

Forgotten Books

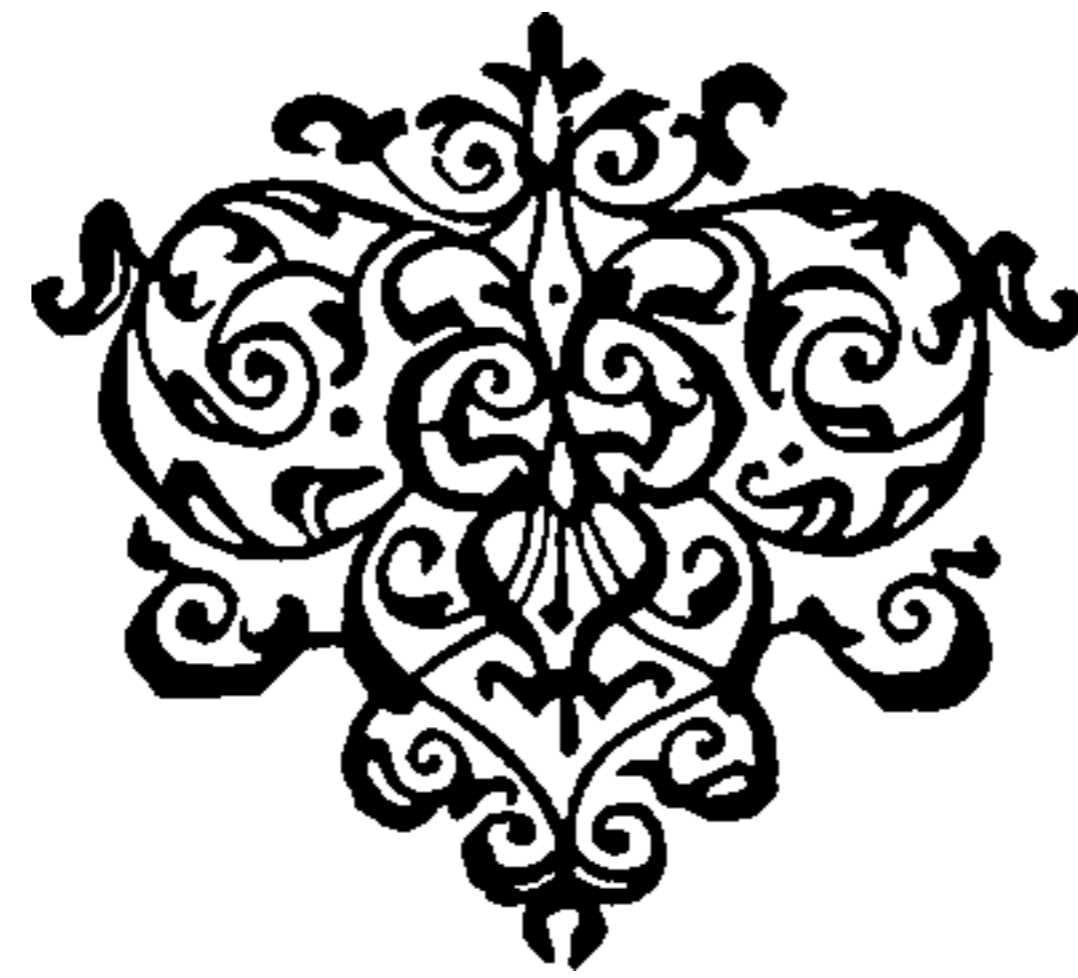
— www.forgottenbooks.com —

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EXTRAORDINARILY IMPORTANT

AND



2D-HAND

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THE HISTORY OF AERONAUTICS AND AVIATION

MESSRS. J. PEARSON AND CO. have for disposal a Monumental and unquestionably Unique Library relative to the History of Aeronautics and Aviation.

It comprises 68 volumes (bound in 67).

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(1) No less than 143 Original Drawings, Pictorial Illustrations both coloured and uncoloured (many being of extreme rarity) and early notices of balloon ascents; the whole being carefully inlaid and mounted in a folio volume.

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Many of the volumes in this Library were unknown to the foremost French authority and bibliographer upon this subject—Monsieur Tissandier.

The most important work in the history of ballooning—that of Faujas de St. Fond (including the extremely rare second volume) is comprised, and so is also the first Dutch edition of this famous work. Besides, there are—the rare Account of the First Aerial Voyage made in England (accomplished by Lunardi)—the copy in this Collection is signed by the intrepid aeronaut; the book containing the first account of the first aeronaut killed in a Montgolfier balloon, also the first account of the first attempt to cross the Channel from the Continent, and a presentation copy of the extremely rare work by Garribo.

Besides the above there is a complete set of the EXCESSIVELY RARE BALLOON-POSTE—a news-sheet which was published during the Siege of Paris in 1870-71, and was carried by balloon to residents outside Paris.

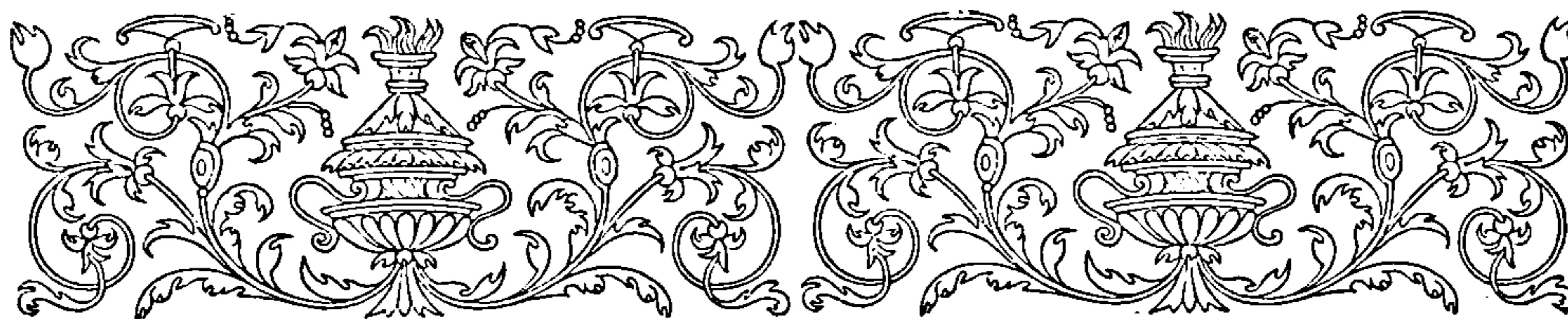
The Original Drawings comprise an extremely beautiful (1783) miniature painting (signed) of MM. Charles and Robert's (the first to ascend in a balloon) descent into the grounds of the Duc de Chartres.

The pictorial engravings comprise many of extreme rarity (before 1800) and the equally rare early caricatures.

The whole Collection is most appropriately and uniformly bound in half green morocco extra.

The complete illustrated catalogue will be sent to intending purchasers.

The price of the entire collection is £800.



I



LESIVS (A.). ORDO DISTRIBUTIONIS SACRAMENTI ALTARIS sub utraque specie, et formula confessionis faciendae in Regno Angliae. *Haec Londini evulgata sunt octavo die Martii anni M.D.XLVIII.* 12mo. *Morocco.* (Wolfgang Gunter, Leipzig?) 1548

This tiny Anglican volume is so excessively rare that but one other copy is known to us—that in the British Museum.

The Order of Communion under both kinds was the first publication of Edward's reign in the direction of the reformation of the Church of England Liturgy. It was drawn up, apparently at Windsor, by a committee of twenty-four, and was the outcome of the Parliamentary action of the previous year. The first part of the book is taken up with the King's edict, which is followed by the notice of communion addressed by the "Pastor" to the congregation. The second and more important part contains the form of service for Communion under both kinds, after the communion of the priest, for the laity assembled before the altar, and concludes with a special blessing at dismissal. The epilogue to the book is signed A.A.S.D.Th., standing for Alexander Alesius Scotus Doctor Theologiae. This eminent reformer was born in Edinburgh in 1500, and educated at St. Andrews, where he showed strong bias against the reformation.

Of the original English book of March 1548 there were at least three variant editions, all printed by Grafton, and copies of all three are in the British Museum. The more extreme of the reformers, like Cranmer, were anxious to obtain the opinion of the most eminent foreign reformers on the new service, and since many of the latter had not sufficient knowledge of English, this Latin version was made and published for their benefit. At the end of March, Coverdale, in a letter to Calvin, stated that having seen the book he had "forthwith translated it into German and Latin" and suggested that it should be printed, but whether this was ever done is not known. Very probably it was forestalled by this version of Alesius. How important a position he held amongst the authorities of the period is well shown in the words of Dr. Weston, who, arguing at Oxford in 1554, said: "A runagate Scot did take away the adoration or worshipping of Christ in the sacrament, by whose procurement that heresy was put into the last communion book, so much prevailed *that* one man's authority at that time."

£150

**AINSWORTH (W. H.). THE ORIGINAL HOLOGRAPH
MANUSCRIPT DRAFT** of his famous novel **CHETWYND
CALVERLEY**, *covering 398 pages, 4to. Red morocco.*

This, the Original Holograph Draft (which comprises about three-fourths of the finished work), is *entirely different* from the published book. Some of the pages have been re-written by Ainsworth no less than three times; quite a number have been written twice.

£125

**THE UNDESCRIBED ISSUE OF THE FIRST EDITION
BACON (FRANCIS). THE HISTORIE OF THE RAIGNE
OF KING HENRY THE SEVENTH.** Engraved portrait of
Henry VII by John Payne. Folio.

London Printed by W. Stansby for W. Lownes and W. Barrett.

1622.

The extremely rare (and hitherto undescribed) First issue of the First Edition, containing many differences from the ordinary First impressions. A superlatively fine copy in the original calf binding.

There are very many differences of spelling, and in the founts of the italics. In very numerous instances the italic capitals A, B, C, E, H, I, K, S, T, W, Y differ, and in the small italic types the final e, n and st vary. And in a few cases words which are printed in italics in the present issue are printed in roman type in the ordinary issue.

The differences in spelling are chiefly in that of "he" and "be."

This extremely important volume is rendered additionally valuable because of the insertion of *an original letter, signed and subscribed by King Henry VII*, addressed to his brother-in-law Louis XII of France. It is dated "From our town of Redying [Reading] 11th October."

This precious letter is of great historical importance and interest. After the usual compliments Henry acknowledges letters dated from Blois 20th September last. Henry notes that Louis has informed his squire of the body, Mathieu Basgnier, now Ambassador in France, of various reports that have reached him, though he does not believe them, and wonders that the Sieur de la Guntuze should so often send such reports which are but lies. It is not the first time he has tried to cause dissension between them. Henry rejoices that Louis declares that he does not, and never will, believe them, he has written more fully to the Ambassador. He thanks Louis cordially for warning him of these reports and for the honourable reception and favours bestowed on his Ambassador.

Signed and subscribed in the King's autograph, "Your good and loyal Brother Henry R."

Below are given the differences between the two issues—the first column as printed in the undescribed issue and the second column as in the ordinary issue:

Page 7.	Hee	other issue	He.
„ 9.	as it seemeth	„	In brackets.
„ 10.	Uncle	„	Unckle.
	No bracket after "law".		
„ 11.	Hee	„	He.
	Enemies	„	Enimies.
	Hee		He.
	Some italics in a different fount.		
„ 12.	Eyther	„	Either.
	Hee		He.
„ 13.	Hee	„	He.
	<i>Councell</i>	„	<i>Counsell.</i>
	Some italics in a different fount.		
„ 14.	mercie	„	mercy.
„ 15.	<i>Maior</i>	„	<i>Major.</i>
„ 16.	Entrie	„	Entry.
„ 17.	assaile	„	assayle.
	hee		he.
„ 18.	<i>Lord</i>		Lord.
	<i>Duke</i>	„	Duke.
	<i>Ladie</i>	„	Lady.
	Traitors	„	Traytors.
	Arthuh	„	Arthur.
	Britaines	„	Brittaines.
„ 19.	Hee (on l. 2)	„	He (on l. 1).
	Physi-cians (on ll. 2 & 3)	„	Physicians (on l. 2).
	Wee		We.
„ 20.	Conceits	„	Conceipts.
„ 21.	bee		be.
	Shee		She.
„ 22.	foorth		forth.
	<i>Councell</i>	„	<i>Counsell.</i>
	hee		he.
„ 23.	bee		be.
	hee		he.
	neare	„	neere.
	sailed	„	sayled.
	<i>councillors</i>	„	<i>counsellors.</i>
	<i>Earle</i>		Earle.

Page 23.	<i>Earles</i>	other issue	Earles.
„ 24.	<i>Duke</i>	„	Duke.
	hee		he.
„ 31.	<i>Wejt</i>	„	<i>West.</i>
„ 33.	<i>Party</i>	„	<i>Partie.</i>
„ 44.	King	„	<i>King.</i>
„ 45.	King	„	<i>King.</i>
„ 49.	beeing	„	being.
	hee		he.
	<i>Brittaine</i>	„	<i>Britaine.</i>
	bee		be.
„ 50.	bee		be.
	hee		he.
„ 51.	hee	„	he.
„ 52.	retaineth	„	retayneth.

Pages 52 to 61. Printed in italic type. Many *letters* differ.

Page 62.	Force	other issue	Forces.
	hee	„	he.
„ 65.	hee		he.
„ 66.	bee		be.
„ 69.	hee		he.
„ 71.	hee		he.
„ 72.	<i>Inclo-</i>	„	<i>Inclo-</i>
„ 75.	<i>Justices</i>	„	<i>st</i> different fount.
„ 76.	<i>Wools</i>	„	<i>Woolls.</i>
„ 78.	hee		he.
„ 79.	hee		he.
	bee		be.
„ 82.	Hee	„	He.
	voide	„	Void.
„ 85.	hee		he.
„ 86.	hee		he.
	bee		be.
„ 89.	bee		be.
	hee		he.
„ 90.	hee		he.
„ 91.	bee		be.
„ 92.	hee	„	he.
	unto	„	u different fount.
„ 93.	hee		he.
	he	„	e different fount.
	<i>answere</i>	„	<i>answer.</i>
	<i>his</i>	„	<i>is</i> different fount.
	<i>King</i>	„	King.

Page 93.	<i>rest</i>	other issue	<i>st</i> differs.
	somewhat	”	somewhat.
	ll. 25-27 many differences of type.		
” 94.	bee		be.
” 97.	there	”	where.
	bee		be.
” 99.	hee	”	he.
” 100.	bee		be.
	hee		he.
	Parliamant	”	Parliament.
	Chancellours	”	Chancellors.
” 101.	hee		he.
	Strengthening	”	Strengthning.
” 102.	beeing	”	being.
	hee		he.
	failed	”	fayled.
” 103.	hee		he.
	Englishmen	”	English-men.
” 105.	lose	”	loose.
	hee		he.
	<i>Ostentation</i>	”	<i>st</i> different fount.
” 107.	warre	”	Warre.
	<i>Justing</i>	”	<i>st</i> different fount.
	hee		he.
” 108.	sawe	”	saw.
” 109.	<i>hee recovered</i>	”	<i>he had recovered.</i>
	blowe	”	blow.
” 110.	<i>Excester</i>	”	Excester.
” 111.	The first half of page does not correspond line for line, but text is same except		
	Tearmes	other issue	Termes.
” 116.	raysed	”	raised.
” 120.	<i>Monarchs</i>	”	<i>Monarches.</i>
” 123.	foorth	”	forth.
” 126.	Heerein	”	Herein.
” 139.	sundry	”	sundrie.
” 143.	seizing	”	seazing.
	defense	”	defence.
” 145.	<i>Successorus</i>	”	<i>Successours.</i>
” 146.	beene	”	been.
” 147.	<i>Councell</i>	”	<i>Counsell.</i>
” 150.	heere	”	here.
	mee		me.
” 152.	Henrie	”	Henry.

Page 152.	moued	other issue	mooued.
„ 156.	Duke <i>ef</i>	„	Duke <i>of</i> .
„ 158.	al	„	all.
„ 160.	sodainly	„	suddenly.
„ 161.	<i>Flemish</i>	„	<i>Flemmish</i> .
„ 164.	doo	„	doe.
	duty	„	dutie.
	Countrey	„	Countrie.
	<i>Archbishoppe</i>	„	<i>Archbishop</i> .
	<i>Skreens</i>	„	<i>Skreenes</i> .
„ 165.	antient Familie	„	Ancient Family.
	<i>Salisburie</i>	„	<i>Salisbury</i> .
	fansying	„	fancying.
„ 166.	Abekgavennie	„	Abergavennie.
„ 169.	<i>Battels</i>	„	<i>Battailes</i> .
„ 171.	peeces	„	pieces.
„ 173.	<i>Smoak</i>	„	<i>Smoake</i> .
	<i>Wars</i>	„	<i>Warres</i> .
	<i>Councell</i>	„	<i>Counsell</i> .
„ 175.	<i>Patriots</i>	„	<i>Patriotes</i> .
„ 179.	a-peece	„	apiece.
	imbouldened	„	imboldened.
	beganne	„	began.
„ 181.	Wals	„	Walles.
„ 184.	<i>Pitie</i>	„	<i>Pittie</i> .
	Councell	„	Counsell.
„ 195.	<i>Playes</i>	„	<i>Plaies</i> .
„ 196.	Katherine	„	Katherin.
„ 198.	hearty	„	harty.
	ao	„	to.
	enuied	„	enuyed.
„ 203.	fare	„	faire.
„ 204.	Wherof	„	whereof.
„ 205.	Katherine	„	Katherin.
„ 216.	<i>Vacabonds</i>	„	<i>Vagabonds</i> .

£250

ley. . . . In hoc volumine, iterem excusi, includuntur Tractatus de
Augmentis Scientiarum. Historia Ventorum. Historia Vitæ et Mortis,
LARGE PAPER, *calf extra, line tooled with fleurons, g. e. by F. Bedford.*
Folio. *Excusum typis Edwardi Griffini, etc. 1638.*

A superb large paper copy of the Editio Princeps of his "Works."

£35

5

BACON (FRANCIS). The Two Bookes of, OF THE PROFICI-
ENCE AND ADVANCEMENT OF LEARNING, DIVINE
AND HUMANE. To the King. 4to. *Original gilt vellum.*

*At London, Printed for Henrie Tomes, and are to be sould at his
shop at Graies Inne Gate in Holborne, 1605.*

FIRST EDITION.

A fine, large, and unwashed copy. It measures $7\frac{1}{8}$ by $5\frac{3}{8}$ inches.

£50

6

BEETHOVEN (LUDWIG VON). HOLOGRAPH LETTER,
signed, 4 pages, 4to.

"Der ganze musikalisch wichtige und interessante Brief handelt über sein Werk
Variationen für Klavier 'avec un violon obligate.' Anfang: Lieber, Bester! Gestern
Abend erhielt ich meine Variationen, Sie waren mir wahrhaftig ganz fremd geworden, und
das freut mich, es ist mir ein Beweis, dass meine Composition nicht ganz alltäglich ist.—
Unterschrift: Ihr Sie verehrender Freund Ludwig v. Beethoven."—Meyer-Cohn Collection.

£120

SEE ILLUSTRATION

7

BEETHOVEN (LUDWIG VON). THE ORIGINAL HOLO-
GRAPH MANUSCRIPT of the first draft of his "TYROLER LIED"
"Wenn ich in der Fruh' aufsteh'." Written for voice, piano, violin,
and violoncello. 2 pages, oblong folio.

"Diese Skizze liefert den Beweis, dass Beethoven den Gedanken hegte auch
deutsche Volkslieder so zu bearbeiten, wie er zahlreiche schottische, irische und wallisische

Volkslieder bearbeitet hatte. Die Aufschrift zu dieser Skizze ist von Anton Schlinders Hand, ebenso wie die unten auf der ersten Seite befindlichen Worte: 'Autographe de Beethoven constaté par A. Schindler. Souvenir à Monsieur Alexandre Thayer de Boston. Jede einzelne Seite des Manuscripts enthält 3 fünfzeilige Systeme, die bis auf das letzte System vollständig benützt sind.'

From the Thayer Collection.

£100

8

FROM TASSO'S LIBRARY.

BEMBO (PIERRE). LE PROSE (rivedute da Varchi). Folio.
Venice, 1525.

This most precious copy of the great Italian poet Bembo's works, is annotated throughout by Tasso.

The present famous volume was in Tasso's possession whilst he was imprisoned in the Hospital of Saint Anne between the years 1579 and 1586, and literally every leaf is enriched with his manuscript notes and annotations.

This splendid manuscript relic of the great Italian poet passed from the possession of Professor Rossini (Tasso's biographer) to George Hibbert, from Hibbert's world-famous library into that of Sir William Tite, and finally to the late Mrs. Singleton (better known under her *nom de plume* of "Violet Fane").

The volume is in its old binding just as Tasso handled it, but preserved in a morocco case.

This important Tasso manuscript has *never been published.*

£200

9

BEZA'S OWN COPY OF HIS PSALMS.

BEZA (THEODORE). LES PSAUMES DE DAVID, mis en rime Françoise par Clement Marot et Theodore de Beza, avec la prose en marge. *Woodcut title. Old Lyonnese calf, with elaborate tooling in gold, with the initials T. B. (Theodore Beza) in the centres of each cover; gilt leaves.* 12mo. *Geneve, A. Rivery, 1576.*

A unique and most precious volume. It is THEODORE BEZA'S OWN COPY of his version of the Psalms. In addition to his initials on the binding the volume also contains his autograph inscription at end—"THEODORUS BEZA Genuae scripsi VI. Martii anno ultima Dei et Servatoris nostri Domini Patientiae 1597. Qui Deum reveretur quid merito reformidet."

The *provenance* of this little book could not well be more interesting from the share

which Beza had in the authorship—especially as the volume, besides being inscribed by Beza, was bound for him.

This extremely interesting volume was afterwards in the library of Heber, and has his library stamp on a fly-leaf at the end of the volume. From Heber's library it passed into that of M. Lort, who has written his name inside the front cover and added the following: "This was Beza's own copy; see his name at the end, and ye initials of it on ye cover. T. B."

£75

10

BEZA (THEODORE). *A. l. s.*, 2 pages, folio, *Geneva*, 8 *March* 1594, to Dr. James Grynaeus, pastor of the Church at Basle.

(Abstract.) "I doubt not you think of us day and night, but there is nothing fresh worth writing of in my recent affairs. We had a fair on the 22d much thronged from the neighbourhood. Yesterday the envoy of this republic after a year's absence returned from France, and announced to us that Bourges, Amiens, and other cities of Picardy, through which the Spaniards if they invade France will have to pass, have treated with the King. The people of Lyons, where there having been a tumult, one among the French, a Spaniard killed and 4 men wounded, the citizens were divided into 4 factions and swords were drawn, having by consent of the greater number suddenly agreed on obedience to the King [Henry IV], have deprived five of their chief magistrates because they seemed to favour conspiracy, of authority, and threw the badges of their conspiracy into the bonfires, which were lighted to testify their joy. Which example there is great hope of the rest of France following. The King himself scarcely acts after right counsel, yet uses the prudence and moderation which commend him to all, and in letters written by *his own hand has testified his good will towards me*. But his sister [Catharine de Navarre] continues in the profession of the truth and, from letters shown to me by our envoy, she will never depart from the true religion in which she has been educated. By the King's command the ministers of the church have been summoned out of all the provinces and many nobles whom they thought were good catholics. There is to be in July a general synod of the French churches for their union in doctrine and discipline and common defense, at Montauban, to which other churches outside our confession are to be invited. The enemy of our peace is gathering supplies at Milan, with intentions as to Lyons or ourselves. Continue to love us and pray for us. Geneva . 8 . March . 1594.

"Thine BEZA."

£40

11

BYBLE (THE) in | Englyshe, that is to say the con- | tent of all
the holy scrypture, bothe | of ye olde and newe testament, truly |
translated after the veryte of the | Hebrue and Greke textes, by ye

dy- | lygent studye of dyverse excellent | learned men, expert in
the forsayde | tonges. | Folio. *Very curious woodcut border to title,
representing Henry VIII, Cranmer, and Cromwell, distributing copies
of the Holy Scriptures. Title printed in red and black. Black
Letter. Brown morocco.*

*Prynted by Richard Grafton & | Edward Whitchurch. | Cum
privilegio ad imprimen- | dum solum. 1539.*

Printed partly in *Paris* and partly in London. This is the hopelessly rare and exceedingly important *First Edition* of Cranmer's, or the "Great" Bible, "THE HOLE BIBLE OF THE LARGYEST VOLUME," which Thomas Cromwell, as the King's vicegerent, in an injunction to the clergy (September 1538), ordered to be "set up in some convenient place wythin the said Church that ye have cure of, where as your parishioners may moste cōmodiously resorte to the same and reade it."

So extraordinarily rare are copies of this Bible, that the British Museum example has the title-page and one other leaf in facsimile—it was bequeathed to the Museum by the Right Hon. Thos. Grenville. Fry's well-known (and often exhibited) copy lacks the blank leaf Q4, and has also some leaves mended.

The other recorded copies are as follow:

1. Lambeth Library, very imperfect.
2. St. Paul's Cathedral, wants two leaves.
3. St. John's College, Cambridge, perfect.
4. Public Library, Cambridge, very imperfect.
5. Lord Spencer's (now Rylands), very imperfect.
6. H.R.H. Duke of Sussex's, very imperfect. (The Sussex copy was afterwards Lord Ashburnham's.)
7. Henry Huth's (formerly Lea Wilson's), perfect. (This sold for £121 in 1875.)
8. Lord Amherst's, imperfect.
9. Bishop Gott's, very imperfect.
10. Henry Stevens', very imperfect.

The present is believed to be the finest copy that can ever occur for sale.

Between April 1539 and December 1541 seven editions of this version were printed, each of which was more or less revised.

There is sufficient difference between the first and other issues to enable any leaf to be recognized and assigned to the edition to which it belongs, although they all have the same catchwords, excepting the November issues of 1540 and 1541.

Myles Coverdale was the editor and chief translator, but there is no record of the names of the "dyuerse excellent learned men" by whom he was assisted; most likely they were bishops of the English Church, who did not care to have their names prominently brought forward.

Bonner, Archdeacon of Leicester, then Bishop-elect of Hereford, afterwards Bishop of London, rendered most essential service in the issue of this version. Bonner was at

that time ambassador from the Court of England to Francis I, and by his official position, as well as from the high estimation in which he was personally held, was able to afford protection to Coverdale and Grafton, and he did so to the utmost of his power, and they gratefully acknowledged, in several letters still extant, his great liberality and kindness to them.

In December 1538 the printing was stopped, and by the permission of Francis an order was issued, dated 13th December 1538, signed Le Tellier, citing Regnault, and all others it might concern, to answer for what they had already done, and inhibiting the further printing of the Bible, and ordering the sheets already printed to be delivered up. All the printed leaves the authorities could lay their hands on were ordered to be destroyed. Instead of strictly obeying orders, the Lieutenant sold four great dry vats full to a haberdasher, from whom they were rescued and conveyed to England.

HENCE THE EXTRAORDINARY RARITY OF COMPLETE COPIES SUCH AS THE PRESENT.

Cromwell then sent to Paris and purchased from François Regnault the presses and type, and had them removed to London, where they were used in the production of this and the six succeeding editions.

The border of the title-page is an elaborate engraving, said to have been designed by Hans Holbein.

It has been proved most conclusively that Archbishop Cranmer had no share directly or indirectly in the translation, revision, printing, or publication of the Great Bible issued in 1539; therefore the common practice of designating it "Cranmer's Bible" is erroneous and unfair. It was the enterprise of Cromwell, to whom the illuminated copy on vellum, with his coat of arms in colours, now in the library of St. John's College, Cambridge, was presented.

£300

12

BYBLE (THE), that | is to say all the Scri | pture: In whych are
co- | tained the Olde and | New Testamente | truly & purely
tra- | slated into En- | glish and nowe | lately with | greate in- |
dustry & diligē- | ce recognised | Esayel | Hearken to ye heavens,
and thou | earth give eare: For the | Lord speaketh | *An entirely*
perfect and most excellent copy. Brown morocco. Folio.

Imprinted at London by Jhon Daye | dwelling at Aldersgate, and
William | Seres dwelling in Peter College | Cum gratia et Privilegio
ad Imprimendum solum | XVII day of August, 1549.

Tyndall's prologue to Jonah is printed, FOR THE FIRST TIME, in this edition.

This Bible contains the well-known note at the end of 1 Peter iii, on the words "To dwell w. [with] a wyfe accordinge to knowledge," in which occurs the sentence, "And yf she be not obedient and healpfull unto hym endevoureth to beate the feare of God into her heade that therby she maye be compelled to learne her duitie and do it."

Mr. Dunn Gardner's copy of this irreverently nicknamed "Bug" Bible fetched £55 so long ago as 1875.

At the beginning of the Psalms (and of Isaiah) are woodcuts of the whole breadth of the page, and before each Gospel is the figure of the Evangelist, executed in a different style from the other cuts. To that of St. Mark is affixed the engraver's mark, "J. F."

The Epistles and Gospels are given according to Sarum Use. It is a different edition from the other "Matthew" edition of 1549, being edited by Becke, by whom the dedication was written, as well as *many objectionable notes which are found in no other edition of the Bible. Those to St. Matthew, ch. xix, are indecent, and many consist mainly of abuse of the Church, her doctrine, and her clergy.*

Only three other perfect copies are known.

£75

[**BIBLIA SACRA LATINA.**] F. 1a: Incipit epla sancti Hieronymi ad Paulinū p̄sbyteꝝ: d̄ oīb, d̄ne histoīe libr. Cap̄m I. FRater Ambrosius tua mihi munuscula p̄ferens detulit simul ꝛ suavissimas litte-ras: que a principio. amicitiaꝝ fidem. pbate *etc.*

F. 3b col. 2, *incip. cap. 1. Genes.:* IN principio creavit deus celum ꝛ terram Terra aūt erat īanis ꝛ vacua ꝛ tenebre erant super faciem abyssi: *etc.*

F. 421b col. 2: Explicit Biblia impressa Venetijs p̄ Frāciscū de hailbrun ꝛ Nicolaū de frankfordia socios. M.CCCC.LXXV.

Folio. *Venice, F. de Hailbrun & N. de Frankfordia, 1475.*

Of the utmost rarity. This is the FIRST BIBLE PRINTED IN VENICE and the first of the five editions printed by Frank Renner de Hailbrun either in partnership with Nicolaus de Frankfordia or alone. Unlike the succeeding editions it has no printed signatures. The present copy, owing to its large margins, still retains many of the manuscript signatures, and these are peculiarly interesting. They are identical with those printed in the subsequent edition, though of an unusual style. They run from a to y, omitting z, and instead of being followed by a series of double letters, the usual way, the subsequent quires are signed by numbers.

Frank Renner of Hailbrun, the printer, was at work in Venice for the thirteen years 1471 to 1483, and during five (1473-1477) was in partnership with Nicolaus de Frankfordia, and for a few months (1477-1478) with Petrus de Bartua. Altogether he issued about fifty books. Nicolaus de Frankfordia began to print in partnership with Renner in 1473, and continued with him up to 1477. He then seems to have employed various printers to work for him, but from 1482 to 1489 was in business by himself, almost his whole output consisting of service books. After this date his name is found but rarely,

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F: 4,

Windsor Castle 15 Decemb. 1693
ΟΙΣ ΕΟΝ ΤΩ ΕΛΤΙΣΕΟΝ

Surate—

Lundenburgh



our begynne the Cronikles of Scot
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 And Translatit In ourre romon
 Langage In Maister Johne
 Dellantyne Chamon of Ross
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 Richt Excellent Nobill and
 Myghty Prince James ye first
 of that Name King of Scotlis



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and only as employing other printers. He was still alive in 1500, when a Missal was printed for him at Venice by Johannes Emericus de Spira.

This superb copy was formerly in the celebrated library of the Benedictine Monastery of Saint Emmeram at Ratisbon (where many rarities in the Spencer library were obtained), which was dispersed about the beginning of the nineteenth century, and contains its bookplates. Eight leaves added at the beginning are filled with Latin verses intended to serve as a *memoria technica* to the chief incidents contained in each book of the Bible, and each line is surmounted by explanatory glosses. A few notes have been written on the margins of the text in later hands, especially in parts of the New Testament. On the last leaf is an explanation in German of the books of the Old Testament, the same explanation being written as a headline at the beginning of each book.

The volume is in its original boards, covered at a later date in red velvet.

£200

14

BIBLIA SACRA LATINA. Folio. *Brown morocco extra, gilt leaves.* *Ex typographia Vaticana [Aldus], Rome, 1592.*

The *Editio Princeps* of the Sacred Text, published by Pope Clement VIII, known as the "Clementine version."

This, the first edition of the version, has been in use throughout the Catholic Church up till this present day. It was announced in May 1907 that a revision of the text of this 1592 edition had been commanded by the Pope (Pius X).

It has been declared by the Council of Trent that the Vulgate was the only authentic version.

On 30th January 1592 Clement VIII succeeded to the pontifical chair and appointed Cardinals Tolet, Borromeo, Bellarmine, and five others as editors, and the revised version generally known as the Clementine as opposed to the Sixtine, was issued in 1592. These two versions differ in over two thousand places. A very careful comparison was made by Dr. Thomas James, the first Bodleian librarian, and published in London 1900.

This is a volume of extraordinary rarity.

£130

15

FROM THE LIBRARY OF JAMES V (OF SCOTLAND)
AND HIS QUEEN

BOECE (HECTOR). "HEIR BEGYNNIS THE CRONIKILLIS OF SCOTLAND compylit be the Richt Reverend Clerk

Maister Hector Boece, and Translatit in Oure Comonn Langage
Be Maister Johnne Bellantyne Channon of Rosse. At the Desyre
of the Richt hye Richt excellent Nobill and Michty Prince James
ye fyft of that name King of Scottis.”

A Manuscript on Paper in the Scottish Language (312 leaves, 11½ in. by 7½ in.). Written in very legible cursive characters, long lines, thirty-nine to a full page, headings to chapters in red. The first page of the text is **SPLENDIDLY ILLUMINATED IN GOLD AND COLOURS, HAVING THE LARGE COAT OF ARMS OF KING JAMES V OF SCOTLAND, QUARTERED WITH THOSE OF HIS QUEEN (MADELINE, DAUGHTER OF FRANCIS I).** At the head of the page will be found the sacred monogram “J.H.S.” and the richly crowned “M.” of Queen Madeline.

The leaf of preface has an elegant decorative border, also a large initial, and the first page of “The Translator to his buke,” has a fine decorative border in gold, with a surrounding religious legend. The text is enriched with 266 fine large decorative initials in gold and colours. At the end we read, “Here endis ye Translation of ye Cronikillis of Scotland drawin be Maister Johnne Bellantyne Channon of Ross, in oure vulgair langage at ye desyre of ye Richt hye Richt excellēt and Nobill Prince James ye fyft of yat name, King of Scottis. And writin be ye hand of Maister David Douglas, Notare Public, Servitoure to Maister James Douglas, Archidene of Murraye,” etc. This is followed by four leaves containing twenty-five rimed stanzas of eight lines each, headed “The Translator says to his Buke as followis,” ending with the inscription, “Here endis the Ballat upone ye Translatione of Maister Hecto Boece Cronikillis.”

THIS UNIQUE, SUPERB, AND RICHLY DECORATED VOLUME constitutes the ORIGINAL MANUSCRIPT of the translation from the Latin of Boece’s famous Scottish Chronicle. It was specially prepared for King James V and his Queen in the year 1536. Its subsequent history is recorded on a blank leaf at the beginning, which bears the inscription: “Windsor Castle 15 Decemb. 1658 *Ἐπιπέον κ̅ ἐλπιδέον*, Durate—LAUDERDAILL.”

This was written by Charles II’s great Scottish Minister the Duke of Lauderdale, who was taken prisoner by Cromwell’s army at the Battle of Worcester. Lauderdale was imprisoned first in the Tower of London and then at Windsor Castle—he “obtained” this manuscript while detained at the last-named, as his autograph inscription proves. It must have been taken to England by James VI, and to Windsor Castle either by James or Charles I.

From the Duke of Lauderdale’s daughter (and heiress), who married a member of the Hay family, it passed into the possession of another of the great Scottish families, the Hays, Earls of Kinnoull.

It has remained at Dupplin Castle till recently, and bears on the cover the ex-libris of the 8th Earl of Kinnoull.

The pedigree of the Manuscript, written by a member of the Hay family, is loosely inserted.

This is considered to be the finest Royal Stuart Manuscript in existence.

In so far as we are able to discover it is the sole surviving volume which bears the

joint arms of James and his Queen. *As an unimpeachable memorial of Mary Queen of Scots' gallant father it should surely form the Key-stone of a Mary Stuart collection.*

It may be added that King James's printed copy of this very book, bearing the arms of the King alone, sold in the Hamilton Palace Sale (thirty years ago) for £800.

£1,800

SEE ILLUSTRATIONS

16

BOIS (PIERRE DU). DISPUTACIO ITER CLERICUM ET MILITE, sup potesta | te prelatiſ eccleſie atq, principibz terraꝝ com | miſſa ſub forma dyalogi incipit feliciter. | 4to. 16 *leaves*, 26 *lines to a page*. *Red morocco*.

Printer of Augustinus de Fide (Cologne, 1473).

From a typographical view the book is full of interest. It is one of a number of small undated tracts without name of printer, but obviously printed at Cologne. These used formerly to be all classed together as the work of Ulrich Zell, until the late Henry Bradshaw, librarian of Cambridge University, pointed out in a small pamphlet that they could be divided up into distinct groups, the work of different printers, and to each printer he attached the name of his most easily accessible work. Thus we have the "Printer of Dictys," the "Printer of Dares," and others, and these names have been retained by later bibliographers.

The printer of the present book, known as "the printer of Augustinus de Fide," issued three dated books, all of 1473, so the rest of his work may be assigned to about that date. It is not improbable that he is identical with a certain Goiswin Gops, who published an almost identical edition of this book with the printed date 1475.

In England two editions of a translation were printed by Berthelet entitled "A Dialogue betwene a knyght and a clerke concernynge the power ſpiritual and temporal."

The present edition is that numbered in Hain *6111, and in Proctor 1096.

Dr. Reizler considers this to be the work of a certain Pierre du Bois. It is in the form of a dialogue between a priest and a soldier, and relates to the difference between the civil and ecclesiastical power.

£45

17

BOSSUET (JACQUES-BENIGNE, Bishop of Meaux). HOLOGRAPH LETTER. 6 pages, 4to. *Dated Versailles, 10 Mars, 1698.*

The contents are of the greatest interest and importance, as it was written during the most critical period of Bossuet's dispute with Fénelon. It begins:

“Samedi ie fus auerti que M. l’archeuesque de Cambrai [Fénélon] apres auoir rempli toute la France tous les Pais-bas de liures contre nous auait escrit au Roy qu’il falloit m’enpecher d’ecrire et il marquoit dans cette lettre qu’il en auoit escrit autant a Mg le nonce. mon liure uenoit en ce moment d’etre publié et ie le donnai au Roy quand on receut cette lettre. Dimanche en le presentant a Mg le nonce il m’exhorta a ne plus ecire et sur cela ie luy exposai ce que ie scavois des desseins de M. de C. . . . Nous scauons depuis qu’il a fait imprime(r) trois lettres contre l’instruction Pastorale de M. L’archeueque ou il met en fait que ce Prelat a aprouué son liure deuant qu’il fut imprimé. Il remplitt sa reponse a notre declaration de faits tres faux et tres outrageux contre nous. Il dit entre autres choses qu’il nous a propose d’ecire tous ensemble au Pape pour luy demander de nous iuger. C’est de quoy ie n’ay iamais entendu parler. C’eust etté un piège pour faire de cette affaire une querelle particuliere de trois Euesques contre un. On ne nous accusoit de rien et nous n’aurions a nous iustifier que de l’attribution que M. de C. nous faisoit de sa doctrine dans son auertisse de son liure des maximes des SS.”

These passages are enough to show the importance of this letter. Bossuet goes on to say how unfair it is that Fénélon should try to silence him, after himself having written all he wanted to. He desires to write only what is necessary to defend the faithful against heresy. He then refers to the slow course of the proceedings at Rome in the matter, and ends: “S’il n’y a qu’a se sauuer par des equiuoques et des subtilitez, on ouure une grande porte a Molinos et a toutes les sextes.”

The letter, owing to its *very private nature*, was not signed by Bossuet.

£70

18

BRANDT (S.). STULTIFERA NAVIS, OR THE SHIP OF FOYLES, translated out of Latin (with the Text) into Englishe, by Alexander Barclay, Priest, with his Mirrour of Good Manners (from Manius) and Egloges; from the Miseriæ Curialium of Æneas Silvius. *Numerous curious woodcuts. Black Letter. Folio. A REMARKABLY BEAUTIFUL COPY, in the original sheepskin binding.*

John Carwood, 1570.

On the fly-leaf is this autograph inscription: “*Thos. Belasys, Lord Fauconberg, his Booke, 1677.*” This distinguished soldier married Cromwell’s daughter.

Believed to be the *finest copy extant* of this famous Elizabethan volume, an interesting account of which is given in the Grolier Club’s catalogue of “Early Editions of English Writers.”

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ALEXANDER PERCY
FIELD MARCHAL

V. 1

The Right Honourable

The Life of Field Marshal the Right Honourable

ALEXANDER PERCY.

Earl of Northumberland

Earl Viscount Ebury, Lord Lieutenant of Northumberland, Premier of Great Britain, General in the Vendepolish Service &c &c - By

JOHN CHAPTER I

VOI I

I am just about to commence writing an account of the life and character of the most extraordinary man of this century. For since all the monarchs, emperors, statesmen, poets, philosophers, whose names have been mentioned in the history of the last hundred years were the instruments of his power, he lived in the midst of the most illustrious names of his age. I have chosen to call him Alexander Percy, because he was the son of Alexander Percy, Esq. who lived in the reign of Charles the First, and who was the author of the famous letter to the Duke of Beaufort, in which he complains of the manner in which the Duke had treated him, and in which he says that he had been the only man who had been treated with such respect and honour. I have chosen to call him Alexander Percy, because he was the son of Alexander Percy, Esq. who lived in the reign of Charles the First, and who was the author of the famous letter to the Duke of Beaufort, in which he complains of the manner in which the Duke had treated him, and in which he says that he had been the only man who had been treated with such respect and honour.

The great family of the Percys in the North of England, was descended from a branch of the great and powerful House of Northumberland. A younger brother of one of the Old Earl Percys, it is said, came into the country during the reign of King Henry the First, and he was the ancestor of the great family of the Percys. The name of Percy is said to have been derived from a village of the Northumberlandshire, where he and his descendants were settled for many years. The name of Percy is said to have been derived from a village of the Northumberlandshire, where he and his descendants were settled for many years.

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"Percy of Rosbrooke, cladd in mail
Billed and banded and hoard for war
Never knew that for ye, dulle to call
Rudye to do but talk to buy"

From the settlement of the nation moved to the union of the rival crowns I know little of their enmity but when James first ascended the throne of England, Archibald Percy, of Rosbrooke, entered his vigorous claims on that crown and strive to ascend in the south with his family and part in the North. When the heavy burthen of maintaining began to trouble the throne of Charles First, again fell forth all its minions, great for destruction and should this most stout then stand out the Switzer of Rosbrooke, he was opposed the part of the nation and sided in the overthrow of the monarchy but their violent disposition did not stand in good accord with the serene party of the nation. He was opposed the part of the nation and sided in the overthrow of the monarchy but their violent disposition did not stand in good accord with the serene party of the nation.

In this new country our Abraham set up his wondering rejoices and in Dublin he found few competitors in the race of war. His property was soon have evaporated save that he retained some of the old lands and houses upon which he gave himself up to drink and excluded performing that withers in the old hall and there after several years of domestic servitude from society he died in 1783 leaving a considerable property to his eldest son Edward, who retained some of the country of his father, and he consulted their opinions and just wishes. Edward Percy was a gentleman, both in manners and appearance, and his handsome person, uncommon command of language and polished, and he was much respected for while by all his wide acquaintance, but this was the white wash of a hypocrite, and a constitution seemed to have much yet but not there the party into a wild whirl of debt and extravagance, he would his rents, drove down to London for he was for Walker played high and fought several duels till a horrid steward, a glowing knightly and an empty valet, called him back to Northumberland, the moment he entered Rosbrooke house he was loved him in the full so he threw up all his property bought hall and house and hospital to the hammer and pocketing the proceeds of a family dowry, he went to a wild and happy life in a lady's house in the country.

CHARLOTTE BRONTË TO ELLEN NUSSEY

BRONTË (CHARLOTTE). The series of fifty-one very important holograph Letters, addressed principally to her most intimate friend, Ellen Nussey. Other letters are to her father, her brother (P. Branwell Brontë) and Messrs. Smith and Elder (her publishers). The majority of these letters are of considerable length, and of *the most private nature*. In addition to the letters there is a manuscript of Emily Brontë (who died young), and three manuscripts of P. Branwell Brontë. This correspondence shows *seven different signatures* of Charlotte Brontë, and really constitutes a most valuable Biography of Charlotte and the Brontë family. *The whole inlaid to a uniform size, folio, and bound in brown morocco extra, gilt leaves.*

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BURNS AND "CLARINDA"

BURNS (ROBERT). HOLOGRAPH LETTER SIGNED "SYLVANDER," 6½ pages, 4to. One of the most famous of the much discussed letters to Clarinda (Mrs. M'Lehose). It appears as No. 12 in "Burns and Clarinda correspondence," 1843.

This extremely long and most important letter differs from the published version given in Paterson's edition, Burns' Works (vol. v, page 20). There, brackets are added where they are not, sentences transposed, the spelling altered here and there and in one instance, the word "former" is used for "last."

A footnote (in the "Burns and Clarinda Correspondence"), alluding to the postscript of this letter states that the "lines which followed have been torn off the original MS." This was done by Clarinda herself.

ALSO

McLEHOSE (MRS.). HOLOGRAPH LETTER SIGNED "CLARINDA." 3 pages, 4to. To Burns.

This letter is No. 18 in the above-named volume of correspondence.

Here again this original differs from the version as published. The printed version omits inverted commas in two instances, "will" is used for "shall," three words are omitted, brackets left out, one sentence entirely misconstrued and the words: "I figure you in a state of celibacy," transcribed "I forgive you in a state of celibacy."

BURNS TO CLARINDA.

"You are right, my dear Clarinda: a friendly correspondence goes for nothing, except one write their undisguised sentiments—Yours please me for their intrinsic merit, as well as because they are *yours*; which I assure (you), is to me a high recommendation. Your religious sentiments, Madam, I revere.—If you have, on some suspicious evidence, from some lying oracle,—learnt that I despise or ridicule so sacredly important a matter as real Religion, you have, my Clarinda, much misconstrued your friend.—'I am not mad, most noble Festus.' Have you ever met a perfect character? Do we not sometimes rather exchange faults than get rid of them? For instance; I am perhaps tired with and shocked at a life, too much the prey of giddy inconsistencies—and thoughtless follies; by degrees I grow sober, prudent and stately pious—I say stately, because the most unaffected devotion is not at all inconsistent with my first character—I join the world in congratulating myself in the happy change. But let me pry more narrowly into this affair; have I, at bottom, anything of a secret pride in these endowments and emendations? have I nothing of a Presbyterian sourness, a hypercritical severity when I missed all those nameless and numberless modifications of indistinct selfishness, which are so near our own eyes that we can scarce bring them within our sphere of vision, and which the known spotless cambric of our character hides from the ordinary Observer?

"My definition of Worth is short: Truth and Humanity respecting our fellow creatures; Reverence and Humility in the presence of that Being, my Creator and Preserver, and who, I have every reason to believe, will one day be my Judge.—The first part of my definition is the creature of unbiassed Instinct; the last is the child of after Reflection.—Where I found these two essentials; I would gently note, and slightly mention any attendant flaws—flaws, the marks, the consequences of Human nature.

"I can easily enter into the sublime pleasures that your strong imagination and keen sensibility must derive from Religion, particularly if a little in the shade of misfortune; but I own I cannot without a marked grudge, see Heaven totally engross so amiable so charming a woman as my friend Clarinda; and should be very well pleased at a circumstance that would put it in the power of Somebody happy Somebody, to divide her attention, with all the delicacy and tenderness of an earthly attachment.

"You will not easily persuade me that you have not a grammatical knowledge of the English language.—So far from being inaccurate, you are elegant beyond any woman of my acquaintance, except one whom I wish you knew.

"Your last verses to me have so delighted me,—that I have got an excellent old Scots air—that suits the measure, and you shall see them in print in the 'Scots musical Museum' a work publishing by a friend of mine in this town.—I want four stanzas; you gave me but three, and one of them alluded to an expression in my former letter; so I

You are right, my dear Clarinda: a friendly correspondence goes for nothing, except one write their undisguised sentiments. — Yours please me for their intrinsic merit, as well as because they are yours; which, I assure, is to me a high recommendation. — Your religious sentiments, Madam, I revere. — If you have, on some suspicious evidence, from some lying oracle, learnt that I despise or ridicule so sacredly important a matter as real Religion, you have, my Clarinda, much misconstrued your friend. — "I am not mad, most noble Vestal!" Have you ever met a perfect character? Do we not sometimes rather exchange faults than get rid of them? For instance; I am perhaps tired with and shocked at a life, too much the prey of giddy inconsistencies and thoughtless follies; by degrees I grow sober, prudent and steady — I say steady, because the most unaffected devotion is not at all inconsistent with my first character.

have taken your two first verses with a slight alteration in the second, and have added a third, but you must help me to a fourth. Here they are: the latter half of the first stanza would have been worthy of Sappho; I am in raptures with it—

“ ‘Talk not of Love, it gives me pain,
For Love has been my foe:
He bound me with an iron chain,
And sunk me deep in woe.

But Friendship’s pure and lasting joys
My heart was form’d to prove:
There, welcome win and wear the prize,
But never talk of Love.—

Your Friendship much can make me blest,
O, why that bliss destroy!
Why urge the odious (only) one request,
You know I must (will) deny!’

“The alteration in the 2nd st. is no improvement, but there was a slight inaccuracy in your rhyme. The 3rd. I only offer to your choice, and have left two words for your determination. The air is ‘The banks of Spey’ and is most beautiful.

“Tomorrow evening I intend taking a chair and paying a visit at Park Place to a much valued old friend. If I could be sure of finding you at home, and I will send one of the chairmen to call, I would spend from five to six o’clock with you, as I go passt.—I cannot (say) more at this time, as I have something on my hand (tha)t hurries me much.—I propose giving you the first (ca)ll, my old friend the second, and Miss Nimmo as (I) return home.—Do not break any engagement for me, as I will spend another evening with you at any rate before I leave town.

“Do not tell me that you are pleased when your friends inform you of your faults.—I am ignorant what they are; but I am sure they must be such evanescent trifles, compared with your personal and mental accomplishments, that I would despise the ungenerous, narrow soul who would notice any shadow of imperfections you may seem to have, any other way than in the most delicate, agreeable rallery.

“Coarse minds are not aware how much they injure the keenly feeling tie of bosom friendship, when in their foolish officiousness—they mention what nobody cares for recollecting.—People of nice sensibility and generous minds have a certain intrinsic dignity that fires at being trifled with, or lowered, or even (too) nearly approached.

“You need make no apology for long letters: I am even with you.—Many Happy New Years to you charming Clarinda! I can’t dissemble were it to shun perdition.—He who sees you as I have done and does not love you, deserves to be damn’d for his stupidity. He who loves you and would injure you deserves to be doubly damn’d for his villainy! Adieu!”

CLARINDA TO BURNS.

“I could not see you Sylvander, tho’ I twice travers’d the Square—I’m persuaded you saw not me neither—I met the young Lady I meant to call for *first* and returned to seek another acquaintance’s—but found her *mov’d*—all the time my Eye soar’d poetic heights, alias Garrets—but not a Glimpse of you could I obtain! You surely was within the Glass at least—I return’d—finding my ‘intrinsic dignity’ a good deal hurt—as I miss’d my Friend perhaps, I shall *see* you again next week—say how high you are.

“Thanks for your enquiry about my child—his complaints are of a *tedious* kind—and require *patience* and Resignation—Religion has taught me both—by *nature* I inherit as little of them as a certain harrum scarrum Friend of mine—in what respects has Clarinda ‘Converted you’? *tell me*. It were an *arduous* task indeed!—‘Your Ravings’ last night and your ambiguous remarks upon them, I cannot (nor perhaps *ought* not) to comprehend—I am your Friend Sylvander take care, least *Virtue* demand ev’n Friendship as her sacrifice. You need not curse the ‘tye of human laws’—since what is the Happiness Clarinda wou’d derive from being *Loosed?* at present she Enjoys the *hope* of having Her Children provided for—in the other Case—She is left indeed at Liberty—but *half* dependant on the Bounty of a Friend . . . and who are the *generous*, the disinterested who ^{would}_{will} meet the world’s ‘dread Laugh’—to protect *her* and her little ones? perhaps a Sylvander like son of Whim and Fancy might (in a sudden fit of Romance)—but wou’d not Ruin be the Consequence?—perhaps one of the former—but if he was—not *dearer* to her than all the world—such are still her Romantic ideas she could not be His.

“You see Sylvander, you have no Cause to *regret* my Bondage—the above is a *true* picture—have I not Reason to rejoice that I have it not in my power to dispose of myself, ‘I commit myself into thy hands thou Supreme disposer of all Events! Do with me as seemeth thee good!’—who is this one Male Friend? I know your *third* Female.—Ah! Sylvander! many ‘that are *first* shall be *last*’ and *vice versa*. I am proud of being compared to Miss Chambers—I’ve heard how amiable she is. She cannot be more so than Miss N(immo) why not ‘Register her also.’ . . . She is *WARMLY* your Friend. Sure you are incapable of ingratitude? She has almost wept to me at mentioning your *intimacy* with a certain famous or infamous Man in Town—do you think Clarinda would *anger* you just now? I composed lines address’d to you sometime ago—containing a *hint* upon the occasion—I had not courage to send them *then*—if you say you’ll not be *angry* I will yet.

“I know not how ’tis but I feel an irresistible impulse to write you, the moment I read yours—I have a *design* in it—part of your interest in me, is owing to mere *novelty*—You’ll be tired of my Correspondence ere you leave town—and will never *fash* to write me from the Country—I figure *you* in a ‘State of Celibacy’! Sylvander, I wish I saw you happily married—you are so form’d, you can *not* be happy without a tender attachment—Heaven direct you—when you see Bishop G . . . ask him if He Remembers a Lady at Mrs. Kemp’s a Sunday night who listened to every word he uttered with the gaze of attention—I saw He observed me and returned that glance of cordial warmth, which assured me He was pleased with my delicate flattery—I wish’d that night He had been my Father, that I might shelter me in his Bosom.

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“ You shall have this as you desired, tomorrow—and if Possible none for 4 or 5 days—I say if *Possible*—for I really can’t but write as if I had ‘nothing Else to do’—I *admire* your ‘Epitaph’—but—while I read it my heart *swells* at the sad Idea of its *realization*. Did you ever read Sancho’s Letters—they woud hit your taste—my next will be on my favourite theme, Religion—Farewell Sylvander! be Wise, be *prudent* and be happy.

“ CLARINDA.

“ Let your next be sent in the morning. If you had been *well* I would ask you to meet me tomorrow at 12 o’clock. I go down in the Light Fly with poor—what a pleasant chat we might have!—but I fancy ’tis impossible—adieu—Friday 1 o’clock.”

The Bishop in question was Dr. Geddes.

 *It is very many years since a Burns manuscript of anything approaching this in importance occurred for sale.*

The two letters, £385

SEE ILLUSTRATIONS

21

BYRON.—LETTERS AND JOURNALS OF LORD BYRON:
with Notices of his Life, by Thomas Moore. Portrait of Byron.
FIRST EDITION. 2 vols., 4to. *Original cloth boards with paper labels intact.* UNCUT. *John Murray, 1830.*

This UNIQUE COPY is of superlative importance because it contains 15 original and holograph (signed) letters of Lord Byron, which were not only UNPUBLISHED by Moore, but were also unknown to even the very latest editor of the Poet’s Letters (Mr. Prothero).

In addition, these volumes contain the original holograph manuscript of Byron’s very famous, “ON THE DEATH OF SIR PETER PARKER.”

It is a remarkable fact that we have here the only known letters from Byron to Perry, to Alborghetti, to Gilchrist, to Taaffe, and to Alexander.

(1) HOLOGRAPH LETTER signed “B,” 1 page, 8vo. *Oct. 2 1813*; to John Murray. Concerning some lost lines (in “The Giaour”).

(2) HOLOGRAPH LETTER signed “Byron,” 3 pages, 4to *Albany, Oct. 5 1814*; to J. Perry (editor of the “Morning Chronicle”). A most important letter entirely relative to the denial of his engagement to Miss Milbanke (afterwards Lady Byron) which had appeared in the “Morning Chronicle.” Byron states that the engagement is, however, a fact.

(3) HOLOGRAPH LETTER signed “Byron,” 3 pages, 8vo. *Oct. 7 1813*; also to Perry. This again relates to his approaching marriage.

Byron acknowledges Perry’s answer to above letter, and encloses the present original manuscript of his “ON THE DEATH OF SIR PETER PARKER” for insertion in the “Morning Chronicle” if Perry thinks it worth while. Byron adds that he does not care

for his name to be put to it, but has signed his initial to indicate the Author. He wishes Moore to bring out his work ("National Melodies"), but supposes he will wait till the first burst of Scott's newly announced one ("The Lord of the Isles") is over.

(4) The original HOLOGRAPH MANUSCRIPT signed "B" of his extremely famous Poem "ON THE DEATH OF SIR PETER PARKER, 3 pages, 4to. This beautiful poem commences with the often quoted lines:

"There is a tear for all that die
A Mourner o'er the humblest grave
But Nations swell the funeral cry
And Triumph weeps above the brave."

This manuscript, which has erasures and corrections, originally commenced "To the Memory," but Byron has scored these words through.

On this same day (7th October) Byron wrote to Moore:

"I have just been writing some elegiac stanzas on the death of Sir P. Parker. He was my first cousin, but never met since boyhood. . . . Our relations desired me and I have scribbled and given it to Parry who will 'Chronicle' it tomorrow. I am as sorry for him as one could be for one I never saw since I was a child; but should not have wept melodiously except at the request of friends." Parker's sister Margaret was Byron's first boyish love, and inspired his "first dash into poetry."

(5) HOLOGRAPH LETTER signed "Bⁿ," 3 pages 8vo. *February 26, 1816.*

To the same. Referring to a poem he wishes Perry to print as a translation from the French "if he dares." "It would not be bad fun to call it Chateaubriand's—provided it be not detrimental to you or too unfair to him—the dog deserves no quarter." He wishes Perry to deliberate and be quite sure that the poem will not bring him into "the tender mercies of the Inquisition" before he ventures upon it.

These are the only known letters to the famous Editor of "The Morning Chronicle."

(6) HOLOGRAPH LETTER signed "Byron." 3 pages, 4to. *Ravenna, July 1st 1819* to Count Alborghetti. A remarkable letter, in which he says "I am not the GREATEST POET, etc. as you are pleased to say." Byron also remarks that "good English prose is a better thing when well done than poetry at any time."

This is the only known letter to Alborghetti.

(7) HOLOGRAPH LETTER signed "Byron, Peer of England." 3 pages, 4to. *Ravenna, July 25, 1819*, in reference to an English protégé of his (John Dodd) who "had nearly forgotten his own language."

Apparently addressed to the English Continental authorities in general.

(8) HOLOGRAPH LETTER signed "Byron." 1 page, 4to. *Ravenna, Oct. 28 1820* to R. B. Hoppner relative to Scott's "'Abbot' which is not his best" and the "Monastery."

(9) HOLOGRAPH LETTER signed. 6 pages, 4to. *Ravenna, Sept. 5th, 1821*, to Octavius Gilchrist. A superb letter. Entirely relative to the famous controversy between Byron and Bowles relative to the poetry of Pope. After replying to an attack by Bowles and eulogizing Pope, he criticises the present aspect of English poetry:

“It is also a great error to suppose *the present a high* age of English poetry—it is equivalent to the age of *Statius* or *Silius Italicus*, except that instead of imitating the Virgils of our language they are ‘trying back’ (to use a hunting phrase) upon the Ennius’s and Lucilius’s. . . . Those poor idiots of the Lakes too—are diluting our literature as much as they can—in short—all of us more or less (except Campbell and Rogers) have much to answer for—and I don’t see any remedy.”

In another passage Byron makes remarkable comparisons between Pope and Milton and Pope and Shakespeare.

No other letter from Byron to Gilchrist is known.

(10) HOLOGRAPH LETTER signed. 1 page, 8vo, *March 26 1822*, to John Taaffe (the Dante Scholar).

(11) HOLOGRAPH LETTER signed. 1 page, 8vo, *March 28th 1822*, also to Taaffe.

(12) HOLOGRAPH LETTER signed. 1 page, 8vo, *April 2nd 1822*.

(13) HOLOGRAPH LETTER signed. 1 page, 8vo (*April 1822*).

(14) HOLOGRAPH LETTER signed. 1 page 8vo (*April 1822*).

These five letters to Taaffe refer to the well-known assault on Byron, Shelley, Trelawney, and Taaffe at Pisa in March 1822. No other letters to Taaffe are known.

(15) HOLOGRAPH LETTER signed “N. Byron.” 3 pages, 4to, *Pisa, Aug. 1822*.

To the Hon^{ble} Douglas Kinnaird. Contains a remarkable reference to Don Juan.

“. . . Is the *Don* [Juan] more obscene than *Tom Jones*? There is more obscenity in the pious Richardson’s pious Pamela than in all I have ever written. I have taken our nature as it is—and if the scrutiny of the world’s foibles be disagreeable—either in its operation or in its effects—it need blame no one but itself.—Turdsworth [Wordsworth] the great *metaquizzical* poet—called Voltaire ‘a dull scoffer’—I have no objection to be in such good company. I am persuaded that Nero—Caligula—and such worthies as Caesar Borgia will—as well as our own Richard the Third and Co—come out much better characters at the Day of Judgment. . . .”

(16) HOLOGRAPH LETTER signed “N. B.” 1 page, 8vo, *May 27th, 1823*, to Dr. Alexander, of Genoa.

This letter from Byron was written at a very interesting period. He was then at Genoa, actively engaged in buying arms and ammunition for the Greeks. He writes: “I do not object to the *quantity*, provided the price is not much beyond the statement, which (if I rightly apprehend) is about 1,600 Genoese Livres—more or less—of course the articles

chiefly required are for an army—will you give the necessary address, and I will be responsible for the rest.”

No other letter to Dr. Alexander is known.

These letters being UNPUBLISHED, for obvious reasons, only very brief extracts are given.

The collection, £800

22

BYRON (LORD). POEMS | on | various occasions. | *Virginibus
Puerisque Canto* | Hor. Lib. 3, Ode 1. Sm. 8vo.

Newark: Printed by S. & J. Ridge | 1807.

Only 100 copies were PRIVATELY PRINTED. ABOUT HALF A DOZEN COPIES ARE NOW EXTANT. Published before the “Hours of Idleness.”

In November 1806, Ridge, a Newark bookseller, had privately printed for Byron a small volume of poems, entitled “Fugitive Pieces.” His friend, Mr. Becher, a Southwell clergyman, remonstrated against the license of one poem. Byron immediately destroyed the whole impression (except one copy in Becher’s hands and one sent to young Pigot, then studying medicine at Edinburgh). A hundred copies, omitting the offensive verses, and with some additions, under the title, “Poems on Various Occasions,” were distributed in January 1807.

The present is a remarkably fine copy in the original calf.

£105

23

CANADA. CATECHISME DU DIOCESE DE QUEBEC.
Par Monseigneur l’Illustrissime & Reverendissime Jean de la Croix
de saint Valier, Evêque de Quebec, en faveur des Curez & des
Fideles de son Diocèse. 12mo.

Paris, Chez Urbain Coustellier rue Saint Jacques, au Cœur bon, 1702.

A little volume of superlative rarity. There is no copy in the wonderful Church collection of Americana.

This is one of several liturgical and devotional works prepared for the diocese of Quebec by Jean Baptiste de La Croix de Chevaliers de Saint-Valier, the bishop. He was in early life a Knight of Malta and Canon of the Chapter of Grenoble, but in 1683 he sailed for North America in order to serve as a missionary among the Canadian Indians. Two years later he was consecrated Bishop of Quebec, and continued in that office until 1727, when he died in the hospital which he had founded in that town. He was a rigid, austere, and contentious prelate, and when he succeeded Laval as bishop had to meet the opposition of the Canadian priests with whom Laval had been most popular. At first on his arrival Saint-Valier gave a favourable account of the disposition of the people,

especially as regards religion, but soon changed his views, and in a pastoral mandate issued in 1690 wrote: "Before we knew our flock we thought that the English and the Iroquois were the only wolves we had to fear; but God having opened our eyes to the disorders of this diocese, and made us feel more than ever the weight of our charge, we are forced to confess that our most dangerous foes are drunkenness, luxury, impurity, and slander."

He was a rigid disciplinarian as regards religious education, and founded prosperous schools at Quebec. His Catechism is a comprehensive book, giving a complete manual of instruction in the foundations of religion, for the use of the priests in teaching, a very full Catechism for use with adults and families, and a shorter one for teaching children. He issued, besides this Catechism, a Ritual for the use of Quebec, printed at Paris in 1703, pastoral letters and ordinances concerning the quarrels and difficulties with the Indians, mostly directed against the abuses of the liquor traffic, at that time a burning question in Canada in 1702 and 1703, and a collected edition of Statutes, ordinances, and letters in 1703. The bishop also left a journal of his first travels in Canada, which has been published.

The present is a remarkably fine copy in the original sprinkled vellum binding.

£40

24

CANADA. NEHIRO-IRINIUI AIAMIHE MASSINAHIGAN,
Shatshegutsh, Mitinekapitsh, Iskuamiskutsh, Netshekatsh, Misht,
Assinitsh, Shekutimitsh, Ekuanatsh, Ashuabmushurnitsh, Piakua-
gamitsh, Gaie missi missi nehiro-iriniui Astshitsh ka tatjits, ka kueiasku
aiamihatjits ka utshi. 8vo.

*Uabistiguiatsh, Massinahitsetuau, Broun gaie Girmor. (Quebec,
Brown and Girmor. 1767.)*

ONLY ONE OTHER COPY IS KNOWN OF THIS LITURGICAL VOLUME.

Although books had been printed in other parts of North America for a considerable period, it was not until after the cession of Canada to England by the treaty of Paris in 1763 that printing was introduced into that country. In 1764 two printers, W. Brown and W. Girmor, set up a press in Quebec, and in January 1765 they issued the first number of the "Quebec Gazette," a weekly paper in English and French. Two years later they published the present volume, consisting of an exposition of the elements of Christian doctrine with certain prayers, in the language of the Montagnais. Under this general name the French included the scattered hordes of Papinachois, Bersiamites, Atticamagues, and other small tribes of hunters wandering between the St. Lawrence and Hudson Bay, though the tribe proper of the Montagnais occupied the country on the head waters of the river Saguenay on the north shores of the St. Lawrence below Quebec, reaching to the Labrador coast. They were nearly allied to the Sauteaux, and both rather degenerate offshoots of the great Algenquin family.

Books printed in the Indian dialects are now of excessive rarity; probably few were printed and very few would survive the rough usage to which they were put. Of such as were printed in the eighteenth century the present is THE ONLY ONE KNOWN ISSUED IN THE MONTAGNAIS TONGUE. A second edition of this book, also of the very greatest rarity, was printed at Quebec by C. le François in 1817. Like the first it is a 12mo of 96 pages, but it contains in addition on the last page the official approbation in French of the Bishop of Quebec. In 1839 a book containing portions of the services, with prayers and hymns, with the title "Anamihe Masinahigan," was printed at Quebec. It is an 18mo of 210 pages. In 1848 a further work, "Aimieu Kukuetsimitun Misinaigan," a prayer and catechism book of 50 pages, 12mo, was also issued at Quebec, and these apparently comprise all the earlier books in the Montagnais dialect.

The present copy is an exceptionally fine one, in the original sheepskin binding.

The only other copy that can be traced is one which was in the Puybusque sale and passed into the Maison-neuve collection.

£125

CANNING AND THE MARQUIS WELLESLEY

CANNING (GEORGE), *the famous Prime Minister of George IV.*

A precious and extensive series of 108 HOLOGRAPH LETTERS, SIGNED, of this celebrated statesman.

All these letters (with the exception of 8) are addressed to his friend, the Marquis Wellesley (Governor-General of India, and brother of the great Duke of Wellington).

Over and above these there are 63 HOLOGRAPH LETTERS, SIGNED, Manuscripts, and contemporary copies of important letters from the Marquis Wellesley, Spencer Perceval, the Earl of Liverpool, etc., all of which are addressed to, or relative to, Canning.

The majority of these highly important letters are marked "Private," "Private and Confidential," "Most Private and Confidential," etc.

There are 172 Letters and Manuscripts in all.

This unique correspondence refers to important political questions of the day, but chiefly to the War in the Peninsula, the death of Pitt, Sir Walter Scott's visit, and to Canning's indictment.

The Canning letters date from 1798 to 1826, and the letters to Canning from 1809 to 1823.

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HOLOGRAPH LETTER, SIGNED. *South Hill, May 28th, 1806.* To the same.

He did not know that anything so interesting was coming on in the House, and he is prevented from returning to town that day.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Sept. 19th, 1806.* To the same.
Relative to vacancies in the Cabinet.

Mentions Pitt and Lord Grenville).

HOLOGRAPH LETTER, SIGNED. 2 pages, 8vo, *March 21st, 1807.* To the same.

“The King (George III) in conversation with Lord Eldon expressed himself in terms of the greatest anxiety for your favourable determination.”

HOLOGRAPH LETTER, SIGNED. 5 pages, 4to, *March 21st, 1807.* To the same.

Excusing the attacks made on Lord Wellesley as to his unfitness for Public office.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Nov. 26, 1807.* To the same.

Referring to affairs in Sicily and the Mediterranean.

HOLOGRAPH LETTER, SIGNED, 6 pages, 4to, *Sept. 21st, 1808.* To the same.

Referring to a member of the Diplomatic Service who wanted Canning's permission to go to Spain.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *23 June, 1809.* To the same. Sending the Draft of General Instructions.

Mentions an expedition and the reversion of the expeditionary force for the Peninsula.

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *July 10th, 1809.* To the same.

The instructions about the Inquisition were perhaps too peremptory, etc.

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *July 12, 1809.* To the same. Marked “Private and Confidential.”

The *levée* and the Cabinet dinner will prevent Canning from calling.

HOLOGRAPH LETTER, SIGNED. 1 page, 8vo, *July 16, 1809.* To the same.

“I dine with H.R.H. the Princess of Wales,” etc.

HOLOGRAPH LETTER, SIGNED. 4 pages, 8vo, *July 18, 1809.* To the same.

Referring to his resignation. Mentions Lord Granville and the Duke of Portland).

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *July 21, 1809.* To the same.

Mentioning a visit, with Mulgrave, to the projected dockyard at Northfleet, taking leave of Wellesley, and wishing him a good voyage, etc.

(Wellesley was about to leave to take up his duties as Ambassador to the supreme central junta of Spain.)

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Aug. 13th, 1809.* To the same.

Correcting a statement in a former despatch regarding the magnitude of the force under Sir Arthur (Duke of Wellington).

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Sept. 21st*, 1809. To the same.

“The King has called upon Perceval to form a government. . . . My resignation is not yet accepted. But on contemplation of it I yesterday mentioned to his Majesty the promise which I had made to you,” etc.

HOLOGRAPH LETTER, SIGNED. 9 pages, 4to, *Sept. 27*, 1809. To the same.

Referring to his wound received in a duel with Lord Castlereagh, a private letter of Wellesley's that was published, and the present state of the Government and politics in general.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Oct. 10*, 1809. To the same.

Sending a copy of some correspondence which had passed between him and Robt. Dundas relating to the Cabinet crisis of the period.

The correspondence alluded to is in Vol. II of this collection.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Nov. 4*, 1809. To the same.

Asking him to name the authority of some false intelligence.

HOLOGRAPH LETTER, SIGNED. 11 pages, 4to, *Gloucester Lodge, Decr. 5*, 1809. To the same.

Canning gives his reasons for resigning the Cabinet to make the Marquis Wellesley thoroughly and correctly acquainted with what had been his conduct in the transaction as Wellesley “had been so studiously misinformed.”

HOLOGRAPH LETTER, SIGNED. 8 pages, 4to, *Hinckley, Decr. 18*, 1809. To the same.

Referring to Wellesley's Cabinet appointment. Mentions the late Duke of Portland. The appointment Wellesley accepted was Secretary of State for Foreign Affairs, under the Perceval Government.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Hinckley, Dec. 18*, 1809. To the same.

Relating to the secret Pension List, and mentioning the name of a Russian Comte d'Antraigues, who acted as an European “agent” to the Foreign Office.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Jany. 3rd*, 1810. To the same.

Mentioning the Prince of Orange and the payment of £5,000 to General Nigel, a Foreign Office Secret Service Agent.

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *January 31*, 1810. To the same. Relative to a Paper on Finance drawn up by Mr. Huskisson.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Sept. 13th*, 1810. To the same.

“You say that you write to me at Perceval's desire. How much and what part of your letter am I to consider as written at his desire and his knowledge,” etc.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Sept. 25th*, 1810. To the same.

Mentioning Lord Castlereagh and Perceval.

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *Oct. 19, 1810.* To Culling C. Seall. Thanking him for the despatch containing "the most welcome intelligence from Lord Wellington."

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *26 Oct., 1810.* To the Marquis Wellesley. Thanking Wellesley for intelligence of the Battle of Busaco, and for any news that might come from Lord Wellington.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Dec. 1st, 1810.* To the same. Referring to an adjournment of the House of Commons, and the Privy Council report upon the conduct of the House.

HOLOGRAPH LETTER, SIGNED. 4 pages, 8vo, *Jany. 1st, 1811.* To the same. Canning mentions his retirement, and assures Wellesley of his friendship.

HOLOGRAPH LETTER, SIGNED. 2 pages, 8vo, *Feb. 14, 1811.* To the same. Mentioning Lord Melville's letter. "I wish you joy of your son's distinguished success."

HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo. *Seaford, 15 Aug. 1821.* To G. A. Robinson.

Relative to a letter received, regarding India, from Lord H. (Hardinge?) "Surely Ld. H. is one of the most wrongheaded of heroes and statesmen."

HOLOGRAPH LETTER, SIGNED. 6 pages, 4to, *31 Mar. 1822.* To Marquis Wellesley. About a bill which Canning does not "see how it is possible to defeat *by argument* in the House of Lords."

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Foreign Office, Dec. 12, 1823.* To the same. Relating to a conference with Prince Polignac in regard to Spanish America.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Foreign Office, Feb. 20, 1824.* To the same. Mentioning Spanish America and Catholic promotions in Ireland.

HOLOGRAPH LETTER, SIGNED. 8 pages, 4to, *F(oreign) O(ffice), 24 March, 1824.* To the same. Relative to a despatch which before being made public should undergo a thorough investigation by the Cabinet. Mentions the Duke of Wellington.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *9 Sept., 1824.* To the same. Relating to his visit to the King. "I took leave of my Royal Master on Sunday last."

HOLOGRAPH LETTER, SIGNED. 4 pages, 8vo, *Sept. 29, 1824.* To Col. Shaw. "I see, by Extracts from Dublin Newspapers that great offence is taken at my having sent a card to Dr. Murray," asking him to give an explanation.

HOLOGRAPH LETTER, SIGNED. 6 pages, 4to, *Dec. 25, 1824.* To Marquis Wellesley. Relating to the doings of the Cabinet; steps to be taken to define and establish relations between this country, Mexico and Columbia. Mentions the O'Connell trial.

HOLOGRAPH LETTER, SIGNED. 7 pages, 4to, *March 7, 1825*. To the same.
Relative to the Catholic question, and the marriage of his daughter to Lord Clanricarde.

HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, *Mar. 11, 1825*. To the same.
"Pray, Pray, be quite assured that Peel has throughout dealt honestly."

HOLOGRAPH LETTER, SIGNED. 18 pages, 4to, *Aug. 25, 1825*. To the same.
Concerning the state of Ireland, the Catholic question. Discusses the effect of a dissolution immediately, or at the end of the next session, and asks Wellesley for his opinion.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Aug. 25, 1825*. To the same.
Mentioning Lords Clanricarde, Greville and Liverpool, and hoping an early vacancy will occur in the representative peerage for Clanricarde.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Storrs Hall, Aug. 25, 1825*. To the same.

Referring to a visit from Sir Walter Scott, "I rejoiced to hear from Sir Walter Scott who passed a couple of days here on his way from Ireland, that he had found you and left you in high health."

HOLOGRAPH LETTER, SIGNED. 7 pages, 4to, *Sept. 9th, 1825*. To the same.
Relative to vacancies in the Irish and English Peerage, and who should fill them.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Sept. 18, 1825*. To the same.
Relative to the Irish Representative Peerage, mentions Lord Liverpool.
Lords Mount Cashel and Farnham were the candidates for the peerage mentioned in this letter.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Welbeck, Sept. 18, 1825*. To the same.
Referring to the Catholic Question. "Right or wrong a multitude of voters *for* the Catholic Question have taken it into their heads that the fate of that clause will be sealed by an appeal to the popular feelings of England."

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Sept. 18, 1825*. To the same. Also on the Catholic question.

HOLOGRAPH LETTER, SIGNED. 3 pages, 4to, *Welbeck, Sept. 18, 1825*. To the same.
Mentioning Lord Liverpool, Lord Kingston and Peel.

HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, *Oct. 18, 1825*. To the same.
Congratulating Wellesley upon his marriage. An extremely pleasant letter.

HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, *Oct. 20, 1825*. To the same.
Mentioning the Grecian and Turkish question.

HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Dec. 15, 1825*. To the same. Relative to votes. Mentions that the messenger with the Paris vote crossed the channel in an open boat as the packet was not running.

HOLOGRAPH LETTER, SIGNED. 5 pages, 4to, *Aug. 25, 1826*. To the same. On the state of Ireland.

VOLUME II

WELLESLEY (RICHARD, MARQUIS). THE ORIGINAL AUTOGRAPH DRAFT OF THE STATEMENT of the transactions between Canning and Lord Wellesley in 1809, expressing their views of strengthening the Government and referring to his appointment in the cabinet. 18 pages, folio.

— THE ORIGINAL AUTOGRAPH COPY (SIGNED) of the above despatch, 18 pages, folio, *Seville, Oct. 7th, 1809.*

— THE AUTOGRAPH COPY (SIGNED) OF A LETTER. 4 pages, 4to, 18 *July, 1809*. To Canning Relative to Canning's resignation. "If you should resign you are already apprised of my determination not to enter the Cabinet."

— THE AUTOGRAPH COPIES of two of his letters (one signed) to Canning. Both dated, *Seville, Oct. 7th, 1809*. 19 pages, 4to. Refers to Canning's resignation, and the friction between him and Lord Castlereagh, the expedition to the Scheldt, the Duke of Portland's resignation, etc.

— AUTOGRAPH COPY (SIGNED), of his letter to Canning. 6 pages, folio, *Apsley House, 8 Dec., 1809*. Referring to the controversial letters that had been passing between them with regard to Wellesley's position in the Cabinet.

ARBUTHNOT (R. H.). HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *5th Oct., 1809*. To Marquis Wellesley referring to his invitation to the Office of Minister of Foreign Affairs, and saying that "the King expects you, and that the Country is loudly calling for you."

BAGOT (CHARLES). HOLOGRAPH LETTER, SIGNED. 3 pages, 8vo, *Sept. 21st, 1809*. To Marquis Wellesley describing the wound Canning received in his famous duel with Lord Castlereagh.

BATHURST (HENRY, EARL). HOLOGRAPH LETTER, SIGNED. 2 pages, 4to, *Sept. 22nd, 1809*. To Marquis Wellesley, instructing him to quit Spain and return to England immediately.

— HOLOGRAPH LETTER, SIGNED. 4 pages, 4to, *Oct. 5th, 1809*. To Marquis Wellesley asking him to accept the Office of Secretary of State for Foreign Affairs.

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CATHERINE DE MEDICI (QUEEN OF FRANCE) Mother of Francis II, Charles IX and Henry III. THE SERIES OF SEVEN MAGNIFICENT HOLOGRAPH LETTERS, six being signed and one unsigned, covering 12 pages folio and 1 page 4to. Written between 1560 and 1570. They are addressed to her daughter Elizabeth Queen of Spain. *Illustrated with fine contemporary portraits, the whole inlaid to an uniform size, folio, and bound in blue morocco extra.*

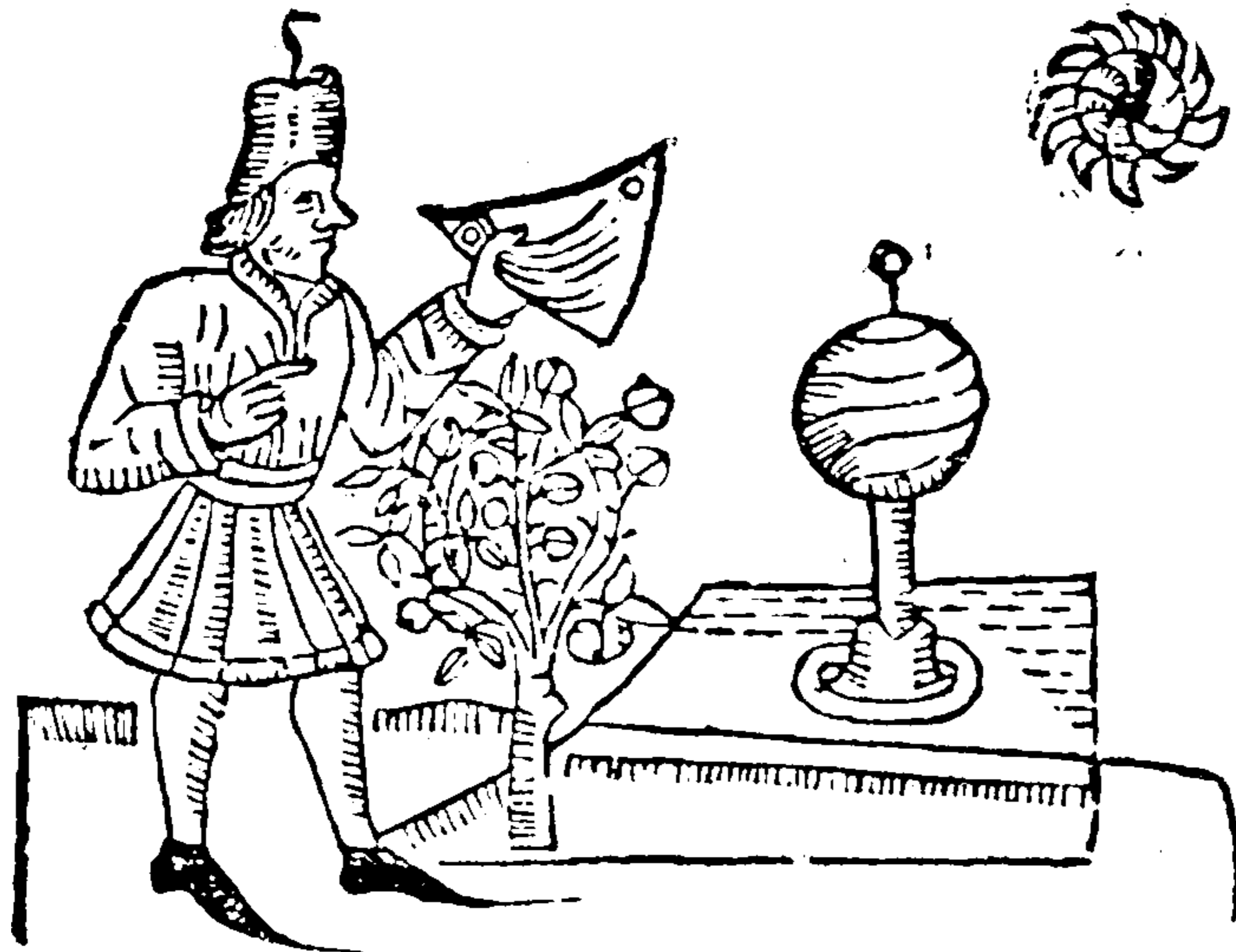
These truly remarkable letters not only contain sound advice as to her daughter's conduct towards her husband and her choice of favourites, *but Catherine confides in her respecting matters of the highest State importance.* The earliest in date is written apparently soon after her daughter's marriage and the death of her own husband (Henry II)—

“. . . And so my daughter, my dear, commend yourself to God, for you have seen me as happy as yourself, never expecting to have any other sorrow, except that of not being sufficiently loved by the King your father, who honoured me more than I deserved, but I loved him so much that I was always afraid, as you know, that he did not love me enough. And God has taken him from me, and not content with that has left me with three little children and in a strange kingdom, not having a soul there whom I can trust who has not some special passion. So my dear, think of me and let me serve you as an example not to trust too much in the love your husband bears you, nor to the honour and happiness you have secured, without commending yourself to Him who is able to continue your happiness and also when He pleases to put you into the state in which I am. I who would rather die than see you so, for fear that you might not be able to bear so many misfortunes as I have had and still have; and which, I assure you, without His aid I could not bear.”

In another long and intensely interesting letter, written after the death of her eldest son Francis II (first husband of Mary Queen of Scots) she complains bitterly of the hostility of the Guises (Mary's uncles) and the trouble they are causing in the Kingdom.

“. . . I wish to tell you what indeed is the truth, that all this trouble has arisen solely out of the hatred which the whole of this Kingdom bears to the Cardinal de Lorraine and the Duke de Guise, believing that I wished to reinstate him in the government, which I have assured them I will not do; for I am not obliged to do so, for you know how he treated me in the time of the late King your brother. And yet he declares that I am their sole support. You know what they are doing against me about the marriage of your sister. However I have decided to keep watch in order that people may not do them any harm (?) and for the rest to see to the preservation of your brothers and myself and not to mingle any more their quarrels with mine. . . I was anxious to tell

thynges/ And alle the creatures at payne
Well remayne them to concordance/
¶ Here speaketh of Astronomie. Capitulo. xiij^o



The vij^o
& the
laste of the
vij sciēces
lykcrall is
astronomie
Whiche is
of alle cler:
gie the ende
By this sci
ence may
ought to be

enquyred of thynges of heuen & of therthe/ & in espycally of
them that ben made by nature/ hold ferre that they be/ And
who knoweth wel & vnderstandeth astronomie/ he can set:
te reason in alle thynges. For our creatour made alle thyn
ges by reason & gaf his name to euery thyng/ By this ar:
te & science were first empyred & gotten alle other sciences
of decrees & of dpyntyte/ by which all crystiantie is couēted
to the right fayth of our lord god to loue hym/ & to serue y^e
kyngde almyghty. fro whom all goodes come and to whom
they retorne/ which made all astronomie. & heuen & erthe/
the sonne/ y^e mone & the sterres. as he that is the very red:
ler & gouernour of all the world/ & he that is the very ref:
fuge of all creatures. For wythout his playse nothyng
may endure. Certes he is the very Astronomer. For he
knoweth all the good & the badde as he hym self that com:
posed astronomie. that sometime was so strongly frequēted
& was holden for a right hie werke. for it is a science of so

you all this at length in order that if he sends some message in his own name to the King your husband to make him believe that he was acting in the interests of religion or for some other object was strengthening his own hands by [?an alliance with] him, that then you should tell the King the truth and not let him believe anything else, for people only wish them ill for the wrong they have done the whole world in making people believe that I was not a good Christian, in order to make me suspected by all, and by this means I should trust only in them, saying libellously that all wish me ill and that without them I should no longer remain in my present authority. Whereas I assure you that they see I allow the King of Navarre to be Lieutenant General of the King my son under me and that I know quite the contrary to what they have said."

She then informs her that for the better preservation of her sons and the Kingdom she is going to have the King crowned at Rheims on the 11th of May and on the 20th of June make his entry into Paris. In other letters she relates the attempt made by the Duc de Nemours to carry off the Duc d'Orléans (afterwards Henry III) and to set him up against his brother Charles IX. The Queen also refers to Admiral Coligny, the Cardinal de Châtillon, etc. Altogether this collection of Queen Catherine's letters is PROBABLY THE MOST IMPORTANT EXTANT. It was formerly in the archives of Villebon.

£500

THE FIRST ENGLISH ILLUSTRATED BOOK
CAXTON'S PRESS. THE MIRROR OF THE WORLD.
Folio. *William Caxton, Westminster (1490).*

This is the FIRST ENGLISH BOOK WITH ILLUSTRATIONS. Though the authorship of this book is frequently ascribed to Vincent of Beauvais the compiler of the "Speculum Majus," it appears to be the work of an earlier anonymous writer. In 1245 at the instigation of the Duc de Berri it was turned into French metre, and later into French prose. From this Caxton made his translation at the request of Hugh Brice, an alderman of London, who wished to present the book to Lord Hastings.

The illustrations are of two kinds. The first consist of small pictures, rudely engraved, of masters teaching their pupils, or single figures engaged in scientific pursuits. The second are diagrams copied from those in the MSS. of the work. Caxton speaks in his prologue of twenty-seven figures "without whiche it may not lightly be understande," but he did not understand them himself, for in the first part which should contain eight he misplaces the second and third and omits the fourth. The nine diagrams of the second are wrongly drawn and sometimes misplaced, while in the third part, though mentioning ten, he only gives nine.

The second edition is printed in a different type from the first, and one illustration is changed. It was issued towards the end of Caxton's life, probably in 1490.

The present copy wants eighteen leaves. When seen by Blades in 1863 it was in the

possession of Robert Glendinning. It came later into the possession of Sir J. E. Millais, the artist. It passed from Millais to Birket Foster (also a famous artist) and contains his book-plate.

This edition is so extremely rare that the British Museum has never been able to acquire a copy perfect or imperfect. It is much rarer than the first edition.

£500

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29

CHAPMAN (G.). MONSIEUR D'OLIVE. A Comedie, as it was sundrie times acted by her Maiesties children at the Blacke-Friers. *Red morocco.* 4to.

Printed by T. C. for William Holmes, and are to be sold at his Shop in Saint Dun-stans Church-yard in Fleete-street. 1606.

One of the best plays of the scholarly and vigorous author of the first English translation of Homer.

The Hoe copy sold for £37.

£30

30

CHOPIN (FREDERIC FRANÇOIS). HOLOGRAPH LETTER, SIGNED, 3 pages, 8vo. *Paris, July 29, 1841.*

To his publishers, Breitkopf and Haertel.

Relative to the celebrated composition of Chopin, his "Tarantelle." On the third page the great composer gives several passages in music with notes concerning them. He indicates several important corrections to be made.

A most superb example from the Meyer-Cohn Collection. This is the only known letter of the Composer's which contains original music.

£120

SEE ILLUSTRATION

31

CHURCH OF ENGLAND. HISTORIA ECCLESIASTICA Gentis Anglorum. 1^a [G]loriosissimo | regi. Ciolun | leo beda fa- | mulus cristi | et presbiter. | Historiā gē | tis anglorū | eccl'iasticam | quā nup̄ ediderā libentissime tibi | desideranti rex et pri⁹ ad legendū ac | pbandū trāsmisi [etc.]. 97^a column 2, line 25. vicit

à la fin on lui ou il y a
 sempre dimuato et crescendo à la 8^{me}
 mesure il faut à la basse (X)
 fa^b (fals) et un la^b (est) comme le quarte

C'a fait, — la vien chose (X)
 8 mesures plus tard (X)

(X) fa^b / les et un as

CHOPIN

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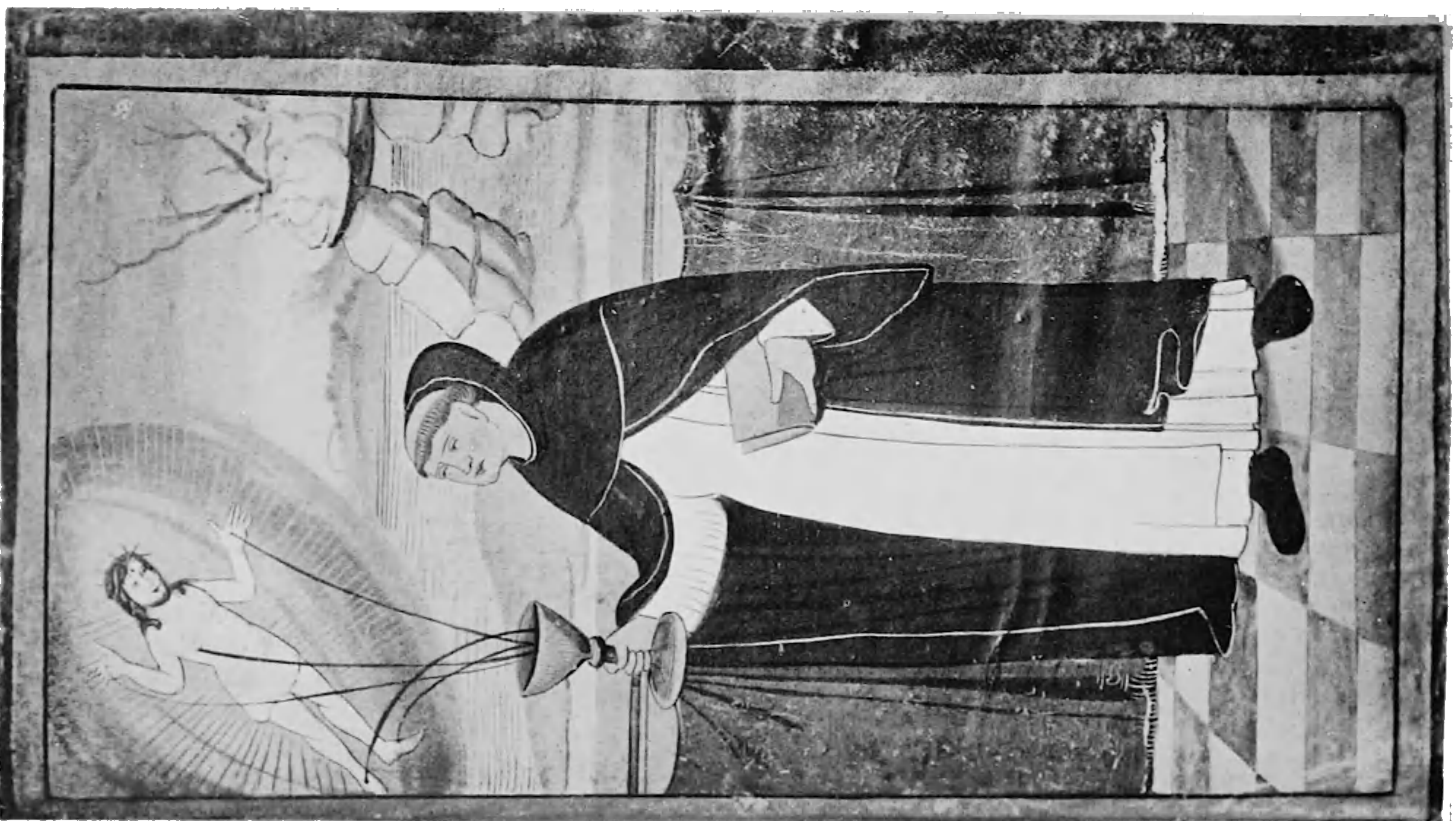
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necnon tñ ibi regnum potuit | obtinere. Anno ab incarnatōe dñi |
xlvi. claudius secundus romano | rum brittanium audiens plurimā |
insule ptem ī dedicionem accepit, | [2 line space] | Finiunt libri
historie ecclesiastice | gestis Anglorum. | Folio.

Strasburg, Heinrich Eggesteyn, circa 1475.

Editio Princeps of the History of the English Church.

This precious volume is the absolute keystone of any English Liturgical collection.

It is so hopelessly rare that, apart from the copy described in the J. P. Morgan catalogue, no other example is known to be in any private library.

Heber's copy was acquired by Grenville, who bequeathed it to the British Museum.

"The *Editio Princeps*, issued without name of printer, place or date, but printed by Heinrich Eggesteyn, of Strasburg. Printing was introduced into that town at a very early date, certainly before 1460, by Johan Mentelin, but the first dated book was issued by Eggesteyn in 1471. Almost all the Strasburg books are undated, and have to be arranged in groups according to their type; this book is printed in his type No. 5, to which the date 1475 is given."—E. GORDON-DUFF.

According to Dibdin, "This book is at present a desideratum in perhaps every public and private library in England."

£80

32

CHURCH OF ENGLAND. HORE BEATE MARIE VIR-
GINIS ad usum insignis ac preclare Ecclesie Sarum | totaliter ad
longum sine require [*sic*]. Cum pluribus suffragiis & orationibus ||
Noviter impressis. Gothic letter. PRINTED THROUGHOUT UPON VELLUM.
Illustrated with large printer's device, on title, and 14 large and 18
smaller engravings, ALL IN CONTEMPORARY COLOURING AND HEIGHTENED
WITH GOLD, and surrounded by a gold border. There are also numerous
hand-coloured initials, and 2 contemporary full-length illuminations,
representing SS. George and Ignatius. Old red morocco extra.
Parisius per Germanum Hardouyn | cōmorantem inter duas portas
Palatii Rigis | ad inter signium diue Margarete (c. 1529).

A UNIQUE COPY OF THIS EXCEEDINGLY RARE EDITION OF THE SARUM HORAE.

The illumination of this beautiful English Prayer-book is ascribed by Professor Bradley to Hardouyn himself.

Being intended for Sarum use, the Calendar, of course, contains the usual list of English Saints.

In January. Wulstan and Batildis.

February. Blaise, Gilbert of Sempringham, Mildred, Oswald (here misprinted Coswald), king.

March. David, Chad, Edward, Cuthbert, and Aldhelm.

April. Richard of Chichester, Hugh of Lincoln, Oswald, archbishop, Alphege of London, George, Wilfrid of York, Erkenwald (or Erconwald).

May. Dunstan, Aldhelm, Augustine of Canterbury, Beda.

June. Petroc, Wulstan, Edmund, Blaise, Richard, Botulph, Edward, Walburga, Alban.

July. Thomas of Canterbury, Oswald, Kenelm, Germain of Auxerre.

August. Oswald, Cuthberga.

September. Misprint of *Exultatio* instead of *Exaltatio* (*Sancte crucis*).

October. Wilfrid, Edward, Etheldreda, Fridelwida, German.

November. Winefride, Erkenwald, Edmund, Hugh, Edmund (archbishop).

December. Thomas of Canterbury.

The English rubrics are worthy of note.

1. "In thy goynge out of thy hous blesse the (thysel) sayinge thus: *Crux triumphalis*, etc."

2. "Wahn (when) the prest (priest) torneth (turns) after the lavato (levation, *i.e.*, the elevation of the host)."

3. "At the elevation of our lord."

"Whan thou takest holy water say thus: "Aqua," etc.

"Whan thou begynest to praye thus begynne kenelyng (kneeling), Discedite a me."

4. "Wahn thou receyue the pax say: Da pacem," etc.

5. "Whan thou shalt recieue the sacrament, Domino," etc.

6. "Whan thou hast receiued, Vera," etc.

7. "To gete grace for synnes, Exaudi," etc.

8. "Ayenst euyl thoughtes, Omnipotens," etc.

9. "For the kyng, Deus regnorum," etc.

10. "For ty (thy) frend lyuing, Deus qui," etc.

11. "For wayfaring men, Adisto," etc.

12. "For frendes in syknes or in necessite, Omnipotens," etc.

13. "For thy frende that is deed (dead), Suscipe," etc.

14. "For the lyuing and deest (dead), Omnipotens," etc.

At page 115 is a prayer in *English*: "O glorious Jesu O mekest Jesu O moost sweetest Jesu I praye the (thee) tat (that) I may have true confessyon contricyon and satisfaction or (ere) I dye and that I may see and receyve thy holy body god and man Sauoir of alle mankynde criste iesu withoute synne. And that thou wylt my lorde god forgyve me all my synes: for thy glorious woundes and passion and that I may ende my lyfe in the true fayth of holy chyrche and in parfayte love and charite with all myn even crysten as thy creature and I comande my soule into thy holy bandes through the glorious helpe of thy holy blessyd mother and of all the holy company of heven. Amen."

This is followed by three other *English* prayers:

“The holy body of Crist iesu be my soule of body and soule. The gloryous blode of crist iesu brynge my soule and body in the everlasteynge blesse. I crie god mercy I crie god mercy I crie god mercy welcome my maker welcome my redeemer welcome my sauour. I crie the (thee) mercy with herte contryte for my gret unkyndenesse that I have had to the(e).

“O the moost swetest spouse of my soule crist Jesu desyringe hertely evermore to be with the(e) in my(n)de and wyll and to let no(n)e erth(y)ly thyng to be so nere my herte as t(h)ou Jesu and that I drede not for to dye for to go(o) to the(e) iesu and that I may evermore say to the(e) with a glade chere, my sauour crist iesu I besech the(e) hertly (heartily) take me synner to the greate mercy: and grace for I love the(e) with all myne herte wyth all my mynde and with all my myghte and nothyng so moche in erthe nor above erth as I do the(e) my swete lorde Jesu Chryste and for that I have not loved the(e) and worshypped the(e) above all thyng as my lorde a(n)d Sauour crist iesu I besech the(e) with mekenesse and herte contryte of mercy and forgyvenes of my grete unkyndenesse for the greate love that thou shewed for me and all mankynde wath (what) tyme thou offerd up thy gloryous body god and man onto the crosse there to be crucyfyed and wownded and out of thy hyart (heart) renny(n)ge (running) ple(n)tuously blodde and water for the redemption of me and all mankynde and this takayinge (taking) reme(m)bra(n)ce stedfastly in my herte of the(e) my sauour crist iesu I doup(b)te not but thou wylt be full nere me an co(m)forte me both bodely and ghoostly with thy gloryous presence. And at the last brynge me unto thyn(e) everlastyng blysse the whiche never have end. Amen.”

“O Blessyd trynite the fader the sone and the holy ghost thre(e) persones and one god I byleve with myn herte and confesse with my mouth all that holy chyrche byleved (believed) and holdeth of the(e) as moche as a go(o)d Catholyke and cristen man ough(t) to do and byleve of the(e) and I proteste here before t(h)y maieste that I will lyve (live) and dye in thys fayth and continue all my lyfe and in knowlege of the(e) my god fader and maker of all the worlde I thy poor creature subgette and seruante do make to the(e) fayth and homage of my body and of my soule whyche I holde of the(e) nobly as of my souveraine lorde and god with all the goodes naturall spirituall and temperall that I have and that ever I had and also that I intende to haue of the(e) in thys worlde here and in that other and with all my herte I remercy and thanke the(e); and in sine (sign) of the cognysance and knoelege I praye onto the(e) thys lytell tribute on morninge and on evenyng thys that I adoure and worshyppe the(e) with herte and mouthe in fayth hope and in charite with thys lytell orayson (orison—prayer) and prayer wihyche (which) onely apperteyneth to the blyssed maieste sygnory (lordship) and divinite and humbly I require the(e) of thre(e) t(h)ynge. The fryst (first) is merci and gyvenesse of as many euylls (evils) and wylayne (? villain or wilful) synes (sins) as I have done and commysed (committed) i tyme passed agaynst thy will. The seconde please the(e) to gyve me grace that I maye serve the(e) and accomplysse thy commaundementes without to tourne and fall into deedly (deadly) synne. The thyrde is: that at my dethe and my grete nede thou secoure (succour) me and gyve me grace that I have remembrance of thy blessyd passion and contryton of my synnes and that I may dye in the holy fayth and fynally may come to thee (the) glory eternall with all the saintes of heven. Amen.”

“O Lord God almyghty all seynges, all thynges knowynge wisdom and sapience of all I poore sinner make thys day in despite of all the f(i)endes of hell protestation that yf by a(d)venture any temptation deceiption (deception) or variation comynge by sorowe peine or sykenesse or by any feblenes of body or by any other occasion whatsomever it be that I fall or declyne in perill of my soule or preiudice of my helthe or in errour of the holy fayth catholike in whiche I was regenerate in the holy font (of) bapty(s)me Lord god in goost (spirit) mynde in whiche I holde me now by thy grace, wherfore with all my herte I thank th(i)ee of that errour with my power I resiste and here renounce and of the same me confesse in ptstynge (protesting) that I will lyve and die in the fayth of (h)oly Chyrche our moder and thyn epouse (spouse) and in wit(h)nesse of this confession and protestation and in despite of the (f(i)endes of hell I off(e)r(e) to the(e) Credo (‘I believe’ hence the *creed*) in whiche all verite and trhyte (truth) is conteyned and to the(e) I command my soule my fayth my lyfe and my dethe. Amen.”

Finally, at page 223, in *English*, “The contentes of this boke. Fyrst an Almanacke, and a Kalendar.

“A prayer to say at your uprysing, Auxiliatric sis,” etc.

“A prayer to say when thou goest fyrst out of thy hous. Crux Triumph(a)lis with the colet (collect) of the thre(e) kynges. To the crosse. Crucem tuā. To answer the preest atte masse when he sayeth Orate ꝑ me frates. O animo christi. In entryng the chirche and takyng holy water Dñē in multitudine. Aqua benedicta. Discedit a me O bone iesu tu novisti.

“A prayer for carnal delectation.

“Another for tentation of the flesche.

“Another for very (true) penaunce.

“A prayer of Seynt anselme.

“Pater noster. Ave Maria. Credo.

“A confession general Suscipere digneris.

“A prayer atte gyving of pax.

“A prayer to fore thou receyve the sacrement.

“Another whan thou hast reyceded it.

“Certayn collectis for synnes.

“For unclen thoughtis.

“For the king.

“For thy fr(i)end lyving.

“For wayfary(n)g men.

“For thy fr(i)end beyng seke (sick).

“For thy fader and moder deed (dead).

“For thy fr(i)endis deed (dead).

“For alle lyving and deed (dead).

“Matines of oure lady wyth prime and the houres wyth the boures of the passion of oure lorde And of the compassion of oure lady. Salve regina wyth the versis. Gaude virgo mater christi.

“Gaude flore virginali.



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reverse an Almanack for seventeen years, beginning with 1520.)
Morocco. *Paris, 1520.*

A very fine copy of this ENGLISH Prayer Book, including THE EXCESSIVELY RARE "ROSARIUM BEATE MARIE" (8 leaves) at end.

ONLY ONE OTHER PERFECT COPY (WITH THE "ROSARIUM") CAN BE TRACED.

Consists of 120 leaves, with an engraved border to every page, 18 large illustrations (not including the title and the anatomical man).

In addition to the 18 large and most splendid wood-engravings, there are a large number of small ones, including 87 illustrating "The Dance of Death" and 60 illustrating the Rosary of the Blessed Virgin.

The large illustrations are: 1. Worship of the Trinity. 2. St. John. 3. The Betrayal. 4. The Tree of Jesse. 5. The Annunciation. 6. The Visitation. 7. The Crucifixion. 8. The Nativity. 9. The Warning to the Shepherds. 10. Adoration of the Shepherds. 11. Adoration of the Magi. 12. Presentation in the Temple. 13. Flight into Egypt. 14. Coronation of the Virgin. 15. Death of Uriah. 16. David playing on the harp. 17. Dives and Lazarus. 18. The Raising of Lazarus. They are splendid examples of the wood-engraver's art.

THERE ARE A GREAT MANY PAGES IN THE ENGLISH VERNACULAR.

One of the finest known examples of Nicolas Hygman's press and in faultless preservation.

It is to Simon Vostre that is due the accurate and elegant editions of the printed Horae that were to become, during the next five and twenty years, the glory of the Parisian press.

Of the Kalendar it may be said that while constructed in Paris, it is intended for English use and therefore contains the names of many English saints as Wulstan, Mildred, Oswald, David, Chad, Edward, Cuthbert, Richard, Guthlac, Oswald (Abp.), Alphege, George, Wilfrid, Erkenwald, Aldelm, Augustine of Canterbury, Beda, Petroc, Edmund, Walburga, Cuthberga, Editha, Etheldreda, Winefride, Edmund (Bp.), Hugh, Thomas of Canterbury, and perhaps others not noticed.

Fol. 9. With this page begin the usual rubrics in *English*, but here they are not treated as rubrics literally and printed in red, but as directions printed in the ordinary type in black. The first is "Wan thou goest first ou(t) of thy hous *blesse thee* (cross thyself) sayeng thus: *Crux triumphalis*," etc.

Fol. 9 v. Following the prayer to Christ, called *Ad crucem*, is the second instruction: "Whan the prest torneth (turneth) after the lavatorie"; and just below, "At the levation (th' elevation) o four (of our) lord." In the printing of this sentence we see signs of the printer's ignorance of English.

Fol. 10. Instruction: "Whan thou takest holy Water say thus: *Aqua benedicta*," etc. Note the word takest, which shows that the French typographer had then no K, so it is imitated by putting l and r together.

"Wha (When) thoa (thou) beginnest to praye thus begynne kenelyng (kneeling) (literally irenelyng)."

Fol. 13. Rubrics:

“Whan thou receyveth the pax, say: Da pacem,” etc.

“Whan thou shalt receive the Sacrement: Domine non sum dignus.”

“Whan thou has received: Vera perceptio,” etc.

“To gete grace for synnes. Exaudi quo.”

Fol. 13 v. (See border noticed below.)

“Ayenst (against) euyl thoughts—Omnipotens.”

“For the Kyng (literally lryng—for the reason before-mentioned), Deus regnorum.”

“For t(h)y fr(i)end lyving. Deus qui.”

“For wayfaring men. Adesto Domine.”

“For friendes in syknes (sickness) (literally “sylrnes”) or in necessite—Omnipotens sempit.”

Fol. 14. Rubrics:

“For thy frende that is deed (dead). Suscipe piissime deus.”

“For the lyvyng and deest (dead). Omnipotens sempiterne Deus.”

An English Indulgence of 32,755 years of pardon. “To them that before thys ymage of pyte (pity) deuoutly say V Pater noster et V Aves et a Credo pytously beholdyng these armes of cristes passion, argraunted XXXII. m. VII hōdred & LV yers of pardon.”

Fol. 66. A Prayer in English with Invocations. “O Glorious iesu. O mekest iesu. o most swetrest iesu. I praye the (thee) tat (that) I may haue trevv confession contrition and satisfaction: or I dye and that. I may see et (and) receyue thy holy body god et man. Saviour of alle mankynde (here is a true k type) criste iesu vvythou te synne and that thou vvylt milord god foryeve me alle my sines for ty (thy) glorious vvoundes and passion et (and) that. I may ende my lif in the trevve (true) faith of holy chirch et (and) in perfipht (perfect) loue et charite vvyth my euyen (own) cristen as thy creature et I commende my soule in tho (into) thy hole [fol. 66 v.] (holy) (h)andes thurgh (through) the glorious helpe of thy blessyd moder of mercy our lady Saint mary et alle the holy company of heuen: amen.

“The hody (holy) bodi of crist iesu be my salvatiō of hody (body) et soule. Amen. The glorious blod of criste iesu bring my soule et bady (body) in tho (into) the euerlasting blisse. Amen.

“I crie god mercy. I crie god mercy. I crie god mercy Wel commy maker (welcome my maker) Wel commy redemer (Welcome my redeemer) Wel commy Sauyour (Welcome my Saviour). I crye the (thee) mercy vvyth hert contrit of my gret vnkyndnesse that. I have had tho (to) the(e).”

The following lines [Fol. 66 v.] show very obviously that the compositor was ignorant of English and unable to read his “copy.”

The most syvethest spose.
of ny so vvle crist iesu desiring belthy
evermore for tho be vvyth te in mynde et wylle
et tho le the non erthely thyng be soo
nyph myn hert as thou crist iesu et that

I drede not for to deie for to goo tho the crist
 iesu and that. I may evermore saye tho the
 wyth a glade chere my lord my god my
 souuerain sauour christe iesu. I byseche
 te hertly take me sinner vntho ty gret mercy et grace
 for. I love the vvyth almy hert vvyth almy minde
 et wyth almy mygth et nothing so moch in erte
 ne above erthe as idoo te my Svete lorde crist
 iesu and for that. I have not loved te and
 worshypped to aboue al thing as my lord my god
 sauour Criste iesu I bische te vvyt meknesse
 of hert contrit of merci and of forieuenesse of mi
 gret vnkindnesse et fo the grete loue that thou—
 sheddeth for me and alle mankinde wat tyme—
 thou offredet ti glorious bodi god and man
 unto te crosse ther to be crucified and wonded
 and vnto thi glorious hert a shapspere ther
 renning out plaatyuouully blood and vvater for the
 redeption and salvation ofme: and alle mankinde:
 & thus hauinge remembraunce stedfastli in myne
 herte of the my sauour criste iesu I doubte not
 but thou wilt be ful nighe me et conforte me bothe
 bodely and goostly vvith thi glorious presence And at
 the last bringe me vnto thyn euerlastinge blisse: the
 vvich shalle never haue ende. Amen.

List of Contents of this book in *English*. Fol. 116. “The contentis of thys booke.
 “Tekalender. The foye (four) gosepell. And te (the) passion. A prayer to the
 trinite, auxiliatrix. Another. Piissime deus. Crux triumphalis vvyth the colet (collect) of
 the thre(e) kynges.

“To the crosse. Crucem tuam. To ansuere the preest atte masse vvhā he sayth
 Orat(h)e pro me fratres O anima Christi.

“In entryng the chirche and takyng holy water. Domine in multitudine. aqua
 benedicta. Discedite a me. O bone iesu tu nouisti.

“A prayer for carnal delectation.

“Another for tentatiō (temptation) of the flesche.

“Another for very (true) penaunce.

“A prayer for diverse oures (hours) of the day.

“A prayer of seynt augustin in the nyge (night).

“A prayer of seynt anselme.

“Pater noster Ave Maria and Credo.

“A confession general. Suscipere digneris.

“A prayer atte gyvyng of pax.

“ A prayer to fore thou receyve the sacrement another vvhān thou hast reycededit (received it).

“ Certayn collectis for synnes.

“ For unclen (unclean) thoughtis.

“ For the king.

“ For thy frend lyving (living).

“ For vvayfarȳgmē (wayfaring men).

“ For thy frande beyngē (being) seke (sick).

“ For thy fader et (and) moder deed (dead).

Fol. 116 v.

“ For thy frēdis deed (friends dead). For alle liuīg (living) and deed Martines (Matins) of oure lady vvyth prime ang (and) the houres vvyth the houres of the passion of our lorde. and of the compassion of our lady. Salve regina wyth the versis. Gaude virgo mater christi.

“ Gaude flore virginali

“ De profundis for alle cristen soules, a prayer to our lady and seynt iohon th'evangelyst.

“ O intemerata. Another to thyen (them?)

“ Sancte maria regina. Stella celi.

“ Prayers to the sacrement atte leuacion (at the elevation) aue verum corpus. and another to the trinite Sācta trinitas unus deus. Deus qui superbis. Deus qui liberasti.

“ Tvvo lytil (little) prayers vvyche kyng hary te (the) sixth made. Domine iesu christe qui me creasti. Domine iesu Christe qui solus. Itē (item) tvvo prayers ii collectis to the thre(e) kinges of coleyn (Cologne) rex iaspar (Jasper) etc. ang (and) trium regu3 trium munus. The XV houres of the passion of our lorde. Prayers to the pyte (pity) of our lord. adoro te dñē iesu christe vvyth indulgences.

“ A deuoute prayer to our lord crucified et tho (and to) thys (his) fyves woundes. O pie crucifixe The prayer of seynt bernardyn: o bone iesu wyth anthem et colet O rex gloriose.

“ To the crosse. Sanctifica me. To the propre annhel (guardian angel) O sancte angele. Diuerse commemoracions to these saintes folovving (following).

“ To saynt iames the more. To saint iames the lasse. To saint sebastian To saīt (saint) xp̄ofore (Christopher). To saint george To saint martin To saint anthony. To saint anne To saint Barbara To XI thousand virgines Tho (to) Saīt apolyn To elle (all) seintes Tvvo deuout prayers ī (in) englissh to iesu. Deuoute prayer to be said ī (in) the agonie or (of) deth and also (also) dayly. A deuote prayers to the fader. another to the sone and the third to the holy goost. A special prayer late she we (lately shown) to a monk of vynhan. Deus propicius esto wyth a colette to saint michel an(d) anteme wyth a colet to saint gabriel Another to saint raphael, a deuoute blessing.

“ Tuuo deuoute prayers in englissh.

“ The vii psalmes xv psalmes uuyth the letaine and suffrages.

“ The viii versis of saint bernard

“ The short prayers taught bi our ladi to seint brigitte. A prayer aienst thonder and tempeste she uued (shown) by an angel to saint edvvard (Edward) Titulus triumphalis

iesus Placebo dirige and cōmendaciō. A deuoute praier to the crosse A deuoute prayer to the trinite made by saint gregory an anthem uith a colet of saint hierō (St. Jerome) Sait hieromis psaulter Psalmes of the passion.”

Finally, the *almost unique* 8 leaves of the “Rosare.”

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SEE ILLUSTRATION

34

CHURCH OF ENGLAND. HORAE AD USUM ECCLESIE CICESTRIENSIS. Written and illuminated in England by a Lancastrian Scribe and Artist between the years 1450 and 1460. **HOURS OF THE BLESSED VIRGIN MARY AND OTHER OFFICES “AD USUM ANGLIAE,”** with variations and additions intended for special use in the South Saxon Diocese of Chichester (formerly Selsey).

This unique manuscript dates from the Episcopate of Reginald Pecock (1450-1459).

The Bishop was the author of the famous “Repressor” and of the recently discovered and unpublished “Reule of Crysten Religioun” now in Mr. J. P. Morgan’s library.

No Prayer-book for the Diocese of Chichester has hitherto been known or described.

The British Museum possesses a Chichester Psalter, but does not possess a Chichester Horae; NO OTHER, IN FACT, APPEARS TO EXIST.

Fol. 1. Within three side borders the Lord’s Prayer, preceded by an English alphabet illustrating the Gothic letters used in the writing of the present manuscript. A large Maltese cross forms the ornament of the page, the initial opening to the Paternoster being much smaller—a gold capital on a coloured panel.

Fol. 1 v. The Ave Maria and the Credo, followed, on fol. 2 v, by the Confession of Faith and Absolution.

Fol. 3 v. Rubric referring to certain prayers and graces for special days before and after dinner.

Fol. 6 v. Another rubric for certain other days.

Fol. 9. Similar rubric for Lent.

Fol. 13. The Calendar which, though it might have been expected otherwise, is, nevertheless, a strictly Anglican Calendar but for the particular use either of Chichester Cathedral itself or for the Diocese of Chichester.

The Diocese of Chichester is situated in the south-west of England reaching to the English Channel, and was erected in 1115. The See has yielded two Saints to the Church and three Lords Chanceller of England.

Among the red-letter English Saints’ days are:

Jan. 19. St. Wulstan.

Mar. 18. St. Edward the Confessor.



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the crowd of Pilgrims who visited Chichester Cathedral on St. Richard's Day (April 3) was so great, that Bishop Storey had to make stringent rules whereby the pilgrims might approach the shrine in a reverent manner. Heretofore the pilgrims had used their staves to fight with for places, in consequence bloodshed and even murder had taken place. These orders of Bishop Storey were published on the Sunday preceding the festival of St. Richard. The inventory of jewels, relics, and other valuables, taken when St. Richard's shrine was desecrated by Henry VIII, still exists in the public Record Office.

The manuscript is enriched with nine remarkable full-page miniatures, 140 mm. x 87 mm. There are no less than forty-four charming borders composed of fruit and flowers. The whole from the brush of a fifteenth-century Lancastrian artist.

The martyrdom of St. Erasmus (see illustration) is most remarkable, fol. 215 v.

Such are the contents (summarized) of this handsomely written and richly illuminated Chichester Horae. The miniature paintings and the ornamental letters are in the finest style of Lancastrian English art, and the very quaint costumes are those worn by Englishmen and Englishwomen in the reign of Henry VI, who was the last king of the house of Lancaster. The date of this style of ornamentation is from the marriage of Richard II (to Anne of Bohemia) until the reign of Edward IV (1382-1461).

The Indications in this MS. point to the reign of Henry VI, or *circa* 1450.

An illuminated Missal used in the Diocese of Lincoln, written about 1405, gives a Commemoration (but not a miniature) of St. Erasmus, but English devotion to him did not commence much before 1489. Thus his life is not given in Caxton's "Golden Legend" of 1483, but is in that of 1489. St. Erasmus seems to have come into the English calendar from the Dutch, as the representation of his martyrdom occurs in a Dutch MS. in the Fitzwilliam Library at Cambridge, in much the same form as the Lancastrian miniature in this present manuscript.

We have never met with any other English Horae containing a notice of St. Erasmus as early as the present. The Lincoln MS. alluded to above is a Missal, not a Horae.

The variations in the Burial Service suggest the influence of Bishop Pecock, during whose Episcopate this present MS. was written.

Bishop Reginald Pecock became Bishop of Chichester after the death of Bishop Molins. The very remarkable unpublished manuscript of Bishop Pecock's which recently passed into the J. P. Morgan library was edited by Dr. James Gairdner.

The language of the English passages in this Horae is precisely the same as that of Pecock's "Repressor," and is more antiquated than either Lydgate or Chaucer. The "Repressor" is the earliest known example of the English vernacular of the times anterior to the Wars of the Roses. Notice, for example, the use of the guttural *z* for *g* or *gh*.

We give an illustration of one of the English vernacular prayers:

Fol. 213. *Rubric* before the Commemoration of St. Erasmus.

"Gode almygthi hathe grauntyd that wath mane woman or chylde that redyth this prayer that foloweth every sonday or zevyth (giveth) any almys to a power mane or a candyll of wax byrnnyng (burning) in the worship of gode and seynt erasme he shal have fyve yftis (gifts) of god. The fyrst is that he schal have resonable goode to his lyves ende. The secunde ys that his enmyes shal have no powere to do him harme The

Gode almyghty hath
grauityd that wath
maie woman or chylde pat
redyth this prayer that fo
lowyth every soday or ze
wyth any almys to a power
maie or a candyll of wax
by myng in the worship
of gode and seynt crasme he
shal haue fyve ylltis of god.

The fyrst is that he schal
haue resonable goode to his
lyues ende.

The secunde ys
that his enemyes schal haue
no powere to do him harue

The thrid ys what resona

Gratia domini nostri ihesu xpi
et caritas dei et communitatio sa-
cra spūs sit semp cum omnibus nobis
Amen. This lesson to be sayde all y.
lente a fore mete. **E**xange curienti
panem tuum et ceteros vagos qz
induc in domum tuam cum ui-
deris nudum opi cum in carnan
tuam ne desperis aut eis dominus
omnipotens Amen. Altir metc.
Deus pacis **Q**ui innoxiam fe-
cit mirabilem suam nu-
sercoris et misericordis dominus elca
dedit timentibus se. Glona patri
sicut erat. Agimus tibi psalmi
Laudate dominum. Alleluia. Ue he
dapis in lente this psalmus
Miserere mei deus secundum ma-
gnam. Glona patri. Sicut erat.

thride ys what resonabile prayer that he askyth ytt schalbe grauntyd him. The fowrth ys that he schalbe delyveryd of al maner of his tribulacions and hys deseses boyth visable and vnvysable. The fyfte ys that at hys last ende he schal have so grete repentance that he shall not die withoute howsil and schryft (*i.e.* sacrament of the Lord's Supper, and confession to a priest) and other the sacramentis of holy chirch. And thys ys the prayer that foloyth. Oracio bona et devote valde."

This unique and precious manuscript has been described by Professor Bradley, and a copy of his description, specially printed and illustrated, will be sent on application.

£1,250

SEE ILLUSTRATIONS

35

CHURCH OF ENGLAND. HORAE AD USUM ANGLIAE.

WRITTEN AND ILLUMINATED AT ST. ALBANS, IN THE REIGN OF
HENRY V. *On Vellum. Small 4to. Blue morocco. (Circa 1420)*

The handwriting of the Manuscript is precisely similar to that of certain books written at St. Albans for Humphrey, Duke of Gloucester (*e.g.* Roy. MS. 2 B. I. British Museum). Duke Humphrey, who was a grandson of Edward III, died in 1446.

It may be thought that when one had seen half a dozen Anglican Books of Hours, it would be possible to say what all other English Horae were like both in contents and features. But experience teaches otherwise. There is always something noteworthy about every individual English manuscript.

So it is with this Manuscript. It omits St. Swithin (17th July), and, of course, St. Osmund and St. Kenelm, which proves that, although Anglican, it is not a strictly Sarum calendar. The omission of Saints Dunstan and Osmund is quite evidence enough of this. Moreover, it is a very old mixed Anglican and Roman calendar. But as it includes St. Thomas of Canterbury it must be later than 1173 as regards its antiquity as a calendar. The calendar itself is written in a fifteenth-century hand, about 1420.

Then follow a number of prayers, etc., with rubrics in ENGLISH, which are very rarely found at this early period.

Fol. 8 v. AFORE METE GRAC' ON THE FLESCH DAVIS.

Fol. 10. FOR ALLE CRISTEN SOULIS.

Fol. 11. THIS GRACIS TO BE SAYDE ON THE FYSCH DAY AFOR METE.

Fol. 11 v. THIS LESSON TO BE SAYDE ALL YE LENTE A-FORE METE.

AFTIR METE.

ALLE THE WEKE DAVIS IN LENTE THIS PSALMUS.

Fol. 12. THIS IS THE GRACE ON HESTER (EASTER) EVE AFORE METE.

AFTIR METE ON HESTER (EASTER) EVE.

Fol. 12 v. COLETTE.

ON ESTER (EASTER) DAY AFORE METE. GRACIS.

THIS IS YE BLYSSYNG FOR FLESCH ON HESTER (EASTER) DAY.

Fol. 13. AFTIR METE ON HESTER (EASTER) DAY. ON HESTER (EASTER) DAY.
AT SOPER.

AFTYR SOPER THE SAME DAY.

Fol. 13 v. THIS FORSEYDE GRACIS TO BE SAYDE ALL THE ESTER WEKE.

AND THIS SAME GRAC' TO BE SAYDE EÚI SOUDAY FRÖ ESTER TUL THE ASCENCIOÛ.
AFTYR SOPER ALLE THE ZER (YEAR) THOROWE.

Fol. 15. Prayer concerning the Holy Trinity, beginning the Commemorations of Saints, and having a handsome initial D of a style similar to that of Harleian MS. 3000, or the Queen Mary's Hours in the Bodleian Library at Oxford. There is also an all-round border in a French-like style, at that period common to English books of the time. 4 pp.

Fol. 17. Memoria of St. John Baptist, with initial G by same hand as the preceding D. Full border of the usual French thorn-acanthus spray intermingled with natural flowers and fruits. It is really a Burgundian style of border.

Fol. 37. Rubric: "*Here begin the Hours of the Blessed Virgin Mary according to the use of Sarum.*" At Matins. Initial D and border. This commences the Hours Proper.

Fol. 69. A series of Invocations addressed to the Blessed Virgin Mary, interspersed with, or inter punctuated by, words and phrases in red, being the commencing words, etc., of the groups of verses. These headings, however, read consecutively apart from the verses—a by no means unusual form of composition in mediaeval times and common in Oriental books—especially in Arabic. On looking more closely into this "Rithmus" we find it to be a well-known monastic Hymn or Invocation to the Virgin which sometimes occurs in Anglican Horae. It here begins with part of the fifth quatrain, and, moreover, with an error in the second word, where the copyist has written *virgo* instead of *virga*.

Fol. 84 v. Rubric: Indulgence to such as say the following prayer between the elevation of the Host and the third Agnus Dei granted by Boniface VI for 2,000 years at the intercession of King Philip of France.

Fol. 143. Here comes a long rubric relating to the so-called Psalter of St. Jerome, which consists of 183 verses selected from the whole Psalter; it is also found in the English Horae printed in 1534 by François Regnault.

£200

SEE ILLUSTRATION

36

**CHURCH OF ENGLAND. HORAE BEATE VIRGINIS
MARIE SECUNDUM USUM ANGLIAE.** *Written on vellum*
and illustrated with 6 Miniature Paintings (in the Bohemian manner)
by an English artist of the reign of Richard II. Small 4to. *Old
red morocco, richly gilt.*

Circa 1390

This Horae, which was formerly an heirloom in the Lyte family, cannot be assigned to any particular English diocese. February gives us English usage in Saints Vedast

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and Amand on 6th and St. Milburga on the 23rd; also St. Augustine of Canterbury on the 27th. March is equally decided in showing an Anglican preference St. David (1st), St. Chad (2nd), St. Edward (18th), Cuthbert (20th), Benedict (21st), not to mention Withburga on the 16th. April gives us St. Richard (3rd), in several English dioceses; St. Alphege (19th) here written Aelphe, and St. Erkenwald (30th), in Sarum and Chichester.

May has St. Dunstan (19th) in several English dioceses, St. Augustine (26th), St. Germain (28th), but omits St. Hugh, showing it not to be of Lincoln.

June is strongly English. St. Edmund (9th), St. Richard (16th), St. Alban (22nd), here Albin, Etheldreda (Etelthedre) (23rd).

July, again, very English. St. Thomas of Canterbury (3rd), St. Kenelm (16th). Here, on the 28th, is a family entry in red ink to say that *John Lyte*, armiger, died this day, 1566, and was buried at London in the parish of St. Botolph, near Aldersgate. Another note, in black ink, tells us that *Edith Lyte*, wife of *John Lyte*, died on 29th August 1556, and was buried the Friday after. 29th August in 1556 was a Saturday.

August has St. Oswald King (5th). In the margin is a note saying that the Sunday after the Assumption of the Blessed Virgin is always Charlton-Makerells Revel (or Feast-day); St. Bartholomew, a patron of Croyland (24th) local. Then in red under 1556 is noted the death of Edith Lyte to 29th August. The note tells us that she was wife of John Lyte, and daughter of John Horsey of Martin, armiger, and at the time of her death had the following children living: Henry—Agnes Kaylleyway; (Bartholomew dead)—Joan Slaape; Mary—Richard Hody; Grace—Barnaby Lye.

September has no special English Saint.

October has St. Augustine again (11th), John of Bridlington (12th), Edward (13th), Etheldreda again (17th), Frideswida of Oxford (18th).

November. Edmund archbishop of Canterbury (16th), Edmund the martyr of Bury (20th). A marginal tells us that on St. Brice's day (13th) in 1002 the Danes were murdered throughout England.

December. St. Thomas of Canterbury's name has been erased (according to Henry VIII's order). On the recto of the next leaf (fol. 8) is the pedigree of the *Lytes for 13 generations*, from William Le Lit, Serjeant at Law.

Fol. 24. "*Here begin the Hours of the Blessed Virgin Mary after the English Use*" (Rubric). Initial D. First words "Domine labia mea," etc. Up to now the initials have been of English design as well as execution, but the borders are of Burgundian design, though probably executed in England. Here both initial and border are of English design of the reign of Richard II.

The first page of the Hours of the Virgin here shows the combination of the French and Burgundian treillages and penwork with the newly introduced English adaptation of Bohemian foliages by artists who accompanied Queen Anne to England on her marriage to Richard II. As this style grew it became what is known as Lancastrian illumination, for it lasted from the time of Richard II to that of Edward IV.

At folio 161 there are prayers in English:

"Thes praiers folowyng shall beseyd (be said) before the resceyuing (receiving) of the blissyd Sacrament of ye auter (altar)." "Iesu my maker to thy likeness that madest

me of nought above all creatures unreasonable, and after sin done thou hast restored me by the effect of thy precious passion to bliss. And since I am now disposed to receive thy blessed body sacred in form of bread, wash away with thy precious blood my sins all heal and comfort us with thy holy sacrament which is ordained to be our medicine and life where through we shall live with thee and dwell with thee and thou in us for Lord Jesu so saidst to thine apostles when thou ordainedst it." *Rubric in Latin.* "The bread which I shall give is my Flesh," etc. *Prayer continued.* "O Jesus that by thy divine might made this holy sacrament thy precious body, give me grace to receive it with purity of soul with love dread and steadfastness of belief. And benign Jesus make me worthy and able to receive thy precious body devoutly with all reverence and meekness and heavenly gladness of thy blessed presence. O blessed sacred body in form of bread enter into my soul to fasten it to thee in perfect charity that I may live after thy will. O heavenly meat O joy of angels O strength of the soul as thou saidst 'Ego sum panis,' etc. I am the living bread who descended from heaven whoso shall have eaten of this shall live for ever for most blessed Jesus thou leftest here thy precious body to be our ghostly strength."

164 v. Prayer to be said after receiving the venerable sacrament of the altar. *In English.*

"I offer to thee almighty and most blessed Lord infinite thankings that this day (thou) hast heavenly fed my sinful soul with thy precious body by the virtue of thy holy word miraculously sacred to the health of my soul in remission of an increasing of grace and virtue. Everlastingly to be with thee in bliss grant of the Blessed Trinity. Amen."

The Lytes are recorded both in the Somersetshire and Wiltshire Visitations. Attached to the first fly-leaf is a piece of paper recording the existence of Alms Houses for six poor families having a tablet on them bearing the arms of Lyte. A chevron charged in point with a mullet between three swans and stating that Isaac Lyte, alderman of London, was born in this Parish of Kingston St. Michael, 4 miles from Chippenham, co. Wilts, and endowed the Alms Houses 1675.

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4. ST. ANDREW AVELLINO. *A. l. s.*, 2 pages, folio. 1608. (The Saint died this same year.)
5. ST. CATHERINE DE RICCI. *A. l. s.*, 1 page, 4to. 1556.
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16. ST. VINCENT DE PAUL (Autograph Manuscript). 4 pages, folio.
17. ST. VINCENT DE PAUL. *L. s.*, folio. 1644.
18. ST. VERONICA GIULIANI. *A. l. s.*, 2 pages, folio, to the Pope.
19. ST. LEONARDO DA PORTO MAURIZIO. *A. l. s.*, 2 pages, 4to. 1743. This letter was produced before the Pope when the Saint was canonized.
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21. DITTO. *A. l. s.*, 1 page, 4to. 1757.

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Of these 23 letters, 15 are entirely in the holograph of, and signed by, the Saint.

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of all Dealers that shall have oc- | casion with any of them; Direct- |
ing them at the first sight of their | name, to the place of their
abode. | 12mo. *Red morocco.*

*London, Printed | for Sam. Lee, and are | to be sold at his Shop
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the Flying Horse | in Fleet street. 1677*

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Though many lists were made from time to time of the inhabitants of London for the purpose of levying subsidies and taxes, *no printed list of any kind, previous to the present book, was issued.* An office of addresses was kept as early as 1650 by a certain Henry Robinson, who for a small fee would furnish information, and that might have suggested the idea of the Collection of Names to Samuel Lee. This Collection was only intended to comprise a certain class of the community, and many well-known people of the time will not be found mentioned. A list at the end contains the goldsmiths who kept running cashes, the early bankers, and several well-known names of to-day, such as Child and Hore, occur among them. The book, although it was advertised to be re-issued, does not seem to have re-appeared, the next and more successful start of a London directory having been printed in 1732.

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casion with any of them; Direct-
ing them at the first sight of their
name, to the place of their abode.

LONDON, Printed for *Sam. Lee*, and are
to be sold at his Shop in *Lumbard-
street*, near *Popes-head-Alley*: And
Dan. Major at the *Flying Horse*
in *Fleetstreet*, 1677.

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HOLOGRAPH MANUSCRIPT. 4to. *Contemporary morocco.*
(1640)

The binding of olive morocco has a broad border of gilt fleurs-de-lis and rosettes, while the inner panel has a centre-piece and corners made up from miscellaneous tools. In spite of the French appearance *the binding is of English work, and the style was no doubt intended to suit the subject of the book.*

Robert Codrington, who was born in 1602, was a demy of Magdalen College, Oxford, and took his degree of M.A. in 1626. Though doing very little original work he published a large number of translations from French and Latin, while he revised and reissued some earlier English books. Among his translations the best known are the "Heptameron," or the history of the fortunate lovers, by Marguerite de Valois, published at London in 1654, and the "History of Justin," translated from Troius Pompeius. His original work showed little ability, and his "Life and death of Robert, Earl of Essex," London, 1646, was denounced by Ant. à Wood as bad plagiarism. Codrington died of the plague in London in 1665.

The present book was printed in a small octavo volume in 1641, 1658 and 1662. Lowndes also quotes editions of 1650, 1652.

Sir Thomas Barrington, to whom the present manuscript is dedicated, was knighted during his father's lifetime, succeeded to the Baronetcy in 1628 and died in September 1644. The baronetcy became extinct in 1832.

The dedication is written on a separate leaf and inserted, and it is probable that as was a common custom of the time, the book was offered to several patrons until it found one sufficiently generous to be worthy of receiving that distinguished honour. The writing throughout is a fine specimen of seventeenth-century calligraphy.

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There is no copy of the "Ode to the Departing Year" in the British Museum, and indeed *only one other copy is known to us.*

There are thirty-three copies of unique and important interest, among which are no less than eight *presentation copies* from S. T. Coleridge to his nephew, to Wordsworth

(the poet), and others, with his autograph inscriptions. There are also *six books formerly in Coleridge's possession* and annotated in his autograph (*including his own Poetical Works, 3 vols. 1834*); thirteen copies having autograph letters inserted of Hartley Coleridge (the poet's eldest son); Sara Coleridge (the poet's daughter); Henry Nelson Coleridge (nephew of S. T. Coleridge); Joseph Cottle (Coleridge's publisher and friend); Dykes Campbell (Coleridge's biographer), etc., etc. etc.

In addition there are three other annotated copies and three volumes of original manuscript materials (in the autograph of Richard H. Shepherd, the bibliographer) prepared for the 1880 edition of Coleridge's works.

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COLERIDGE (S. T.). THE ORIGINAL HOLOGRAPH
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"FEARS IN SOLITUDE."

Quite complete. Covering 11 very closely written pages. 4to. 236 lines.

This Poem constitutes THE MOST IMPORTANT COLERIDGE MANUSCRIPT THAT HAS EVER OCCURRED FOR SALE. The Poet has headed his Manuscript:

"Fears in Solitude written April, 1798, during the alarm of the Invasion. The Scene the Hills near Stowey."

At the end the Poet has added the following note:

"N.B. The above is perhaps not Poetry but rather a sort of middle thing between Poetry & Oratory—Sermoni propior—some parts are, I am conscious, too tame for animated Prose."

This note and the words, "The Scene the Hills near Stowey" in the heading, are not printed in the First Edition of the work.

The Manuscript differs very considerably from the printed book, several words being replaced by others, and capitals which are very numerous in the Manuscript being replaced by small type in the book.

The alterations, too, are frequent, there being no less than fourteen important ones, to say nothing of small initial letters altered to capitals.

The chief textual differences are:

1. After the line:

(MS.) "The groan of accusation pleads against us"

(which in the printed version is—

‘ A groan of accusation pierces Heaven ! ’)

the Latin words—*desunt aligna* occur. These are not in the book.

Then follow (in the book) eight and a half lines which are not in this—the Original Manuscript, and were, of course, never in it.

2. After the line:

“ All, all must swear—the Briber and the Brib’d ”

the book has

“ Merchant, and lawyer, senator and priest ”

this line is omitted from the MS.

3. After the line:

(MS.) “ Peace long preserved by Fleets and perilous Seas ’ ;

which is in brackets in the book,

the MS. has:

“ Impatient of the Blessing we have lov’d ”,

but the book—

“ Secure from actual warfare, we have lov’d’ .

4. After the line:

“ Of the sweet Infants that but yesterday ”,

the MS. has—

“ Laugh’d at the Bosom! Brother, Husband, all ’ ,

but the book—

“ Laugh’d at the Breast!—sons, brothers, husbands, all ”.

5. After the line:

“ To me, who from thy Lakes and Mountain Hills ”.

the MS. has:

“ Thy quiet Fields, thy Clouds, thy Rocks, thy Seas ”,

but the book—

“ Thy clouds, thy quiet dales, thy rocks, and seas.”

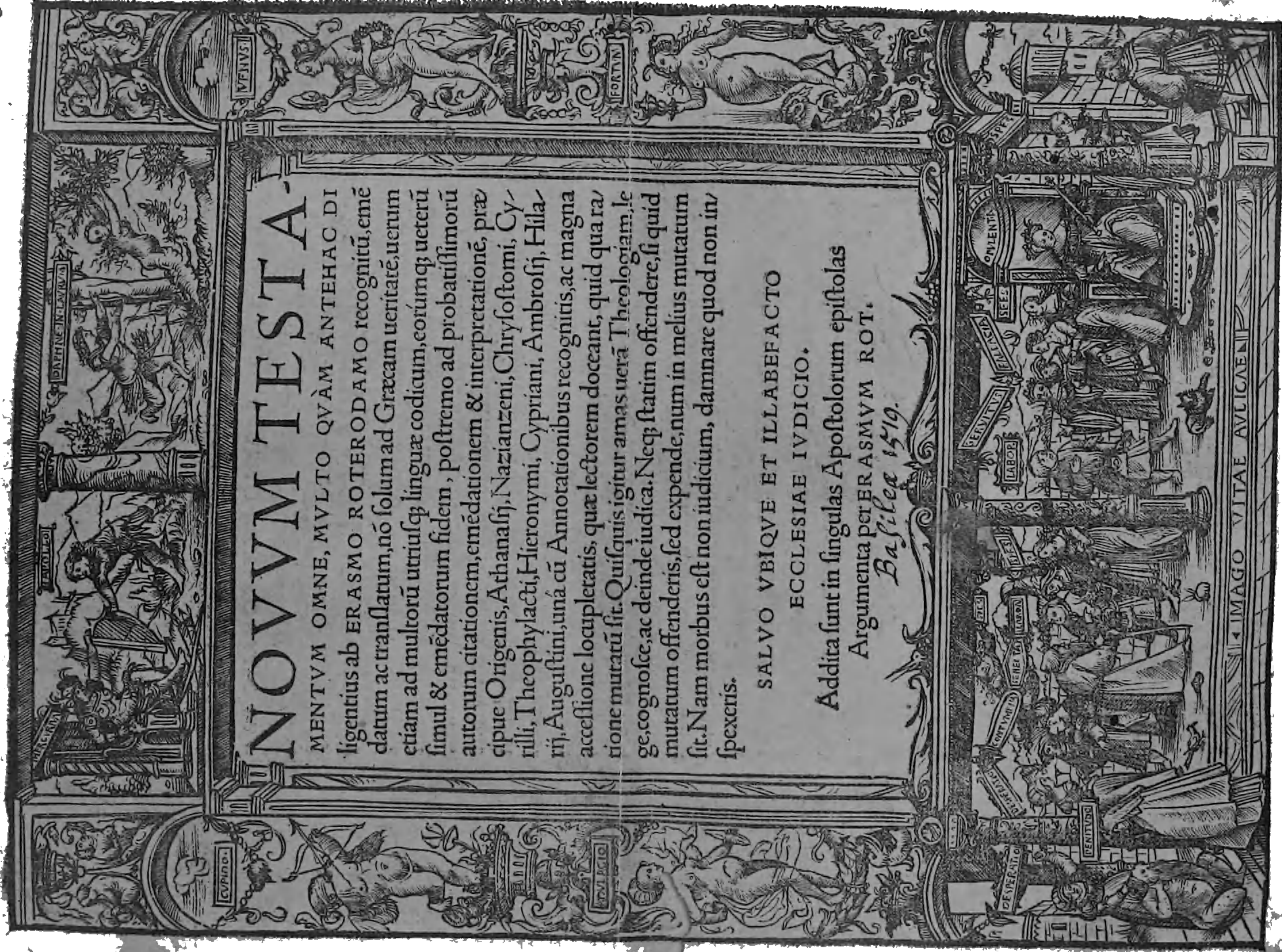
“ ‘ Fears in Solitude ’ may be regarded as the last blank verse poem of importance that owes its origin to Coleridge’s early political sentiments.”—TRAILL.

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en la Gallerie des Merciers, à l'Escu de France. Et Augustin Courbé,
en la mesme Gallerie, à la Palme. Au Palais, 1644.*

"Les principaux traits de cette comedie furent empruntés par Corneille à l'inter-
essante pièce espagnole la Verdad Sospechosa, ainsi que le poëte l'annonce dans son
épitre, comme il avait avoué aussi avoir pris son sujet du Cid, à Guillem de Castro.
Toutefois Corneille attribue à tort la Verdad Sospechosa à Lope de Vega, sous la nom
duquel elle avait paru, il est vrai, avec d'autres, en 1630, mais par erreur. Cette pièce fut
bientot revendiquée par son veritable auteur, Don Juan Ruiz de Alarcon y Mendoza, et
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Basil, Froben, 1519.

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This volume was probably used by the Archbishop in 1540 when engaged in preparing his famous edition of the English Bible.

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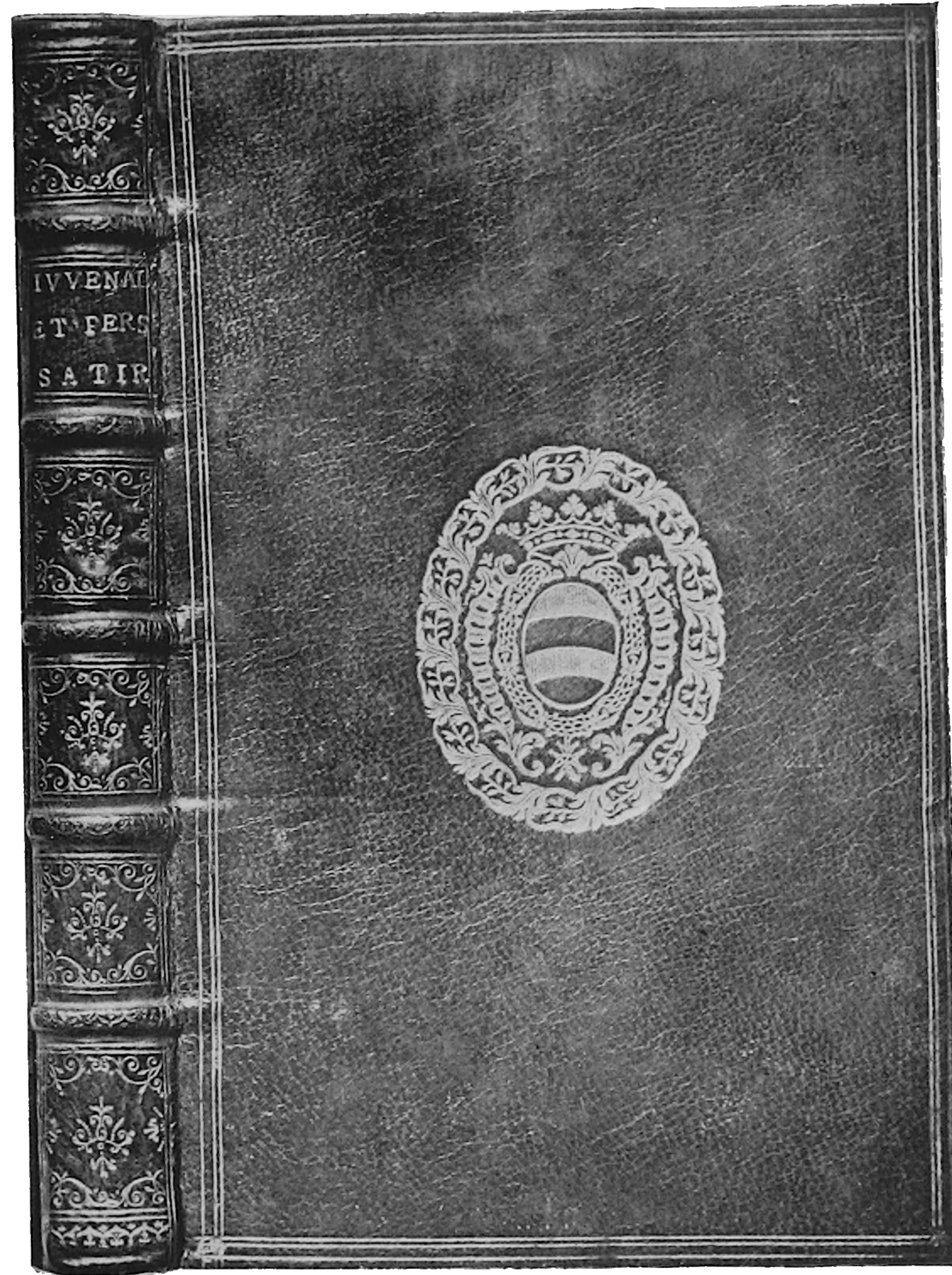
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W. H. Wills, for whom one of these cheques was drawn up by Dickens, was the assistant editor of Dickens's periodical, "Household Words." Forster, in his "Life," vol. ii, p. 422, states:

"There remained only a title and an assistant editor; and I am happy now to remember that for the latter important duty Mr. Wills was chosen at my suggestion. He discharged his duties with admirable patience and ability for twenty years, and Dickens's later life had no more intimate friend."

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Le Salon de 1767
adresse à mon ami M. Grimm.

Ne vous attendez pas, mon ami, que je sois aussi riche, aussi
varié, aussi sage, aussi fou, aussi fécond cette fois que j'ai pu
l'être aux salons précédents. Tout s'épuise. Les ardeurs varient
leurs compositions à l'Infini; mais les règles de l'art, les principes
de leurs applications restent bornés, peut-être avec de nouvelles
connaissances acquises, d'autres leçons, le choix d'une forme originale
voudroit je a conserver le charme de l'Inconnu à une matière usée.
mais je n'ai rien acquis; j'ai perdu fatigué; et la forme originale
depend d'un moment qui n'est pas venu. Supposez moi de retour
d'un voyage d'Italie, et l'imagination pleine des effets d'aurore que
la peinture ancienne a produits dans cette contrée. Les tableaux que les
ouvrages des écoles flamandes et françaises me soient familiers.
Obtenez des personnes opulentes aux quelles vous destinez mes efforts,
l'ordre ou la permission de faire prendre des esquisses de tous les
morceaux dont j'aurai à les entretenir; et je vous réponds d'un salon
tout nouveau. Les ardeurs des boudes passés mieux connus, je
retrouvais la manière et le fade d'un moderne, au lieu de la
manière de quelque ancien la plus analogue à la beauté, et vous
auriez tout de suite une idée plus précise de la couleur, du style,
et du clair-obscur s'il y avait une ordonnance, des incidents, une
figure, une tête, un caractère, une expression empruntée de
rapport, des carraches, du titien ou d'un autre, je reconstruis
le plagiat, et je vous le dénoncerai. une esquisse, le mieux par
fait avec esprit, et qui sera mieux mérité, mais un simple
croquis suffira pour vous indiquer la disposition générale, les
lignes, les ombres, la position des figures, leur action, les masses
à grouper. Cette ligne de liaison qui s'élève et se baisse

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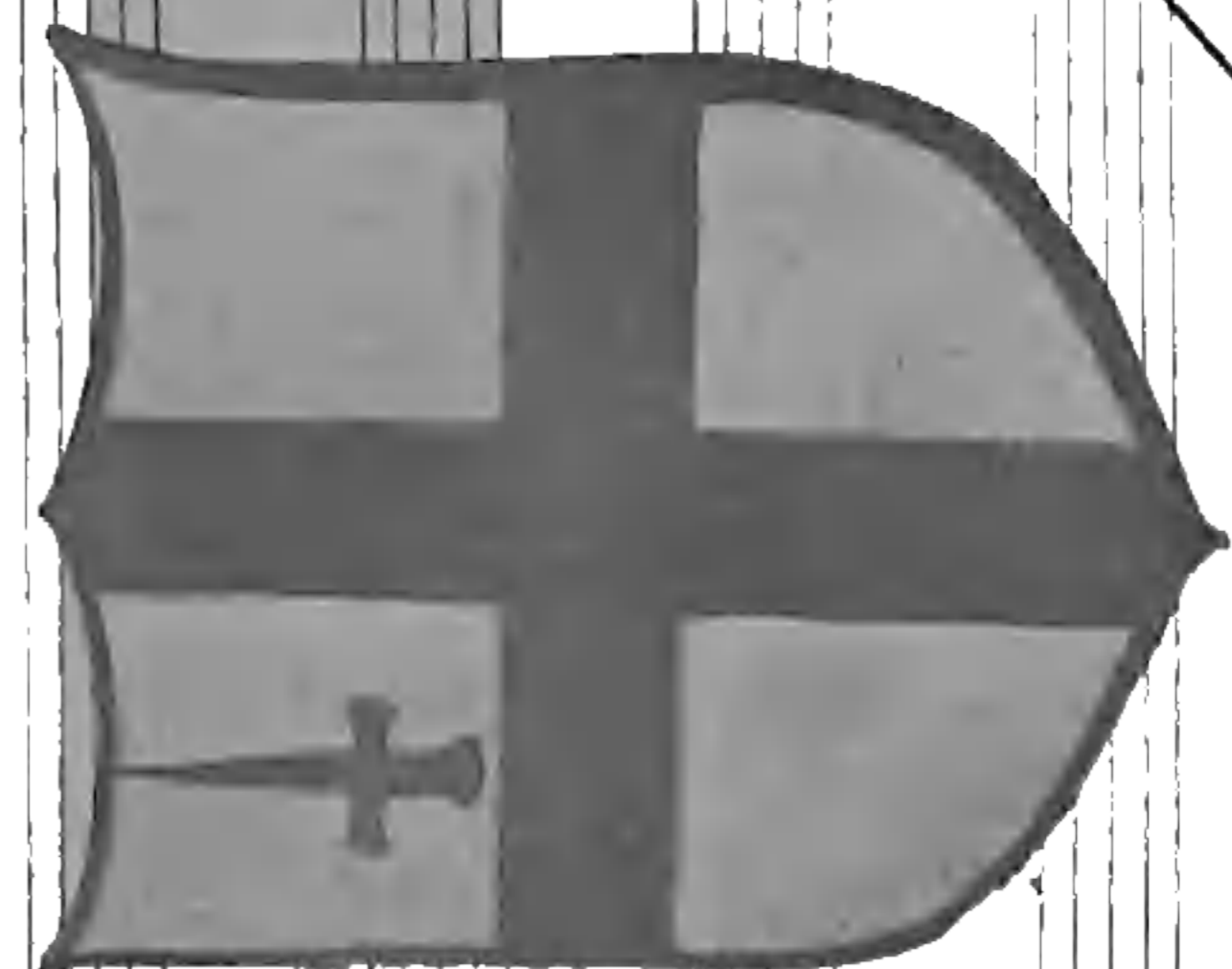
Dedicated to my
many friends, the members
of
British Orchestra

Cockayne
Cockayne.
(in London Town).

Overture for
Full orchestra

Adagio

Op. 40



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Edward Elgar, op. 40. Dedicated to my many friends, the members of British Orchestras. Score. A gift to Henry Ettlign, Nov. 5, 1901, from Edward Elgar. The title-page bears besides, a third signature of the Composer with his address and his illuminated shield of arms. At the end: "Edward Elgar, Malvern Craeghsen, March, 1901," and the motto: "Metelees and monelees on Maluerne bulles, Piers the plowman." This important autograph manuscript contains numerous corrections, sometimes on slips pasted over the corrected parts of the manuscript.

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An extremely important autograph manuscript of one of the most famous works of England's greatest living Composer.

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60

ELIZABETH (QUEEN). HER ROYAL SIGN MANUAL
to a document on vellum, issued under her Privy Seal, with a fine impression of the Seal attached. Large folio. *Dated from the Chapter House of Christ Church, Canterbury.* February 16, 1582

This splendid document is of unusual interest because of the Queen's Royal Sign Manual being accompanied by the Great Seal; such an occurrence is unusually rare. Either documents were signed by the Queen, without an impression of the Great Seal, or they were issued in the Queen's name (but not signed by her), and bearing an impression of the seal. This is *the only document* with both the signature of Elizabeth and an impression of her Great Seal that has come under our notice.

The document itself is "An Indenture" between the Queen's Majesty, on the one part, and the Dean and Chapter of Christ Church, Canterbury, on the other. The Dean and Chapter agree to let unto Her Majesty, for the sum of £100, to be paid before the sealing of this document, and a further £400 to be paid to the Dean and Chapter in the manner set forth in this "Indenture"—the site of the *Courtledge of the Manor of Appledore in Kent*.

The Indenture has two separate indorsements, one of which is as follows:

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61

ENGLAND. A BIOGRAPHICAL HISTORY OF ENGLAND FROM THE REIGN OF EGBERT TO THE END OF GEORGE I, consisting of Characters disposed in different Classes,

adapted to a Methodical Catalogue of Engraved British Portraits. *This unique copy has been extended from 7 vols. to 31 FOLIO VOLS. by THE INSERTION OF ABOUT 4,500 MEZZOTINT AND OTHER PORTRAITS, MANY BEING PROOF IMPRESSIONS. There is a specially printed title to each volume. Bound in old green morocco extra.*

A most superb set of books.

Amongst the rarer of the remarkable collection of MEZZOTINT portraits may be mentioned: Henry VI, by Faber; Margareta, mother of Henry VII; Henry of Monmouth, by Faber; Hugo de Balsam, by Faber; and many others by Faber; Edward VI; Thomas Herbert, Earl of Pembroke, by J. Smith; Martin Bucer, by Houston; John Hooper, by Houston; James I, by J. Smith; William Shakespeare, by C. Turner; Abraham Hondius, by J. Smith; Mrs. Turnor, after Kneller; Charles I, by J. Smith; another after Van Dyck, by J. Smith; Duke of Gloucester, by J. Smith; Mary, Princess of Orange, after Van Dyck, by Faithorne; Lord John and Lord Bernard Stuart, after Van Dyck, by McArdell; John Egerton, Earl of Bridgwater, after Kneller, by J. Smith; John Hampden, by A. Miller; Drummond of Hawthornden, by Finlayson; Van Dyck, by Watson; St. Agnes (Mary Villiers, Duchess of Richmond and Lennox), by J. Smith; Rachel, Countess of Southampton, after Van Dyck, by McArdell; Prince of Orange and Nassau; Lady Elizabeth Cromwell, after Kneller, by J. Smith; James Harrington, by Marchi; John, Earl of Exeter, after Kneller; Andrew Marvell, by J. R. Smith; Sir Thos. Jones, after Claret; Sir John Chichley, after Lely, proof impression; Rembrandt, after the painting by himself, and another by C. Townley; Sir Peter Lely, by Becket; Sir G. Kneller, two anonymous portraits by J. Smith; Guil. Wissing, by J. Smith; Sir Christopher Wren, after Kneller, by J. Smith; W. Vaillant, after the painting by himself; Isabella, Duchess of Grafton, after Kneller, by Faber; Henry Jenkins; Col. Blood, by G. White, proof impression; Bp. Burnet, proof impression; Mr. and Mrs. Gibbons, after Closterman, by J. Smith; Rev. T. Parnell; J. B. Monoyer, after Kneller, by G. White; Diana Vere, Duchess of St. Albans after Kneller, by Faber; Frances Bennet, Countess of Salisbury, after Kneller, by J. Smith; Rev. John Moore, after Kneller, by Faithorne; E. W. Jeffreyes, after Dahl, by Sympton; Wm. Cowper, surgeon, after Closterman, by J. Smith; Joseph Addison (there are three portraits of this distinguished author); Mrs. Centlivre, after Firmin, by Pelham; Richard Blome; Major R. Snow, writing master, after Is. Whood, by V. Hacken, fine impression; T. Frampton, Royal Stud-Keeper, after Wooton, by Faber; Charles, Viscount Townshend, two portraits, one being a proof; Henry Clinton, Earl of Lincoln, with Thomas Pelham, Duke of Newcastle, after Kneller, by Faber; Lord Torrington, after Kneller, by J. Smith; Bp. Gibson, after Murray, by Gibson; Rev. T. Langdon, after N. Tucker, by Faber; Charles Dartiquenave, after Kneller, by Faber, fine; Peter King, by Faber; Sir Thos. Bury, after Richardson, by J. Smith; Sylvester Petyt, after R. V. Bleock, by G. White; Wm. Hucks, after Vanderbank, by Faber; Alex. Pope, by J. Smith; Sir Richard Steele, after Richardson, by J. Smith; Christopher Wren, by Faber; William Stukely, after Kneller, by J. Smith; H. Wanley, after Hill, by J. Smith; A. de Moivre, after Highmore, by Faber; Tycho Wing, after Vanderbank, by G. White; R. Van Bleock, after Ipse; John

Bannister, after Murray, by J. Smith; T. Walker (as Capt. Macheath), after Ellys, by Faber; Mr. Isaac (dancing master), after L. Coupy, by G. White; John Sturges, after Vanderbank, by Kyte, and another by White; Mrs. Gurney, "the Fair Quaker," after Houston; Philip Lockhart, by A. Johnston; Voltaire, after Sen; Owen McSwiny, after Vanloo, by Faber; Layton Smith, by Faber; Abr. Stanyan, after Kneller; Martin Folkes, after Vanderbank, by Faber; the notorious Buckhorse, proof impression.

In addition to these there are numerous fine and rare mezzotint portraits after Sir Godfrey Kneller, Richardson, Wissing, Murray, Riley, Closterman, Schalken, Verelst, Dahl, Gibson, Russell, Vanderbank, Grace, Ellys, Reynolds, Stevens, Highmore, Jervas, Ramsay, Hill, Hudson, Dandridge, Smibert, Hysing, Laffontaine, Bragge, Wollaston, Latham, Hicks, Vandersaart, Stubly, Parry, Knapton, and others.

Amongst the portraits (other than mezzotint) will be found:

WILLIAM SHAKESPEARE, by W. Marshall for the Poems of 1640 (EXTRAORDINARILY RARE); JOHN MILTON, after Marshall, with the sarcastic Greek lines beneath; Dr. Donne, by Marshall; J. Sylvester, by Vicars; Prince Rupert, after Van Dyck; Lodowick, Duke of Richmond, by Pass; Thomas Earl of Arundel, by Pass; Lord Montjoy Blunt, by T. Jenner; Francis White, by Cockson; Andrew Willet, Hugo Broughton, by Payne; Sir Anthony Sherley; Francis Lord Bacon, by Marshall, also one by Hollar; Sir Henry Hobart, by Pass; Sir Horace Vere, by Faithorne, proof impression; John Milton, by Faithorne; Ben Jonson, by Holl; Henry, Earl of Nassau, by Pass; John Fletcher, an original drawing in sepia, by E. Bathurst; another portrait of Fletcher (engraved), by Marshall; Countess of Pembroke, by Pass; Sir Walter Raleigh, six scarce portraits; Aaron Rathborne, by Pass; J. Florius, by Hole; William Lithgow; Catharine, Marchioness of Buckingham, by Pass; Lucia Harin, by Pass; Thomas Howard, Earl of Arundel, and Aletheia Talbot; James Stewart, Earl of March, by Voerst; Henry Rich; Jerom Weston, Earl of Portland; Wm. Gouge, by Faithorne; Wm. Fenner, by Hollar; John Rogers; R. Carpenter, by Marshall; Ranulph Crew; James Calthorpe; Sir B. Rudyerd, by J. Payne; Sir Mathew Lister; Sir John Suckling, by Marshall; R. Stapylton, by Marshall; George Withers, by J. Payne; Robert Baron, by Marshall; Henry Spelman, by Faithorne; John Dethick, by Lombart; John Tradescant (two portraits), by Hollar; Elizabeth, Countess of Kent; Jane, daughter of Arthur Goodwin, after Van Dyck; Mr. Hobson, by J. Payne; Moll Cut-Purse, three portraits; Giovanni Viconte Mordaunte, by Faithorne; Brian Walton, by Lombart; F. Roberts, by Cross; Arthur Jackson, by Loggan; Hugh Peters, three scarce portraits, one a proof, and a rare mezzotint; Robert Leighton; Sir Samuel Morland, by Lombart, a fine proof; Alex. Erskine, a proof before the numbers; John Bulwer, two rare portraits, one a proof; Francis Rous, by Faithorne; Prince Rupert, after Lely; George, Duke of Albemarle; Dr. Henry More, by Faithorne, another by Loggan; Thomas Killigrew, by Faithorne; Valentine Greatrakes, by Faithorne; Edward Waterhouse, by Loggan, proof impression; Sir George Wharton; Sara, Duchess of Somerset; Thos. Mace, by Faithorne; Anne, Countess of Chesterfield, after Van Dyck, by Faber, a beautifully executed sepia drawing by Le Belloman, from the rare print; Hortense Mancini, after Lely, by G. Valck; King James ye Second's Lord Chancellor endeavouring to save himself by flight; Timothy Hatton, by Burghers; John Smith (writing master); Thomas Baskerville; Oliver Cromwell

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aid of English troops in his struggle with the league. "An autograph letter from the French leader secured Essex's enthusiastic support, and he entreated the queen for the command of the expedition, against the advice of friends. With much reluctance Elizabeth granted him the commission and Essex left Dover for Dieppe at the head of four thousand men."

Accompanying the letter is a document signed by Essex's wife (Lettice Knollys), dated 20th Oct. 1606.

Holograph letters of this distinguished man are of the greatest rarity.

£50

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THE FIRST EUCLID

EUCLID. Preclarissimus liber elementorum Euclidis perspicacissimi in artem Geometrie incipit quā foelicissime. Folio. *Original stamped vellum.* Erhard Ratdolt, Venice, 1482

This is *the first edition of Euclid*, and a book of supreme interest. It is also the very earliest book in which mathematical figures occur in any quantity—a few being found in the Ptolemaeus of 1478—and these have been printed with great care and ingenuity. Many of the figures are built up from lines and rules, but a very large number are delicate wood engravings. Ratdolt, the printer, had a long career. He started in 1476 in partnership with Bernard Pictor and Peter Loslein. They continued together until some time in 1478, printing twelve books. From 1480 to 1486 Ratdolt worked alone at Venice, issuing in that time upwards of sixty. After printing in Venice for ten years, 1476-1486, he returned to his native town, Augsburg, at the invitation of two of the bishops, mainly with a view to printing service books, and in the fourteen years to the end of the century he printed over one hundred different books. In Panzer's "Annales," his name is found as issuing books at Augsburg up to 1516, thus giving him the long career of forty years as a printer. The reverse of the first leaf contains an interesting address from the printer to the doge John Mocenigo, in which he refers to his work in making the mathematical figures, without which it would not be possible to follow the text.

The fine binding, which is undoubtedly original, is a very interesting piece of fifteenth-century work, for the style is German, while the execution is Italian. The thinness of the boards and the use of ties at top and bottom as well as in the front, are both very typical of Italian work, while the dies and their method of arrangement resemble German work of the period. Remembering that Ratdolt was a native of Augsburg, and worked in Venice, the explanation of this combination of styles is clear.

An early owner has filled the margins of the first half of the volume with notes written in a beautiful minute hand. He was clearly a studious mathematician, and has added occasional propositions of his own devices from those of Euclid.

Though the book can hardly be called extremely rare, copies in good condition are

difficult to meet with. The first leaf is not infrequently missing, and the diagrams are often cut into. As regards the diagrams, these are not the same in all copies, and there are several varieties of issues.

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EUROPEAN HISTORY. THE POLITICAL AND SOCIAL HISTORIES OF ENGLAND, FRANCE, GERMANY, AND THE PAPACY. TOLD IN AUTOGRAPH LETTERS, HISTORICAL DOCUMENTS, MANUSCRIPTS, AND PORTRAITS.

ENGLAND. FROM HENRY VII (BORN IN 1457) TO EDWARD VII (DIED IN 1910).

This most extraordinary collection opens with the Sign Manual of Henry VII (who came to the Throne of England in 1485), and illustrates each and *every* succeeding reign right down to that of Edward VII. The period covered is thus 453 years of England's history.

There is a complete and very exhaustive catalogue, and we would direct particular attention to the following:

HENRY VII. His unpublished letter to Philip "Le Beau," King of Castile. Dated from Richmond, 8th June 1506.

The "Lion of the Tudors" has *superscribed and signed* this superb letter.

In faultless preservation, written just after Philip's return to Spain from England.

Henry's eldest son, Arthur, married Philip's sister, Catherine, who afterwards became Henry VIII's first Queen.

Philip died in September of this year when Henry at once offered to marry his idiot widow (Joan).

HENRY VIII. A splendid letter to Sir Richard Gresham, with a fine example of the King's signature. Dated Greenwich, 23rd April 1512.

Sir Richard was Wolsey and Cromwell's confidential correspondent. He was Lord Mayor of London (in 1537), besides being the father of Sir Thomas Gresham, who built the Royal Exchange.

EDWARD VI. Signed not only by the "Boy King" but also by the whole Council of the Regency.

Written upon vellum and in the finest possible condition.

Of superlative rarity.

MARY I. A splendid historical letter to the Earl of Shrewsbury, relative to *Wyatt's rebellion*.

Mary's letters are of extreme rarity.

ELIZABETH. This is the Original Indenture completing the sale to the Earl of Leicester's (the Queen's favourite) of the Lordship of Denbigh.

Not only is this superb document signed by Elizabeth, but it also bears the Great Seal of England—a most unusual occurrence.

JAMES I. Signed as James VI of Scotland.

This interesting document is also signed by Geo. Gordon, Marquis of Huntley (favourite of James I), and Sir John Maitland of Thirlstane, a devoted supporter of the unfortunate Mary Queen of Scots.

JAMES I. Signed as King of England. To his son-in-law, Frederick of Bohemia.

CHARLES I. His superb holograph letter *relative to the Irish Rebellion*. Addressed to the Lord Lieutenant of Ireland (the Earl of Ormonde). Oxford, 12th March 1643. Historically most important.

HENRIETTA MARIA. Congratulating Gaston duc d'Orléans (third son of Henry IV) upon his marriage with Marie de Gonzague (1629).

A superb holograph.

HENRIETTA MARIA. The Translation of her heart to the Monastery of the Visitation of Mary. The Original Document, signed by Gautier de Montegut, relative to the ceremony.

CROMWELL. Relative to the Petition of John Watson master Gunner to the state. An *unusual document*, bearing a fine example of the Protector's bold signature.

CROMWELL'S FUNERAL. Directing payment to the "Coferer of our Household" for the Funeral Expenses "of our most dear Lord and Father Oliver late Protector of Blessed Memory."

Issued in the name of Richard Cromwell.

RICHARD CROMWELL. Richard was Protector for little more than a year. This official autograph of his is of extreme rarity, therefore.

CHARLES II. Penned by Charles during the Commonwealth and whilst an exile. Holograph.

CHARLES II. Written *a few months after his restoration*.

Holograph. To his sister—Princess Henriette Marie d'Orléans.

JAMES II (when Duke of York).

This fine letter is addressed to the Vice-Admiral of Norfolk, and is relative to the reprisals against the Dutch. Historically important.

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GEORGE I. The Original Warrant confirming *the Treaty of Peace and Commerce with Morocco* and the Original Treaty sent with this Warrant to the Lord Chancellor.

Historically important.

Covering 15 pages folio.

The Warrant is also signed by Lord Carteret and sealed with the Great Seal of England.

GEORGE II. Appointing Lord Bathurst Captain of the Band of Pensioners.

Sealed with the Royal Seal and countersigned by the Duke of Newcastle (Secretary of State).

GEORGE III. A holograph letter to the Bishop of Lichfield and Coventry relative to the death of the Bishop of Winchester, and appointing him Clerk of the Closet.

It is addressed and sealed by the King.

CHARLOTTE. A holograph letter to a Lady of the Bedchamber.

Addressed and sealed by the Queen.

GEORGE III'S LAST ILLNESS. A holograph of Spencer Perceval (who was shot in the lobby of the House of Commons by Bellingham) entirely relative to the King's illness. 31st October 1810.

From this time until his death (in 1820) George III was incapable of transacting any business.

GEORGE IV (as Prince Regent).	{	(1) Appointing an ensign to his own (Prince of Wales') Regiment of Foot.
GEORGE IV'S CORONATION.		(2) A Peer's ticket of admission to his Coronation.
GEORGE IV (as King).		(3) Approving the 16th Lancers' embarkation for the East Indies.

GEORGE IV'S DEATH. A holograph letter of Sir Robert Peel entirely relative to the *post mortem examination* upon the King.

WILLIAM IV (as Duke of Clarence).	{	Deprecating the behaviour of the Earl St. Vincent and relative to the Duke of Northumberland's administration of Ireland (as Lord Lieutenant).
WILLIAM IV (as Heir-Presumptive).		

WILLIAM IV. A holograph letter of Lord (Chancellor) Lyndhurst, concerning the King soon after his accession.

ADELAIDE. A holograph letter mentioning Queen Victoria, the Duchess of Kent, and the Prince of Hesse.

VICTORIA. Appointing a Lieutenant-Colonel of Marines.

VICTORIA. Illuminated Programme (21st June, 1871) of a Concert held at Buckingham Palace on the occasion of the festivities held in honour of the marriage of the Princess Louise (27th March, 1871).

VICTORIA (as Princess and Queen). Holograph letters of the Duke of Kent, Leopold I (King of Belgium), the Duke of Wellington (2), Sir Moses Montefiore, and Lord Normanby. Entirely relative to the Queen's visits (both as Princess and as Queen) to Ramsgate with the address of the inhabitants of Ramsgate to the Queen (when Princess).

ALBERT. A fine letter appointing the Baron de Washington a Knight of the Garter. Signed: "Albert, Acting Great Master."

EDWARD, DUKE OF KENT. FATHER OF QUEEN VICTORIA. Asking for the same privileges as are enjoyed by the Princess of Wales in regard to the delivery of letters.

VICTORIA. Holograph letter of Lord Palmerston relative to the Queen.

EDWARD VII. Three fine holograph letters relative to (1) photographs of himself, (2) to "My dear Di," condoling with her upon the death of her father, (3) relative to Louis of Hesse and to the races.

Comprising three forms of signatures: "Albert Edward," "A. E.," "Bertie."

THE ENTIRE COLLECTION, £1,250

FRANCE. FROM LOUIS XI (BORN IN 1423) TO PRESIDENT FALLIÈRES.

These two volumes open with the autograph of LOUIS XI, who ascended the throne of France in 1461, and come down (*without a single hiatus*) to PRESIDENT FALLIÈRES, the present head of the French State.

The full descriptive catalogue, which accompanies the collection, gives an exact account of each and every autograph and portrait. We would, however, direct particular attention to the following examples as being very remarkable historical letters.

LOUIS XI. Concerning his Finances.

YOLANDE DE FRANCE. To the Duc de Savoie.

ANNE DE FRANCE. Regent during the minority of Charles VIII. *Excessively rare.*

CHARLES VIII. To the Duc de Bar.

LOUIS XII. Concerning the city of Lyons.

CHARLES, DUC D'ORLÉANS. He was the *Hero of Agincourt*.

FRANÇOIS I. Relative to the export of corn from France.

LOUISE DE SAVOIE. This is a superb *holograph* letter relative to Anne de Bretagne (the Queen of both Charles VIII and Louis XII).

HENRI II. Relative to his late father (François I).

CATHERINE DE MEDICIS. A series of very remarkable documents.

FRANÇOIS II. Relative to the city of Metz. This is of superlative rarity as the King died when but a boy.

CHARLES IX. Details of certain royal gifts.

MONTMORENCY. A superb letter to Charles IX.

HENRI III. Relative to Pope Sixtus V.

HENRI IV. A most splendid *holograph* letter to the Grand Duke of Tuscany.

MARGUERITE DE VALOIS. Relative to her garden.

MARIE DE MEDICIS. One of her famous (*holograph*) letters to *Cardinal Richelieu*.

GABRIELLE D'ESTRÉES.

HENRIETTE D'ENTRAIGUES.

MARIE DE BEAUVILLIERS.

DIANE D'ANDOUINS.

CHARLOTTE DE BEAUNE.

CATHERINE DE BALSAC.

} We here have the *six famous Mistresses* of Henri IV.

The presence of these six excessively rare autographs, in any one collection, must surely be a unique occurrence.

MONTPENSIER. Addressed to Henri IV.

LOUIS XIII. A superb *holograph letter to his mother*, Marie de Medicis, written when Louis was only seventeen years old.

ANNE D'AUTRICHE. To her Treasurer.

LOUIS XIV. A truly remarkable and unique example, the boy king *was only in his seventh year* when he signed this State Paper.

MADAME DE MAINTENON. A splendid *holograph letter* relative to the Bishop of Chartres.

LOUIS XV. An address to "His People."

MADAME DE POMPADOUR. Relative to Louis XV and to her own bad eyesight.

MADAME DU BARRY. Relative to her Château de Louveciennes.

LOUIS XVI. Signed by the King in the momentous year 1791.

MARIE ANTOINETTE. We have here her autograph *as Dauphiness*. It was penned only *three months* after her marriage, and is believed to be her *earliest* existing autograph.

MARIE ANTOINETTE. This is the *priceless holograph letter* which she addressed in the momentous year '91, to her devoted friend the Princesse de Lamballe.

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GERMANY. This Collection begins with a splendid document signed by Frederick III (born 1415) and closes with the Royal Sign Manual (to a document) of Wilhelm II (the present Emperor).

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This most wonderful Collection embraces a period of no less than 764 years of the world's history. It commences with the remarkably early document, dated 1250, signed with the rota and benevaete of Pope Innocent IV, who occupied the Pontifical Throne from 28th June 1243, till 7th December 1254. This precious document is also signed by Nicholas III as Cardinal; he became Pope in 1277.

Included in the Collection is the autograph of Alexander VI (Borgia) which, outside one or two of the public museums and institutions of Italy, is probably unique. Besides this there are no less than four holograph letters, signed, of Pope Alexander VIII before his elevation to the Papal throne. The Collection (*which is fully catalogued*) terminates with the autograph of Pius X, the reigning Pope.

The collection is tastefully illustrated with fine portraits, many being rare contemporary impressions.

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FERDINAND AND ISABELLA. LETTERS PATENT.

Dated 10th December 1477, to compel the Conde de Monte Rey to restore the fortress of Castro Verde with its vassals and revenues to Doña Isabel de Castro. With autographs of both the King and the Queen.

This is an *extremely early document*, Isabella having only inherited the throne of Castile in 1474.

“Don Fernando and Doña Isabel, by the grace of God King and Queen of Castile and Leon, of Toledo, Sicilia, Portugal, Galicia, Seville, Cordova, Jaen, the Algarves, Algeciras, Gibraltar, and of the province of Guipuzcoa, Princes of Aragon, Lords of Biscay and Molina, to the dukes, counts, marquises, prelates, ricos-hombres, Masters of the Orders, Priors, Commanders, Sub-commanders, Alcaydes of castles and strongholds fortified and unfortified, and to all the Councils, corregidores, assistant ministers, alcaldes, alguacils, regidores, knights, squires, officials, and good men of all the cities, towns, and villages of our kingdom of Galicia and to the deputies, alcaldes, cuadrilleros, captains and men-at-arms within the jurisdiction of our said kingdom of Galicia, and to all other persons whatsoever our vassals, subjects and natives of whatsoever creed, credit, condition, pre-eminence or dignity they may be, to whom this our letter, or a copy thereof signed by a public notary shall be shown Grace and Greeting—Know ye that Doña Isabel de Castro, wife of P^o m̄ ño our vassal has sent us her petition setting forth that the Conde de Monte Rey has seized, taken and occupied unjustly and unduly against all right and justice her fortress of Castro Verde with all the vassals and revenues thereto pertaining, and that she has many times required the said count to restore and deliver to her the said fortress vassals and revenues, and that he would and will not do so, replying only with divers undue excuses and delays, and that if this is permitted to continue she will thereby suffer great damage and misfortune, supplicating and beseeching us, in grace to her, to command it to be remedied by means of justice, so that her said fortress vassals and revenues may be delivered and restored to her. Whereupon we send her these our letters and provisions by which we command the said Conde de Monte Rey to restore and deliver to her without delay the said fortress vassals and revenues freely and truly without any reservation whatever. In like manner we command a letter to be given to the Conde de Ribado of our Council, and our Corregidor and Justice in our said kingdom of Galicia by which we command him, in case the said Conde de Monte Rey should fail to vacate, deliver, and restore to the said Doña Isabel de Castro her said fortress, vassals, and revenues to pass judgment and proceed against the said Count and his property wheresoever he may find it, according to justice, and therefore we command each and every one of you that as often and whenever you shall be called upon by the said Conde de Ribado, or by any other person acting with his knowledge and authority, that you assemble yourselves with all your men-at-arms to give and render to him such help and favour as for the abovesaid service

he shall require of you or shall stand in need of, in order to enter and take from the said Conde de Monte Rey the said fortress of Castro Verde, and the vassals and revenues thereof, which he has thus taken and occupied in despite of the said Doña Isabel de Castro, that all may be wholly restored and delivered to her, and further by our said letter we will and command, and it is our will and pleasure that if by the refusal of the said Conde de Monte Rey to comply with our letters and commands and with the commands of the said Conde de Ribado our Corregidor in our said kingdom of Galicia, any costs expenses or losses should be incurred by us, they shall be made good, and the said Conde de Monte Rey and his property shall be bound and obliged to make payment thereof. And by this our letter we give full power to the said Conde de Ribado to enter, take possession and occupy all or any the towns, villages, fortresses, and possessions of the said Count wherever they may be, and by any such his possessions to satisfy and make payment to whatever forces of horse and foot shall have been summoned and assembled for this service, together with all the cost and losses incurred or suffered through his refusal to be brought to justice and to obey our commands. We command each and all of you to act thus herein and not otherwise upon penalty of the loss of our favour, deprivation of your offices and confiscation of all the property of those who shall contravene these orders to our Exchequer and Treasury. Moreover we command that any man who shall oppose or hinder you in this shall be summoned by you to appear before us wheresoever we may be upon the day by you appointed or within the thirteen days immediately following upon the above penalty, upon which we command any public notary who shall be called upon to do so to exhibit this our letter countersigned with his sign, that we may know that our commands are fulfilled. Given in our noble and loyal city of Seville on the tenth day of the month of December in the year of the birth of Our Lord Jesus Christ one thousand four hundred and seventy-seven.

I the King.

I the Queen.

(Endorsed.) "That the Conde de Monte Rey shall restore Castro Verde and its land to Doña Isabel de Castro.

"Provision by the Catholic King and Queen given in the year 1477, to compel the Conde de Monte Rey to restore Castro Verde and its lands to Doña Isabel de Castro."

£70

FERDINAND AND ISABELLA. LETTER to the Duke of Milan. Dated 20th December 1497. With autographs of the King and Queen.

"1497, 20th Dec'.

Most illustrious Duke, our dear and well beloved cousin. We the King and Queen of Castile, Leon, Aragon, Sicilia, Granada, etc., send you many greetings as to him whom

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FLÉCHIER. HISTOIRE DU CARDINAL XIMENES, par
Messire Esprit Fléchier, Evêque de Nismes. 4to. *Red morocco.*
FLÉCHIER'S *own copy with his arms impressed on the sides.* 1693

FIRST EDITION, printed on LARGE PAPER for Fléchier's own library, and splendidly bound for him by *Duseuil*.

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This splendidly illuminated and remarkably important Horae was prepared for the special "use" of the diocese of Geneva—a "use" so excessively rare that we have never before met with another in manuscript.

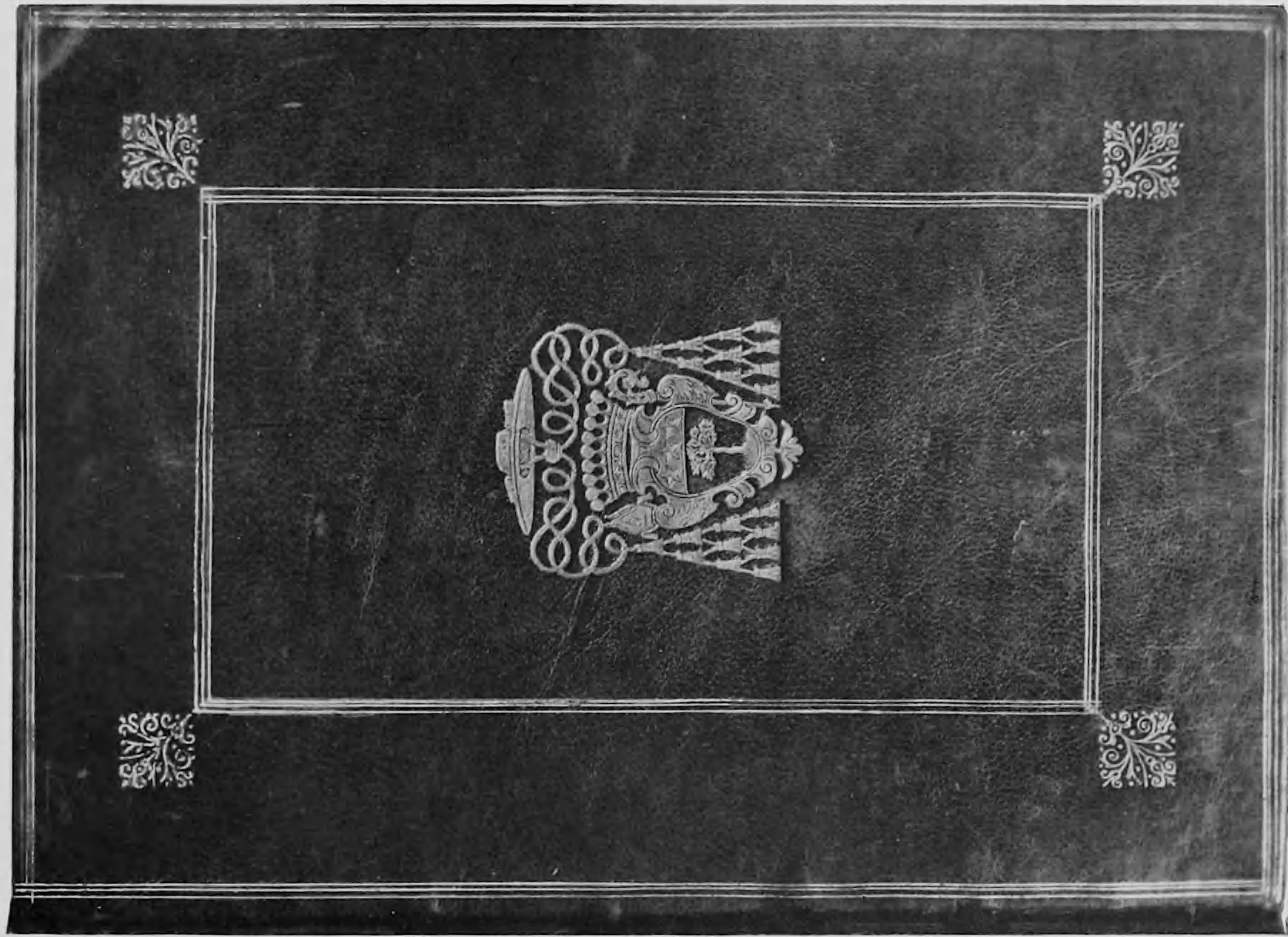
The extent and richness of the decoration is quite extraordinary, there being no less than SEVENTY-NINE VERY BRILLIANT MINIATURE PAINTINGS. These miniatures suggest the School of Tours, but their design is much bolder and more original, as their colouring is far richer than the miniature paintings of any one of the recorded "Masters" of the famous School of Tours.

An extremely interesting feature of this de Maillard heirloom is that practically every miniature—both large and small—depicts the costumes worn on the continent of Europe by the different ranks of society (both male and female) whilst Henry VI (the last of the House of Lancaster) was on the Throne of England. We may, with confidence, fix its period as not earlier than the year 1420 or later than 1460.

On the verso of the first leaf is an elaborate coat of arms, with the motto "Esse quam dici"—"To be rather than to be called."

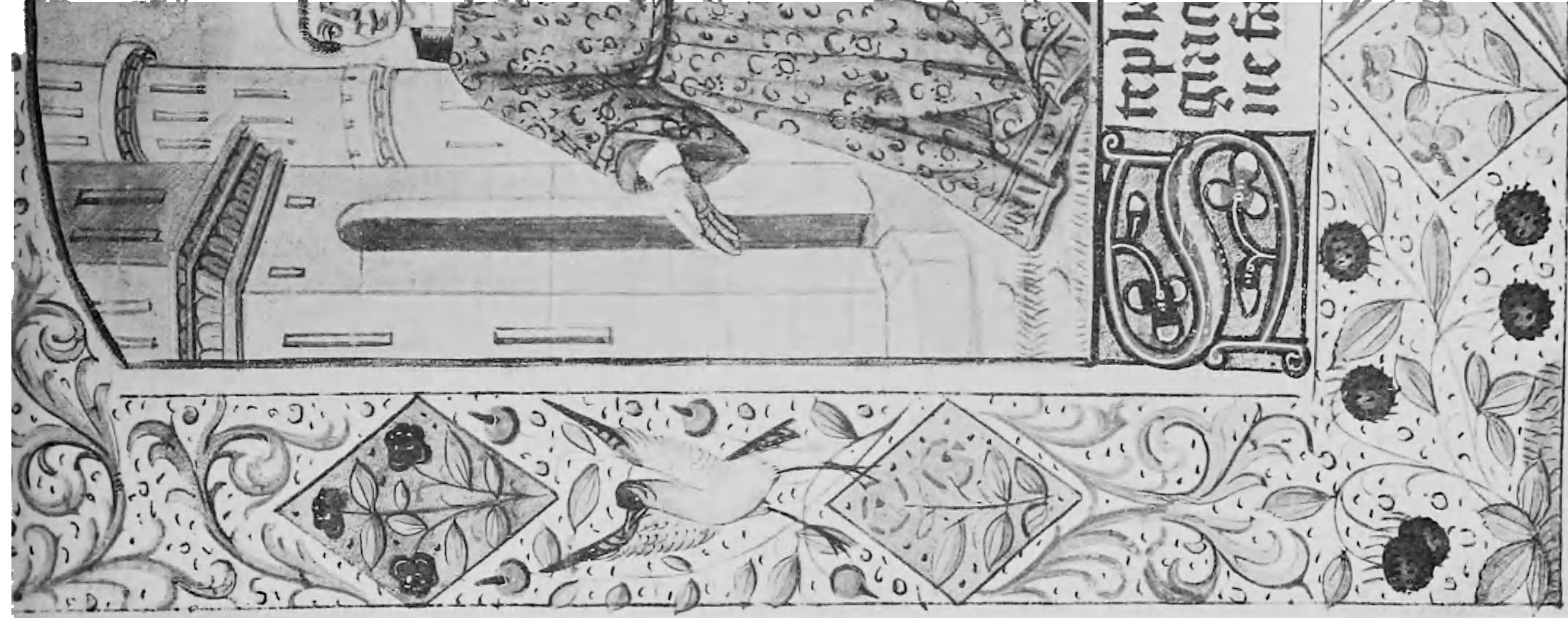
They are the arms of a late owner of the book, Prosper de Maillard, Comte de Tornon (*i.e.*, Tournon). Beneath the arms are the lines "Pourtant de faveurs singuliers | De mon Prince et mon bienfacteur | Que puisje offrir a sa grandeur | Sinon des voeux, et des PRIERES. | 1610." Hence this gift of a Prayer Book which the donor evidently cherished very much.

And he may well have done so, for it is a remarkably gorgeous volume. It begins with a full Calendar, and contains all the Offices usually given right through to the end, to the Office of the Dead. There is no omission or mutilation of the slightest description. The first proprietor of the manuscript and his descendants possessed it quite a century and



68

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GEORGE I's ACCESSION

GEORGE I. THE ORIGINAL PROCLAMATION BY THE PRIVY COUNCIL, dated *1st August, 1714*. It is in the form of a letter to the Earl of Northampton, directing him to PROCLAIM **GEORGE I KING AT THE TOWER**.

This precious State Paper is signed by the members of George I's first Privy Council, viz.:

1. The Duke of Buckingham.
2. The Duke of Ormonde.
3. The Duke of Northumberland.
4. The Duke of Shrewsbury.
5. The Earl of Dartmouth.

£30

GLADSTONE AS A CHURCHMAN

GLADSTONE (WILLIAM EWART). THE EXTREMELY IMPORTANT SERIES OF 25 UNPUBLISHED HOLOGRAPH LETTERS, covering 78 pages 8vo, all with but one exception addressed to the Right Honble. A. J. Beresford-Hope, M.P. (the famous Churchman).

The first letter is dated from Hagley, Stourbridge, 16th February, 1847, and the last from 10, Downing Street, 15th May, 1882. The solitary letter not addressed to Mr. Hope was sent to the Rev. J. L. Ross, dated 28th December, 1852. It refers to the Ministerial crisis, and gives reasons for his difference with the Government.

Writing on 15th November 1847, Mr. Gladstone speaks of the sensational appointment of Dr. Hampden to the see of Hereford, "a calamity the most formidable in kind which it is in the power of man to inflict on the Church." On 31st November 1856, he mentions occupying his time with a work upon HOMER, and cannot "undertake a serious matter lying neither in the direction of my ordinary duties nor in the Homeric line." In the last letter, dated 15th May 1882, Gladstone refers in high terms to the then recently murdered Lord Frederick Cavendish.

Many of the letters deal with the famous Gorham and Hampden cases, Dr. Pusey, the Bishop of London, Gladstone's Church Rate Bill, and many other matters of current interest and importance to the Church of England.

Accompanying the letters is one written to Gladstone by Beresford-Hope, 3rd May 1866, of 4 pages, entirely in reference to his Church Rate Bill.

LETTER 1. 4 pages 8vo; dated Hagley, Stourbridge, 16th February, 1847. Written during the first year of his election to Oxford.

“In truth it is rarely or never that opportunities of doing anything towards the settlement or advancement of clergymen present themselves to me. At Trinity College we shall have no accommodation for families, even when the buildings are completed, except those of the Warden and Vice-Warden.

Refers to the Leicester Square case report, “in which Moxhay appears to have got the best of it.”

“The position of our scheme is nearly as it was with respect to funds: indeed the death of the Duke of Northumberland may have the effect of throwing us back; for he had promised us £1,000 in the Spring, which it pleased God he should not live to see.

“The Irish case is awful. Cannot you get some stir made on the subject of some public and solemn religious observance to mark the most signal calamity recorded in our history for many generations? We had a fast for the Chelsea in 1832, but we sometimes hope the country has more sense of God now than then, and surely this affliction throws Chelsea into the shade.

“There is a point in your letter I do not understand. You say that Government can only sell for a larger Church on the same site as Margaret Chapel, but I can hardly construe this to mean that they cannot sell for a refitting and maintenance of the same Church.

“Pray read if you can get hold of it ‘From Oxford to Rome,’ a book many ways remarkable, and likely I trust to be of use in warning many away from the very serious peril.”

Refers to Lady Mildred’s welfare, etc.

Lady Mildred Hope was a sister of Lord Salisbury, the premier.

LETTER 2. 3 pages 8vo; dated Hagley, Stourbridge, 12th March, 1847.

It will not be in his power to contribute more than £100 to the new church. Refers again to the Leicester Square case.

LETTER 3. 4 pages, 8vo; dated 13, Carlton House Terrace, 10th November 1847.

Refers to the new chapel in Margaret Street (now the famous All Saints Church).

“I am glad to say that thank God we are much mended in regard to health; my daughter is nearly well and my arms getting fit for service again, we expect my wife’s confinement daily.”

LETTER 4. 3 pages, 8vo; 13, Carlton House Terrace, 15th November, 1847.

“I understand that the Jewish question will stand over for a Bill. . . . You will be astounded by the news of to-day—the appointment of *Dr. Hampden*; a calamity the most formidable in kind which it is in the power of man to inflict upon the Church. I am

afraid it will go near to kill our remaining Archbishop. (Dr. Howley died next year, aged 83.)

“ My wife still holds on awaiting her confinement which is overdue.”

Requests his friend to excuse this “ churlish reply,” “ partly because of my penury, partly on account of haste.”

The appointment of Dr. Hampden to the See of Hereford raised a ferment throughout the whole Church of England.

LETTER 5. 4 pages, 8vo.; 13, Carlton House Terrace, 21st December 1847.

About the appointment of Mr. Richards in Mr. Oakley's place.

“ Our infant (daughter) was baptized this morning, and to-morrow we hope to go down to Hawarden for Christmas and January.”

Refers to the sisters, who entered the Church of Rome. “ I can readily believe that they were of diseased minds when they entered the House.”

“ We are engaged in a Church plan,” etc.

LETTER 6. 3 pages, 8vo.; 6, Carlton Gardens, 10th March, 1850.

“ It seems to me best that I should not urge the Bishop of London to publish,” and gives his reasons.

LETTER 7. 4 pages, 8vo.; 6, Carlton Gardens, 17th March 1850.

“ I am not a member of any body now moving about the Gorham business but I am in some considerable degree responsible for the Address to which Prosser was yesterday asking signatures.”

Speaks of backing the Bishop and strengthening his hands, etc.

The Reverend G. C. Gorham's case aroused, if anything, more controversy in the Church of England than that of Bishop Hampden.

The exact point at issue between Gorham and the Bishop of Exeter was the teaching of the Church of England on baptismal regeneration. Gorham's views were highly Calvinistic, and did not precisely agree with the teaching of either the high or the low church party. He held that the divine grace was not of necessity given in baptism nor in conversion, but that it might be conferred before baptism, in baptism, or at a later period in life. The bishop found Gorham a more learned and able theologian than he had expected to encounter, but nevertheless again refused to institute him.

Gorham then instituted a monition out of the registry of the Court of Arches calling upon the bishop to show cause why he should not institute him. The judgement of Sir Herbert Jenner Fust in that court on the 2nd August 1849 was in favour of the Bishop, whereupon Gorham appealed to the Judicial Committee of the Privy Council by whom, on the 8th March 1850, Fust's judgement was reversed.

LETTER 8. 2 pages, 8vo.; 6, Carlton Gardens, 6th October 1850. Encloses £100 subscription to the new Church in Margaret Street (All Saints).

“ We are going abroad for the winter seeking to re-establish in a warmer climate, if it please God, the health of a little daughter which has been torn to pieces by the whooping cough. God grant the course of Church matters in the interval may be favourable, but the prospects are very dark and not growing lighter so far as I can see.”

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LETTER 15. 3 pages, 8vo; 11, Carlton House Terrace. 15th May 1858.

He is friendly in principle to his (Hope's) amendment.

"It is with me, however, a most grave question whether instead of this simple liberation of the conscience . . . we should not, especially after the terrible lesson we received last year, endeavour to make some terms that would practically better the condition of the Church," etc.

LETTER 16. 3 pages, 8vo; 11, Carlton House Terrace, 20th March, 1863. Regarding Mr. Stevens and his lack of power to give Hope a nomination to the Credit Office, etc.

LETTER 17. 4 pages, 8vo; Hagley, 28th October 1863. Accepts his protest but not as a protest, but as an addition to his own statement. He could himself "name branches of art in which we excelled during that awful war, and which have since declined or died." Refers to the decline in industrial art between the close of the last century and the beginning of this one. "I conjecture it to be the War. I think moreover it is a common phenomenon that in periods of decadence instances really due to the time of excellence survive, and that oftentimes good relics of an olden time synchronise with first efforts at revival after having bridged over the dreary interval between." Refers to festivities at Hagley.

LETTER 18. 2 pages, 8vo; 11, Carlton House Terrace, 23rd November 1865.

"Your triumph is speedy and complete: the only question is do I owe you 5s. or 20s.? Both are mentioned. I hope you understand the service to be the bargain," etc.

LETTER 19. 3 pages, 8vo; 11, Carlton House Terrace, 28th April 1866.

Referring to his paper of suggestions on Church Rates in the form of a Bill, etc.

HOPE (A. BERESFORD). *A. L. S.*, 4 pages, 8vo; Arklow House, Connaught Place, 3rd May 1866. To Gladstone. Entirely relative to Gladstone's Church Rates Bill.

GLADSTONE.—LETTER 20. 4 pages, 8vo; Hawarden Castle, 6th April 1874. To Hope.

"The plan seemed to me as unwisely framed as the medium of promulgation to the Clergy!!"

"It is easy enough by rash and crude proposals to seal the doom of the Church as an Establishment," etc.

LETTER 21. 3 pages, 8vo; Hawarden Castle, 23rd June 1874. Relative to the death of Sir Stephen Glynne (Gladstone's brother-in-law).

"Your hearty sympathy is very consoling to my wife and to us all in this trying hour."

"The loss we have sustained has . . . created a void which never can be filled. We have, however, with the general and precious consolation derived from the knowledge of his habitual preparedness, also a special ground of thankfulness in his having been spared the stages of slow decay which in breaking up his habits might have constituted for him a severe trial. . . . To-morrow we consign his remains to their home."

LETTER 22. 4 pages, 8vo; Hawarden Castle, 27th November 1874.

Relative to an Address.

LETTER 23. 4 pages, 8vo; Chatsworth, 24th November 1874. Objects to all fresh association with public bodies.

LETTER 24. 2 pages, 8vo; Downing Street, 27th March 1861.

“The day of the last visible offices of respect and love to the dead has I find now passed, and I cannot refrain from writing to you a few words of most sincere sympathy under your heavy bereavement.”

Relative to the death of Lady Mildred Beresford-Hope.

LETTER 25. 2 pages, 8vo; Downing Street, 15th May 1882.

About the murder of Lord Frederick Cavendish, etc.

Lord Frederick Cavendish was murdered at Phoenix Park, Dublin, on 6th May, he is greatly eulogised by Gladstone in the above letter.

Hope's devotion to the Church of England was (like Gladstone's) the leading feature of his life. Possessed of great wealth, he purchased in 1844 the ancient buildings of St. Augustine's Abbey, Canterbury, as a college for missionary clergy. In 1843 he published a volume of poems, and in the following year he translated the Hymns of the Church for popular use. Accepting the idea of the Catholic Church, he set himself to work on how the outward aspect of English public worship might be made most reasonably and intelligently to correspond to the ideals and to the best traditions of the ancient and historic Church. He built at his own expense All Saints' Church, Margaret Street, London. He also rebuilt and endowed the parish church of Sheen, Staffordshire, in 1852, and kept up the daily service at his own cost.

All these letters are *unpublished*, only brief extracts are (for obvious reasons) given.

The Collection is illustrated with five portraits of Gladstone.

Bound in blue morocco.

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72

GLADSTONE ON DIVORCE

GLADSTONE (WILLIAM EWART), THE ORIGINAL HOLOGRAPH MANUSCRIPT (SIGNED) of his address on this subject. Dated, “*Hawarden Castle, Oct. 28, 1889.*” Six closely and legibly written pages, 4to.

QUITE COMPLETE.

This is THE EXTREMELY IMPORTANT ORIGINAL MANUSCRIPT upon DIVORCE and the MARRIAGE LAWS and their importance to AMERICA.

Gladstone's bill upon Divorce and the Marriage Laws was introduced into Parliament in 1857, and the controversy upon the subject at that time was both fierce and long. Upon one occasion (14th August) Gladstone made no less than twenty-nine speeches thereupon.

But it was later that, as Lord Morley observes: "he was shocked, as well he might be, at the grotesque excess to which the doctrine of 'mental cruelty' has been carried in some states of the American Union."

It was, presumably, this "mental cruelty" that Gladstone had in mind when he penned the present Manuscript, for he commences as follows:

"I undertake though not without misgiving, to offer answers to your four questions. For I incline to think that *the future of America is of greater importance to Christendom at large than that of any other country*; that that future, in its highest features, virtually depends upon the incidents of marriage; and that no country has ever been so directly challenged, as America now is, to choose its course definitely with reference to one, if not more than one, of the very greatest of those incidents."

Continuing he writes:

". . . I have spent nearly sixty years at the centre of British life. Both before and from the beginning of that period absolute divorces were in England abusively obtainable, at very heavy cost, by private Acts of Parliament; but they were so rare (perhaps about two in a year) that they did not affect the public tone, and, for the English people, marriage was virtually a contract indissoluble by law. In the year 1857, the English Divorce Act was passed, for England only. Unquestionably since that time the standard of conjugal morality has perceptibly declined among the higher classes of this country, and scandals in respect to it have become more frequent. . . ."

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GLADSTONE AND RUSSIA

GLADSTONE (WILLIAM EWART). THE ORIGINAL HOLOGRAPH MANUSCRIPT (SIGNED) of his POLITICAL ADDRESS (written in May 1878) UPON THE RUSSO-TURKISH WAR; consisting of 10 pages, 8vo.

QUITE COMPLETE.

This famous speech was delivered soon after the Russo-Turkish war, when the Russians were checked in their advance on Constantinople by the passage of the Dardanelles by the British fleet, and shortly before the Conference at Berlin when Lord Beaconsfield returned with "Peace with Honour." A congress of the Powers is advocated in this speech of Gladstone's, and he inveighs strongly against the frivolous objections to it made by the Government. It was unquestionably due to Gladstone's speeches that the Conference at Berlin was eventually held.

Accompanying this most interesting manuscript is a letter referring to it. There is also another letter (on the subject of extending the franchise, which he favours)—to the same correspondent—Mr. J. W. Julian of Liverpool.

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wollen hier durch lauch mich ist mit übergriff
habt ermuntern mich zu hoch also selber immer
zu pluck zu fassen und immer Gharstfudy immer
möglich England folgen zu können
Ich bin mich auf das aber hoch A Wort J: M: so hoch =
= was striffen = für die dinstige Jafar mit dem Christ
= Liknant Affio in die Societät der Teatral Impresa
= gharsten, in dem gharsten, die für Freuweg Vignere de =
= secretre die paandor für Com Die Kaffass Löner, die
= edingst edingst gutgetal habe ich als immer portion bar
= gharsten, die gharsten und reversiert ghar den Baron Fries,
= die mit Bander, die für die Jafar 5000, die andere 5000
= Jafar, die Jafar, die abstopfen, die forderung durch
= ganze Vafel Jafar zu tragen, die immer die
= Jafar deceptor J: M: die Jafar die Jafar
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= Jafar, die Jafar, die Jafar, die Jafar, die Jafar

GLUCK (CHRISTOPH). HOLOGRAPH LETTER, SIGNED,
3 pages, large folio; *Vienna*, 31 *December*, 1769.

Addressed by Gluck "An Ihrö Durchlaucht dem Fürsten von Kaunitz (P.T.) Untertänigstes Bitten von mir innenbenanten."

"Gluck hatte den grössten Teil seines Vermögens zu einer Societät mit dem Obristleutnant Afflisio für dessen 'Teatral Impresa' verwandt und war auf dem Punkte, durch ungünstige Umstände alles zu verlieren. Die ausführliche Darlegung dieser Verhältnisse sowie Bitte um Abhülfe bilden den Inhalt dieses Schreibens.—Gluck's Briefe gehören bekanntlich zu den allergrössten Seltenheiten. Ein Brief von dem Umfange und der prächtigen äusseren Erhaltung des vorliegenden dürfte aber überhaupt im HANDEL noch nicht vorgekommen sein."—*Meyer-Cohn Catalogue*.

THIS IS CONSIDERED TO BE THE FINEST LETTER OF GLUCK'S IN EXISTENCE, and was certainly the *clou* of the Meyer-Cohn Cabinet.

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GOLDSMITH. THE VICAR OF WAKEFIELD: A Tale Supposed to be written by Himself. *Sperate miseri, cavete foelices*. 2 vols. Small 8vo. *Red morocco extra, gilt leaves*.

Salisbury: Printed by B. Collins, for F. Newbery, in Pater-Noster-Row, London. 1766

THE FIRST EDITION.

Inserted is an autograph letter, signed, of the publisher, Benjamin Collins, covering 1 page, 4to, dated, *Salisbury*, 14th December 1769, and addressed to Mr. Nourse. Asking for copies of the second editions of Mr. Harris's two books to be sent to him.

£125

GOLDSMITH (O.). THE VICAR OF WAKEFIELD. A Tale Supposed to be written by Himself, *Sperate miseri, cavete foelices*. 2 vols. in 1. Small 8vo. *Red morocco, extra, gilt leaves*.

Philadelphia. Printed for William Mentz, and sold by most of the Booksellers in America. 1772

THE FIRST EDITION PRINTED IN AMERICA.

The British Museum does not possess it, and the only other copy known to us is in the possession of a Philadelphian collector.

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GOUNOD (CHARLES). THE ORIGINAL HOLOGRAPH MANUSCRIPT (SIGNED) of the Music and Words of his very celebrated "NAZARETH." *Covering 22 pages folio, red morocco extra.*

QUITE PERFECT.

The title (in Gounod's handwriting) reads: "Jésus de Nazareth, Chant Evangélique pour Baryton Solo et Chœurs."

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THE FAMOUS "NISI DOMINUS" AND "GLORIA"
HANDEL (GEORG FRIEDRICH). THE ORIGINAL HOLOGRAPH MANUSCRIPT of his famous "CONCERTINO NISI DOMINUS" (Psalm cxxvi) a 5 con. V.V. [*i.e.* for five concerted violins] del Signor G. F. Hendel."

This splendid and extremely precious manuscript covers twelve folio pages. It was composed in Rome in 1707. It is quite complete and in beautiful preservation.

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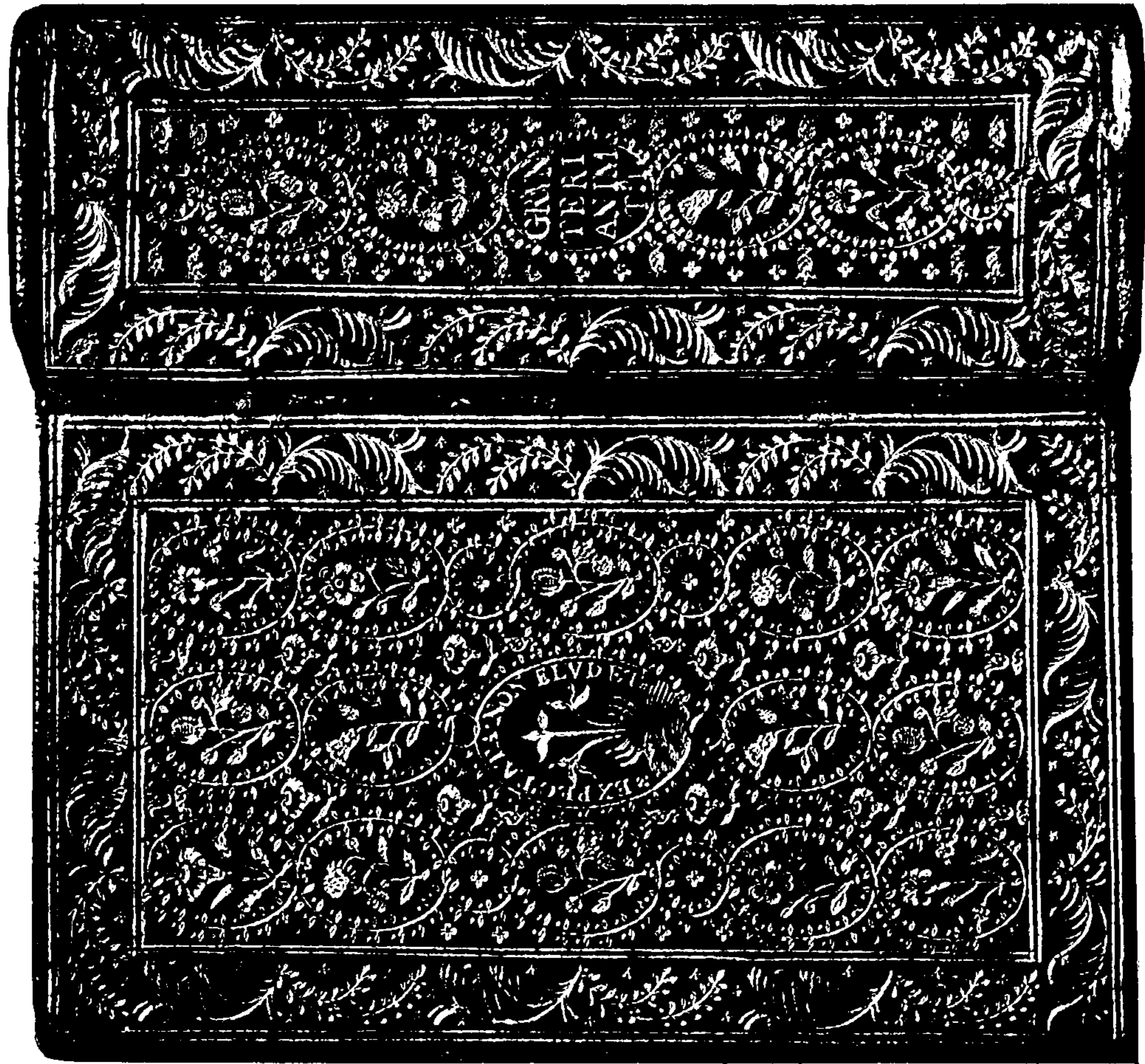
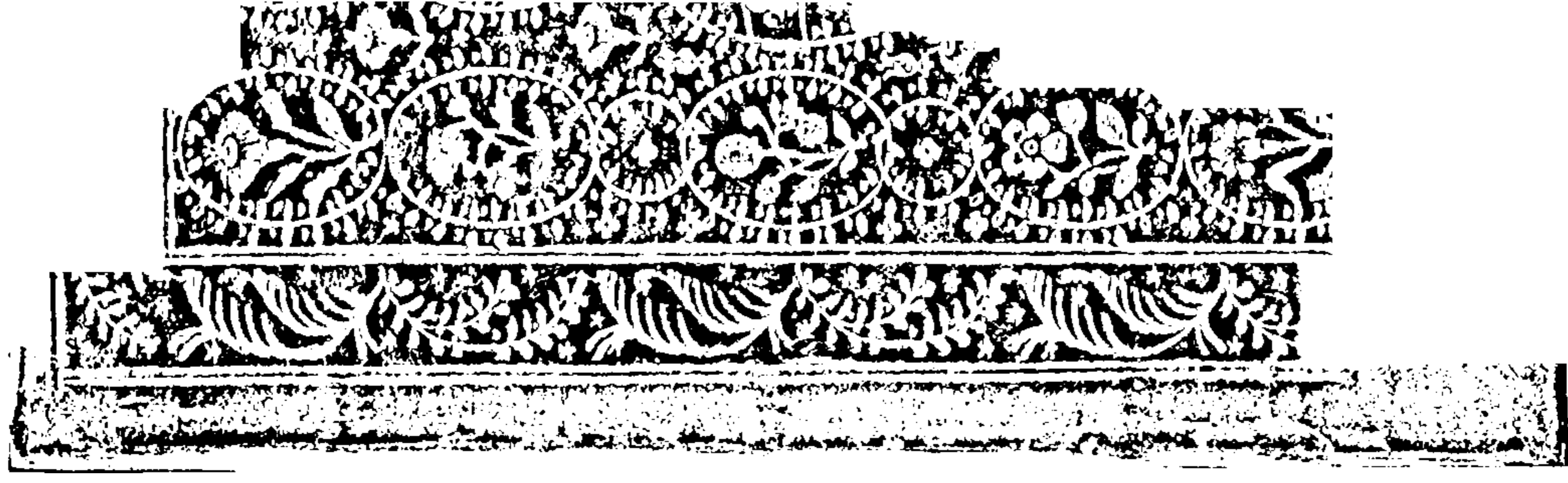
Jésus de Nazareth

Chant Évangélique pour Baryton Solo et Chœurs.

The musical score is written on 24 staves, organized into two systems of 12 staves each. The instruments and parts are as follows:

- Flute**: Solo part with dynamics *f* and *crus.*
- Horn**: Solo part with dynamics *f* and *crus.*
- Clarinet**: Solo part with dynamics *p* and *crus.*
- Bassoon**: Solo part with dynamics *p* and *crus.*
- Trombone**: Solo part with dynamics *f* and *crus.*
- Trumpet**: Solo part with dynamics *f* and *crus.*
- Percussion**: Solo part with dynamics *f* and *crus.*
- Harpe**: Solo part with dynamics *f* and *crus.*
- Violin**: Solo part with dynamics *f* and *crus.*
- Viola**: Solo part with dynamics *f* and *crus.*
- Cello**: Solo part with dynamics *f* and *crus.*
- Double Bass**: Solo part with dynamics *f* and *crus.*
- Organe**: Solo part with dynamics *f* and *crus.*

The score is marked with a tempo of **Andantino**. The key signature is one flat (B-flat major or D-flat minor). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.



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Nisi Dominus

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The existence of this recently discovered manuscript was unknown to Mr. T. W. Bourne (the greatest living authority on Handel) when he published his edition of "Nisi Dominus" ten years ago.

The discovery of THIS, THE ORIGINAL SCORE, sets at rest the vexed question whether or no the magnificent "Gloria" formed an integral part of Handel's *original* composition, because the "Gloria" certainly *is included* in our manuscript.

THIS IS BY FAR THE MOST IMPORTANT HANDEL MANUSCRIPT WHICH HAS OCCURRED FOR SALE WITHIN LIVING MEMORY.

Accompanying the manuscript are very interesting letters from Mr. T. W. Bourne and Mr. R. A. Streatfield (of the British Museum).

Whilst in Italy, Handel invariably spelled his name "Hendel." See Chrysander's "Life of Handel," volume 1, page 164.

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HENRY VIII'S "FIELD OF THE CLOTH OF GOLD" ANTIPHONARY.

A superb Manuscript with lovely miniatures attributed to Fra Benedetto. This is believed to be absolutely *the finest Renaissance binding in the world*. It was bound by Roffet and almost certainly presented to Henry VIII by Francis I when they met at the "Field of the Cloth of Gold."

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HERO ET LEANDRE. Poème Nouveau en Trois Chants, Traduit du Grec, sur un manuscrit trouvé à Castro, duquel on a joint des notes historiques. Royal 4to. *Frontispiece and 8 plates by De Bucourt.* *Red morocco, UNCUT.* *Paris, an IX (1801)*

The plates are beautifully engraved in colours.

"Les belles estampes du célèbre graveur en couleur De Bucourt."—COHEN, 475.

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HEVY NEWS of an horryble Erthquake which was in the Citie of Scarbaria, Morocco. In this present yere of xlii. The xiii. day of June. And also how that a Citie in Turky is sonke. *Title within a woodcut border.* 12mo. *Blue morocco.*

Imprynted at London in saynt Sepulchres Parysshe in the Old Bayly by Rychard Lant, 1542

UNIQUE.—This little volume, giving an account of an earthquake at Scarperia, a town lying a few miles to the north of Florence, *is the earliest account of an earthquake printed in England.* The earthquake was a serious one, destroying the greater part of the town, and doing damage also in Turkey. It was noticed by two contemporary writers: Paulus Jovius in his "Historiae sui temporis," issued first at Florence in 1550-52, and by Giovanni Tarcagnota in his "Delle Historie del Mondo," 1562, who speak of the shock being felt at Constantinople.

The present volume apparently unnoticed by writers on the subject, seems to be the only authority for the destruction of a whole town somewhere near Salonika.

Two editions of this book were printed. One has the colophon "Imprinted in Aldersgate strete by Nicolas Bourman," and the only copy known is in the British Museum. The present edition, printed by Lant in St. Sepulchre's parish in the Old Bailey, was noted as early as 1749 by Ames in his "Typographical Antiquities," and has been quoted by succeeding bibliographers; but no copy has ever been referred to *and the present seems to be the only one now existing.*

It is curious to notice that in December of the same year another very violent earthquake occurred which specially affected Sicily. It is chronicled by Tomaso Fazello in his "De rebus Siculis," first published at Palermo in 1558, and frequently reprinted. Among the principal towns to suffer were Syracuse, Leontini, Catagironia, and especially Catania, which was entirely ruined, an occurrence which was recently repeated.

This book is the earliest printed by Lant, the "Book of Cookery" being dated 1545.

EXAMPLES OF LANT'S PRESS ARE OF EXCESSIVE RARITY.

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HIGDEN (RANULPH). POLYCRONYCON. (Translated by W. Caxton.) **Black letter.** *Large woodcut of ST. GEORGE AND THE DRAGON on title and last leaf, with autograph and MS. notes of*

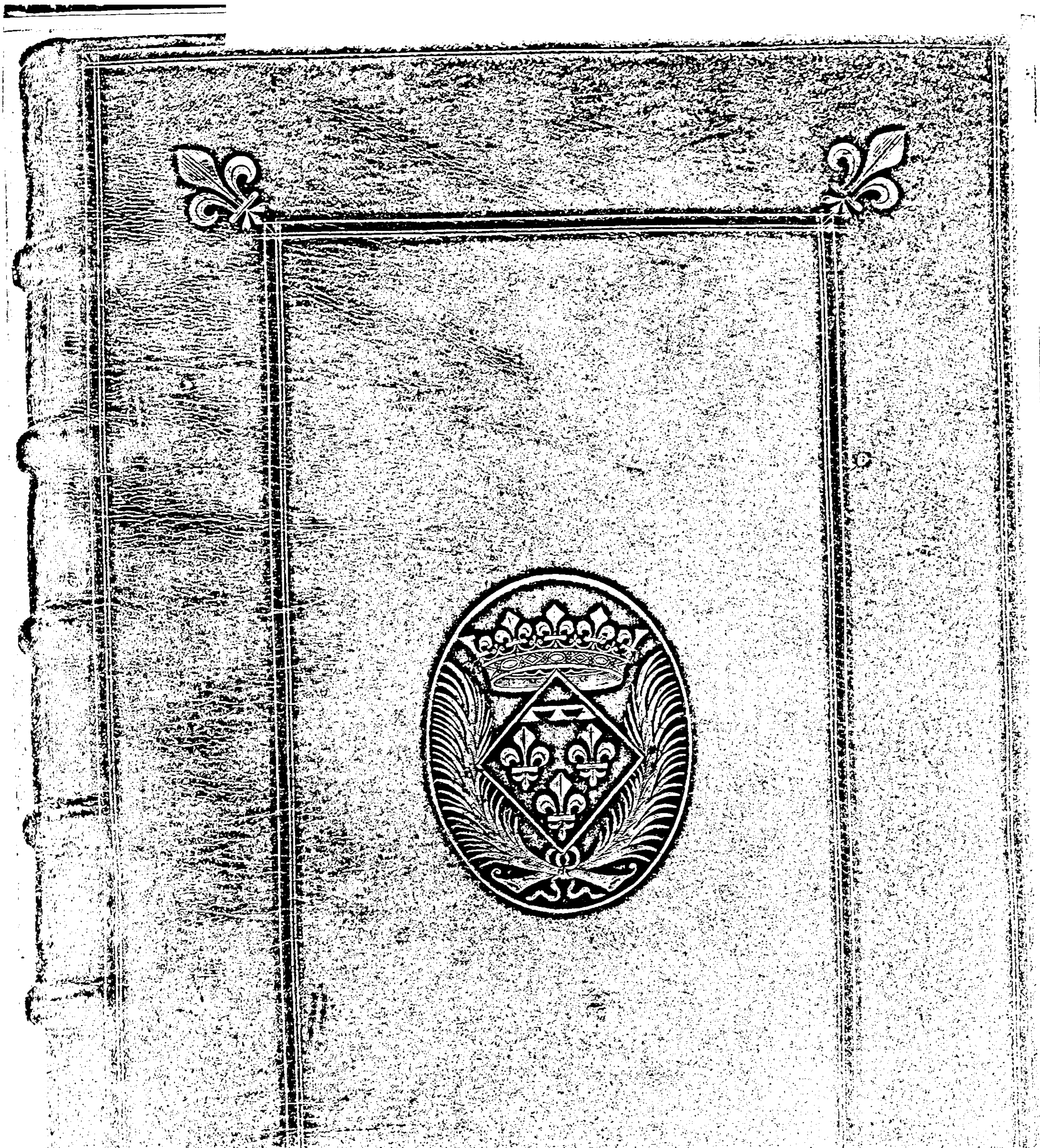
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of Gaston d'Orléans (brother of Louis XIII), was the greatest heiress in Europe, and one of the most brilliant and famous Frenchwomen of the age of Louis XIV.

So rare are examples from the library of "La Grande Mademoiselle," that at the Turner sale Baron La Roche-Lacarelle paid 14,000 francs for her copy of "L'Histoire de la Princesse de Paphlagonae."

At the death of the Duchesse de Montpensier the present volumes passed into the possession of the RÉGENT D'ORLÉANS; his chiffre is stamped on the title-pages. They afterwards formed part of the magnificent library of Prince Radziwill.

THESE FOUR SPLENDID VOLUMES ARE WITHOUT DOUBT THE FINEST EXAMPLES OF THIS FAMOUS WOMAN'S LIBRARY THAT HAVE OCCURRED FOR SALE.

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HOGG (JAMES). "THE ETRICK SHEPHERD." TWO ORIGINAL HOLOGRAPH MANUSCRIPTS, *his* "WAT PRINGLE O' THE YAIR," *covering* 14 *closely written* pages, folio, *and his* "JULIA MCKENZIE," *covering* 7 pages, folio, 21 pages *in all, green morocco.*

QUITE PERFECT. Two most desirable MSS. of James Hogg, the poet friend of Sir Walter Scott. Hogg begins "Julia McKenzie" as follows: "The following extraordinary story was told me by Lady Brewster, a Highland lady herself, having been, as I think, the sole daughter of the celebrated Ossian M'Pherson, and she assured me that every sentence of it was literally and substantially true. . . ."

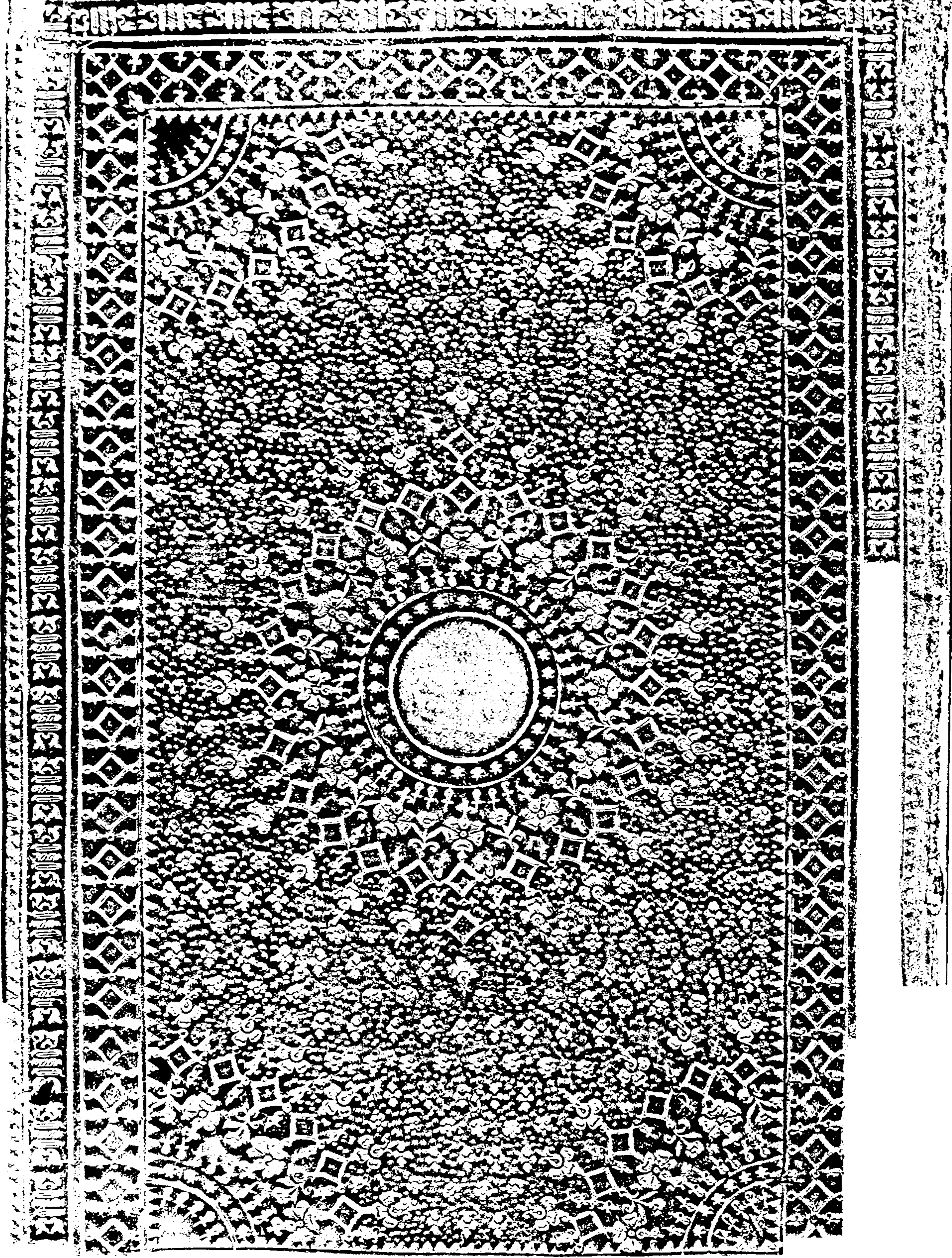
£65

86

IRVING (WASHINGTON). LIFE OF GEORGE WASHINGTON. FIRST EDITION. 4 *portraits of Washington, portrait of his wife, and View of Washington's Tomb.* 5 vols, large 8vo, *original cloth.* *New York, G. P. Putnam and Co., 1856-9.*

PRESENTATION COPY, with inscription in the handwriting of the Author, "to Sir Arthur Aston with the best regards of the Author. Sunnyside, 24th May, 1856."

£30



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rich effect. The corners were generally filled with rather florid sprays. A very fine example, much resembling the present, and worked with many of the same tools, is on a copy of "The Parfait Mareschal," Edinburgh, 1696, in the British Museum, and was reproduced as Plate 55 in Fletcher's "English Bookbindings in the British Museum." Another peculiarity of these bindings is that they are almost always lined with coloured and gilt German end-papers.

On the inner board is the book-plate of the Scots College at Paris, engraved by Ingram. In the centre is a figure of St. Andrew, and on the left the arms of Scotland. On the right are two shields surmounted by a cardinal's hat. The first is that of Cardinal James Beaton, Archbishop of Glasgow, who, at his death in 1603, left all his fortune and library to the college, the second that of some other bishop, the arms being apparently those of the family of Murray.

The main portion of the library of the Scots College was dispersed at the time of the Revolution, though part is believed to have been removed to St. Omer.

Inserted is an autograph letter from James' Queen (Clementina) to the Pope. It is dated from Boulogne, Dec. 10th, 1727. This Queen's autograph is of extraordinary rarity.

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89

JAMES VI. LETTER SIGNED BY THE KING WHEN ONLY FOURTEEN YEARS OLD. At this date his mother (Mary Stuart) was *de jure* Queen of Scotland.

"Deacon and remaining members of the baxter craft within our borough of Edinburgh, we greet you well. We have directed this our well beloved servant Jeremy Bowye our somellar towards you to desire you earnestly to admit into your number and receive to your freedom and privilege of your craft our trusty servant Pàtrick Rannauld our master baxter without any question to be put to him by you upon his apprenticeship or otherwise; therewith we expect that for our cause you will dispense in his behalf, as you will have us mindful thereof in any your dealings with us hereafter. Thus resting upon your courtesy we commit you to God. At Halyrude House (Holyrood House) this 10th of October 1580.

James R."

Addressed: "To our beloved, the Deacon and remaining masters of the Baxter craft within our Borough of Edinburgh."

Endorsed: "The King's letter desiring Patrick Reinald to be admitted freeman in our calling."

The EARLIEST SIGNATURE of King James known to us. His mother was a prisoner of Elizabeth's at this period.

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improvement. the page looks much better. And now
attend to the Punctuations you speak of - the comma
should be at soberly, and in the other passage the comma
should follow quiet. I am extremely indebted to you
for this attention and also for your after admonitions.
It is a sorry thing for me that any one should have
to overcome Prejudices in reading my Verses - that affects
me more than any hypercriticism on any particular
Passage. In Embryon I have most likely but
moved into the Co-cart from the leading string.
In Poetry I have a few lessons, and you will see
how far I am from their Centre. 1st I think ^{Poets} should
surprise by a fine excess and not by singularity -
it should strike the Reader as a wording of his own imag-
es & thoughts, and appear almost a Remembrance -
2nd Its touches of Beauty should never be half way
freely making the reader breathe instead of content.
The use, the progress, the setting of imagery should like
the sun come natural natural too soon - shine over

JOHNSON'S LIFE OF BOSWELL. Edited by George Birkbeck Hill. 6 vols. *A very remarkable Extra Illustrated Copy, extended to 10 vols., folio, by the insertion of 1500 Portraits, Engravings, and Views. Together with 560 AUTOGRAPH LETTERS and signed documents of persons mentioned in the text. The whole very carefully inlaid and bound to a uniform size. Half red morocco extra; gilt leaves.* Oxford, 1887

This is by far the most carefully and lavishly "Grangerized" copy of Boswell's immortal biography that has ever been in the market. It forms a graphic illustration of the literary and political life of the eighteenth century that can hardly be equalled. The illustration of these volumes was commenced in 1887 and only completed in 1899. The *quality* of the prints, portraits, and above all of the AUTOGRAPHS, leaves nothing to be desired. Accompanying the "Life," and uniformly bound, is an Index volume to the illustrations, a deed signed by Johnson and Mrs. Thrale, besides the other executors of Thrale's will, and finally a UNIQUE copy (especially printed in 1796) of Shaw's "History of Lichfield" (Johnson's birthplace).

A mere catalogue description of volumes of this character must necessarily be brief, but *full particulars will be sent on application.*

£750

JONSON (BEN.). THE WORKES of Benjamin Jonson. *Engraved title by Hole. Folio. Original Sheepskin. W. Stansby, 1616.*

THE FIRST EDITION, ranking with the first folio Shakespeare. At the end of each play is given the list of "The principall Tragœdians." Amongst the names occurs that of Will Shake-Speare, who played in "Sejanus," and "Every Man in his Humour."

THE PRESENT IS A SUPERB COPY IN ITS ORIGINAL SHEEPSKIN BINDING.

£84

KEATS, "ENDYMION," AND SHAKESPEARE.

KEATS (JOHN). HOLOGRAPH LETTER SIGNED. 3 pages 4to. *Hampstead, 27th February, 1818.*

To his friend and publisher, John Taylor (of Taylor and Hessey, the publishers of "ENDYMION").

Relative to "ENDYMION," and pointing out certain *errata*. WRITTEN WHILST THAT FAMOUS POEM WAS GOING THROUGH THE PRESS. It was published in May, 1818.

"Your alteration strikes me as being a great improvement (the page looks much better). And now I will attend to the punctuations you speak of; the comma should be at *soberly*, and in the other passage the comma should follow *quiet*. I am extremely indebted to you for this attention, and also for your after admonitions.

"It is a (very) sorry thing for me that anyone should have to overcome Prejudices in reading my Verses; that affects me more than any hypercriticism on any particular passage.

"In 'ENDYMION' I have most likely but moved into the Go-cart from the leading-strings. In Poetry I have a few Axioms, and you will see how far I am from their centre.

"1st. I think Poetry should surprise by a fine Excess, and not by singularity; it should strike the Reader as a wording of his own highest thoughts, and appear almost a Remembrance.

"2nd. Its touches of Beauty should never be half way, thereby making the reader breathless instead of content; the rise, the progress, the setting of imagery should like the sun come natural to him—shine over him and set soberly, although in magnificence, leaving him in the Luxury of twilight, but it is easier to think what Poetry should be than to write it—and this leads me on to another axiom. That if Poetry comes not as naturally as the Leaves to a tree it had better not come at all. However it may be with me I cannot help looking into new countries, with 'O for a Muse of Fire to ascend!' If 'ENDYMION' serves me as a Pioneer perhaps I ought to be content. I have great reason to be content, for thank God I can read and perhaps understand SHAKESPEARE to his depths, and I have, I am sure, many friends who, if I fail, will attribute any change in my life and temper to humbleness rather than to Pride—to a cowering under the Wings of great Poets, rather than to a Bitterness that I am not appreciated. I am anxious to get 'ENDYMION' printed that I may forget it and proceed. I have copied the 3rd Book out and have begun the 4th. On running my eye over the proofs I saw one mistake—I will notice it presently, and also any others if there are any. There should be no comma in 'the raft branch down sweeping from a tall Ash top.' I have besides made one or two alterations, and also altered the 13 line P(age) 32, to make sure of it, as you will see. I will take care the printer shall not trip up my heels. There should be no dash after Dryope in this line 'Dryope's lone lulling of her Child.'

"Remember me to Percy Street.

"Your sincere and obliged friend,

"JOHN KEATS.'

"P.S.—You shall have a short preface in good time."

A MOST SUPERB LETTER. IT IS NOT ONLY THE MOST IMPORTANT OF KEATS' EXTANT, BUT ONE OF THE MOST REMARKABLE EVER PENNED BY ANY POET.

1st. Because it was written just on the eve of the publication of "ENDYMION."

2nd. Because it contains his *confessio fidei* as a poet.

3rd. Because of his homage to Shakespeare.

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2. AN ENTIRELY UNPUBLISHED MANUSCRIPT (LETTER AND POEM) UPON THE "NIÈCES DE FEU MONSIEUR GRIPON." Both are addressed to the Superintendent of Finance, Fouquet.

These extremely important and precious Manuscripts consist of 7 pages (186 lines) closely written on 4to paper.

They contain *several corrections in La Fontaine's autograph.*

The first Manuscript was only printed in the "Œuvres posthumes" of La Fontaine, published in 1696.

From the collection of Baron Pichon, who thus described them:

"Precieux manuscrits autographe de La Fontaine. Cette 'Relation' écrite sous forme de lettre au surintendant Fouquet fut imprimée pour la première fois dans les 'Œuvres posthumes' de La Fontaine, publiées in 1696 (pp. 189-198). Elle a été reimprimée depuis dans les diverses éditions des 'Œuvres' de Le Fontaine. *Le texte manuscrit présente quelques légères variantes avec le texte imprimé.*"

"La 'Relation' est suivie dans le manuscrit de 5 sixains également de La Fontaine qui paraissent être *restés inédits*. Ces sixains sont précédés de ce préambule:

"Monsieur le Surintendant ayant fait venir depuis peu de Normandie les nieces de feu Monsieur du Gripon, de peur que ces filles estant riches et orphelines, il ne se fist en ce pays là quelque entreprise pour les enlever, voicy ce que j'en escrivit il y a environ un mois à l'exempt qui en avoit la conduite."

The second (and unpublished) manuscript, referred to above, comprises the letter (of five lines) the poem (five stanzas of six lines each) thirty-five lines in all.

Original Manuscripts of La Fontaine have always been excessively rare, but unpublished MSS. are amongst the "introuvables."

Handsomely bound in red morocco, rich dentelles on sides, green watered silk linings, enclosed in a morocco case.

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LA FONTAINE (JEAN DE). HOLOGRAPH LETTER (SIGNED), 1 page, 8vo, 30 *October*, 1658. Acknowledging 550 livres "pour le chauffage de ses charges."

Also from the Pichon collection.

Holograph letters of La Fontaine (like those of Molière and Corneille) are practically unknown; we have only once before owned one.

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Of this famous book Monsieur Walckenaer says:

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£30

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UNCUT.

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Arch, No. 23, Gracechurch Street. 1798*

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It contains the touching verses on the "Old Familiar Faces."

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Original boards, UNcut. 1802

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Lamb and his sister Mary lived with Mr. and Mrs. Westwood from 1830 to 1833.

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LANDOR (WALTER SAVAGE). IDYLLIA HEROICA
decem, Librum Phaleuciorum unum, partim jam primo, partim
iterum atque tertio edit Savagius Landor. Accedit Quaestiuncula
cur Poetae Latini recentiores minus legantur. FIRST EDITION. 8vo.
In the original boards, uncut. *Pisis apud S. Nistrinum.* 1820

The UNIQUE copy, containing Landor's autograph malediction against Don Luigi Gerish, at the foot of the Preface, written in his characteristic manner, which reads as follows: "Don Luigi Gerish for whose benefit I ordered the book to be publisht engaged to correct the prefs. [proofs]. He cd. not construe *episodii*, etc. (this is not only in the nature of an episode), so the fool *corrected* i into *a*. There are a few faults of *my own* further on.

EXTREMELY RARE, ONLY A VERY FEW COPIES were privately printed at Pisa for distribution among Landor's personal friends.

This copy was evidently presented by Landor to John Eagles, the artist and author who studied painting in Italy. He has written his name, John King Eagles, at the top of the title.

The book is complete in 258 pages; but this copy has an additional leaf, paged 259-60, also one page and a slip of Errata or Corrections printed in different type.

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LANDOR (WALTER SAVAGE).

TWENTY-ONE ORIGINAL HOLOGRAPH MANUSCRIPT POEMS AND LETTERS. 13 pages, folio, 4to, and 8vo.

“Ad. una Signorina che mi demando *Rime* quando io parti della Toscana.”

9 lines, SIGNED IN FULL.

“Si! riposa la mia Rosa” (first line).

6 lines, SIGNED IN FULL and dated.

“Cantano tutti ‘Obella primavera!’” (first line).

6 lines, SIGNED IN FULL.

“If your heart is warm, come hither” (first line).

4 lines.

“Little you think, my loveliest friend” (first line).

12 lines.

“To a Child.”

4 lines.

“To Lady B.”

8 lines.

SIGNED (initials).

“A Modern Greek Idyl” (Signed in full) addressed to the “Athenaeum,” covering 2 full pages folio (signed) with a note upon the source of the “Idyl,” and a letter to the Editor also in Landor’s Autograph.

This “Idyl” was published in the “Athenaeum” about 1854. It was written many years before Landor sent it to the “Athenaeum,” as the letter to the editor confirms. This letter is written in a very shaky hand, evidently when Landor was very aged, but the “Idyl” is boldly written.

“EPISTLE TO SIR RODERICK MURCHISON,” covering 1 full page, folio.

POEM ON FRANCIS HARE, 10 lines. In Latin.

“Francis was the dearest friend I ever had.”—W. S. LANDOR.

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Only one other copy of this English Indulgence can be traced.

This is a form of Indulgence granted to such as should become members of the confraternity of the Hospital of the Holy Spirit at Rome. It was issued by Philip Mulart, the commissary in England and Ireland, and granted to all benefactors certain specified

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—Cic. de Natur. Deor. l. 1.

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William Molyneux in 1690, “than to the incomparable Mr. Locke, who, in his ‘Essay of
Human Understanding,’ hath rectified more received mistakes, and delivered more pro-
found truths, established on experience and observation, for the direction of man's mind
in the prosecution of knowledge, which I think may be properly termed logic, than are to
be met with in all the volumes of the ancients. He has clearly overthrown all those
metaphysical whimsies which infected men's brains with a spice of madness, whereby they
feigned a knowledge where they had none by making a noise with sounds without clear
and distinct significations.”

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panying him in his exile. Vatout was the author of "Catalogue historique des tableaux appartenant au Duc d'Orléans," "Galerie lithographiée des Tableaux du Duc d'Orléans," and "Histoire de Palais Royal."

THIS, APART FROM THE FRENCH NATIONAL ARCHIVES, IS THE FINEST COLLECTION EXTANT OF THIS KING'S LETTERS.

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LUTHER AND PREDESTINATION.

LUTHER (MARTIN). HOLOGRAPH LETTER (SIGNED).

"To the honourable and virtuous Mistress Barbara Lyskirchnerin in Freyberg, my spiritual good friend." 3 pages, folio, *April 30th*, 1531.

A magnificent letter of superlative importance.

"Grace to you and peace in Christ. Dear and virtuous lady, your dear brother, Jerome Weller, has made known to me how sorely you are troubled with cogitations concerning eternal predestination, which is truly grievous to me. May Christ our Lord deliver you from this. Amen!

"For I am well-enough acquainted with this disease, and have lain in hospital sick near unto eternal death, on account of it. Now I would give you counsel and comfort in addition to my prayers. Thus in such matters scriptures are a weak thing, and yet as far as in me lies, I will not desist, if God but grant me grace therefore. And I will declare unto you how God has helped me out of it and by what art I still fortify myself daily against it.

"Firstly ye must firmly grasp within your heart that such thoughts are assuredly the promptings and fiery darts of the Evil one. Thus speak the Holy Scriptures as Jesus Sirach saith: 'He who enquireth into the majesty of the most High will be cast down.' Now such thoughts are idle searchings into the majesty of God and would pry into his exalted Providence. And Jesus Sirach III(21) saith: 'Altiora te ne quaesieris'—Seek not out the things that are too high for thee, but what God hath commanded, that do thou accept: And David also exclaims in Ps. 131 (1) that he has fared ill when he exercised himself in great matters or in things too high for him. Therefore, it is certain that this comes not from God but from the Devil who torments the heart therewith, that man may be at enmity with God, and despair; all of which God has, in the first commandment, strictly forbidden, as it is his will that we should trust, love and praise him by whom we live.

"Secondly: if such thoughts beset you, ye should learn to ask yourself; Dear one, in which commandment is it written that I should think upon this or act thus? If there be no such commandment, then learn to say: Avaunt, thou sorry devil! You wish to drive me to take thought for myself, though God everywhere commands me to leave him to take thought for me saying: 'I am thy God,' that is, 'I care for thee,' consider me as such and await my bidding, and let me care for thee. As St. Peter teaches (1 Pet. v, 7):

‘Casting all your care upon him; for he careth for you.’ And David [Ps. lv, 22] ‘cast thy burden upon the Lord and he shall sustain thee.’

“Thirdly: if nevertheless these thoughts cease not to trouble you, (for the devil is ever unwilling to relax his hold). You must also refuse to desist, and must always turn your heart away and say: ‘Dost thou not hear, Devil, that I will not have such thoughts? God has forbidden them. Avaunt, I must now think upon his commandments, and leave him, meanwhile, to care for me. If thou art so very clever in such matters, betake thyself to heaven, and dispute with God himself, he can answer thee readily enough.’ And you must thus ever drive him away from you, and turn your heart to God’s commandments:

“Fourthly: the highest of all God’s commandments is that we should take his dear Son, our Lord Jesus Christ, as our example: He shall be the daily and most excellent mirror of our souls, wherein we may see how great a love God hath for us, and how, although so exalted as a righteous God, has so cared for us that he gave his Son for us.

“Thus, thus, I say, does one learn the true understanding of Predestination, and in no other way: thus it will be shown that you believe in Christ. If you believe you are called; if you are called, you are also assuredly predestinated. Do not ever allow this mirror and throne of grace to be torn from the eyes of your soul, but rather, when such thoughts come and bite like the fiery serpents, you must not turn towards the thoughts of the serpents, but on the contrary ever turn your thoughts away and contemplate the brazen serpent, that is Christ, who was given for us; and so, God willing, things will go better with you.

“But (as I have said), you will have to struggle and ever shun those thoughts; if they should invade your mind, turn them out again, just as you would immediately spit out any filth that might fall into your mouth. Thus hath God helped me, for it is God’s solemn command that we should take his Son as our example, wherein he has abundantly shown that he is our God (as is taught in the first commandment) who helps us and cares for us. Therefore he will not suffer that we should help or take care of ourselves. For that would be to deny God and the first commandment and Christ besides.

“The miserable devil who is the enemy of God and Christ, and who desires, by such thoughts, to lead us against the first commandment, against God and Christ to rely upon ourselves and our own care, so that we may take upon ourselves God’s office which is to care for us and be our God: just as he wished to make Adam in Paradise equal unto God, that Adam might be his own God, and take care for himself, and deprive God of this care and godly work, wherefore, also Adam so grievously fell.

“Thus have I counselled you this time, and have further instructed Jerome (Hieronymus) that he should warn and admonish you with all diligence that you may learn to give up such thoughts, and send them back to the devil, that he may fathom them himself, who knows full well, how it fared with him before in such a case, namely, that he was precipitated from heaven into the Abyss of Hell. In short, what is not commanded us, shall neither lead us astray nor trouble us, it is a work of the devil not of God. May our dear Lord Jesus Christ show you the wounds in his hands and feet, and fill your hearts with his love that you may look upon him alone and hear his voice alone, until you rejoice in him. Amen.”—“MARTINUS LUTHER” (*Translation*).

This extraordinarily important letter has been published in Germany under the following title: "Dr. Martin Luther's Briefe an Frauen," by Dr. K. Zimmermann, Darmstadt, 1854.

The published version could not have been taken directly from the original letter, as it differs from it in several particulars. In this German publication the name of the addressee of the letter is given as *Lischnerin*; the copyist was evidently baffled by the middle letters of the name and left them out; it is *Lyskirchnerin* without a possibility of doubt.

Mistress Barbara Lyskirchnerin, *née* Weller, was the daughter of the Burgomaster of Freyberg. Her brother Hieronymus, to whom Luther refers (twice) in the letter, was known as Hieronymus Weller von Molsdorf, and was born at Freyberg in Meissen (now kingdom of Saxony), on 5th September, 1499. He went to Wittenberg in 1526 to study law, but relinquished the idea, on hearing an impressive sermon by Luther, in favour of theology. For eight years he was closely associated with Luther, who regarded him as a son, and in 1535 he took the degree of Doctor of Divinity. In 1539 he was appointed Superintendent of Schools in Freyberg by Duke Henry of Saxony, and was subsequently appointed Rector. He held similar appointments in other cities in Germany, but resigned them to end his days at Freyberg in 1572. Although much concerned in religious and theological controversies and discussions, he only preached once, at Naumburg.

Our translation is an independent one taken from the letter itself.

£650

LUTHER. BIBLIA: DAS IST: DIE GANTZE HEILIGE SCHRIFT: DEUDSCH. AUFFS NEW ZUGERICHT. D. MART. LUTH. BEGNADET MIT KURFÜRSTLICHER ZU SACHSEN FREIHEIT, **Lit. Goth.** *Finely engraved woodcut title, portrait of the Duke of Saxony, numerous woodcuts, and ornamental initials.* 2 vols. Morocco, gilt leaves. Folio.
Gedruckt zu Wittemberg, Durch Hans Lufft, 1544-1545.

This is the *final text* of his translation of the Bible which Luther lived to revise himself.

On the afternoon of Saturday, 4th May 1521, Luther on his way back from the Diet of Worms was captured by Hans von Berlepsch and the Knight Burkhard Hund, both devoted servants of the Elector of Saxony, and carried to the Wartburg, an Electoral castle close to the town of Eisenach. Here in friendly captivity, which he used to refer to afterwards as his Patmos, he began his translations of the Scriptures. By March 1522 he had completed his translation of the New Testament, and on his return to Wittenberg it was submitted to Melanchthon for revision, and by the end of the year the various books had appeared in print. He then turned his attention to the Old Testament, and by November 1522 had got as far as Leviticus. The translation from Hebrew was, on

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Excommunicationis," of all of which separate editions were issued in 1518. The sermon "Of Indulgence" was preached almost immediately after the issue of the ninety-five theses, when he explained the subject, under twenty heads, to the people in the vernacular, but it did not appear in print until February or March 1518. The sermon on the "Force of Excommunication" was preached at Wittenberg on a Sunday in May, and though the occasion was a purely local one, the sermon made a great noise, and excited much criticism. Exaggerated accounts of it passed from city to city, and Luther on a visit to Dresden was confronted and reproached with it. He therefore determined to print it, but not having a copy could only give an abstract. This must have been published between the 21st and 31st of August 1518, and was printed apparently by Johann Grunenberg at Wittenberg.

The last tract in the collection, the "Decem Precepta," is in point of period the earliest. It consists of a series of sermons forming a commentary on the Ten Commandments which was preached to the people of Wittenberg in Luther's more peaceful period previous to 1517. It did not appear in print until after he became talked of, and then, in 1518, editions were issued at Wittenberg and Leipzig.

Where this collected edition was printed is doubtful. Panzer ascribes all three editions to Basle. In the "Bibliotheca Lindesiana" what appears to be part of one of the editions is ascribed to Mathias Schürer at Strassburg. The type and initials appear like Cologne work, and it was probably printed either there or at Wittenberg.

The binding is of black calf ornamented with impressions from two panel stamps each used twice on one side. That on the obverse has in the centre a shield bearing quarterly 1 and 4 the lilies of France, 2 and 3 the lions of England. Round the shield is the Garter bearing the inscription "hony · soyt · quy · mal · y · pence," and over all the English royal crown. On either side are two compartments, those on the right containing the turreted gateway and the fleur-de-lys, those on the left the Tudor rose and the pomegranate. Round all runs the inscription, divided at the corners by a fleur-de-lys, "Deus dit nobis suam pacem et post mortem vitam eternam amen." The panels on the reverse are almost identical, but the pomegranate and fleur-de-lys have been transposed.

This volume was in another royal collection, viz., that of H.R.H. the Duke of Sussex, and contains his bookplate.

THE PRESENT MAY BE REGARDED AS THE COMPANION VOLUME TO HENRY VIII'S OWN COPY OF THE "ASSERTIO SEPTEM SACRAMENTORUM" (1521) NOW AT WINDSOR.

£150

LUTHER. EPISTOLA ADVERSUS CONSTITUTIONEM
DE CLERI COELIBATU. 4to. *Calf.* *Wittenberg, 1520*

NOT IN THE BRITISH MUSEUM OR BODLEIAN LIBRARY.

"The reason for the appearance of the present tract is not far to seek. The question of the celibacy of the clergy was beginning to be agitated by the German reformers.

Bodenstein issued in 1521 his 'Super coelibatu Monachatu et viduitate Axiomata,' and the year before had shown that he had at least the courage of his opinions by marrying, being the first priest to contract such a union. A very remarkable tract was issued on this event, 'Missa de nuptis Andreae Carolostatii [Bodenstein] et sacerdotibus matrimonium contrahentibus,' purporting to be Mass for Bodenstein's wedding, and for other priests contracting marriage. The freedom and coarseness of the language seems to show that the book was not intended to be taken seriously. In 1521 Luther's 'De votis monasticis' was printed at Wittenberg, and Luther himself was married in 1524. A number of tracts on the subject were written about this period. The present tract may almost certainly be dated 1520-21, for in the latter year a German version was printed at Heganau by Thomas Anshelm. 'Sant Vlrichs des heiligen Bischoffs zer Augspurg ver-teutsche cristliche schrift, oder antwort an Babst Nicolaum, der sich unterstund nit mit recht sonder unbillich, nit ordenlich, sonder unbescheidenlich, den geystlichen eeliche weyber wider gottes ordnung Zuerbieten.'

"Considerably later, about 1550, an English version made its appearance with the following title: 'An epistel of moche learning sent by saint Huldericus, Bisshoppe of Augusta, called Augsburgh, unto Nicolas Bysshoppe of Rome, the fyrst of that name: agaynst the unmarried Chastitie of Priestes.' Of this there are copies in the British Museum and Bodleian.

"*The Latin version would appear to be very rare and unknown to most bibliographers. Panzer only quotes it from a catalogue.*"—E. GORDON-DUFF.

£40

110

LUTHER. A briefe collection of all such textes of the scripture as do declare ye most blessed and happie estate of thē that be upseted wyth sycknēs and other visitations of God, and of thē that be departinge out of this lyfe, wyth most godly prayers and generall confessions, verie expedient and mete to be read to all sicke persones, to make thē wyllynge to dye. Wherunto are added two fruitfull and comfortable sermōs made by the famouse clarcke doctor Martine Luther, verie mete also, to be reade at the burialles, etc. 8vo. *Calif.*

[*Colophon:*] *Imprynted at London for Gwalter Lynne, dwellynge on Somers kaye, by Byllynges gate. In the yeare 1549*

The compiler of this little book (*of which only one other copy can be traced*) was Walter Lynne, the bookseller for whom it was printed. Of his early career little is known. In 1534 he was a bookseller in Antwerp where he had at least two books printed for him, but before 1540 he appears to have come over to London, probably on account of religious persecutions abroad. While Henry was on the throne he appears to have kept

quiet, but immediately on Edward's accession he began to issue books on the side of the LUTHERAN REFORMERS. In the three years from 1547 to 1550 he issued nearly thirty books, when, though he seems to have lived for a considerable time longer, his literary activity ceased. He was a clever man, able to translate several languages, and he tells us in one of his prefaces, he spent all his time in setting forth books in the English tongue. He appears to have been specially befriended by the family of the Duke of Somerset the Protector, as many of his books are dedicated to Anne, Duchess of Somerset. In the preface of the present book he refers to a great bereavement which he had sustained a year or two before, but what it was is not specified exactly. If it was his wife, he had married again by 1551 as he and his wife Anna are mentioned in the list of members of the Dutch Church of that year. In 1567 Walter Lyn and his wife occur in the returns of aliens, and as no children are mentioned, their loss may account for the reference in the preface. He probably died soon after, as an Annys Lyn, widow, is mentioned in 1571, and she is said to have been in England, and residing in Billingsgate Ward thirty years.

Besides the miscellaneous texts and prayers gathered by Lynne, he has added translations of two sermons by Luther concerning burials. Lynne seems to have been a great admirer of Luther, and translations of other sermons are included in other works which he printed.

The present book is very rare. There is no copy in the British Museum or Cambridge University Library, though there is one in the Bodleian among Bishop Tanner's books.

£63

III

LYNDSAY (ALEXANDER). NAVIGATION DU ROY
JACQUES CINQUIESME du nom, autour de son Royaume et
Isles Hebrides et Orchades soubz la conduite d'Alexandre Lyndsay.
Folding map and plate. 4to. ORIGINAL VELLUM. *Paris, 1583*

A Scottish volume of superlative rarity.

THIS IS BELIEVED TO BE THE FINEST KNOWN COPY of this excessively rare book. "It appears by the dedication to the Duc de Joyeuse that Nicholay (premier Cosmographe du Roy) had made a map and a memoir on Scotland during his residence there, and that he printed this, together with a translation of Lyndsay's navigation of James V, at the request of Dudley, afterwards Duke of Northumberland, who was ambassador from Henry VIII to the French King in 1546. Lyndsay's Navigation was translated into English from this book in 1710."—*Grenville Catalogue.*

Lyndsay was a celebrated Scottish pilot. The book was designed as a hydrographical guide, and was termed a *Rutter* (after *Fr. Routier*).

£105

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1844. "I seldom look at a newspaper when out of town, in total darkness as to Henry's collision with Mr. Cochrane," etc.

1844. "Disraeli's book seems very clever and brilliant, and I always liked him so much, during the time in which we were thrown together that I feel unaffected sympathy in his success. Your old friend Croker must find the lashes he received at your fair hands, smart again under the *Coningsby* discipline."

Also relative to a riverside cottage he wishes to sell.

30 Aug. 1846. "I am not surprised at the warm reception the Irish meets with. I have not yet had the volume but shall no doubt on returning to town. I am not a little proud that the preface was partially composed at Knebworth."

7 Nov. 1850. "The Report in the Morning Post was an absurd electioneering exaggeration."

Relative to his deafness and health.

1851. He is leaving England but he requested Bentley to send Lady Morgan a copy of his "Harold."

1854. "Disraeli and Milman ought to play into each other very prettily. The theologian of the Jews and the Jew among the historians. That was a splendid idea of Dis's by the way that the cleverest Jesuits were disguised Jews! What rogues he makes them."

1855. "I am chained by tyrannical business and early in October I propose going abroad for the winter," etc.

The whole inlaid to a uniform size and bound into a folio volume, green morocco. The letters are enriched by the addition of SIR THOMAS LAWRENCE'S EXQUISITE ORIGINAL DRAWING FOR HIS FAMOUS PORTRAIT OF LADY MORGAN.

£400

113

MADAME DE MAINTENON AND CHRISTIAN PERFECTION

MAINTENON (MME. DE). *Married to Louis XIV in 1684.*
THE ORIGINAL HOLOGRAPH MANUSCRIPT, SIGNED,
of her entirely unpublished "DISCOURS SUR LA PERFECTION
CHRÉTIENNE TIRÉ DE PLUSIEURS AUTRES"
(Auteurs).

QUITE COMPLETE, comprising 144 pages in all.

This exceedingly important manuscript is preceded by a holograph letter (signed with her parafe) from Mme. de Maintenon to Mademoiselle de Monchy. 4 pp. 12mo.

The manuscript is immediately followed by another in a different handwriting (probably by the recipient of the above—Mademoiselle de Monchy) entitled: *Ordre de Jour*.

This covers 10 pages.

In her letter to the Mademoiselle the Marquise de Maintenon says:

“I will send you Mademoiselle, a book entitled ‘*Perfection Chrétienne*’” (the present Manuscript). Etc., etc.

This most precious *unpublished* Manuscript, which is signed no less than twelve times with the Maintenon parafe, afterwards passed into the possession of the Du Plessis family for whom it was bound in its present binding of red morocco—the Du Plessis arms appearing on the sides.

Madame de Maintenon was one of the most wonderful women in history. Not only was she the mistress of the “Grand Roi,” but his wife (after the death of Marie Thérèse).

£200

114

MARY STUART AND ELIZABETH

MAITLAND (WILLIAM). *Lord of Lethington*. HOLOGRAPH LETTER, SIGNED. 1 full page, folio; *February 27th* 1561 (old style), 1562 (new style). To Robert Dudley (afterwards Earl of Leicester), Queen Elizabeth's famous favourite.

An excessively important Mary Stuart document.

“My veary good Lord. After my most hartly Recomendations to yo^r good L.(ordship) althogh I have no great subiect wherewith to trouble yo^r L.(ordship) for the pñt (present) yet having so good occāōn (occasion) by this bearrar the L.(ord) off, St. Colmes going thither to write somewhat onto yow I wold not neglect the same as well off duety to avoyde the suspicion off Ingratitude wch (which) I shold justly Incur if I did forget the great gentlenes and favor It hath pleased yow to shewe towards me at all tymes when my chance was to be In that Realme as also to Require yo^r L. y^t (that) by your good meanes my service may be most humbly Recomendend to the Quenes Maty. In soche good sort as It be not taken for presumption, whose benefites to us all and most bountiful humanity towards my selff In pticular (particular) hath geaven me Juste occāōn (occasion) to honor and Reverence her maty. In all services (*that off the Quene my M^{rs}. (Mistress) and her Realme onely Reserved*) to be ever at her comāndement. I must also Require yow according to that demonstration off *good will yow have already made towards my maistress and the trust her hyghnes hath Reposed In yow to procure alwayes the continewance (continuance) off amity and Increase off thintelligence begone (begun) betwixt their Mats. (Majesties)* wch (which) I hope shall no less tend to the comē (common) wealth off both the Realmes then to the estimation and hon^{or} in pticular (particular) off soche ministers as shall most earnestly travell (travail) thairin whereoff as yow have bene the principall so I dout (doubt) not but yow shall deserve and purchase thankes off both. *As for my M^{rs}.*

(Mistress) I know therbe not many off whome she hath a better opinion then off yow and will not fail to Requite that good offer yow have already done whensoever thoccaōn (the occasion) shalbe offred. And so I take my Leave frō (from) the XXVIIth off february 1561.

yo^r good L.(ord's) assuredly at Co^mandement
W. Maitland."

Addressed: "To My veary good Lord
My Lord Robert Dudley Maister off horses
to the Q.(ueen's) Ma^{ty} off Engl."(and).

In the history of Queen Mary no figure stands out more prominently than that of William Maitland of Lethington. Born about 1528 he was the eldest son of Sir Richard Maitland and his wife Mary Cranstoun. He was educated first at the University of St. Andrew's and then on the Continent, and became renowned for his scholarship and literary gifts. After serving for some time with the Queen Regent, he became a strong advocate for an alliance between Scotland and England, and in 1560 went to London as one of the commissioners. After the death of Francis II in December 1560, a general desire arose in Scotland for Mary's return, and in 1561 Maitland used every endeavour to persuade Elizabeth to look upon the project with favour, and to enter upon negotiations for an alliance, and the recognition of Mary as heir presumptive. On 1st September 1561, Maitland went to England to announce Mary's return to Scotland, returning in October, and he again went to England on 25th May 1562, to endeavour to arrange for an interview between the two queens. In the interval between these two journeys, on 27th February 1561-2, the present letter was written, and its whole tone indicates the writer's desire for a friendly settlement between the two kingdoms. With this object in view he spared no pains in writing conciliatory letters to all whom he thought might prove of assistance towards his end. Robert Dudley, to whom the letter is addressed, was the principal favourite of Queen Elizabeth, indeed for a considerable time it was considered probable that she might make him her husband. Dudley's wife, the ill-fated Amy Robsart, had been killed in 1560, and many thought that she had been put out of the way to allow of this marriage taking place. Elizabeth finally determined to remain single, and in 1563, when the question of Mary Stuart's marriage was discussed, suggested Robert Dudley. He was created Baron Denbigh and Earl of Leicester in September 1564, with a view to fitting him for this promotion, but the scheme was put an end to by the marriage of Mary and Darnley in 1565.

Maitland's influence over Mary was considerably lessened by her infatuation for Rizzio, and there is little doubt that Maitland was a party to his murder. It seems also clear that he had a good deal to do with the murder of Darnley. Though later the Queen did not look upon him with her former favour, he persistently endeavoured as far as possible to do all he could for her. As one by one her friends fell away Maitland still remained faithful, and though very weak in health continued to do all in his power for his royal mistress. Maitland died in prison in Leith on 9th June 1573, just after delivering up Edinburgh Castle to the English Commander Drury. This was for him a happy release since it spared him the ignominy of a public execution.

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QUEEN VICTORIA AND THE PRINCE CONSORT

MARTIN (SIR THEODORE). The Life of His Royal Highness the Prince Consort. *Portraits and plates*. First edition of each volume. 5 vols., original cloth. 8vo. 1875-1880

The unique presentation copy from the Queen to R. Lohlein, the Prince Consort's devoted personal attendant. Each volume bears an inscription in the autograph of Her Majesty, in every instance covering the whole of the page it is written on. "R. Lohlein with the kindest feelings from his life-long patron Victoria." The first volume being published before Her Majesty was proclaimed Empress of India, she has signed the inscription as Queen; in the other four volumes Her Majesty signed as Queen-Empress.

These five volumes have been greatly cared for and are in spotless preservation.

£80

MARY STUART. HER ORIGINAL GRANT OF LANDS
to Sir John Coloquhoun. *Dated Edinburgh, April 21st 1567.*

'Mary by the Grace of God Queen of Scots. To all and sundry our lieges and subjects whom it concerns to whose knowledge these our letters shall come. Know ye us to have given and granted and by these our letters we give and grant to our beloved John Coloquhoun of Lus knight, his heirs or assigns one or more the ward and nonentres rents fermes profits and dues of all and sundry the lands of Letterowalmore Fynnart Porchapill Forlinbrek Strongarton Durling Stukedow and Kilmardeme extending to fourteen pound land of old extent, with their appurtenances, lying within the Earldom of Lennox and our sherifdom of Dumbarton pertaining to the said John, heritably holding immediately of our sometime dearest spouse Henry King of Scots Duke of Albany Earl of Ross and Lennox etc. immediate superiour to the said John, of all the time begone that the same were in our hands as superiours thereof, by reason of ward and suchlike, of all years and terms to come that the same shall happen to be in our or our successor's hands by reason of ward or nonentry. And ever and until the lawful entry of the rightful heir or heirs thereto being of lawful age with the relief thereof when it shall happen. *To be held* and to be had the ward nonentries and relief of all and sundry the said lands and all rents, fines and dues thereof to the said John his heirs and assigns during the said space, with all and sundry commodities liberties profits and rightful appurtenances whatsoever pertaining or (that) rightfully may pertain thereto. *With power* to the said John his heirs and assigns aforesaid to inter meddle and take up the rents fermes profits and dues of all and sundry

the lands above written with their appurtenances at their own hands during all the tyme of the ward and nonentry thereof above specified together with the relief thereof when it shall happen. And to dispose thereof at their pleasure. And to occupy the said lands with their own goods or to set them to tenants as they shall think most expedient during the said space with court plaint heregeld, bloodwite and merchete, fines ameracements and escheats of the said courts with all and sundry other commodities and liberties freely quietly well and in peace without any revocation or recalling whatsoever. Wherefore we charge strictly and command you all and sundry our lieges and subjects foresaid, that none of you take in hand to make any impediment, let or disturbance, to the said John his heirs and assigns in the peaceable possessing enjoying, taking up, intermeddling and disposing of the ward nonentries and relief of all and sundry the forenamed lands and all rents fermes profits and dues thereof, during the space foresaid. After the form and tenor of these our letters under every highest pain and charge that after may follow.

“Given under our privy seal at Edinburgh the twenty-first day of April, the year of God Fifteen hundred three score seven years. And of our reign the twenty-fifth year.”

Although this document is dated from Edinburgh, *Mary was actually at Dunbar, having been carried there by Bothwell two days previously.*

Issued at a most momentous period in the Queen's life, Darnley having been murdered just over two months previously.

The Sir John Colquhoun “of Luss” to whom this grant of land was made was Darnley's first cousin, and it was presumably made in order to placate him.

£200

119

MATHER'S MAGNUM OPUS

MATHER (SAMUEL), *son of Increase*. HOLOGRAPH LETTER (SIGNED), 3 pages, folio. *Witney, Oxfordshire, July 14, 1712.*
To the Rev. John Walrond.

A HIGHLY IMPORTANT LETTER of great length relative to the abridgment of his brother Cotton's invaluable *MAGNALIA CHRISTI AMERICANA*; and of writing a History of New England. A very long letter.

“Besides which I proposed to give a short History of ye Puritans in England from ye Troubles of Frankfort, down to the *first planting of New England*. Then to give an account of ye State of Religion in ye Nation at that juncture and adding the reasons given by ye Ministers of Q. Elizabeth & King James ye first his reign.

“. . . I brought down ye works to 1681.” But, he continues, the gentleman who promised monetary support failed him and the work remains unfinished.

£60

INCREASE MATHER AND CHRISTIANITY AMONG
THE INDIANS

MATHER (INCREASE). HOLOGRAPH LETTER SIGNED,
1 full page, 4to (closely written). *Boston, January 10, 1710-11. To
Sir William Ashurst.*

Entirely on the affairs of "ye colledge" and Christianity among the Indians, he mentions that some think that the Scholars should devote themselves wholly to the service of the Indians.

"I conceive, if any hopefull young students will (with ye consent of your partner) promise (where they shall be duely qualified) to endeavour to promote Christianity among ye Indians altho they should also preach ye Gospels in English Congregations (as old Mr. Eliot did, and Mr. Danforth and Mr. Rawson and others now doth with great blessings to ye Indians)," etc., etc.

The recipient of this letter was the Lord Mayor of London, the son of Henry Ashurst, the Treasurer of the Society for the Propagation of the Gospel. Henry Ashurst was deeply interested in Eliot's missionary efforts in North America, and that Apostle to the Indians termed him his worthy and true friend.

EXTREMELY IMPORTANT.

£60

MEETING OF GALLANTS at an Ordinarie, or the Walkes in
Powles. **Black Letter.** *In verse and prose. Morocco. 4to.*

*London, Printed by T. C. and are to be solde by Mathew Lawe
dwelling in Paules Churchyard, 1604.*

A superb copy of an Elizabethan volume of the greatest Shakespearean interest and of *superlative rarity*. It is also one of the very earliest of the Shakespeare allusion books.

Only TWO OTHER COPIES have survived, and both are now locked up in National libraries (British Museum and Bodleian).

Nearly fifty years ago the British Museum paid £81 for George Daniel's copy, which was thus described:

"This very rare and curious work is not mentioned by Lowndes in the first edition of his Manual. It commences with a Poetical Dialogue between Warre, Famine and Pestilence. The Tales of my Landlord then follow, 'where the Fatte Host tells Tales at the upper end of the Table.' Mine Host, however, has not all the conversation to himself, the guests coming in for a very fair share. One of the interlocutors, Ginglespur,

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alludes to one of Shakespeare's plays: 'This was a prettie *Comedy of Errors* my round host'; to which my Round Host makes the following reply: 'O, my bullies, there was many such a part *plaide uppou the stage* both of the cittie and the suburbs.'

"The present is, indeed, the only copy that has ever occurred. It was purchased at the sale of George Chalmers' Library and is the only copy cited by Mr. Bohn in his new edition of Lowndes."

Although Daniel did not know it, Malone owned Isaac Reed's copy (now in the Bodleian Library), and from it Halliwell-Phillipps made his well-known Shakespearean reprint in 1841.

£275

SEE ILLUSTRATION

122

MELANCTHON AND THE "CONCORD OF THE CHURCHES"

MELANCTHON (PHILIP). *A. l. s.*, in full, "Philippus Melancthon," in Latin, with a Greek quotation from Pindar. 1 page folio, 26 *March*, 1540. To Dr. J. Lange.

"Although I am sorry to read of your quarrel about de Fontibus and the ill will arisen thereupon, yet I know that acting wisely you study skilfully to heal such evils; by lesser offices I have studied to turn him of whom you write to the use and even the honour of the church. Concerning myself if he speaks a little lovingly, while yet reprehending much in me, nevertheless as to this I think I can quote a Pindaric line [Greek quotation follows]. Certainly I have striven to maintain the CONCORD OF THE CHURCHES and deem myself to be tolerably a philosopher in that kind of thing."

Written at a most important period of the "Reformer's" life. On the 3rd March Philip "the Magnanimous" (of Hesse) had married his second wife, Marguerite de Saale, his first being alive—this bigamy was sanctioned by both Melancthon and Luther.

£40

123

AN UNKNOWN AND UNPUBLISHED VERSION OF MENDELSSOHN'S "SURREXIT PASTOR"

MENDELSSOHN. THE ORIGINAL HOLOGRAPH MANUSCRIPT of his Motet (Musical Score) "SURREXIT PASTOR." Dated Coblenz, Aug. 14, 1837. *Bound in red morocco.* 13 pages, 4to.

THIS VERSION IS UNPUBLISHED, and is extremely important.

Written for the nuns of Trinite del Monti, Rome. With the music and words entirely in the Autograph of this great Composer.

At the end of the volume is ANOTHER ORIGINAL HOLOGRAPH MANUSCRIPT by Mendelssohn, being part of another version of "Surrexit Pastor," comprising variations of the last ten bars of Movement 1; also No. 2, and the first nineteen bars of the last Movement.

MANUSCRIPT VERSIONS COMPARED WITH THE PRINTED VERSION OF 1838.

The printed version consists of 4, not 3 numbers as in the present manuscript, viz.:

(1) "Surrexit Pastor." Solos and Chorus (almost identical with No. 1, Version I, of MS.).

(2) "Tulerunt Dominum meum." Duet for Two Soprani. Slightly different in the accompaniment of a few bars when compared with MS. Version I.

(3) 11 Bars of Solo for Alto. "Surrexit Christus in Chorale" style.

(4) Chorus. "Surrexit Christus." Follows No. 3 of Version II with few divergences. A few bars omitted; a few slightly altered.

The duet in Version II is *entirely different from the one in the printed copy* and from the one in Version I. Mendelssohn, therefore, in the copy sent to the publisher, Simrock, (in August or September 1838 before leaving Düsseldorf for the Birmingham festival, 19th September 1822) did not follow exactly either of the two versions. This was shortly after his marriage.

In the printed copy of the three Motets forming the set composed for the Nuns of Sta. Trinita de' Monte, "Surrexit Pastor" is No. 3, but *in this manuscript it is headed No. 2.*

MENDELSSOHN'S ACCOUNT OF THE ORIGIN OF "SURREXIT PASTOR"

"When the Ave Maria sounds, it is time to go to the church of Trinità de' Monti, where French nuns sing; and it is charming to hear them. I declare to heaven that I am become quite tolerant, and listen to bad music with edification; but what can I do? the composition is positively ridiculous, the organ-playing even more absurd. But it is twilight, and the whole of the small bright church is filled with persons kneeling, lit up by the sinking sun each time that the door is opened; both the singing nuns have the sweetest voices in the world, quite tender and touching, more especially when one of them sings the responses in her melodious voice, which we are accustomed to hear chanted by priests in a loud, harsh, monstrous tone. The impression is very singular; moreover, it is well known that no one is permitted to see the fair singers, so this caused me to form a strange resolution. *I will compose something to suit their voices*, which I observed very minutely, and *I mean to send it to them*—there are several ways of accomplishing this. That they will sing it I feel assured; and it will be pleasant for me to hear my chant performed by persons whom I never saw, especially as they must in turn sing it to the *barbaro Tedesco*, whom they also never beheld. I am looking forward to it. The text is in Latin, a prayer to the Virgin . . .

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There are in all 331 Mezzotints.

The following choice impressions may be noted:

HER ROYAL HIGHNESS THE PRINCESS AMELIA, ETC. *After Ph. Mercier, 1728, by J. Simon.*

First state.

MARIA, DUCHESS OF ANCASTER. *After Sir J. Reynolds by J. Watson.*

PROOF. Very brilliant and early. With the names of the artist and engraver etched in, and with an error in the inscription: "Duchthess."

In this state it was UNKNOWN TO J. CHALONER SMITH (the compiler of the Catalogue of "British Mezzotint Portraits").

ELIZABETH, COUNTESS OF ANCRAM. *After P. Falconet by Val. Green, 1771.*

A brilliant impression.

The Countess was the daughter of Chichester Fortescue of Dromisken, Co. Louth (Ireland), by Elizabeth Wellesley, daughter of the 1st Lord Mornington (the family of the great Duke of Wellington).

THE PRINCESS ROYAL (Ann, eldest daughter of George II). *After Ph. Mercier, 1728, by J. Simon.*

First state.

HER HIGHNESS PRINCESS ANN, eldest daughter to his Royal Highness George, Prince of Wales. *After Sir G. Kneller, 1719, by J. Smith, 1720.*

First state.

MISS ELIZ. APPLETON.

Early impression before the artist's and engraver's names.

UNKNOWN TO J. C. SMITH.

THE LADY ARLINGTON. *After Sir P. Lely by A. Browne.*

First state, without the engraver's name.

MRS. BADDELY (the famous actress). *After Zoffany by R. Lowrie.*

A very early and beautiful impression.

MISS BANKS. *After H. D. Hamilton by R. Lowrie.*

PROOF before the inscription.

THE RIGHT HONBLE. LOVISA, COUNTESS OF BERKELEY, daughter of Charles Leñox, Duke of Richmond and Leñox. *After Sir G. Kneller by J. Faber. 1742.*

Early state with the name spelt "Lovisa."

HER GRACE THE DUTCHESS OF BOLTON, ETC. (Henrietta Crofts.) *After Sir G. Kneller by J. Smith (1703).*

Second state.

MADAME ELIZABETH BROWNLOWE (as a child). *After W. Wissing by J. Smith.*

With "A Browne excudit," partly erased and "E. Cooper" written in a contemporary hand, over it.

UNKNOWN TO J. C. SMITH in this state.

MRS. BULL.

PROOF BEFORE ALL LETTERS.

MISS CABBEN. *After G. Willison by V. Green, 1770.*

First state—before the name. With the artist's and engraver's names etched in.

LADY MARY CAMPBELL.

PROOF BEFORE ALL LETTERS.

LADY MARY CAMPBELL (MISS PLUNKET). *After Will. Hoare by Richd. Houston. "Printed for and sold by Robt. Sayer, opposite Fetter Lane, Fleet-street."*

UNKNOWN TO J. C. SMITH in this state.

HER ROYAL HIGHNESS THE PRINCESS CAROLINA, ETC. *After Ph. Mercier, 1728, by J. Simon.*

First state.

HER MOST EXCELLENT MAJESTY, QUEEN CAROLINE. *After J. Vanderbank, 1736, by J. Faber, 1739.*

First state.

THE LADY CARTTERET [*sic*]. *After Kerseboom by J. Smith.*

Second state.

MISS CATLEY, in the character of Euphrosyne.

"All I ask of Mortal Man
Is but to Love me while he Can.
Vide Comus. Act II. Scene 1st.'

After W. Lawrenson by R. Dunkarton. 1777.

CHARLOTTE, QUEEN OF GREAT BRITAIN, ETC., ETC. 1761.

Before the artist's and engraver's names.

UNKNOWN TO J. C. SMITH in this state.

HER MOST EXCELLENT MAJESTY CHARLOTTE, QUEEN OF GREAT BRITAIN, ETC.,
1762.

Before the artist's and engraver's names.

THE LORD CHURCHILL'S TWO DAUGHTERS. *After Sir G. Kneller by J. Smith.*

First state. EXCESSIVELY RARE. J. C. Smith says ONLY THREE IMPRESSIONS ARE KNOWN.

MRS. CIBBER. *After T. Hudson by J. Faber.* 1746.

The excessively rare First State, of which, according to J. C. Smith, ONLY FOUR IMPRESSIONS ARE KNOWN.

MRS. CIBBER. *After Pine by Umfrey.* 1772.

A very brilliant and early impression.

UNKNOWN TO J. C. SMITH.

THE DUTCHESS OF CLEAVELAND. *After Sir P. Lely by R. Williams.*

First state.

THE DUTCHESS OF CLEAVELAND. *After Sir G. Kneller by J. Smith.*

Second state.

MISS RAFTER [*sic*] (Mrs. Clive) in the character of Phillida [*sic*]. *By G. Schalken.*

" See native Beauty clad without disguise.

No art, t'allure a paltry Lover's Eyes,

No stiff, sett Airs, which but betray the Mind

But unaffected Innocence, we find," etc., etc.

THE CELEBRATED MRS. Clive, late Miss Raftor in the character of Philida. *Engraved by J. Faber.* 1734.

Second state.

(MRS. CLIVE.)

" When Beauty pleads her own resistless cause,

She not sollicits, but commands applause,

Thro' ev'ry Eye convinces ev'ry mind,

And in one Language conquers all mankind.

A Language o'er the Globe like Day reveal'd,

And only from the Blind, like Day conceal'd."

Before the artist's and engraver's names.

UNKNOWN TO J. C. SMITH.

" BEAUTY'S TRIBUTE " (Miss Cooper). *After Sir P. Lely by W. Faithorne.*

Proof before the inscription with the artist's and engraver's names etched in.

MARIA (GUNNING), COUNTESS OF COVENTRY.

Before the artist's and engraver's names.

UNKNOWN TO J. C. SMITH.

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MRS. GIBBONS AND MR. (GRINLING) GIBBONS (the celebrated wood-carver). *After Closterman by J. Smith. (1691.)*

Second state.

THE DUCHESS OF GRAFTON. *By Schenk.*

This particular plate by Schenk was UNKNOWN TO J. CHALONER SMITH.

LADY GRAMMONT ("La Belle Hamilton"). *After Sir P. Lely by McArdell.*

An extremely brilliant impression of this charming portrait, one of the "Windsor Beauties."

Second state.

LADY HARRIOT GROSVENOR. 1774.

Before the artist's and engraver's names.

MRS. GROSVENOR LANDRY [*sic*] Woman to the Queen.

Not mentioned by Bromley. Without the artist's and engraver's names.

MISS GUNNING. *After Cotes by Spooner.*

First state.

ELEANOR GWYNN. *After Sir P. Lely by V. Green. 1777.*

MRS. HACKETT. *After J. Riley by J. Smith. (1690.)*

First state.

MRS. HAMILTON. *After M. Cregan by C. Turner.*

PROOF BEFORE ALL LETTERS.

THE HONBLE. MADAME CONSTANTIA HARE, Twinn-sister [*sic*] to Montague Hare Esqr. deceas'd, Daughter to the Right Honble: Henry Lord Colerane, Baron of Colerane, etc. *After H. Verelst by J. Smith. (1694.)*

Second state.

MISS HARRIOTE.

Before the artist's and engraver's names.

UNKNOWN TO J. C. SMITH.

MISS HAWLEY. *By F. Coates.*

PROOF BEFORE ALL LETTERS.

UNKNOWN TO J. C. SMITH.

MISS HILL. *After Russell by J. Dean.*

PROOF BEFORE THE NAME. Very wide margins.

UNKNOWN TO J. C. SMITH in this early state.

MRS. HOWARD. *After J. Peters by J. Faber.*

First state. Not mentioned by Bromley.

LADY HUME. *After Cosway by V. Green.* 1783.

First state. Before the name, with artist's and engraver's names etched in.

UNKNOWN TO J. C. SMITH in this state.

Very brilliant.

MRS. ARABELLA HUNT. Dyed December 26th, 1705. *After Sir G. Kneller by J. Smith.* 1706.

First state.

THE RIGHT HONBLE: THE COUNTESS OF JERSEY. *After Sir G. Kneller by J. Faber.* 1740.

First state.

A JEWESS. *After Rembrandt by C. Corbutt.*

PROOF, before the name and address of the publisher.

UNKNOWN TO J. C. SMITH in this state.

POLLY JONES. *After H. D. Hamilton by Jas. Watson,* 1771.

First state with inscription etched in and before the name.

MISS (POLLY) JONES. Half-length, with open book. *After C. Read by J. Watson.*

Before the artist's and engraver's names.

UNKNOWN TO J. C. SMITH in this state.

KATHARINE [of Braganza], Queen Dowager. *By J. Smith.*

UNKNOWN TO J. C. SMITH in this state.

ANNE KILLIGREW. *After herself by Blooteling.*

UNKNOWN TO J. C. SMITH.

Anne was Maid of Honour to the Duchess of York, and a celebrated wit and beauty. She was much praised by the poet Dryden.

MRS. KING. *After Hamilton by J. R. Smith.* 1772.

A very early state with inscription etched in.

UNKNOWN TO J. C. SMITH in this state.

MRS. KNIGHT, a famous singer and favourite of King Charles II. *After Sir G. Kneller by J. Faber.* 1749.

First state.

LADY WITH FAN (said to be Peg Woffington). *By Frye.* 1761.

PROOF BEFORE THE INSCRIPTION.

LADY GEORGE LENNOX. *After Ramsay by Corbutt.*

A very early impression.

UNKNOWN TO J. C. SMITH.

MARGARET LADY BINGHAM (Countess of Lucan). *After Angelica Kauffman by Jas. Watson. 1775.*

BRILLIANT TRIAL PROOF.

MISS LUMSDEN. *After G. Willison by T. Watson. 1770.*

First state, before the inscription. With the artist's and engraver's names etched in. Very brilliant.

CATHARINE MACAULAY.

PROOF BEFORE ALL LETTERS. THIS STATE WAS UNKNOWN TO J. CHALONER SMITH.

MISS FLORA MACDONALD.

Before the artist's and engraver's names.

SERENISSIMA MARIA D.G. Angliae Scotiae Franciae & Hiberniae Regina, etc. *After Sir G. Kneller by J. Smith (1703).*

UNKNOWN TO J. CHALONER SMITH in this state.

SERENISSIMA MARIA D.G. Angliae Scotiae Franciae & Hiberniae Regina, etc. *After Sir G. Kneller, "Eques pinx," by J. Smith.*

UNKNOWN TO J. C. SMITH in this state.

Very brilliant.

MARIE THÉRÈSE CHARLOTTE DE FRANCE, Madame, Duchesse d'Angoulême. *After Huet Villiers by C. Turner. 1812.*

UNKNOWN TO J. C. SMITH.

MADAM DOROTHY MASON. *After W. Wissing by J. Smith. (1686.)*

Before "E. Cooper exc."

UNKNOWN TO J. C. SMITH in this state.

ORTANCE MANCHINI, Dutchess of Mazarin. *After Sir P. Lely by Carolus Allard.*

UNKNOWN TO J. C. SMITH in this state.

Hortense Mancini was the niece of the celebrated Cardinal Mazarin. She married the Duc de Meilleraye, but left him and went to Rome; was afterwards under the protection of the Duke of Savoy, and finally came to England. Charles II allowed her a pension, and she lived at Chelsea for many years, esteemed by the witty, gallant, and polite. She died 2nd July, 1699.

LADY MIDDLETON. *After Sir P. Lely by McArdell.*

An extremely brilliant and early impression.

LADY ANN MONTAGU. *After Sir P. Lely by R. Thompson.*

PROOF BEFORE ALL LETTERS.

THE HONBLE. LADY ESSEX MOSTYN. *After Sir G. Kneller by J. Smith. 1705.*

Second state.

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MISS MARTHA RAY.

First state, with inscription faintly etched in.

MRS. REID in the character of a Sultana. *After R. E. Pine by W. Dickinson.*

A very brilliant and early impression.

MISS MARY LILLIAS SCOTT. *After A. Ramsay by J. Faber. 1748.*

First state.

THE MOST ILLUSTRIOUS PRINCESS SOPHIA, Electrice Dowager of Brunswick, Successor to ye Crown of England, &c., after her Majesty Queen Ann & her Royal Issue.

By J. Smith. (1706.)

Second state.

HER ROYAL HIGHNESS SOPHIA DOROTHEA, Princess Royal of Prussia, daughter to His Highness the Elector of Brunswick, and granddaughter to Her Royal Highness the Princess Sophia, Electrice Dowager of Brunswick, &c. *After J. Hirseman by J. Smith.*

1706.

UNKNOWN TO J. C. SMITH.

MISS C. SPENCER. *After H. D. Hamilton by Val. Green. 1771.*

First state with the inscription etched in, and before the name.

MISS STEPHENS, of the Theatre Royal, Covent Garden. *After G. H. Harlow by H. Meyer. 1813.*

PROOF, with the name etched in. Very brilliant.

MISS VAN HAECKEN (dressing a doll). *After Jos. Van Haecken by Alex. Van Haecken.*

. "Here Innocence and Youth are joyn'd,
And Miss contented in her Mind
Thus Happy may She ever be,
And thus her Babes & She agree."

First state? UNKNOWN TO J. C. SMITH.

THE LADY ANNE VERNON. 1824.

A very brilliant impression. UNKNOWN TO J. C. SMITH.

HER ROYAL HIGHNESS PRINCESS OF WALES. *After T. Stothard by J. Murphy.*

PROOF BEFORE THE INSCRIPTION.

THE COUNTESS OF WESTMERLAND [*sic*]. *By J. Beckett.*

From Horace Walpole's collection, with a biographical note in his autograph.

MISS SOPHIA WESTON. *After T. Worlidge by J. R. Smith. 1771.*

Unknown to Bromley.

MISS WHITE, Clear Starcher to the Queen.
Before the artist's and engraver's names.
Unknown to Bromley.

LADY WHITMORE. *After Sir P. Lely by T. Watson.* 1778.
An extremely brilliant impression of this charming portrait. One of the celebrated Windsor Beauties."

FRANCES, COUNTESS OF WICKLOW. *After G. H. Harlow by W. Say.*
PROOF.

WILHELMINA Amalia Roman Imperatrix Nata Duc. Hannover.
Before the artist's and engraver's names.

MISS CHARLOTTE WILLIAMS. 1771.
First state. UNKNOWN TO J. C. SMITH in this state.

MRS. MARGARET WOFFINGTON. *After J. Eccard by J. Faber.* 1745.
First state.

MRS. YARBOROUGH. *After Sir G. Kneller by J. Becket.*
First state. Unknown to Bromley.

HER ROYAL HIGHNESS (FREDERICA) THE DUTCHESS OF YORK. 1794.
Before the artist's and engraver's names.

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London: Printed by Ruth Raworth for Humphrey Moseley, 1645

THE EXCESSIVELY RARE FIRST EDITION. This is the *first* book with Milton's name upon the title-page. The very brilliant impression of the Marshall portrait is likewise the *first* portrait of Milton ever engraved.

This is a very tall copy (measuring $6\frac{1}{8}$ inches by $3\frac{3}{4}$ inches).

On page 27 is the well-known epitaph, "On Shakespear 1630."

"What needs my Shakespear for his honour'd Bones," etc.

"Marshall's portrait of Milton," says Granger, "was the first print of him ever published. Salmasius in his 'Defensio Regia' calls it *comptula Iconem*, and says it gave him

a more advantageous idea of his person than he ever had before; but that this opinion ill-coincided with Milton's is sufficiently proved by the Greek verses under the portrait, of which the following sentence is a translation: 'Will anyone say that this portrait was the work of an ingenious hand; my very friends, looking at my own natural countenance, knew not whom it represents, but laugh at the awkward imitation of the idiotic artist.' This is probably too satirical."—*Bibl. Anglo-Poetica*. It is quite plain that Salmasius spoke ironically, which the writer of this note failed to perceive.

£150

126

MILTON (JOHN). POEMS, etc., upon several occasions with a small Treatise of Education to Mr. Hartlib. *Old calf*. Small 8vo. 1673.

First issue of the Second edition, but many of the Poems are here printed for the first time.

£12 12s.

127

MILTON (JOHN) Das Verlustige Paradeis in unser Gemein Teutsch durch E. G. Von Berge. Small 8vo. *Original vellum*. Zerbst, 1682

The FIRST German translation of "Paradise Lost," and *the only copy known to us* except that in the British Museum.

Having been printed at Von Berge's expense, in all probability only a very few copies were issued for his friends.

£45

128

MILTON (JOHN). Paradisus Amissa. Poema Anglice Scriptum a Johane Milton nunc autem ex Auctoris Exemplari Latine Redditum per M(athew) B(old). 4to. *Original calf*. *Typis J. C.*, 1702

AN EXCESSIVELY RARE EDITION. A few years ago a considerable sensation was produced by the announcement that a manuscript of the first book of "Paradise Lost" had been found and was to be sold by auction. This manuscript is so far curious, that it seems to indicate a project, which was not carried out at the time, for publishing the first

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book separately as an experiment. There is, however, a little more to be said, since in the present volume we have it distinctly stated, on one of the two title-pages, that the same book was translated into Latin by M. B. (initials amplified in coeval MS. into Mathew Bold on the title), from the author's own copy. The Latin and English are on opposite pages, and the question is whether this is not the same text as the MS. above mentioned. *Lowndes had evidently never been able to see this edition as he describes it as being in 8vo.*

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TONSON'S ASSIGNMENT OF THE COPYRIGHT OF
"PARADISE LOST"

MILTON.—TONSON (JACOB), *the celebrated London Publisher, associated with Milton, Dryden, Addison, Pope, Swift, and other literary men.* His ORIGINAL ASSIGNMENT (to his son) of the Copyright of MILTON'S "PARADISE LOST" and "PARADISE REGAINED." SIGNED TWICE BY TONSON. 1 page, large folio. *On vellum. Sept. 1718. Fine wax seal.*

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OF REFORMATION TOUCHING CHURCH DISCIPLINE IN ENGLAND: and the causes that hitherto have hindered it. 4to. 1641

FIRST EDITION.

Milton's first prose work. Published anonymously. *Excessively rare.*

OF PRELITICAL EPISCOPACY, and whether it may be deduc'd from the Apostolical times by Vertue of those Testimonies which are alledg'd to that purpose in some late Treatises; one whereof goes under the name of James, Archbishop of Armagh. 4to. 1641

FIRST EDITION. Milton's second prose work, also published anonymously and *of equal rarity with the first.*

ANIMADVERSIONS UPON THE REMONSTRANTS DEFENCE AGAINST SMECTYMNUUS. 4to. 1641

FIRST EDITION. Milton's third prose work. Published anonymously.

THE REASON OF CHURCH GOVERNMENT, Urged against Prelaty in two books. 4to. 1641

FIRST EDITION. Milton's fourth prose work.

APOLOGY FOR SMECTYMNUUS (AN); with the Reason of Church-Government by John Milton.

Small 4to. *Printed for John Rothwell at the Fountain and Beare in Cheapside, n.d.*
(c. 1642)

FIRST EDITION. Milton's fifth prose work.

There is no copy in the British Museum and it was unknown to Leslie Stephen.

A REPLY TO THE ANSWER (Printed by his Majesties Command at Oxford) to a Printed Booke Intituled Observations upon some of his Majesties late Answers and Expresses. 4to. *London, for M. Walbancke, 1642*

FIRST EDITION. Milton's sixth prose work.

Only his initials are on the title-page. *There is no copy in the British Museum and it was also unknown to Leslie Stephen.*

THE DOCTRINE AND DISCIPLINE OF DIVORCE, Restored to the good of both sexes from the Bondage of Canon Law. 4to. 1643

FIRST EDITION. Milton's seventh prose work. Published anonymously.

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THE TENURE OF KINGS AND MAGISTRATES: proving that it is Lawfull to call to account a Tyrant, or Wicked King, and after due conviction, to depose, and put him to death. 4to. 1649

FIRST EDITION. With portrait by Faithorne inserted.

This tract, which appeared four days after the publication of "Eikon Basilike," was not included in any edition of Milton's Works until that of 1806.

Milton's fourteenth prose work. Only his initials are on the title-page.

THE TENURE OF KINGS AND MAGISTRATES; proving that it is Lawfull to call to account a Tyrant, or Wicked King, and after due conviction, to depose and put him to death. . . . Published now the second time with some additions. 4to. 1649

Second edition, with eighteen additional pages.

EIKON BASILIKE. The Pourtraicture of His Sacred Majestie in His Solitudes and Sufferings. Rom. 8 More then Conqueror &c. Bona agere, & mala pati, Regium est. *Folding plate of the King kneeling, by Wm. Marshall.* Small 8vo. *Calf.* 1648

The exceedingly rare, genuine FIRST EDITION of the *King's Book*, having the faulty pagination in signature G, and title (without printer's name) as copied above, *of which only 7 copies were known to Mr. Almack* (the bibliographer). The present copy also contains the hopelessly rare leaf of *Errata*.

"The first issue appeared almost before the King's body was cold (*i.e.*, on Feby. 9, 1649). Copies were eagerly bought and carefully treasured. *Forty-six editions* of it were issued in English during the first twelve months of its sale, as well as three editions in Latin, four in French, two in Dutch, and one in German."

EIKONOKLASTIES in Answer to a Book intitl'd Eikon Basilike. 4to. 1649

FIRST EDITION. Milton's fifteenth prose work.

Only his initials are on the title-page.

PRO POPULO ANGLICANO DEFENSIO contra Claudii Anonymi, alias Salmasii, Defensionem Regiam. 12mo. 1650

FIRST EDITION. Milton's sixteenth prose work.

There was no copy of the first edition in the Tercentenary Exhibition.

EIKON AKLASTOS.—The Image Unbroken, a Perspective of the Impudence, Falshood, Vanitie, and Prophanes, Published in a Libell entitled Eikonoklastes against Eikon Basilike. Sm. 4to. *Printed anno dom. 1651*

FIRST EDITION. This is the famous answer by Jane to Milton.

PRO POPULO ANGLICANO SECUNDA, contra infamem libellum anonymum cui titulis 1654.—PRO SE DEFENSIO contra Alexandrum Morum 1655. 2 volumes in 1. 12mo.

1654-55

FIRST EDITIONS. Milton's eighteenth and nineteenth prose works.

A DEFENCE OF THE PEOPLE OF ENGLAND in Answer to Salmasius's Defence of the King. Small 8vo. 1692

The First Edition in English of "Pro Populo Anglicano." 1650-1654.

CABINET COUNCIL (The), containing the Chief Arts of Empire and Mysteries of State, by Sir Walter Raleigh, published by John Milton, Esq. *Portrait by Vaughan.* Small 8vo. *T. Newcomb for T. Johnson.* 1658

FIRST EDITION. Published by Milton from the original manuscript then in his possession.

A TREATISE OF CIVIL POWER IN ECCLESIASTICAL CAUSES: showing that it is not lawful for any power on earth to compell in matters of Religion. 12mo. 1659

FIRST EDITION.

Milton's twentieth prose work. Only his initials are on the title-page.

CONSIDERATIONS TOUCHING THE LIKELIEST MEANS TO REMOVE HIRELINGS OUT OF THE CHURCH, etc. The Author J. M. 12mo.

T. N. for L. Chapman, in Popes Head Alley. 1659

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FIRST EDITION. Milton's twenty-fifth prose work.

ARTIS LOGICAE PLENIOR INSTITUTIO, ad Petri Rami Methodum concinnata, adjecta est Praxis Annalytica & Petri Rami vita. Libris duobus. 12mo.

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FIRST EDITION.

Milton's twenty-sixth prose work.

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FIRST EDITION. Milton's twenty-seventh prose work. Only his initials are on the title-page.

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EPISTOLARUM FAMILIARIUM LIBER UNUS; quibus accesserunt, Ejusdem, jam olim in Collegio Adolescentis, prolusiones quaedam Oratoriae. 12mo. 1674

FIRST EDITION. Milton's twenty-eighth prose work.

LITERA PSEUDO SENATUS ANGLICANI, CROMWELII, Reliquorumque perduellium
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FIRST EDITION. Milton's thirtieth prose work.
There is no copy in the British Museum.

CHARACTER OF THE LONG PARLIAMENT AND ASSEMBLY OF DIVINES IN 1641, omitted
in his other works, and never before printed. 4to. 1681

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FIRST EDITION. Milton's thirty-second prose work.
Said by the publisher to have been written by Milton's own hand before he lost
his sight.

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POLEMICAL APHORISMS, grounded on Authority and Experience, by the ever Renowned
Knight Sir Walter Raleigh, published by John Milton. Small 8vo. 1692

FIRST EDITION.
There was no copy in the Tercentenary Exhibition, neither is it in the British Museum.

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EUROPE FROM 1649 TILL 1659, to which is added an account of his Life, several of his
Poems and a catalogue of his Works. 12mo. 1694

FIRST EDITION. Milton's thirty-third prose work. It was edited by his nephew.
There is no copy in the British Museum.

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the severall forms of Government in the Christian World. Small 8vo. 1697

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*There was no copy in the Tercentenary Exhibition, and it is not in the British
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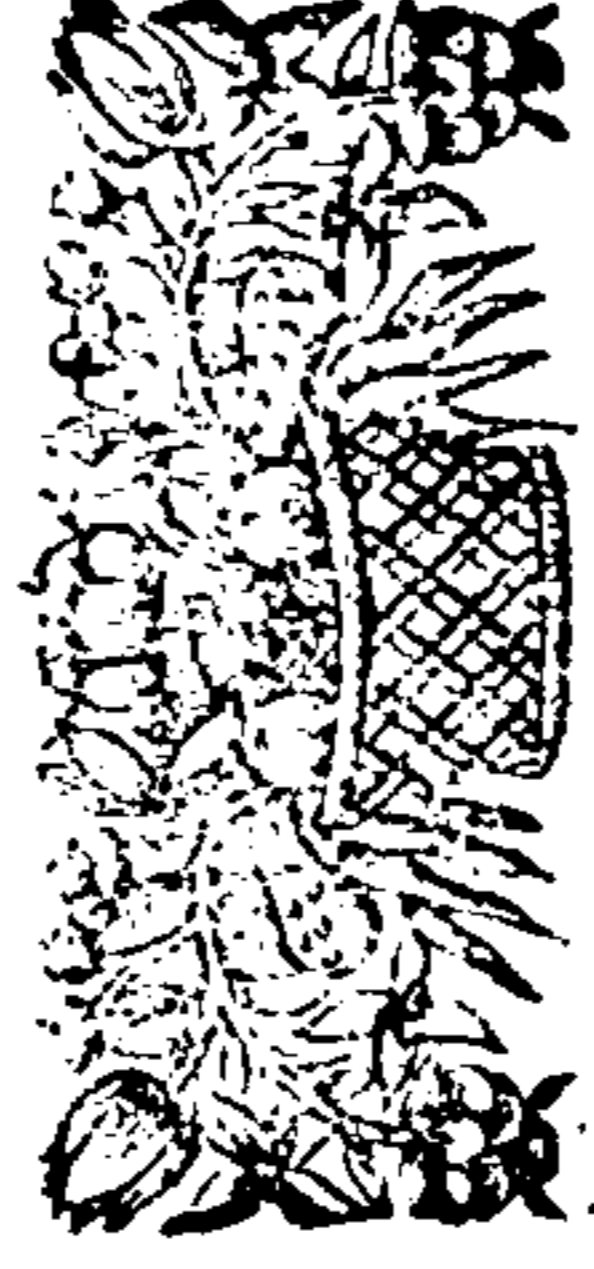
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catalogue, edited by the late Count Waldersee, a copy of this fragment with completion by Sechter is mentioned, *but the original autograph was then unknown!* The second and third Compositions, each of two bars, consist of passages in canonic imitation; they are on the same page as the autograph mentioned, and are therefore, of course, *not* noticed in Koechel.

From the collection of Aloys Fuchs.

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ADMIRAL COLLINGWOOD'S THANKS TO THE FLEET
THE DAY AFTER TRAFALGAR.

NELSON.—COLLINGWOOD(CUTHBERT). HIS ORIGINAL
GENERAL ORDER, SIGNED, TO THE FLEET. 2 pages
folio. Dated on board the "Euryalus the 22nd October 1805."
Addressed: "To The Right Honourable Rear Admiral the Earl of
Northesk and the Respective Captains and Commanders."

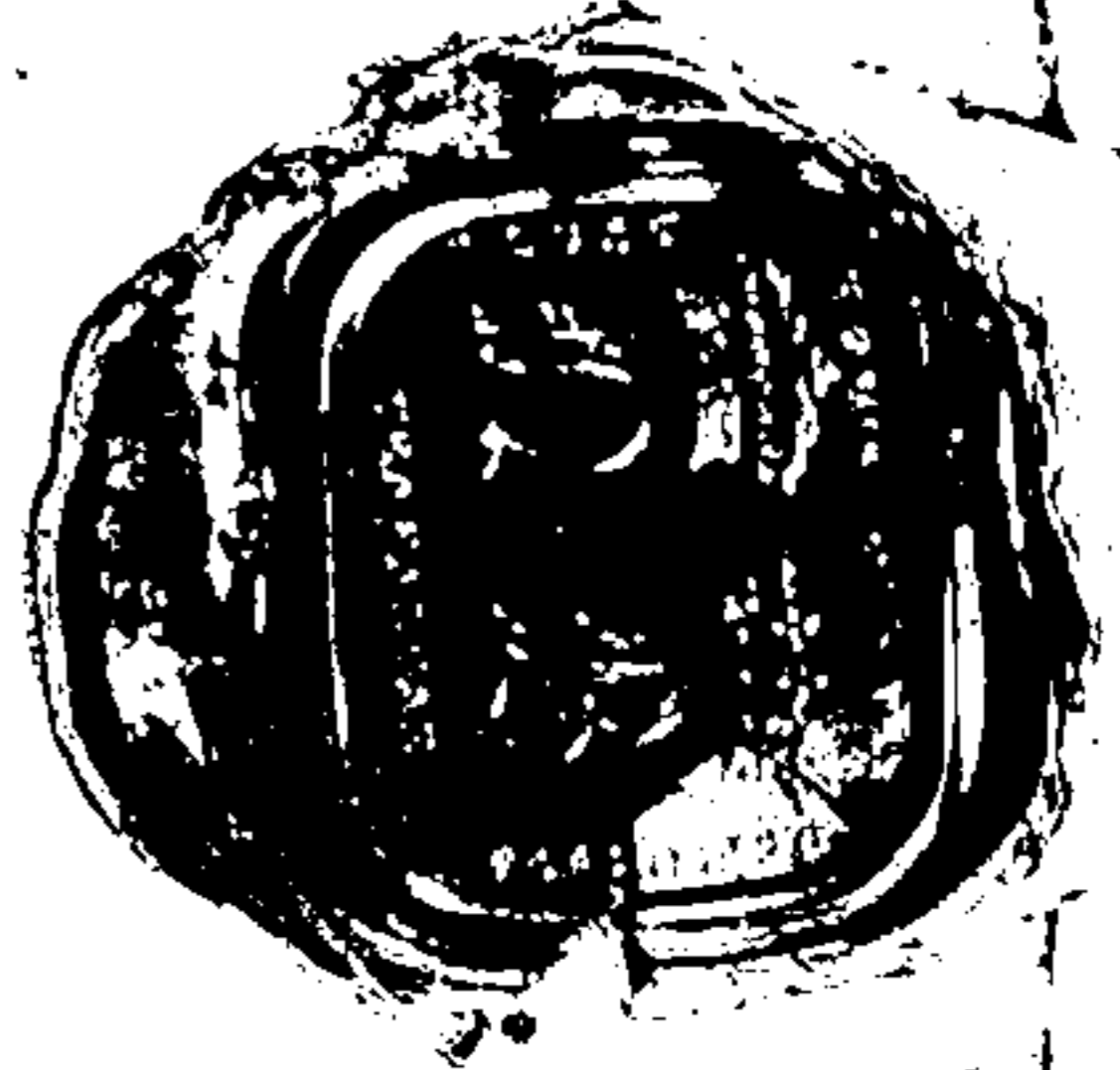
"General Order.

"THE EVER TO BE LAMENTED DEATH OF VICE-ADMIRAL LORD VISCOUNT NELSON, Duke of Bronte the Commander in Chief, WHO FELL IN THE ACTION OF THE 21ST IN THE ARMS OF VICTORY, COVERED WITH GLORY, whose memory will be ever dear to the British Navy and the British Nation whose zeal for the honour of the King, and the Interests of his Country will be ever held up as a Shining example for a British Seaman leaves to me a duty TO RETURN THANKS TO THE RIGHT HONOURABLE THE REAR ADMIRAL, THE CAPTAINS, OFFICERS, SEAMEN AND DETACHMENTS OF ROYAL MARINES SERVING ON BOARD HIS MAJESTY'S SQUADRON now under my command FOR THEIR CONDUCT ON THAT DAY—but where shall I find Language to express my Sentiments of the Valour and skill displayed by every Officer, every Seaman and Marine in the Battle with the Enemy, where every individual appeared an Hero, on whom the Glory of his Country depended—the Attack was irresistible and the issue of it, adds to the page of Naval Annals a brilliant instance of what Britons can do, when their King and Country needs their Service.

To the Right Honourable Rear Admiral the Earl of Northesk to the Captains, Officers and Seamen and to the Officers, Non Commissioned Officers and Privates of the Royal Marines, I beg to give my Sincere and hearty thanks for their highly meritorious Conduct in the Action, and in their zeal and Activity in bringing the captured Ships out from their perilous situation in which they were after their surrender among the shoals of Trafalgar in boisterous Weather.

And I desire the Respective Captains will be pleased to communicate to the Officers,

To
His Grace Archbishop
The Bannockburn



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and stated 2.9 have you
if in figure this
something general by

I think it is my duty
to. And I end of

as you expect a
will find it

may just help you in
again & again for

your best wishes

not so low spirited. I
mounted him & it was
you R. H. Wm. L. King

This is with

from your most

Truly yours

J. M. Hamilton

I have opened the paper
with his own eyes for the
first time and am much surprised

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Hi

I cannot resist thanking
you for your kind
visit on Monday
for which I feel quite
consoled that you do
continue your friendly
& notice to the poor
in happy Emma & her
you will look of his
how you will be truly

Seamen and Royal Marines this Public testimony of my high approbation of their conduct, and my thanks for it. Euryalus the 22nd October 1805."

THIS MOST IMPORTANT AND PATHETIC NELSON DOCUMENT WAS WRITTEN THE DAY AFTER TRAFALGAR.

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140

LADY HAMILTON TO GEORGE IV AFTER TRAFALGAR
NELSON.—HAMILTON (EMMA, LADY). HER ORIGINAL
HOLOGRAPH LETTER, SIGNED. 3 full pages, 4to; TO
GEORGE IV (when Prince of Wales), ENCLOSING A LOCK OF LORD
NELSON'S HAIR.

The wrapper is addressed by Lady Hamilton:

"TO HIS ROYAL HIGHNESS THE PRINCE OF WALES."

Dated *Clarges St.*, 17 Feb., 1806.

 THIS IS BY FAR THE MOST IMPORTANT AND MOST PRECIOUS LETTER OF "NELSON'S EMMA" EXTANT.

Besides enclosing the Prince the lock of Nelson's hair, Lady Hamilton thanks him for his personal kindness to her.

In a postscript she adds:

"I have opened the paper *with his dear hair for the first time*, and am most unhappy and agitated, and hope your R. H. will forgive the trembling scrawl, but think it my duty to send it immediately, as you express a wish for it," etc.

The identical lock of Nelson's hair sent to the Prince of Wales by Lady Hamilton, is enclosed in a separate wrapper, with the words "Lord Nelson's Hair," in her Ladyship's autograph.

The wrapper bears the seal used by Lady Hamilton after Nelson's death. This seal bears the initial N surmounted by a Viscount's coronet, and the initial B surmounted by a Duke's coronet, signifying Viscount Nelson and Duke of Brontë. Around the edge of the seal the words "Lost to his Country, Oct. 21, 1805, Trafalgar," appear.

This most remarkable letter, together with the lock of Nelson's hair which accompanies it, was acquired after the death of George IV, by Messrs. Rundel and Bridge the King's goldsmiths, and remained in the Bridge family until last year.

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8. *A. l. s.*, of Earl St. Vincent, Nelson's friend and colleague.
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11. *A. l. s.*, of the first and third Earl Nelsons, etc., etc., etc.

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The letters of Lord Nelson are of the greatest historical importance, relating as they do to the sieges of Bastia and Calvi (where he lost his right eye), and to many other important events in English Naval History. They date from February 18th, 1775, to September 30th, 1805, three weeks before his death at Trafalgar.

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11^b, Explicit Epistola [*sic*] poetam | de cōstantia Griseldis mulieris.

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2. HOLOGRAPH LETTER in the third person, 1 page, 4to, *Harley Street, Monday*. To the same (*June 8th 1778*). Regretting that the doctor is prevented attending LORD CHATHAM'S FUNERAL by an unfortunate cause.

Dr. Lawrence was the friend and physician of Dr. Johnson.

William Pitt, Earl of Chatham (the "Great Commoner") died May 11th 1778. He was buried in Westminster Abbey.

3. HOLOGRAPH LETTER SIGNED, 1 page, 4to, *Downing Street, 1st March 1785*. He will execute any commission he may receive from the Manchester Literary and Philosophical Society.

4. HOLOGRAPH LETTER SIGNED, 2 pages, 4to, *Decr. 17, 1794*. To the Duke of Portland. On the subject of Lord Mansfield being President of the Council: "The King is prepared for his being declared to-day," etc.

5. HOLOGRAPH LETTER in the third person, *Walmer Castle, Aug. 28th 1795*. To Lady Holderness. He will pay his respects to her the next morning.

THE HIGHLY IMPORTANT SERIES OF ELEVEN HOLOGRAPH LETTERS SIGNED, covering 29 pages, 4to and 8vo, written by William Pitt between June 8, 1802, and Jan. 10, 1806.

These letters are addressed TO WILLIAM HUSKISSON, M.P. (who was Secretary to the Treasury under Pitt from 1804 to 1806), and refer to Huskisson's candidature at Dover which constituency he contested in 1802, but was beaten by Trevanion and Spencer Smith, the government candidates.

6. 3 pages, 4to (initials), *Park Place, June 8th 1802*.

' . ' . You may *depend* upon One Thousand or Fifteen Hundred Pounds, if you find that will be likely to secure your object—I should be very sorry that you should withdraw from a contest which your Antagonist has really no means to carry on, and I think, if he finds you are not wearied out by a day or two more, the mob will become quiet enough to let your most timid Voters come forward, etc."

7. 4 pages, 8vo, *Walmer Castle, June 19th 1802*.

Referring to the Huskisson election: "You will have a very fair Prospect of a successful and (probably) a quiet Election."

8. 2 pages, 4to, *Walmer Castle, June 20th 1802*.

"I am happy to tell you that the result of my conversation with Fector is very satisfactory. He has no doubt of your being perfectly acceptable at Dover, and thinks you will succeed with very little trouble or expense, etc."

9. 2 pages, 8vo (initials), *23 June 1802*.

10. 4 pages, 8vo, *Walmer Castle, 24 June 1802*.

" . . I do not think the *Independent Interest*, will in the end give you much serious trouble. There seems no chance of anything retarding the Dissolution. I will take steps to expedite the Writ."

11. 3 pages, 8vo, *Walmer Castle, June 26th 1802*. He is going to Cambridge. Refers to the election.

12. 2 pages, 8vo, *Walmer Castle, 26 June 1802*.

"The state of the canvass is certainly very promising." Suggests a junction with Trevanion, etc.

13. 3 pages, 8vo, *Pembroke Hall, 30 June 1802*.

Hoping nothing will prevent the election taking place the next Monday. "I shall be impatient to learn the event," etc. "Our election here will to all appearance be perfectly quiet and unanimous."

14. 2 pages, 4to, with franked envelope, *York Place, 28 Feb. 1804*.

Mentions Lord Eliot's proposal and he (Pitt) has recommended Huskisson as a candidate for Liskeard. "The state of things in Parliament at present certainly makes it likely that a seat may become more an object than it seemed some time since," etc.

From the beginning of 1804 Pitt showed increased hostility to the Government. In February, when there was a strong probability of invasion, he condemned the ministerial measures for defence as inadequate.

15. 3 pages, 8vo (initials), *Bath, Jan. 7th 1806*.

16. 2 pages, 8vo (initials), *Reading, Friday night, Jan. 10th 1806*.

THESE TWO LAST LETTERS OF THE SERIES BEING DATED WITHIN A FORTNIGHT OF HIS DEATH ARE OF PATHETIC INTEREST. In the first, writing from Bath on 7th January 1806, he says:

"I am just recovering from a second fit of the Gout and hope in a day or two to move slowly towards Town, finding that the waters are no longer thought useful. I am sorry to say that my progress is so slow, and my weakness such, as I fear, begins to make it very doubtful indeed whether the interval of the next fortnight will be sufficient to make me at all equal to the meeting of Parliament." (On Jany. 10th he arrived at Reading on his last journey to town), and in the second letter he writes: "I shall get to Putney Hill to-morrow evening, and shall be very glad to see you and Bourne there any time about the middle of the day on Thursday."

He died on the 23rd.

On 7th December 1805, Pitt found it impossible to go to Bath. While there the news of the battle of Austerlitz (2nd December) gave him his death blow. When he heard of the armistice that followed it, the gout left his feet, and he fell into extreme physical debility. He was removed from Bath on 9th of January 1806 (two days after he wrote the above letter, No. 15), and took three days on the journey to his house at Putney. As he entered the house he noticed the map of Europe on the wall. "Roll up that map," he said: "it will not be wanted these ten years." He took to his bed on the 16th, and was visited ministerially on the 22nd by his old tutor, Bishop Pretyman, to whom he dictated his last wishes. The following night his mind wandered, and he died early on the 23rd, his last words being, "Oh, my country! How I leave my country!"

17. HOLOGRAPH LETTER (SIGNED), 2 pages, 4to, *Downing Street, November 18th, circa 1788.* To H. Bankes, M.P.

Chiefly concerning political matters, refers to the King's (George III) health.

"There are, however, Rumours of Opposition, meaning to propose something, which (though I do not credit them) make us wish for a full attendance. . . . The King certainly gained ground in the course of Friday and Saturday last, but has made no progress since; and though there is no actual danger to his life, and no reason to despair of his complete recovery, his situation leaves us at present in great anxiety," etc.

18. HOLOGRAPH LETTER in the 3rd person, *Sept. 29th 1795,* to Lady Holderness. Mentioning a visit from the Chancellor.

19. HOLOGRAPH LETTER (SIGNED), 2 pages, 4to, *Wimbledon, 30th July 1796.* To a Peer. Informing him that he will probably have to go to Windsor.

20. HOLOGRAPH LETTER (SIGNED), 1 page, 4to, *Downing Street, Aug. 27th, 1805.* To John Bray. ". . . I shall be glad to know whether the Shooting Season is put off till the 14th as you expected."

21. HOLOGRAPH LETTER (SIGNED), 1 page, 4to (*undated*). To a Peer. He is unable to dine with his correspondent that day, etc.

22. LETTER (SIGNED), 1 page, 4to, *Downing Street, 27th Nov. 1804.* Announcing the meeting of Parliament.

23. PITT (WILLIAM) DOCUMENT (SIGNED), 2 pages, folio, *11th Oct. 1790.* A Treasury warrant to pay to Chas. Townshend £50,104 19s. for interest on annuities. Signed also by Lord Bayham (later Lord Camden) and Lord Apsley.

ALSO

24. PITT (WILLIAM, EARL OF CHATHAM), *Father of the Younger Pitt.* AUTOGRAPH NOTE (SIGNED IN PENCIL), 1 page. 4to, and a letter in German relative to Pitt 2 pages, 4to.

25. HOLOGRAPH LETTER (SIGNED), 2 pages, 4to, *Tuesday Evening, 6 o'clock.* TO HIS WIFE. Addressed by Lord Chatham and franked in full by him.

"MY SWEETEST LOVE,

Thanks most devout and boundless thanks to the Almighty Giver of victory! We believe on the best grounds (no direct messenger being arrived) that our Hero King has gain'd a complete victory over the Russians and Austrians on the 12th near Frankfort, on the Oder. We have no particulars other than a battery of 50 pieces of canon taken, a great slaughter and Siedlitz in full pursuit. We feel impatience not to be described till we receive further particulars of this Providential, glorious Event. I send this happy news to Stow and Wotton, come my Angel, and compleat my joy by mixing yours with mine and blessing me with your sweet loved Presence. I shall expect you by Dinner, ever ever your blessed and adoring husband," etc.

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THE DUNCIAD AND RAPE OF THE LOCK

POPE (ALEXANDER). A MOST VALUABLE AND INTERESTING SERIES OF 21 HOLOGRAPH LETTERS (SIGNED) OF THIS EMINENT POET'S LETTERS, being the Original Correspondence with his Publisher, Charles Bathurst and others. These letters contain references to "The Dunciad," "Rape of the Lock," his "Miscellanies," and other Publications. Together with a letter from Bathurst to Pope, and another from Thos. Edwards.

There are also Original Holograph Letters from Pope to Slingsby Bethel, Chas. Brinsdon, Mr. Buckley, Thos. Dancastle, W. Fortescue, Dr. Oliver, etc. SEVERAL ARE UNPUBLISHED.

There are in all twenty-one Autograph Letters of the Poet. *Inlaid to a uniform size, forming a 4to volume bound in red morocco.*

A. l. s., 3 pages, 4to. *Chiswick, Oct. 18 (1717).* To Thos. Dancastle.

Entreating him to return the 14th book, which Dancastle has copied. "But be pleas'd to keep by you the original, for fear of any accident. I have just ended the 15th which must wait a better opportunity and may perhaps by that delay grow the more correct. If it travels too young, it may come home again like most young Travellers, very unfinished and unentertaining," etc.

IMPORTANT. REFERRING TO HIS "ILIAD OF HOMER."

A. l. s., 2 pages, 8vo. *Twick'nham, Feb. 18th 1719/20,* to John Hughes, praising his Tragedy, and begging him to let some ladies of Pope's acquaintance have a side box to witness it.

The Tragedy referred to is Hughes' "The Siege of Damascus." Hughes died the night it was produced, 17th February, the day indeed before this letter was written.

A. l. s., 2 pages, 8vo (*June 1739*), to Wm. Fortescue.

". . . I had been called for home on occasion of ye Fire in my neighbourhood." Details his movements. "I beg you to forward Mrs. Blunt's business," etc.

UNPUBLISHED.

Mrs. Blount was the mother of Martha Blount, the great friend of the poet, to whom he dedicated many of his Poems. "Pope bequeathed to Miss Blount £1,000, three score of his books, his household goods, chattels and plate, the furniture of his grotto, the urns in his garden, and the residue after all legacies were paid."

A. l. s., 1 page, 8vo. Endorsed "Delivered 3 *Feb.* 1740-1." To Bathurst.

Relative to the "Miscellanies." "I send you some additional pieces yet unprinted which might be inserted in ye two or three vols. of Miscellanies instead of Dean Swift's, and those removed into my volume." Mentions also Lintot and Knapton (publishers).

UNPUBLISHED.

A. l. s., 1 page, 8vo. *June 15* (1741). To Bathurst.

Acknowledging a gift of minerals from Mr. Edwards and saying that he (Pope) is staying with Lord Bathurst and will put the "Miscellanies" in order as soon as he returns.

A. l. s., 1 page, 4to. *July 19th* 1741. To Bathurst (his publisher). Relative to the printing of his "Miscellanies."

". . . I wish you wd. resolve upon printing, in ye manner I mentioned, ye MISCELLANIES; for I am now perfectly at leisure, wch. I shall not be a month longer. I am sure it will turn out much to their advantage & as for mine, I have no Terms to make with you, but only to serve you, in the little improvement y^t I shall make—By putting all ye Verses into ye last Vol. (as was originally intended as you'l see by ye first Paragraph of Dr. Swifts and my Preface)."

A. l. s., 1 page, 8vo. *Twickenham, 29 Aug.* (1741). To Bathurst.

". . . I shall print some things more of Scriblerus, & add to what is already done. But it will be in Quarto, & ye New Part of ye Volume be above two thirds of ye old . . . if ye have any mind to treat for ye Impression, I will give you ye refusal. I have endeavored to serve you as to a Volume of all Dr. Swift's Pieces, collected & more Selected than ye present: It wd. be for His Honour . . ."

A. l. s., 1 page, oblong 8vo. *Twickenham Oct. 18th* (1741). To Bathurst.

Advising the delivery of "The Books of MISCELLANIES, with my note how to rectify several mistakes for ye future when you reprint."

A. l. s., 1 page, oblong 8vo. *Twickenham Oct. 23* (1741). To Bathurst. Inviting him to dinner.

A. l. s., 1 page, 4to. *Nov. 15* (1741). To Bathurst.

Mentions Knapton and Mr. Arbuthnot, who will not have his sermon printed.

UNPUBLISHED.

A. l. s. 1 page, oblong 8vo. Arlington Street, *Monday* (1741). To Bathurst.

Bathurst is requested by Pope to send him a line as to what Corbett says to him, "And if he persists in his design of pyrating, pray watch his motions & I'll file a Bill. Twill be best of all if you can find of what Press he does it."

A. l. s. 1 page, 4to. *20 Nov.* 1741. To the Rev. Charles Brinsdon.

". . . I find my Lord B(olingbroke) is extremely alarmed at the last account he had of your father. I wd. have come to see him this day, but must be satisfied to hear he is so much better (as they tell me he is)," etc.

The Rev. Charles Brinsdon's father was Lord Bolingbroke's private secretary.

UNPUBLISHED.

A. l. s. 1 page, 8vo. *Wednesday* (1741) to Mr. Cole.

"I wd. be glad to know what you did, or wt past with Corbet? I believe he will not proceed, having recd. since a Letter from him of Recantation, so yt I believe you need not file a bill, however I'm glad you spoke to him—If he plays cunning, I shall have him watched & inform you further . . ."

Cole was solicitor to the Stationers' Company, and this letter was written in reference to a pirated edition of Pope's letters which Corbet was going to have printed.

A. l. s. 1 page, 4to. *Aug. 4, 1742.* To Mawhood.

Mentions Warburton. "I am assured by Council there is no Pretence for his (Warburton) paying your attorney's bill. I therefore desire you to think better of it, and pay it to the Bearer. . . . If not I can only acquaint Mr. W(arburton) to take any course he thinks proper."

UNPUBLISHED.

A. l. s. 1 page, 4to. *Thursday, Sept. 2nd* (1742). To Mawhood.

"If this should meet you in town I shall be glad to finish Mr. W's (Warburton) commission this afternoon. . . ."

UNPUBLISHED.

A. l. s. 1 page, 4to. Twickenham, *February 20th*, to Mr. Buckley.

Regrets his inability to see him so soon as Thursday, as he is engaged with company, and "planting some things wch will otherwise be too late for ye season." He adds: "On my return to town I will meet you anywhere . . . tho the affair the Dr. mentioned to you I think will keep you cool," etc.

UNPUBLISHED.

A. l. s. 1 page, 4to. *March 18*, to Mr. Slingsby Bethel.

"The bearer of this is my nephew, who has been long conversant in the West Indies, and used those parts as Master and Supercargo. He thinks he can acquaint you with some improvements that may be made in Sir William Codrington's Estates," etc., etc., etc.

A. l. s. 1 page, 4to. *Sunday*, to Wm. Fortescue. Arranging a meeting at Chelsea. Mentions Mrs. Howard.

UNPUBLISHED. Mrs. Howard (afterwards Lady Suffolk) was George II's mistress.

A. l. s. 1 page, 4to. *Sunday night*, to Dr. Oliver. Pope wishes he could spend more time with his correspondent as his infirmities confine him too much. Mentions Warburton who has been ill.

UNPUBLISHED.

Dr. Oliver was the leading practitioner of Bath. His success was mainly due to the friendship of Pope, Warburton and the rest of the guests at Prior Park.

A. l. s. (initials). 1 page, 4to. *Sept. 20*, to Richardson. Relative to his portrait which Richardson had painted.

UNPUBLISHED.

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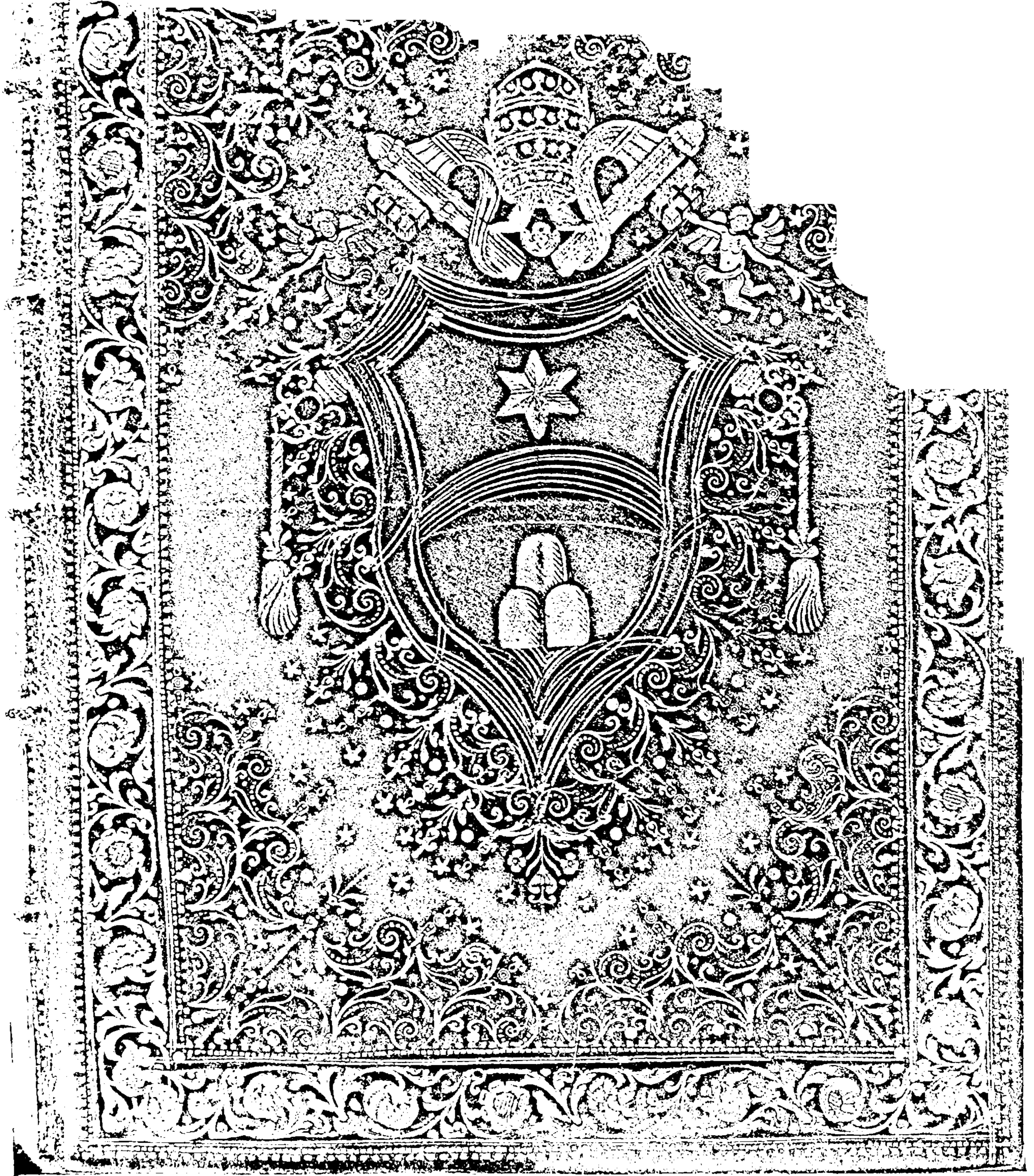
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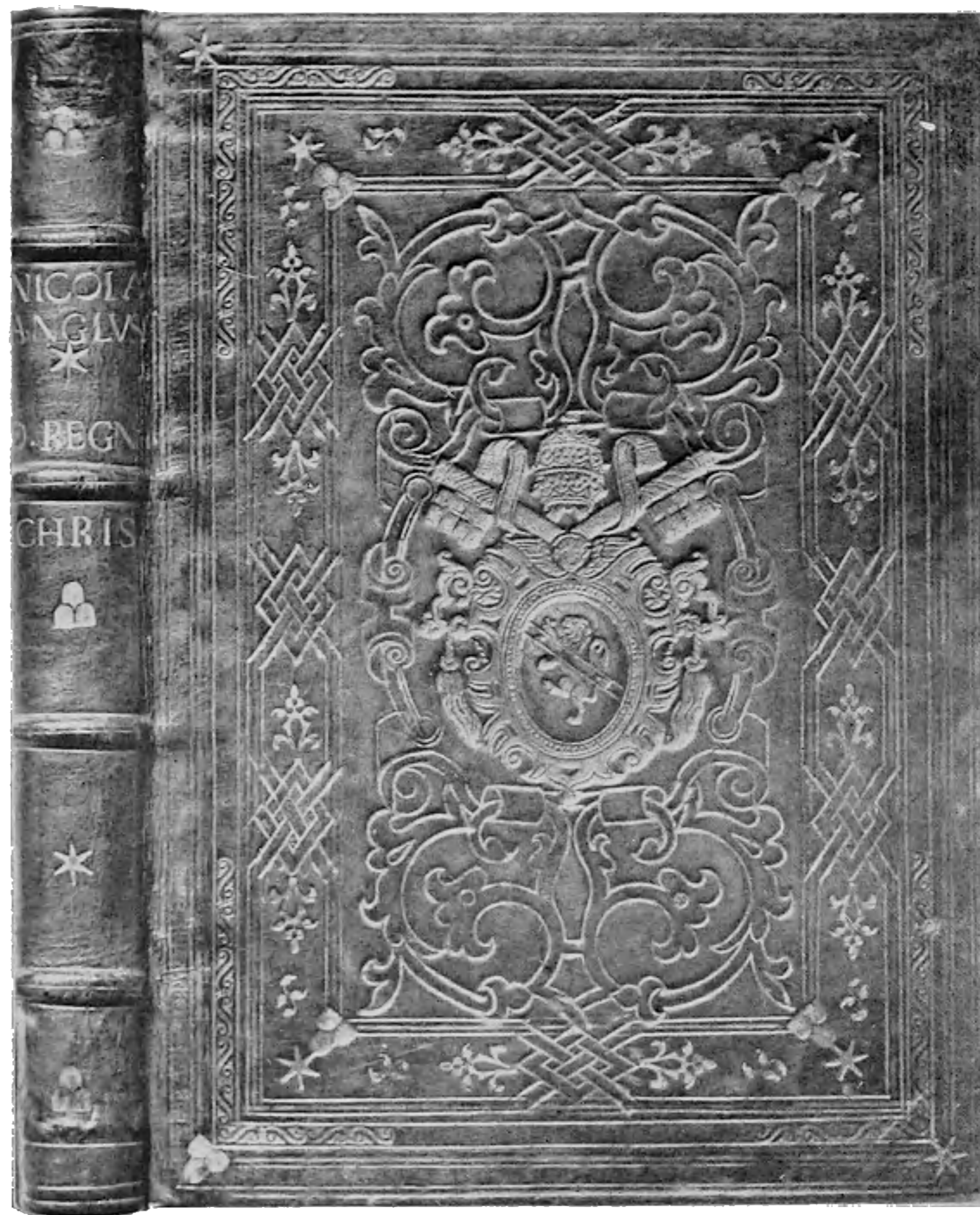
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REDUCED ILLUSTRATION

A. l. s. 3 pages, 4to. Twick'nham, *Nov. 17*, inquiring about Ralph Allen, of Bath, about whom he has been unable to obtain any information except that he was seriously ill, and detailing the remedies he has adopted for his own complaints.

UNPUBLISHED.

Ralph Allen was the original of Fielding's "Squire Allworthy."

BATHURST (Chas.). *A. l. s.* 1 page, 4to. To POPE. Asking if he (Bathurst) is to allow Lintot's claim to the key to "The Rape of the Lock."

In reply to the letter from Bathurst, Pope writes (on the same sheet): "Mr. Lintot has had no Right to the Key to the Locke these many years, the Term expir'd in ye year 29 or 30. But till then I presume Mr. Motte allowed it. If not, you may set ag^t it your Right to ye Small poems in ye end of Mr. Lintot's third volume of my Works 8vo, to which your Right from Mr. Motte yet continues."

UNPUBLISHED.

EDWARDS (Thos.) *A. l. s.* 1 page, 4to. 18 *July*, 1741. To POPE. Relative to some Minerals which were late in arriving.

£350

145

POPES' BINDINGS. A superb and unequalled collection of volumes (chiefly Liturgical), bound for the personal use of the Popes, commencing with Paul IV (1555) and coming down to Leo XII (1823), are offered *en bloc*.

There are in all 16 distinct bindings, the earliest being dated 1558, and the latest 1818.

As it would be impossible to convey an adequate impression of these gorgeously decorated volumes, we have had a series of photographs of them prepared, and these we will send for inspection to intending purchasers.

The price of the entire collection is £500

SEE ILLUSTRATIONS

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PREVOST. MEMOIRES | ET | AVANTURES D'UN
HOMME | DE QUALITE, | Qui s'est retiré du monde. | *Vignette.* 7 volumes. 12mo. *Red morocco, by Lortic.*

Amsterdam, | Aux depens de la Compagnie. | 1731

FIRST EDITION. A superb copy—possibly the finest known.

“Édition originale véritable de ‘l’Histoire de Manon Lescaut et du chevalier des Grieux.’ Tout le roman est renfermé dans ce tome septième des ‘Mémoires et Avantures.’ Il est même parfaitement admis parmi les bibliophiles qu’on peut le posséder isolément, et ne pas s’embarrasser des autres tomes, qui sont pour ainsi dire sans intérêt. Celui-ci est précieux et recherché.”—JULES LE PETIT.

£45

147

PSALTERIUM DAVIDIS, [et Libri Sapientiales]. Ad Exemplar Vaticanum Anni 1592. 12mo.

Lugduni, Apud Ioh: et Dan: Elzevirios Anno 1653

Bound in red morocco for BARON DE LONGPIERRE with his famous device, the “Toison d’Or,” impressed five times on each of the covers, and repeated in five of the six panels on the back. Gilt on marbled leaves.

Books from the library of Hilaire-Bernard de Roqueleyne, Baron de Longpierre, are but very seldom met with. His copy of Livy sold, many years ago, for £144. This present volume was afterwards in the library of Nol Salvert, and contains his ex-libris.

Alphonse Willems in his book on the Elzevirs, says of this edition: “Il est évident que ce Psautier, où l’on s’est attaché à suivre le texte de la Vulgate, a été exécuté spécialement en vue des pays catholiques. De là la suppression du mot Batavorum, après Lugduni, dans l’adresse des imprimeurs. L’édition est fort jolie, et les exemplaires bien conservés et grands de marges se paient fort-cher.”

£40

148

PYNSON. ABRIDGEMENT OF ENGLISH LAW CASES.

1^b, Accompte | etc. 3^a, [E]N Accompte. le pleitiff cōta dun receipte en autre cōntie | etc. 190^a. leyñ verzb f3r &c. iō quere &c. Folio. 190 leaves; 50 lines to a page. *With headlines but without pagination. Old calf.*

1490

At the end of the Table (2^b) will be found the imprint in the ordinary large type of the book: “Per me R. Pynson.”

THE FIRST ENGLISH LAW BOOK.

“This book is of great interest in the history of early printing in England. Of W. de Machlinia, the first English law printer, nothing is known after 1486, but it is probable that Richard Pynson, who was his successor, came to this country soon after that date. Pynson had studied at the University of Paris, and had learnt to print at Rouen

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with Guillaume le Tailleur. Pynson did not succeed to any of his predecessor's type, and when he first came to England he may have commissioned his old master to print two law-books for him, Statham's 'Abridgement' and Littleton's 'Tenores novelli.' The text of these two books is printed in a curiously small and contracted vernacular type, used nowhere else, and apparently cut specially for the printing of these two books. What part Pynson had in the printing of the two books it is difficult to decide. The Table is signed 'Per me Richard Pynson,' but the last leaf bears the cipher of le Tailleur as printed. If Pynson had subsidized the press and paid for the type we should expect to find it in his possession in England later. Very probably they printed the volume together at Rouen in order that Pynson might begin business with it in England.

"This volume, though not uncommon, *is very rare when, like the present copy, it contains the two preliminary leaves of Table. The two leaves are printed as a separate preliminary quire, and it appears almost certain from the examination of a considerable number of copies, that it was printed later than the book, and inserted only in some examples.* Copies in early bindings, with no appearance of mutilation, are often without it."

It is a volume of supreme importance to those interested in the infancy of English printing, and the *Bodleian Library at Oxford only possesses an imperfect copy.*

The present is a superb example.

This collection of the Statutes of England is so rare as to have escaped the researches of Ames, Herbert, and Dibdin. It is printed in Secretary type, and is the only example of this type used in England. Pynson, who was the assistant of Caxton and the fellow-worker of Wynkyn de Worde, was the first to introduce into England the type known as Secretary-Gothic, an imitation of the cursive Gothic hand, which had been invented in France and become fashionable with some of the early French printers.

There is a copy in the J. Pierpont Morgan Library, but it is extremely doubtful if any other private library contains an example.

£250

SEE ILLUSTRATION

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RABELAIS. ŒUVRES. 3 vols. 4to. *Frontispiece designed and engraved by Folkema; engraved titles to the first and third volumes, and fleurons on the printed title by B. Picart, 3 topographical plates, portrait of Rabelais, engraved by Tanjé, 8 culs-de-lampe by Picart, and 12 plates by Du Bourg, engraved by Bernaerts, and others. Red morocco, UNCUT.* *Amsterdam, 1741*

This UNCUT copy is probably UNIQUE.

"Livre très recherché."—COHEN, 480.

£40

RACINE. MITHRIDATE, Tragédie. 8vo. *Red morocco extra, doublure of red morocco, with dentelle border, by Trautz-Bauzonnet.*

ENTIRELY UNCUT.

Paris, Chez Claude Barbin, au Palais, sur le seconde Perron de la Sainte Chapelle, 1673

UNIQUE. BEING ABSOLUTELY UNCUT.

This COPY is enriched by the addition of Racine's autograph signature. "Cette signature *de Racine* est citée dans le travail de M. Paule Bonnefon, sur la Bibliothèque de Racine, dans la Revue d'histoire littéraire de la France, 1891, p. 211."—*Catalogue of the Charavay Collection.*

There are few rarer French autographs than that of Racine; less than a dozen are recorded.

It is a remarkable coincidence that this present catalogue should contain not only the above in unique state, but also Molière's *chef-d'œuvre* in like condition.

£250

RACINE. ATHALIE. Tragédie, tirée de l'Écriture Sainte. FIRST EDITION. *Frontispiece in unlettered proof state, by Mariette, after Corneille, and fleuron on title.* 4to. *Red morocco extra.*

A Paris Chez Denys Thierry, rue saint Jacques, à la ville de Paris. 1691

The present is a very large copy, measuring $9\frac{9}{16}$ by $7\frac{3}{8}$ inches.

"Athalie fut d'abord jouée par les élèves de Saint-Cyr entre elles seulement, aux mois de janvier et de Février 1691; mais cette belle tragédie ne trouva pas grâce devant le confesseur de la maison de Saint-Cyr, Godet des Marais, évêque de Chartres, et, sur son avis, elle ne fut représentée à la cour qu'une ou deux fois, chez Mme. de Maintenon, devant le roi et les princes seulement, à Versailles. Après n'avoir eu que quelques représentations de loin en loin, chez la princesse Marie-Adelaide de Savoie, depuis duchesse de Bourgogne en 1697 et 1699, chez Mme. de Maintenon, en 1702, ou elle eut pour interprètes la duchesse de Bourgogne et d'autres personnages de la cour, elle fut mise à la scene au Théâtre-Français le 3 mars 1716, et elle eut un grand succès. Mais, dans ces représentations à la ville on supprima les chœurs."

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Handwritten notes and scribbles at the top of the page, including the number "1915" and "0000".

Handwritten notes in the lower center of the page, including the number "1915" and "0000".

BA-it

7000
of mine

Handwritten signature or scribble



Hic incipit officium beate marie virginis.
 Die dominica die lune et die iouis ad matut.

S Domine labia mea aperies
 et os meum annuncia-
 bit laudem tuam.
 Deus in adiutorium
 meum intende. Domine ad adiuuandum
 me festina. Gloria patri et filio et spiri-
 tui sancto. Sicut erat in principio et

RALEIGH
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before receiving the Holy Eucharist. It begins in French fifteenth-century phrase: "Most sweet and sovereign bishop and father of our Souls" and ends "Contemplating the glory of Sovereign eternity and of your most glorious mother, and of all the saints and 'sainctes' who are glorified with you in the glory everlasting. So be it." Below this (pasted on the vellum) is a book-plate containing the arms of some much later owner of the manuscript. It is the book-plate of a noble owner who was not only an ecclesiastic but also a Member of the Order of Malta, or St. John of Jerusalem.

On fol. 3 begins the Calendar, in a red and black formal Gothic text, and a perusal of the names of the festivals very soon points out the Reims provenance of the manuscript. For example, on the Ides (13th) of January we have in red, therefore a festival of the highest rank, the names of Remy and Hilaire. The latter is honoured in almost every diocese in France, and the former was the celebrated Archbishop of Reims (St. Remigius) who, born a younger son in the ancient castle of Laon, was placed in possession of the see of the city of Reims in his twenty-second year. On the conversion of Clovis, Queen Clotilde secretly sent to the Archbishop to come and receive the King into the Church, and on Christmas Day the King and three thousand of his followers received baptism in the Cathedral of Reims. The sacred amphora of oil used to anoint the King on this occasion was preserved for many centuries in the cathedral where the coronation of the kings of France was celebrated for ever after. With the lands bestowed on the Church by Clovis, St. Remy founded a number of new bishoprics at Laon, Arras, Cambrai, Tournay, etc. Thus France was the first State of modern Europe to embrace Christianity, and hence the King of France is styled the "most Christian King" and the "Eldest son of the Church."

The miniature paintings in this Reims Horae are considerably above the average. They are of the school of Touraine after it fell under Burgundian influence, that is, they are French, not Netherlandish, but the actual painter of the miniatures cannot be named with certainty.

Its execution may be placed about the year 1470.

The Dominican nun in the Miniature of the Annunciation suggests that the manuscript was executed originally for a member of that Order, probably for the Lady Abbess of St. Remy. The dress seems to be that of the third Order of Dominican nuns, called the Order of Penitence. The ruins of the old Abbey of St. Remy still exist in the south-west corner of the now modernized city of Reims.

There may be doubt as to the identity of this figure, but there can be no doubt as to the skill of the artist, who seems to have been one of the family of the Herlins who worked for Jeanne, Duchess de Laval, second wife of René d'Anjou. It is remarkable that only the two chief miniatures, that to the beginning of the Hours of the Virgin and that to the Penitential Psalms, have the landscape background of the later Netherlandish Tourangian and Parisian schools. All the rest, to the Hours of the Cross, the Holy Spirit and the Office of the Dead are in the older manner with golden or coloured and diapered backgrounds.

MANUSCRIPTS FOR THE "USE" OF THE METROPOLITAN SEE OF REIMS ARE OF EXCESSIVE RARITY.

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ROWLANDSON. THE ENGLISH DANCE OF DEATH,
from the designs of Thomas Rowlandson, with metrical illustrations
(by William Combe). *Very fine impressions of the 72 coloured plates.*
IN THE 24 ORIGINAL PARTS, AS ISSUED, WITH WRAPPERS COMPLETE.
UNCUT. *Enclosed in two red morocco cases. Ackermann, 1814-16*

THE FIRST EDITION.

EXTREMELY RARE IN THIS PRISTINE CONDITION.

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ROWLANDSON. THE SECOND TOUR OF DR. SYNTAX
in Search of the Picturesque (by William Combe). *24 coloured
plates by Rowlandson.* IN THE 8 ORIGINAL PARTS, WITH THE
WRAPPERS INTACT. UN CUT. *Enclosed in a red morocco case.*

Ackermann, 1820

FIRST EDITION.

EXTREMELY RARE IN THIS CONDITION.

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RUSKIN'S AUTOGRAPHED PROOF COPY

RUSKIN (JOHN). ALEXANDER (FRANCESCA) ROAD-
SIDE SONGS OF TUSCANY, edited by John Ruskin, the 10
parts complete in 1 vol., *with 20 full-page plates.* 4to. *Half green
morocco extra, top edge gilt, uncut.* *Orpington, 1885*

RUSKIN'S OWN PROOF COPY WITH HIS AUTOGRAPH CORRECTIONS AND ADDITIONS,
the title-page to Part X being in duplicate, and each corrected by Ruskin, and differing
from the finished title-page.

The Author's and Editor's Prefaces and the "Story of Lucia" also have Ruskin's
Corrections and Additions. These are in red and black ink and purple pencil, and are
very numerous.

One of Ruskin's Autograph Additions extends to no less than sixteen lines, and
another to eight lines.

£42

Sachl. E. F. Stadthauptmannschaft.

Unterrichtswesen bildet unterrichts-
mässige in der unterrichtlichen
Einrichtungen. Müssen zu Arbeit in der
den zu handeln, für unterrichts-
zeit seiner Arbeit mit folgenden
angeordnet:

1. Es ist wie geübt in der E. F. Con-
sult, gemeinsam E. F. Hof-Direktor
haben, und in der Composition der
der Person von Dalmati nach E. F.
festgelegt wird, auf eigene
unabhängig Ansehen zu erlangen
zu erhalten werden.

2. Es ist wie in jedem Jahre der
Composition solcher Anstellungen, und
Fähigkeit in der Arbeit auf der
Ordnung, die in dem Ansehen
Es ist an der besten Gelegenheit
unter allen in der Arbeit
jedenfalls (Ansehen) als der
erhalten wird.

3. Es ist an, die bestmögliche
Anstellung sind festzustellen, in
den verschiedenen Anstellungen
zu unterrichten.

1816

Erster Direktor
der Stadt Dalmati
Müller sind
Müller sind
H. F. F.

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IT IS OF SUPERLATIVE IMPORTANCE NOT ONLY TO THE CHURCH OF SCOTLAND, BUT ALSO TO THE CHURCH OF ENGLAND.

Of the several covenants drawn up in Scotland for the defence of religion two stand out prominently, the National Covenant of 1638, and the more famous "Solemn League and Covenant" of 1643. The intense feeling aroused by Charles' repeated attempts to thrust the English service on the Scottish Church culminated in the great riot of St. Giles when the new Prayer-book was first made use of. The nation recurred to the precedent of 1581 when James invited the people to enter into a covenant by which they renounced the doctrines of Rome and bound themselves to defend the Church of Scotland. The two ablest of the popular leaders, Alexander Henderson, minister of Leuchars, and Johnston of Warriston, a lawyer, drew up a new version of this covenant to oppose the Prayer-book. By this Covenant of 1638 the subscribers bound themselves to reject all innovations in religion which should not have been approved in free assemblies of the Kirk and in free parliaments, and secondly to uphold to the utmost the power of the Crown. How on earth a Presbyterian Church and a Stuart King could work together, as these two propositions suggested, does not seem to have entered into their consideration.

By 1643 affairs in England had undergone a vast change. The civil war had broken out, and while matters hung in the balance Scotland was doubtful what to do. If the Puritans were overcome the Scottish Kirk would not long remain Presbyterian, and the Parliamentary party were in a critical position for want of sufficient troops.

England's extremity was Scotland's opportunity. When they found that the English commissioners required military aid they resolved to impose upon England their own system of Church government and discipline. For this purpose Alexander Henderson drew up a new covenant similar to that of 1638 and involving among other provisions the abolition of Episcopacy and a joint pledge to maintain the reformed Presbyterian Church of Scotland and to carry out such a reformation of the Church of England as would bring the churches in both nations to the nearest conjunction and uniformity in all respects. This was too sweeping a measure even for the English Parliament, but Vane, one of the commissioners, obtained a few modifications. There was to be a reformation of religion in England "according to the Word of God" and the "example of the best Reformed Churches." The Scots seemed to have had no doubt that this latter part of the sentence referred to themselves, and delighted with such homage to their superior sense and sanctity accepted the amendments, and the Solemn League and Covenant having been approved by the General Assembly was ratified by the Convention of Estates on 17th August 1643. Shortly afterwards it was sent to the Assembly of Divines at Westminster who objected to certain portions about the maintenance of the Church of Scotland and added other enactments concerning the establishment of Protestantism in Ireland. The Scottish Commissioners arrived in September and when all parties were agreed it was finally accepted by the Lords. On 25th September it was sworn to by the Assembly of Divines and a hundred and twelve members of the House of Commons.

As finally issued the "Solemn League and Covenant for reformation and defence of Religion, the honour and happiness of the King, and the peace and safety of the three Kingdoms of England, Scotland and Ireland" really pledged its supporters to establish Presbyterianism throughout the three kingdoms, to preserve the rights of Parliaments

A
SOLEMNE LEAGUE
AND
COVENANT,
FOR
REFORMATION,
AND

Off
33

Defence of Religion, The Honour
and Happinesse of the KING, and the Peace
and Safety of the three Kingdomes
OF
SCOTLAND, ENGLAND, and IRELAND.

*Jer. 50. 5. Come, let us joyn our selves to the Lord in a perpetuall
all Covenant, that shall not be forgotten.*
*Prov. 25. 5. Take away the wicked from before the King; and
his Throne shall be established in righteousness.*
*2. Chron. 15. 15. And all Judah rejoyced at the Oath, for they
had sworn with all their heart, and sought him with their
whole desire, and he was found of them: and the Lord gave
them rest round about.*

EDINBURGH,
Printed by *Evan Tyler*, Printer to the Kings
most Excellent Majestie. 1643.

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THE SUBSCRIBERS OF THE
LEAGUE AND COVENANT.

James Dick minister of Glasgow
 Duncan, Glasgow
 Duffie, Leith
 Logan, Leith
 Logan, Birmingham
 Williamson, Leith
 George, Glasgow
 William Blair
 Duffie, Cambell
 Duncan, Cambell
 James McFarlane
 Walter McFarlane
 Colin McFarlane
 James Blair
 Logan Blair
 Walter Blair
 Andrew McLean
 Logan Blair
 Walter McLeod
 Duncan McLeod
 Walter McLeod
 John Blair
 Logan Blair
 Colin McFarlane
 James Blair
 Colin McFarlane
 Logan McLeod
 Logan McLeod
 James Blair

in Glasgow
 the 25th

without any intention to diminish "His Majesty's just power and greatness" and to maintain the union of the kingdoms, and render mutual assistance for this purpose. In Scotland it was hailed with rapture, while statutes were passed for enforcing subscription throughout all the three kingdoms. *Orders were issued by the Scottish Assembly that copies were to be printed without loss of time having blank leaves at the end for signatures and that a copy was to be sent to every parish minister, and heavy penalties were attached to refusal to sign.*

Three editions of this book were printed in Scotland in 1643. The present by Tyler, another at Edinburgh by R. Bryson, and the third at Aberdeen by Edward Raban. Of Bryson's edition no copy appears to be known at present. Raban's is known only from a fragment consisting of the first four leaves preserved in George King's Pamphlet Library at Aberdeen.

A later edition by Tyler with the extra leaves was issued at Edinburgh in 1648, while an edition of the National Covenant together with the solemn league and covenant was issued anonymously in 1689. The printing of it at that time was a dangerous undertaking so that the printer wisely withheld his name, but it was probably printed by John Reid at Edinburgh. The Covenant of 1638 was usually printed with the Confession of Faith. In England apparently the Solemn League and Covenant was not welcomed with the same enthusiasm as in Scotland, nor do similar books with blank leaves for signatures appear to have been printed for distribution to the various parishes.

The present copy was sent for the use of the parish of Aberfoyle in Perthshire and the first entry is "Mr. James Kirk minister of Abrefyll." He was the father of the more celebrated Robert Kirk also minister of Aberfoyle, a profound Gaelic scholar, who composed the first metrical version of the Psalms in that language and also a very curious treatise on elves and fairies first printed by Sir Walter Scott in 1815. Most of the names on the first page appear to be in the same hand, probably written down for those who could not write. The next page is headed by two lairds, W. Graham of Polder and John Graham of "douchray" ancestor of the present Graham of Duchray Castle, near Aberfoyle.

Though the English Parliament and Westminster Assembly had accepted the Solemn League it was never liked by the Independents, and Scotland was consequently very antagonistic to Cromwell. When a party of his troops were marching through the Pass of Aberfoyle they were set upon by Graham of Duchray and defeated. The head of the Grahams in this district, William Graham, Earl of Menteith, was noted as a great persecutor of the Covenanters, so much so that Claverhouse wrote to him: "I rejoice to hear you have now taken my trade off my bandes, that you are becom a terror to the godly."

Graham of Duchray wrote an account of the troubles of this period which is still preserved in manuscript. Aberfoyle is the centre of the Graham country, and it is to be regretted that so few of the many Grahams that occur amongst these entries have added the names of their estate by which they could be identified.

The practical extinction of copies of the Covenant with any names attached is due to the fact that when later on the Covenanters were outlawed such a register of signatures would afford damning evidence against them. It is otherwise hard to account for the almost total disappearance of a book of which a copy was sent to every parish in Scotland.

Of the present edition there only exist the copies in the libraries of St. Andrew's Uni-

versity, in New College, Edinburgh, and the present. Of these three copies that in Edinburgh is imperfect, only seven of the leaves for signatures now remaining; it was used in the parish of Edzell in Forfarshire.

This precious volume which appears to have passed through Constable's (Sir Walter Scott's publisher) hands, is bound in red velvet with a doublure of green morocco tooled in gold, and with watered silk fly-leaves. It is doubtless the copy referred to by Sir Walter Scott in "Tales of a Grandfather," and 100 years ago was sold for 30 guineas.

£750

SEE ILLUSTRATIONS

162

A UNIQUE SECOND FOLIO

SHAKESPEARE. MR. WILLIAM SHAKESPEARE'S COMEDIES, HISTORIES, AND TRAGEDIES. Published according to the true Originall Copies. The second Impression. *Portrait by Martin Droeshout.*

London, Printed by Tho. Cotes, for Robert Allot, and are to be sold at the signe of the Blacke Beare in Pauls Church-yard. 1632. [Colophon at end.] Printed at London by Thomas Cotes, for John Smethwick, William Aspley, Richard Hawkins, Richard Meighen, Robert Allot, 1632.

THE SECOND FOLIO. A remarkably fine and entirely unwashed copy in red morocco.

The present folio is corrected and augmented throughout, and presents certain differences in the printing from the ordinary copies as described by Mr. Pollard.

DIFFERENCES FROM MR. POLLARD'S COLLATION.

Head Title (leaf x) "to their first Originall" is here printed on a fresh line.

MISPRINTS. *Signature* bb is instead of cc.

PAGINATION. i 2 is unnumbered.

P. 88 (in the repeats) printed correctly.

P. 164 printed correctly.

MANUSCRIPT CORRECTIONS AND AUGMENTATIONS.

First pagination.

Page 2, Col. 1.

"And (thou) his onely heire"—"Thou" written in.

"To thinke oth' teene"—"teene" altered to "tune."

"Though all the signories" altered to "Through all," etc.

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- Page 21, Col. 1. "He cut thy thy throate"—the second "thy" scored through.
 Page 24, Col. 2. "Cressida come(s) forth to him"—s written in.
 Page 26, Col. 2. "For we would count give much to violent thefts" altered to "As to give much by violent thefts."

These corrections are in a Stuart handwriting—they appear to be entirely original and unpublished.

£500

163

SHAKESPEARE. MR. WILLIAM SHAKESPEARE'S COMEDIES, HISTORIES AND TRAGEDIES. Published according to the true Original copies. Unto which is added seven Plays, never before printed in folio: viz., Pericles Prince of Tyre. The London Prodigal. The History of Thomas Lord Cromwell. Sir John Oldcastle Lord Cobham. The Puritan Widow. A Yorkshire Tragedy. The Tragedy of Locrine. THE FOURTH EDITION. *Portrait by Martin Droeshout, with the verses by Ben Jonson underneath. Red morocco, gilt edges, by Clarke and Bedford. Folio.*

London, Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Paul's Church-yard, and in Russell-Street, Covent Garden. 1685

A beautiful unwashed copy bound by Clarke and Bedford (about the year 1840) for W. T. B. Ashley. Its size is most unusual, being $14\frac{1}{8}$ inches in height and 9 inches wide.

The present copy is unique inasmuch that before the leaf of Dedication "To the most Noble and Incomparable pair of Brethren William Earl of Pembroke and Philip Earl of Montgomery" there are inserted original letters of each of these extremely famous men.

The letter of the elder brother (the Earl of Pembroke) is entirely holograph, being dated 24th December 1625, and relates to the approaching coronation of Charles I. It is addressed to his uncle, the Earl of Leicester, and signed "Yo^r Lo^{ps} most affectionate nephew and servant Pembroke."

The letter of the younger brother (the Earl of Montgomery) was written during the Civil War to Colonel John More (the Regicide). It is dated from Whitehall 5th August 1647, and signed "yo^r. most affectionate and assured ffriend Pembroke and Mont^s." (he had become Earl of Pembroke on the death of his elder brother in 1630).

William Herbert, Earl of Pembroke, not only has the enduring honour of the dedication of the Shakespeare "Folios" but was also (according to Shakespeare's biographers)

the famous "Mr. W. H." to whom the Poet dedicated so many of his "Sonnets." The autographs of both brothers are of extraordinary rarity.

This is without doubt the most desirable copy of the famous "Fourth Folio" in existence.

£250

164

SHAKESPEARE. THE WORKS of Mr. William Shakespear; in Six Volumes. Adorn'd with Cuts. Revis'd and Corrected, with an Account of the Life and Writings of the Author. By N. Rowe, Esq. *Frontispiece containing portrait of Shakespeare to each volume and plate to each play by Van der Gucht.* 6 vols. 8vo. *Original panelled calf.*

Printed for Jacob Tonson, within Grays-Inn Gate, next Grays-Inn Lane. 1709.

VOLUME the SEVENTH. Containing VENUS & ADONIS. TARQUIN & LUCRECE. And His MISCELLANY POEMS. With Critical Remarks on his PLAYS, etc. to which is Prefix'd an ESSAY on the Art, Rise and Progress of the STAGE in Greece, Rome and England. *Frontispiece representing Venus regarding the wounded Adonis.* 8vo. *Original panelled calf, uniform with the Plays.*

Printed for E. Curll at the Dial and Bible against St. Dunstan's Church, and E. Sanger at the Post-House at the Middle-Temple Gate. 1710

Together, 7 vols. 1709, 1710

THE FIRST COMPLETE EDITION OF SHAKESPEARE'S PLAYS AND POEMS.

This precious edition also contains the **FIRST LIFE OF SHAKESPEARE** as well as the **FIRST-CRITICISM** of his works.

It is, too, **THE FIRST ILLUSTRATED EDITION.** These illustrations are of the very greatest importance as they are the very earliest existing records of the manner in which the plays were mounted, and of the costumes worn by the early Shakespearean actors.

Absolutely perfect copies, of the seven volumes (with all the plates) such as the above, are of the greatest rarity.

£50

165

SHAKESPEARE. THE PLAYS OF WILLIAM SHAKESPEARE, in fifteen volumes, with the corrections and illustrations of various commentators, to which are added notes by Samuel Johnson and George Steevens. **LARGE PAPER.** 15 vols. 8vo. *Old russia extra, bottom edges* UNCUT. 1793

Only 25 copies were printed on large paper. This superb copy contains the ex-libris of Sir M. M. Sykes, at whose sale in 1824 it realized £39 18s. It is the finest copy extant of this edition.

£75

166

SHAKESPEARE. WORKS, the text formed from a New Collation of the early editions, to which are added the Original Novels on which the Plays are founded, etc., by J. O. Halliwell. *Portraits, views, facsimiles, etc., and woodcuts* by F. W. Fairholt. 16 vols. Folio. *Original half binding*, UNCUT. 1853-1865

Only 150 copies were printed for subscribers, each of which contain Mr. Halliwell's *signed* guarantee. Five very interesting letters in reference to *this* edition of Shakespeare are inserted.

£120

167

SHAKESPEARE. THE BURBAGE PORTRAIT OF SHAKESPEARE. Painted on panel by Richard Burbage in *March or April* 1616. It measures 23 inches by 14 inches, and is in its original pure and untouched state.

This remarkable portrait was reproduced (greatly reduced) for the first time in Mr. Hazlitt's "Shakespear. Himself and his Work," 1908, page 145. In a letter (25th November 1909) Mr. Hazlitt thus described it:

"With regard to the Burbage portrait of Shakespear in your possession you may be aware in the first place that I am in the habit of working all round a question, before I come to a conclusion. In this case it was the most important, because, had I inserted it in my book without due inquiry and deliberation, I should have awakened a hostile cry, and exposed myself to ridicule.

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“I advisedly adopted a cautious tone in introducing this likeness, and in speaking of it, but my opinion is unchanged, and since I published my first description of it, I have paid two visits to Dulwich (College) to verify my original impression on the subject and have met with *additional evidence in its favour*.

“I suppose that I may claim to have placed the personal history of Shakespear on a more satisfactory basis from every point of view than any of my predecessors or contemporaries, and in fact I have done too much to please some folks. You may recollect that the Athenaeum devoted six columns to a favourable notice of my first edition (*Life of Shakespear*).

“The points in favour of the authenticity of the head introduced by me are:

“The correspondence with the two heads of Burbage himself, and W. Sly the actor, both admittedly painted by the former, in the unusual pose and style, including the rather tell-tale falling collar, allowing for the different conditions, the difficulty of getting a true focus, and the short time available, as the eyes bespeak a person *articulo mortis*, and the Poet was more than probably propped up in bed.

“The statement that the likeness was executed ‘to *oblige* a much valued friend’ is ascribed to 1750, when there was not yet that inducement to misrepresent, which subsequently existed. That is, I presume, the Poet *obliged* Burbage.

“The absence of any one at or near Stratford capable of doing such a work and the unique relations between Shakespear and Burbage, the actor and artist.

“The presence of the verses accompanying the portrait and the statement that they were originally in letters of gold, which leads us to a twofold conclusion, that they were composed by Burbage—and indifferent enough they are—and painted and gilt by him in the same way that it has been recently discovered, that he performed some work about 1613 for the young Earl of Rutland in association with Shakespear (my book, p. 57). Setting aside their quality, these verses substantially strengthen the case for the common date and authorship of the likeness and peculiar adjunct in the shape of the inscription. Burbage was not a poet or even a man of letters.

“The correlation between the unquestionable portrait of 1611 (engraved by me) with the hand in the hair, the form of the forehead, the beard, the shade of the eyes—making allowance for acute illness since 1611—though even at the earlier date there are symptoms of age.

“At p. 393 of my volume I notice the facilities afforded in Elizabethan times for engraving and gilding on various substances. A Manual on the subject appeared in 1583.”

The inscription beneath the portrait, painted on another board, runs as follows:

“How speake thatte Browe soe pensive yet serene
The lucidde Teare juste startynge to thine eyne
Dost thou nowe dwelle onne Romeo’s ill starr’d love
Or doth the tortured Moore thy passion move
None so. Alasse no more shall phantsie’s creatures
Adumbrate or enshroude the Poete’s Features
To realle Illes hys Frame nowe falles a Preye

He feels approche the Ev'ninge of Lyffe's Daye—
 And e'er another Dawne arise to cheere
 Lyfe's busie Sonnes may droppe poore Wil Shakspere
 Sic cecinit Cygnus Avonice et obiit 23 Aprilis 1616 ÆT 52”

On the back of the portrait is another inscription, written on paper, and bearing a seal of red wax. The writing is much faded, and in some parts is illegible, but, as near as can be made out, runs as follows:

“There is a tradition that Shakspere shortly before his departure, and in anticipation of that event, did at length, for the gratification of a much valued Friend submit to sit for his Picture. That this was the identical Picture the lines beneath sufficiently evince the melancholy tone in which they are written corresponding so emphatically with the characteristic traits of the Physiognomy prove to demonstration that this must . . . Lymning (for Lymning it unquestionably is) and . . . infer from the Latin sentence ‘Sic cecinit’ &c. that the prophecy contained in them was accomplished on the very day on which they were written. And . . . that this friend for whom the Picture was painted caused them to be inscribed in Letters of Gold under the Head.—J. H. 1750.”

This portrait was for many years the property of Mr. Kinton, who died at Paddington in 1865, aged 91 years, and who bequeathed it to his medical attendant. . . .

Some years previous to his death, Mr. Kinton informed its late owner that it had been left to him some fifty years before by a friend, in whose possession it had been for many years.

The former owner of this picture, the *J. H. of 1750*, was possibly John Hathaway, of Stratford-on-Avon, who died in 1753, aged 73.

£650

SEE ILLUSTRATION

168

SHAKESPEARE AND ESSEX. THE ORIGINAL STATE PAPER
 giving a list of PERSONS IMPLICATED IN THE ESSEX REBELLION, and
 stating where they were imprisoned. Folio, February 1600.

The prisons are given as follows: The Towere, New Gaite, The Gard House, The Marshallseas, The Flete, The Counter in Wodstret, The Counter in the Poultrie, Ludgaite Feloninge.

“*In the Towere*

Earlle of Essex.	Lord Mountegello.
Earlle of Rutland.	Lord Cromwell.
Earlle of Sowthamton.	Ser Charlles Davies.
(<i>Shakespeare's Patron.</i>)	Ser Christopher Blonte.
Lord Saundes.	

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In Ludgait Feloninge

Mr. Jhon Wheller.
Mr. Thomas Wheeler.
Mr. Thomas Medley.
Mr. William Liane.

Mr. Jhon Grainte.
Mr. Jhon Wright.
Mr. Christopher White.

“The Lorde of Sussiex in hould at Ser Jhon Stannope’s. The Lorde of Bedford in hould at Alldermane Holidiaie’s.

“Captine Sallesberie slaine in Essiexe house.”

A few days before this State Paper was written Essex’s friends visited the Globe Theatre (on Thursday, 5th Feb.), and paid forty shillings to the actors to perform Shakespeare’s play of “Richard II” on the Saturday, so that the people might be excited by the representation of the deposition of a king on the stage.

This document was first recorded by the Historical Manuscripts Commission in 1887.

£50

169

SHELLEY, SHAKESPEARE, AND CALDERON

SHELLEY (P. B.). HOLOGRAPH LETTER (SIGNED),
2 pages, 4to. *Leghorn, 21 Sept. 1819.* To his friend Thos. L. Peacock
(the Poet).

A SUPERB LETTER relative to his “CENCI,” “PROMETHEUS UNBOUND,” and containing his eulogy of the great Spanish poet, CALDERON, whom he avers is SECOND ONLY TO SHAKESPEARE.

“Leghorn, .

“September 21, 1819.

“MY DEAR PEACOCK,

“You will have received a short letter sent with the Tragedy [The Cenci] and the Tragedy itself by this time. I am, you may believe, anxious to hear what you think of it, and how the manager talks about it. I have printed in Italy 250 copies, because it costs with all duties and freightage, about half what it would cost in London, and these copies will be sent by sea. My other reason was a belief that the seeing it in print would enable the people at the theatre to judge more easily. Since I last wrote to you, Mr. Gisborne is gone to England for the purpose of obtaining a situation for Henry Revely. I have given him a letter to you, and you would oblige me by showing what civilities you can, and by forwarding his views, either by advice or recommendation, as you may find opportunity, not for his sake, who is a great bore, but for the sake of Mrs. Gisborne and Henry Revely, people for whom we have a great esteem. Henry is a most amiable

n & Co.

the Felonings

Mr. Jhon Grainte.
Mr. Jhon Wright.
Mr. Christopher White.

Jhon Stannope's. The Lorde of Bedford in

use."
written Essex's friends visited the Globe
forty shillings to the actors to perform
Friday, so that the people might be excited
on the stage.

Historical Manuscripts Commission in

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RE, AND CALDERON

APH LETTER (SIGNED),
9. To his friend Thos. L. Peacock

"PROMETHEUS UNBOUND," and containing
ON, whom he avers is SECOND ONLY TO

"Leghorn,
"September 21, 1819.

er sent with the Tragedy [The Cenci] and
y believe, anxious to hear what you think
ave printed in Italy 250 copies, because it
what it would cost in London, and these
as a belief that the seeing it in print would
ore easily. Since I last wrote to you, Mr.
of obtaining a situation for Henry Revely.
ld oblige me by showing what civilities you
twice or recommendation, as you may find
ore, but for the sake of Mrs. Gisborne and
great esteem. Henry is a most amiable

Not printed

Sept. 21 - 1819

My dear Peacock

You will have received a short letter sent with the Tragedy
I am happy to hear by this time. I am in my bed, recovering from
was what you think of it, & how you manage to get it
I have printed in Italy 250 copies, because it
all under it, perhaps about half what it would cost in London,
& have copies sent by sea. By this means, as a belief
that the seeing it in print would cost in London, and these
as a belief that the seeing it in print would cost in London,
more easily. Since I last wrote to you, Mr.
of obtaining a situation for Henry Revely.
I would oblige me by showing what civilities you
twice or recommendation, as you may find
more, but for the sake of Mrs. Gisborne and
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5. Souvenirs de Guerre et de Misère. (Signed.) 19 pp. 8vo.
6. Chronique. (Signed Henry Fouquier—the pen name of Jules Simon.) 7 pp. 8vo.
7. Le Mariage. 8 pp. 8vo.
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10. La Politique en Chansons. (Signed.) 14 pp. 8vo.

Covering 213 pages, 8vo, in all, inlaid to a royal 4to size, and bound in red morocco extra.

A splendid series of Manuscripts of this celebrated French author and politician. "Les ouvrages de cet écrivain attestent des études profondes, et ils sont remarquables par l'élévation de la pensée et le talent du style."

We believe this to be the only manuscript of Simon that has occurred for sale.

£150

171

SPENSER AND SHAKESPEARE

SPENSER (EDMUND). COLIN CLOUT'S COME HOME AGAIN. FIRST EDITION, 4to. *Green morocco, gilt leaves.*

London, Printed for William Ponsonbie, 1594

A most beautiful copy. This volume contains at signature c 2 one of the very few contemporary allusions to Shakespeare (under the name of Aetion).

£50

172

STAGE.—SOME ACCOUNT OF THE ENGLISH STAGE FROM THE RESTORATION IN 1660 TO 1830. 10 vols. extended to 24. EXTRA ILLUSTRATED *by the insertion of about 1,500 character and other portraits, many in mezeotint and scarce; about 250 Play Bills, also Views, Drawings, Cuttings, Agreements, Treasury Accounts, Admission Cards, etc., and about 420 AUTOGRAPH LETTERS or signatures, including Letters from J. G. Waldron, C. Macklin, W. C. Macready, Miss Macklin, G. Colman, Miss Linley, Mrs.*

Di Imp.^{ri}

Quid prodest fuisse coesar? Nihil.

Quid Imperasse jurat? Nihil.

Regi

Quid regnasse jurat? Nihil.

Quid Reges fuisse credis? Nihil.

~~Diribi~~ ^{geminar}

O ciechi il tanto affaticati che Giova!
Si tutti torniam alla gran Madre antica
c'è pena il nostro nome si ritroue

La Morte:

Io son colei che si importuna et fo
chiamata son da uoi et lodata, et cieca
Gente à cui si fa notte inanti sera

Il carattere

Caractere Mortales, facit enim desensus Auezinj
sed reuocare gradum, hoc opus, hic labor est.

Il carro -

~~passano le signorie passano i Regni~~
passan le vanità passan le pompe.
passan le signorie passano i Regni
ogni cosa mortal tempo interrompe.

Nel medesimo

Muciono le città inuolano i Regni
Cuepi i fasti et le pompe ^{trana et d'alta} ~~Athena~~ et no son...

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6. LONGFELLOW (HENRY WADSWORTH). HOLOGRAPH LETTER (signed). 4 pages, 8vo, Cambridge, May 4, 1854, to J. H. Wiffen. Relative to his correspondent's translation of the "Gerusalemme Liberata" of Tasso, a copy of which he has received, etc.

7. RUSKIN (JOHN). HOLOGRAPH LETTER (signed). 1 page, 8vo, Café Français, St. Mark's Place, 30th May. Relative to Tasso, of whom he has not read six stanzas in his life!!!

8. TENNYSON (ALFRED, LORD). HOLOGRAPH LETTER (signed). 3 pages, 8vo, Seaford, 9th Dec., to J. H. Wiffen. Relative to the translation of Tasso.

9. MORGHEN (RAPHAEL). *Celebrated Engraver*. HOLOGRAPH LETTER (signed). 1 page, 4to, to G. Telsing(?), Firenze, 29 Genajo, 1829.

Ten autographs in all.

This collection of Letters, Documents, and Manuscripts by, and relative to, this most illustrious Poet was formed and bound into a volume (*red morocco*) about fifty years ago by J. H. Wiffen, the editor of Tasso, from whom it passed to Dr. Raffles, who has added a letter of Wiffen.

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174

TENIERS.—THIS ABSOLUTELY UNIQUE COLLECTION (*formed by the famous Collector the COMTE DE BOURBON*) comprises no less than 230 of the most brilliant impressions of engravings by famous artists, after the most celebrated of Teniers' pictures.

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David Teniers "le Jeune" followed in the same "genre" of the art as his father—David Teniers "le vieux," but whom he greatly excelled.

The King of Spain desired to purchase all the pictures produced by Teniers and had a Gallery especially constructed for his works.

In 1644 he was named Director of the Academy at Antwerp.

His pictures reveal a marvellous felicity of execution—natural and naïve.

Among the pupils of Teniers was the Prince—Don John of Austria.

A complete typed catalogue of the engravings can be had on application.

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ANNOTATED COPY

TENNYSON (ALFRED, CHARLES AND FREDERICK).
POEMS, by Two Brothers. “Haec nos novimus esse nihil.”—
 Martini. 8vo. *Original boards, UNCUT.*
London: Printed for W. Simpkin and R. Marshall, Stationers'-
Hall-Court, and J. and J. Jackson, Louth. 1827.

FIRST EDITION.

UNIQUE. This extremely interesting copy formerly belonged to Mrs. Alington, a friend and neighbour of the brothers Alfred, Charles and Frederick Tennyson, and has the owner's autograph signature on the fly-leaf.

Each poem, in the present example, has the initial (A. C. or F.) of its author at the end, and five emendations in the handwriting of A. Alington, showing that the volume was gone through by the owner with the help of the brothers Tennyson, and each then acknowledged his authorship to their several poems, whilst Mrs. Alington initialed them.

The corrections also were evidently suggested by the joint authors at the time—they are:

1st. “Persia” (page 66).

“Where Hyssus, rolling from the strand,
 Disgorges in the euxine sea—”

being altered to

“Near old Hyssus, rolling from the strand,” etc.

2nd. “On Sublimity” (page 107).

“Thy snow-clad peaks, stupendous Gunzotree!”

being corrected to

“Thy snow-clad peaks, stupendous Gungotree!”

3rd. “’Tis the voice of the Dead” (page 113).

Here there is no correction, alteration, or addition to the poem, but beneath it is written the words, “only one.”

This evidently refers to the poem, for it is initialed “F.” (*i.e.*, Frederick Tennyson) and is the “only one” in the volume by him.

4th. “The Fall of Jerusalem” (page 148).

“Seven weary suns had brightened Syna's sky”

altered to

“Seven weary suns had brightened Syria's sky.”

5th. "On a Dead Enemy" (page 160).

This was first signed "F." but afterwards altered to "C."

6th. "On the Moon-light shining upon a Friend's Grave."

"Show not, O Moon! with pure and liquid beam."

altered to

"Show not, O Moon! with bright and liquid beam."

Canon Rawnsley (who is connected with both the Tennyson and Alington families) was deputed by the present Lord Tennyson to examine the above volume. A note from him is inserted, as is also a letter from the present Lord Tennyson both anent this particular volume.

£105

176

TENNYSON'S AUTOGRAPHED IDYLLS OF THE KING.

TENNYSON (ALFRED, LORD). THE UNIQUE ORIGINAL
SET OF DORÉ'S PROOF ILLUSTRATIONS TO TENNY-
SON'S IDYLLS OF THE KING. 1868

Each of the eight Proofs has the autograph signatures of:

1. Tennyson.
2. Doré (the Artist).
3. The Engraver.

These Proofs are on India paper and measure $16\frac{1}{2}$ by 12 inches.

Mounted and bound in red morocco extra.

THE ONLY SET OF PROOFS or, indeed, of illustrations of any kind to his Poems SIGNED BY TENNYSON that are recorded.

The first proof is Doré's portrait of the Poet himself surrounded by numerous characters from the "Idylls."

The remainder of these charming proofs illustrate the following passages from the "Idylls":

1. ". . . It was the Time when first the question rose
About the founding of a Table Round,
That was to be, for love of God and men
And noble deeds, the flower of all the World."—*Vivien*.

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as 'Elaine' and 'Guinevere' became at once the delight of the most fastidious, and the least. Men so different as Jowett, Macaulay, Dickens, Ruskin, and Walter of the 'Times' swelled the chorus of enthusiastic praise."

According to Monsieur Claretie, the distinguished French author, Doré's illustrations to Tennyson's "Idylls" rank with his best inspirations, and are enough to secure the lasting fame of any artist. Doré was at home in Tennyson's exquisite dreamland. He revelled in the succession of pictures, Merlin resting against an old oak, the exploits of Lancelot, the heroic deeds of the Knights of the Round Table, the black shadows of the forest, the enchanting lakes. Poet never had daintier dressing than the Laureate had in the "Idylls of the King." It was said of them, "their issue has given wings to the muse of Mr. Tennyson! These wings bore them to foreign lands and gave them new homes."—Blanchard Jerrold's "Life of Doré."

£150

177

TENNYSON AND THE "SPITEFUL LETTER."

TENNYSON (ALFRED, LORD). THE ORIGINAL HOLOGRAPH MANUSCRIPT, with corrections, of his Poem "ON A SPITEFUL LETTER." Quite perfect, consisting of six verses, 2 pages 8vo, endorsed in the Poet's Autograph "For Once a Week," with Mr. Tennyson's compliments. Accompanying the Manuscript is a HOLOGRAPH LETTER (SIGNED), of Lord Tennyson, 1 page 8vo, *December 24, 1867.*

In this letter he says, "It is quite correctly printed, and I expect will bring upon me more spiteful letters. It is no particular letter to which I allude, I have had dozens of them from one quarter or another."

Also an original example of the Order of Service, Hymns and Anthem sung at the funeral of Lord Tennyson. 12th October, 1892.

This important manuscript differs very considerably from the version as published in the collected edition of Tennyson's Poems.

The Poet Laureate concludes his letter as follows:

"Tho' you are kind enough to say that I may make my own charge I must leave all that to yourself and Mr. Evans" (partner of Bradbury, Evans and Co., publishers of "Once a Week").

£120

SEE ILLUSTRATION

I - isn't that your cry?
I shall ~~it~~ live to see it.
be so, so it is, you know;
it be so, so be it!

leaf, isn't life as brief?
it is the time of lilies.
heart my heart is an evergreen
to the spikes & the folkies.

Oh a spiteful letter.

Here, it is here - the close of the year,
and with it a spiteful letter.

My fame in song has done him much wrong,
For himself has done much better.

I little bard, is your lot so hard,
If men neglect your paper?

I think not much of you or of mine;
I hear the will of the age.

This fallen leaf, isn't fame as brief?

My rhymes may here be the stronger,
Yet hate me not, but abide your lot.

I last but a moment longer.

A faded leaf, isn't fame as brief?

What room is here for a hater?

Let the yellow leaf ^{hated} ~~enjoy~~ the green leaf

For it keeps one moment later.

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“I have been these many weeks past in an awful turmoil and perplexity. The famous lectures are only now $\frac{3}{4}$ done: and I must trust to luck and the voyage and my previous knowledge of his heroic character for finishing George IV.

“My women are trying to put as brave a face on the matter as possible. Poor Maurice Marochetti can't go with me. His dear little brother, whom we all loved next door, is gone away to join God's little Angels: his mother is in dreadful grief: and Maurice must stay by her . . . and I go without a gentleman secretary, but with a very faithful useful servant my own promoted 'clerk' in Maurice's stead.” Etc., etc., etc.

WRITTEN ON THE EVE OF THACKERAY'S DEPARTURE TO DELIVER HIS LECTURES ON THE FOUR GEORGES IN AMERICA.

THACKERAY. *A. l. s.*, 1 page, 12mo. *Kensington, Friday (no date)*. WRITTEN IN “YELLOW PLUSH” STYLE.

“Aving promiged to dine hout on Sattidy the 28th with Sir Robert Arry Hinglish Bart, M.P. I must with regret refuge your polite faviouir for tomorrow and dine with Mr. Punch on that day. But has hour dinner is herly, I will with kind promishu look in in the hevening and request the refreshment of a *cuppatee*.”

“P.S. I'm shaw my dear parince will like dining with you very considerabble.”

THACKERAY. *A. l. s.*, 1 page, 8vo. *Palace Green, Kensington, “Saturday (but I own too late for post).”*

He has got into awful arrears with his work, and must go away “somewhere alone where I shall be forced to work, I know what it is. A Study and a Bedroom won't do. I should go to sleep on the bed and write nothing. I have done nothing for a WHOLE YEAR and I MUST go to my horrible pens and paper. Aha. What has W. M. J. been writing about to the *Times*?

“The Infantas are under agreement to go to the I. of Wight, I am going to separate from them and be alone alone alone.”

THACKERAY. *A. l. s.*, 3 pages, 8vo. *No date*. To the same.

HIGHLY IMPORTANT, RELATIVE TO THE DEATH OF HENRY HALLAM—the subject of Tennyson's “In Memoriam,” and written immediately after his death. . . .

“As I was talking with Brookfield (Tennyson's “Brooks”) last night about our dear kind gentle boy Henry Hallam who had the sweetest qualities and the most loving heart, and who when I was ill last year shewed me the most kind and delicate proofs of affection and sympathy—I couldn't help thinking of that awful blasphemy and that this Newman is obliged to condemn the best and purest of all of us, his own mother, friends, brethren,—everybody. Will we subscribe to that? Will we let that Lie go unquestioned among us? It seemed to me as if our very affection for that dear fellow gave the Doctor the lie and proved what we hope and believe for him. He came a hundred miles last year to offer me money in case I shd. be in want: he came down to see me at Brighton and gave me his arm for my first walk—and lo—he's gone. This seems very incoherent—I don't know why the words came to me, and seem like an insult on poor Harry's grave—and I don't know why I shd. begin talking to you in this way answering a note to dinner but we dine and we

die don't we? and we get suddenly stopped on the highroad by a funeral crossing it," etc., etc.

The first part of this fine letter refers to Drs. Pusey and Newman.

THACKERAY. *A. l. s.*, 8vo, *February 14, 1849, Young St. Kensington Square.* To the same.

Extremely curious. Minutely written in serpentine form.

He is sorry to hear that she has been ill.

"I have been at Paris and have only come back just now and I should be so glad to dine with you on Thursday still if your project of a dinner party still holds good, but if you have filled your table please to let me know and to believe me my dear Mrs. James (without the slightest preparation or ruling of lines or any nonsense of that sort wh. any man who really can use his pen would think unworthy of him) I say I beg you to believe that I am without any circumlocution most sincerely yours and of course Mr. W. M. James, that popular but eccentric author and individual W. M. Thackeray Feb. 14, 1849."

THACKERAY. *A. l. s.*, 1 page, 8vo, *Kensington, Thursday evg. (no date).* To the same.

"I have read the ways and means and think it what—shall I say? a masterpiece. It is the most admirable good sense—the most brilliant argument—the most lucid statement—upon my word I'm so delighted with it that I can't help breaking out into this laudation; and expect the author of that pamphlet will take I don't know what rank ere long as a statesman and a public benefactor. Present my compliments to him and remember if you please that I'm one of the first before all the world is talking about him," etc.

With envelope addressed by Thackeray.

THACKERAY. *A. l. s.*, 1 page, 8vo, *no date.* To the same. Relative to a quarrel with the "Times."

"Be so kind and let me off on Saturday. The 'Times' has asked me to dinner for that day, and I have refused the 'Times' ever so often before until he fancies I won't dine with him because he is not a Lord, and I have had a controversy a quarrel (in wh. I got the best I think, did you see it?) and should like a reconciliation; so that I hope you will see the propriety of my breaking my plighted vow to you," etc.

With envelope addressed by Thackeray.

THACKERAY. *A. l. s.*, 2 pages, 12mo, 36, *Onslow Square, 21 June (no year).* To the same.

He sends her the proof sheet of which they spoke "and the honorarium for Mr. Jansa in wh. I am indebted to him and you. I think I told you that I stopped at a fiddle-shop (Cocks & Somebody) to buy tickets but they had none—otherwise my tickets would have been purchased in the regular way. And you mustn't think (as I $\frac{1}{2}$ fancy you will) of refusing the remittance, please. I am very glad to be able now and again to do a little to comfort and help the weak-hearted, being entre nous not a little grateful for my own good luck." Etc.

THACKERAY. ORIGINAL DRAWING FOR "THE ROSE & THE RING," DRAWN BY THACKERAY AND SIGNED BY HIM.

THACKERAY. EIGHT ORIGINAL SKETCHES BY HIM for Mrs. James's monogram together with AN ORIGINAL FULL-LENGTH DRAWING of three persons and AN ORIGINAL DRAWING of the head of a girl.

THACKERAY. A very curious autograph Valentine containing a number of sketches.
£250

180

THACKERAY. AN ORIGINAL PORTRAIT. An oil-painting, measuring 24 in. × 20 in., appropriately framed and glazed.

This recently discovered portrait, which is in perfect condition, was painted by L. Poyet (signed), an artist of note and a friend of Thackeray's during his residence in Paris about 1840. It is beautifully painted and very highly finished; moreover, it is a most pleasing portrait, showing Thackeray in his early manhood, with a healthy colour in his face and the dark hair just beginning to be streaked with gray.

The spectacles are identical with those in the Lawrence Portrait, the broken nose is apparent, but without being at all obtrusive.

The size of the canvas is 24 in. × 20 in., and it is life-size of the head and shoulders.

This, in our opinion, is the most important "find" amongst Thackeray relics that has ever occurred. Moreover, apart from the Thackeray interest, it is a most excellent portrait of the great novelist.

Again, it certainly fills up an important gap in the none too rich gallery of Thackeray portraits.

This admirable portrait has been engraved (but *very much* reduced) in Dent's edition of Thackeray's collected works.

It was exhibited at the Charterhouse, Thackeray Exhibition, in 1911.

£250

181

THOMAS À KEMPIS. IMITATIO CHRISTI. Fol. 1a: Incipit libellus consolatorius ad instructōz deuotoꝝ Cuius primū capitulū est de imitacōe xpi r cōtemptu damni vanitatum mundi. Et q̄dam totū libellum sic appellant scilicet libellum de imitatione xpī. sicut euangelium Mathei appellatur liber generacōis iku xpī. Eo q̄ in primo capitl'o fit mentio de generacōne xpī scd'm carnem. Incipit primum capitulum . . . Fol. 16a: . . . Explicit primus liber de imitacione

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types; the smaller and earlier having a strong resemblance to one used by Eggstejn at Strasburg, and the books of the two printers are frequently confused.

In 1473 Fyner issued the first book with musical notes, Gerson's "Collectorium super Magnificat," and in 1475 the first book with Hebrew type, "Niger contra perfidos Judaeos."

For a time Fyner moved to Urach but returned again to *Esslingen where he was the only printer during the fifteenth century*, printing up to the year 1494.

£105

183

THOMAS AQUINAS. TRACTATUS DE SEPTEM SACRAMENTIS. Folio. *Old calf.* (Cologne, *Ulric Zell*), 1470

EDITIO PRINCEPS OF THE FIRST CHRISTIAN CATECHISM. It was printed by *the first printer at Cologne.*

This work, in the form of a dialogue, is a compilation by an anonymous writer from the works of Thomas de Aquino and Pietro de Champagni, who wrote under the name of Petrus de Tarentasia and was raised to the Papacy as Innocent V. He lived at a slightly later date than Thomas de Aquino, whom he succeeded as Professor of Theology in the University of Paris. Little of his work was printed, though it has been almost conclusively proved by Quétif that he was the real author of the "Postilla super epistolas Pauli" ascribed to Nicolaus Gorranus and printed at Cologne by J. Koelhof in 1478.

Zell, the printer of the present book, worked from 1465 onwards to the end of the century, producing over two hundred books. The majority of these were printed in quarto, but about fifty were in folio. These are later in date than many of the quartos and may mostly be assigned to the years *c.* 1475.

The different editions of this book are not easy to trace as they are entered in bibliographies under various headings. *The present edition is twice described by Copinger (Nos. 577 and 5200) both times differently and incorrectly.*

Campbell describes an edition (No. 1491) printed at Louvain by J. de Westphalia about 1485. The two books referred to by Hain (15590-1) as "Tractatus resolvens dubia per modum dialogi circa septem sacramenta occurrentia," printed in 1492 and 1496, may be later editions of the same book.—*E. Gordon Duff.*

This volume is so extraordinarily rare that it was *unmentioned by Hain.*

£200

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Tractat⁹ de Septē sacramē-
tis ecclē: sumpt⁹ ex scriptis san-
cti Thome de Aquino ac Petri
de Tharēthasia qui p̄ modū
questionum discipuli: ac magri
responsonū: de cuiuslibet sacra-
menti efficacia: ordinatē loqui-
tur a succincte. In quo petrus
sub cuiusdā discipuli noie que-
rit: a p̄ Gregoriū eidē vt a ma-
gistrī vicē gerente respondet.
Et p̄mo de sacramēto Baptis-
mī. Incipit feliciter

Baptism⁹

Ca. p̄mū.

Trus. Quero.
Ex quib⁹ consti-
tuit⁹ baptismī sa-
cramentū? Bre-
gori⁹. Ex verbis

a reb⁹ sicut a q̄d cui⁹ aliud sa-
cramentū. Petr⁹. Que verba:
que res? B. Res dicuntur elemē-
tum. Verbū inuocatio trinita-
tis. Elemētū est materia. Ver-
ba sūt forma sacramēti. P. Quid
elementū? B. Baptism⁹ est ab-
lucō in aqua: ideo aqua est p̄pe
materia sacramēti nō vinū nō
oleū non ali⁹ liquor. P. Nōne
b in omni aqua? Bre. Non: sed
in sola aqua naturali fit baptis-
mus. Naturali dico nō mutata

a hmoi nō naturales: s̄ potius
humor est q̄ aqua naturalis.
Tamē ex balneo lixiuio vel aq̄
decoctiomis carnū a hmoi bene
potest fieri baptism⁹ q̄ in eis n̄
mutatur natura aque. Simili-
ter ex rore colico fit baptismus
quā licet generet⁹ ex vaporib⁹
a humorib⁹ terre: tñ per v̄tutē
nature que for cōr est arte: sol-
uitur in naturam aque q̄d ars
nō p̄t facere a sic ois aqua na-
turalis v̄mūsaliter ē materia
sacramenti baptismī. P. Quare
res maḡ ex aqua q̄ ex alio elemē-
to? B. Dicit⁹ in q̄rto s̄m̄az. Cū
dicā cās. q̄ sicut aqua mūdāt
sordes exteri⁹: ita baptism⁹ pec-
catū interi⁹ v̄mūsaliter. Itē si-
cut aqua p̄ frigiditatē mitigat
calorē: ita baptism⁹ cōcupiscen-
tie fomētē. Itē p̄pter cōmunita-
tem aque a ei⁹ habūdantiam
ne p̄pter carentiā materie possit
quis excusare se nō posse bap-
tismi. P. Dic de forma baptismī.
Brego. Verba de essēcia for-
me baptismī sine quib⁹ bap-
tismus non fieret hec sūt. Bap-
tismo te in noie patris a filij a spūs
sancti. Ego sufficienter intelli-
gitur in v̄bo p̄ime p̄sone a sic
absolute ego non ē de essēcia
forme vt p̄ferat⁹ sufficiat q̄ intel

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mind to visit the country with this ^{object} ~~purpose~~ before
the intestine troubles of the United States Government
had commenced. I have not allowed the divisions
among the States and the breaking out of civil war
to interfere with my intention, but I should not
unwisely have chosen this period either for my book
or for my visit. I say so much in order that it may
not be supposed that it is my ^{special} purpose to write an account
of the struggle far as it has not been carried. My
work is to describe as well as I can the present ~~social~~
and political state of the country. This I should have
attempted with more personal satisfaction in the work, had
there been no description between the North and South;
but I have not allowed that description to deter me
from an object which if it were delayed, might probably
never be carried out. I have found to late in
subjecting it to public criticism, and using common

TOPLADY AND "ROCK OF AGES."

TOPLADY (AUGUSTUS). *Famous Hymn writer,* Author of "Rock of Ages." HOLOGRAPH LETTER, SIGNED, 4 pages, folio, *London, July 30, 1776.*

TO THE COUNTESS OF HUNTINGDON.

This magnificent letter—probably the finest extant—is exceedingly interesting.

Besides the religious matters referred to therein it treats of all sorts of other subjects.

The famous book-binder, Roger Payne, is described as "the best Binder in London and perhaps in Europe." Bon-mots of Samuel Foote (the actor), and Dr. Price are given. The former are most interesting as they refer to the shocking charges from which Foote had to defend himself in a Court of Justice.

On his own works Toplady remarks :

"My collection of Hymns (compiled for the use of the dear People at Orange Chapel) is now almost got through the Press. The Compilation ought to be a good one as I had no fewer than 40 or 50 volumes of one kind or other to collect from. I prevailed with at last to insert *six of my own humble efforts*, which, after all, I more than fear do keep out six better ones. May the whole publication be so owned by the Holy Spirit, as to prove a blessing to Zion's Travellers in their way to the Mount of God."

One of the "six of my own humble efforts," referred to by Toplady, was the immortal "Rock of Ages"—the most famous hymn in the English language, and first published at page 308 in "Psalms and Hymns for public and private Worship 1776."

This letter is endorsed by the Countess of Huntingdon who founded the famous religious body known as "the Countess of Huntingdon's Connection."

£60

TROLLOPE (ANTHONY). "NORTH AMERICA," THE ORIGINAL MANUSCRIPT, in the autograph of the Author, of this well-known work, first published in 1862. *It is QUITE PERFECT, and consists of 1,220 pages, 4to, of uniform size, and is bound in two volumes, red morocco.*

An extremely fine Manuscript, without question the most important of Trollope's which exists.

A copy of the original edition of the printed version accompanies the Manuscript.

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MARSHAL TURENNE'S "GLORIOUS CAMPAIGN" IN
GERMANY, 1643-1649.

TURENNE.—THE SUPERB SERIES OF 100 LETTERS (SIGNED) OF MARSHAL TURENNE, 36 OF WHICH ARE ENTIRELY HOLOGRAPH. WRITTEN DURING HIS VICTORIOUS CAMPAIGN IN GERMANY, AND RELATIVE TO THE SAME. There are also some 250 letters (many holograph) of Erlach gouverneur de Brisach, of Tracy, of Oysonville, of la Clavière, of de Chastenoy, of Brienne, of de la Touche, du Hallier, and de Longueville, etc., etc. Several of these letters are addressed to the famous Marshal. 3 vols. folio. *In the original vellum binding, enclosed in red morocco cases.* 1643-1649

This UNIQUE and ENTIRELY UNPUBLISHED collection of letters of the great Turenne was described by its former owner in the following words:

"LE PREMIER RECUEIL (février 1643—février 1649) contient 150 lettres, dont 100 lettres de Turenne. Les autres, d'Erlach, de Tracy, du baron d'Oysonville, de Champlastreux, Brachet, Montausier, Wolff Dietrich de Feld, Bienvenuat, général major Rose, etc. Toutes ces lettres ont trait aux affaires d'Allemagne (et d'Espagne) et sont, pour la plupart, adressées au général major d'Erlach, gouverneur de Brisach en Brisgau.

"*Sur les 100 lettres de Turenne, 36 sont entièrement autographes.*

"LE SECOND RECUEIL (janvier—avril 1649) contient 210 lettres, à savoir la correspondance de MM. d'Erlach, de la Clavière, Le Duchat, de Beausan, de Tracy, de Chastenoy, de Brienne, Vte. de Courval, de la Chappelle, baron de Scey, de la Ferté, La Flotos, Duglas, de Lamet, de La Touche, Kormann, de la Renaudière, de Saint-Colombe, Smittberg, Granier de Saint-Jean, Philippe Bez, Taupatel, Rochlinger, etc. . . . Et plusieurs copies de lettres de Mazarin et du Roi (Louis XIV).

"Ces lettres sont, toutes, relatives aux agissements de Turenne, au début de la Fronde; elles nous exposent—dans leur ensemble, et par leur signification—la part que prit Turenne à l'insurrection du Parlement, pendant ce trimestre 1649.

"LE TROISIÈME RECUEIL (1642-1647) contient 80 lettres de M. du Hallier et du duc de Longueville, la plupart relatives aux négociations de Munster. La mauvaise volonté des Espagnols pendant les négociations ressort manifestement de la correspondance diplomatique du duc de Longueville.

"*Ce très précieux recueil de documents INÉDITS provient de la bibliothèque d'Erlach, à Spietz.*"

The letters of Turenne date from the same year in which he received his title of *Maréchal*—1643.

"Le duc de Bouillon, toujours mécontent, venait de quitter la France, et le pape

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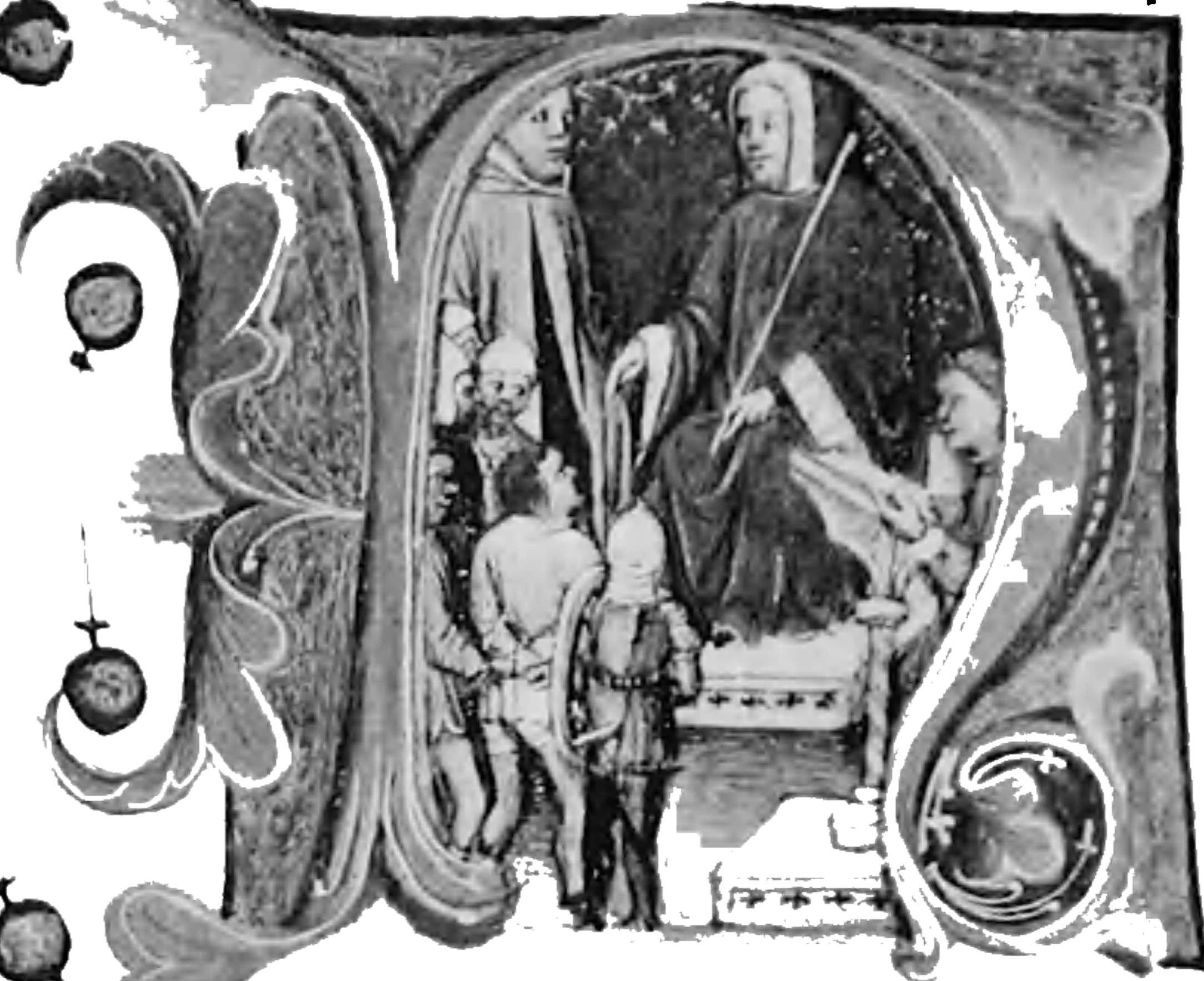
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supplicium exegit. Inter ipsa enim
falacis et ingrue culpe cognita
spem posuit. quasi tortore aliquo
mentem eius intus erant ante. quod
advertebat ex vita ad mortem
transitum suum et superis deis iniu-
sum esse et inferis detestabile futurum.

Marcus uero pilus senatorum
ordinis oppium gallum ab uenun-
te etate familiarissimum sibi mon-
puctu uita amicitie et uultu
benigno respexit. et uerbis pro se ma-
gnam amorem ferentibus persecutus
est. Numquam etiam te multis qui ad-
fidebant ultimo osculo et osculo
dignum iudicauit. super quo anulo su-
os quoque ei tradidit. uidelicet ne
quid ex ea hereditate quam non erat
additus amitteret. Quos oppium
uix diligens sibi monentis amici pleni-
cōtumele ludibrium in locellum
repositos et presentibus assignatos
diligentissime heredibus illius exhe-
res ipse reddidit. Quid hoc loco in-
honestius: aut quod interpestuū? sena-
torum populi romani curia egressus ho-
mo uite fructibus otinuo canturus
scissima uia familiaritatis morte
pessis oculis et spiritu supplicium hanc
reddens se uerili luxu sigillanda
sibi desumpsit ~ ~

Infames rei quibus de causis absolu-
ti ut damnati sunt. Cap. l. m. p. m. m.



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ut equo animo anticipites uol-
tionum motus tollerentur recorde-
mur inuidia laborantes quibus de
causis aut absoluti sunt aut dam-

Marcus oratus in se p. n. a.
ete sorous cum une a tulio rege da-
pnatus ad pplm puocato iudicio
absolutus est. quorum alium atroci-
tas necis monuit. alium causa fle-
xit. quia in matrum uirginis amore
seuere magis quam impie punitum ex-
istimabat. Itaque forte punitum libe-
rata suis de cetera tunc sanguineo quod
tunc euore glie haurire potuit. ac se
se pudicitie tunc custodia. p. r. postea
plus iusto placidum iudicem prestat.

Marcus a. p. libone tribuno plebis
Seruius galba prostris uehementi-
merparetur quod lusitanorum magna
manum inposita fide pro in hispa-

l'avait mis à la tête de ses troupes; Mazarin craignant de laisser Turenne si près d'un frère irrité et entreprenant, lui confia la mission difficile de recueillir en Allemagne les débris des bandes weimariennes (3 déc.). Il portait le titre de maréchal de France depuis la prise de Prino (24 sept.) titre qui lui avait été conféré le 16 mai 1643."

£500

187

VALERIUS MAXIMUS. *Leaf 1, Valerii Maximi factorum dictorum que memorabilium ad Tiberium Cesarem liber primus. Leaf 122, Explicit liber nonus Valerii Maximi Deo gratias Amen. ILLUMINATED MANUSCRIPT on vellum. Gothic letter. 122 leaves, double columns, 35 lines to a column. ENRICHED WITH 9 PAINTINGS BY A FLORENTINE ARTIST OF THE SCHOOL OF GIOTTO, besides a great number of ornamented and illuminated initials, and handsome wreathy Giottoesque borders. Folio. Morocco. Florence, 1418*

A most superb manuscript, written and illuminated at Florence for BARTOLOMMEO POPOLESCHI, a member of that great Florentine Family. The Popoleschi arms are emblazoned at the foot of the first leaf.

The paintings—nine in number—are most perfect examples of the best period of the School of Giotto, and the gilding is exceedingly rich for paintings of this size and period.

The first page of the text is ornamented with an elaborate border, enclosing a charming picture of Valerius Maximus dressed as an Italian lawyer, writing his book, with three men below his desk waiting for his recital. The author wears a rich robe decorated with ermine. On the bottom margin is an escutcheon *argent*, bearing a cross *gules*, with an inescutcheon, quarterly, 1 and 4, *gules*, 2 and 3 fessy or *argent* and *sable* (the Popoleschi arms).

The second painting also represents Valerius Maximus, but now dressed in a green habit covered with a brown cloak, consulting an Augury in the form of two white birds.

Folio 29 is enriched with a picture of a young Florentine noble, with extraordinary golden hair and wearing a rich scarlet robe.

On folio 44 is a most curious painting showing Valerius Maximus ordering the destruction of his house on the Capitol.

The next painting is on leaf 58 and represents the release of four prisoners by order of the senate. The principal figure wears a red cloak and bears a wand of office.

A truly remarkable representation of the "Suicide of Lucretia" is painted on leaf 72. Her death is stated by historians to have been effected "with a dagger concealed beneath her robes." The Florentine artist here depicts Lucretia in a splendid costume self-impaled on an enormous two-handed sword.

The seventh painting may be entitled the "Felicity" of Metellus. Fortune, among

other gifts, graced him with the Honour of the Consulship—the Dignity of Emperor, etc.

An *exquisite little picture* occurs on page 96. It illustrates Livy's account of the acquittal of Horatius after the sudden murder of his sister for lamenting the death of her lover; the costumes in this painting are most curious—so, too, is the furniture of the Roman Court of Justice.

One of the *most extraordinary paintings* that has ever come to our notice occurs on page 100.

We were at first inclined to think it illustrated the infamous and obscene bath of Tiberius. An eminent classical scholar suggests that "it is rather the pensile or hanging bath of C. Sergius Orata as mentioned at the beginning of this book by Valerius Maximus. The bathers—at least two of them—are bearded. This rather upsets the idea of its being the bath of Tiberius."

As regards the calligraphy of this volume, it is impossible to speak too highly—for it is as near perfection as human handiwork can ever hope to reach, being exceedingly regular, clear and beautiful. It is of the style called Bolognese, used all over Italy in the latter part of the fourteenth and the greater part of the fifteenth centuries, for important books. The paintings recall more especially the Decretals of Gregory IX and Gratian, the Commentaries on the Clementines, and outside of these, the Consolation of Boethius and the Avignon Bible.

This Manuscript may have been engrossed in Florence, Siena, Bologna, Rome, or Avignon, but its most likely place is Florence, and then and there enriched with paintings by an artist of the School of Giotto as commissioned by the patron whose arms are painted in the lower border of the first folio of the text.

There is a vast number of illuminated capitals throughout the book and others in blue and red penwork, another Florentine feature in the style.

The subject of this volume seems to have been a very popular one, if we may call that popular which at most was confined to the wealthy and well-born, in the middle and later ages of manuscripts. It is an amusing book, full of the kind of anecdote which fifty or sixty years ago was always used to point a moral for the instruction of youth. The "Factorum Dictorumque Memorabilium libri" of Quintus Valerius Maximus were gathered by the compiler during the reign of Tiberius Caesar, and addressed to that astute cynic in a dedication of the most unparalleled servility. It is marvellous how Tiberius contrived to do the right things so often from the vilest of motives, and so made even Tacitus hesitate as to his true character. No wonder then that a weaker judgement and a more obsequious temperament should incline the writer of these collections to ascribe divinity to one of the most astounding hypocrites the world has ever known.

As to the work itself, it is a collection of anecdotes most carefully classified and most judiciously arranged to suit the purpose for which it evidently was intended, that is, as a fund of examples from which an advocate might adorn the pleadings of the law-court, or the orator the speeches of the forum or the senate-house. The original purpose of the book, however, had probably nothing whatever to do with its being so great a favourite in the fourteenth and fifteenth centuries. In these latter ages the stories themselves were the attraction. And when, enriched like the present volume with a profusion of pictures,

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A most magnificently bound volume, from the library of the Count of Mansfelt, the celebrated general of Charles the Fifth ("the Emperor").

A note on the fly-leaf states that this book "apertient a Rene de Chalon et a *mon ame Anne de Gros, 1607, 4^{me} de Mars. De feu gran pere le princ et conte de Mansfelt Pier Ernest.*"

René de Chalon has written his name upon the title-page. Later he gave the volume to the College of the Society of Jesus at Nivelles. The librarian of that college has written upon the title-page, "Collegij Soctis Jesu Nivellis. Dono Dñae de Chalon. Ora pro Illa. 1627."

This was one of the finest bindings in the Didot collection, and it is figured in the illustrated catalogue of that extraordinary collection.

One of the most remarkable and most gorgeous bindings that has ever occurred for sale.

£300

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VOULTE (JEAN). Inscriptionum libri II; Xeniorum libellus Hendecasyllaborum libri IV, 2 vols. in 1. 12mo. *Original gilt calf. Paris. Simon de Colines, 1538*

Sir Thomas Hoby's copy. The present copy is in the original brown calf binding with gilt fleurons at the corners, and a Renaissance design in gold in the centre; in the upper part of either side are the initials T. H. On the fly-leaf is the inscription "1553 mense Febr. Thomas Hobeus Anglus. Parisiis," showing that it formerly belonged to the celebrated Sir Thomas Hoby. He was born in 1530, and was the second son of William Hoby, of Leominster. He matriculated at St. John's College, Cambridge, in 1545, and, after going through his course, spent some years in travelling in foreign countries, especially Italy and France, when no doubt he bought this book. He was knighted in 1566, and went as ambassador to France, but died at Paris in July of the same year. He was



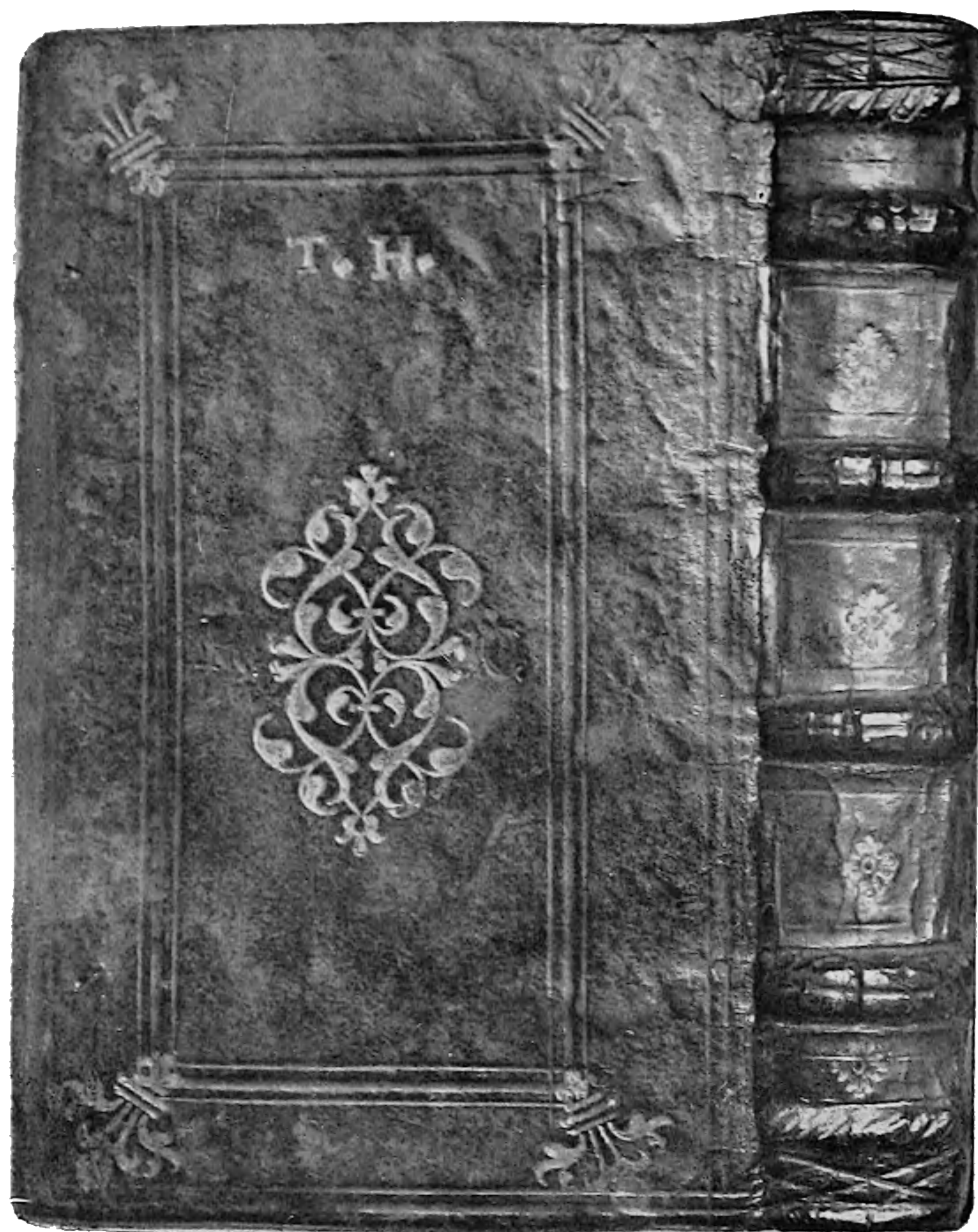
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greatly esteemed by his contemporaries for his literary knowledge and elegance of style, his most important publication being a translation of the "Cortegiano of Baldassare Castiglione," first issued in 1561, and frequently reprinted.

£35

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191

WALPOLE (ROBERT). Memoirs of the Life and administration of Sir Robert Walpole, Earl of Oxford, with original Correspondence and Authentic Papers, never before published, by William Coxe, M.A., F.R.S., F.A.S. Portraits of Walpole by Bovi, LARGE PAPER, 5 vols. *morocco, g.e.* QUEEN CHARLOTTE'S (CONSORT OF GEORGE IV) *copy, with her crowned cypher impressed on the sides of each of the volumes.* 1798

QUEEN CHARLOTTE'S UNIQUE LARGE PAPER COPY. It was afterwards in the possession of the Princess Sophia (daughter of Queen Charlotte) and contains her bookplate in each of the volumes.

£28

192

WARTON (THOMAS). THE HISTORY OF ENGLISH POETRY from the close of the Eleventh to the Commencement of the Eighteenth Century. To which are prefixed Two Dissertations: I. On the Origin of Romantic Fiction in Europe. II. On the Introduction of Learning into England. 4 vols. 4to. *Original calf.* 1775

This is EDMUND MALONE'S IMPORTANT COPY. IT CONTAINS NO LESS THAN 139 MOST INTERESTING CORRECTIONS AND ANNOTATIONS ENTIRELY IN MALONE'S HANDWRITING.

Among these emendations and annotations a number are of great Shakespearean interest.

A very long annotation by Malone in vol. iii, p. 435, is signed and dated.

A long autograph letter (signed) of the Author, Dr. Thos. Warton, to Edmund Malone, mentioning Shakespeare's "Venus and Adonis," and relative to Shakespeare's Earl of Southampton, etc., is inserted.

Malone has also pasted an autograph signature of the author on the fly-leaf and written with his own hand the date of his death "ob. May 21, 1790."

Bound up at the end are Malone's copies of:

1. Specimen of a History of Oxfordshire 1783.

D D

2. Ritson (Joseph). Observations on (Warton's) Three First Volumes of the History of English Poetry.

3. An original impression of Gillray's famous caricature of Ritson.

Ritson bitterly attacked both Warton's and Malone's views of Shakespeare.

£38

193

WASHINGTON AND HIS WIFE'S PROPERTY

WASHINGTON (GEORGE). HOLOGRAPH LETTER SIGNED, 3 pages, large folio (121 lines containing 1,129 words), Mount Vernon, *December 26, 1774.*

To James Mercer. (Member of the Virginia Committee of Safety to whom were entrusted the unlimited powers of government.)

An extremely long and interesting letter illustrating the care with which Washington superintended domestic affairs.

It is relative to the discharge of John Mercer's debt to John Park Custis, whose widow Washington married.

Informs him that he (Mercer) gave "£29 for the Negro Kate, and that the whole of your purchase in Frederick amounted to £2385 14s. 2d."

"I have heard nothing yet from Colonel Peyton respecting those lands which you appear charged with at the Loudoun sale—there is no doubt I presume of Combe or others taking them of your hands—if there be, the sums bid for them, will require to be added to your account.

"He would have liked 1,224 acres warranted to him instead of your granting 1,200 acres more or less, for, as it was upon the presumption that the Tracts of Gray and Adams contained this quantity . . . that I agreed to give the price I did; so, if it falls short . . . I shall not much like, or indeed think myself bound by it, and am inclined to think (as Mr. Carlyle does) that Hough must have made some mistake," etc.

He has never been a day well since his return from Frederick nor a day without company. Has written a long letter to Mercer's brother. Refers to a quantity of wheat threshed at Marlborough and to the "Hollidays" and Christmas.

"I have heard no person speak of the Sale of Cattle in Frederick but what thought it a great one—I have mentioned the average price to no one since, but what thinks I might buy for much less, & although I do not dispute, as I have never seen the goodness of your Cattle at Marlborough, yet give me leave my friend, to tell you that you are too sanguine in your expectations in matters of this sort.—It is not my intention to buy at high prices as I am in no immediate want—my design as I raise a great deal of provender, was to stock my plantations more plentifully than they are, if I could purchase upon such terms as I liked," etc.

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Mount Vernon Dec 26 1774

Dear Sir,

I do not recollect whether, in my last, I inform'd you that it was at 29 you gave for the Negro that, & that the whole of your purchases in 1768 amount'd to 12985. 14. 2; If I did not then do it, they will be found right, or agreeable to the original Entries — I have heard nothing yet from Mr. Peyton, respecting these lands which you appear charg'd with at the London sale — there is no doubt, I presume of London or others taking them of your hands — if there be, he shams bid for them, and requires to be added to your acct. —

I cannot say but that I should have liked to have had 1224 acres of land warranted to me in stead of your granting 1200 acre more or less; for, as it was upon the presumption that the Tracts of Gray & Adams contain'd this quantity, clear of disputed bounds, that I agreed to give the price said, so, if it falls short (I mean more than is generally allow'd for Variation of Instruments) I shal not much like, or indeed think myself bound by it, and am inclin'd to think (as Mr. Carlyle also does) that though I must have made some mistake in his Measurement as the original Patent to Adams and Gray together, contain no more than 1168 acres, which it appears that Adams' Patent runs into Gray's, and one half, or near it of Gray's is taken away by Mr. Hufeldt, nevertheless in which though you say (for I have no Pat. or Report of his) makes 58 acres more than is granted by both Patents, at the same time that he differs but little (I perceive by your Pat.) from the original Courses & ditto tapes. —

I do not pretend either, to be well acquainted with the phrases which constitute a general Warranty, but the words made use of by you, for this purpose, are not so strong and emphatical as I have generally observ'd upon these occasions; which usually our in some such manner as this — "from the claims or claims of any Person or persons whatsoever the said his heirs or assigns" doth warrant, and with "for ever depend" your Love may, for ought I know be tantamount, although no such expressions are used, and therefore, I shal say nothing further on this head. — I was my intention

A portion of the endorsement states the following:

“Moiety of four mile run land estimated at £446 conveyed to the Genl. [Washington] by J^o. Mercer in discharge of John Mercer’s debt to Custis one of the old debts estimated in the settlement between the Father and sons at £2,300.”

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3. Tribute to Washington (*in verse*). *Troy, 1800*
4. FOSTER (J.). Discourse on the Death of George Washington. *Ib., 1800*
5. HART (L.). Discourse occasioned by the Death of George Washington. *Norwich, 1800*
6. HARRIS (T. M.). Discourse on the Death of George Washington. *Charlestown, 1800*
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12. STILLMAN (S.). Sermon on the Death of George Washington. *Ib., 1800*
13. TAGGART (S.). Discourse on the Death of George Washington. *Greenfield, 1800*
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19. DASCOM (J.). Oration on the Death of George Washington. *Boston*, 1800
20. BODDILY (J.). Sermon on the Death of George Washington. *Newburyport*, 1800
21. BIGELOW (T.). Eulogy on the Life, Character, and Services of Brother George Washington. *Boston*, 1800
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10. WESLEY (CHARLES). 5 Holograph Diaries for the years 1796, 1799, 1806, 1811, and 1820. These Diaries are crammed with C. Wesley's (the musician) own autograph entries. He has also written verses therein.
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These highly important Letters and MSS. throw much valuable and interesting light upon the Wesley family.

The letters of John Wesley refer to his preaching, preachers, journeying throughout Britain, his wife and friends, and contain much advice to members of his flock.

The unique series of important letters of the eccentric Samuel Wesley to his sister, are of great biographical interest and admirably display the writer's character. His unconventional views upon matrimony, polygamy, his marriage and separation, his *liaison* with Mrs. Suter, are all entered upon in this *very unusual* series.

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Practically everything (in manuscript) relative to the Wesleys is now locked up in one or the other of the International Wesleyan institutions.

The whole collection is inlaid to a uniform folio size and bound in full blue morocco. The Diaries of Charles Wesley are enclosed in a blue morocco case.

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WORDSWORTH. This is believed to be the only COMPLETE SET OF FIRST EDITIONS of his works ever offered for sale. In all 27 volumes, of which 25 are UNCUT. *The whole are uniformly bound in red levant morocco extra.*

The set comprises:

AN EVENING WALK. An Epistle, in Verse. Addressed to a Young Lady, from the Lakes of the North of England. By W. Wordsworth, B.A., of St. John's, Cambridge. 4to. *London: Printed for J. Johnson, St. Paul's Church-Yard. 1793*

Wordsworth's *first appearance in print*, written at the age of nineteen, while at college in 1787-9, but not published until four years later. EXTREMELY RARE, WITH THE UNPAGED LEAF OF ERRATA.

"Joseph Johnson, who published for many of the revolutionary party, brought out the 'Evening Walk' and the 'Descriptive Sketches' early in 1793. In both poems the metre and diction conform to the conventions of the old-fashioned school to whom Pope was still the recognized model. The 'Evening Walk,' composed during his college vacations spent at the lakes, is remarkable for its series of accurate transcripts of natural scenery, obviously made on the spot."

The "Evening Walk" was considerably revised in later editions. It shows Beattie's influence. Many years afterwards, in 1836, Wordsworth said it was addressed to his sister Dorothy, "*Not an image in it which I had not observed.*"

The present example is wider by $\frac{1}{4}$ of an inch than the Hoe copy.

DESCRIPTIVE SKETCHES in Verse. Taken during a Pedestrian Tour in the Italian, Grison, Swiss, and Savoyard Alps. By W. Wordsworth, B.A., of St. John's, Cambridge. "Loca pastorum deserta atque otia dia."—*Lucret.* "Castella in tumulis—et longe saltus lateque vacantes."—*Virgil.* 4to.

London: Printed for J. Johnson, St. Paul's Churchyard. 1793

EXTREMELY RARE. WITH THE LEAF OF ERRATA.

WORDSWORTH'S SECOND APPEARANCE IN PRINT.

Written in 1791-2, at the age of twenty, on the banks of the Loire, during a trip resulting from a disappointment in love, and, like the "Evening Walk," a curious mixture of fine poetry and commonplace, even bathos. Coleridge wrote of it before he met Wordsworth: "*Seldom, if ever, was the emergence of a great and original poetic genius above the literary horizon more evidently announced.*"

The "Descriptive Sketches" describes the journey to Switzerland, and was composed in France, where he helped a fading memory of details from the work of the French painter Raymond, who in 1781 translated Archdeacon Coxe's letters from Switzerland, with additional notes.

"The poem recalls Goldsmith's 'Traveller,' and illustrates Wordsworth's politics at the time of its composition. He bewails the harsh lot of the poor peasant in language recalling the hunger-bitten peasant of Blois. It leads up to an eager expression of sympathy for the defenders of liberty in France."

THESE ARE TWO OF THE RAREST BOOKS IN THE ENGLISH LANGUAGE. PROBABLY LESS THAN HALF-A-DOZEN OF EACH HAVE SURVIVED.

POEMS: by Francis Wrangham, M.A., Member of Trinity-College, Cambridge. (*Quotation in Greek.*) (Tweedell. Prolus VIII.) 8vo. UNCUT.

London: Sold by J. Mawman, 22, Poultry. 1795

A LARGE PAPER COPY.

The translation of Wrangham's French stanzas is by Wordsworth.

LYRICAL BALLADS, with a few other Poems. 8vo. UNCUT.

London: Printed for J. and A. Arch, Gracechurch-Street. 1798

EXTREMELY RARE, with the leaf of errata and UNCUT. An uncut copy sold for £34 10s. in 1910.

“The most remarkable incident of this time was the walk of 13 Nov. 1797, when the two poets proposed to compose a joint Ballad to be sold for £5 to pay for their tour. The Ancient Mariner thus begun was left to Coleridge. This led to talk of a joint publication to which Coleridge should contribute poems showing the dramatic truth of supernatural incidents, while Wordsworth should try to give the charm of novelty to ‘things of every day.’ The result was the publication of the ‘Lyrical Ballads.’”

POEMS, in Two Volumes, by William Wordsworth, Author of The Lyrical Ballads.

“Posterius graviore sono tibi Musa loquetur. Nostra: dabunt cum securos mihi tempora fructus.” 2 vols. 8vo. UNCUT.

London: Printed for Longman, Hurst, Rees and Orme, Paternoster-Row. 1807

A fine copy—extremely rare, being uncut and having the half titles and leaf of “erratum.”

“A collection of poems in two volumes appeared this year, including the odes to ‘Duty,’ and upon the ‘Intimations of Immortality,’ ‘Miscellaneous Sonnets,’ sonnets dedicated to ‘Liberty’ and poems written during a tour in Scotland.”

CONCERNING THE RELATIONS OF GREAT BRITAIN, Spain and Portugal, to each other, and to the Common Enemy, at this Crisis; and specifically as affected by the Convention of Cintra: The whole brought to the test of those Principles, by which alone the Independence and Freedom of Nations can be Preserved or Recovered. “Qui didicit patriae quid debeat: Quod sit conscripti, quod iudicis officium; quae Partes in bellum missi ducis.” By William Wordsworth. 8vo. UNCUT.

London: Printed for Longman, Hurst, Rees and Orme, Paternoster Row. 1809

“The Spanish rising, however, roused Wordsworth thoroughly. He sympathised heartily with the patriotic resistance to Napoleon, and was shocked by the permission granted to the French army to return to their own country. He expressed his feelings in a pamphlet (the present) which Canning is said to have regarded as the most eloquent production since Burke’s. It takes a high moral ground, and, if rather magniloquent, is forcibly written.”

THE EXCURSION, being a portion of The Recluse, a Poem. By William Wordsworth. 4to. UNCUT.

London: Printed for Longman, Hurst, Rees, Orme and Brown, Paternoster Row. 1814

“‘The Excursion’ marks the culmination of Wordsworth’s poetical career. Jeffrey’s famous phrase, ‘This will never do!’ was really the protest of literary orthodoxy against a heresy the more offensive because it was growing in strength. Southey, Keats, and Crabb Robinson now put Wordsworth by the side of Milton.”

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A DESCRIPTION OF THE SCENERY OF THE LAKES in the North of England. Third Edition (now first published separately) with Additions and illustrative remarks upon the Scenery of the Alps. By William Wordsworth. Folding map. Small 8vo. UNCUT. *London: Printed for Longman, Hurst, Rees, Orme, and Brown, Paternoster Row.* 1822

ECCLESIASTICAL SKETCHES. By William Wordsworth. 8vo. UNCUT. *London: Printed for Longman, Hurst, Rees, Orme and Brown, Paternoster Row.* 1822

MEMORIALS OF A TOUR ON THE CONTINENT, 1820. By William Wordsworth. 8vo. UNCUT. *London: Printed for Longman, Hurst, Rees, Orme and Brown, Paternoster Row.* 1822

“In 1820 he made a four months’ tour with his wife and sister and other friends up the Rhine to Switzerland, met Robinson at Lucerne, and after visiting the Italian lakes, returned by Paris.”

YARROW REVISITED, and Other Poems. By William Wordsworth.

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To clothe whate’er the soul admires and loves
With language and with numbers.”—*Akenside.*

8vo. UNCUT.

London: Printed for Longman, Rees, Orme, Brown, Green, and Longman, Paternoster Row; and Edward Moxon, Dover Street. 1835

“In 1831 he went to Scotland, chiefly to see Scott, whom he visited in September at Abbotsford. A fine sonnet, Yarrow Revisited, commemorates this last meeting.”

THE SONNETS of William Wordsworth. Collected in one volume with a few additional ones, now first published. 8vo. UNCUT.

London: Edward Moxon, Dover Street. 1838

ODE, performed at the Senate House, Cambridge, on Tuesday, 6th July 1847, in the presence of Her Majesty, at the first public commencement after the Installation of His Royal Highness the Prince Albert, Chancellor of the University, written by William Wordsworth, Esqre, D.C.L., Poet Laureate, set to music by Thomas Atwood, Walmisley, Mus. Doc., M.A. Trin. Coll., Professor of Music in the University and Organist of Trinity and St. John’s Colleges. Price 10s. Folio. UNCUT.

London: Published (for the Author) by Chappell, Music Seller to Her Majesty, 50, New Bond Street. 1849

THE PRELUDE, or Growth of a Poet’s Mind; an Autobiographical Poem: by William Wordsworth. 8vo. UNCUT. *London: Edward Moxon, Dover Street.* 1850

A posthumous publication.

Wordsworth died 23rd April this same year (1850).

This work was largely drawn upon by Sir Leslie Stephen when writing his life of the poet.

¶ Here begynneth

a goodly treatyse / and it is called a notable lesson / otherwysse it is called the golden pyste .



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Two copies of this undated edition are known, the present and one in the British Museum. This is the edition fully described by Herbert, pp. 213-15, where he gives long quotations. The description ends with an asterisk which denotes that Joseph Ames owned this copy. It was in his sale (No. 471) and passed to J. West, and then to Major Pearson and finally to Bliss.

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The very few existing English examples, all of which are later than the present, differ from the majority of foreign in two ways. They never contain the figure of St. Gregory, and the emblems of the Passion, instead of being grouped more or less artistically in the background, are arranged methodically in a border divided into square compartments. There seems to have been no rule or tradition regulating the number of emblems to be depicted or the order in which they should occur, each individual engraver working according to his own fancy.

In the present example the border contains twenty emblems in the following order, beginning from the lower left-hand corner:

1. The scourge and bunch of twigs crossed.
2. The pillar with cords crossed.
3. The ladder for the cross.
4. The sword and club crossed.



To al the þ̄ deuoutly say
 v. p̄. n̄. v. aues m̄a crede
 afor such afig' ar graūted
 xxxij. v̄. c. l. v. p̄. s. of p̄. d̄. o

Though I am not present before your eye
 your good prayers haue m̄de on me. C. D.
 pro alijs orat / pro seip̄o laborat.

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