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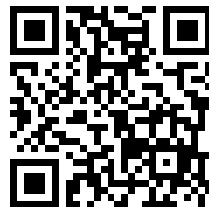
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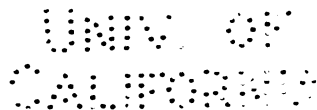
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Valdemar King and Sir Strange bold
At table sat one day,
So many a word 'twixt them there pap't
In amicable way.

Sir Strange he said for Queen Dagmar.

2.

"Hear, Strange hear! Thou for a time
Thy native land must leave;
Thou shalt away to Norkomia far
My young bride to receive."

3.

Then answer'd Strange Pibeson,

To answer he was not slow:

"Who shall attend me & my liegemen,
If I to Norkomia go?"

4.

"Do thou take with thee young Lord Limbik,
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“I have not read Mr. Barrie’s books, but I wanted to ask him about that tobacco. I didn’t.

“We, or at least I had looked for a jovial Scot, full of merry quirk, rollicking gay. I can’t quite get the adjective that hits off Mr. Barrie, but I’ll take my oath it is none of these. He fascinates me, and that is the faithful, though doubtless bold, record of my observations.” Etc., etc.

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PLATE II.



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See Item No. 207.

PLATE III.

Over its brow, and so to mortals, that
 Art might measure and perfect cadence -
 That in Icarus' fall, the young
 Hang here in getting, with the bending sky,
 And in me - what a sound
 That a fragrance, sweeping from a plain
 I feel on a mortal, or nature, between
 Sweeping up to his with those intent, both
 To have uplifted my wings, or my mortal skin
 He is dead in his unjust dishonour
 He is dead, but he is not
 And his gods hate him
 All as many as stand on his glorified floor
 Because I loved mortals too well
 Alas me! what a martyr I have
 As of birds that are near
 And the sea and the sky
 The soft stroke of their wings
 And all life not offensive, I was free
 in fear.
 House of sea nymphs -
 Sea nymphs - our love
 Starts terribly up

And a quick rising of the
 Storms started to the rock,
 And the wind of my father's hand
 And the fall of my wings down, not as a man
 And the crash of the rock, the melted floor
 Smelt down to powder
 A mass of old
 And the light in a flash to my brow
 The spring up, here, forced in haste to battle
 And moved forth in my chariot of wings
 And me, me!
 Ye offspring of Jove, who born of the breast
 Of my children - and the of Oceanus - he
 Who could never be cast out of the world
 Behold me and me
 And the spirit of the sea
 Of a father's hand
 As the high, jutting rocks of the piper's staff
 My uncorrupted watch over the world
 I beheld the firmament - but not, yet not
 A single cloud above me, in the sky

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(Continued over)

The Brontës—continued.**Brontë (Charlotte)—continued.**

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" How is 'Shirley' getting on, and what is now the general feeling respecting the work?"

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" Whenever you send me a new supply of books, may I request that you will have the goodness to include one or two of Miss Austen's. I am often asked whether I have read them, and I excite amazement by replying in the negative. I have read none except 'Pride and Prejudice.' Miss Martineau mentioned 'Persuasion' as the best.

"Thank you for your account of the 'First Performance.' It was cheering and pleasant to read it, for in your animated description I seemed to realise the scene; your criticism also enables me to form some idea of the plan. Lewes is a strange being. I always regret that I did not see him when in London. He seems to me, clever, sharp, and coarse; I used to think him sagacious, but I believe now that he is no more than shrewd, for I have discovered once or twice that he brings forward, as grand discoveries of his own, information he has casually received from others, true sagacity disdains little tricks of this sort. But though Lewes has many smart and some deserving points about him, he has nothing truly great; and nothing truly great, I should think, will he ever produce. Yet he merits just such successes as the one you describe, triumphs

(Continued over)

The Brontës—continued.**Brontë (Charlotte)—continued.**

- public, brief, and noisy. Notoriety suits Lewes. Fame, were it possible that he could achieve her, would be a thing uncongenial to him: he could not wait for the solemn blast of her trumpet, sounding long, and slowly waxing louder. . . .
- "I believe both 'Shirley' and 'Jane Eyre' are being a good deal read in the north just now; but I only hear fitful rumours from time to time. I ask nothing, and my life of anchorite seclusion shuts out all bearers of tidings. . . ."
- "The perusal of Southey's *Life* has lately afforded me much pleasure; the autobiography with which it commences is deeply interesting and the letters which follow are scarcely less so, disclosing as they do a character most estimable in its integrity and a nature most amiable in its benevolence, as well as a mind admirable in its talents. Some people assert that Genius is inconsistent with domestic happiness, and yet Southey was happy at home and made his home happy; he not only loved his wife and children *though* he was a poet, but he loved them the better *because* he was a poet. He seems to have been without taint of worldliness; London, with its pomps and vanities, learned coteries and their dry pedantry rather scared than attracted him; he found his prime glory in his genius, and his chief felicity in home-affections. I like Southey.
- "I have likewise read one of Miss Austen's works '*Emma*,' read it with interest and with just the degree of admiration which Miss Austen herself would have thought sensible and suitable; anything like warmth or enthusiasm; anything energetic, poignant, heart-felt, is utterly out of place in commending these works: all such demonstrations the authoress would have met with a well-bred sneer, would have calmly scorned as outré and extravagant. She does her business of delineating the surfaces of the lines of genteel English people curiously well. There is a Chinese fidelity, a miniature delicacy in the painting: she ruffles her reader by nothing vehement, disturbs him by nothing profound: the Passions are perfectly unknown to her; she rejects even a speaking acquaintance with that stormy sisterhood; even to the Feelings she vouchsafes no more than an occasional graceful but distant recognition; too frequent converse with them would ruffle the smooth elegance of her progress. Her business is not half so much with the human heart as with the human eyes, mouth, hands and feet; what sees keenly, speaks aptly, moves flexibly, it suits her to study, but what throbs fast and full, though hidden, what the blood rushes through, what is the unseen seat of Life and the sentient target of Death, *this* Miss Austen ignores; she no more, with her mind's eye, beholds the heart of her race, than each man, with bodily vision, sees the heart in his heaving breast. Jane Austen was a complete and most sensible lady, but a very incomplete and rather insensible (*not senseless*) woman; if this is heresy, I cannot help it. . . ."
- "I herewith send you a very roughly written copy of what I have to say about my sisters. When you have read it you can better judge whether the word 'Notice' or 'Memoir' is the most appropriate. I think the former. Memoir seems to me to express a more circumstantial and different sort of account. My aim is to give a just idea of their identity, not to write any narration of their simple, uneventful lives. I depend on you for faithfully pointing out whatever may strike you as faulty. I could not write it in the conventional form—that I found impossible. . . ."
- "I have to thank you for the care and kindness with which you have assisted me throughout in correcting these 'Remains.'
- "Whether, when they are published, they will appear to others, as they do to me, I cannot tell. I hope not. And indeed I suppose what to me is bitter pain will only be soft pathos to the general public.
- "Miss Martineau has several times lately asked me to go and see her; and though this is a dreary season for travelling northward, I think if papa continues pretty well I shall go in a week or two. . . ."
- " . . . I felt some disappointment at the non-arrival of the proof-sheets of '*Wuthering Heights*,' a feverish impatience to complete the revision is apt to beset me, the work of

The Brontës—continued.**Brontë (Charlotte)—continued.**

looking over papers, could not be gone through with impunity or with unaltered spirits; associations too tender, regrets too bitter sprang out of it; meantime, the Cornhill books now as heretofore, are my medicine; affording a solace which could not be yielded by the very same books produced from a common library. . . ."

" . . . As you wished me to say what I thought of the 'School for Fathers,' I hastened to read it, the book seems to me, clever, interesting, very amusing, and likely to please generally. There is a merit in the choice of ground which is not yet too hackneyed; the comparative freshness of subject, character and epoch give the tale a certain attractiveness. There is also, I think, a graphic rendering of situation, and a lively talent for describing whatever is visible and tangible, what the eye meets on the surface of things. The humour appears to me such as would answer well on the stage; most of the scenes seem to demand dramatic accessories to give them their full effect. But I think one cannot with justice bestow higher praise than this. To speak candidly, I felt, in reading a tale, a wondrous hollowness in the moral sentiment; a strange dilettante shallowness in the purpose and feeling. After all 'Jack' is not much better than a 'Tony Lumpkin,' and there is very great breadth of choice between the clown he is and the fop his father would have made him. The grossly material life of the old English fox-hunter and the frivolous existence of the fine gentleman present extremes, each in its way so repugnant that one feels half inclined to smile when called upon to sentimentalise over the lot of a youth forced to pass from one to the other; torn from the stables to be ushered, perhaps, into the ball-room. Jack dies mournfully indeed, and you are sorry for the poor fellow's untimely end; but you cannot forget that if he had not been thrust into the way of Colonel Penruddock's weapon he might possibly have broken his neck in a fox-hunt. The character of Sir Thomas Warren is excellent; consistent throughout. That of Mr. Addison not bad, but sketchy, a mere outline—wanting colour and finish. The man's portrait is there, and his costume, and fragmentary anecdotes of his life; but where is the man's nature—soul and self? I say nothing about the female characters—not one word; only that Lydia seems to me like a pretty little actress, prettily dressed, gracefully appearing and disappearing, and reappearing in a genteel comedy, assuming the proper sentiments of her part with all due tact and naïveté and—that is all. . . ."

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" Our child will soon be three years old. He has earnest blue eyes, and a proud forehead shining out of a maze of golden ringlets. The loveliest, more spiritual little creature I ever knew in the shape of a child, but too excitable, too intense—drawing, writing, singing, dancing, knowing all his letters, though we do all we can to keep him back, for we dreaded a precocious child from the first—it does not mean much, you know. . . . Such a dangerous treasure he is to us, in a world like this without locks and bolts, except for the clasping hand of God, which closes gently—Oh, we should trust it, without any mixture of fear. Dear Mr. Owen said the last time we saw him: 'Take care not to make an idol of that child.' Just afterwards, he was unwell, and my heart in its pain, kept repeating to me 'Idol, idol.' . . ." Etc.

Browning (Mrs. E. B.)—*continued.*

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Oh! if thou wilt, my labours are beguiled!
Then sweetly smile with kind parental love
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I seek not laurels! oh! I seek not fame!
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Browning (Mrs. E. B.)—*continued.*

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Winter destroys, but gentle Spring renews!
Like them, the world of rhetoric affords
In dying lustre, an old age of words—
While others bursting into youthful bloom—
Shed their redundant honors on their tomb.

Tho' Caesars male our wondering eyes may meet,
That proudly stand, the bulwark of our fleet,
Where Neptune, guarded from the Northwinds roar,
Usurps the verdant empire of the shore!
The Marsh, whose barren plain is taught to give
The grain by which the neighbouring Cities live!
Yon Stream, that erst the smiling fields o'eran,
Curbs his indignant waves, & yields to man!
Yet all must fade, the glorious, and the great;
Then how can words avoid impending fate?

Homer, Omnipotent in epic lore
Points to the fields ensanguined with the war.
Hiero, let the poet follow, when he sings
The deeds of Heroes, and the fame of Kings!
Elegiac strains first gently swelled, t'impair
The soft complaining of the breaking heart,
But now their undulating course beguiles
Where young Love lingers, & where pleasure smiles."

Etc., etc.

Browning (Mrs. E. B.)—*continued.*

265 **"Prometheus Bound."**

ORIGINAL AUTOGRAPH MANUSCRIPT OF TWO PRELIMINARY DRAFTS OF THE FIRST PORTION OF THIS HER MOST CELEBRATED POEM.

The one consisting of about 380 lines, the other 126 lines, together comprised on 27 pp., 12mo.

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Preserved in a red levant morocco drop case, gilt back, gold lines on sides, watered silk wrapper, by Sangorski & Sutcliffe

(SEE ILLUSTRATION, PLATE No. III.).

£150

A most interesting book of Manuscript Poetry by Mrs. Browning. The "Prometheus Bound" MS. differs very considerably from the poem as printed.

266 **"Stanzas on her Love for Poetry."**

AUTOGRAPH MANUSCRIPT SIGNED "E. B. B." OF THIS EARLY POEM.

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Written when some 18 or 19 years of age. In the poem she declares her communings with "the sprite of poesy" from her childhood days. The manuscript contains various corrections in the text.

"The Sprite of blessed Poesy
Hath been a blessed Sprite to me:
I have communed with her power,
From my childhood, to this hour.
.

Browning (Mrs. E. B.)—*continued.*

" Stanzas on her Love for Poetry "—*continued.*

And I can call to mind no spot
Of beauty, where her power is not.
In the shade or in the sheen,
There, I wot, her sign hath been.

I as I pass amidst the throng
They shall turn on my lips to song;
For the Sprite of blessed Poesy
Is aye a pleasant Sprite to me." Etc.

267 **" The Sword of Castruccio Castracani."**

AUTOGRAPH MANUSCRIPT OF THIS POEM.

Comprising 8 verses of 6 lines each on 3 pp., 8vo.

£15

The original autograph manuscript of one of her last poems. It commences:—

" When Victor Emanuel the King,
Went down to his Lucca that day,
The people, each vaunting the thing
As he gave it, gave all things away--
In a burst of fierce gratitude say,
As they tore out their hearts for the King." Etc.

*** Castruccio Castracani, born in Lucca about 1282, was a chief of the Ghibeline party. He became master of Lucca from which he expelled the Guelphs, and was recognised by the Emperor Louis, who made him Duke of Lucca. " He joined craft and duplicity," says Sismondi, " to the most brilliant valour and to extraordinary talents."

A BIRTHDAY ODE.

268 **" To my sweet George on his Birthday."**

AUTOGRAPH MANUSCRIPT SIGNED OF A BIRTHDAY ODE TO HER BROTHER GEORGE.

Comprising 80 lines on 3½ pp., folio. Dated " Hope End, July 15th, 1820."

£21

Written when a girl of about 14 years of age, and signed with her pet name " Ba." It ends:—

" My George farewell, the lay's no more;
Accept, I once must beg, my humble strain,
Thy sister's lowly verse is past, is o'er:
And yet a sister's love, a sister's prayers remain."

ROBERT BROWNING.

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*** The Browning Society was formed in 1881 by Dr. Furnivall, and a few other enthusiasts in order to interpret the poetry of Robert Browning. The idea was suggested to the Poet, who at first treated the project as a joke. James Dyke Campbell was the second Secretary of the Society.

PRESENTATION COPY.

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Dramatic Idyls. Second Series. 1880.
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with the grateful respect and regard of
Robert Browning."

Together with a five-line Verse in Latin in the Autograph of the Poet.

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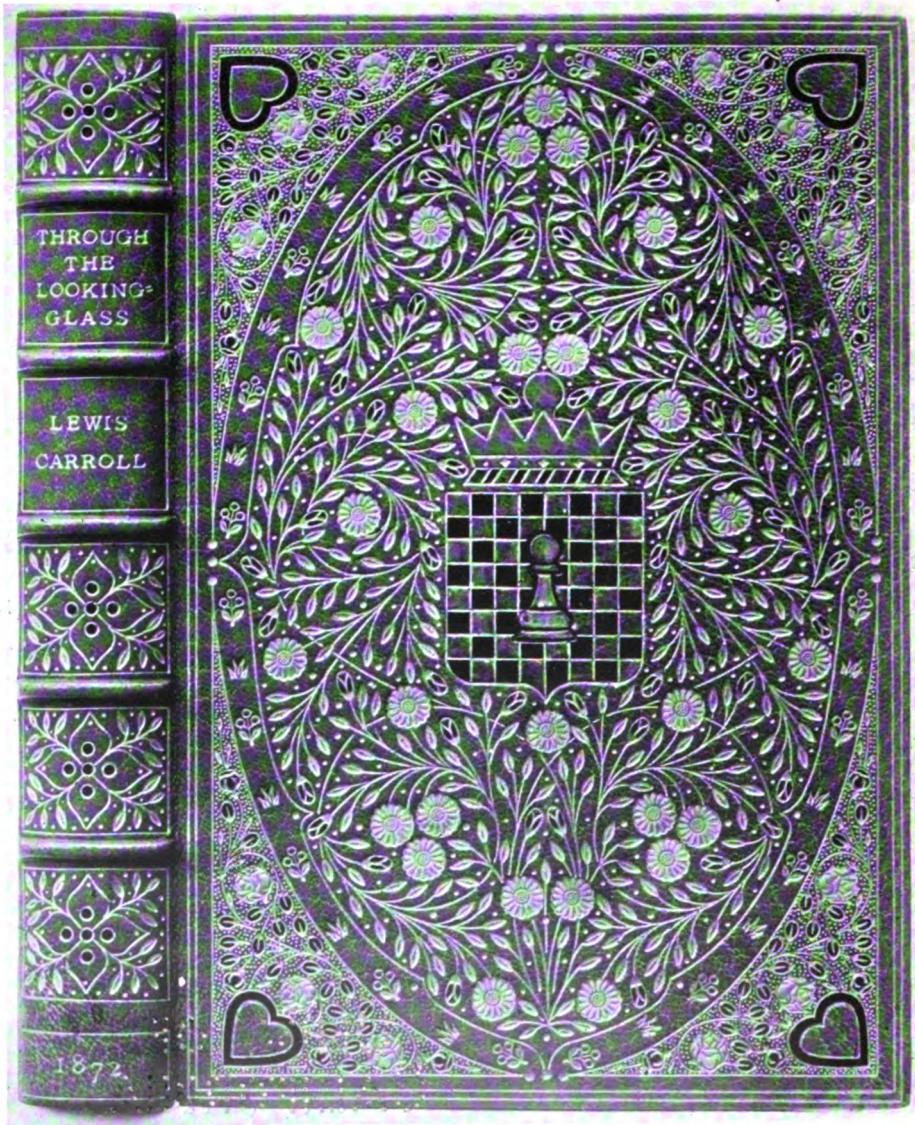
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PLATE IV.

Where glancing youth delights to dwell,
 And hearts with early passion swell,
 Of human's the most cold and cruel
 Confines the Element of the Soul,
 Conceals the Char of pity's eye,
 & checks the sympathetic sigh,
 Or leaves unmoved, 'Midst human's Gloom
 And bids me feel for self alone,
 'Oh! may my Phosor never leave;
 'So wither'd young romantic flame,
 'Still, still, despise the Genie's strain,
 'That new forest another's woe
 'Is in your heart in the Days,
 'For which my fancy yet delays
 'Still may my Phosor to Bygone's lane
 'With my early passion's flame,

Facsimile of one page of the
 AUTOGRAPH MANUSCRIPT POEM by LORD BYRON.
 See Item No. 363.

PLATE V.



CARROLL. THROUGH THE LOOKING-GLASS.
Bound by Sangorski and Sutcliffe.
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And with notes in blue pencil by Robert Browning

In the first volume Dr. Furnivall has written below the inscription—

“ (Sunday evg at R.B.'s house,
 29 De Vere Gardens, Kensington.) ”

And on fly-leaf in pencil—

“ Variations of rendering of Pauline in R.B.'s
 writing in blue pencil.”

In Volume III. Furnivall has written—

“ F. J. Furnivall
 from the Author, at his house
 29 De Vere Gardens, Kensington,
 on Sunday, evening, 16 Dec. 1888.”

And has added in pencil—

“ Sub Title to Pippa Passes in R.B.'s writing
 blue pencil page 5, 27.
 Note on page 36.”

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"This string of conjectures was scarcely heard by Anilla, now wholly occupied by a belief more firm than ever, that the regard of Edgar was merely friendly, . . . she endeavoured to think of him as little as possible; but the result of every such endeavour was a conviction that she could think of no one else." Etc.

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And Robert Burns' reply (in verse)—

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When I was beardless, young and blate,
An' first cou'd thresh the barn,
Or haud a yokin at the plugh,
An' tho' fu' foughten sair enough,
Yet unko proud to learn." Etc., etc.

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"Elizabeth Scot, daughter of David Rutherford, Hermiston Hall, Edinburgh," was born in 1729. She courted the muses from her childhood, and wrote verses in her eleventh year.

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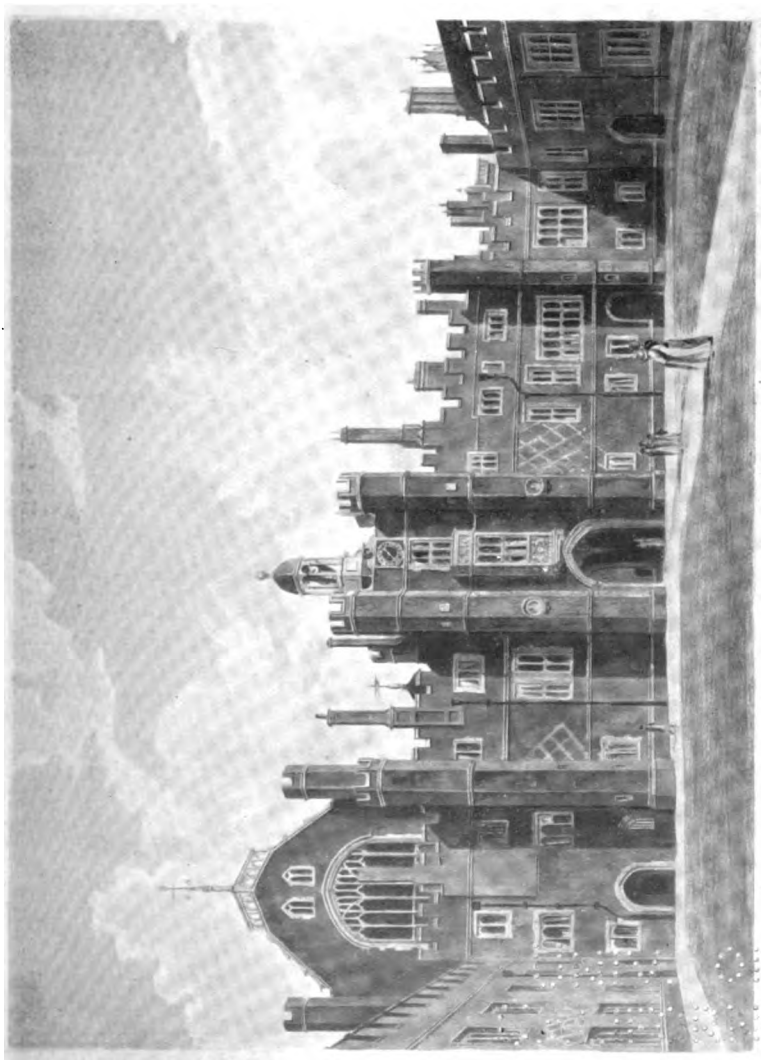
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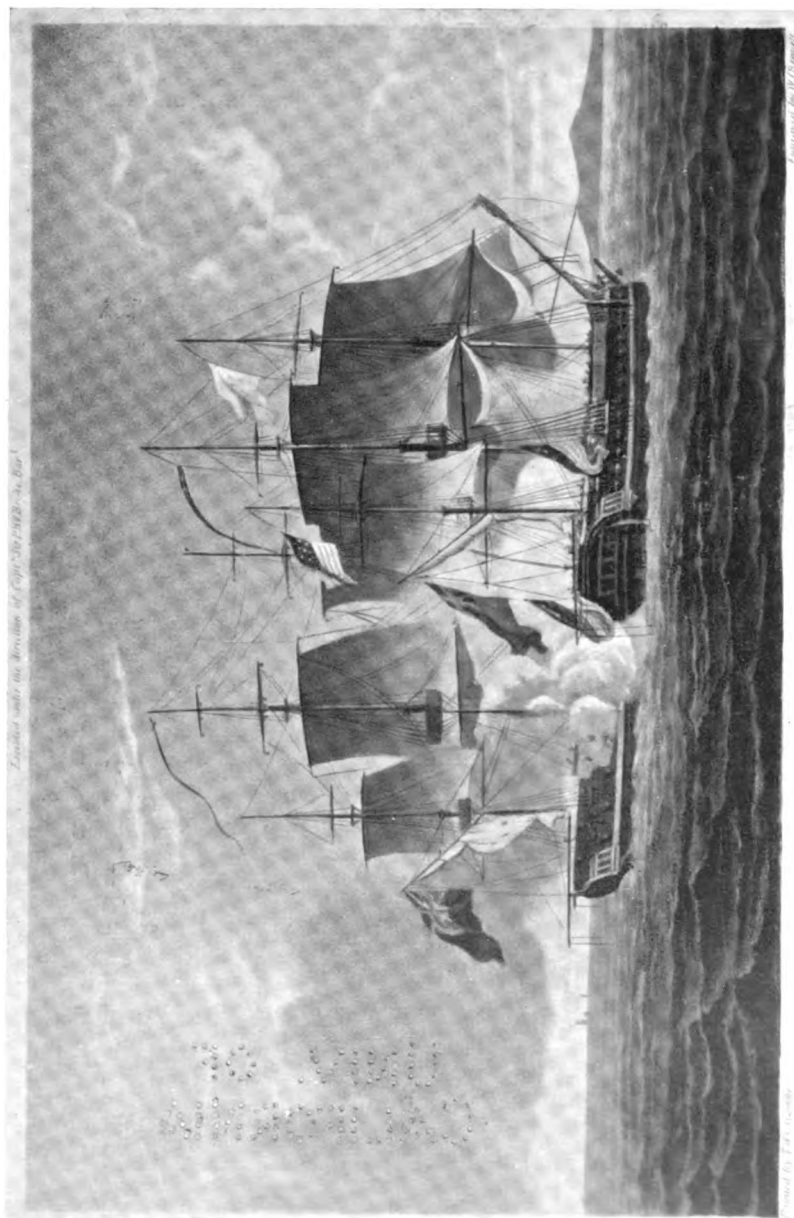
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And Carolina sighs alone,
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"Mary Ann was a spinster in Southwell well known.
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In prudish Demeanour the prim Mary Ann.

Her form was not faultless though aided by Art,
Her carriage was stately, though melting her Heart,
On her mien her staymaker bestowed his best Grace;
And her mind stood confessed in the Shape of her face.
Her dark sparkling Eyes a gay Boldness bedecked,
But a stiff Education their glances had check'd.

Ah me! would she sigh in a tone that would melt
The Bachelor near, could he ever have felt,
Ah me! would she sigh, past and gone is the Day,
When I hoped that my father would give me away.
My fancy what sad gloomy presage appalls.
Since the Captain no longer appears at our Balls.

Byron (Lord) Original MSS.—continued.

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A mighty aversion he had to a Wife,
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Etc., etc.

" RAIL ON—RAIL ON YE HEARTLESS CREW ! "

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My strains were never meant for you,
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And damn the verse you cannot feel.
Invoke those kindred passions aid,
Whose baleful strings your breasts pervade !
Crush, if you can, the hopes of youth !
Trampling regardless on the Truth.
My path with thorns you cannot strew,
Nay more, my warmest thanks are due,
When such as you revile my name,
Bright beams the rising sun of fame
Chasing the shades of envious night
Outshining every critic light
Such, such, as you will serve to shew
Each radiant tint with higher glow.
Vain is the feeble cheerless toil,
Your efforts on yourselves recoil.
New glory still for me you raise.
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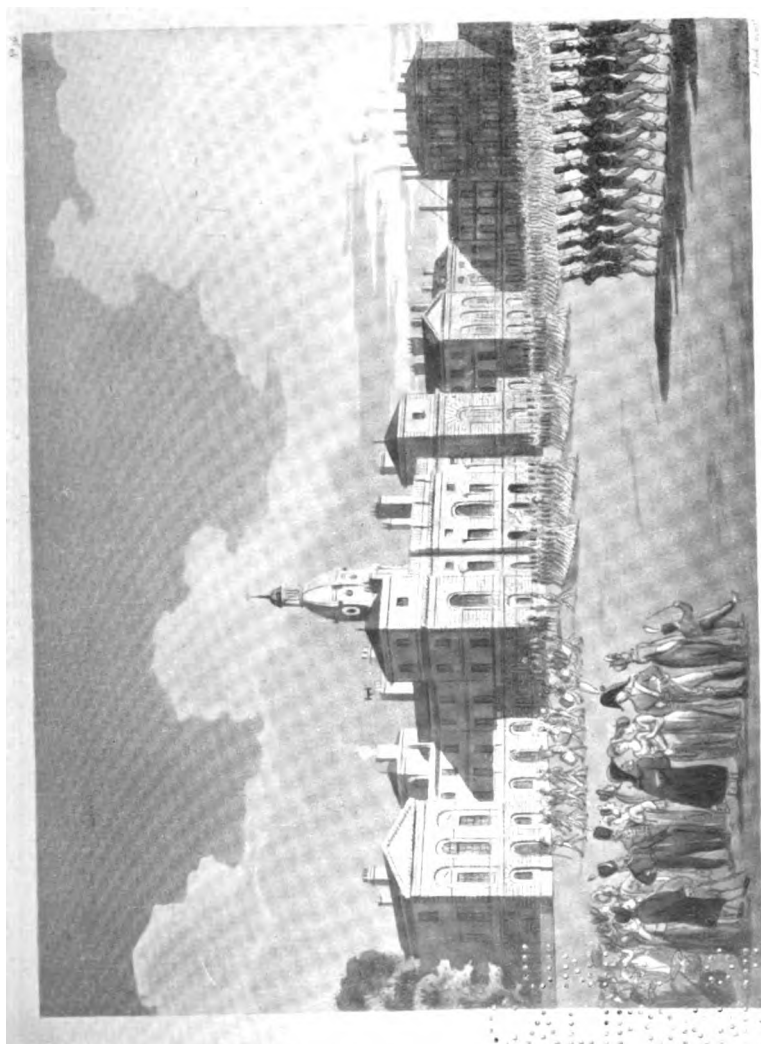
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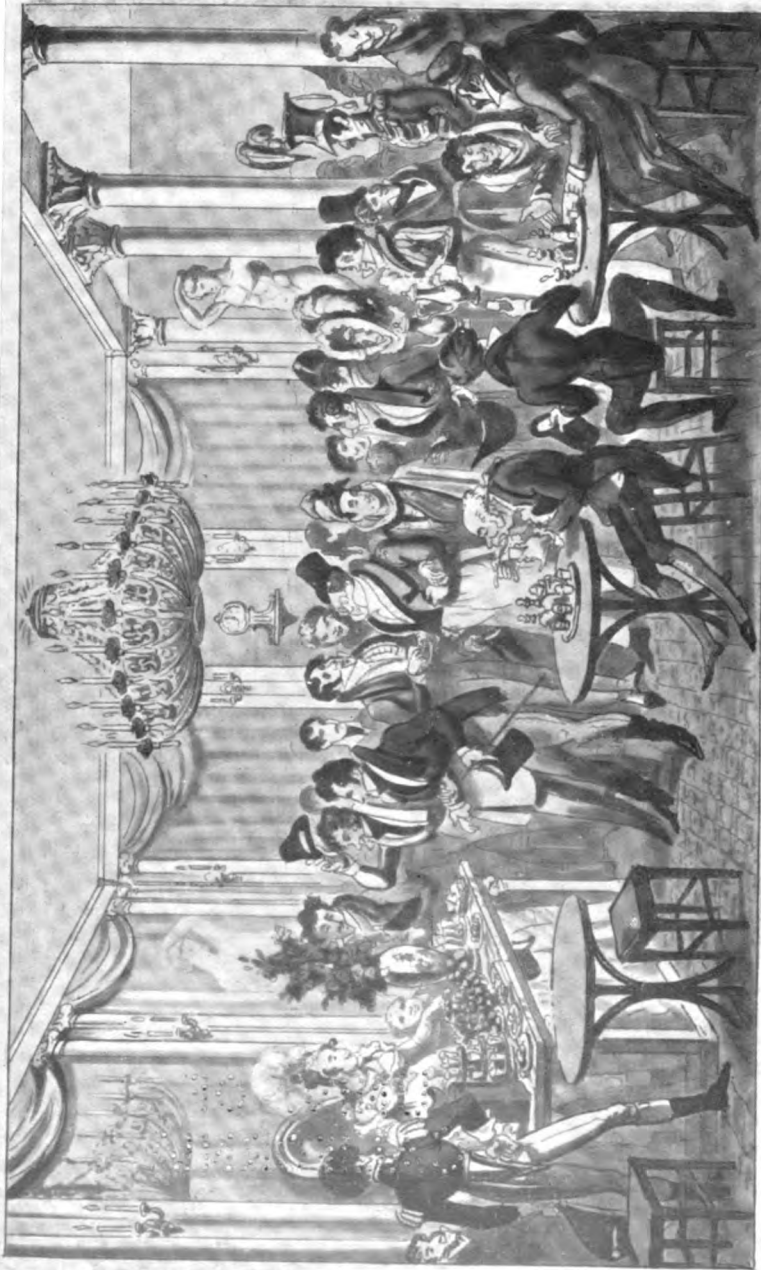
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(Continued over)

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"No. 13 (2 children & dragon-fly) had better have wings I think. The elder girl is lovely, both face and figure. The younger child I don't like so well. The hair is too suggestive of a boy, please make it long. The in-bend of her left elbow seems to me too near the shoulder. Her right foot looks too much of a lump. Her left knee is an exact right angle, which is surely a thing to avoid. And all below the left knee looks rather shapeless—ought there not to be more calf? Would not a rather larger dragon-fly look better?" Etc.

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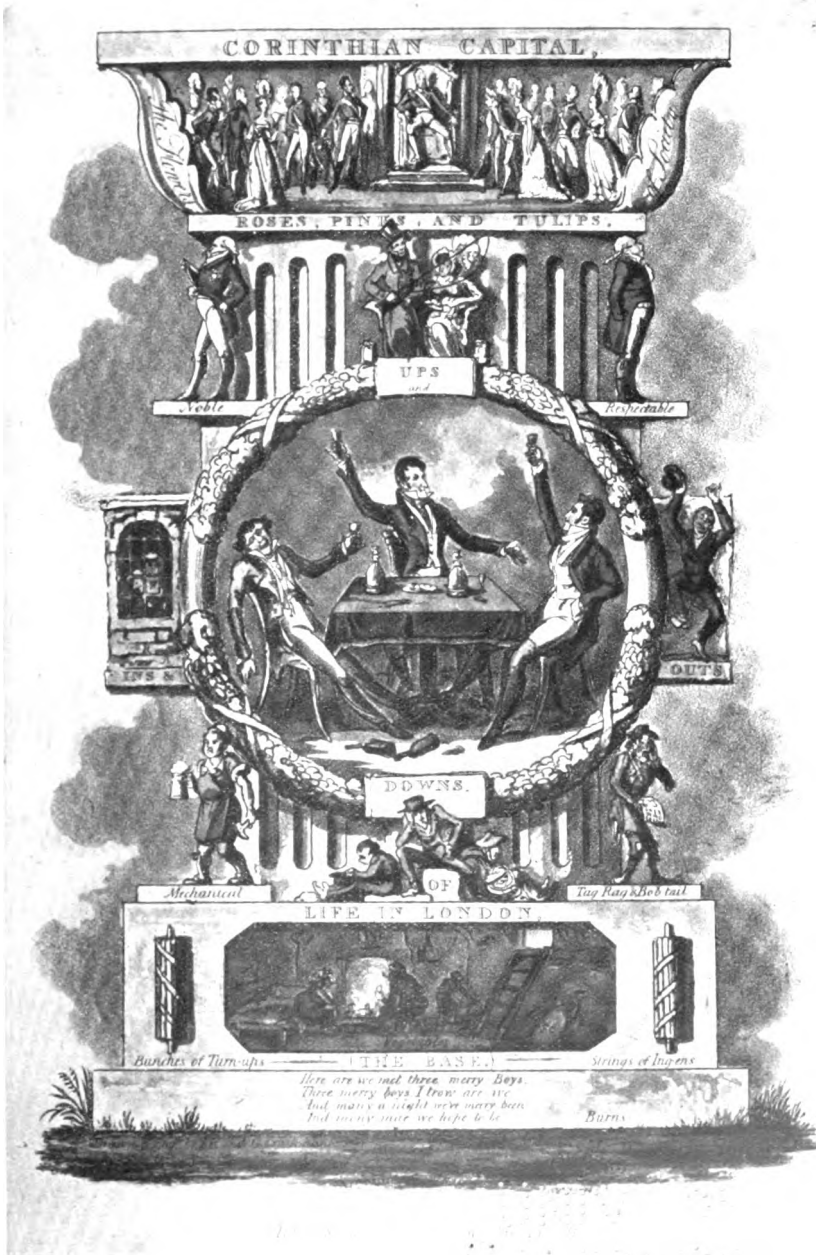
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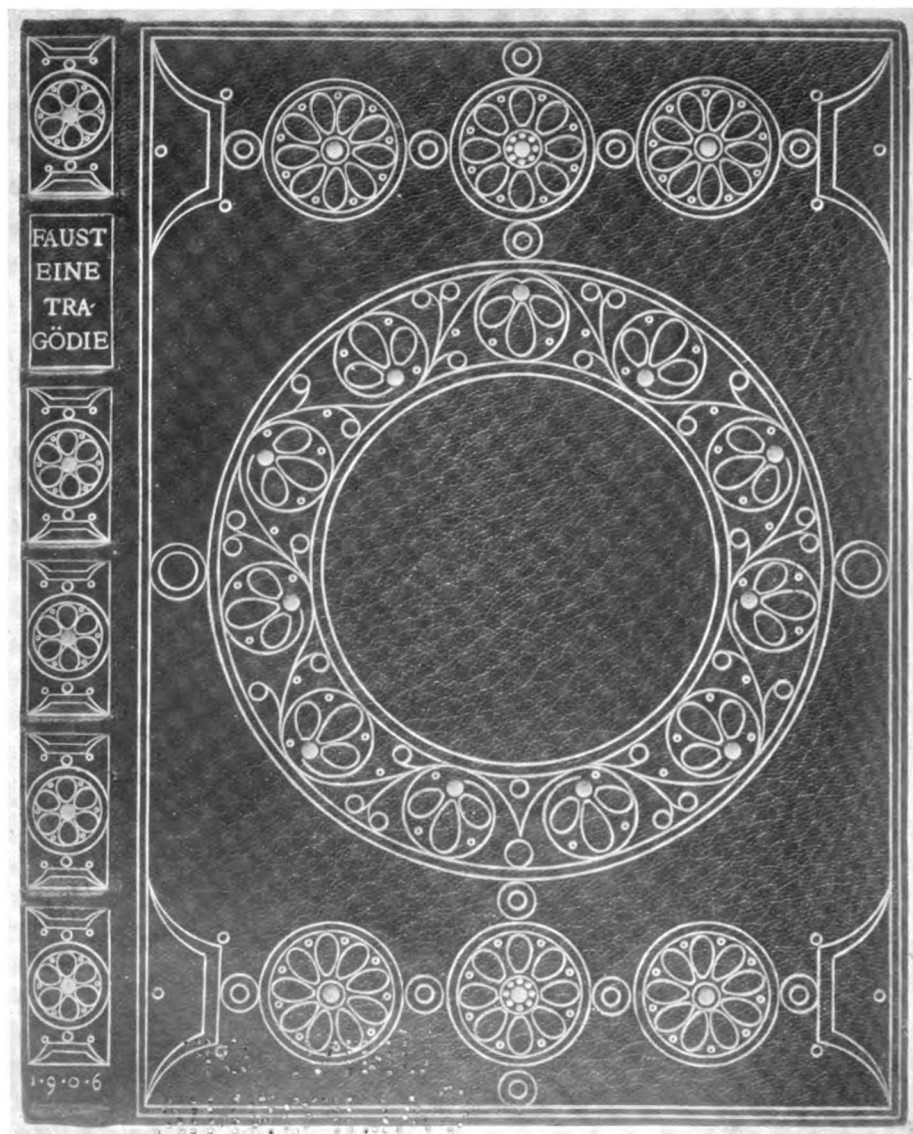
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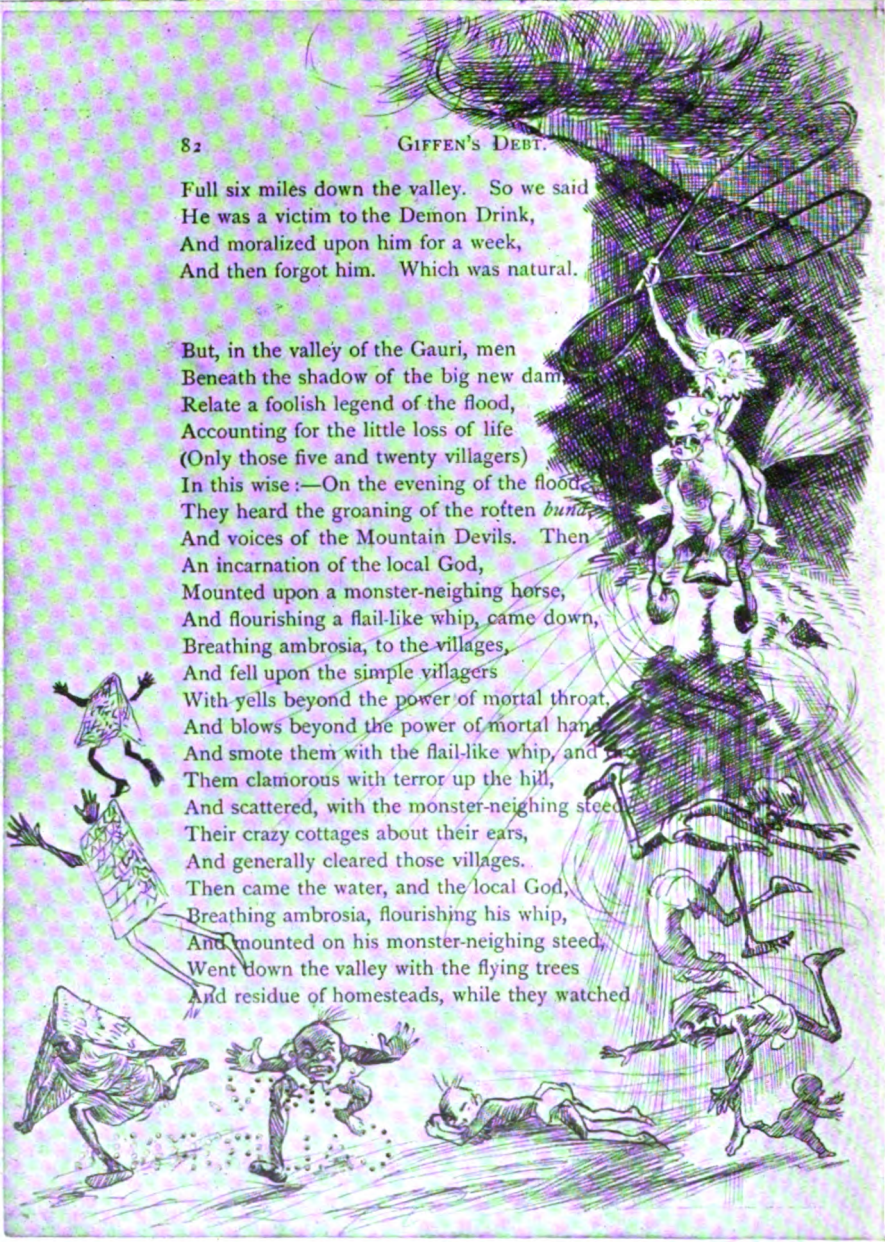
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- (1) 22nd October, 1839. 1 full page, 4to. Doughty Street. To Robert Philips of Prestwick near Manchester. As to his wife's health preventing him attending an Anniversary meeting at the Athenaeum, Manchester.
- (2) 2nd October, 1845. 4 pp., 8vo. Devonshire Terrace. To his friend Clarkson Stanfield, the marine painter. Referring to the illustrations for his forthcoming Xmas book, "Cricket on the Hearth."
"I need not say how much I should value another little sketch from your extraordinary hand, in this Year's small volume, to which Mac again does the frontispiece. . . . I know perfectly well, that nothing can pay you for the devotion of any fragment of your time to such a use of your art. . . . I am not the sole proprietor of these little books; and it would be monstrous in you if you were to dream of putting a scratch into a second one, without some shadowy reference to the other partners—ten thousand times more monstrous in me, if any consideration on earth could induce me to permit it, which nothing will or shall." Etc.
- (3) 7th September, 1847. 2 pp., 8vo. Broadstairs. To his brother Alfred Dickens. Offering to stand Godfather to his brother's child; mentioning his own youngest son Sydney, whom he called "The Spectre"; and referring to a number of friends.
"I call our last young man The Spectre—in consequence of his having unnaturally large eyes, which he stares with in a frightful manner." Etc.
- (4) 2nd December, 1850. 1 page, 8vo. Devonshire Terrace. To Mr. Joyce of Bradbury & Evans, publishers. Referring to his "Christmas Carol."
- (5) 27th June, 1851. 2 pp., 8vo. "Office of Household Words." To Daniel Maclise, the painter. As to giving Evans (Bradbury & Evans) a "handsome dinner" at the "Star and Garter," Richmond.
- (6) 16th May, 1856. 2 pp., 8vo. Tavistock House. To Viscount Raynham. Mentioning his plan of retiring to Boulogne for "Country-ease and country work through the long summer days."
- (7) 26th March, 1862. 1 page, 8vo. "Office of all the Year Round." To Oliver Wendell Holmes, the American author and poet. Inviting him to one of his "Readings."

(Continued over)

Dickens (Charles)—*continued.*

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- (8) 2nd April, 1867. 3 pp., 8vo. Gads Hill Place. To Mrs. Ellicott (wife of Bishop Ellicott). Describing the terribly hard work of his "Reading" Tours, the strain and stress of which ultimately broke him down, and virtually caused his death three years later.
- "For although I date from my Household Gods, I have not set eyes on them since last Christmas time, and am little likely to see them until my Fifty Readings are finished. In the meanwhile I am here, there, everywhere, and (principally) nowhere.
- "Any social pleasure, or anything in the nature of a visit, is wholly incompatible with the episodal life. I am obliged to observe the rule of always living with my secretary at an Hotel, and never doing anything agreeable between the Readings but rest in strict privacy. Were I not (very much against my will) a perfect Spartan in this respect, I should never be able to bear the wear and tear." Etc.
- (9) 9th August, 1869. 1 page, 8vo. Gads Hill Place. To his son Henry F. Dickens. On private family matters.
- (10) 7th April, 1870. 1 page, 8vo. "Office of All the Year Round." To J. S. Le Fanu, the novelist and journalist. Being one of Dickens' last letters, written the year of his death; he refers to a proposed contribution by Le Fanu for the pages of "All the Year Round."

1123 Autograph Letter Signed to Sir John Bowring.

1½ pp., 8vo. *Gad's Hill Place*, 31st October, 1860.

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- "First let me congratulate you on your marriage, and wish you all happiness and prosperity.
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- "Thanks for your paper, which I have sent to the Printers with much pleasure."
- "We heard of your accident here, and of your 'making nothing of it.' I said that you didn't make much of disasters, and that you took poison (from Natives) as quite a matter of course in the way of business."

1124 Autograph Letter Signed to Rev. W. Elwin.

4 pp., 8vo. *Tavistock House*, 1st May, 1855.

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- "I have not been in the habit of attending that dinner, have only done so twice, in about twenty years, consequently my non-attendance is no new or marked thing. Then, observe, if I were there, I could hardly be there without speaking. . . . I have still a rather strong misgiving that the authorities would be scared if Mr. Blewitt reported that I had informed him of my intention to come, and that they would very much rather on the whole that I stayed away. . . .
- "I have only one desire, and that is, to act in good humour and good taste, and really hold out the hand of thorough good fellowship to them all. How can I want to work against them in so gallant a cause, if we can but work together!"

Dickens (Charles)—*continued.*

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"I am, and have been, hard at work at your conversion—to the opinion that the story of Our Mutual Friend is very interesting and was from the first tending to a purpose which you couldn't foresee until I chose to take you into my confidence. Modest this—but true."

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"Dieted at all. If so, say on what. Yours—Sutherland."

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1440 The Royal Progress of King Pepito. By Beatrice F. Cresswell.

Illustrated by Kate Greenaway, engraved and printed in colours by Edmund Evans.

FIRST EDITION. Small 4to, *original pictorial covers.*

London, N.D.

10s 6d

Greenaway (Kate)—continued.**1441 Under the Window.** Pictures and Rhymes for Children.*Engraved and printed in colour by Edmund Evans.*

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1442 A Girl Looking over a Garden Gate.

A Charming Drawing in Water-colours, showing the back of a young girl in pink dress and shoes, straw hat, looking over a garden gate. Signed "K. G." (Size $3\frac{1}{2}$ by $3\frac{1}{2}$ inches.) **£12 10s**

*** One of the drawings made for "Under the Window," and reproduced on page 60 of that book, with the following verse:—

"Heigh ho! time creeps but slow,
I've looked up the hill so long;
None come this way, the sun sinks low,
And my shadow's very long."

ORIGINAL DRAWING.

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A Charming Miniature Drawing in Water-colours of a little girl (in white dress and mob cap) leading a lamb with a ribbon, a cherry tree in blossom in background. Signed "K. G." (Size $2\frac{1}{4}$ by 2 inches.) **£7 10s**

*** One of the Drawings made for "Under the Window" and reproduced on bottom of page 23 of that book.

ORIGINAL DRAWINGS.

1444 Three Drawings in Water-colours. (1) A farm house ($3\frac{1}{4}$ by $1\frac{3}{4}$ inches). (2) An apple with branch and leaf ($1\frac{1}{4}$ by $1\frac{1}{4}$ inches). (3) Hen and chickens (2 by $1\frac{1}{4}$ inches). Mounted in one gold frame. **£3 15s**

*** All three drawings were made for "Under the Window" and are reproduced in that book on pages 22, 40 and 41.

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1445 Three tiny Drawings in Water-Colours. (1) Three Loaves of Bread. (2) Bunch of Turnips. (3) A Cow. Mounted in one gold frame. (Size 3 by 3 inches.) **£3 15s**

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Greenaway (Kate)—*continued*.

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- 1446 **Etty Evans** (daughter of Edmund Evans, Kate Greenaway's friend and colour printer). **A very charming and delightful Water-colour Drawing of Etty Evans**, in white frilled frock, red sash, black stockings and shoes, seated on a circular garden bench, which encloses a large tree, her flowered hat on the bench by her side. (Size 7 by 5½ inches.)

(SEE ILLUSTRATION, PLATE No. XIV.).

£25

This is accompanied by a signed note of Edmund Evans: "Etty Evans, her property. Painted by Kate Greenaway in the new Gardens, Witley."

The following interesting note is printed in Spielman's book on Kate Greenaway.

"Mr Evans informs us that: 'About 1877-78 K. G. came to see us at Witley, bringing a collection of about fifty drawings she had made, with quaint verses written to them. I was fascinated with the originality of the drawings and the ideas of the verses, so I at once purchased them and determined to reproduce them in a little volume. The title 'Under the Window' was selected afterwards from one of the first lines. At the suggestion of George Routledge and Sons, I took the drawings and verses to Frederick Locker, the author of London Lyrics, to 'look over' the verses, not to rewrite them, but only to correct a few oddities which George Routledge and Sons did not quite like or understand. Locker was very much taken with the drawings and the verses, and showed them to Mrs. Locker with quite a gusto; he asked me many questions about her, and was evidently interested in what I told him of her.'"

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Or they'll put it in the papers, Tim, and they'll boycott us galore.
But its O! for the great and glorious day when the cruel Red goes down,
And never no more shall we need, bedad, to wear the martyr's crown!
For it's heavy, my bhoys—it's heavy; and I think when I toe the line,
'Bad cess to the dhirty hapence . . . if I had um I'd resign.'"

*** The manuscript has been just a little damaged.

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 In the thick-moted sunbeam's sifted light
 Hast trained thy downward-pointed tube to show
 Worlds within worlds unveiled to mortal sight;

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We shall meet round the table that blushes with flowers,
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That I came to the banquet and brought not a bud." Etc., etc.

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Sweet brothers by the Mother's side, the babes of days gone by,
All nurselings of her Juno breasts, whose milk is never dry,
We come again, like half grown boys, and gather at her beck
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For life is but a span." Etc.

Holmes (Oliver Wendell)—continued.

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Anything in the nature of an Oliver Wendell Holmes manuscript very seldom occurs, and these two letters are of considerable New England interest and importance. The writer also mentions his work "The Poet at the Breakfast Table."

In his first letter he writes:—

" . . . Before I forget it, let me thank you for the music-sheet with my boyish 'Oysterman' ballad in it. The same paper had another piece of mine 'Aunt Tabitha' from 'The Poet at the Breakfast Table.' There! I have done with myself and my trivialities, now to your purpose and questions.

"You will certainly make a most instructive, entertaining and amusing book. I seem to see myself contemplating its broad pages with their ample margins and reading straight on as if the book was a novel. To whom shall you go? you ask, to help you about New England dialects, etc.

"I think Lowell knows more about them than almost anybody. Mrs. Stowe is too old, I fear, to apply to. I do not know how much of an authority Professor Child of Harvard University—supreme in English Ballad literature—may be in native dialects. All I know is very little. I have never studied the subject, but I have come in contact with a certain number of local beliefs, superstitions, impressions, phrases, etc.

"There were two chief living sources of my information.

"1. We used to import our 'help' or house-servants from the interior of Massachusetts—one locality in particular, which furnished different members from several families so that they formed a Colony in Cambridge, the descendants of which are living there to this day. From these young fellows I learned the mysteries of the box-trap and the 'figgery four' the making of willow-whistles and elder stem pop-guns.

"From them also I learned certain beliefs such as were prevalent in early New England times. Thus that the Devil went round by night picking up things and if one signed his name in his own blood and left it out it would be gone in the morning. The same personage was thought to assist suicides in their attempts, so that a man wishing to hang himself was assisted by Satan in person as a volunteer Jack Ketch for the occasion. Other beliefs of similar origin were that one who counted the stars to a thousand would drop down dead,—that if one killed a swallow, the cow would give bloody milk. Certain sandy spots in Cambridge, one near the well-known 'Jarvis Field' beyond the 'Holmes Field' were known as 'the Devil's footsteps' and looked upon with an awe not altogether displeasing.

"Passing to the domain of medicine I remember on the kitchen shelf one of our rustic employes kept an ill conditioned looking bottle said to contain 'Hiry Pikry'—hierapicia, or sacred bitter, an alactic. Externally 'Opodeldoc' was the favourite application. Rum was a handy substitute, for rum was to be found everywhere. . . . The language of my immediate neighbors was of a mingled character, partly rural, partly suburban. When I should have said Excuse me—I did not intend to, these other boys

(Continued over).

Holmes (Oliver Wendell)—*continued.*

New English Dialects and Superstitions—*continued.*

would have said 'I didn't go to.' In quarrelling, not yet come to blows, it was common to hear one's afraid'n' to the daren't. I will put down a few expressions at random, such as I used to hear."

Oliver Wendell Holmes here sets out a long list of curious odd expressions and sayings, covering some four pages of his letter.

The second letter contains further information as to the dialects and superstitions prevalent in New England which the writer had come across; it also again refers to his own writings.

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On all her Realms descend,
Protect her Throne!"

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Comprising 50 lines on 2 pp., 4to. Dated at end 1st January, 1874.

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The original autograph manuscript with various corrections in the text.

"As through the forest, disarrayed
By chill November, late I strayed
A lonely minstrel of the wood
Was singing in the solitude;
I loved thy music—thus I said—
When o'er they perch the leaves were spread,
Sweet was thy song, but sweeter now
Thy carol on the leafless bough
Sing, little bird! thy note shall cheer
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Send their messenger to me.

Reverently I raised the shell
That its errand it might tell,
Placed its pink lips to mine ear—
Heard its whisper low & clear.

And the murmur of the sea
Spoke the message, sent to me—
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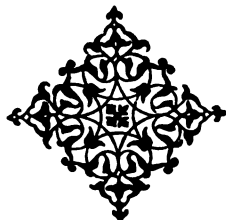
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*** Presentation Copy from the Author to Walter Savage Landor, with inscription on half-title:—

"To Walter Savage Landor, Esqr.
With the fullest sentiments of the regard
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May 28, 1838. London."

and afterwards owned by Landor's daughter Julia, with her Autograph on fly-leaf. This volume of Poems has been annotated by Walter Savage Landor, who has made numerous pencil notes throughout of approval and disapproval.

AUTOGRAPH MANUSCRIPTS, &c.

1801 **"Diana and her Nymphs,"** a Dialogue. Autograph Manuscript Poem. Comprising some 180 lines on 3 full pages, 4to. Dated 25th October, 1859. **£7 7s**

In splendid condition, which is unusual for Landor manuscripts. It commences:—

"First Nymph:
"O Artemis! why hast thou slain
the son
Of Poor Pirene?"

"Diana:
"Children, question not;
It was my will, they who would
thwart it die." Etc., etc.

UNPUBLISHED MSS. ON "LYING."

1802 **"Emma and her Parents, an Imaginary Conversation."** The Original Autograph Manuscript.

Comprising some 116 lines on 2 pp., folio.

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This original Manuscript, written in Landor's characteristic manner, is believed to be unpublished; it deals, in the form of imaginary conversation, between "Emma" and her parents, on the ethics of lying.

"Mama. 'Emma! Emma! you know very well you have been telling me a little fib.'

'Emma. 'It was only a very little one, mama. I thought papa would have whipt Edwin for throwing a stone and breaking the window, and I knew he would not whip me; so I said I did it.'

"Mama. 'Dear child! the motive was good, but the story was wicked.'"

Then they proceed to discuss the ethics of "*fibbing*" and on "*Mama*" stating that God had ever since the beginning of the world entered down in a book every falsehood uttered, Emma replies:—

"Emma. 'O my! Cain told him a sad, wicked fib (*two*, I think) about his brother. Besides these, there are others in the Bible. Even saints have told some. I remember all about Saint Peter and the cock.' " Etc., etc.

Landor (Walter Savage): **Autograph MSS., etc.**—*continued.*

1803 "**A Sicilian's Hymn to Prosperine.**" Autograph Manuscript of this Poem.

On 1½ pp., 4to. 15th November, 1859.

£3 3s

Written in Landor's characteristic hand, and with several corrections in the text.

"Look up, thou consort of a king whose realm
Is wider than our earth, and peopled more,
A king, a God: look up Persephone,
Behold again the land where thou wast born,
The fields where first thy mother from her knee
Let down with both her hands thy dimpled feet,
Cautiously, slowly, where the moss was soft
And crowds of violets bent their heads around." Etc., etc.

TO LEIGH HUNT ON SHELLEY AND HIS "CENCI."

1804 A magnificent **Autograph Letter Signed** to Leigh Hunt; incorporated in the letter is a **Poem of Four Verses on Shelley.**

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"Dear Leigh Hunt, my Preface will show you that I intended no rivalry or competition with Shelley. My admiration of him is equal to yours. I had not read Cenci since its first publication; on reading it again, it struck me as impossible that a criminal and hypocrite should boast of his cruelty.

"Scene 3 is beyond all credibility—A feast to celebrate the death of his children! and given to the nobility of the land, many of them good men. No man ever wish't for . . . firm, cold-firm, subtle villainy and exprest the wish. . . . It is incredible that one . . . judicious and self possest as Beatrice should hold such a discourse with a common assassin, knowing his character. Her long speech belies her and renders her more an object of aversion than of pity—How utterly false and horrible are her adjurations. 'Hear me, great God!' How ill-timed her song. In her state she could not have sung at all. The dread she expresses of meeting her father in another life would be admirable in Euripides; but Beatrice, a good Catholic, might be very sure of never being in the same place with him.

"Here are some verses in which my love of Shelley is exprest.

"'Gale of the night our fathers called thee, bird!
Surely not rude were they who fancied so,
Whether mid springtide mirth thy song they heard,
Or whether its soft gurgle melted woe.

"'Melodious Shelley caught thy softest song,
And they who heard his music heard not thine:
Joyous and gentle, delicate and strong,
From the far tomb his voice shall silence mine." Etc.

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Birds are older by far than your ancestors are
And made love and made war e'er the making of man!
For when all things were dark, not a glimmer nor spark,
And the world like a barque without rudder or sail
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The oldest, wisest, greatest of the three,—
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“In this copy the binder has made a little mischief, however. In signature S, p. 137, (Continued over).

Longfellow (Henry W.)—*continued.*

Autograph Letter Signed—*continued.*

the 'Ship' very abruptly runs its bows into a Sonnet and both are stove in. Be so good as to look at this in other copies. In the proof sheets you sent me in July, sig. S, runs all right; here it is a repetition of E. E.

"I am glad to hear the 'legend' reached you safely at last. It is successful here. Between Saturday and Tuesday two thousand five hundred copies were sold. Since I have not heard. We printed five thousand five hundred." Etc.

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"I have been thinking that the decay of nature is far more beautiful than that of man, that autumn is rather pensive than melancholy, that the fate of the leaf does not work such dilapidation on the forest as on us the fate of the hair, but gives its victims a new beauty.

"I am quite willing you should prefer disagreeable men (there are enough of them!) provided you will tolerate me. For my part, I prefer agreeable women. I must keep copies of my letters if I would understand the answers to them. Could I have been such an ass as to ask if I was charming? It is out of the question. Even if I thought I was, I should be too clever to enquire too wisely about it, for I hold with my favourite Donne that

'Who knows his virtue's name & place, hath none.'

And yet I should infer from your letter that I had been stupid enough to ask something of the kind. Nothing in my life has ever puzzled me so much as my popularity here in England—which I have done nothing & been nothing to deserve.

"No, the Lord Mayor's show was pure Circus & poor Circus at that. It was cheap & the other adjective that begins with N. 'Twas an attempt to make poetry out of commonplace by contract. 'Twas antiquity as conceived by Mr. Sanger. Why, I saw the bottoms of a Norman Knight's trousers where they had been hitched up into a telltale welt round the ankle by his chain armour! There was no pretence at illusion nay, every elephant, every camel, every chariot was laden with disillusion. It was worth seeing for once, to learn how dreary prose can contrive to be when it has full swing. But you are finding my prose dreary? 'Tis nothing to what I could do if I would. Suppose I should write in verse! . . .

"You will be glad to hear that a man once devoted an entire volume to the exposure of my *solecisms* or whatever he chose to call them. I never read it—lest it should spoil my style by making it conscious. A Scotsman, too, gave me a dressing, I am told—but I don't mind their theories about English (which is always a foreign tongue to them) & besides he liked me all the same. By the way a Scotsman had the ill manners one day to compliment me on my English. 'Why, I shouldn't know you weren't an Englishman. Where did you get it.' I couldn't resist & answered with a couple of verses from a Scottish ballad—

"I gat it in my mither's wame,
Whaur ye'll get never the like!"

He will never compliment me again, I fear.

"What did I learn out of that sentence about Keats, quotha? I am sure I don't know—

Lowell (James Russell)—*continued.*

Men, Women, etc., Autograph Letters—*continued.*

but it must have been juice (*sève*) or sweetness or some such thing. Would that make sense? If so, accept it, though I believe that *sense* is not just what you expect of me, thank you. I always have to write in a hurry. . . .

"I have just read Becket—with very subdued emotions. Browning's veins have more of their old heat in them. And that reminds me of a book I owe you! If you only knew how many bothers I have to make me—not forget, but forego! . . .

"When you see me again I shall be an old man—that was a slip, I meant to say 'Elderly,' but it is out now & I must make the best of it. I shall be little better than a tame cat. You will stroke me in a pause of your talk with some more suitable person & I shall purr.

"I don't see why you should commiserate Stella with seven young men contending for her like the seven cities for Homer, or better, like the seven against Thebes. I dare say she likes it if she doesn't them. I'm sure I should like being besieged by as many charming young women & should never fling the kerchief to one for fear of losing the other six. I should compare them to the Pleiades, to the seven chords of the lyre, *que sais-je?* to the seven deadly sins, when I was at odds with myself. I don't pity her a bit! She is calm, & like the pool of Bethesda, it will take an angel to stir her, but I have a faith that the angel will come. And if nothing ever *should* happen, what then? Are there no women who can live on their own supplies?

"Women often make spoons of men, but men as often spoil a lover in them. All the women I am fond of are maidens in my imagination.

"Yes, I have read Kipling's stories & with real pleasure. I read them while I was still in bed & under the spell of opium & so was adopted into their orientalism. Some of his verses, too, I liked, especially the Omar Khayamish at the head of the last chapter. I find something startlingly vernacular in Oriental poetry (which I know only through translations, mainly German), as if I had lived some former & forgotten life in the East. How potent is this Oriental blood—in Napoleon, in Goethe, in Heine, in Victor Hugo, in Browning, to go no further back! In Montaigne? probably. In Dante? possibly. I am not so sure that I like the *West-Oestliche* as Goethe exemplified it. But I have hopes of the volume Mr. Kipling seems to promise us in that last chapter. But I hope he will drop his Hindostanee pedantry. 'Tis as bad as Mrs. Gore's French used to be." Etc., etc.

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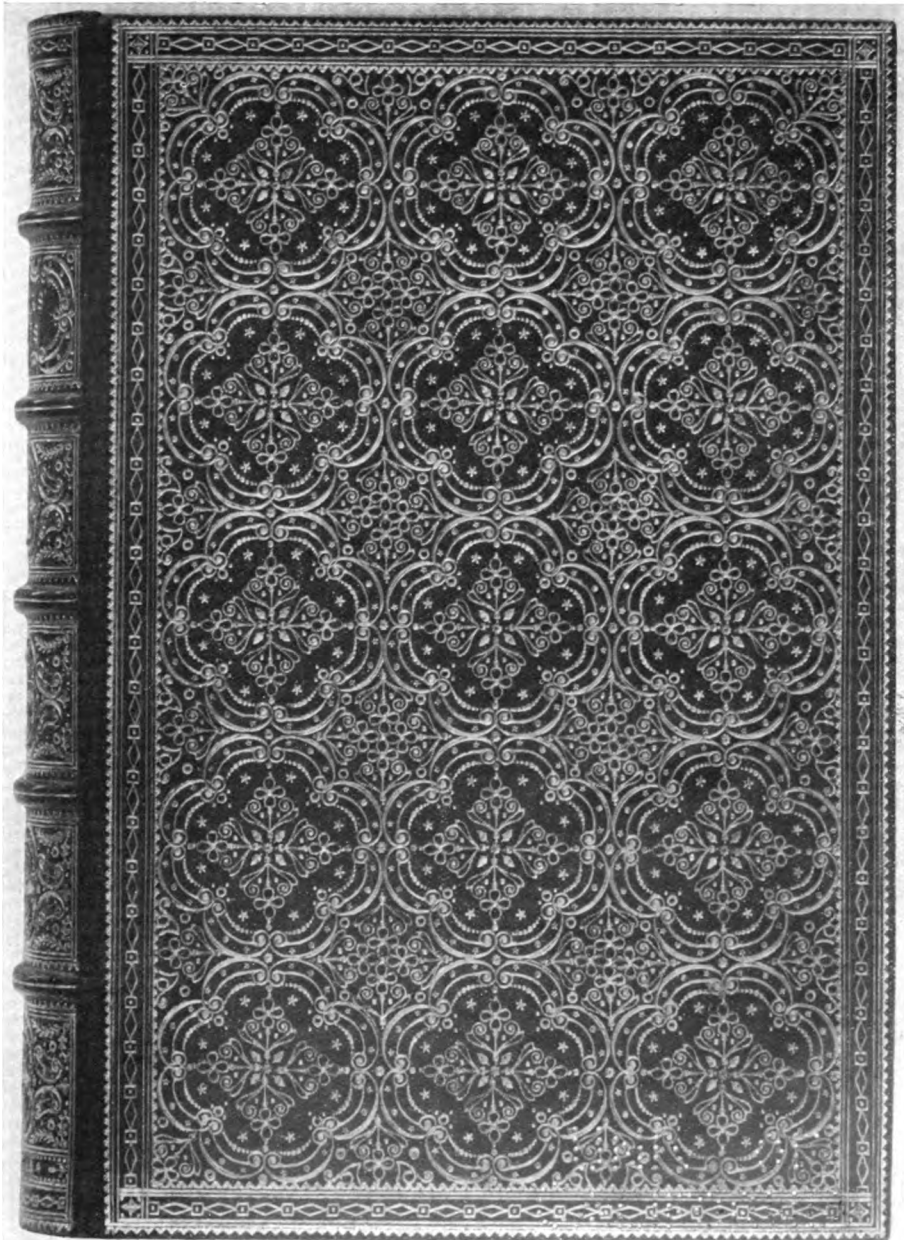
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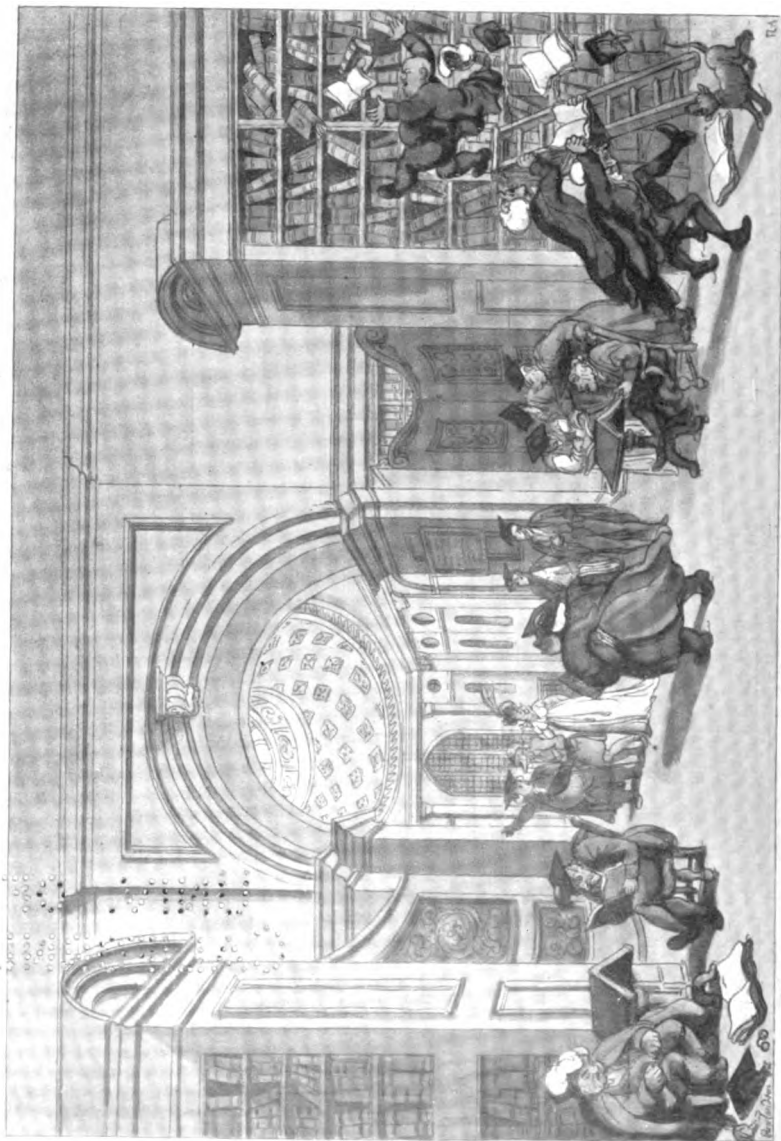
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It was but Unity of place
That made me dream I ran it with him.

And so may Place retain us still. As
And he, the much-beloved, again,
A lord of large experience, train
So ripen growth the mind & will.

And what delights can equal Those
That stir the spirit thro' its depths
When one that loves but knows not reaps
A truth from one that loves & knows?

/ When in the down I sink my head
Sleep Death's twin-brother tames my heath.
Sleep Death's twin-brother knows not Death
Nor can I dream of Thee as dead.

Again with thee I wander out
But there is trouble in those eye
Which makes me sad I know not why
Nor can my dream resolve the doubt

But when the bird is in the tree
I wake & I discern the truth.
It is the sorrow of my youth
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Storm of battle & thunder of war.
Well, if it do not roll our way!

Storm, storm! riflemen form!
Ready be ready against the storm!
Riflemen, riflemen, riflemen form!

Form! to be ready to do or die.
Form in freedom's name & the Queen's
True that we have a faithful ally,
But only the Devil knows what he means.

Form form riflemen form &c

Let your reforms for a moment go,
Look to your butts & take good aim.
Better a rotten borough or so
Than a rotten fleet & a city in flames
Form, form, riflemen, form &c

What is Europe? death in her chains
Ghosts is Britain, the last free land.
Yours is the one free voice that remains.
Save the voice & practice the hand.

Form form
Then lines appeared in the Times, on
Monday May 9. 1859 - and on Thursday
May 12 - the Government sanctioned the
formation of Volunteer Rifle Corps.

PLATE XXV.



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They set King Alfred down to bake
The good king turned the peasant's cake.
He thought twice for his country's sake
How could he heed a peasant's cake?

A man who has a crown at stake
At every word ^{multitudes} ~~multitudes~~ will make.
So good, ^{kind} ~~good~~, so pure, so brave, so true

Like him the world has shown us few:
So gloriously ^{good} ~~good~~ and great,

In advice and in prosperous fate.

But many a man our life supplies

That's neither good nor just nor wise

Forget his house and home, to fix

His muddled head on politics

And for a phantom sit aside

The business of his own preside.

The angry housewife gave to direct
She struck the king upon the cheek.

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Towards her chamber,—let your echoes talk
Of my imperious step, scoring surprise,
But not of my intent!—Andrea!"

Shelley's lines:—

"And yet, once quenced, I cannot thus relume
My father's life; do you not think his ghost
Might plead that argument with God?"

Shelley's lines:—

"It is my wife complaining in her sleep;
I doubt not she is saying bitter things
Of me; and all my children round her dreaming
That I deny them sustenance."

Against Shelley's lines:—

" O, had I never
Found in thy smooth and ready countenance
The mirror of my darkest thoughts; hadst thou
Never with hints and questions made me look
Upon the monster of my thought, until
It grew familiar to desire—"

Lewes has written in the margin:—

"Thou sure and firm set earth
Hear not my steps which way they walk;
for fear
Thy very steps prate of my whereabouts."
Macbeth.
This doubtless suggested the above—
"alike and yet so different!"

To illustrate this Lewes has written the following lines from Othello:—

"If I quench thee thou flaming minister
I can again thy former light restore
Should I repent me. But once put out
thine
I know not where is that Promethean
head
That can thy light relume."

In the margin Lewes writes:—

"This indentification of his own misery
with
Everything is very Shakesperian."

Lewes has written:—

"Compare King John
Hadst thou but shook thy head or made
a pause,
When I spake darkly what I purposed,
Or turned an eye of doubt upon my face,
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Folio, the Original 13 Numbers.

London: James Henderson, Red Lion House, Red Lion Court, Fleet Street, 1886.

(SEE ILLUSTRATION, PLATE No. XXII.).

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*** This Serial Publication is of the greatest interest, for each Number has a large woodcut illustration. When the Tale was published in book form these illustrations were omitted.—To a Stevenson Collector it is therefore a most important item.

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(SEE ILLUSTRATION, FRONTISPIECE).

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(SEE ILLUSTRATION, FRONTISPIECE).

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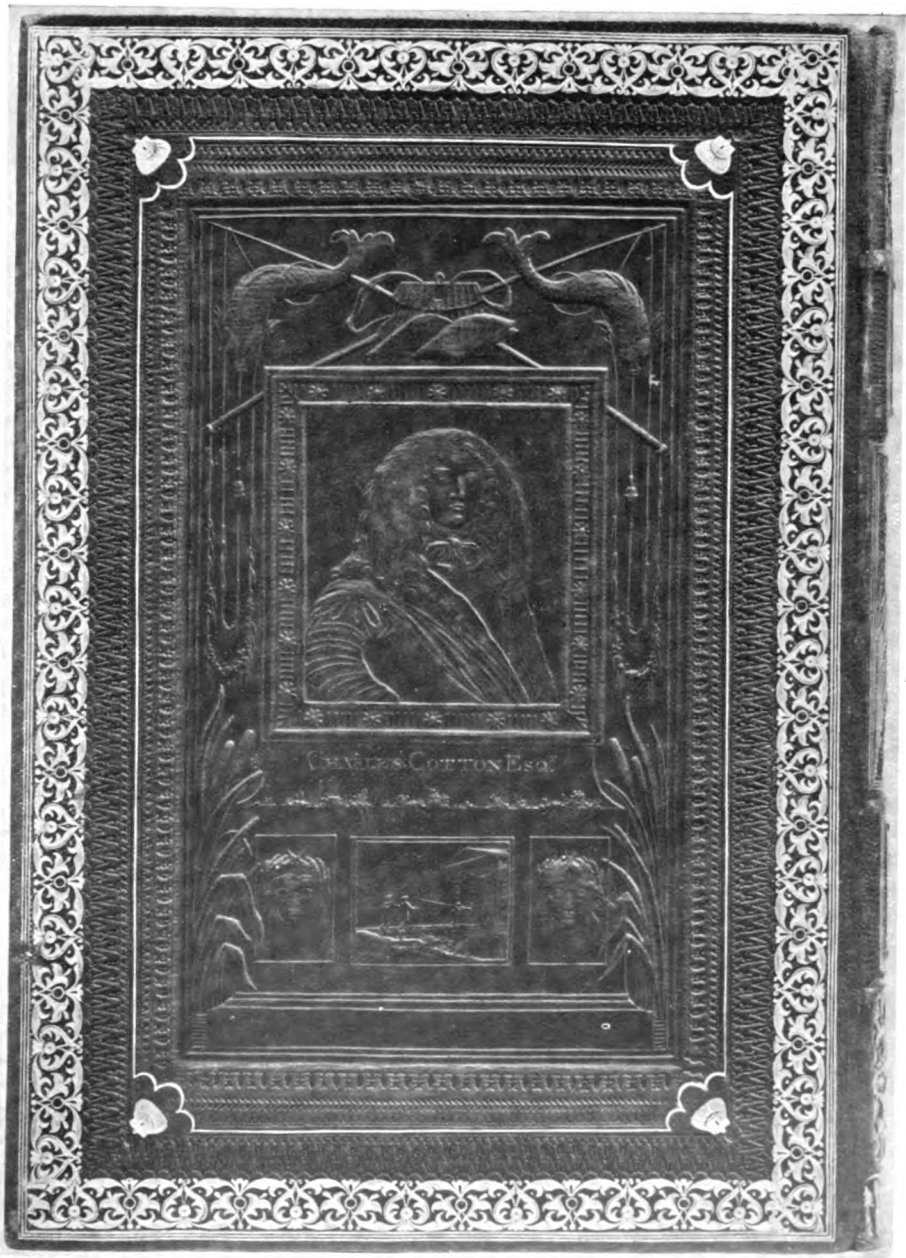
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***This contains a short story, "Markheim" (pp. 27-40), by Robert Louis Stevenson, with an illustration.

2642 **Vailima Letters**, being Correspondence addressed by Robert Louis Stevenson to Sidney Colvin, 1890-1894.

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FIRST SEPARATELY PUBLISHED EDITION.

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"I have to thank you very much for the kind attention you have paid me, not only in sending me your book but in writing a dedication with your own hand. . . .

"I need not say I have read '*Marcella*' with pleasure, but upon one point it is necessary I should express my admiration. I mean—I am afraid to seem so stupid—the normal. You have infinitely more courage than I and (I should think) more morals. I have devised and even attempted modern novels before now: and always got aground in the same shoal. The business plunges you immediately into the problems of the future, and I cannot touch upon these without becoming—what is the word? unsettled, let us say if we wish to be polite—immoral, I may be allowed to admit in private. Morals are a traditional thing; we can only be moral on what we thoroughly understand: we can only know our ancestral minds in what is not only liquid, but solid. And indeed I very much admired the art—or is it the virtue? by which you seem to have touched on all these burning matters with equal justice and discretion. I not only admired, I envied it: but it was an impotent envy." Etc.

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- 2657 **Letters to his Family and Friends**, selected and edited with Notes and Introductions by Sidney Colvin.
Portrait. 2 vols. *London*, 1899.
Life. By Graham Balfour.
Portrait. 2 vols., *London*, 1901.
Together 4 vols., FIRST EDITIONS. 8vo, *original cloth, uncut.*
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- 2660 **Hammerton (J. A.). Stevensoniana.**
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It is described in the New Edition of the Bibliography at page 329.

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- 2669 **STOWE** (Mrs. H. B.). **Sunny Memories of Foreign Lands**: Illustrated from Designs by Hammatt Billings.

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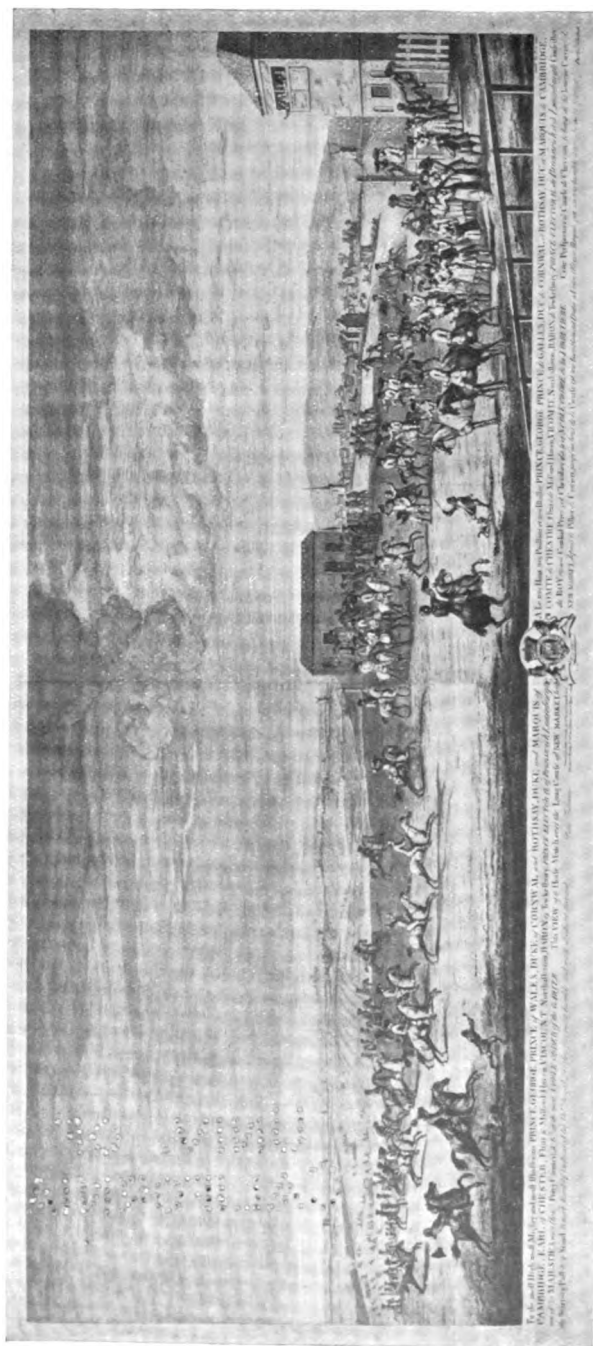
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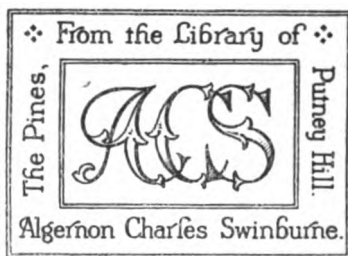
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"In 1879 my father printed the first proofs of his tragedy of Becket, which he had begun in December, 1876. But he considered that the time was not ripe for its publication; and this therefore was deferred until December, 1884."—Alfred Lord Tennyson. A Memoir. By his Son. London: 1897, Vol. II., p. 193.

William Allingham records in his diary, under date of August 5, 1880, that Tennyson said to him:

"I gave Irving my 'Thomas à Becket': he said it was magnificent, but it would cost him £3,000 to mount it: he couldn't afford the risk. If well put on the Stage it would act for a time, and it would bring me credit (he said), but it wouldn't pay. He said, 'If you give me something short I'll do it.' So I wrote him a play in two acts, The Cup."

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afterwards altered to—

"Fifty times the rose has flower'd and faded."

.

afterwards altered to—

(2) "You then loyally, all of you,
Deck your houses, illuminate
All your towns for a festival.
And in each let a multitude's
Acclamation, a multitude
Loyal, each to the heart of it,
One full voice of allegiance,
Hail the Great Ceremonial
Of this year of her Jubilee."

"You then joyfully, all of you,
Set the mountain aflame to-night,
Shoot your stars to the firmament,
Deck your houses, illuminate
All your towns for a festival,
And in each let a multitude
Loyal, each, to the heart of it,
One full voice of allegiance,
Hail the fair Ceremonial
Of this year of her Jubilee."

.

afterwards altered to—

(3) "You, that wanton in affluence,
Spare not now to be bountiful,
Call your poor to regale with you,
Make their neighbourhood healthfuller,
Give your gold to the Hospital,
Let the weary be comforted,
Let the needy be banqueted,
Let the maim'd in his heart rejoice
At this year of her Jubilee."

"You, that wanton in affluence,
Spare not now to be bountiful,
Call your poor to regale with you,
All the lowly, the destitute,
Make their neighbourhood healthfuller,
Give your gold to the Hospital,
Let the weary be comforted,
Let the needy be banqueted,
Let the maim'd in his heart rejoice
At this glad Ceremonial,
And this year of her Jubilee."

.

Tennyson (Alfred, Lord) Carmen Saeculare—Unique Proof Copy—continued.

afterwards altered to—

- (4) "Henry's fifty summers are a shadow,
Edward's fifty years are scarce remember
Ev'n her Grandsire's fifty half forgotten
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Shape a stately memorial,
Make it regally gorgeous,
This Imperial Institute,
Rich in symbol, in ornament,
Which may speak to the centuries,
All the centuries after us,
Of this year of her Jubilee."

"Henry's fifty years are all in shadow,
Gray with distance Edward's fifty sum-
mers,
Ev'n her Grandshire's fifty half forgotten
You, the Patriot Architect,
You that shape for Eternity,
Raise a stately memorial,
Make it really gorgeous,
Some Imperial Institute,
Rich in symbol, in ornament,
Which may speak to the centuries,
All the centuries after us,
Of this great Ceremonial,
And this year of her Jubilee."

afterwards altered to—

- (5) "Are there thunders moaning in the
distance?
Are there spectres moving in the
darkness?
Trust the Lord of Light to guide her
people,
Till the spectres vanish, and the darkness
Dawn into the Jubilee of the Ages."

"Are there thunders moaning in the
distance?
Are there spectres moving in the
darkness?
Trust the Hand of Light will lead her
people,
Till the thunders pass, the spectres
vanish,
And the Light is Victor, and the darkness
Dawns into the Jubilee of the Ages."

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Cambridge, Mass., Printed for Private Circulation, 1868. **£6 6s**

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32 pp., small 8vo, *unbound, as issued.*

Privately Printed. 1876. **£2 10s**

*** This is the Pirated Edition issued by Herne Shepherd.

2840 Ode on the Death of the Duke of Wellington.

FIRST EDITION. 8vo, *original wrappers, uncut.*

London, 1852. **£1 10s**

2841 Ode on the Death of the Duke of Wellington. Another Copy.

FIRST EDITION. 8vo, *half maroon morocco gilt, uncut, t. e. g., by Tout, with the original paper covers bound in.*

London, Moxon, 1852. **£3 10s**

*** Interleaved and Annotated, giving numerous variations of readings from later editions by R. H. Shepherd.

2842 "Ode on the Opening of the Colonial and Indian Exhibition,"

By Lord Tennyson, Poet Laureate.

Tuesday, 4th May, 1886.

London: William Clowes & Sons, Limited

Official Printers and Publishers to the Royal Commission.

4 pp., 4to. *Enclosed in full levant morocco covers, by RIVIERE.*

London, 1886. **£52 10s**

This handsome brochure was produced solely for official purpose, or for the use of the Court, at the Opening Ceremony of the Exhibition, "and is now of the extremest rarity, very few copies having apparently been printed, and fewer still preserved." T. J. Wise.

Tennyson (Alfred, Lord)—*continued.*

2843 "**Over the dark world flies the wind.**"

Autograph Poem Signed. Comprising 10 lines on 1 page, 4to.

N.D. Circa 1822-23.

£35

This poem, which is believed to be unpublished, must have been written at the early age of some 13 or 14 years (the paper is watermarked 1821) and in its construction bears evidence of the youth of the poet.

"Over the dark world flies the wind
And clatters in the sapless trees
From cloud to cloud thro' darkness blind
Swift stars scud over sounding seas.

I muse, I wander from my peace
Bending still the rapid mind
This way and that in search of ease."

The poet signs the poem in full—Alfred Tennyson.

2844 **The Passing of Arthur.**

F'cap. 8vo, *newly bound in half levant morocco, with the original wrappers bound in at end, g. e.* London, 1884.

10s 6d

2845 **Poems.** 1833.

F'cap. 8vo.

Most handsomely bound by Lortic in full crushed levant morocco super extra, broad gold border on side (Derome style), full gilt back, uncut, t. e. g. 1833.

£21

*** A most superb example of Lortic's binding.

2846 **Poems.** 1833. Another Copy.

F'cap. 8vo, *original boards, uncut.*

London, Edward Moxon, 1833.

£7 10s

2847 **Poems**, Principally designed for the Use of Schools and Young Persons. Selected by the Editor of the Harp of Canaan, etc., etc.

F'cap. 8vo, *red morocco, gilt back, uncut, t. e. g.*

London, 1836.

£1 10s

*** Includes Tennyson's "New Year's Eve," also poems by S. T. Coleridge, Wordsworth, Mrs. Hemans, Southey, Barry Cornwall, Byron, W. Howitt, etc. With the following MS. note at end of volume:—

"This volume contains New Year's Eve, a portion of The May Queen as it first appeared in 1832. The poem was altered on its reappearance in 1842.

"This little book is also notable as being the first volume of Selections into which Tennyson's name was introduced; and the fact of its introduction at so early a date (1836) shows he must even then have enjoyed some share of popularity."

Tennyson (Alfred, Lord)—*continued.***2848 Poems.** 1842.

2 vols., f'cap. 8vo.

*Most handsomely bound by Lortic in full crushed levant morocco, broad gold border on sides, full gilt back, uncut, t. e. g.**London, Moxon, 1842.***£27 10s**

*** A superb example of Lortic's binding.

2849 Poems. Another Copy.2 vols., f'cap. 8vo, *half morocco, g. e.**London, Moxon, 1842.***£5 5s****2850 Poems.**Second Edition. Small 8vo, 2 vols. in 1, *half vellum.**London, 1843.***£9 9s**

Elizabeth Browning's copy, with her autograph on title-page:—

"Elizabeth B. Barrett."

2851 Poems.*With beautiful engravings after Rossetti, Millais, and others.*FIRST ILLUSTRATED EDITION. 8vo, *original cloth, uncut.**London, Moxon, 1857.***£3 3s****2852 Poems.** MDCCCXXX-MDCCCXXXIII.Sm. sq. 8vo, *original blue wrappers. Privately Printed, 1862.* **£4 4s***** This was a pirated edition of Tennyson's suppressed poems (taken from the *Poems*, chiefly *Lyrical*, of 1830, and the *Poems* of 1833). Its appearance led to legal action being taken by the Author to protect his Copyright.

This interesting little volume was compiled and edited by the late Mr. J. Dykes Campbell, whilst in Toronto, and was printed in that city.

SIGNED BY TENNYSON.

2853 Poems.*Illustrated by Edward Lear.*

ONE OF 100 PROOF COPIES PRINTED ON JAPANESE VELLUM PAPER.

4to, *half morocco, uncut, t. e. g., as issued.* *London, 1889.* **£5 5s**

*** This Copy is one of those which Tennyson personally signed—

"At the request of Messrs. Boussod, Valadon & Co. and for the sake of my old friend Edward Lear I sign these hundred proof copies.

"Tennyson."

Tennyson (Alfred, Lord)—*continued*.

2854 **The Princess**, a Medley.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

London, E. Moxon, 1847.

£2 2s

2855 **The Princess**, a Medley.

26 illustrations engraved on wood.

FIRST ILLUSTRATED EDITION. 8vo, *cloth gilt, inset figures in gold on covers, g. e.* *London, 1860.*

12s 6d

FIRST TRIAL EDITION.

2856 **The Promise of May**.

THE FIRST TRIAL EDITION. Post 8vo, *original wrappers, uncut*.

London, Printed for the Author, 1882.

£10 10s

*** This is one of a few copies printed by the Poet for his own use as a Trial Issue, which he was fond of doing with all his dramas.

2857 **Queen Mary**. A Drama.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

London, 1875.

5s

2858 **The Sailor Boy**.

THE EXCEEDINGLY RARE FIRST EDITION.

F'cap. 8vo, *original wrappers*.

London, Emily Faithfull, 1861.

£31 10s

*** One of 25 copies only "for the Author's use."

2859 **A Selection from his Poetical Works**, with portrait.

Crown 8vo, *original cloth*. *London, Moxon, 1865.*

£2 2s

*** From Arthur Symonds' library, with his Autograph on title; also on the first two leaves, in his handwriting, is Swinburne's Parody on Tennyson.

Tennyson (Alfred, Lord)—*continued.*

2860

THE SILENT VOICES.

BY
ALFRED,
LORD TENNYSON,
London:
Macmillan and Co.,
and New York,
1892.

The Exceedingly Rare Pamphlet of 4 pp., small 8vo, *preserved in buckram case.* **£15 15s**

*** This pamphlet was issued on October 11th, 1892, the day preceding Tennyson's funeral. The Verses were printed in this manner simply to assure the Copyright, and very few copies were produced.

2861

THE SILENT VOICES.

One of the last poems written by
ALFRED LORD TENNYSON.

Music by

LADY TENNYSON.

Arranged for four voices for
THE FUNERAL OF LORD TENNYSON,
in Westminster Abbey, October 12, 1892,

By

J. FREDERICK BRIDGE, Mus. D.

Printed by

Novello, Ewer and Co., 1, Berners Street, London (W).

4 pp., 8vo (last page blank). (1892). (*Preserved in a buckram portfolio by Riviere.*) **£15 15s**

*** This is one of the Earliest Copies printed for use of the Singers at the Funeral Service. It differs from the issue mentioned by Mr. Wise in his Bibliography. No. 164, the second line of title reading—

One of the last Poems,

whereas in the Ordinary Issue this reads—

The latest Poem,

and moreover does not carry the words

"Price threepence."

and the Publisher's imprint reads—

Printed by Novello, Ewer and Co., 1, Berners Street, London (W.),
instead of—

London & New York.

Very few copies were issued in this early state, and this is probably the only one extant.

Tennyson (Alfred, Lord)—*continued*.

2862 The Throstle.

FIRST EDITION. F'cap. 8vo, *full new levant morocco extra, uncut*,
t. e. g., by Riviere. London, 1889. **£31 10s**

One of about 12 copies only printed.

2863 (Timbuctoo.) Prolusiones Academicæ Praemiis Annui Dignatæ et
Curia Cantabrigiensi Recitatae Comitibus Maximis A.D. M.DCCC.XXIX.

FIRST EDITION. 8vo, *wrappers*. Cambridge (1829). **£2 2s**

*** The First Appearance of Tennyson's Prize Poems. After the General Title-page
(as given above) is the separate title of 'Timbuctoo.'

2864 A Welcome.

FIRST ISSUE OF FIRST EDITION.

F'cap. 8vo, 4 pp., *unbound*. London, Moxon, 1863. **15s**

2865 A Welcome.

Second Issue of First Edition.

F'cap. 8vo, *unbound*. London, 1863. **5s**

THE FIRST "PRIVATE" ISSUE.

**2866 A Welcome to Her Royal Highness Marie Alexandrovna Duchess of
Edinburgh.**

F'cap. 8vo (pp. 8), *handsomely bound by Riviere in full crushed
levant morocco extra, t. e. g.* London, 1874. **£35**

*** Only 40 copies were printed, all for private distribution. This is the First Issue,
with the fourth line of the Second Stanza reading:—

"And all the sultry plains of India known."

At the last moment this reading appears to have dissatisfied the poet, for a second
impression, in quarto, was immediately struck off in which the above line was changed
to—

"And all the sultry palms of India known."

2867 A Welcome to Her Royal Highness the Princess of Wales. From the
Poet Laureate.

Illuminated in colours by Owen Jones.

Imperial 8vo, *original cloth gilt, g. e.*

Day & Son, Lithographers to the Queen, 1863. **£1 1s**

Tennyson (Alfred, Lord)—*continued*.

2868 **"In Memoriam."**

Autograph Manuscript of a considerable portion of his "In Memoriam." Comprising 49 Verses (including two cancelled, unpublished verses), on 2 pp., folio.

(SEE ILLUSTRATION, PLATE No. XXIII.).

£285

A manuscript of the greatest possible interest, comprising as many as 49 verses of this immortal Elegy, entirely in the poet's hand and including two unpublished verses.

It is believed that no portion of the manuscript of the poem has ever come on the market before, and it was not known to Tennyson's bibliographer that any existed besides the manuscript which is now in the Library of Trinity College, Cambridge.

There are 26 verses on the recto of the manuscript commencing with Canto XXX:—

" With trembling fingers did we weave
The holly round the Christmas hearth;
A rainy cloud possess'd the earth,
And sadly fell our Christmas-eve." Etc

Whilst the verso comprises 23 verses commencing with Canto XL:—

" Thy spirit ere our fatal loss
Did ever rise from high to higher:
As mounts the heavenward altar-fire,
As flies the lighter thro' the gross." Etc.

The order of the Cantos is very irregular compared with the published version, and there are many variations from the printed text.

The two cancelled unpublished verses appear in Cantos XL and LXXIII.

" How far, how far gone upward now?
Too far for me to catch the while
The sweetness of this proper smile
Thro' those new splendours of thy brow:

.
" So here shall silence guard thy fame
But somewhere out of human view
Whate'er thy hands are set to do
Is wrought with tumult of acclaim."

This is evidently an early manuscript, written at intervals; Tennyson, taking some years in the writing of the poem.

Tennyson (Alfred, Lord)—*continued*.

HIS CALL TO WAR.

2869 "**Riflemen Form.**"

Three Autograph Manuscripts of varying Drafts of this Poem, his Appeal for the formation of a National Volunteer Rifle-Corps. With additional Unpublished Verse. Together some 67 lines on 4 pp., 8vo.

Also an **Autograph Letter** concerning the proposed publication of the Appeal in "The Times." 1 page, 8vo. (May, 1859.)

Daintily bound, with title-page, foreword transcripts, etc., inserted, in full green levant morocco extra, lettered on side and back.

(SEE ILLUSTRATION, PLATE No. XXIV.).

£160

The original manuscripts, three in number, by Tennyson of his famous war poem "Riflemen Form." It was written in 1859 at the suggestion of Coventry Patmore, and was a considerable factor in forcing the English Government to sanction the formation of a national volunteer rifle-corps in which Patmore was much interested. This movement was excited by distrust of the intentions of Napoleon III. who had declared that he "represented a defeat" (Waterloo) and implied that he meant to avenge it.

The poet wrote out these three drafts before he was satisfied with the lines, and in two of the drafts there is an additional verse which apparently has never been published. The final revise of the poem commences:—

"There is a sound of thunder afar,
Storm in the south that darkens the day
Storm of battle & thunder of war,
Well if it do not roll our way!
Storm! Storm! Riflemen form!
Ready, be ready to meet the storm.
Riflemen, riflemen, riflemen form!"

These manuscripts, which vary considerably, he gave to his brother-in-law, Charles Richard Weld, whom he constantly consulted about his publishing affairs and other matters; and when sending him the final draft, Tennyson prefaced it by the following letter:—

"I send you the song in its last form. I don't think the *Times* will put it in, but you can try if you like. Another paper will. To be signed T." Etc.

To this letter Weld has appended a note:—

"The Lines appeared in the *Times*, Monday, May 9th, 1859; and on Thursday, May 12th, the government sanctioned the formation of volunteer rifle-corps. The lines were copied into a great number of papers."

Tennyson (Alfred, Lord)—*continued*.

2870 **The Window;** or, The Loves of the Wrens.

The Pirated Issue of Herne Shepherd, issued a year before the appearance of the published edition.

16 pp., post 8vo, *wrappers as issued*. 1867.

£2 10s

* * * The text of this Pirated Reprint follows precisely that of the original folio edition privately printed at Canford Manor, and includes the verses printed there and afterwards suppressed.

Mr. Wise in his Tennyson Bibliography adds "the little pamphlet is therefore of much interest, and its pecuniary value much greater than would otherwise have been the case."

2871 **The Window;** or, The Songs of the Wrens.

Words written for Music by Alfred Tennyson, the Music by Arthur Sullivan.

4to, *original cloth gilt, g. e.* London, 1871.

18s

THE IDYLLS.

2872 **Autograph Letter Signed** to Edward Butler, of Leeds.

1 page, 8vo. Freshwater, 7th May, 1887.

£4 10s

"I thank you for your very able commentary on the Idylls—nevertheless the Poem is many-sided and capable of other interpretations."

2873 **Memoir.** By his Son.

Portraits and other illustrations.

2 vols., royal 8vo, *original cloth, uncut*. London, 1897. 12s 6d

2874 **Napier** (George G.). **The Homes and Haunts of Alfred, Lord Tennyson.**

Portrait, 18 full-page plates and 70 illustrations in the text, printed on Japanese vellum.

8vo, *original cloth, uncut, t. e. g., as issued*. Glasgow, 1892. £3 10s

One of 300 copies.

2875 **TENNYSON** (Rev. Charles Tennyson Turner, brother of Alfred, Lord Tennyson). **Sonnets, Lyrics, and Translations.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

London, 1873.

£1 10s

* * * Presentation Copy from the Author to Richard Sellwood, with the following inscription on fly-leaf:—

"To
Richard Sellwood
from his affectionate Cousin
Charles Turner."

W. M. THACKERAY.**2876 Set of his Important Novels.** Comprising:—**Vanity Fair.** A Novel without a Hero.*With 40 full-page plates and woodcuts in the text, by the Author.*FIRST ISSUE, with the Rustic Letters and "Steyne" woodcut.
*London, 1848.***The History of Pendennis.***With 2 engraved titles and 46 full-page plates, together with woodcuts in the text, by the Author. 2 vols. 1849.***The Newcomes.***With 2 engraved titles, 46 full-page plates and woodcuts by R. Doyle. 2 vols. 1854.***The Virginians.***With 2 engraved titles, 46 full-page plates and woodcuts by the Author.*Together, all FIRST EDITIONS, 7 vols., 8vo, *new half morocco gilt, g. e. London, 1848-54.* **£14 14s****2877 Ballads.**FIRST EDITION. Post 8vo, *original yellow wrappers, uncut.**London, Bradbury & Evans, 1855.***£1 10s****2878 Burlesques.** A Legend of the Rhine: Rebecca and Rowena.FIRST EDITION. Post 8vo, *original yellow wrappers, uncut.**London, 1856.***£1 1s****2879 A Collection of Letters of Thackeray, 1847-1855.***With a portrait of Thackeray, reproductions of some of his drawings and facsimiles of letters by him.*FIRST EDITION. Imperial 8vo, *original half cloth.**New York, 1887.***14s**

*** From the Library of Frederick Locker-Lampson with his small Jester bookplate.

2880 Collection of Six Sheets of Original Sketches in Pencil by Thackeray, including one of "The Morgue," and other sketches illustrating the Paris Sketch Book.*In sunk mounts, bound in a 4to volume, full crushed levant morocco extra, g. e., by Riviere. Circa 1840.* **£80**

Thackeray (W. M.)—*continued.*

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Edited and Illustrated by Mr. Michael Angelo Titmarsh.

FIRST EDITION. Second Issue. 2 vols., crown 8vo, *original cloth, uncut.* London, N.D. (1841). **£8 10s**

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2883 The English Humourists of the Eighteenth Century; A Series of Lectures, delivered in England, Scotland, and the United States of America.

Second Edition Revised. Post 8vo, *contemporary half calf.*

London, 1853.

(SEE ILLUSTRATION, PLATE No. XXV.).

£125

(Preserved in levant morocco pull-off case by Riviere).

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“From the Author to W. W. F. Synge.”

Pasted on the reverse of Contents Leaf is a magnificent Water Colour Drawing by Thackeray, with inscription by him:—

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Representing a country yokel grinning through a horse's collar, with a crowd of amused spectators standing around.

W. W. F. Synge, to whom Thackeray presented this book was a famous Diplomatist and Author. He was a contributor to “Punch” during the Crimean War, and was one of the most personal friends of Thackeray, besides knowing many of the famous writers of his time both in England and America.

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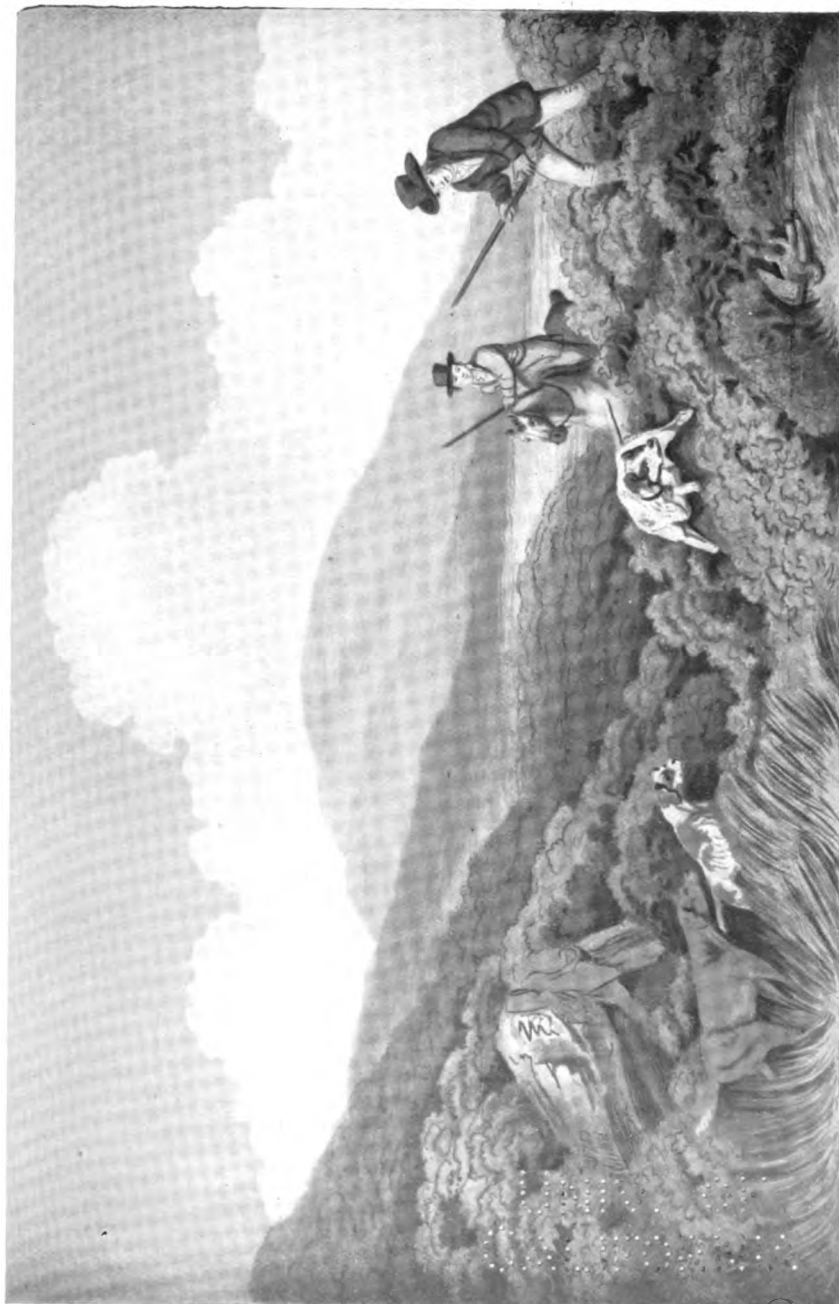
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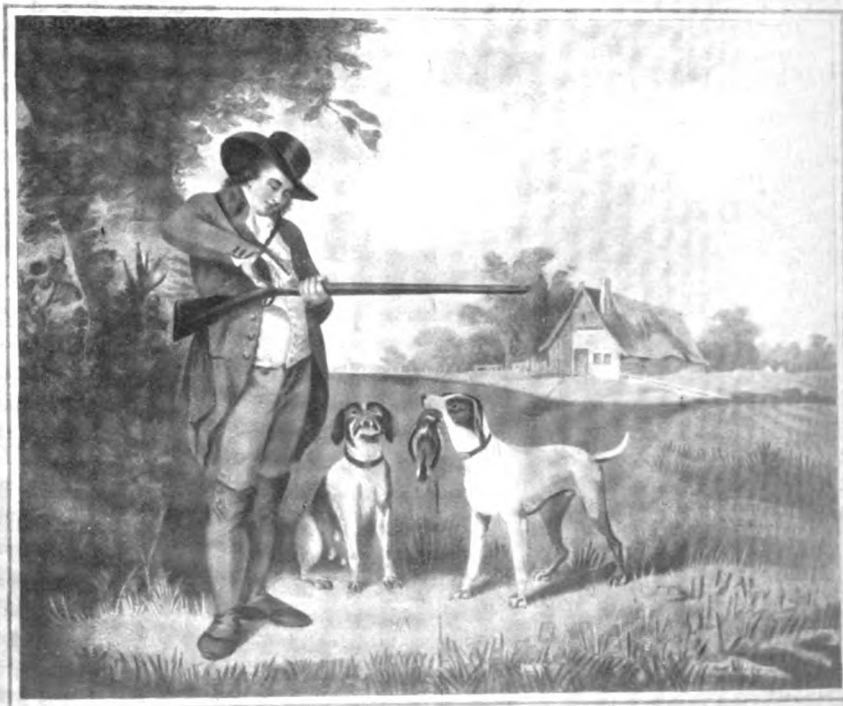
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- 2889 **The Four Georges:** sketches of Manners, Morals, Court and Town Life.

With illustrations.

Post 8vo, original cloth, uncut.

London, Smith, Elder, 1861.

£10 10s

*** From the Library of W. W. Follett Syngé, Thackeray's great friend, with inscription by Syngé on title page:—

‘ Given to me, May, 1862, by
the Author.
Palace Green,
Kensington.”

- 2890 **Fraser's Magazine for Town and Country**, from Volume I., 1830, to Volume 57, June, 1858.

57 vols., 8vo, in the original cloth, uncut. 1830-1858. **£15 15s**

*** Thackeray contributed many of his famous Essays, etc., to this periodical, and the above period contains the whole of his contributions.

The first Contribution was in February, 1831, with "The Novels of the Season."

In 1832, "Elizabeth Brownrigge."

In November, 1837, commenced the famous "Yellowplush Correspondence," which lasted month by month till August, 1838.

His Novel "Catherine" ran as a serial in 1839-1840.

In 1841 his "Samuel Titmarsh" ran as a serial.

In 1842-43, "Fitz-Boodle's Confessions."

In 1844, "The Luck of Barry Lyndon."

In 1853, "Mr. Thackeray in the United States."

Thackeray (W. M.)—*continued.*

PRESENTATION COPY.

- 2891 **The History of Henry Esmond, Esq.**, A Colonel in the Service of Her Majesty Queen Anne: written by Himself.

Post 8vo, *contemporary half calf*. London, 1858.

£105

(Preserved in a levant morocco pull-off case by Riviere).

*** Presentation Copy from Thackeray to his great friend W. W. F. Synge, with inscription in Thackeray's Autograph on title below the printed words "Written by Himself"—

"AND PRESENTED BY HIS EDITOR TO W. W. F. SYNGE, Esq."

On the reverse of Dedication Leaf is pasted a charming pen and ink sketch by Thackeray, with title in Thackeray's Autograph—

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(a fine view of Oudenarde in the distance)."

W. W. F. Synge to whom Thackeray presented this book was a famous Diplomatist and Author. He was a contributor to Punch during the Crimean War, and was one of the most personal friends of Thackeray, besides knowing many of the famous writers of his time both in England and America.

- 2892 **The History of Pendennis.** His Fortunes and Misfortunes, his Friends and his greatest Enemy.

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Very scarce in this state. In the original parts it ranks next to Vanity Fair in rarity and value.

- 2893 **An Interesting Event:** by M. A. Titmarsh.

THE EXCEEDINGLY RARE FIRST EDITION.

F'cap. 8vo, *unbound as issued*.

London, David Bogue, 1840.

£14 14s

*** This was originally issued in the "Keepsake" of 1849—and our copy is one of the few copies which were separately issued for the Author's use.

- 2894 **The Irish Sketch-Book,** by Mr. M. A. Titmarsh.

With full-page and other illustrations by the Author.

FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut*.

London, 1843.

£8 8s

Thackeray (W. M.)—continued.

2895 The Irish Sketch-Book.

With numerous engravings on wood drawn by the Author.

Second Edition. 2 vols., post 8vo, *original cloth, uncut.*

London, 1845.

£1 5s

2896 L'Abbaye de Penmarc'h, Mélodrame en Trois Actes, Par MM. Pre Tournemine et Thackeray.

Imperial 8vo, *unbound (no wrappers).* 21 pp. *Paris, 1840.* **£3 10s**

*** This was included by Shepherd in his Thackeray Bibliography, 1880; but it is now supposed that it was not written by W.M., but by his cousin Thomas James Thackeray.

2897

A
LEAF OUT OF A
SKETCH BOOK

By

WILLIAM MAKEPEACE THACKERAY

(Printer's Device)

London,

Emily Faithfull & Co., Victoria Press.

1861.

25 Copies for the Author's Use.

F'cap. 8vo, *original wrappers.*

£35

This little booklet is one of the very rarest of Thackeray's separate pieces. It is not included in either of the Bibliographical lists compiled by C. P. Johnson and R. H. Shepherd.

It was printed at the Victoria Press, a printing office established by Miss Emily Faithfull with a view to providing suitable employment for women. The Victoria Press was not altogether a charity, although the whole of the pieces, in prose and verse, contained in the pages of "The Victoria Regia" were contributed gratuitously by their several authors. As a mark of grateful courtesy Miss Faithfull reprinted three of these contributions (those of Tennyson, Thackeray, and Coventry Patmore) separately, and presented twenty-five copies of each to its respective author.

2898 Loose Sketches, an Eastern Adventure, etc.

With frontispiece by John Leech.

LARGE PAPER COPY of the FIRST COLLECTED EDITION. 8vo, *original half vellum, uncut.* *London, 1894.* **18s**

*** Only 100 copies printed of this Large Paper Edition

Thackeray (W. M.)—*continued*.

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Thackeray (W. M.) 6 Photographs—continued.

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- (4) Having been aggravated by her husband all day Madame des Dragées writes down her wrongs in her ledger.
- (5) Disgusted with the Count's behaviour, his lady steps out on the leads of their apartment and vows that she will cast herself into the street, etc.
- (6) Upon thinking better of it, she returned to the sleeping apartment, got into bed, and, it is believed, slept well, etc.

2905 **Plain Statement of Facts and Dates** relative to a Dispute between Mr. Savile Morton and Mr. Forbes Campbell.

8vo, *uncut, sewn, as issued. Printed for Private Circulation*, 1850.

£5 5s

The above contains a letter addressed to "My dear Morton" from W. M. Thackeray, December 21, 1850, relative to the dispute.

2906 **Punch's Pocket Book for 1847.**

With coloured folding frontispiece and vignette title and 6 etchings by John Leech.

16mo, *original leather binding. Punch Office*, 1847.

£2 2s

*** Contains the first issue of Thackeray's "An Eastern Adventure of the Fat Contributor," with an etching by Leech.

2907 **Reading a Poem.**

Royal 8vo, *original half binding, uncut.*

New York, The Grolier Club, 1911.

£3 10s

*** Only 250 copies printed.

2908 **Rebecca and Rowena**, a Romance upon Romance, by Mr. M. A. Titmarsh.

8 full-page coloured plates by Richard Doyle.

FIRST EDITION. Square 8vo, *original boards, new back, g. e.*

London, 1850.

£5 10s

2909 **Reminiscences of a London Drawing Room** (Chesham Place, 1849).

8vo, *original blue wrappers. N.D.*

£6 10s

*** Privately Printed about the year 1860 by the Authoress, Thackeray's Friend, Miss Perry, for presents only. Contains references to Thackeray on almost every page (the original ideas for "Vanity Fair" and "Becky Sharp" are mentioned at page 3).

A copy sold at Sotheby's in 1905 for £9.

Thackeray (W. M.)—continued.

- 2910 **The Rose and the Ring:** a Burlesque in three Scenes, founded on Thackeray's Story, by A. M. H.

FIRST EDITION. 12mo, *in original printed wrapper.*

Oxford, 1869. Scarce.

18s

- 2911 **Sand and Canvas;** A Narrative of Adventures in Egypt, with a sojourn among the Artists in Rome. By Samuel Bevan.

Coloured plates.

FIRST EDITION. 8vo, *half levant morocco extra, uncut, t. e. g.*

London, 1849.

£2 5s

*** Contains the famous ballad by W. M. Thackeray, "The Three Sailors."

- 2912 **Sketches after English Landscape Painters**, by L. Marvy, with short notices by W. M. Thackeray.

20 large and fine coloured engravings after Turner, Harding, Cox, Constable, Gainsborough, etc.

FIRST EDITION. Folio, *original blue cloth, g. e., as issued.*

London, D. Bogue. (1850.)

£12 12s

WITH TWO SETS OF PLATES (PLAIN AND COLOURED).

- 2913 **Sketches after English Landscape Painters**, by L. Marvy, with Short Notices by W. M. Thackeray.

Special Copy. *With two sets of the 20 beautiful plates (plain and coloured).*

4to, handsomely bound by Riviere in full crushed levant morocco extra, g. e., as issued. London, David Bogue, N.D.

£18 18s

In the preface Thackeray explains that "the task of describer or narrator for the little exhibition devolved upon myself, without whose introduction the publishers would not hear of M. Marvy's appearance before the British Public, and who must bespeak its indulgence for the discharge of a task which was one of no small difficulty."

- 2914 **Sketches and Travels in London.**

FIRST EDITION. Post 8vo, *original wrappers, uncut.*

London, 1856.

£1 5s

Thackeray (W. M.)—continued.

2915 **THE SNOB.**
A LITERARY AND SCIENTIFIC
JOURNAL.
NOT
"CONDUCTED BY MEMBERS
OF THE UNIVERSITY."

"Tityre, tu patulæ recubans sub tegmine
fagi Sylvestrem?"—*Virgil.*

Cambridge:
Published by W. H. Smith, Rose
Crescent.

1829.

THE GOWNSMAN.
(formerly called)
"THE SNOB,"
A LITERARY AND SCIENTIFIC
JOURNAL,
NOW
Conducted by Members of the
University.

"Sir, here is newly come to court, Laertes;
believe me, an absolute
Gentleman—full of most excellent differences."
—*Hamlet.*

Cambridge:
Published by W. H. Smith,
Rose Crescent,
and sold by Simpkin and Marshall,
London.
And may be had of all Booksellers.

Vol. 2.

1830.

The Snob is complete in the 11 Numbers, with the Title, Dedication, and Index, but has not the Preface leaf. It is curious to note that all copies of this work were issued with the various parts lettered, "Second," "Third," or "Fourth" Edition—evidently to give the impression that the publication was a great success.

The Gownsmen is complete in the 17 Numbers, with Title, Dedication, Preface, and Index.

Bound together in a contemporary half buckram binding, and preserved in a levant morocco pull-off case by Riviere. **£150**

A short copy, some leaves a little cut into.

"The first real attempt at Literature on the part of the Author of 'Vanity Fair' and 'Esmond' was during his residence at Cambridge in 1829, when he appeared as one of the principal contributors to, and practically Joint-Editor of 'The Snob,' a little weekly periodical, eleven numbers of which were published at Cambridge in 1829. He was probably not at first one of the most extensive writers in 'The Snob,' but the greater part of the work soon fell upon him. . . . In a letter dated the 23rd May, he writes: 'On Monday night myself and the Editor of "The Snob" sat down to write "The Snob" for next Thursday. We began at nine and finished at two; but I was so afflicted with laughter during our attempts that I came away quite ill.'"

(Continued over).

Thackeray (W. M.)—The Snob and The Gownsmen—continued.

Thackeray's principal contributions to "The Snob" were "Timbuctoo," "To Genevieve," "Ramsbottom Papers," "Letter from one at Cambridge to one in Town." "The Gownsmen" owed its origin largely to Thackeray, as is shown by a letter of his in May, 1829: "I think after the Vacation we shall set up a respectable periodical here. I shall have four months to write for it." In November, 1830, an effort was made to carry out Thackeray's proposal. In due course "The Gownsmen" made its appearance. It seems probable that Thackeray was actually Editor, and had a large part in writing it. Until quite lately, however no contribution of his was distinctly recognised. The scarceness of the paper may to some extent, have accounted for this. There is no copy in the British Museum. Such copies as come into the Market from time to time usually lack the first numbers. It is stated on the authority of Mr. Edward Fitzgerald, who was a great friend of Thackeray's, that his contributions to "The Gownsmen" were signed O, a signature which he afterwards used for his famous article on his friend Cruikshank. The principal contributions so signed are "I'd be a Tadpole" (a parody of "I'd be a Butterfly") and "From Anacreon." "To all Proctors" and the "Ramsbottom Papers" continued from "The Snob" were probably by him. (Extracts from Mr. C. P. Johnson's "Early Writings of Thackeray").

2916 **The Snob**, a Literary and Scientific Journal: Not Conducted by Members of the University.

Vol. I., Parts 4, 5, and 6 only (pp. 17-34).

Post 8vo, *original wrappers*. 1829.

£8 10s

* * * The above contains the article that is most essential to Thackeray Collectors, viz., "Timbuctoo," 2½ pp.: a Parody on Tennyson's Poem of the same name.

2917 **The Student's Quarter;** or, Paris Five-and-Thirty Years Since.

With 5 coloured plates.

FIRST EDITION. Post 8vo, *original cloth*.

London, Hotten, N.D.

£3 5s

2918 **Mr. Thackeray, Mr. Yates, and the Garrick Club.** The Correspondence and Facts stated by Edmund Yates.

15 pp., 8vo, *unbound as issued, printed for private circulation*, 1859.

£11 11s

This publication relates to a controversy which arose from an article on Thackeray, written by Yates, which appeared in Town Talk in June, 1858 (No. 225). This article was preceded by a sketch of Dickens which had met with great success. Thackeray, feeling injured, wrote on June 14 a letter to Yates demanding a retraction. Yates sought advice of Dickens, who was also a member of the Garrick Club, whereupon Thackeray appealed to the Club committee, on the plea that the criticism was personal, and that as he had met Yates only at the Club, it was the Club's duty to protect him from Yates' insults. At the general meeting in July action was taken directing Yates to apologise, and, he not doing so, his name was dropped from the Club. The affair created a coolness between Thackeray and Dickens that was terminated only a week before Thackeray's death.

The issue with Dickens correctly spelt on page 14.

Thackeray (W. M.)—*continued.*

2919 **The Tremendous Adventures of Major Gahagan.**

FIRST EDITION. Post 8vo, *original yellow wrappers, uncut.*

London, Bradbury and Evans, 1856.

£2 2s

2920 **Unpublished Letters;** containing numerous illustrations. Printed for the first time with the kind permission of Lady Ritchie.

FIRST EDITION. Small 4to, *original wrappers.*

London, Privately Printed, 1916.

£10 10s

*** One of 25 copies issued for private circulation

2921 **The Victoria Regia.** A volume of original Contributions in Poetry and Prose. Edited by A. A. Proctor.

Royal 8vo, *original cloth gilt, g. e.* *London, 1861.*

£1 10s

*** Contains the first appearance of "A Leaf out of a Sketch Book," by Thackeray; and Tennyson's "The Sailor Boy."

2922 **The Virginians.** A Tale of the Last Century.

Frontispieces, 46 full-page plates and numerous illustrations in the text by the Author.

FIRST EDITION. 8vo, complete in the Original 24 Parts, *with the wrappers and advertisements.* *London, 1857-9.*

£18 18s

2923 **The Virginians.** Another Copy.

FIRST EDITION. 2 vols. A fine copy, bound from the Original Parts, with the Complete Set of the Original Yellow Wrappers and Advertisements bound in at the end of each vol. 8vo, *half straight-grained morocco gilt, uncut.* *London, 1858-9.*

£14 14s

2924 **Visit of a London Exquisite to his Maiden Aunts in the Country.**

Engraved title-pages and 20 plates with descriptive text depicting the vicissitudes of a young "swell" in the country.

FIRST EDITION. Oblong folio, *original cloth.* 1859.

£1 10s

*** Dedicated to W. M. Thackeray in the following words:—

"Author of Vanity Fair!! incline to each hypothesis, with reference to all thy votaries, save and except my most obsequious self—Mighty Thackeray, one motive alone impels my tribute? Admiration the greatest, the most profound, My offering, weak in design and feeble in execution is the Alpha, possibly the Omega of my productions. As thou art strong, be merciful, and with a condescending hand graciously accept

THE DEDICATION."

Thackeray (W. M.)—*continued*.

ORIGINAL DRAWINGS.

2925 **Series of Six Original Drawings by W. M. Thackeray**, of which three are in Water Colours.

Folded to 4to size, *and bound by Riviere in full crushed levant morocco extra, g. e.* **£80**

These drawings comprise:—

- (1). A French Naval Captain. With note below by Lady Ritchie: "a drawing by my Father, W. M. Thackeray."
- (2). Italian Nobleman. With the following inscription in Thackeray's Autograph:—
"Nobilium Aliorum Divitum Domesticus Habitus."
- (3). A Duel. Signed by W. M. Thackeray. (In water colours).
- (4). "Sketching in Water Colours." (In Colours).
- (5). A Bridge Disaster. (In water colours).
- (6). Old English Street.

MS. POEM AND SKETCH.

2926 **"King Alfred and the Cakes."** Autograph Poem. Comprising 21 lines on 1 page, 4to.

Also Charming Pen and Ink Sketch illustrating the text of the poem.

Together handsomely bound in full levant morocco extra, lettered on side and back.

(SEE ILLUSTRATION, PLATE No. XXVI.).

£125

A particularly desirable and unique Thackeray item; the poem is an old story told anew by this famous novelist; whilst the sketch is one of the best examples of his skill as an artist. Both the poem and sketch are reproduced in the Introduction to the volume of "Ballads" edited by Lady Ritchie in 1911.

The poem, which is a sort of burlesque, commences:—

"They set King Alfred down to bake.
The good King burned the peasant's cake.
His thoughts were for his country's sake.
How could he heed a muffin cake?
A man who has a crown at stake
A sorry cook, methinks will make." Etc

Thackeray (W. M.)—*continued.*

AUTOGRAPH MS. AND ORIGINAL SKETCH.

2927 "**King Fritz.**"

Four verses of eight lines each in the Autograph of Thackeray.

And in the margin a small **Pen and Ink Sketch by Thackeray, of a female head.**

2 pp., 8vo, *bound (with a typed transcript) by Sangorski and Sutcliffe, in full morocco to 4to size, lettered on the side and back.* £78

*** A valuable Thackeray autograph manuscript of a Poem published for the first time in the Centenary Biographical Edition of his Works, 1911.

The Poem, which slightly varies from the printed text, commences:—

"King Fritz in his palace of Berlin
I saw at a royal carouse
In a periwig powdered and curling
He sat with his hat on his brows.
'The handsome young princes were present
Uncovered they stood in the hall;
And O, it was wholesome and pleasant
'To see how he treated them all!"

"Reclining on the softest of cushions
His Majesty sits at his meats,
The princes, like loyal young Prussians,
Have never a back to their seats.
Of salmon and venison and pheasants
He dines like a monarch august;
His sons, if they eat in his presence,
Put up with a bone and a crust." Etc.

UNPUBLISHED DRAWING.

2928 **Tickletoby's Journal.** An exceedingly clever drawing in pen and ink by W. M. T. depicting the Schoolmaster, Dr. Tickletoby, with birch in hand, seated at desk, his scholars around him.

Size 7 by 5½ inches.

The drawing is placed in a sunk mount *and bound by Riviere in full crushed levant morocco extra.*

(SEE ILLUSTRATION, PLATE No. XXVII.).

£65

*** Unpublished. A most important item, being a design for the Cover or Frontispiece of a projected book, and it carries the following Inscription in Thackeray's characteristic hand:—

"No.

Price Threepence.

TICKLETOBY'S JOURNAL.

Conducted by the Doctor and Assistants.

London: Hugh Cunningham, St Martin's Place."

This was never issued, but probably developed into his Christmas Book, "Dr. Birch." It is interesting to note that he used the name "Tickletoby" for a series of Articles to Punch, viz., "Miss Tickletoby's Lectures on English History."

Thackeray (W. M.)—*continued*.

2929 **Thackerayana:** Notes and Anecdotes.

Illustrated by nearly 600 Sketches by William Makepeace Thackeray, depicting Humorous Incidents in his School Life, and Favourite Scenes and Characters in the Books of his Everyday Reading.

The RARE SUPPRESSED FIRST EDITION. Thick post 8vo, *original cloth gilt, uncut, t. e. g.* London, 1875. **£2 2s**

2931 **Nineteen Illustrations by W. M. Thackeray and others.** Designed for the "Cornhill Magazine."

4to, *original wrappers.* London, N.D. **10s 6d**

- *** Includes 6 illustrations to "Lovel the Widower."
 3 illustrations to "Adventures of Philip."
 2 illustrations to "Four Georges."
 1 illustration to "A Roundabout Journey."

The remaining illustrations are by Du Maurier, G. A. Sala, F. Sandys, and Sir J. Noel Paton.

2932 **Barnard** (Frederick). **A Series of Character Sketches from Thackeray.**

6 large full-length portraits, proofs on India Paper.

Royal folio, *original boards.* London, 1886. **18s**

- | | |
|----------------------|-----------------------|
| I. Colonel Newcome. | IV. Major Dobbin. |
| II. Major Pendennis. | V. The Little Sister. |
| III. Becky Sharp. | VI. Captain Costigan. |

2933 ——— **Character Sketches from Thackeray.** Another Copy.

Special Issue on Japanese Vellum, each sketch signed by the Artist.

Folio, *in the original boards portfolio.* **£2 10s**

2934 **The Bibliography of Thackeray.** A Bibliographical list arranged in Chronological order of the Published writings in prose and verse, and the sketches and drawings of William Makepeace Thackeray (from 1829 to 1880). A Companion and Supplement to the Edition de Luxe.

Imperial 8vo, *cloth.* London, 1880. **10s 6d**

2935 **Church** (W. E.). **W. M. Thackeray** as an Artist and Art Critic. An Essay.

15 pp., 8vo, *original wrappers.* Privately Printed. N.D. **5s**

Thackeray (W. M.)—*continued.*

- 2936 **Mr. Cudworth's Sermon**, preached before the Honble House of Commons at Westminster, March 31st, 1647.

Reprinted and dedicated to W. M. Thackeray, Esquire.

FIRST EDITION. Post 8vo, *original boards.*

Cambridge, 1852.

10s 6d

In the dedication to Thackeray, the editor writes:—

"I called your attention, when you were last at Cambridge, to that noble Sermon of Dr. Ralph Cudworth, preached before the House of Commons in 1647: and which you have quoted in your highly valued novel"

- 2937 **Johnson** (Charles Plumptre). **Centenary of William Makepeace Thackeray.** A Paper Read before the Sette of Odd Volumes at the Prince's Galleries, Piccadilly, on May 26th, 1911, by Charles Plumptre Johnson.

Portrait.

Square 16mo, *original wrappers.*

Privately Printed, London, 1911.

8s 6d

- 2938 ——— **The Early Writings of William Makepeace Thackeray.**

With illustrations after W. M. Thackeray, Chinnery, F. Walker, and R. Doyle.

FIRST EDITION. 8vo, *original half morocco, uncut, t. e. g.*

London, 1888.

6s

- 2939 **Taylor** (Theodore). **Thackeray the Humourist, and the Man of Letters**, with photograph from life by Ernest Edwards, and original illustrations.

FIRST EDITION. 8vo, *original cloth, uncut*

London, 1864.

18s

BOOKS FROM THE LIBRARY OF W. M. THACKERAY.

2940 **Dodsley. A Collection of Poems**, by Several Hands.

With 2 vignette illustrations in each volume.

6 vols., small 8vo, *contemporary calf*. London, 1758. **£10 10s**

*** From the library of W. M. Thackeray, with his die-stamp impressed at the top of title page of each volume. Later in the possession of Eliza Phillips, who has written on fly-leaf the following note:—

"Bought at the sale of the library of William Makepeace Thackeray sold by Auction at his house 2 Palace Green, Kensington, on 18 March, 1864, by Christie and Co. (Lot 72)."

"None of the Books (with a few rare exceptions) had any mark of ownership except the die-stamp impressed at the top of the title-page of each volume."

2941 **The Humourist: Being Essays upon Several Subjects.**

Volume II. Only. 12mo, *original calf*.

London, Printed for T. Woodward, 1725.

£31 10s

*** W. M. Thackeray's Copy, with clever pencil sketches by him on six of the leaves. Accompanying this is the Catalogue of Thackerayana, issued by Sotheran & Co., when they bought most of Thackeray's Library after his death. This book is described in the catalogue.

2942 **Hursthouse (Charles). New Zealand, or Zealandia, The Britain of the South.**

With two maps and seven coloured views.

(Vol. I only.) Post 8vo, *original cloth, uncut*. London, 1857. **£7 10s**

*** From the Library of W. M. Thackeray, with his embossed stamp on title page, and the following inscription by the Author on fly-leaf:—

"Presentation Copy.

William Makepeace Thackeray, Esq., with the Author's compliments—
a slight acknowledgement of the delight in reading H. Esmond.

Charles Hursthouse,
May, 1857."

2943 **Keats (John). Poetical Works.** With a Memoir by Richard Monckton Milnes.

Illustrated with 120 designs, original and from the antique, drawn on wood by George Scharf, jun.

LARGE PAPER COPY OF THE FIRST ILLUSTRATED EDITION.

4to, *original cloth, uncut*. London, Moxon, 1854.

£8 10s

*** From the Library of W. M. Thackeray, with his embossed stamp on title-page, and the following note on fly-leaf:—

"Purchased at the sale of the library of
William Makepeace Thackeray,
Palace Green, Kensington.
18th March, 1864."

2945 **THOMPSON** (A. C.). **Preludes.***With illustrations and ornaments by Elizabeth Thompson.*FIRST EDITION. Square 8vo, *original cloth 'gilt'.**London, 1875.***£3 3s**2946 **THOMPSON** (Francis). **Poems.***Frontispiece.*FIRST EDITION. Square post 8vo, *original boards, uncut.**London, 1893.***£3 10s**

ORIGINAL DRAWINGS BY HUGH THOMSON.

2947 **THOMSON** (Hugh). **Austen** (Jane). **"Pride and Prejudice."****A Series of Seven beautifully executed Original Pen-and-Ink Drawings by Hugh Thomson (signed).***Very neatly laid down within sunk mounts, and handsomely bound, oblong folio, full dark blue morocco gilt, 1894*

(SEE ILLUSTRATION, PLATE NO. XXVIII).

£35

A very charming series. It comprises:—

- I. "But perhaps you would like to read it." (A beau handing a letter to two ladies).
- II. "In conversation with the ladies." (A vicar and his wife talking to two ladies in a pony chaise).
- III. "Walked back with them." (Ladies walking with two soldiers in uniform).
- IV. "Delighted to see their dear friends again." (A social visiting scene).
- V. A driving scene.
- VI. "Tenderly Flirting." (Five soldiers paying attentions to a young lady).
- VII. A country dance.

2948 ——— **Austen** (Jane). **"Pride and Prejudice."**Another Series of **Six Original Drawings by Hugh Thomson.***Preserved in a buckram portfolio.***£21**

Comprising:—

- "She is tolerable." Size 8½ by 7½ inches.
- "Without once opening his lips." Size 8 by 5 inches.
- "Such very superior dancing is not often seen." Size 9½ by 7½ inches.
- "Offended two or three young ladies." Size 9½ by 7½ inches.
- "When the Party entered." Size 8½ by 6 inches.
- "Dawson." Size 7½ by 5½ inches.

Thomson (Hugh)—continued**2949 — Eliot (Geo.). Silas Marner.***With illustrations by Hugh Thomson.***FIRST ISSUE WITH THE HUGH THOMSON ILLUSTRATIONS***8vo, in the original cloth binding, g. e., as issued.**London, 1907.***£14 14s**

*** An unique Presentation Copy with inscription on fly-leaf by Hugh Thomson:—

" Charles Morley,
with the Kind regards
of Hugh Thomson.
Dec., 1907."

And a charming original drawing by him in colours of a full length figure of a girl seated on a chair.

2950 — Goldsmith (Oliver). The Vicar of Wakefield.*With a Preface by Austin Dobson and illustrations by Hugh Thomson.***FIRST EDITION.** Post 8vo, *original gilt cloth, g. e.**London, 1890.***£2 2s**

*** With the suppressed cut on page 95.

2952 — Mitford (Mary Russell). Our Village.*With an Introduction by Anne Thackeray Ritchie, and 100 illustrations by Hugh Thomson.***FIRST EDITION. LARGE PAPER COPY.** Imperial 8vo, *original cloth, uncut.* *London, 1893.***£2 2s**

*** Only 470 copies of this Large Paper Edition were printed.

2953 — Shakespeare's Comedy, As You Like it.*With 40 full-page coloured illustrations by Hugh Thomson.***Large Paper Copy.** 4to, *full vellum gilt, uncut, t. e. g.**London, N.D.***£5 5s**

One of 500 copies. Signed by the Artist.

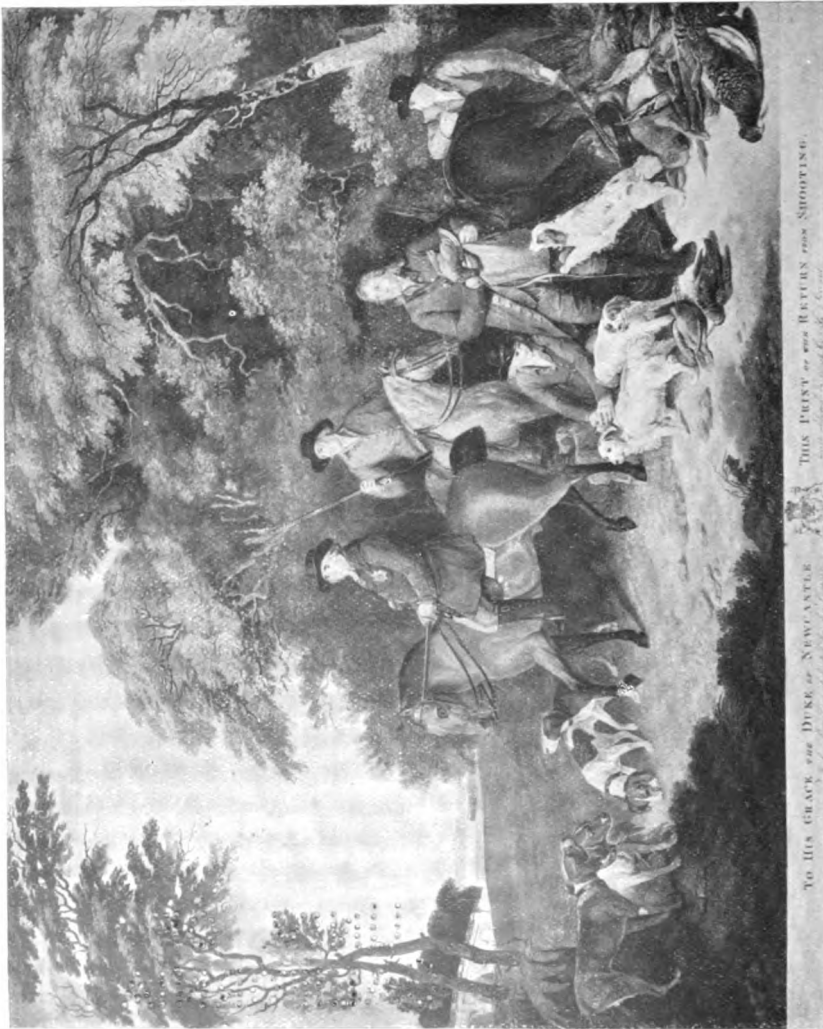
2954 — Shakespeare (William). The Merry Wives of Windsor.*With 40 full-page coloured plates by Hugh Thomson.**4to, original cloth gilt.* *London, 1910.***£1 10s**

PLATE XXXVIII.



WOODCOCK AND PHEASANT SHOOTING (1 of Set of 4).
Engraved by Reeve after Wolstenholme.
Printed in Colours.
See Item No. 3466.

PLATE XXXIX.



RETURN FROM SHOOTING. Engraved by S. Alken after Wheatley.

Printed in Colours.

See Item No. 3467.

Thomson (Hugh)—*continued*.

2955 ——— **Thackeray. History of Henry Esmond**, with an Introduction by Austin Dobson.

Illustrated with 50 very clever engravings from designs by Hugh Thomson.

First Impressions. Post 8vo, original cloth gilt.

London, 1905.

£1 6s

Inserted is an interesting Autograph Letter from Austin Dobson respecting the Introduction of which he was the author.

WITH AUTOGRAPH VERSE.

2957 **THOREAU** (Henry David).

A lengthy **Autograph Letter Signed** to his friend R. W. Emerson, the Poet and Essayist. **Also 14 lines of autograph verse** in the text.

Together, 4 pp., 4to. *Concord*, 29th December, 1847. **£19 10s**

Unusually fine, with 14 lines of original verse in the text. The following is an extract from this lengthy letter:—

" . . . Next week I am going to give an account to the Lyceum of my expedition to Maine. Theodore Parker lectures to-night. We have had Whipple on Genius—too mighty a subject for him—with his antithetical definitions—now vamped—what it is, what it is not. But altogether what it is *not*. Cuffing it this way, cuffing it that, as if it were an India rubber ball. Really, it is a subject which should expand & accumulate itself before the speaker's eye, as he goes on,— . . . Hudson too has been here with a dark shadow in the core of him, and his desperate wit so much indebted to the surface of him—wringing out his words and mopping them off like a dish-cloth—very remarkable but not memorable. Singular, that these two best lectures should have so much 'wave' in their timber—their solid parts to be made and kept solid by shrinkage and contraction of the whole—with consequent checks and fissures. . . Mr. Alcott seems to have sat down for the Winter. He has got Plato and other books to read. He is as large featured—and hospitable to travelling thoughts and thinkers as ever—but with the same creaking & sneaking Connecticut Philosophy as ever, mingled with what is better. If only he would stand up straight and toe the line!—though he were to put off several degrees of largeness—and put on considerable degree of littleness. After all I think we must call him particularly *your* man. I have pleasant walks and talks with Channing. James Clark—the Swedenborgian that was—is at the Poor House—insane with two large views, so that he cannot support himself. I see him working with Fred and the rest. Better than be there not insane. It is strange that they will make an ado when a man's body is buried—and not when he thus really and tragically dies—or seems to die. . . .

"I have made a few verses lately. Here are some—though perhaps not the best—at any rate they are shortest on that universal theme—yours as well as mine. & several other peoples'.

"The good how can we trust?
Only the wise are just.
The good we use,
The wise we cannot choose,
These there are none above;
The good they know & love.
But are not known again
By those of lesser ken." Etc.

Thoreau (Henry David)—*continued.*

2958 ——— **Autograph Letter Signed** to Emerson.

4 full pp., 4to. *Concord*, January 12th, 1848.

£16

A very long letter written to the poet Emerson, who was visiting England at the time, on literary and general matters; referring to his own work and that of his correspondent, and discussing a "Punch" article on the latter. Also describing an interview with William Alcott, the American Reformer and educational writer, and William E. Channing, the distinguished Unitarian Divine.

2959 **TIMBS** (John). **Collection of his Works.**

Forming in all 12 volumes, MOSTLY FIRST EDITIONS.

Post 8vo, *original cloth*. *London*, 1864-74.

£4 10s

Comprising:—

A Century of Anecdote from 1760 to 1860.
2 vols. 1864.

Walks and Talks about London. 1865.

Nooks and Corners of English Life. Illus.
1867.

London and Westminster. 2 vols. 1868.

Historic Ninepins. 1869.

Notabilia. 1872.

Doctors and Patients. 2 vols. 1873.

Anecdote Lives of the Later Wits and
Humourists. 2 vols. 1874.

WITH THE ORIGINAL MANUSCRIPT.

2960 **TODHUNTER** (John). **Sounds and Sweet Airs** (Poems)

FIRST EDITION. 12mo, *original printed cover*.

London, Elkin Mathews, 1905.

A copy of the printed book, and the COMPLETE ORIGINAL MANUSCRIPT OF THE POEMS, IN THE AUTHOR'S AUTOGRAPH, on 64 leaves; also Four Autograph Letters addressed to the publisher regarding the work.

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View of the Noblemen's and Gentlemen's Several Strings or Trains of Running Horses, taking their Exercise up ye Watering Course on the Warren Hill at New Market.

Plate of the Fox Chace.

Series of 4 large and very fine engravings by **Claude Du Bose** and **T. Symson** after **Peter Tillemans**.

Size 17 by 24 inches, with margins. *Circa 1730.*

Very rare.

(SEE ILLUSTRATION, PLATE No. XXXIII.). The set of four, **£42**

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Aquatint in colours by **Geo. Hunt** after **H. Alken**.

Size 13 $\frac{3}{4}$ by 16 $\frac{3}{4}$ inches, with margins. 1831.

Fine impression of this scarce plate.

£42

With the following inscription under:—

This Match was performed on Saturday, Nov. 5th, 1831, on the Newmarket round course for a Bet of a Thousand Guineas Coll. Charité betting Mr. Osbaldeston that he did not perform the distance on Horseback of 200 Miles in 10 hours, the number of horses being unlimited various bye Bets to a great amount were also made, one party betting Ten thousand to one that Mr. Osbaldeston did not accomplish the task in 9 hours. The distance was performed in gallant style in 8 hours & 42 minutes, including the time for Mounting, Dismounting & Refreshments.—The greater part of the day was very unfavourable being very Stormy and attended with heavy showers.

"A correct List of the horses with the time which each took to do the 4 miles" given below.

PORTRAITS OF FAMOUS RACEHORSES.

3393 Wings.

Directed to right, on racecourse, jockey up.

Aquatint in colours by **Jas. Pollard.**

Size $12\frac{3}{4}$ by $18\frac{1}{2}$ inches, with margins. 1825.

£18 18s

"A Chestnut Filly bred by Genl. Grosvenor in 1822 was got by his favourite horse The Flyer, son of Vandyke Jr., her dam, called Oleander, was by Sir David out of the Grandam of Emilius. The first time Wings started was at Craven Meet, 1825, when she ran second to Mr. Batson's Hogarth," &c., &c.

Inscription on plate.

3394 Bay Middleton.

The Winner of the Derby Stakes at Epsom, 1836. Bred by Lord Jersey in 1833, got by Sultan out of Cobweb (bred by Lord Jersey in 1821) by Phantom out of Filagree, by Soothsayer—Web by Waxy—Penelope by Trumpator—Prunella by Highflyer.

Aquatint by **Chas. Hunt** after **J. F. Herring.**

Size $12\frac{1}{4}$ by $16\frac{1}{2}$ inches, with margins. 1836.

Brilliantly printed in colours.

£32 10s

3395 Launcelot: Rode by W. Scott. Got by Camel out of Banter, by Master Henry.

Engraved by **C. Hunt** after **J. F. Herring.**

Size $12\frac{1}{2}$ by $16\frac{3}{4}$ inches. 1840.

£4 4s

3396 Theodore.

The Winner of the Gt. St. Leger at Doncaster, 1822.

Aquatint by **Sutherland** after **Herring.**

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The Epwell Hunt; or, Black Collars in the Rear. Dec. 7, 1807.
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The 3 Poems, in contemporary MSS. Post 8vo, *cloth.* £4 4s

Hunting—continued.

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 Together with An Account of the Vizier's Manner of Hunting in the Mogul Empire.
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Vinegia, per Nicolo d'Aristotile, detto Zoppino, 1531.

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Woodcut of the two philosophers on title.

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The second poem, "The Dialogue of Fortune," occupies 58 pp., and is in terza rima, and is divided into 18 chapters.

The third poem the "Riso di Democrito e pianto d'Eraclito," is also in terza rima, and is in 30 chapters, Democritus and Heraclitus each occupying fifteen. The subject is a vision similar to that of Dante.

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*** Souhart, "Bibliographie des Ouvrages sur la Chasse," column No. 322. Uhagon, "Estudios Bibliográficos, La Caza," No. 248, who remarks on its importance and great scarcity.

The plates include representations of Boar Hunting and Deer Hunting.

The author, Juan Mateos, was the Chief Huntsman to Philip IV of Spain, and several of the plates show the King hunting.

- 3416 **Núñez de Avendaño (Pero).** **Aviso de Cazadores y de Caza.** Con nuevas Adiciones.

Second Edition. Folio, 34 pp., *half levant morocco by Riviere*.

Madrid, Pedro Madrigal, 1593.

£25

*** Uhagon, No. 297, "Copies of this second edition are perhaps scarcer than the first edition." Souhart, p. 354, "Very scarce."

A work on Huntsmen and Game.

Hunting—continued.

- 3417
- Opianus. De Venatione Libri IV.**
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Paris, 1549.

- Opianus. De Venatione J. Bodino interprete.**

*Paris, Michael Vascosan, 1555.*2 works in 1 vol., 4to, calf. *Paris, 1549-55.***£1 10s**

*** Some headlines cut into.

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10s 6d

- 3432 **Sporting Reminiscences of Hampshire**, from 1745 to 1862. By Æsop.

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Interior, man, great-coat, hat, carrying whip, holds up rabbit in left hand, at which another man seated at table looks, dogs at his feet. Behind, young girl with mug of ale. To right near fireplace, a country-man, little girl between his knees, spade at side.

Outside of a Country Alehouse.

Open landscape, inn to right, a woman leans against post, hand on child's shoulder, man on bench, master of hounds bends to take glass from boy, behind him another huntsman, mounted, drinks from tankard, hounds in various attitudes.

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Size 18 $\frac{1}{4}$ by 23 $\frac{3}{4}$ inches, with thread margins. 1791-7.

Brilliantly printed in colours.

(SEE ILLUSTRATION, PLATE No. XXXIV.).

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(SEE ILLUSTRATION, PLATE XXXV.).

£37

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To which is added, A Concise Abridgement of the Principal Game Laws.

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8vo, *original cloth.* London, 1841.

16s

3464 Howitt (Samuel). **Set of four very fine aquatints, printed in colours.**

Size $11\frac{1}{2}$ by $17\frac{3}{4}$ inches, *with margins.* 1807-8.

Brilliant Proof Impressions before all letters.

(SEE ILLUSTRATION, PLATE No. XXXVI.).

The set, **£126**

They comprise :—

Woodcock Shooting.

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3465 Partridge Shooting. Open landscape, sportsman standing under a tree loading a gun, two dogs, one with partridge in its mouth.

A very fine stipple engraving by C. Catton after G. Morland.

Size $12\frac{1}{8}$ by $14\frac{1}{8}$ inches, *with margins.* 1792.

Finely printed in colours.

(SEE ILLUSTRATION, PLATE No. XXXVII.).

£72

Shooting—continued.

- 3466 **Pheasant and Woodcock Shooting.** Set of four very fine aquatints, *brilliantly printed in colours* by Reeve after Dean Wolstenholme.

Size $16\frac{1}{2}$ by $21\frac{3}{4}$ inches, *with margins*. 1806.

(SEE ILLUSTRATION, PLATE No. XXXVIII.). The four plates, **£160**

Plate I. Sportsman with dogs in a wood, firing

Plate II. Sportsman about to climb over a hurdle, keepers and dogs.

Plate III. Sportsmen and dogs resting under trees.

Plate IV. Sportsmen packing up game, dogs being placed in vehicle behind.

- 3467 **The Return from Shooting.** The Duke of Newcastle and Col. Litchfield on horseback, gamekeepers with dogs and game.

Very decorative stipple engraving, printed in colours by S. Alken after F. Wheatley, R.A.

Size $18\frac{1}{2}$ by $24\frac{1}{4}$ inches, with inscription margin, except line of publication. 1792.

(SEE ILLUSTRATION, PLATE No. XXXIX.).

£120

- 3468 **Wild Fowl Shooting.** Set of four aquatints *printed in colours* by J. Clark after H. Alken, depicting Sportsmen with guns and dogs.

Size $6\frac{1}{4}$ by $8\frac{3}{4}$ inches, *with margins*. 1820. The set, **£12 12s**

Wild Fowl Shooting.

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Snipe Shooting.

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- 3469 **Pheasant Shooting.**
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Mezzotint by **W. Ward** after **G. Morland**.

Size 18 by 23 $\frac{3}{4}$ inches, *with margins*. 1792.

Most brilliant impression, **printed in colours**. Exceedingly rare in this choice state. (*The centre of inscription has been slightly damaged but is skilfully repaired*).

(SEE ILLUSTRATION, PLATE No. XL.).

£375

- 3477 **STAG HUNTING.**

Set of 4 aquatints brilliantly printed in colours by R. G. Reeve after D. Wolstenholme.

Size 11 $\frac{1}{4}$ by 15 inches, *with margins*. 1808.

(SEE ILLUSTRATION, PLATE No. XLI.). The Set, **£152 10s**

Plate I. The Start with huntsman blowing bugle, hounds at his feet.

Plate II. The Stag breaking cover, the hounds in full cry.

Plate III. The Stag plunging into a stream, huntsmen and hounds following.

Plate IV. The hounds attacking stag which has fallen.

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