for a million years and a day; | Hugging my mighty treasure, waiting
for | man to come, | Till he swept like a turbid torrent, and after | him swept
— the scum.* p. 30 *Have you known the Great White Silence, not | a
snow-gemmed twig aquiver! | Have you broken trail on snowshoes! | mushed
your huskies up the river, | Have you marked the map's void spaces, | mingled
with the mongrel races, | Felt the savage strength of brute in every | thew!*
p. 46 *Were you ever out in the Great Alone, when | the moon was awful clear,
| And the icy mountains hemmed you in with a | silence you most could
HEAR?* p. 54 *There's a land where the mountains are nameless, | And the
rivers all run God knows where; | There are lives that are erring and aimless,
| And deaths that just hang by a hair.* p. 60 *There's a race of men that don't*

*fit in, | A race that can't stay still; | So they break the hearts of kith and kin,
| And they roam the world at will. | The range the field and they rove the
flood, | And they climb the mountain's crest; | Theirs is the curse of the gypsy
blood, | And they don't know how to rest. p. 70 When he's feelin' sneakin'
sorry an' his belt | is hangin' slack, | An' his face is peaked an' gray-like an'
| his heart gits down an' whines, | Then he's apt ter git a-thinkin' an' a-wishin'
| he was back | In the little ol' log cabin in the shadder of | the pines. p. 78
Ripping the guts of my mountains, looting | the beds of my creeks, | Them
will I take to my bosom, and speak as | a mother speaks. p. 94 This mining
is only a gamble; the worst is | as good as the best; | I was in with the bunch
and I might have | come out right on top with the rest.*

Fifth (September 1909): as per second impression.

Sixth (February 1910): as per second impression.

Seventh (June 1910): as per second impression.

1910: 50 leaves, no blank leaves before or after.

1911: identical to 1910 impression.

Copies examined: ACU; AEU; G; OHM; W; YWA

b. second American issue (Barse & Hopkins, [19—])

The Spell of the Yukon | and Other Verses | BY | ROBERT W. SERVICE
| [decorative device] | NEW YORK | BARSE & HOPKINS | PUBLISHERS

Green cloth boards with gold stamping: [enclosed in a decorative border, with
garland device:] THE | SPELL OF THE YUKON | AND OTHER VERSES |
• ROBERT W. SERVICE • ; on spine: The | Spell | of the | Yukon | [decorative
device] | SERVICE | BARSE | & | HOPKINS

54 leaves, unsigned. Contents identical to the Stern issue, save p. [4]: COPY-
RIGHT, 1907, BY | EDWARD STERN & CO., INC.; two leaves of publisher's ads
and two blank leaves following p. [100]. Possibly from the same plates as the
Stern issue.

An issue in ACU-Sp. Coll., features 1 p. publisher's ads and three blank
leaves following the text, for a total of 58 leaves.

Allan Goyer has a fifty-five leaf issue: 1 blank leaf before; p. [101] ad for
Ballads of a Cheechako; p. [102] blank; 3 blank leaves after. YWA has a similar
copy with fifty-five leaves, but 2 leaves of publisher's ads and 2 blank leaves
after.

YWA also has an issue with 50 leaves, as per 1910 Stern issue. Gord Whatley
has a similar copy, with jacket: brown paper with brown print: The Spell of
the Yukon | and Other Verses | BY | ROBERT W. SERVICE | [short rule] |
[framed in single rules:] SONGS OF A | SOURDOUGH; spine damaged; back:
publisher's ad for *The Spell of the Yukon* and *Ballads of a Cheechako*; front
and back flaps: blank.

NSHP and OONL have copies with 56 leaves, p. [4] COPYRIGHT, 1907, BY
| EDWARD STERN & CO., INC. | COPYRIGHT, 1914, BY | BARSE & HOPKINS
While pp. 5-8 feature the contents as usual, the text appears on pp. 9-99; the
dedication, 'To | C.M.' is on the recto of a leaf between pp. 8 and 9. 2 leaves
publisher's ads and 2 blank leaves follow the text.

Copies examined: AEU; G; NSHP; OONL; W; YWA

8. second American edition (c. 1909)

The Spell of the Yukon | And Other Verses | BY | ROBERT W. SERVICE |
[decorative device] | NEW YORK | BARSE & HOPKINS | PUBLISHERS

Red imitation leather with gold stamping: [in ornamental border:] THE | SPELL | *of the* | YUKON | [rule] | SERVICE; on spine, top to bottom: • THE SPELL OF THE YUKON • Leaves: 14.7 x 9.5 cm. All edges trimmed; top gold gilt.

64 leaves, unsigned.

pp. [1-2] blank; p. [3] *The Spell of | the Yukon and | Other Verses*; p. [4] blank; p. [5] title page; p. [6] COPYRIGHT, 1907, BY | EDWARD STERN & CO., INC.; p. [7] TO | C. M.; p. [8] blank; p. 9 'THE LAND GOD FORGOT,' poem in italics; p. [10] blank; pp. 11-14 contents, titles with first lines; pp. 15-126 text, running titles on pp. 9, 12-126 between double rule (above) and single rule (below), page numbers centred at foot of page in square brackets; p. [127-28] blank.

Notes: Barry Isaac has a copy with the following variant title page: [framed in double rules] | THE SPELL | OF THE YUKON | And Other Verses | BY | ROBERT W. SERVICE | Author of 'The Ballads of a Cheechako,' 'Rhymes | of a Red Cross Man,' 'Ballads of | a Bohemian,' etc. | [publisher's device: crest] | PUBLISHERS | BARSE & HOPKINS | NEW YORK, N. Y. NEWARK, N. J. It is misbound in the cover for *Rhymes of a Rolling Stone*.

A copy similar to Isaac's, at YWA, in green cloth boards with gold stamping: [ornamental gold field surrounding:] The | Spell of the Yukon | and other Verses | by | Robert W. Service; on spine, top to bottom: • THE SPELL OF THE YUKON • The only other difference is p. [6]: Copyright 1907, | by | BARSE & HOPKINS | PRINTED IN U. S. A.

OTUTF-Massey copy in brown suede with gold stamping: • THE SPELL • | OF THE YUKON | [short rule] | SERVICE Ribbed bronze endpapers; frontispiece portrait of Service tipped in facing title page. Title page as per Isaac's copy; p. [6] as per YWA copy in green cloth.

Copies examined: G; I; OTUTF-Massey; YWA

9. third American edition (c. 1911)

a. first American issue (Barse & Hopkins, c. 1911)

The Spell of the Yukon | and Other Verses | BY | ROBERT W. SERVICE |
[decorative device] | NEW YORK | BARSE & HOPKINS | PUBLISHERS

Green cloth boards with gold stamping: [enclosed in a decorative border, with garland device:] THE | SPELL OF THE YUKON | AND OTHER VERSES | • ROBERT W. SERVICE • ; on spine: The | Spell | of the | Yukon | [decorative device] | SERVICE | BARSE | & | HOPKINS Jacket: [over watercolour illustration of a miner with arms outstretched above a broad river valley:] The Spell | *of the* | Yukon | by | Robert W. Service | [in lower right corner:] 'The Songs | of a Sourdough'; on spine: The | Spell | of the | Yukon | [decorative device] | Service | BARSE | & | HOPKINS; back: continuation of illustration; front flap: ad for *Rhymes of a Red Cross Man*; back flap: ad for *Ballads of a Cheechako*. Leaves: 18.2 x 12.4 cm. All edges trimmed.

64 leaves, unsigned.

pp. [1-2] blank; p. [3] THE SPELL OF THE YUKON; p. [4] blank; frontispiece tipped in facing p. [5], portrait of Service with facsimile signature beneath; p. [5] title page; p. [6] COPYRIGHT, 1907, BY | BARSE & HOPKINS; p. [7] TO | C. M.; p. [8] blank; pp. 9-12 contents, titles with first lines; p. 13 'THE LAND GOD FORGOT,' poem in italics; p. [14] blank; pp. 15-126 text; pp. [127-28] blank.

Notes: Impressions: An issue with 'The Songs of a Sourdough' illustration on the jacket, advertising *Ballads of a Cheechako* on the front flap and Sam C. Dunham's *The Men Who Blaze the Trail* on the back flap; a similar copy advertises the author's poetic works (including *Rhymes of a Red Cross Man*) on both flaps.

A 62-leaf issue with identical jacket, but the front flap advertises *Ballads of a Bohemian* and the back flap advertises the author's poetic works. pp. [1-4] are missing, but a frontispiece portrait of the author with a facsimile signature beneath is tipped in facing p. [5].

Copies examined: G; W; YWA

b. second American issue (Barse & Hopkins, [19—])

The Spell of the Yukon | and Other Verses | BY | ROBERT W. SERVICE
| [publisher's device] | BARSE & HOPKINS | PUBLISHERS | NEW
YORK, N. Y. NEWARK, N. J.

Cover identical to first issue. Jacket: similar to the first issue, except: front flap: ad for the author's verse; back flap: ad for *Companionship and Other Poems* by Anne Campbell.

Notes: Although the text is identical, the contents vary as follows: frontispiece portrait of Service with facsimile signature beneath tipped in immediately inside front endpaper, facing p. [7]; p. [7] title page; p. [8] COPYRIGHT, 1907, BY | BARSE & HOPKINS | Printed in U. S. A.; p. [9] TO | C. M.; p. [10] 'THE LAND GOD FORGOT,' poem in italics; pp. [11-14] contents, titles with first lines; pp. 15-126 text.

A similar, 60-leaf issue, is paginated as follows: frontispiece tipped in facing title page, immediately inside front endpaper; p. [5] title page; p. [6] copyright page; p. [7] TO | C. M.; p. [8] 'THE LAND GOD FORGOT'; pp. 9-12 contents; pp. [13-14] missing; pp. 15-126 text.

Copies examined: W; YWA

c. third American issue (Barse, c. 1928)

The Spell of the Yukon | and Other Verses | BY | ROBERT W. SERVICE
| [decorative device] | PUBLISHERS | BARSE & CO. | NEW YORK, N.
Y. NEWARK, N. J.

Barse continued to bind Service's work in green cloth boards with gold stamping, but the spine imprint simply read 'BARSE'. The jacket is identical to that of the second issue.

60 leaves, contents vary as follows: pp. [1-6] are apparently missing; frontispiece, tipped in facing title page, features an older, bow-tied Service with facsimile autograph beneath; p. [7] title page; p. [8] COPYRIGHT, 1916 | BY | BARSE & CO.; p. [9] TO | C. M.; p. [10] 'The Land God Forgot,' pp. [11-14] contents; pp. 15-126 text.

Notes: In 1928, 'Hopkins' withdrew from the partnership with Barse.

A copy dated 1916 seems to confirm that those copies printed after Hopkins left the partnership (later copies, at any rate) not only carry the 1916 copyright date (possibly acquired from Dodd, Mead), but feature the bow-tied Service. To wit,

The Spell of the Yukon | and Other Verses | BY | ROBERT W. SERVICE
| [flower device] | PUBLISHERS | BARSE & CO. | NEW YORK, N. Y.
NEWARK, N. J.

Frontispiece portrait as above; p. [6] COPYRIGHT, 1916 | BY | BARSE & CO. A second copy at Gord Whatley's adds 'Printed in the United States of America' below the copyright notice. The dust jacket bears the 'Songs of a Sourdough' illustration and advertises the author's poetry (including *Ballads of a Bohemian*) on the front flap and Anne Campbell's *Companionship* on the back flap.

Copies examined: W; YWA

d. fourth American issue (Dodd, Mead, 1933)

[ornamental rule] | THE SPELL | OF THE YUKON | By | ROBERT SERVICE | [decorative device: a hiker amid mountains] | DODD, MEAD & COMPANY | NEW YORK 1933 | [ornamental rule, mirror image to top rule]

Green cloth boards with black printing: [blind border] | THE SPELL | OF | THE YUKON | ROBERT SERVICE; on spine: THE SPELL | OF THE | YUKON | ROBERT | SERVICE | DODD, MEAD | & COMPANY. Leaves: 18.7 x 12.7 cm. All edges trimmed.

64 leaves, unsigned.

p. [1] THE SPELL OF THE YUKON | AND OTHER VERSES; p. [2] author's poetic works; p. [3] title page; p. [4] COPYRIGHT, 1907 | BY DODD, MEAD & COMPANY | COPYRIGHT, 1916 | BY DODD, MEAD AND COMPANY, INC. | ALL RIGHTS RESERVED | NO PART OF THIS BOOK MAY BE REPRODUCED IN ANY FORM | WITHOUT PERMISSION IN WRITING FROM THE PUBLISHER | PRINTED IN THE UNITED STATES OF AMERICA | BY THE VAIL-BALLOU PRESS, INC., BINGHAMTON, N. Y.; p. [5] TO | C. M.; p. [6] blank; pp. [7-10] contents, titles with first lines; p. [11] 'THE LAND GOD FORGOT', poem in italics; p. [12] blank; p. [13] THE SPELL OF THE YUKON | AND OTHER VERSES; p. [14] blank; pp. 15-126 text; pp. [127-28] blank.

Notes: Impressions: Undated issue: title page: The Spell of the Yukon | And Other Verses | BY | ROBERT W. SERVICE | [flower device] | NEW YORK | DODD, MEAD & COMPANY | PUBLISHERS Blue imitation leather (ribbed),

with gold stamping: [blind, single-rule border around perimeter] | [triangular decorative device]; on spine: [ornamental flower device] | [top to bottom:] THE SPELL OF THE YUKON SERVICE | [at base:] DODD, MEAD & COMPANY. Leaves: 15.0 x 10.2 cm. All edges trimmed, top gilt gold. 64 leaves, unsigned. Variations in contents: pp. [1-2] blank; p. [6] COPYRIGHT, 1907 | BY DODD, MEAD & COMPANY | COPYRIGHT, 1916 | BY DODD, MEAD AND COMPANY, INC. | ALL RIGHTS RESERVED | NO PART OF THIS BOOK MAY BE REPRODUCED IN ANY FORM | WITHOUT PERMISSION IN WRITING FROM THE PUBLISHER | PRINTED IN THE UNITED STATES OF AMERICA | BY THE VAIL-BALLOU PRESS INC., BINGHAMTON, N. Y.

1936, 1937, 1938, 1939, 1940: green cloth boards with black print.

1941, 1942: grass-green cloth boards with blue printing and jacket: [orange bar with black print between thin white rules:] THE SPELL OF THE | YUKON | [device: hiker amid mountains] | [thick orange rule] | ROBERT SERVICE | [orange rule]; on spine: THE | SPELL | OF THE | YUKON | ROBERT | SERVICE | DODD, MEAD | & COMPANY; on back: publisher's ad for author's poetic works; front flap: biographical note; back flap: publisher's ad.

1943, 1945, 1955: brown cloth boards with black print.

During the 1960s, the usual binding was brown cloth boards with black print; top and bottom edges trimmed, outside edge left ragged. Jacket: 1961, 1963, 1964: [brown bar with black print:] THE SPELL OF THE | YUKON | [device: hiker amid mountains] | [thick brown rule] | ROBERT SERVICE | [brown rule]; on spine: THE | SPELL | OF THE | YUKON | ROBERT | SERVICE | DODD, MEAD | & COMPANY; on back: publisher's ad for author's poetic works; front flap: biographical note; back flap: ad for *More Collected Verse*. 1965, 1967, 1969: varies in that the back advertises the various volumes of Service's collected works, and the back flap is blank. Gord Whatley has an undated copy of the post-1965 issue, and one bound in grey cloth boards with black printing.

Copies examined: AEU; G; OTUTF-Massey; W; YWA

10. fourth American edition (1915)

a. American issue (Barse & Hopkins, 1915)

[in black/evergreen and red:] [two ornamental bars on either side of print] | THE SPELL | OF THE | YUKON | AND OTHER | VERSES | BY | ROBERT W SERVICE | ILLUSTRATED | ['N' of 'New York' a capital-sized 'n':] NEW YORK | BARSE & HOPKINS | PUBLISHERS

Blue-grey cloth boards with gold stamping: [front illustrated in black, white, and gold stamping of a river beneath a bare tree and a mountain; print in raised blue lettering:] The SPELL | of the | [solid, inverted triangle] YUKON [solid, inverted triangle] | and | OTHER VERSES | ROBERT W | [solid, inverted triangle] SERVICE [solid, inverted triangle]; The | SPELL | of the | YUKON | and | OTHER | VERSES | [illustration of pines, a river, and mountain] | SERVICE | BARSE | AND | HOPKINS. Leaves: 20.6 x 13.5 cm. Top edge trimmed, gilt; bottom and outside edges left ragged.

65 leaves, unsigned; title page tipped in.

1 blank leaf; p. [1] THE SPELL OF THE YUKON | AND OTHER VERSES; p. [2] blank; frontispiece with red letterpress on guardsheet tipped in facing p. [3]: *Wild and wide are my borders, stern as | death is my sway; | From my ruthless throne I have ruled alone | for a million years and a day;* ; p. [3] title page, tipped in; p. [4] [in evergreen:] COPYRIGHT, 1907, BY | EDWARD STERN & CO., INC. | COPYRIGHT, 1915, BY | BARSE & HOPKINS; p. 5 TO | C. M.; p. [6] blank; pp. 7-10 contents, titles with first lines; pp. [11-12] list of illustrations; pp. 13-126 text, illustrations with red letterpress on guardsheets tipped in facing: p. 15 *No! There's the land. (Have you seen it!) | It's the cussedest land that I know, | From the big, dizzy mountains that screen it | To the deep, deathlike valleys below.* p. 16 *There's a land where the mountains are nameless, | And the rivers all run God knows where, | There are lives that are erring and aimless | And deaths that just hang by a hair.* p. 22 *The waves have a story to tell me | As I lie on the lonely beach;* p. 26 *Staggering blind through the storm-whirl, | stumbling blind through the snow, | Frozen stiff in the ice-pack, brittle and | bent like a bow;* p. 28 *Searching my uttermost valleys, fighting each | step as they go, | Shooting the wrath of my rapids, scaling my | ramparts of snow.* p. 32 *This mining is only a gamble; the worst is | as good as the best; | I was in with the bunch and I might have | come out right on top with the rest.* p. 36 *Have you known the Great White Silence, not | a snow-gemmed twig aquiver! | Have you broken trail on snowshoes! | mushed your huskies up the river, | Have you marked the map's void spaces, | mingled with the mongrel races, | Felt the savage strength of brute in every | thew?* p. 44 *Wind of the East, Wind of the West, wandering | to and fro, | Chant your songs in our topmost boughs, that | the sons of men may know | The peerless pine was the first to come, and | the pine will be last to go!* p. 50 *Hurling down forests before me, spanning tumultuous streams; | Down in the ditch building o'er me palaces | fairer than dreams; | Boring the rock to the ore-bed, driving the | road through the fen, | Resolute, dumb, uncomplaining, a man in a | world of men.* p. 56 *Were you ever out in the Great Alone, when | the moon was awful clear, | And the icy mountains hemmed you in with a | silence you most could HEAR?* p. 64 *The trail was bad, and I felt half-mad, but | I swore I would not give in; | And I'd often sing to the hateful thing, and | it hearkened with a grin.* p. 74 *There's a race of men that don't fit in, | A race that can't stay still; | So they break the hearts of kith and kin, | And they roam the world at will. | The range the field and they rove the flood, | And they climb the mountain's crest; | Theirs is the curse of the gypsy blood, | And they don't know how to rest.* p. 88 *Oh, the little ol' log cabin, it's a solemn | shinin' mark, | When a feller gits ter sinnin' an' a-goin' | ter the wall, | An' folks don't understand him an' he's | gropin' in the dark, | An' he's sick of bein' cursed at an' he's | longin' fer his call!* p. 108 *And some of us are climbing on the peak, | And some of us are camping on the plain; | By pine and palm you'll find us, with never | claim to bind us, | By track and trail you'll meet us once again.* p. 122 *Can you recall, dear comrade, when we tramped | God's land together, | And we sang the old, old Earth-song, for our | youth was very sweet; | When we drank and fought and hunted, as we | mocked at tie and tether, | Along the road to Anywhere, the wide world | at our feet — ;* pp. [127-128] blank.

Notes: Published in 1915 at \$2.00 (cloth) and \$5.00 (morocco); number of copies undetermined. A publisher's ad issued in 1915 describes the edition:

'Finely printed from large type on rag deckle edge paper with sixteen superb full page illustrations taken from Alaskan scenes. The binding is an extra quality cloth with decorative design stamping in ink and gold; also bound in morocco with title stamped in gold. Each book has a gilt top and is enclosed in a handsome box.'

The spine imprint also appears as 'BARSE | & | HOPKINS'.

SRP has a maroon, morocco-bound copy with gold stamping: [black, stamped, single rule border] | The Spell of | The Yukon | [short rule] | Service | [ornamental device]; on spine: [seven compartments, top to bottom, partitioned by eight gold bars] | [in second:] The | Spell | of the | Yukon | [in third:] Service | [in seventh:] Barse | & | Hopkins; on back: [black, stamped, single rule border].

Copies examined: SRP; W; YWA

b. Canadian issue (William Briggs, 1915)

[in evergreen and red:] [two ornamental bars on either side of print] | SONGS | OF A | SOURDOUGH | BY | ROBERT W. SERVICE | ILLUSTRATED | TORONTO | WILLIAM BRIGGS | PUBLISHERS

Notes: Identical to the American issue, save for the title and publisher on the cover and title page; also: 2 blank leaves before (no half-title page); p. [4] [in evergreen:] COPYRIGHT, 1907, BY | EDWARD STERN & Co., INC. | COPYRIGHT, 1915, BY | BARSE & HOPKINS | MADE IN U. S. A.

Copies examined: OONL; W; YWA

II. fifth American edition (1963)

[in braille] | THE SPELL OF THE YUKON | AND OTHER VERSES | BY ROBERT SERVICE | EMBOSSSED IN ONE VOLUME | PAGES i-vi and 1-96 | Copyright, 1907 | By Dodd, Mead and Company | Copyright, 1916 | By Dodd, Mead and Company, Inc. | All rights reserved. No part of this book may be | reproduced in any form without permission | in writing from the publisher. | Printed for the Library of Congress | Washington, D. C. | By Permission of the Publishers | Dodd, Mead and Company, New York | American Printing House for the Blind | Louisville, Kentucky | 1963

Blue cloth boards with gold stamping: [title in braille in upper left corner]; on spine: THE SPELL | OF THE | YUKON | [short rule] | SERVICE | [short rule] | IN 1 VOL. | Eng. Br. | Grade 2 | 811 | American Printing | House | for the Blind | Louisville, Ky. | 1964. Leaves: 27.2 x 26.2 cm. All edges trimmed. Coil-bound with a black cotton ribbon signet.

52 leaves, unsigned.

p. [1] title page; p. [2] blank; pp. 3-6 contents; pp. 7-104 text.

Notes: A transcription of the title page was kindly made for me by OTBNL staff. I was not able to detect a page with the dedication 'To C. M.' in my examination of the volume. Text appears on both sides of each leaf.

Copies examined: OTBNL

12. sixth American edition (1967)

[pink, ornamental rule] | [in black and red:] The Spell of the Yukon | And Other Verses | BY | ROBERT W. SERVICE | *With Illustrations by* | GAYLORD BENNITT | 1967 | [pink, ornamental rule; mirror image of top rule]

Black cloth boards with gold stamping: on spine, top to bottom: THE SPELL OF THE YUKON. Leaves: 17.6 x 11.0 cm. All edges trimmed.

72 leaves, unsigned.

pp. [1-2] blank; p. [3] [in red:] The Spell of the Yukon and | Other Verses; p. [4] blank; p. [5] title page; p. [6] COPYRIGHT © 1967 C F BRAUN & CO; p. [7] 'FOREWORD' by John G. Braun of Alhambra, California, December 1967; p. [8] illustration: 'Far in the land God forgot'; p. [9] 'The Land God Forgot'; p. [10] blank; p. [11-14] contents, titles with first lines; pp. 15-126 text, charcoal illustrations facing: p. 16 Yet it isn't the gold that I'm wanting | so much as just finding the gold. p. 20 I long for a whiff of bacon and beans, a snug | shakedown in the snow; p. 24 Staggering blind through the storm-whirl, | stumbling mad through the snow, p. 58 There stumbled a miner fresh from the | creeks, dog dirty, and loaded for bear. p. 67 And there sat Sam, looking cool and calm, in | the heart of the furnace roar; p. 84 There's a four-pronged buck a-swinging in | the shadow of my cabin, p. 112 They're playing a tune in McGuffy's saloon, | and it's cheery and bright in there ; running titles referring to the poems are at the top of each page between ornamental brackets; 2 blank leaves.

Notes: In the foreword, John G. Braun describes the book as a 'private edition for some of our friends.'

Copies examined: YWA

13. first English edition (c. 1909)

Songs of a Sourdough | By | Robert W. Service | *Twenty-Second Impression* | London | T. Fisher Unwin | Adelphi Terrace | 1910

Red cloth boards with gold stamping: [decorative line design with harps at either end] | SONGS OF A SOURDOUGH | [ornamental design]; on spine: [ornamental design] | SONGS OF A | SOURDOUGH | [ornamental design] | ROBERT W | SERVICE | [ornamental design] | T. FISHER | UNWIN | [ornamental design] Leaves: 18.6 x 12.4 cm. All edges trimmed.

56 leaves, collation: [1]⁸ 2-7⁸ [\$1 signed].

p. [1] *Songs of a Sourdough*; p. [2] [framed in single rules:] BY THE SAME AUTHOR | *Ballads of a Cheechako* | Cloth 3/6 net. | LONDON: T. FISHER

UNWIN; p. [3] title page; p. [4] [*All rights reserved.*]; p. [5] £0 | C. M.; p. [6] blank; p. [7] 'The Land God Forgot,' untitled poem in italics; p. [8] blank; pp. 9-10 contents; pp. 11-109 text; p. [110] *The Gresham Press*, | UNWIN BROTHERS, LIMITED, | WOKING AND LONDON.; pp. [111-112] blank.

Notes: I have not yet seen a first English issue or a first English edition of *Songs of a Sourdough*; the twenty-second is the earliest. Comprehensive lists of previous impressions in later editions indicate that the first English edition was the sixteenth impression available in the country, the first fifteen having come from Canada.

In 'The Cremation of Sam McGee,' p. 58, 'trial' appears for 'trail' as follows: 'the trial has its own stern code'. Though Service told a correspondent in March 1913 that he would see about its correction in the next impression, the error was not corrected until a second edition was prepared in 1920.

Impressions: Sixteenth (1907), seventeenth (1908), eighteenth (1908), nineteenth (1909), twentieth (1910), twenty-first (1910), twenty-third (1910): unexamined.

Twenty-fourth (1911): red cloth boards with gold stamping; title page undated; copyright notice on p. [4] in square brackets.

Twenty-fifth (1912), twenty-sixth (1913): unexamined.

Twenty-seventh (1913): maroon cloth boards with gold stamping; p. [2] publisher's ad for the author's works.

Twenty-eighth (1914), twenty-ninth (1915): unexamined.

Thirtieth (1915): as per twenty-seventh.

Thirty-first (1916): red cloth boards with gold stamping; p. [2] ad for 'Songs from Overseas'; title page imprint: *London* | *T. Fisher Unwin, Ltd.* | *Adelphi Terrace*; p. [4] *Thirty-first Impression* | *Also an American Edition* | (*All rights reserved*); p. [5] £0 | C. M. ['C. M.' appears to be set in a slightly different type than (for example) in the twenty-second impression].

Thirty-second (1916): unexamined.

Thirty-third (1916): p. [2] ad for 'Songs from Overseas'; p. [110] *Printed in Great Britain by* | UNWIN BROTHERS, LIMITED | WOKING AND LONDON.

Thirty-fifth (1917): red cloth boards with gold stamping; previous impressions listed on p. [4].

Thirty-sixth (1917): red cloth boards with black stamping.

Thirty-seventh (1918): red cloth boards with gold stamping.

Thirty-eighth (1919), thirty-ninth (1920): unexamined.

Copies examined: AEU; G; W; YWA

14. second English edition (1920)

SONGS | OF A SOURDOUGH | BY | ROBERT W. SERVICE | T. FISHER
UNWIN, LTD. | LONDON: ADELPHI TERRACE

Green cloth boards with gold stamping: [blind, single rule border] | [facsimile signature diagonally across lower right corner]; on spine: SONGS | OF A | SOUR- | DOUGH | [decorative device] | ROBERT W.SERVICE | T. FISHER | UNWIN Leaves: 16.1 x 10.3 cm. All edges trimmed, top gilt gold. Green marbled endpapers.

68 leaves, collation: [A]⁸ B-H⁸ [\$1 signed]; publisher's ads appended in a separate gathering.

p. [i] SONGS OF A SOURDOUGH; p. [ii] author's poetic works; p. [iii] title page; p. [iv] list of previous printings, this is the fortieth (1920); p. [v] TO | C. M.; p. [vi] blank; p. [vii] 'The Land God Forgot,' untitled poem in italics; p. [viii] blank; pp. ix-x contents; pp. 11-127 text; p. [128] *Printed by R. & R. CLARK, LIMITED, Edinburgh.*; 4 leaves publisher's ads.

Notes: Impressions: Forty-first (1921): red cloth boards with black stamping on front, gold stamping on spine: [decorative line design with harps at either end] | SONGS OF A SOURDOUGH | [ornamental design]; on spine: [ornamental design] | SONGS OF A | SOURDOUGH | [ornamental design] | ROBERT W | SERVICE | [ornamental design] | T. FISHER | UNWIN | [ornamental design]. Leaves: 18.5 x 12.2 cm. All edges trimmed. No publisher's ads; otherwise identical to the fortieth impression.

Forty-second (1921), forty-third (1923), forty-fourth (1923), forty-fifth (1923), forty-sixth (1924), forty-seventh (1925), forty-eighth (1925), forty-ninth (1925), fiftieth (1926), fifty-first (1928): unexamined.

Copies examined: W; YWA

15. third English edition (1929)

[framed in single rules with ornamented corners] | BENN'S ESSEX LIBRARY | Edited by Edward G. Hawke, M. A. | [rule] | [vertical rules either side of:] ROBT. W. SERVICE | SONGS OF A SOURDOUGH | [rule] | LONDON: ERNEST BENN LTD. | *Bouverie House, Fleet Street.*

Brown cloth boards with gold stamping: [blind, ornamented cross device]; on spine: [braid design] | SONGS | OF A | SOURDOUGH | [decorative device] | ROBERT W. | SERVICE | • | [braid design] | [tile design] | [braid design] | [tile design] | [braid design] | [tile design] | [braid design] | ERNEST | BENN | [braid design] Jacket: [border of Celtic-weave design] | BENN'S ESSEX | LIBRARY | NO. 14 | SONGS OF A | SOURDOUGH | BY | ROBERT W. | SERVICE | LONDON: ERNEST BENN LIMITED; on spine: SONGS | OF A | SOURDOUGH | ROBERT W. | SERVICE | [Celtic-weave design surrounding:] 3/6 | NET | [at base:] BENN'S | ESSEX | LIBRARY; back: ad for Benn's Essex Library; front flap: blank; back flap: publisher's ad for the Essex edition of the works of H. G. Wells. Leaves: 16.8 x 10.5 cm. All edges trimmed.

64 leaves, collation: [A]⁸ B-H⁸ [\$1 signed].

p. [i] SONGS OF A SOURDOUGH; p. [ii] ad for Benn's Essex Library; p. [iii] title page; p. [iv] [list of previous printings, this being the 52nd (1929)] | ALL RIGHTS RESERVED | PRINTED IN GREAT BRITAIN; p. [v] To | C. M.; p. [vi] blank; p. [vii] 'The Land God Forgot,' untitled poem in italics; p. [viii] blank; pp. ix-x contents; pp. 11-127 text, at foot of p. 127: *Printed and Made in Great Britain by The Crypt House Press, Limited | Gloucester and London*; p. [128] ad for Benn's Essex Library.

Notes: Impressions: Fifty-fourth (1933): cover features blue stamping and lacks the cross device on the front. 62 leaves, collation: 1-4¹⁶ [\$1, 5 signed;

first and third gatherings signed only on the fifth leaf]. p. [ii] ad for Benn's Essex Library; pp. 7-123 text, at foot of p. 123: *Printed and Made in Great Britain by | Hazell, Watson & Viney Ltd., London and Aylesbury; p. [124] blank.*

Copies examined: G; YWA

16. fourth English edition (1936)

SONGS | *of a* | SOURDOUGH | *By* | ROBERT W. SERVICE | London | ERNEST BENN LIMITED

Black cloth boards with silver stamping: on spine, bottom to top: SONGS OF A SOURDOUGH [vertical rule] SERVICE | [at base:] BENN. Jacket: SONGS | *of a* | SOURDOUGH | *By* | ROBERT W. SERVICE | *Fourth Impression* | 3/6 net | London | ERNEST BENN LIMITED; on spine, top to bottom: SONGS OF A SOURDOUGH; back, front and back flaps: blank. Leaves: 18.5 x 12.2 cm. All edges trimmed.

64 leaves, collation: [A]⁸ B-H⁸ [\$1 signed].

p. [1] SONGS OF A SOURDOUGH; p. [2] author's works; p. [3] title page; p. [4] *First Cheap Edition (Cr. 8vo) 1936 | Second Impression 1939 | Third Impression 1942 | Fourth Impression 1944* | PRINTED IN GREAT BRITAIN; p. [5] contents; p. [6] *To | C. M.*; p. [7] 'The Land God Forgot,' untitled poem in italics; p. [8] blank; pp. 7-123 text; p. [124] MADE AND PRINTED BY PURNELL AND SONS, LTD. | PAULTON (SOMERSET) AND LONDON; pp. [125-126] blank.

Notes: I have not yet located a first printing of this edition.

Copies examined: YWA

17. fifth English edition (1940)

SONGS | OF A SOURDOUGH | BY | ROBERT W. SERVICE | DUCKWORTH | 3 HENRIETTA STREET, LONDON, W. C. 2

Red cloth wrapper with black print: [diagonally across upper left corner:] [double rule] | THE POEMS OF | [double rule] | [horizontally:] SONGS OF | A SOURDOUGH | 2/6 | net | [diagonally across lower right corner:] [double rule] | ROBERT W. SERVICE | [double rule]; [horizontally, in lower right corner:] R • W • S; on spine, top to bottom: SONGS OF A SOURDOUGH Leaves: 17.2 x 11.2 cm. All edges trimmed.

48 leaves, collation: [A]⁸ B-F⁸ [\$1 signed].

p. [1] SONGS OF A SOURDOUGH; p. [2] author's poetic works; p. [3] title page; p. [4] *First English Edition 1907 | First published in this Edition 1940 | Reprinted (twice) 1942 | All rights reserved* | PRINTED IN GREAT BRITAIN BY | THOMAS NELSON AND SONS LTD; pp. 5-6 contents; p. 7 *To | C. M.*; p. [8] blank; p. 9 'The Land God Forgot,' untitled poem in italics; p. [10] blank; pp. 11-95 text; p. [96] blank.

Notes: I have not yet located a first printing of this edition.

Copies examined: W

18. sixth English edition (1947)

SONGS | of a | SOURDOUGH | By | ROBERT W. SERVICE | [publisher's device] | ERNEST BENN LIMITED | London

Black cloth boards with gold stamping: on spine, bottom to top: BENN SONGS OF A SOURDOUGH SERVICE Jacket, grey paper with blue print: [rule] | SONGS OF A SOURDOUGH | [rule] | A new edition | of Service's | first great book | of verse | which includes | THE SPELL | OF THE | YUKON | [to right:] [Service's head, in blue tones] | By | ROBERT W. SERVICE | The 'Kipling of Canada'; on spine, bottom to top: BENN SONGS OF A SOURDOUGH SERVICE; on back: ad for author's works; front flap: publisher's blurb; back flap: blank. Leaves: 18.2 x 12.0 cm. All edges trimmed.

64 leaves, unsigned.

p. [1] SONGS OF A SOURDOUGH; p. [2] author's works; p. [3] title page; p. [4] *Fifty-nine impressions and editions of | Songs of a Sourdough, originally | published in Canada and first printed in | England in 1907, have now been issued. | The present new edition is published in | January, 1947.* | PRINTED IN GREAT BRITAIN; p. [5] contents; p. [6] *To | C. M.*; p. [7] 'The Land God Forgot,' untitled poem in italics; p. [8] blank; pp. 7-123 text; p. [124] MADE AND PRINTED BY | THE HERALD PRINTING WORKS, CONEY STREET, YORK.; pp. [125-126] blank.

Notes: Published January 1947; price and number of copies unknown.

Copies examined: OTUTF

19. seventh English edition (1957)

a. first English issue (Ernest Benn, 1957)

SONGS OF A | SOURDOUGH | By | ROBERT SERVICE | [publisher's device] | LONDON | ERNEST BENN LIMITED

Red cloth boards with gold stamping on spine, top to bottom: SERVICE SONGS OF A SOURDOUGH BENN Jacket: [printing in black and red, above a black, red, white, and yellow illustration of a prospector carrying a gun pointing towards the ground] | ROBERT SERVICE | *Songs of a | Sourdough* | [solid red box with black printing:] *Containing the famous | The Shooting of Dan McGrew*; on spine, top to bottom, black print on red: ROBERT SERVICE *Songs of a Sourdough* BENN; back: [top, photo of Service by a bookshelf] | [bottom, black and red print on yellow, publisher's blurb]. Also a paperback issue, wrapper illustration as per jacket described above. Leaves: 18.4 x 12.3 cm. All edges trimmed.

64 leaves, unsigned.

p. [1] SONGS OF A SOURDOUGH; p. [2] author's works; p. [3] title page; p. [4] *Nearly seventy impressions and editions | of Songs of a Sourdough, originally | published in Canada and first printed | in England in 1907, have now been | issued. This reset edition 1957* | PUBLISHED BY ERNEST BENN LIMITED | BOUVERIE HOUSE • FLEET STREET • LONDON | PRINTED IN GREAT BRITAIN; p. [5] contents; p. [6] *To | C. M.*; p. [7] 'The Land God

Forgot,' untitled poem in italics; p. [8] blank; pp. 9-125 text; p. [126] *Printed in Great Britain by Wyman & Sons Limited | London Fakenham Reading;* pp. [127-128] publisher's ads.

Notes: Impressions: Second (1962): SONGS OF A | SOURDOUGH | By | ROBERT SERVICE | [publisher's device] | LONDON | ERNEST BENN LIMITED Contents the same, except p. [4]: *Nearly seventy impressions and editions | of Songs of a Sourdough, originally | published in Canada and first printed | in England in 1907, have now been | issued. This reset edition 1957 | Second Impression 1962 | © GERMAINE SERVICE 1962 | PUBLISHED BY ERNEST BENN LIMITED | BOUVERIE HOUSE • FLEET STREET • LONDON EC4 | PRINTED IN GREAT BRITAIN.*

Third (1966): unexamined.

Copies examined: MWU; W; YWA

b. first Canadian issue (Ryerson Press, 1962)

SONGS OF A | SOURDOUGH | By | ROBERT SERVICE | TORONTO
| THE RYERSON PRESS

Paper wrapper, spine imprint 'RYERSON'; the wrapper is otherwise the same as that of the first English issue.

The contents vary as follows: p. [4] © GERMAINE SERVICE 1962 | ALL RIGHTS RESERVED | PRINTED IN GREAT BRITAIN; pp. [127-128] blank. Gord Whatley has a copy, p. [126] as follows: *Printed in Great Britain by Cox & Wyman Limited | London • Fakenham • Reading*

Notes: This issue was probably prepared from the sheets of the second English impression (1962).

Copies examined: W; YWA

c. English-Canadian issue, first dual imprint (1970)

SONGS OF A | SOURDOUGH | By | ROBERT SERVICE | LONDON:
ERNEST BENN LIMITED | TORONTO: THE RYERSON PRESS

Except for the spine imprint (BENN/RYERSON) the wrapper is identical to that of previous issues. Gord Whatley has a copy with the same title page imprint, but 'BENN/McGRAW-HILL RYERSON' on the spine.

Contents are identical except: p. [4] *This reset edition first published 1957 | by Ernest Benn Limited | 25 New Street Square, Fleet Street, London EC4A 3JA | & Sovereign Way, Tonbridge, Kent TN9 1RW | Second Impression 1962 | Third Impression 1966 | Fourth Impression 1970 | The Ryerson Press | Queen Street West, Toronto 2B, Ontario, Canada | © Germaine Service 1962 | All Rights Reserved | Printed in Great Britain | [ISBN numbers: 0 510-32421-5 (England); 0-7700-0191-2 (Canada)]*

Notes: From the sheets of the fourth impression (1970).

Copies examined: W; YWA

d. English-Canadian issue, second dual imprint (1972)

SONGS OF A | SOURDOUGH | By | ROBERT SERVICE | LONDON:
ERNEST BENN LIMITED | TORONTO: MCGRAW-HILL RYERSON
LIMITED

The wrapper is identical to that of previous impressions, except for the spine.
SERVICE *Songs of a Sourdough* BENN/MCGRAW-HILL RYERSON

The Canadian publisher is cited on p. [4] as: *McGraw-Hill Ryerson Limited* |
330 Progress Avenue, Scarborough, Ontario, Canada All else as per the fourth
impression.

Notes: From the sheets of the fifth impression (1972).

Impressions: Sixth impression (1974): as per the fourth impression, except:
title page imprint: ERNEST BENN LIMITED | LONDON & TONBRIDGE |
MCGRAW-HILL RYE•RSON LIMITED | TORONTO; spine imprint: same as
on the fifth impression; p. [4] includes the postal code for McGraw-Hill
Ryerson (M1P 2Z5) with the address.

I have examined both paper- and cloth-bound copies of the sixth impression;
the latter is in red cloth boards with gold print on spine, top to bottom:
SERVICE SONGS OF A SOURDOUGH BENN The jacket is the same as the
paper wrapper on the front and spine, but the back is blank yellow, the front
flap carries a publisher's blurb, and the back flap presents a biographical note
on the author.

Copies examined: OTU; W; YWA

e. second Canadian issue (McGraw-Hill Ryerson, 1977)

SONGS OF A | SOURDOUGH | By | ROBERT SERVICE | MCGRAW-
HILL RYERSON LIMITED | TORONTO

Paper wrapper as per previous issues, save the red box at the foot of front,
which includes a second title: Containing the famous | The Shooting of Dan
McGrew and | The Cremation of Sam McGee; also, the back features an
advertisement framed in single rules for Carl Klinck's biography of Service.
The spine is reset and bears the imprint: MCGRAW-HILL RYERSON

Contents are identical, save p. [4]: *Songs of a Sourdough* | © Germaine Service
1962 | All rights reserved. No part of this publication may be | reproduced,
stored in a retrieval system, or transmitted | in any form or by any means,
electronic, mechanical, | photocopying, recording, or otherwise, without the
prior | written permission of McGraw-Hill Ryerson Limited. | ISBN 0-7700-
0191-2 | 1 2 3 4 5 6 7 8 9 10 AP 6 5 4 3 2 1 0 9 8 7 | Printed and bound in
Canada.

Copies examined: M

f. English-Canadian issue, third dual imprint (c. 1981)

SONGS OF A | SOURDOUGH | By | ROBERT SERVICE | LONDON:

ERNEST BENN LIMITED | TORONTO: MCGRAW-HILL RYERSON LIMITED

Paper wrapper: Robert Service | [orange-toned illustration, 15.6 x 11.2 cm., from the Mary Evans Picture Library: bar-room gun-fight; white print in upper right of illustration:] *Songs of a Sourdough* | [black print in lower right corner:] containing | the famous | *The Shooting* | of Dan McGrew; on spine, top to bottom, in black and orange: Service *Songs of a Sourdough* Benn/McGraw-Hill Ryerson; on back: publisher's blurb and biographical note; inside front and back: blank.

Contents identical to those of previous issues, save p. [4]: This reset edition first published 1957 | by Ernest Benn Limited | 25 New Street Square, Fleet Street, | London EC4A 3JA | & Sovereign Way, Tonbridge, Kent TN9 1RW | Published in Canada by | McGraw-Hill Ryerson Limited | 330 Progress Avenue, Scarborough | Ontario M1P 2Z5 | [copyright notice and ISBN numbers] | 3 4 5 6 7 8 9 10 AP 9 8 7 6 5 4 3 2 1 | Printed and bound in Canada

Notes: By 1989, there had been approximately three printings of this edition.

Copies examined: M