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1859

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AN APPENDIX TO THE
CATALOGUE OF MR. LOCKER LAMPSON'S
PRINTED BOOKS, MANUSCRIPTS
AUTOGRAPHS, ETC.



* * Three hundred and fifty copies were printed of this
* * Catalogue, of which one hundred are in the possession
of the Rowfant Club, Cleveland, Ohio.



Reynold

AN APPENDIX TO THE ROWFANT LIBRARY



A CATALOGUE

OF THE

PRINTED BOOKS, MANUSCRIPTS

AUTOGRAPH LETTERS

ETC.

COLLECTED SINCE THE PRINTING OF THE FIRST CATALOGUE

IN 1886 BY THE LATE

FREDERICK LOCKER LAMPSON



LONDON: PRINTED BY CHARLES WHITTINGHAM & CO.

AT THE CHISWICK PRESS

MCM

CHISWICK PRESS : CHARLES WHITTINGHAM AND CO.
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Dedicated
to
THE MEMBERS OF THE ROWFANT CLUB
CLEVELAND, OHIO



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FREDERICK LOCKER.

FREDERICK LOCKER LAMPSON, better known to all lovers of good rhymes and old books as Frederick Locker, has in his own memoirs ("My Confidences," Smith, Elder, and Company, 1896) given an account of the stock from whence he sprang. It was strongly tinged with the love of letters. His great-grandfather, John Locker, was pronounced by Dr. Johnson, in his life of Addison, "to be a gentleman eminent for curiosity and literature." Who could wish for a better testimonial? John Locker married a granddaughter of Bishop Stillingfleet and a sister of the once famous Benjamin Stillingfleet, whose blue stockings and fondness for the society of learned ladies combined to produce a nickname which has endured. The eldest son of John Locker was the Captain William Locker whose name will always be found in every life of Horatio Nelson. Captain Locker's youngest son, Edward Hawke Locker, married in 1815 a daughter of the Rev. Jonathan Boucher, then vicar of Epsom, whose earlier clerical life had been spent in the American Colonies, where he was the friend of George Washington in the days before the war. Mr. Boucher remained loyal to the Crown, and his sermons and addresses relating to that great subject, published in 1797, deserve more attention than they have always received at the hands of the historian. Mr. Boucher had a great and miscellaneous collection of books, which, after his death, were sold at Leigh and S. Sotheby's, 145 Strand, in 1806. The sale lasted thirty-nine days. The catalogue may still occasionally be had of the second-hand booksellers. A stronger contrast to the Rowfant Library cannot well be imagined; it numbered nearly 10,000 lots.

Edward Hawke Locker held the office of Civil Commissioner at Greenwich Hospital, where he formed the Royal Naval Gallery of Portraits. He had a fine taste in Art, and among his pictures was the famous Hogarth, "David Garrick and his Wife," now in the Royal Collection at Windsor.

Frederick Locker was born at Greenwich Hospital on the 29th of May, 1821, and, after divers adventures at different schools, became a clerk in the Admiralty, serving under Lord Haddington, Sir James Graham, and Sir Charles Wood. He was twice married: first to Lady Charlotte Bruce, a daughter of the Lord Elgin who brought the famous "Marbles" to England; secondly, to the only daughter of Sir Curtis Lampson, Bart., of Rowfant, Sussex. He died at Rowfant on the 30th of May, 1895.

Mr. Locker's collections were the natural outcome of a fastidious taste. He was the least voracious of connoisseurs. The Rowfant Library began with rare little volumes of poetry and the drama, published from about 1590 to 1610. He loved good verses with an undying affection; he pondered over stanzas, and mourned any metrical lapse on the part of a favourite with the truest feeling. Loving poetry as he did with an appreciation so delicate and so personal, and having probably inherited the virtuoso's whim, it was natural enough that he should be impelled to shelter under his roof the earliest editions in the finest condition of the books he loved.

He never boasted of his treasures, and indeed was fully alive to the touch of human weakness they might decorate but not wholly conceal. I can see him now before me, provided with a finely graduated foot-rule, measuring with grave precision the height to a hair of his copy of "Robinson Crusoe" (1719), for the purpose of ascertaining whether it was taller or shorter than one vaunted for sale in a catalogue just then to hand. His face, one of exquisite refinement, was a study, exhibiting alike a determination to discover the exact truth, however humiliating, and the most humorous realization of the inherent triviality of the whole business. In 1886 he printed his Catalogue, and would have had us believe he had bought his last rare book. This Appendix proves how hard it is for an old collector to cease collecting.

This is not the place to speak of the books Mr. Locker Lampson wrote or edited himself, but their names should be mentioned.

The first edition of "London Lyrics" appeared in 1857; "Patchwork," a little book of extracts of unrivalled merit, appeared in 1879; "Lyra Elegantiarum" in 1867; "My Confidences," 1896.

Frederick Locker was essentially a man of the world; he devoted his leisure hours to studying the various sides of human nature, and drawing the good that he could out of all sorts and conditions of men. His delicate health prevented him from taking any very active share in stirring events; but he was content, unembittered, to look on, and his energies were continually directed towards gathering about him those friends and acquaintances who, with their intellectual acquirements, combined the charms of good manners, culture, and refinement.

He was poet, philosopher, and man of the world.

AUGUSTINE BIRRELL.



"His Books." Oh yes, his Books I know,—
Each worth a monarch's ransom ;
But now, beside their row on row,
I see, erect and handsome,

The courtly Owner, glass in eye,
With half-sad smile, forerunning
Some triumph of an apt reply,—
Some master-stroke of punning.

Where shall we meet his like again ?
Where hear, in such perfection,
Such genial talk of gods and men,—
Such store of recollection ;

Or where discern a verse so neat,
So well-bred and so witty,—
So finished in its least conceit,
So mixed of mirth and pity ?

Pope taught him rhythm, Prior ease,
Praed buoyancy and banter ;
What modern bard would learn from these ?
Ah, tempora mutantur !

The old régime departs,—departs ;
Our days of mime and mocker,
For all their imitative arts,
Produce no FREDERICK LOCKER.

AUSTIN DOBSON.

June 21st, 1899.

*How often to the worthy Sire,
Succeeds th' unworthy son !
Extinguished is the ancient fire,
Books were the idols of the Squire,
The graceless heir has none.*

*To Sotheby's go both old and new,
Bindings, and prose, and rhymes,
With Shakespeare as with Padeloup
The sportive lord has naught to do,
He reads The Sporting Times.*

*Behold a special act of grace,
On Rowfant shelves behold,
The well-loved honours keep their place,
And new-won glories half efface
The splendours of the old.*

ANDREW LANG.

*The yellow autumn sunset falls
On copse, and lane, and shaven green,
And gilds the russet Rowfant walls
Their trees between.*

*Still glows the hearth, the genial face
Of all the ancient home remains,
And where he sat, a mastering grace
Of memory reigns ;—*

*The tilted brow,—the smile that made
All mirth, to pity yet akin,—
The half-shut eyes, as merrier played
The wit within :—*

*And when did Nature, doubly kind,
Since love was love, and art was art,
Enrich with so urbane a mind
So large a heart ?*

*But chiefly near his presence seems
Within that cell, obscure, divine,
The Mecca of a bookman's dreams,
A scholar's shrine ;*

*'Tis there should Fancy's genius dwell,
As caverned high o'er vale and plain,
The Kaiser lies in tranceful spell
With all his train,*

*For there the Avon folios sleep,
And Lovelace wins his knightly quest,
There Izaak shrinks in modest sheep
That princely vest !*

IN MEMORIAM F. L. L.

*And Poquelin, mirth-compelling sage,
 Bedecked in crimson livery trim,
 And gaunt Quichotte's stately page,—
 All linked with him.*

*What hope but this his heart could ask,
 As thick the shadows gathered round,
 That hands he loved should take the task
 He left uncrowned?*

*And thus as years are rolled apace,
 New comrades gather, these to those,
 Alike the bluest-blooded race
 That Bookland knows.*

*'Tis well! we bid thee no good-night,
 Dear Master of the lyric strain;
 The life that made our days so bright
 Lives here again.*

CREWE.

Feb. 4th, 1900.

*Friends had he many, neighbours next to none ;
Rowfant and Crabbet lay few fields apart.
Some Sundays saw him here, his Church drill done,
Duly stroll in to talk of books and art,
Entrapped maybe to share my modest tart,
Roast fowl and claret, and an evening won
In stealth from Sabbath bonds strange to his heart.
Childlike he prized these truant bursts of fun.*

*Long years ago ! It needs his wit to jog
Old Time to life—yet I remember well
Companioning him home to the hill's top,
Keen on his books, and how he paused to tell
Eager the first news of his Catalogue.
Reading it, sec, the tears come—and I stop.*

WILFRID SCAWEN BLUNT.

CRABBET, July 7/h, 1899.



PART I.
OLD PORTION.



It is with great pleasure that I take this opportunity of acknowledging with my most cordial thanks the able services of Mr. R. J. Lister, the librarian of the Board of Trade, who has collated the following volumes and contributed several interesting notes.

My thanks are also due to Mr. Austin Dobson and Mr. Robert E. Graves, of the Printed Books Department of the British Museum, who have very kindly revised my own notes and afforded me valuable advice.

The Appendix of Books has been arranged in three Divisions, an Old, a Modern, and a Foreign Portion. The choice of 1700 as the year of division between the Old and Modern Portions has been adhered to as in the old Catalogue. The rest of the Appendix consists of Autograph Letters and Albums.

Mr. Frederick Locker's own notes, which he wrote or inserted in the following volumes, are in every case printed here in italics, and signed F. L.

Those books marked with an asterisk () were collected by me.*

G. L. L.



CATALOGUE.

PART I.

OLD PORTION.



* **AUSTIN, HENRY.** *The Scovrge of Venvs, Or The wanton Lady.* With the rare birth of Adonis. The third Impression. Written by A. H. *London, Printed by Nicholas Okes, and are to bee sold by John VVels at his shop in Fetter-lane and in the Temple, 1620.* Sm. 8vo.

A—D, in eights, the first and last 2 leaves blank.

Title, A 2; Address "To the Reader" subscribed "A. H.," A 3. The poem, with ornamental head and foot line, A 4—D 6.

Of the 1st edition of this book, 1613, the only copy known is that in the Huth Collection, purchased at the sale of the Corser Library. It first appeared with the initials "H. A.," but in this 3rd edition they were reversed to "A. H." The 2nd edition was published in 1614.

"It appears from the preface to Heywood's 'Brazen Age,' that the author's name was Henry Austin."—Huth Catalogue.

This translation of Ovid's story of Myrrha and Cinyras was evidently suggested by, and written in imitation of, Shakespeare's "Venus and Adonis."

From the library of Lord Auckland, with his book-plate inserted.

Red Mor., g. e.

BASSE, WILLIAM.

See AUTOGRAPHS.

BEAUMONT, FRANCIS, and FLETCHER, JOHN. *The Knight of the Bvrning Pestle. Full of Mirth and Delight.* Written by { Francis Beaumont, }
and { and } Gent.
Iohn Fletcher. }

As it is now Acted by Her Majesties Servants at the Private house in Drury Lane. 1635.

. . . Quod si

Iudicium subtile, videndis artibus illud
Ad libros & ad hæc Musarum dona vocares :
Bœotum in crasso jurares aëre natum.

Horat. in Epist. ad Oct. Aug.

London: Printed by N. O. for I. S. 1635. 4to. [2nd Edition.]

A—K, in fours.

Title, A 2; "To the Readers of this Comedie," A 3, recto; "The Prologve," A 3 verso and A 4 recto; "The Speakers Names," A 4 verso. The Play, B—K.

Beaumont wrote, as his readers know, two beautiful little pieces, one "On the Tombs in Westminster" and "An Epitaph" beginning:

"Here she lies, whose spotless fame
Invites a stone to learn her name."

Hazlitt says of the premature death of Beaumont and his friend Fletcher: "The bees were said to have come and built their hive in the mouth of Plato when a child; and the fable might be transferred to the sweeter accents of Beaumont and Fletcher."

Dryden states that the plays of Beaumont and Fletcher were, in his day, the most pleasant and frequent entertainments of the stage—"two of theirs being acted through the year, for one of Shakespeare's or Jonson's." The first in order of time among more than fifty plays published with their joint names, was "The Woman Hater," represented, according to Langbaine, in 1607, and ascribed to Beaumont alone by Seward. Beaumont died in 1615, at the age of thirty; Fletcher in 1625.

In "An Apology written by Richard Vennar, 1614," the author says, "Let the Bvrning Pestle bee heard in my cause, which rang so dismally in your eares, and yet *the Writer* in state of grace," which shows, says J. P. Collier, that this play was only by one writer.

The 1st edition was issued anonymously in 1613. The Address to Robert Keyzar by W(alter) B(urre), the publisher, states: "This unfortunate child who in eight days (as lately I have learned) was begot and born . . . you afterwards sent it to me . . . I have fostered it privately in my bosom these two years."

When the play was revived in 1635, this 2nd edition was issued, as well as a 3rd in the same year. It was probably written about 1610.

Macauley considers that the models which Fletcher kept principally in view, even for his most serious and elevated compositions, were not Shakespeare's tragedies, but his comedies. Yellow Calf.

BEAUMONT, FRANCIS, and FLETCHER, JOHN. The Maids Tragedie As it hath beene diuers times Acted at the Black-Friers by the Kings Maiesties Seruants. Newly perused, augmented, and enlarged, This second Impression. [Woodcut of combat between Aspatia and Amintor.] *London, Printed for Francis Constable, and are sold at the White Lion in Pauls Church-yard. 1622. 4to. [2nd Edition.]*

A—K, in fours.

Title, with "Speakers" on verso A 1; The Maydes Tragedy, A 2—K 4. A 3 misprinted B 3. Imperfect, wants B 1, C 2-3, H 2-3 and last 2 leaves. The 2 end leaves have been supplied in MS. by Frederick Locker.

Although not the earliest, the "Maid's Tragedy" is the first play in the collected works of Beaumont and Fletcher. The 1st edition appeared in 1619. Other editions followed in 1622, 1630, 1638, 1641, 1650, 1661.

It was acted at Court in 1613.

One of Beaumont and Fletcher's most beautiful poems is that on "Melancholy" in the "Nice Valour" beginning, "Hence, all you vain delights," and with the fine line, "Places which pale passion loves." Seward thinks that the "Nice Valour" is to be attributed exclusively to Beaumont.

Half Red Calf.

BOLD, HENRY. *Latine Songs, With their English: and Poems.* By Henry Bold, Formerly of N.[ew] Coll. in Oxon, afterwards of the Examiners Office in Chancery. Collected and perfected by Captain William Bold. [Quot. from Hor. 2 L. 2. Ep. 11.] *London, Printed for John Eglesfield Bookseller at the Marigold near Salisbury Court in Fleet-street.* MDCLXXXV. 8vo. [1st Edition.]

A—N, in eights, but no sig. M; the first 2 leaves are blank. L 1 is misprinted M.

Title, A 3; Epistle to the Reader, A 4—6; Laudatory verse, A 6 verso—8; + pp. 164.

The volume contains a spirited Latin version of "Chevy Chase."

A short account of Bold will be found in Wood's "Athenæ Oxonienses."

Old Marbled Calf, with Monogram of Edward Hawke Locker.

BROWNE, SIR THOMAS. *Religio Medici.* *Printed for Andrew Crooke.* 1642. Sm. 8vo. [First issue of unauthorized 1st Edition.]

A—M 7, in eights.

Title, engraved by Will. Marshall, A 1; + pp. 190.

This work was first circulated in MS. Six MS. copies, at least, are known to have existed. These enabled an unauthorized print, two editions of which were issued in 1642 prior to the Author's edition of 1643. This edition of 1642 is believed by Dr. Greenhill to be the first of the spurious editions, the other having 26 lines to a page and 159 pages. A Latin translation by J. Merryweather was published at Leyden in 1644.

Sir Thomas Browne's diction is splendid, sonorous, Miltonic—see the opening lines of the passage in the "Urn Burial" beginning, "Now, since these bones have rested quietly in the grave, under the drums and trappings of three conquests," etc. As De Quincey says: "What a melodious accent as of a prelude to some impassioned requiem breathing from the pomps of earth, and from the sanctities of the grave!" De Quincey very naturally admired Browne, his own diction being peculiarly splendid in certain parts of his writings; see some of his short translations of Jean Paul Richter and one or two of his own dreams.

Brown Mor., by Riviere.

————— *Hydriotaphia, Urne-Bvriall, or, A Discourse of the Sepulchrell Urnes lately found in Norfolk.* Together with *The Garden of Cyrus, Or The Quincunciall, Lozenge, or Net-work Plantations of the Ancients, Artificially, Naturally, Mystically Considered.* With *Sundry Observations.* By Thomas Browne D. of Physick. *London, Printed for Hen. Brome at the Signe of the Gun in Ivy-lane.* 1658. [1st Edition.]

A—O, in eights, the last blank.

Title, A 1; Dedication to "Thomas Le Gros of Crostwick," A 2—4; and to "Nicholas Bacon of Gillingham," A 5—7; Illustration of Urnes, A 8; *Hydriotaphia*, pp. 1—84; Illustration of *Quincunciall*, 1 leaf; fresh title of *The Garden of Cyrus, etc.*, 1 leaf; *Cyrus Garden*, pp. 89—202 (misprinted 102); the *Stationer to the Reader*, 1 leaf; *Advertisement*, 1 leaf; *Colophon*, 1 leaf.

In his Dedication the author says: "Who knows the fate of his bones, or how often he is to be buried? Who hath the oracle of his ashes, or whether they are to be scattered?"

A curious commentary on this is, that the remains of Sir Thomas himself, after having been buried in 1682, were accidentally exhumed in 1840, when his skull was appropriated by the sexton. Five years later it was acquired by the Norfolk and Norwich Hospital, and although claimed about 1895 for the church of St. Peter Mancroft, Norwich, is still in the possession of the former establishment.

Sir Thomas Browne, as Hallam remarks, united, like Pascal and Johnson, with his strong devotional sensibility, a most acute and sceptical understanding. "Where the Scripture is silent," writes our author in his "Religio Medici," "the Church is my text; where it speaks, 'tis but my comment."

Old Calf.

BUTLER, SAMUEL. *Hudibras* The first part. Written in the time of the late War. [Emblem, Rose and Thistle, each crowned.] *London, Printed in the Year, 1663.* Sm. 8vo.

A—H, in eights.

Title, A 1; with Imprimatur, dated Nov. 11, 1662, on verso; + pp. 125. At foot of last page is a list of Errata.

Butler undoubtedly drew the first idea of his book from Don Quixote. Voltaire has noticed his obligations to the "Satyre Ménippée." Although it has never been proved Sir Samuel Luke, whom Butler served in some capacity, was probably the original of *Hudibras*.

From an advertisement in the "Publick Intelligencer," December 23rd, 1662, this appears to be the first issue of what was probably a pirated copy. In the second issue, the occasion for the Errata had been removed; the Rose and Thistle also were omitted from the Title-page. See "Notes and Queries," VII. Series, iii. 446.

Authors seem to have suffered from literary pirates almost as soon as printing began, and copyright was an early institution. We find an exclusive privilege granted in 1563 to Thomas Cooper, afterwards Bishop of Winchester, to print his "Thesaurus," or Latin Dictionary, for twelve years; another to Richard Wright to print his translation of Tacitus during his natural life; anyone infringing this privilege to forfeit 40s. for every printed copy.

Old Half Calf.

————— *Hudibras*. The first part. Written in the time of the late Wars. *London, Printed by J. G. for Richard Marriot, under Saint Dunstan's Church in Fleetstreet.* 1663. 8vo. [1st Edition.]

A—R, in eights.

Imprimatur, A 1; the Title, A 2; + pp. 268. Errata at foot of p. 268.

"*Hudibras*" was written against the Puritans, and is full of keen satire.

Butler published, besides, an "Ode on Duval" (the famous highwayman), and two pamphlets attributed to Prynne. In 1715 three volumes entitled "Posthumous Works of Mr. S. Butler" appeared, and enjoyed great success.

Old Marbled Calf.

————— *Hudibras*. The Second Part. By the Authour of the First. [Printer's sign.] *London, Printed by T. R. for John Martyn and James Allestry at the Bell in St. Pauls Church Yard,* 1664. 8vo. [1st Edition.]

B—P 4, in eights. F 3 misprinted "F 4."

Imprimatur dated "Novemb. 5th 1663," and Title 2 leaves; + pp. 216. Errata at foot of p. 216.

There was probably no spurious edition of this Part, which was protected by the copyright "Imprimatur" of Sir Roger l'Estrange; but a doggerel substitute was published anonymously before its appearance.

Old Calf.

BUTLER, SAMUEL. *Hudibras*. The Third and last Part. Written by the Author of the First and Second Parts. *London, Printed for Simon Miller, at the Sign of the Star at the West End of St. Pauls.* 1678. 8vo. [1st Edition.]

A—S, in eights.

Title, A 1; + pp. 285 (p. 157 misprinted 175) and a leaf of "Errata" in 5 lines.

Butler died two years after the publication of the Third Part, on September 25th, 1680, and was buried in the churchyard of St. Paul's, Covent Garden. He was, we are told, "of a leonine-coloured hair, sanguine, choleric, middle-sized, strong." Wycherley is said to have striven hard to procure for the neglected poet the patronage of Buckingham. An interview with the great noble was at last arranged, from which the duke was, alas! called off by the passage of "a brace of ladies." Thus the opportunity was lost.

Dorset, who desired to make the acquaintance of the author of "*Hudibras*," persuaded a common friend to bring him to a tavern. At the first bottle our author was quiet and reserved, at the second full of wit and spirits, at the third dull and stupid—upon which Dorset's comment was that Butler was "like a nine-pin, little at both ends, but great in the middle."

Old Calf.

CHAPMAN, GEORGE, JONSON, BENJAMIN, and MARSTON, JOHN.
*Ouids Banquet of Sence. A Coronet for his Mistressse Philosophie, and his amorous *Zodiacke*. With a translation of a Latine coppie, written by a Fryer, Anno Dom. 1400. *Quis leget hæc? Nemo Hercule Nemo, vel duo vel nemo: Persius.* [Within a border.] *Sibi Conscia Recti.* *At London, Printed by I. R. for Richard Smith.* Anno Dom. 1595. 4to. [1st Edition.]

A—I 3, in fours.

Title, A 1; Dedication to Ma. Mathew Royden signed by George Chapman, A 2; Laudatory Verse by Richard Stapleton and others, A 3—4 recto; Ouids Banquet, B—E 4; A Coronet, E 4 verso—F 2; The amorous *Zodiack*, F 3—G 1; The amorous contention of Phillis and Flora, translated out of a Latine coppie, G 2—I 2; *Certamen inter Phillidem & Floram*, I 2 verso—I 3.

Charles Lamb was an admirer of Chapman, and among other of his pieces praises highly the invocation to a Spirit of Intelligence in "*Bussy d'Ambois*," beginning:

" I long to know
How my dear mistress fares," etc.

Chapman was the friend of Spenser, Jonson, and Shakespeare; was temperate and pious, and, according to Oldys, "preserved in his conduct the true dignity of poetry, which he compared to the flower of the sun, that disdains to open its leaves to the eye of a smoking taper."

Collier quotes from a contemporary diary the following anecdote of the rough Marston, whose name is with Chapman's on the title-page: "Nov. 21, 1602.—Jo. Marston, the last Christmas, when he danced with Alderman More's wife's daughter, a Spaniard born, fell into a strange commendation of her wit and beauty. When he had done, she thought to pay him home, and told him she thought he was a poet. 'Tis true,' said he, 'for poets feign and lie; and so did I when I commended your beauty, for you are exceeding foul.'" Poets, we trust, are more courteous at the present day.

The Preliminary matter (*i.e.*, the commendatory verses, etc.) was omitted in the 2nd edition of 1639.

Red Mor., by Bedford.

———— Eastward Hoc. As It was playd in the Black-friers. By the

Children of her Maiesties Reuels. Made by Geo: Chapman, Ben Ionson Ioh: Marston. *At London, Printed for William Aspley.* 1605. 4to.

A—H, in fours.

Title with "Prologvs" on verso, A 1; Signature G cut into, H 4 wanting.

In Act III. Scene 2. a passage occurs in some copies of this play reflecting on the Scots—So King James had it cut out, it began "Only a few industrious Scots" and ends, "Than we do here." Though this has a similar title-page to my other perfect copy it is a different edition.—F. L. The type was re-set, and occupies fewer leaves.

Other instances of this sort occurred, for we find an Order of Council, June 7, 1660, that the Stationers' Company do seize and deliver to the Secretary of State all copies of Buchanan's "History of Scotland" and "De Jure Regni apud Scotos," "which are very pernicious to his Majesty's blessed progenitors." (Kennet's "Register," 176.)

In those early days publishing was a very perilous matter, and an author might proudly rise in the morning worth £1,000 a year, and go to bed at night with loss of an ear and all his cash. The disgusting tyranny of the Star Chamber is well known. Leighton, a Scots divine, having published an angry libel against the hierarchy, was sentenced to be publicly whipped at Westminster and set in the pillory, to have one side of his nose slit, one ear cut off, and one side of his cheek branded with a hot iron, to have the whole of this repeated the next week at Cheapside, and to suffer perpetual imprisonment in the Fleet. Prynne, for printing "Histriomastix," under Charles I., was sentenced to stand twice in the pillory, to lose *both* his ears, to pay a fine of £5,000, and to suffer imprisonment during the King's pleasure.

On E 1 verso is the quotation, "and *enough is as good as a feast.*"

Of Virginia is said: "A whole Countrie of English is there man, bread of those that were left in '79; they have married with the Indians & make 'hem bring forth as beautifull faces as any we haue in England: . . . 'tis some six weekes saile no more, with any indifferent good winde: And if I get to any part of the coaste of Affrica, ile saile thether with any winde. Or when I come to Cape Finister, ther's a foreright winde continuall wafts us till we come to VIRGINIA."

From this play Hogarth is supposed to have taken the idea of his set of prints called "The Industrious and Idle Prentices." There appeared three editions of this play in 1605, of which the first only contained the offending passage against the Scots.

Red Mor., by De Coverly.

CONGREVE, WILLIAM. The Mourning Bride, A Tragedy. As it is Acted at the Theatre in Lincoln's-Inn-Fields, By His Majesty's Servants. Written by Mr. Congreve. —*Neque enim lex æquior ulla, Quàm necis artifices arte perire sua.* Ovid. de Arte Am. *London, Printed for Jacob Tonson at the Judge's Head near the Inner-Temple-Gate, in Fleet-street,* 1697. 4to. [1st Edition.]

A—K 2, in fours.

Short Title and Title, 2 leaves; Dedication, A 1—3; Prologue, A 3 verso—4, with Personæ Dramatis on verso; The Tragedy, pp. 1—74 (the pagination omits 57—64); Epilogue, 1 leaf.

The opening line of the Tragedy reads, "Musick has Charms to sooth a savage Breast."

Dr. Johnson said that the description of the temple in Act II. was the finest poetical passage he had ever read, and that he recollected none in Shakespeare equal to it.

Citron Half Calf.

———— The Mourning Bride, A Tragedy. As it is Acted At the Theatre in Lincoln's-Inn-Fields, By His Majesty's Servants. Written by

Mr. Congreve. —Neque enim lex æquior ulla, Quàm necis artifices arte perire sua. Ovid. de Arte Am. The Second Edition. *London, Printed for Jacob Tonson, at the Judg's-Head, near the Inner-Temple-Gate, in Fleet-street.* 1679. [sic—should be 1697.] 4to.

A—K 2, in fours.

Short Title and Title, 2 leaves; Dedication, A 1—3; Prologue, A 3 verso—A 4, with Personæ Dramatis on verso; The Tragedy, pp. 1—66; Epilogue, 1 leaf.

The opening line of the Tragedy reads, "Musick has charms to sooth a savage *Beast*." This version appears to be due to the Printer rather than to the Author. The issue is full of errors, which begin with the date and continue throughout the text. Thus—"Crows" for "Crowns," "should not tell" for "should tell," "distance shouts" for "distant shouts," "Gracia" for "Garcia," "by" for "my," "bess" for "bless," etc. Tonson seems to have realized this, and to have issued corrected copies, the words "second edition" being retained. One of these corrected copies is in the 1886 Catalogue of the Rowfant Library.

The Rev. James Bramston seems to have remembered the above version of the opening line in his "Man of Taste," 1733:

"Musick has charms to soothe a savage beast,
And therefore proper at a sheriffs' feast."

Half Red Calf.

CONGREVE, WILLIAM. The Mourning Muse of Alexis. A Pastoral. Lamenting the Death of our late Gracious Queen Mary Of ever Blessed Memory. By Mr. Congreve. Infandum Regina Jubes renovare dolorem! Virg. *London: Printed for Jacob Tonson, at the Judge's Head, near the Inner-Temple Gate in Fleetstreet.* 1695. Folio. 12 × 7 $\frac{5}{8}$ in. [1st Edition.]

A—C, in twos.

Title, A 1; Poem, pp. 10.

Boards.

———— The Old Batchelour, A Comedy. As it is Acted at the Theatre Royal, By Their Majesties Servants. Written by Mr. Congreve. Quem tulit ad Scenam ventoso gloria Curru, Exanimat lentus Spectator; sedulus inflat. Sic leve, sic parvum est, animum quod laudis avarum Subruit, aut reficit—Horat. Epist. I. Lib. II. *London, Printed for Peter Buck, at the sign of the Temple near the Temple gate in Fleet street,* 1693. 4to. [1st Edition.]

A 1—4; a, 2 leaves; B—H, in fours.

Title, A 1; Dedication "To the Right Honourable Charles Lord Clifford of Lanesborough, etc.," A 2; Commendatory Verse by Tho. Southerne, J. W. Marsh, and Bevil Higgins, A 3, 4 and a, with Prologue, by an unknown hand, on verso; Prologue and Personæ Dramatis, a 2; The Comedy, pp. 55; Epilogue, p. 55 verso.

Congreve states in the Dedication: "It is the first Offence I have committed in this kind, or indeed, in any kind of Poetry, tho' not the first made publick . . . when it was first written . . . Ignorance of the Town and Stage, would then have been Excuses in a young Writer, which now, almost four Years experience will scarce allow of."

Congreve was only twenty-three years of age when this play was first acted. Dryden pronounced it to be the best first play he had ever seen.

Congreve's characters, however, are generally vicious and heartless; which, on being attacked by Collier, he justified by Aristotle's definition of comedy; that it is *μίμησις φαυλοτέρων*.

Calf, green back, by Riviere.

DAVENANT, SIR WILLIAM. *Madagascar; with other Poems.* By W. Davenant. *London, Printed by John Haviland for Thomas Walkly, and are to be sold at his shop at the Flying Horse neare Yorke house.* 1638. 12mo. [1st Edition.]

A—G, in twelves. The 3 first and the last blank.

Title, A 4; Imprimatur dated Feb. 26, 1637, A 5; Laudatory Verse, etc., by Endimion Porter, Sir J. Suckling, Thomas Carew, and Wm. Habington, A 6—12; *Madagascar*, pp. 1—21; other Poems, pp. 22—141.

I do not possess Gondibert, it is very heavy. Reading it quite an effort, like swimming in glue, but I believe there are pieces in the volume better than anything in this. I know his "dream" and the Soldier leaving his sweetheart. ("Preserve thy sighs.")—F. L.

Cowley and Waller—friends of our author—considered "Gondibert" (1651) a great and durable monument of genius! There is a story that Davenant was the natural son of Shakespeare. The story was related to Pope by Betterton the player, and of course greedily snapped up. Young Davenant, anyhow, is said to have admired Shakespeare above all other poets, and one of his first efforts was an Ode to Shakespeare, included in his "Madagascar and other Poems."

Our dramatist wrote twenty-five plays. "His last work," says Southey, "was his worst; it was an alteration of the 'Tempest,' executed in conjunction with Dryden; and marvellous indeed it is that two men of such great and indubitable genius should have combined to debase and vulgarise and pollute such a poem as the 'Tempest.'" Although the accomplished Southey says so, Davenant has not left his mark upon our literature as a man of "great and indubitable genius;" he rather seems a commonplace playwright and poetaster.

Original Calf.

DAVISON, FRANCIS. *A Poetical Rapsody Containing, Diuerse Sonnets, Odes, Elegies, Madrigalls, and other Poesies, both in Rime, and Measured Verse.* Neuer yet published. The Bee and Spider by a diuerse power, Sucke Hony & Poyson from the selfe same flower. *Printed at London by V. S. for Iohn Baily, and are to be solde at his Shoppe in Chancerie lane, neere to the Office of the six Clarkes.* 1602. 12mo. [1st Edition.]

B—L 7, in twelves, preceded by 3 leaves.

Title, 1 leaf; Dedication to William, Earl of Pembroke, with Address to the Reader on verso, 2 leaves; Pastorals and Eglogues, B—C 12; Title for "Sonnets, Odes, Elegies and Madrigalls." By Francis Dauifon, Walter Davison Brethren. D 1; Sonnets, etc., D 2—F 11; Title for Sonets, Odes, Elegies and other Poesies, F 12. Sonnets, etc., G—I 12; Diverse Poems of svndry Avthors, K 1—L 7.

The head lines of the two first portions answer to their Short Titles. The fourth part has the same head line as the second part.

Bought at Sotheby's on Tuesday, 12th November, 1891.—F. L.

Under date 8th July, 1602, John Chamberlaine wrote to Sir Dudley Carleton: "Young Davison hath lately set out certain Sonnets and Epigrams."

Only one other copy of this 1st edition is known, viz., that in the Bodleian Library at Oxford. The Bodleian copy, however, is imperfect, wanting sigs. E 1, E 12, F 1, F 12, which

makes this the only perfect one known; otherwise the two copies collate. In the 2nd and 3rd editions a "Table of Contents" was added after the Address to the Reader.

Olive Green Mor., blind tooled.

*DRANT, THOMAS. Horace His arte of Poetrie, pistles, and Satyrs Englished, and to the Earle of Ormounte By Tho. Drant addressed. [Quotation from the Greek.] *Imprinted at London in Fletestrete, nere to S. Dunstones Church, by Thomas Marshe.* 1567. 8vo. $5\frac{1}{2} \times 7\frac{3}{4}$ in. [1st Edition.]

*, 6 leaves; A—R, in eights. R 1 misprinted "I 1."

Title, within engraved border (Caryatides with fruit, monogram of bookseller at foot), *i, with "De Seipso" on verso.

Arms, *ii, of "Thomas Earle of Ormounte, and Ossorye" to whom the Book is Dedicated by "Tho. Drant maister of Arte and student in Diuinitye," *ii verso—iii. Address "To the Reader," 3 leaves. "Of the Arte of Poetrie," A 1—H 7; H 8 recto blank, verso "Priscus Grammaticus de Satyra"; The Satires, I—R 8. Folios 1 and 7 "Of the Arte of Poetry" are so numbered.

Drant says "To the Reader," "I think . . . ther is none of my time, and progresse in scholes woulde haue taken this author in hande, because the paines is great, and the gaynes not greate" . . . "I was aunswered by a prynter not longe agone" . . . "Sir your boke be wyse, and ful of learnyng, yet peraduenture it wyl not be so saileable" . . . "Thys cau I trulye say of myne own experyence that I can soner translate twelue verses out of the greeke Homer, than sixe oute of Horace."

According to the following entry in the Register of the Stationers' Company about June, 1564-5, Drant, notwithstanding his statement, had an earlier rival: "Rd. of Thomas Colwell, for his lycense for pryntinge of a boke intituled the fyrste two Satars or posyes of orace, englessed by Lewes Evans, scholemaister, &c. . . . iiijd."

A year later, 1565-6, T. Marshe registered "ij bokes of Horace," translated by Drant. The present work was entered in 1566-7 as "Rd. of Henry Wekes, for his lycense for the pryntinge of a boke intituled Orace epestles in englesshe, &c., . . . vjd."

The expression "Sir Chaunticleare and Dame Partilote" occurs in the address.

This is the first complete edition of Drant's translation; he published a fragment in 1566 with the title of "A Medicinable Morall, that is, the two Bookes of Horace" (see 1886 Catalogue of the Rowfant Library).

In this edition he has omitted "The Wailyns of the Prophet Hieremiah."

Red Mor., tooled back, g. e.

DRAYTON, MICHAEL. [The Legend of Piers Gaveston, Earle of Cornwall. By Michael Drayton. London.] Sm. 8vo. [2nd and pirated Edition. Probably unique.]

B—F 4, in eights; and G 1.

Title, etc., wanting. The Legend, B—F 4; Explanatory statement, 1 leaf, G, in which the author says he has had "recourse to some especiall collections gathered by the industrious labours of JOHN STOW, a diligent Chronigrapher of our time. A man very honest, exceeding painfull, and rich in the antiquities of this Ile." On B 4 and E 4 verso, the head line reads "Peris," for "Peirs."

"This seems to be the spurious edition, no copy of which appears in the catalogues."—F. L.

The work was entered in the Register of the Stationers' Company, 3rd December, 1593, at the instance of Nicholas Linge and John Busbie. Drayton in his "Matilda," 1594, states that its issue was due to the success of "The Legend of Piers Gaueston." A copy of the 1st edition, undated, of "Gaveston" is in the Britwell Library. In the 3rd edition, published with "The Tragical Legend of Robert, Duke of Normandy," 1596 (see pp. 37-38 of 1886 Catalogue of the Rowfant Library), the Author in his Address to the Reader writes, "Piers

Gauston hath been lately put forth contrary to my will, with as manie faults as there be lynes in the same, beeing in deede at the first no perfect Coppy."

The faults in this copy begin with the first line, which reads, "From bloomy shadows of eternall night," instead of "From gloomy shaddow of eternall night." It has four more verses at the end than the issue of 1596.

Drayton was born probably at Atherstone in Warwickshire, about the year 1563. On his death in 1631, he was buried in Westminster Abbey, where a monument, containing an inscription in letters of gold, was raised to his memory by the wife of the Earl of Dorset, the celebrated Lady Anne Clifford, subsequently Countess of Pembroke and Montgomery. In Drayton's "Nymphidia," there are some verses, "The Queen of the Fairies visiting Pig-wiggen," which are evidently copied from Mercutio's description in "Romeo and Juliet." Coleridge points out a passage of Drayton's as sublime; it is that when, speaking of the cutting down of old English forests, he says:

"Our trees so hacked above the ground,
That where their lofty tops the neighbouring countries crowned,
Their trunks, like aged folks, now bare and naked stand,
As for revenge to Heaven each held a withered hand."

Vellum.

[DROLLERY.] Westminster-Drollery. Or a Choice Collection of the newest Songs & Poems both at Court & Theaters. By A Person of Quality. Never before publish'd. *London: Printed for H. Brome, at the Gun in St. Pauls Church-yard, near the West End, 1671.* 8vo. [1st Edition.]

A—H, in eights.

Title and Licence, 2 leaves; + pp. 123, with A Catalogue of the Songs and Poems, 5 pp. Sig. G 2 misprinted H 2 (p. 99).

The reference to this book in the Huth Catalogue is incorrect. Another copy of the 1st edition is at Britwell.

———— Westminster Drollery. The Second Part; being A Compleat Collection of all the Newest and Choicest Songs and Poems at Court and both the Theaters. By the Author of the First Part, never Printed before. [Sign of the Half Moon.] *London, Printed for William Gilbert at the Half-Moon in St. Pauls Church-yard, & Tho: Sawbridge at the three Flower de Lucis in Little Britain, 1672.* 8vo. [1st Edition.]

A, 2 leaves; B—K 2, in eights. [K 2 in facsimile.]

Title, A 1; Laudatory verse signed "Ric: Mangie," A 2; + pp. 132. P. 94 reads "4"; pagination blank on pp. 110 and 111.

"The Collection contains many of the songs which were sung at various theatres in the time of Charles II., and which are not elsewhere to be found."—"Biblioth. Anglo-Poetica," p. 400; Mitford, 1820.

On page 80 occurs "The Rurall Dance about the May-pole. The Tune, the first Figure dance at Mr. Young's Ball in May 1671."

"Come lasses and ladds,
Take leave of your Dadds,
And away to the *May-pole* hey."

Old Tooled Calf.

DRUMMOND, WILLIAM. *Flowers of Sion*. By William Drummond of Hawthorne-denne. To which is adjoyned his Cypresse grove. *Printed 1623*. 4to. [1st Edition.]

A—K, in fours. Sig. a—e. F—K in large caps.

Title, 1 leaf, pp. 1-78. Cypresse Grove, pp. 43-78 (pp. 71-4, 77 and 78 in MS.).

Printer and place not given; but probably the heirs of *Andro Hart, Edinburgh*, whose name appears on the "Poems" of 1616.

There are copies on fine paper, some of which have an engraved border round the title.

This copy wants the last leaf, containing verses "To S. W." and "To the Memorie of the most excellent Ladie, Iane Countesse of Perth."

Drummond was intimate with Ben Jonson and Drayton; and the former paid him a memorable visit at Hawthornden in the autumn or winter of 1618. In 1617 Drummond's finest poem was published, "Forth Feasting, a Panegyric to the Kings Most Excellent Majesty."

Brown Cloth.

DRYDEN, JOHN. *The Second Part of Absalom and Achitophel*. A Poem. *Si Quis tamen Hæc quoque, Si Quis Captus Amore Leget*. *London: Printed for Jacob Tonson at the Fudge's Head in Chancery-Lane, near Fleet-Street*. 1682. Folio. [1st Edition.]

B—K 1, in twos; Title, 1 leaf. Pp. 34.

This was mainly written by Nahum Tate, but Dryden contributed over two hundred lines, and probably revised the whole.

Paper cover, with Ode to St. Cecilia's Day.

———— Alexander's Feast; or the Power of Musique. An Ode, In Honour of St. Cecilia's Day. By Mr. Dryden. *London. Printed for Jacob Tonson at the Fudge's Head near the Inner-Temple-Gate, in Fleetstreet*. 1697. Folio. [1st Edition.]

A—C, in twos.

Short Title with "Perform'd at Stationers-Hall, on Monday, November 22. 1697," and Stewards' names on verso, A 1; Title, A 2; + pp. 8.

Bound with folio volume of Waller, Prior, etc.

———— Mr. Dryden's Ode In Honour of St. Cecilia's Day. 1697. [From Short Title.] Duplicate, but shorter, copy of above. [1st Edition.]

Dryden was not always very gallant. In the "Spanish Friar" he says that "woman was made from the dross and refuse of a man"; which his antagonist, Jeremy Collier, answered by remarking: "I did not know before that a man's dross lay in his ribs; I believe it sometimes lies higher." Dryden has had many distinguished critics, among the best known of them, Johnson, Malone, and Sir Walter Scott. Scott said that his prose might rank with the best in the English language. Campbell, the poet, is not so favourable, and says of him: "This great high-priest of all the nine was not a confessor to the finer instincts of the human breast. Had the subject of *Eloisa* fallen into his hands, he would have left but a coarse draught of her passion."

It has been somewhat wittily remarked that Dryden's style is like his own "panther," of the "spotted kind"; however, Malone states that Dryden's prose works were held in high estimation by Burke, who made a careful study of them for their style and manner.

Half Sprinkled Calf.

DRYDEN, JOHN. *Astræa Redux. A Poem On the Happy Restoration & Return Of His Sacred Majesty Charles the Second.* By John Driden. *Jam Redit & Virgo, Redeunt Saturnia Regna.* Virgil. *London, Printed by J. M. for Henry Herringman, and are to be sold at his Shop, at the Blew-Anchor, in the lower Walk of the New-Exchange.* 1660. Folio. [1st Edition.]

B—D, in twos + Title. Pagination after Title, 5-15. (1-2 should be a leaf with the royal arms on the verso.)

In Half Brown Mor. case, with four others.

———— Aurenge-Zebe: or, The Great Mogul. A Tragedy. As it is Acted by Her Majesty's Servants. By Mr. John Dryden. *Sed cum freight [etc.] Juv.* *London, Printed for Henry Herringman, at the Anchor in the Lower Walk of the New Exchange.* 1690. 4to. [3rd Edition.]

A—I, in fours.

Title, A 1; Dedication to John, Earl of Mulgrave, A 2—3; Prologue with Dramatis Personæ on verso, A 4; The Tragedy, pp. 1-63, Epilogue on verso.

See p. 27 and p. 36. Aurenge-Zebe speaks:

“When I consider life 'tis all a cheat,” etc.

Halliwell does not appear to have known of the 1st edition published in 1676, or of the 2nd, issued in 1685, or of this, as he affirms the 1st edition to have been a 4to of 1692. The play was entered on the Stationers' Registers on November 29th, 1675.

Half Brown Calf.

———— The Conquest of Granada By the Spaniards: In Two Parts. Acted at the Theater-Royall. Written by John Dryden Servant to His Majesty. —Major rerum mihi nascitur Ordo; Majus Opus moveo. Virg: *Æneid*: 7. *In the Savoy, Printed by T. N. for Henry Herringman, and are to be sold at the Anchor in the Lower Walk of the New Exchange.* 1672. 4to. [1st Edition.]

A—Y, in fours, and preliminaries.

Title, *1; Dedication To His Royal Highness The Duke, *2—*4, a 1; Of Heroique Playes. An Essay, a 2—b 2; Laudatory Verse, b 3, and Prologue on verso, “Spoken by Mrs. Ellen Guyn”; Persons Represented, b 4 verso; The Play, pp. 1—67; Epilogue, I 3; Song, I 4. Succeeded by a new Title for “Almanzor and Almahide, Or, the Conquest of Granada The Second Part. As it is Acted at the Theater-Royal. Written by John Dryden Servant to His Majesty. [Quotation from] Lucan.” [Same Imprint as First Part.] Title and Prologue, 2 leaves; The Play, K—V 3; Epilogue, V 4; Defence of the Epilogue. Or, An Essay on the Dramatique Poetry of the last Age. Pp. [160]—175.

“There are prose prefaces and essays attached to these plays, also a defence of the Epilogue and lengthy dedications. This may account for their being bound together. Nell Gwyn acted *Almahide in Conquest of Granada.*”—F. L.

This play called forth “The Censvre of the Rota. Or M^r Driden's Conquest of Granada. *Oxford, Printed by H. H. for Fran. Oxlad junior.* An. Dom. 1673.”; “The Friendly Vindication of M^r Dryden. *Cambridge 1673*”, 4to; and “M^r Dreyden vindicated, in a Reply to the Friendly Vindication of M^r Dreyden. with Reflections on the Rota. . . . *London: Printed for T. D. and are to be sold in Fleetstreet, the Exchange and Westminster Hall 1673.*” 4to.

Other editions appeared in 1673, 1678, and 1681.

Old Calf, together with An Evening's Love and Marriage à la Mode.

DRYDEN, JOHN. An Evening's Love, or The Mock-Astrologer. Acted at the Theater-Royal, By His Majesties Servants. Written by John Dryden, Servant to His Majesty. Mallein Convivis quàm placuisse Cocis. Mart. *In the Savoy, Printed by T. N. for Henry Herringman, and are to be sold at the Anchor in the lower Walk of the New Exchange, 1671.* 4to. [1st Edition.]

[A 1—4] a, b 1 & 2, A—M 2, in fours.

Title, [A 1]; Epistle Dedicatory to William, Duke of Newcastle [A 2—3]; Preface [A 4] —a 4; Prologue, b 1; Persons Represented, b 2; The Play, pp. 1—89; Epilogue, M 1 verso —2 recto.

The play was reprinted in 1671, and again in 1691. It was acted for the first time in 1668.

Old Calf, with Conquest of Granada, etc.

———— Fables Ancient and Modern; Translated into Verse, from Homer, Ovid, Boccace, & Chaucer: with Original Poems. By Mr. Dryden. Nunc ultro ad Cineres ipsius [etc. Quot. from] Virg. *Æn. lib. 5.* London: Printed for Jacob Tonson, within Gray's Inn Gate next Gray's Inn Lane MDCC. Folio, in fours. 15 in. × 9½ in. [1st Edition.]

Short Title, Title, 2 leaves; Preface, *A—*D 2; Dedication to D. of Ormond, B—C 2; To Her Grace The Duchess (Sub-Title), 1 leaf; Dedicatory Poem, A 1—2; two leaves, a 1; Sub-Title to Palamon and Arcite, 1 leaf; B—Z; A a—M m; A a a—Z z z; A a a—B b b b, C c c c 1—2, D d d d—O o o o 1 in fours.

Pp. 1—271, verso of which is 360; 360—646; 565. This last leaf is the Index; it has no reference to Chaucer's Knight's Tale and three others of his, on pp. 567—646. On the fly-leaf Mr. Frederick Locker has written

Glorious John.

“Behold where Dryden's less presumptuous car
Wide o'er the fields of glory bear
Two coursers of ethereal race,
With necks in thunder cloth'd, & long-resounding pace.”

[Gray's *Progress of Poesy.*]

Original Sprinkled Calf.

———— Mac Flecknoe, or a Satyr upon the True-Blew-Protestant Poet, T.[homas] S.[hadwell] By the Author of Absalom & Achitophel. London, Printed for D. Green, 1682. 4to. [1st Edition.]

A—B, in fours. Pp. 14. Title, A 1.

Sir Walter Scott says that “Mac-Flecknoe must be allowed to be one of the keenest satires in the English language.”

In Half Brown Mor. case, with Astræa Redux, etc.

———— Marriage A-la-mode. A Comedy. As it is Acted at the Theatre-Royal. Written by John Dryden, Servant to His Majesty. —Quic quid sum ego, etc. [Quotation from] Horat. *Serm.* London, Printed by T. N. for Henry Herringman, and are to be sold at the Anchor in the Lower Walk of the New Exchange. 1673. 4to. [1st Edition.]

A (misprinted B), 4 leaves; a, 2 leaves; B—M 3, in fours.

Title, A 1; Dedication to the E. of Rochester, B 2—4; Prologue, a 1; Persons Represented, a 2 verso; The Comedy, pp. 1—85; and Epilogue, M 3 verso. Other editions appeared in 1691 and 1698.

Old Calf, with Conquest of Granada, etc.

DRYDEN, JOHN. The Medall. A Satyre against Sedition. By the Authour of Absalom and Achitophel. Per Graiùm, populos mediæque per Elidis Vrbem Ibat ovans; Divumque sibi posebat Honores. *Dublin, Reprinted for Robert Thornton Book-Seller At the Sign of the Unicorn in Skinner-Row. 1682. 4to.*

A—C, in fours.

Title, A 1; Epistle to the Whigs, A 2—3: Verses to the Avthovr, A 3 verso—B 1; The Medall, pp. 1—14.

It was reprinted both in Edinburgh and Dublin—a fact of which Mr. Christie, the Editor of the Globe edition (1870) of Dryden, does not appear to have been aware. The British Museum does not possess this issue.

“The Medall,” a satire against sedition, may be considered as a continuation of “Absalom and Achitophel.”

Pope declared that he could “select from his (Dryden’s) works better specimens of every mode of poetry than any other English writer could supply.”

Half Calf. From the Hailstone Library.

————— Of Dramatick Poesie, An Essay. By John Dryden Esq. —Fungar vice cotis, [etc.] Horat. De Arte Poet. *London, Printed for Henry Herringman, at the Sign of the Anchor, on the Lower walk of the New-Exchange. 1668. 4to. [1st Edition.]*

A—K, in fours.

Title, A 1; Dedication to Charles, Lord Buckhurst, A 2—4, To the Reader on verso; The Essay, pp. 1—72.

This was Dryden’s principal prose production.

He had considerable dramatic power. Describing in “Annus Mirabilis” the unhappy condition of those London citizens whose houses had been destroyed by fire, and those who were spending their last night under their loved roofs, he says graphically:

“Those who have homes, when home they do repair,
To a last lodging call their wandering friends;
Their short uneasy sleeps are broke with care,
To look how near their own destruction comes.
Those who have none, sit round where once it was,
And with full eyes each wonted room require:
Haunting the yet warm ashes of the place,
As murder’d men walk where they did expire.”

Dryden had but little sense of the decencies of life, and ostentatiously displays the more unlovely aspect of human nature; as Pope says:

“Unhappy Dryden! in all Charles’s days,
Roscommon only boasts unspotted lays!”

Half Blue Calf.

————— The Pilgrim, A Comedy: As it is Acted at the Theatre-Royal, in Drury-Lanc. Written Originally by Mr. Fletcher, and now very

much Alter'd, with several Additions. Likewise A Prologue, Epilogue, Dialogue and Masque, Written by the late Great Poet Mr. Dryden, just before his Death, being the last of his Works. *London, Printed for Benjamin Tooke, near the Middle-Temple-Gate in Fleet-street, 1700.* 4to.

A—F 3, + The Dialogue.

Title, A 1; Prologue, A 2; Epilogue, A 3, on verso "Persons Represented"; The Pilgrim, pp. 1—42. Then follows Title for "A Dialogue, and Secular Masque, in the Pilgrim, Written by the Late Famous Mr. Dryden. *London* [same Printer, but "at" not "near" etc.] 1700. B—D, in twos. The Masque, pp. 1—8; Song of a Scholar and his Mistress, etc. Written by Mr. Dryden, pp. 9—12.

This volume contains Dryden's last literary productions.

Half Brown Calf.

DRYDEN, JOHN. A Poem upon the Death of His late Highness, Oliver, Lord Protector of England, Scotland, & Ireland Written by Mr. Dryden. *London, Printed for William Wilson; and are to be sold in Well-yard, near Little St. Bartholomew's Hospital, 1659.* 4to. [1st separate Edition.]

A—B 2, in fours.

12 pp. including Title, on A 1, "Written after the Celebrating of his Funeral."

Dryden's earliest political poem, the rare 1st separate edition, unknown to Malone and not mentioned by Lowndes.

It appears to have been first printed in "Three Poems upon the Death of his late Highness [etc.] written by Mr. Edm: Waller, Mr. Jo Dryden, Mr. Sprat of Oxford [etc.] Printed by William Wilson [etc.] 1659."

Cromwell has been called by Pope an illustrious criminal condemned to immortality.

Sprinkled Calf, tooled back.

————— Religio Laici or a Layman's Faith. A Poem. Written by Mr. Dryden. *Ornari res ipsa negat; contenta doceri. London, Printed for Jacob Tonson at the Judge's Head in Chancery-Lane, near Fleet-street. 1682.* 4to. [1st Edition.]

a—b; B—E 2, in fours.

Title, a 1; Preface, a 2—b 2; laudatory verse, b 2—4; The Poem, pp. 1—28.

It was long supposed that only one edition of this work was published in 1682. Copies of the familiar edition in the 1886 Catalogue of the Rowfant Library; in the British Museum, and in the collection of Mr. Edmund Gosse, were thought to be the 1st, and are so referred to in the latest issue of Scott's edition of Dryden's works, edited by Prof. Saintsbury. Careful collation of this copy with those mentioned establish it to be the 1st edition. Mr. Gosse states, in the "Athenæum" of February 11, 1899, his belief that this was printed from Dryden's MS.; the other from copies made from the original MS.

Another copy of this 1st edition is at Britwell.

Sprinkled Calf. From the Wodhull Library.

————— Threnodia Avgvstalis: A Funeral-Pindarique Poem Sacred to the Happy Memory of King Charles II. By John Dryden, Servant to His late Majesty, and to the Present King. *Fortunati Ambo, si quid mea Carmina possunt, Nulla dies unquam memori vos eximet ævo! London, Printed for Jacob Tonson, at the Judge's Head in Chancery-lane, near Fleet-street, 1685.* 4to. [1st Edition.]

A—D 2, in fours.

Title, A 1 + pp. 25. On the last page is "Advertisement," The History of the League, etc., uncut. Line 126 (l. 8, p. 7) in this copy reads, "Each to congratulate his friend made haste."

This was altered in the 2nd edition, printed in the same year, to "Friends to congratulate their friends made haste."

Half Brown Mor. case, with Astræa Redux, etc.

DRYDEN, JOHN. *Threnodia Avgvstalis: A Funeral-Pindarique Poem Sacred to the Happy Memory of King Charles II. By John Dryden, Servant to His late Majesty, and to the Present King. Fortunati Ambo, si quid mea Carmina possunt, Nulla dies unquam memori vos eximet ævo! London, Printed for Jacob Tonson, at the Judge's Head in Chancery lane, near Fleetstreet, 1685. 4to. [2nd Edition.]*

A—D 2, in fours.

Title, A 1 + p. 25, with Advertisement at foot, of "The History of the League" . . . "Englished" . . . "by Mr. Dryden."

A different edition from the above copy with the type set up afresh. From the Hailstone Library.

Half Calf.

————— To His Sacred Maiesty, a Panegyrick on His Coronation. By John Dryden. *London, Printed for Henry Herringman, at the Anchor on the Lower walk in the New Exchange. 1661. Folio. [1st Edition.]*

A—B, in twos. Pp. 8. Line 12 on p. 8 reads:

"Your your love," etc.

Half Brown Mor. case, with Astræa Redux, etc.

————— To My Lord Chancellor, Presented on New-years-day, By J. Driden. *London, Printed for Henry Herringman at the Anchor in the Lower-walk in the New Exchange. 1662. Folio. [1st Edition.]*

Title + pp. 5.

Half Brown Mor. case, with Astræa Redux, etc.

DURER, ALBERT. *Apocalipsis di Figuris [beneath] John Writing. The Virgin and Infant Jesus Appearing to him. Latin Text on verso "Incipit prologus in Apocalypsim beati Johannis apostoli" followed by 15 full page Illustrations, Text on verso, viz.:*

1. The Attempted Martyrdom of St. John under Domitian.
2. The seven golden Candlesticks and the seven Stars.
3. The throne of God with the Beasts and the 24 Elders.
4. The four Horses with their Riders.
5. The Martyrs clothed in white and the Stars falling.
6. The four Angels holding the Winds; the Multitude who were sealed.
13. The Lamb in Zion.

7. The seven Angel Trumpeters.
8. The four Angels slaying the third part of Men.
9. John is made to eat the Book.
10. The Woman clothed with the Sun and 7 headed Dragon.
11. The Archangel Michael fights with the Dragon.
14. The Woman of Babylon sitting on the Beast.
12. The Worship of the 7 headed Dragon and of the horned Lion.
15. The Angel imprisoning the Dragon.

[Colophon.] *Impressa denuo Nurnberge p Albertum Durer pictorem. Anno christiano Millesimo Quingentesimo vndecimo. Folio, 17 $\frac{1}{2}$ in. \times 12 in. [3rd, or, according to Passavant, the 4th Edition.]*

Several of the pages in this volume have been improperly collated in binding, *i.e.*, "The Lamb in Zion" should follow "The Worship of the 7 headed Dragon," and "The Woman of Babylon sitting on the Beast" should immediately precede "The Angel imprisoning the Dragon."

1. Inserted as a Frontispiece is a version of the illustrated Title-page to the 2nd edition of the Small Passion, "Jesus, with the Crown of Thorns, seated but mocked by a Roman soldier."

2. A photograph from a picture of Albert Durer.

3. Virgin with Infant seated on a Crescent.

Passavant speaks of five editions: Proofs without the text; Proofs with the text in German, 1498; Proofs with the text in Latin, 1498; also with Latin text and title, 1511. Subsequent impressions.

Half Brown Morocco.

DURER, ALBERT. *Passio Christi ab Alberto Durer Nurenbergensi effigiata cū varij generis carminibus Fratris Benedicti Chelidonij Musophili.* [Vignette—Christ, with the Crown of Thorns, seated on a stone, which bears Durer's monogram.] *O mihi tantorum. justo mihi causa dolorum O crucis O mortis causa cruenta mihi. O homo sat: fuerit. tibi me semel ista tulisse. O cessa culpis me cruciare nouis. Cum Priuilegio. [1509-10.]*

"*This Frontispiece [the Title-page of the 2nd edition] which is one of the finest works or rather creations of A. Durer is also exceedingly rare.*"—F. L.

The woodcuts, 5 \times 3 $\frac{3}{8}$ inches, are:

1. Adam and Eve. The Fall.
[1st edition; another with Text on back.]
2. Adam and Eve driven forth.
[1st edition; another with Text on back] dated 1510.
3. The Annunciation. A iij.
[1st edition; another with Text on back.]
4. The Nativity.
[1st edition; another with Text on back.]
5. Jesus parting with his Mother before his sufferings.
6. The Entry into Jerusalem.
7. Driving out the Money-changers.
8. The Last Supper. Sig. B.
9. Christ washing the Disciples' Feet. B ij.
10. The Agony in the Garden. B iii.
11. The Betrayal. B iij.

12. Smitten before Annas.
[1st edition ; another with Text on back.]
13. Christ before Caiaphas, the High Priest.
14. Blindfolded and buffeted.
15. Christ before Herod.
16. Christ before Pilate, dated 1509. Sig. C.
17. Christ scourged. C ij.
18. Christ with the Crown of Thorns and Purple Robe.
19. Christ before the Multitude. C iiij.
20. Christ led away to be Crucified, Pilate washing his hands.
21. Christ falls under the weight of the Cross [1509].
22. The Sudarium—St. Veronica.
23. Christ being nailed to the Cross.
[1st edition ; another with Text on back.]
24. The Crucifixion. Sig. D.
25. The Descent into Hell, or Christ in Hades. D ii.
26. Descent from the Cross. D ij.
27. Body of Jesus prepared for Burial.
[1st edition ; another with Text on back.]
28. The Entombment.
29. Resurrection.
30. Jesus appears to his Mother after the Resurrection.
[1st edition ; another with Text on back.]
31. Jesus appears to Mary Magdalene in the Garden.
32. The Supper at Emmaus. Sig. E.
33. Incredulity of Thomas. E ii.
34. The Ascension. E ij.
35. Coming of the Holy Ghost. E iiij.
36. The Second Coming or Last Judgment.

The 1st edition was issued without any letterpress ; probably no complete copy exists. The 2nd edition appeared soon after the 1st, with Latin verses, by Chelidonus, printed on the back of the engravings. A 3rd edition, 1612, is without the title-page of the 2nd edition. 35 out of the 37 original wood blocks are now in the British Museum.

Old Red Mor., tooled flower border and arms of a noble on sides, ? by Duseuil.

FLETCHER, JOHN. *The Night-Walker, or the Little Theife*. A Comedy, As it was presented by her Majesties Servants, at the Private House in Drury Lane. Written by John Fletcher. Gent. [Printer's design.] London, Printed by Tho. Cotes, for Andrew Crooke, and William Cooke. 1640. 4to. [1st Edition.]

A, 2 leaves ; B—K 3, in fours.

Title, A 1 ; Prologue, A 2 ; The Play, B—K 3.

It is generally considered that this play was left imperfect by Fletcher and corrected and finished by Shirley. Of the additions made to it by Shirley, one at least is evident—the speech (Act III. sc. 4) in which Prynne's "Histriomastix" is mentioned (see Dyce's "Beaumont and Fletcher"). Another edition was issued in 4to, 1661, with the same title as the preceding, printed for Andrew Crook. It again appeared in the folio of 1679.

A certain William Cartwright had the assurance to address the following verses to Fletcher :

"Shakespeare to thee was dull, whose best wit lies
I' th' ladies' questions, and the fools' replies."

Red Mor., by Riviere.

FORD, JOHN. *The Broken Heart. A Tragedy. Acted By the King's Majesties Seruants at the priuate House in the Black-Friers. Fide Honor. London, Printed by I. B. for Hugh Beeston, and are to be sold at his Shop, neere the Castle in Corne-hill. 1633. 4to. [1st Edition.]*

A, 3 leaves; B—K, in fours.

Title, A 1; Dedication to William, Lord Craven, Baron of Hamstead-Marshall, A 2; "The Sceane, Sparta," with "The Speakers names" and Prologue, A 3.

Ford's first efforts as a writer for the stage were made in unison with Webster and Dekker. He has been edited by Hartley Coleridge, and has attracted the attention of other literary men. Charles Lamb ranks him with the first order of poets; it would be curious therefore to know whom he would put in the second and third. Hallam remarks that he has the power over tears, for he makes his readers sympathize even with his vicious characters.

An unknown contemporary has left a trait of Ford's appearance and reserved demeanour:

"Deep in a dump John Ford alone was got,
With folded arms and melancholy hat."

As early as his eighteenth year he published a poem entitled "Fame's Memorial," a tribute to the memory of Charles Blount, Lord Mountjoy and Earl of Devonshire, but it was of inferior quality and small promise.

Thomas May said gracefully of Ford:

"Tis said, from Shakespeare's mine your play you drew,
What need, when Shakespeare still survives in you?
But grant it were from his vast treasure reft,
That plund'rer Ben ne'er made so rich a theft."

Vellum.

*FRAUNCE, ABRAHAM. *The Countesse of Pembrokes Yuychurch. Containing the affectionate life, and vnfortunate death of Phillis and Amyntas: That in a Pastorall; This in a Funerall: both in English Hexameters. By Abraham Fraunce. London. Printed by Thomas Orwyn for William Ponsonby, dwelling in Paules Churchyard, at the signe of the Bishops head. 1591. 4to.*

A—M, in fours.

Title, within woodcut border, A 1; Dedication, A 2; in this Fraunce states: "I have somewhat altered S. Tasso's Italian, & M. Watson's Latine Amyntas, to make them both one English." [This page has "George Slinger" written in a contemporary hand.] "The first part, etc.," A 3—F 4. "The second part, etc.," G 1—L 2, verso blank. "The Lamentation of Corydon, for the loue of Alexis, verse for verse out of Latine," L 3—4, verso blank. "The beginning of Heliodorus his Æthiopolian History," M 1—3 verso. Errata, M 4. [Three out of four are printed correctly in the text.]

On H 1 is a curious Note by way of reply to a criticism of another work of Fraunce, "The Lawyers Logic," 1588. [In this latter volume "The Lamentation of Corydon" was first printed, Bk. 2, fol. 121, verso.]

The Countess of Pembroke's Ivy Church was published under the name of "The Lamentations of Amyntas for the death of Phillis," etc., in the year 1587; other editions appeared in 1588 and 1589. This copy of 1591 is the 1st edition therefore of the book with the present title and the 4th edition of the text.

———— The Countesse of Pembrokes Emanuel. Containing the Natiuity, Passion, Buriall, and Resurrection of Christ: together with certaine

Psalmes of Daud. All in English Hexameters. By Abraham Fraunce. *Imprinted at London, for William Ponsonby, dwelling in Paules Churchyard, at the signe of the Bishop's head.* 1591. 4to.

A—E 3.

Title, within woodcut border, A 1; Dedication, A 2; The Natiuity, A 3—B 2; The Passion, etc., B 3—D 2; Certain Psalms, D 2 verso—E 3 verso.

Formerly in the possession of Mr. T. Park, whose MS. extracts of Hexameter Translations from Wm. Webbe's "Discourse of English Poetrie," 1586, three leaves, are bound at end of the volume.

George Peele, in the Poem of the Order of the Garter, n.d. (1593), calls Fraunce "a peerless sweet translator of our time."

Light Blue Mor., tooled back, panelled sides, g. e., with Countesse of Pembroke's Yuychurch.

*FRAUNCE, ABRAHAM. The Third Part of the Countesse of Pembrokes Yuychurch: Entituled, Amintas Dale. Wherein are the most conceited tales of the Pagan Gods in English Hexameters: together with their auncient descriptions and Philosophicall explications. By Abraham Fraunce. [Greek quotation.] *At London Printed, for Thomas Woodcocke, dwelling in Paules Churchyard, at the signe of the blacke Beare.* 1592. 4to.

A—Q 2, in fours.

Title, within woodcut border, A 1; Dedication, A 2; + folios 60 (7 printed for 5, 15 for 16, 17 for 18, 32 for 39, 34 for 42).

"Yuychurch" is variously printed in headlines as "Yuychurch," "Yuychurche," "Yūichurch," and "Yuichurche." [Title, dedication, and last 2 leaves in facsimile.]

This is one of the rarest of Elizabethan poetical books. Of the third part only five perfect copies are known, viz.: Mr. Huth's, two at Britwell, that sold at the Gaisford sale in 1890, and the one in the British Museum, which is badly cropped.

A note by Mr. Thomas Park, to whom this book belonged, as to the rarity of the "third part," is on the fly-leaf. "It was purchased by the Duke of Roxburghe from the library of [William] Herbert."

A letter from the Duke of Roxburghe to Mr. Park inserted, dated from St. James's Square, April 11th, 1803.

Light Blue Mor., tooled back, panelled sides, g. e.

GREENE, ROBERT. The Spanish Masquerado. VVherein vnder a pleasant deuise, is discouered effectuallie, in certaine breefe sentences and Mottos, the pride and insolencie of the Spanish estate: with the disgrace conceiued by their losse, and the dismaied confusion of their troubled thoughtes. Whereunto by the Author, for the better vnderstanding of his deuise, is added a breefe glosse. By Robert Greene, in Artibus Magister. Twelve Articles of the state of Spaine.

The Cardinals sollicite all.

The King grauntes all.

The Nobles confirme all.

The Pope determines all.

The Cleargie disposeth all.

The Duke of Medina hopes for all.

Alonso receiues all.

The Indians minister all.
 The Souldiours eat all.
 The people paie all.
 The Monkes and Friers consume all.
 And the deuill at length wil cary away all.

¶ Printed at London by Roger Ward, for Thomas Cadman. 1589. 4to.
 B. L. [1st Edition.]

A—E, in fours. This book was not reprinted.

Title, A 1; Dedication to "Ihvg Ofley, Sheriffe of the Citie of London," with Sonnet in French by T. Lodge on verso, A 2; Preface, "To the Gentlmen Readers," A 3 recto, "The Spanish Masquerado with the Mottos," A 3 verso—4, verso blank. The work, B—E 4.

Greene "To the Gentlemen Readers" says, "Hitherto gentlemen I have written of loves . . . now . . . I have adventured to discover my conscience in Religion."

Greene was a dissolute wretch, and confessed his debaucheries in "The Repentance of Robert Greene" (1592). Hallam says that Greene succeeds "in that florid and gay style, a little redundant in images, which Shakespeare frequently gives to his princes and courtiers, and which renders some unimpassioned scenes in the historic plays effective and brilliant."

Professor Tieck says he has "a happy talent, a clear spirit, and a lively imagination," qualities which Tieck himself enjoyed in no little degree—witness the latter's "Volksmärchen."

"Friar Bacon and Friar Bungay" is said by some to be his best comedy. Mr. Collier thinks this was one of the last instances of the devil being brought upon the stage *in propria persona*. Greene was buried in the New Churchyard near Bedlam [its site is now covered by the North London Railway terminus in Broad Street], the cost of his funeral being 6s. 4d. Harvey says Greene's corpse was decked by the cordwainer's wife with "a garland of bays, pursuant to his last request!"

Calf.

GREENE, ROBERT. [Ciceronis Amor. Tvllies Love. Wherein is discoursed, the prime of Ciceroes youth, setting out in liuely Portraiture, how yong gentlemen, that ayme at Honour, should leuell the end of their affections, holding the loue of Countrey and friends in more esteeme, then those fading blossomes of beautie, that onely feede the curious suruey of the eye. A worke full of pleasure, as following Ciceroes vaine, who was as conceited in his youth, as Graue in his Age, profitable, as contayning precepts worthy so famous an Orator. Robert Greene. In artibus Magister. Omne tulit punctum qui miscuit vtile dulci. London Printed by W. Stansby for John Smethwicke and are to be sold at his shop in S. Dunstanes Church-yard Vnder the Dyall. 1616.] 4to. B. L.

A—K, in fours. [This copy wants Title, A 1; Dedication to Lord Strange, A 2; Address by Greene and Commendatory Verse by T. Watson, G. B., T. Burneby, and E. Rainsford, A 3—4. Also I 4—K 4.]

It differs from the rare edition of 1609, in the 1886 Catalogue of the Rowfant Library, on line 6, sig. E 2, which reads: "I found one orient"; this edition and that of 1611 has "I found out one orient."

It was Greene who wrote the following not wholly worthless lines—

"Sweete are the thoughts that savour of content,
 The quiet mind is richer than a crowne :

Sweete are the nights in carelesse slumber spent,
 The poore estate scornes fortune's angry frowne :
 Such sweete content, such mindes, such sleepe, such bliss,
 Beggers enjoy, when Princes oft doe miss."
 [Greene's *Farewell to Follie*.]

Paper cover.

HAWES, STEPHEN. The History of graund Amoure and la bel Pucell called the Pastime of pleasure, conteynng the Knowledge of the seuen sciences, and the course of mans lyfe in this worlde. Inuented by Stephen Hawes, grome of Kyng Henry the seuenth, his chamber * * * Anno domini 1555. B. L. 4to.

A—C c 3 in fours. Signatures, A a iii printed A iii; C c printed "C".

Title, within decorated border, A 1; Table of Contents starts on verso of A 1 to A ii [46 chapters are given; this copy wants 43-46].

"This boke called the pastyme of pleasure was made and compyled by Stephen Hawes one of the gromes of the most honorable chambre of our souerayne lorde Kynge Henry the seuenth. The xxi yere of his most noble reygne, chapitred and marked after the Table here before sette."

At foot of same page begins the Dedication in verse to King Henry VII., A 2 verso—3.

There are woodcut illustrations on A 4, C 2, repeated on A a 2 verso, D 1, repeated on D 3 verso, E 1; K 3, M 3, repeated on Z 3; N 1 verso, N 4, O 1 verso, P 1 verso, P 4, R 4, T 2, U 1, Z 1, Z 4 verso, B b 1, B b 2, B b 3, C c 1, C c 2.

This was the poet Gray's copy, whose autograph is on the Title-page besides marginal notes on the text. Gray has written on the fly-leaf, "This Poem was printed (I believe) for the first time in 1517, 4^{to} by Wynkyn De Worde, the 2nd Editⁿ in 1554 by S. Wayland, 4^{to}; & this is the 3rd Edition. It was written in the 21st year of K. Henry 7th (we^{ch} is 1506) 47 years before Spencer was born, & above 50 years after the death of Lydgate, whose praises the Author celebrates in his Proëme, addressed to the King; also in Canto 11 [G 1] & 12 [G 4]. N.B. I am informed, there are three more editions of this work all in 4^{to}, black letter, viz 1535, 1544 & 1550 so that this is the 6th."

Hawes wrote besides, "The Temple of Glasse," "The Conversion of Swerers," and "The Pass Tyme of Pleasure."

Original Vellum.

HERBERT, GEORGE. The Temple, Sacred Poems and Private Ejaculations. By Mr. George Herbert. Psal. 29. In his Temple doth every man speak of his honour. *Cambridge: Printed by Thom. Buck, and Roger Daniel, printers to the Universitie.* 1633. 12mo. [2nd issue of 1st Edition.]

¶, 6 leaves; A—H, in twelves.

Title and "The Printers to the Reader," 3 leaves; Titles of the severall poems, 2 leaves; Dedication, 1 leaf; The Poems, pp. 1—192.

Inserted are the following lines written in the hand of Frederick Locker:

"Know you, Fair, on what you look?
 Divinest love lies in this book,
 Expecting fire from your eyes
 To kindle this his sacrifice.
 When your hands untie these strings
 Think you've an Angel by the wings,
 One that gladly would be nigh
 To wait upon each morning sigh,

To flutter in the balmy air
 Of your well perfumed prayer.
 These white plumes of his he'll lend you,
 Which every day to Heaven will send you,
 To take acquaintance of the sphere,
 And all the smooth faced kindred there!"

[Richard Crashaw, "On Mr. G. Herbert's Temple," *Steps to the Temple*.]

A posthumous volume. The first and undated [1631] issue is said to have consisted of a few presentation copies printed at Little Gidding by Nicholas Ferrar, Herbert's literary executor, before publication and license at Cambridge.

The title Herbert had given his MS. was "The Church," which Ferrar changed to "The Temple." There was a trifling delay in publication; the licenser at first refused to allow lines 25 and 26 on p. 190:

"Religion stands on tip-toe in our land,
 Readie to passe to the American strand."

Herbert was the intimate friend of Sir Henry Wotton and Dr. Donne, and admired by several distinguished men. Bacon dedicated to him his translation of some of the Psalms—"It being," as he says, his "manner for dedications to choose those that I hold most fit for the argument." When Cowper was struggling with the fiend of melancholy he wrote: "Day and night I was on the rack; lying down in horror, and rising up in despair. . . . The classics had no longer any charms for me. . . . At length I met with Herbert's Poems; and, Gothic and uncouth as they were, I yet found in them a strain of piety which I could not but admire. This was the only author I had any delight in reading. I pored over him all day long; and, though I found not here what I might have found,—a cure for my malady, —yet it never seemed so much alleviated as while I was reading *him*." High tribute to Herbert.

Drab Mor., tooled back, g. e.

HOLBEIN, HANS. *Icones Mortis, Dvodecim Imaginibus præter priores, totidemque inscriptionibus, præter epigrammata è Gallicis à Georgio A Emylio in Latinum versa, cumulatæ. Qvæ his addita sunt, sequent pagina commonstrabit. Basileæ, 1554. 8vo.*

A—L, in eights.

Title with Index on verso, A 1; Ad Lectorem Christianvm, A 2; from A 3—D 5 recto are 53 woodcuts, 2 x 2½ in. in centre of text, by Holbein; *Medicina animæ*, D 6—H 1; *Ratio & Methodus consolandi*, H 2—I 2; *Sermo De Mortalitate*, I 3—K 5; *Oratio ad Deum*, K 5 verso—K 6 recto; *Oratio ad Christvm*, K 6 verso—K 7 recto; *Sermon D. Ioannis Chrysostomi*, K 7 verso—K 8, verso blank.

Crim. Mor. by Capé, richly tooled in the style of Grolier; with bookplate of Francis, 2nd Earl of Kilmorey.

LOVELACE, RICHARD. *Lucasta. Posthume Poems of Richard Lovelace Esq: London, Printed by William Godbid for Clement Darby. 1659. Sm. 8vo.* [Since the printing of the 1886 Catalogue of the Rowfant Library the rare genuine portrait by Hollar has been added to the book.]

Anthony Wood describes Lovelace at the age of sixteen "as the most amiable and beautiful person that eye ever beheld; a person also of innate modesty, virtue, and courtly deportment, which made him then, but especially after, when he retired to the great city, much admired and adored by the female sex." The title "*Lucasta*" was derived from the "lady of his love," Miss Lucy Sacheverell, whom he used to call *Lux Casta*. His love,

however, was a disappointed and unhappy one, and his poetry breathes the spirit of "Quo desiderio veteres revocavit amores!" the epitaph on Lord Hertford's monument in the S.E. aisle of Salisbury Cathedral—a testimony to his attachment to Lady Catherine Grey, who was lost to him, though through a different trick of Fortune than the poet's.

Maurice de Guérin, the French poet, resembles Lovelace occasionally in his easy grace and poetical expression, though not entirely in the sentiment. The following lines by Guérin, who had suffered in the same way as Lovelace from an over-susceptible heart, are very beautiful.

“ Les siècles ont creusé dans la roche vieillie
Des creux où vont dormir des gouttes d'eau de pluie,
Et l'oiseau voyageur, qui s'y pose le soir,
Plonge son bec avide en ce pur réservoir.
Ici je viens pleurer sur la roche d'Onelle
De mon premier amour l'illusion cruelle ;
Ici mon cœur souffrant en pleurs vient s'épancher . . .
Mes pleurs vont s'amasser dans le creux du rocher . . .
Si vous passez ici, Colombes passagères,
Gardez vous de ces eaux : les larmes sont amères.”

Lovelace had too large a heart, too much of that *tender green of the soul*, to borrow an expression of Burke's, and died young at the age of forty, while

“ they, whose hearts are dry as summer dust,
Burn to the socket.”

MASSINGER, PHILIP. DEKKER, THOMAS. *The Virgin Martir. A Tragedie.* As it hath bin divers times publickely Acted with great Applause, By the seruants of his Maiesties Reuels. Written by Phillip Messenger and Thomas Decker. *London, Printed by Bernard Alsop for Thomas Iones. 1622. 4to. [1st Edition.]*

B—M 1, in fours ; preceded by Title, the actors' names on verso.

Poor Massinger, dying in obscurity and poverty, was buried with no other inscription than the note in the parish register, "Philip Massinger, *a stranger.*" The manuscript of eight of his plays were in existence in the middle of the last century, but they fell into the hands of Warburton's cook.

In the "Virgin Martyr" occur the lines—(Angelo, an angel attending Dorothea as a page) :

“ *Ang.* No, my dear Lady. I could weary stars,
And force the wakeful moon to lose her eyes,
By my late watching, but to wait on you.
When at your prayers you kneel before the altar,
Methinks I'm singing with some quire in heaven,
So blest I hold me in your company.
Therefore, my most loved mistress, do not bid
Your boy, so serviceable, to get hence ;
For then you break his heart.”

Dekker quarrelled with Ben Jonson, and the latter in his "Poetaster" has satirized Dekker under the character of Crispinus, representing himself as Horace ! But Jonson may have had good cause, for in an apologetic dialogue to the "Poetaster" he says :

“ Whether of malice, or of ignorance,
Or itch to have me their adversary, I know not,
Or all these mixed ; but sure I am, three years
They did provoke me with their petulant styles
On every stage.”

Other editions appeared in 1631, 1651, and 1661. The scene is laid in Cæsarea. The first of his printed works, and the rarest of all Massinger's plays. Brown Mor.

*MIDDLETON, THOMAS. *The Blacke Booke. London, Printed by T. C. for Jeffrey Chorlton. 1604. 8vo. [in fours].*

A—F 3, in fours.

Title, A 2; The Epistle to the Reader, subscribed "T. M.," A 3—4; A Morall (in verse), B 1—2; The Blacke Booke, B 3—F 3.

The title to this tract, with the exception of the imprint, which is in letterpress, is printed from a wood-block; the letters being cut out are shown in white relief on a black ground.

It has been supposed that Middleton's drama, "The Witch," may have supplied the witchcraft scenery and part of the lyrical incantations of "Macbeth," but this is most unlikely. Middleton was well known during his life, as an old ballad describing the demolition of the Cockpit Theatre by London apprentices on Shrove Tuesday, 1617, shows:

"Books old and young on heap they flung,
And burned them in the blazes—
Tom Dekker, Heywood, Middleton,
And other wandering crazys."

The references to, and descriptions of, the London life of the time in the "Black Book" are interesting and curious. At Sig. B 4 verso occurs an expression which looks like a quotation from Sir John Falstaff ("Henry IV.," iii. 3), "Can we not take our ease in our Inne, but we must come out so quickly?" It was entered on the Stationers' Register, 22nd March, 1604.

Dark Blue Mor., Harleian blind-tooled sides. From the Ouvry Library.

MUCEDORUS. *A Most pleasant Comedie of Mucedorus the Kings sonne of Valencia, and Amadine the Kinges daughter of Aragon. With the merry conceites of Mouse. Amplified with new additions, as it was acted before the Kings Maiestie at White-hall on Shroue-sunday night. By his Highnes Seruantes, vsually playing at the Globe. Very delectable, and full of conceited Mirth. Imprinted at London for William Iones, dwelling neere Holborne Conduit at the signe of the Gunne. 1611.*

A—F 3, in fours.

Title, within tooled border, A 1; The Prologue, A 2; The Comedy, A 3—F 3.

This edition was unknown to Lowndes. Earlier known editions are those of 1598, 1606, 1609, 1610. Later editions appeared in 1613, 1615, 1618, 1619, 1626, 1629, 1631, 1634, 1639, 1663, 1668. There is also an undated edition (*circa* 1640). There is no copy of this edition in the British Museum. The play has been variously attributed to Shakespeare, Robert Greene, Thomas Lodge, and George Peele.

Red Mor., by Riviere.

*QUARLES, FRANCIS. *Divine Poems: containing The History of*

{	Ionah.		{	Sonnets.
{	Ester.	Sions	{	Elegies.
{	Iob.		{	

An Elegie on Dr. Ailmer, not formerly printed. Written by Fra. Quarles. *London, Printed for Iohn Marriott, and are to be sold at his Shop in Saint-Dunstons Churchyard in Fleetstreet. 1630. Sm. 8vo. [1st Edition.]*

A—B b, in eights + Frontispiece.

"The Minde of the Frontispiece" in eight lines of verse (A 1); Frontispiece with Short Title at foot, "Divine Poemes Reuijed, and Corrected with Additions By the Author Fra: Quarles," one leaf; Title, A 2; Dedication "To The Sacred Maiestie Of King Charles," A 3; Address "To the Reader" (of "A Feast for Wormes"), A 4; The Proposition of this first Worke (Feast for W.), A 5; The Introduction (to Feast for W.), A 6-7 recto; Address "To The Most High," A 7 verso; Title for "A Feast for Worms," A 8. Poem, pp. 1—58; "The Generall vse of this I Historie," pp. 58—62; A Hymne to God, pp. 63-4; Eleven Pious Meditations, pp. 65—72. Title to "Pentelogia: Mors tua, Mors Christi," etc. (with woodcut of Angel descending to Praying Man on hill overlooking a city), F 5; Poems, pp. 75—81. Title to "Hadassa," G 2; A Preface to the Reader, pp. 85—88; The Introduction, pp. 89—96; supplication "To the Highest," pp. 97-8; The "Historie," pp. 99—168. Title to "Job Militant: . . . London, Printed by Miles Flesher. 1630," M 5; "The Proposition of The Worke," pp. 171-2; supplication "To the Great Tetragrammaton, Lord Paramovnt Of Heaven and Earth:" pp. 173-4; The Poem, pp. 175—266. Title to "Sions Sonets. . . . Printed by Miles Flesher. 1630," S 6; "To the Readers," p. 269; "An Epithalme to the Bride-groome," p. 270; "Sonets," p. 271—314. Title to "Sions Elegies. . . . Printed by Miles Flesher, 1630," X 5; Address "To the Reader," pp. 317—320; supplication "To the Trve Theanthropos, Jesus Christ," pp. 321-2; Elegies, pp. 323—369. Title to "An Alphabet Of Elegies, vpon The much and truly lamented death of . . . Doctor Ailmer . . . late Archdeacon of London: Imprinted in his Heart, that ever loves his Memory. Written by Fra. Quarles. Cum privilegio . . . (no printer or date), B b 1; "Readers," p. 373; Fvnerall Elegies, pp. 375—385; "His Epitaphe, Objit Jan vj., MDCXXV," p. 386.

The first Titles state "Printed for John Marriott"; those after p. 168 "Printed by Miles Flesher." The General Dedication to King Charles states: "In this volume are contained severall Poems lately dedicated to divers of the Nobility, whom they have out-lived: So that the Muses (who seldom or never give honour for lifes) have found them all for the King, which I have here gathered together." . . . "Indeed one of them I formerly dedicated and presented to yourself." This was "Job Militant," published in 1624 in 4to; described with the other 4to 1st editions in the 1886 Catalogue of the Rowfant Library.

Prior to this collective edition, in which the original dedications and a few other preliminaries are omitted, the Feast for Worms (*i.e.*, the History of Jonah) with Pentelogia, had been issued in 4to in 1620 and 1626, and Sions Elegies in 1624 and 1625.

At least five editions of the Divine Poems were printed before 1640. Its frontispiece is a reproduction, on copper, of the woodcut which appears on the 4to title-page of "A Feast for Wormes." It represents a man with a loin-cloth standing on a skull and cross-bones, above him is a crown and sceptre—the words "ad hoc" at the top, "ab hoc" in the centre, and "per hoc" at the bottom.

Quarles was successively cupbearer to Elizabeth, the Queen of Bohemia, secretary to Archbishop Usher, and chronologer to the City of London. Phillips, Milton's nephew, calls him "the darling of our plebeian judgements." He was the author of many books and the father of eighteen children. He has been accused of plagiarism, especially in the "Emblems," where he is alleged to have borrowed from the "Emblems" of Hermannus Hugo, many of which were taken from Andrew Alciati's "Emblemata" (Paris, 1635, 8vo). Pope, in connection with this, says, in the "Dunciad" (book i., ii. 139-140):

"Or where the pictures for the page atone,
And Quarles is saved by beauties not his own."

Dark Olive Mor., panelled sides, g. e., by Riviere.

REYNOLDS, HENRY. Torqvato Tasso's Aminta Englisht. [On drapery displayed by two Cherubs.] To this is added Ariadne's Complaint in imita-

tion of Angvillara ; Written by the Translator of Tasso's *Aminta*. Meglio è il poco terreno ben coltuiare, che'l molto lasciar per mal governo miseramente imboschire. SannaZ^o. *London, Printed by Avg: Mathewes for William Lee, and are to bee sold at the Signe of the Turkes Head in Fleetstreet.* 1628. 4to.

A—M 3, in fours.

Title, with "The Speakers" on verso, A 1.

Red Mor.

SEDLEY, SIR CHARLES. *Bellamira, or The Mistress, A Comedy: As it is Acted by Their Majesties Servants.* Written by the Honourable Sir Charles Sedley Baronet. Licensed, May 24th, 1687. Rog. L'Estrange. *London: Printed by D. Mallet, for L. C. and Timothy Goodwin, at the Maiden-Head over against St. Dunstons Church in Fleet Street.* 1687. 4to. [1st Edition.]

A—I, in fours.

Title, A 1; Preface, A 2; Prologue, A 3; Advertisement of St. Evremont's Works, A 4; The Comedy, pp. 63; Epilogue, p. 63, verso.

The scene of the play is laid in London, but the plot is taken from the "Eunuch" of Terence.

Sedley's song beginning "Ah! Chloris, that I now could sit," etc., which occurs in "The Mulberry Garden," 1668, has been frequently printed as the composition of Duncan Forbes of Culloden, Lord President of the Court of Session, the Scottish patriot. The error may have arisen from the circumstance that Allan Ramsay published the song, without the author's name, in his "Tea-Table Miscellany," 1724.—(Chambers's "Cyclopædia of Engl. Lit.")

According to Woods, Sedley became latterly "a debauchee, set up for a satirical wit, a comedian, poet, and courtier of ladies, and I know not what, and therefore remembered by an eminent poet [the Earl of Rochester] in these verses :

"Sedley has that prevailing, gentle art," etc.

He was a zealous promoter of the Revolution, actuated, as he says sarcastically, by "a principle of gratitude. For, since his majesty has made my daughter a Countess, it is fit I should do all I can to make his daughter a Queen."

"Yet Vane could tell what ills from Beauty spring,
And Sedley curs'd the form that pleased a King."

[Johnson's *Vanity of Human Wishes*.]

Catherine Sedley, on being made Countess of Dorchester by James II., said : "It cannot be my beauty, for he must see that I have none; and it cannot be my wit, for he has not enough to know that I have any."

Half Blue Calf.

SHAKESPEARE, WILLIAM. A Most pleasaunt and excellent conceited Comedie, of Syr Iohn Falstaffe, and the merrie Wiues of Windsor, Entermixed with sundrie variable and pleasing humors, of Syr Hugh the Welch Knight, Iustice Shallow, and his wise Cousin M. Slender. With the swaggering vaine of Auncient Pistoll, and Corporall Nym. By William Shakespeare. As it hath bene diuers times Acted by the right Honorable my Lord Chamber-

laines seruants. Both before her Maiestie, and else-where. *London, Printed by T. C. for Arthur Johnson, and are to be sold at his shop in Powles Church-yard, at the signe of the Flower de Leuse and the Crowne.* 1602. 4to. [1st Edition.]

A—G, in fours. First leaf blank (except the letter of the Sig. A); Title, A 2.

This play was entered on the Register at Stationers' Hall in January, 1601-2, by John Busby, and assigned by him to Arthur Johnson. Busby was joint publisher of "The Chronicle of Henry V.," 1600, printed by Thomas Creede, doubtless the T. C. who printed *The Merry Wives*.

The 2nd quarto edition appeared in 1619; it then was published in the 1st Folio of 1623; the 3rd quarto edition came out in 1630.

This copy was formerly in the collection of Major Gaisford. Only three other perfect copies are known, *i.e.*, in the Malone collection in the Bodleian Library, in the Capell collection at Trinity College, Cambridge, and in the library of Mr. Huth. The Duke of Devonshire also possesses a copy, but it is imperfect at pages 43 and 53, besides wanting G 3.

Red Mor., by Bedford.

The following rather extravagant note, by some enthusiast apparently, has been inserted before the fly-leaf of the book :

"What would not some of us now give for the close of 1623 Anno Domini, a hundred broad pieces in pocket and half a day in St. Paul's Churchyard? Oh, ye Donellys and Warburton culinary famuli, spiritual and corporal Destroyers of our immortal William, we could then be beforehand with you and come away with certain MS. letters to Mary Arden and Anne Hathaway, besides two or three other world-shaking tragedies saved from sublunary kitchen ashes! As this is impossible, having no thaumaturgical Aladdin Lamp nor Cagliostro wand, we must perforce be content with what we have remaining to us and chant an epicedium over the 'lost for ever.' We can still turn over the leaves of his earliest productions, and picture to ourselves the gentle Shakespeare with monumental brow perusing those self-same volumes and smiling at the wanton vagaries of printers' fingers that had mangled a Falstaff or a Romeo.

"But putting aside these day-dreams and stepping under the shadow of the Present, we can with truth say that there is an intense interest attaching to the 1st editions of the Shakespeare quartos. Apart from their present rarity, which through the accidents of fire and the waste of Time increases every year, there is a certain sacred sentiment which every collector must experience when he holds one of the little volumes in his hand.

"So much has been written, so much spoken about Shakespeare that it would seem a needless, almost a presumptuous superfluity to say more, and yet from another point of view, the man is as strange to us to-day as though we had never heard his name. Johnson and Pope, Warburton, Steevens, Malone and Theobald, Chalmers, Dyce, and a host of foreign exegetes have edited and annotated, emended and obelized; but the figure of Shakespeare is clothed in mist, and whilst we laugh and wonder at the vanity and versatility of a Cicero, and stroll lovingly with a Horace about his Sabine farm, dead both of them two millenia, we still grope about in the dark for the meaning, the character, and the inner life of our wondrous poet. Like the ghost in Hamlet he arose, and having uttered his pregnant message, disappeared, unregarded at the time but by a few, and still unrealized by the many.

"We are inclined to pass over a multitude of inimitable passages with the feeling that they are somewhat commonplace, and perhaps of too domestic a character, and it is easy to forget that those very lines which we would reject as homely have grown into the body of the language and been absorbed into the mental diet of a nation, when their true origin has gradually slipped into oblivion.

"The last word has not yet been spoken upon William Shakespeare; great tribute has been paid him, tribute from the mightiest figures that have since stalked across the stage of literature,—witness Milton, witness Goethe;—but, if we are not playing with a vain delusion,

the essence of his genius, the secret of the magical influence he has exercised on the minds of men for three centuries have not yet been clearly illumined for the lovers of his writings.

“His very carelessness has an infinite charm, and the overflowing and abundant wealth of thought and matter astounds whilst it does not oppress the reader. There is substance over and above for all, for the heavy and the light-hearted, for the philosopher and the poet, the man of the world and the recluse. In the exuberance of his fancy he has cast his mantle over all the world, and judged it, as it never before was judged, and flung forth a system which will fit every creed. To discriminate after the manner of the Königsberg Philosopher, he has spoken through the medium of unconscious reason rather than through that of the deliberate understanding. That is, his plays are the products of a noble heart rather than of a fine intelligence. His knowledge of men was learnt from men and not from books, and thus his characters in whatever dress they may appear, continue to move upon the earth as real and present personages, who live and breathe and have their being, and not as the dry bones of ages held together merely by an empty name.

“He is something of a fatalist, as perhaps all great men have a tendency to be, somewhat of a lover, though not a passionate one; with a tincture of the courtier, the patriot, the soldier and the king, but with undue predilection for none of them and nothing in excess; laughing at the world and with the world, but loving all. He has extracted the good from life without its bitterness affecting him, and has no grudge against the bad. He can perceive the foibles of the worthy and pity the depravity of man’s nature, and above all this, contemplate from his calm isolated position the vanity of all human affairs.

“What manner of man is this, who is thus everywhere and everywhen, who plays upon the strings of all our hearts, whose books we preserve, whose memory we cherish, when all else is laid aside and the mind is weary with excess of travel? As he is the common property of every man, so has each one therein his own asylum to himself, his peculiar relationship with the poet, whether it be a great one or a small.

“Without the solemn orchestral swell of a Dante or the planetary movements of a Milton, he ranges the universe and shines upon the earth like the genial sun. Repose is the quality which pervades all his work, and you feel the great calm heart of the man beating in comedy and tragedy, in humour and in sorrow. His religion is a universal tolerance unstained by cant and unsullied by the spirit of sectarianism. We are here upon the earth to live and work, let us do so therefore with as much felicity and as little uneasiness as our destiny allows to us. What avails it to repine, to strive to shake our vestiture of mystery away from us, to dispute and to divine about the reason of our being? Are we not such stuff as dreams are made of, and can we sound the purposes of Fate?

“Since Shakespeare’s death Burns is the only poet we have had whom we can describe as a purely natural one. But Burns was an unfinished sun, rugged, imperfect, cramped by his surroundings, mute when sublime revelations were pouring in upon his soul. They were both hewn out of the heart of nature, without artificiality and without pretence; but the genius of the one surmounted his natural obstacles, the light of the other was shorn of its beams, and but a few piercing rays of elemental splendour have burst through the gloom that hemmed him in.

“There is a grandeur about the great poets of the world and a reward for those that study them aright. Amid the hurricane of battle and the crash of empires the calm pulse of life and the glories of the drama remain the same. Men are inclined to gaze upon the outward symbols of existence as though they were primary causes when they are only the emblems of a deeper power. We have had our Constitution-Builders, but where are they? Our Tamerlanes and our Attilas, but whither are they departed? The intellect that revolves a kingdom pales before a heart that speaks to the soul of man. All nations turn their faces toward a Hamlet, a Lear, or a Catherine of Aragon. The influence of these through the genius of the poet will spread and yield abundant fruit, when the havoc of a Cannæ or an Austerlitz is but dimly discernible in the skeleton of history.

“The study of our finer literature is therefore the study of the soul; and the progress made will be upward and inward, and the result a purifying of the ideals and a chastening of the

chords of man. Shakespeare gives us all this, he is ennobling as well as instructive ; without paying homage in a measure to his memory by the maintenance of a certain form of excellence no poet since his time has succeeded in being appreciated as great. For they all bear his mark, and, although much below him, all dramatic writers since his day are modelled upon his plan.

“ We shall be glad to meet a last word on the subject, a final criticism (if such be possible) as to wherein lies that intrinsic difference between Shakespeare and all other poets. Whether the charm consists in his impartiality and freedom from vulgar prejudice, or the contrast between his comprehensive faculty of vision into the working of men’s minds and his own supreme indifference to their struggles ; or whether, perchance, his station in our temple be due to some deeper cause, to some creed of life, which although lying at the heart of all things, cabalistic and unfathomable, yet winds like a golden thread through all his writings.”

[Our copious enthusiast, if there be many more like him, will be unlikely to meet yet awhile with a last word on the subject !]

*SHIRLEY, JAMES. *The Dukes Mistris, As it was presented by her Majesties Servants, At the private House in Drury Lane.* Written by Iames Shirly. *London, Printed by John Norton, for William Cooke.* 1638. 4to. [1st Edition.]

A, 2 leaves ; B—K, in fours.

Title, A 1 ; The Prologue, A 2 ; The Play, B—K.

The play was licensed January 18th, 1635-6. According to Sir Henry Herbert it was performed before the Court at St. James’s, February 22nd, 1636.

Some copies have *Printed by John Norton, for Andrew Crooke*, 1638. Both are of the 1st edition, the letterpress being the same. On Sig. G 1 the type “ t ” in “ Parrots ” dropped when in the press. This is apparent in each copy ; a “ t ” has been clumsily inserted in print.

Chambers says, “ Shirley’s comedies have the tone and manner of good society.” Campbell has praised his “ polished and refined dialect, the airy touches of his expression, the delicacy of his sentiments, and the beauty of his similes.” According to Hallam, “ Shirley has no originality, no force in conceiving or delineating character, little of pathos, and less perhaps of wit ; . . . but his mind was poetical ; his better characters, especially females, express pure thoughts in pure language.”

Dr. Farmer, in his *Essay on the Learning of Shakespeare*, quotes the following beautiful lines, being Fernando’s description of the charms of his mistress, in the “ Brothers ” :

“ Her eye did seem to labour with a tear,
Which suddenly took birth, but overweighed
With its own swelling, dropt upon her bosom,
Which, by reflection of her light, appeared
As nature meant her sorrow for an ornament.
After, her looks grew cheerful, and I saw
A smile shoot graceful upward from her eyes,
As if they had gained a victory o’er grief ;
And with it many beams twisted themselves,
Upon whose golden threads the angels walk
To and again from heaven.”

There was no other edition of this book printed.

Calf, by Zaehnsdorf.

*———— The Wittie Faire One. A Comedie. As it was presented at the Private House in Drvry Lane. By her Maiesties Servants. By Iames Shirley. Hor. Serm. lib. 1.

Men' moveat cimex Pantiluis? aut crucier, quod
Vellicet absentem Demetrius?

—————Demetri, teque Tigelli
Discipulorum inter iubeo plorare Cathedras.

London, Printed by B. A. and T. F. for Wil. Cooke, and are to be sold at his shop, neere Furnivals-Inne Gate, in Holborne. 1633. 4to. [1st Edition.]

A, 2 leaves; B—K 2 in fours.

Title, A 1; The Prologue, A 2; The Play, B—K 2. [Colophon] "This Play, called The Witty Faire One, as it was Acted on the Stage, may be Printed, this 14. of January 1632 Henry Herbert."

Charles Lamb's criticism seems a fair one: "James Shirley claims a place among the worthies of this period, not so much for any transcendent talent in himself, as that he was the last of a great race, all of whom spoke nearly the same language and had a set of moral feelings and notions in common."

This play was licensed October 3rd, 1628.

Red Mor., by Riviere.

*SHIRLEY, JAMES. *Hide Parke A Comedie, As it was presented by her Majesties Servants, at the private house in Drury Lane. Written by James Shirly. [Arms with motto "Post Tenebras Lvx."] London, Printed by Tho. Cotes, for Andrew Crooke, and William Cooke. 1637. 4to. [1st Edition.]*

A, 2 leaves; B—K 1, in fours. D 2 misprinted C 2.

Title, A 1; The Prologue, A 2; The Play, B—K 1.

This play was licensed April 20th, 1632, and revived after the Restoration.

For mention of its being acted see "Pepys' Diary," July 11th, 1668.

Mr. Dyce says, "'The Lady of Pleasure' and 'Hide Parke' are considered to be finished specimens, replete with airy, sparkling wit."

Red Mor., by Riviere.

*URQUHART, or URCHARD, SIR THOMAS [of Cromarty]. *Epigrams Divine and Moral. By Sir Thomas Urchard, Knight: London: Printed by Barnard Alsop, and Thomas Favvcet, in the yeare, 1641. 4to. [1st Edition.]*

A—I 3, in fours.

Title, A 2; Dedication "To the Right Honourable, Iames Lord Marquis of Hamilton," etc., A 3—4; Epigrams The First Booke, pp. 1—19; The Second Booke, pp. 20—38; The Third Booke, pp. 39—60; p. 60 has also a Doxology and Errata. "The Printers to the Reader," I 3 recto; "Imprimatur. March 15th, 1640. Johannes Hansley," I 3 verso.

The Printers say, "Though in none of the printed Copies be all those above collected faults [Errata] yet (the Forme, in severall sheets happening to passe divers times the Presse, before an exact Revise was made) many of the Bookes are found to containe some, as the whole impression them all."

Nearly all the Errata is needed, so that this must be a very early copy, and accounts for the portrait, which faces the Title, being in the first state (without Greek quotation).

This was the first publication of Sir Thomas Urchard, or Urquhart, of Cromarty, who became well known as the first translator of Rabelais into English. He was taken prisoner whilst fighting for Charles II. at the battle of Worcester; and, according to one account, came to his death by Rabelaisian and immoderate anti-Cromwellian laughter at—according to another account by over-indulged bacchanalian celebration of—the restoration of his royal master.

Urquhart was knighted in Whitehall Gallery on April 7th, 1641. This may explain the rich costume of the fine full-length portrait by G. Glover "ad vivum delinavit et sculp: 1641." The usual copy in this edition has a Greek quotation parallel with the right arm. The name in the left-hand top corner reads "Sr Thomas Vrcharde," etc., which in the 2nd edition of 1646 is changed to "Sr Thomas Vrquhart," etc.; a copy of this third state is here added (after the Dedication).

The British Museum copy of the 1st edition has only the 1645 portrait.

The 2nd edition appeared in 1646.

Dark Green Mor.

VANBRUGH, SIR JOHN. *The Relapse; or, Virtue in Danger: Being the Sequel of The Fool in Fashion, a Comedy.* Acted at the Theatre-Royal in Drury-lane; *Printed for Samuel Briscoe at the corner of Charles-street in Russel-street Covent-Garden.* 1697. Next week will be Publish'd Familiar Letters, the Second Volume written by . . . John late Earl of Rochester, the Duke of Buckingham, Sir G . . . Etheridge, . . . Henry Saville Esq., with other Letters, by a Person of Honour. 4to. [1st Edition.]

A—O, in fours.

Title, A 1; Preface, A 2—3, with Prologue on verso; Prologue Spoken by Mrs. Verbruggen, A 4, with Dramatis Personæ, on verso. [Cibber and Dogget are amongst the Actors.] + pp. 106.

Vanbrugh's first play. Brought out at Drury Lane in December, 1696. It was entered at Stationers' Hall, September 21st, 1697.

Vanbrugh is said to have written this Comedy in six weeks, and submitted it to the authorities at Drury Lane in April, 1696. He was at the time a Captain in the 2nd Marine Regiment. The play was advertised in the "Post Boy" of December 26-29, 1696, though dated 1697.

Dr. Blair, in his "Lectures on Rhet. and Belles-Lettres," says (Lect. XLVII.) that Vanbrugh is one of the most immoral of all our comedians, his "Relapse" being equally censurable with his "Provoked Wife," the only two considerable pieces he wrote.

Pope says of him:

"How Van wants grace, who never wanted wit."

The 2nd edition of this play appeared in 1708.

Half Red Calf.

[WALLER, EDMUND.] [Instructions to a Painter, For the Drawing of the Posture & Progress of His Ma^{ties} Forces at Sea, Under the Command of His Highness Royal. Together with the Battel & Victory obtained over the Dutch June 3. 1665. By Edm. Waller, Esq: *London, Printed for Henry Herringman.* 1666.] Folio.

A 2—E 1. [Wants A 1, Title-page.]

Waller's mother was of the Hampdens of Buckinghamshire, and the poet was cousin to the patriot Hampden, and also related to Oliver Cromwell. In the first parliament summoned by Charles, Waller sat for the town of Hastings, and he served for different places in all the parliaments of that reign. Bishop Burnet says he was the delight of the House of Commons. He died and was buried at Beaconsfield on the 21st of October, 1687, and his ashes mingle with those of the great man who was "the mediator between the world of philosophy and the world of moving politics."

Elijah Fenton, who wrote a poetical dedication to Lady Harley, and prefixed it to the 1690 edition of Waller's poems, calls him "Maker and model of melodious verse."

Pope wrote of Waller :

“ Waller was smooth, but Dryden taught to join
The varying pause, the full resounding line,
The long majestic march, and energy divine.”

Bound with folio volume of Dryden, Prior, etc.

W[ALLER], E[DMUND]. A Penegyrick to My Lord Protector, of the present Greatness and joynt Interest of His Highness, and this Nation. By E.[dmund] W.[aller] Esq. *London, Printed for Richard Lowndes at the White Lyon in S. Pauls Church-yard neer the little North-dore.* 1655. 4to. [1st Edition.]

A—B, in fours, the first and last blank.

Title, A 2, + pp. 10, uncut, as issued in paper.

This has been styled “one of the most graceful pieces of adulation ever offered by poetry to power.” A few years later Waller wrote a panegyric to Charles II., who frankly told the author that he thought it inferior to Cromwell’s. “Sir,” was the reply, “we poets never succeed so well in writing truth as in fiction.”

WYCHERLEY, WILLIAM. The Country-Wife, A Comedy, Acted at the Theatre Royal. Written by Mr. Wycherley. Indignor [sic] quicquam reprehendi, [etc. Quot. from] Horat. *London, Printed for Thomas Dring, at the Harrow, at the Corner of Chancery-Lane in Fleet-street.* 1675. 4to. [1st Edition.]

Title; Prologue, with “The Persons” on verso, 2 leaves. B—O, in fours. Pp. 102 + Epiloge.

It has been said that there is to be found in this play a more genuine representation of the loose manners, obscene language, and dissolute practices of Charles II.’s reign, than in any other drama known. (*See Halliwell’s Old English Plays, “Country Wife.”*)

“His acquaintance with the famous Duchess of Cleveland commenced oddly enough. One day, as he passed that Duchess’ coach in the ring, she leaned out of the window and cried out, loud enough to be heard distinctly by him, ‘Sir, you’re a rascal! you’re a villain!’ Wycherley from that instant entertained hopes. He did not fail waiting on her next morning, and, with a very melancholy tone, begged to know how it was possible for him to have so much disoblged her grace. They were very good friends from that time.”—POPE, *Spence’s Anec.*, sect. 1.

As is well known, Churchill was one of her victims, and when young she is said to have been sprightly and very beautiful. But our historical representatives of the world of amours have not as a rule been distinguished for their intellectual attractions, and the Portsmouths, Kendalls, and Munsters compare unfavourably with the Maintenons and Pompadours, for what the latter wanted in virtue, they had enough wit to make up for in culture, a certain degree of refinement, and love of the liberal arts.

Brown Mor., g. e.

————— Miscellany Poems: As Satyrs, Epistles, Love-Verses, Songs, Sonnets, &c. By W. Wycherley, Esq; . . . Et precor integrâ Cum mente [etc. Quot. from] Hor. lib. 1. Ode 31. *London: Printed for C. Brome, J. Taylor, and B. Tooke; at the Gun at the West-End of St. Paul’s, the Ship in St. Paul’s Church-yard, and at the Middle-Temple Gate, Fleet-street.* MDCCIV. Folio. 12 $\frac{3}{4}$ × 8 in. [1st Edition.]

a—m, in twos; +A—Z; Aa—Zz; Aaa—Iii, in fours. Frontispiece, mezzotint Portrait by I. Smith after P. Lely. “W. Wycherley *Ætatis Suae* 28.” Title, pp. i—ii; Preface iii—xxxiv; Contents, xxxv—xlvi; Errata, 1 leaf; The Poems, pp. 1—438 (63-4 repeated. 135 for 315).

Presentation inscription from the Author on first fly-leaf, “For his worthy Friend, Mr. Pressland, from his obliged servant Wm. Wycherley.”

Wycherley, according to Pope, was “a writer of infinite spirit, satire and wit.”

“Wycherley was in a bookseller’s shop at Bath, or Tunbridge, when Lady Drogheda came in and happened to inquire for the ‘Plain Dealer.’ A friend of Wycherley, who stood by him, pushed him towards her, and said, ‘There’s the Plain Dealer, Madam, if you want him.’ Wycherley made his excuses, and Lady Drogheda said that ‘she loved plain dealing best.’ He afterwards visited that lady, and in some time after married her.”—JOHN DENNIS, *Spence’s Anec.*, sect. 1.

Evelyn says :

“As long as Men are false, and Women vain,
While gold continues to be Virtue’s bane,
In pointed satire Wycherley shall reign.”

See Macaulay’s criticism of our author, which is well merited.
Old Sprinkled Calf, panelled sides, g. e.





ILLUMINATED BOOKS.



A Prophetie du Rouellond.

18 Vellum leaves, each with an inner illuminated border of gold.

Title, 1 leaf; the MS. commences on 2nd leaf and terminates on verso of the 11th. It is written in black and red, 14 or 15 lines to a page (two have 16 lines, the last 4).

16th Century, said to have belonged to Catherine de Bourbon, Duchess de Bar, sister to Henry IV. of France.

The work begins "Cy ensuict la prophecie de Rouellond de la Rouellondiere de Choller."

"Au nom du Pere et du Fil et du benoist Sainct Esperit Amen Ja ne ay garde que de ma charge ne me acquite lay^{lle} je ay de la pt de Dieu de anoncer aux Pucples les cas estrâges et espouvantables q̄ me ont este revelees."

"L'auteur de cet ouvrage est catolique; il voit la France partagee entre deux religions et annonce les malheurs qui fondront sur elle. On peut par là supposer qu'il ecrivait sous le règne de Charles IX."—[MS. note in book.]

Citron Morocco, by Clovis Eve. The initial of Catherine, "C," is repeated on both covers eighteen times, each in a circlet of interlaced laurel which forms the border, tooled in silver. A central garland contains the monogram of the Duchess—an arrangement of four C's to form two B's. The design is repeated for the inner linings—the first of which forms a secret pocket held by two minute slots. The clasps of silver are C held by fastenings of the same pattern, as also silver attachment rings.

Anything which is associated with the memory of Henry IV. of France is interesting. The following is a "billet doux" from Henry to Gabrielle D'Estrées, and another one to La belle Corisandre, both exquisite:

"Cette lettre est bien courte, afin que vous vous rendormiez après l'avoir lue.

"Passer le mois d'avril absent de sa maitresse, c'est ne vivre pas.

"Je vous écris, mes chères amours, des pieds de votre peinture (de votre *portrait*) que j'adore seulement pour ce qu'elle est faite pour vous, non qu'elle vous ressemble. J'en puis être jugé compétent, vous ayant peinte en toute perfection dans mon âme,—dans mon âme, dans mon cœur, dans mes yeux. Mes chères amours, il faut dire vrai, nous nous aimons bien: certes, pour femme, il n'en est point de pareille à vous; pour homme, nul ne m'égale à savoir bien aimer."

To La belle Corisandre:

"J'arrivai hier soir de Marans. Ha! que je vous y souhaitai! c'est le lieu le plus selon votre humeur que j'aie jamais vu. Pour ce seul respect, suis-je après à l'échanger (à l'obtenir par échange). C'est une île renfermée de marais bocageux. . . . L'eau claire, peu courante, les canaux de toutes largeurs; les bateaux de toutes grandeurs. . . . Infinités moulins et métairies insulées; tant de sortes d'oiseaux qui chantent; de toute sorte de ceux de mer; je vous en envoie des plumes. De poissons, c'est une monstruosité que la quantité, la grandeur et le pris; une grande carpe trois sols, et cinq un brochet. . . . La terre très-pleine de blès et très-beaux. L'on y peut être plaisamment en paix, et sûrement en guerre. L'on s'y peut réjouir avec ce que l'on aime, et plaindre une absence. Ha! qu'il y fait bon

chanter ! Je pars jeudi pour aller à Pons, où je serai plus près de vous ; . . . Mon âme tenez-moi en votre bonne grâce ; croyez ma fidélité être blanche et hors de tache : il n'en fut jamais sa pareille. Si cela vous apporte du contentement, vivez heureuse. Votre esclave vous adore violement. Je te baise, mon cœur, un million de fois les mains.

“ Ce xvii^e juin [1586]. ”

[The first of the Bourbons had a decided literary style and was the patron of men of letters. The erudite polyhistor Casaubon wrote his *Journal* at the King's Court, and Sully composed his *Memoirs* about the same time. At least he had them composed for him, for, curiously enough, Sully's *Memoirs* were compiled by his secretaries, who address him in the second person throughout the book—as to take an imaginary instance, “ You now with your usual discrimination did so and so, and so and so.”]

Illuminated Book of Hours.

Manuscript on Vellum. 127 leaves (2 blank), $4\frac{1}{4}$ by 3 in. Written in black letter, 17 lines on a page ($2\frac{5}{8}$ by $1\frac{5}{8}$ in., exclusive of margin), with 13 Miniatures, each $2\frac{5}{8}$ by $1\frac{1}{2}$ in., and having borders of beautiful design. In addition to the series of Miniatures there are numerous illuminated small capitals.

Old Calf, rich tooling in style of Grolier on sides ; with strings attached.

Illuminated Book of Hours.

Manuscript on Vellum, 316 pages. 162 leaves (4 blank), $7\frac{1}{4}$ by $5\frac{1}{4}$ in. Written in black letter, 15 lines on a page, 4 by $2\frac{5}{8}$ in., exclusive of margin. Embellished with 5 miniatures, each $3\frac{1}{4}$ by $2\frac{1}{2}$ in. within decorated borders interspersed with flowers, birds, etc. There are also 7 pages with ornamented borders of beautiful design. The text has many brilliant capital and other illuminated letters.

The book contains a Calendar, The *Cursus Evangelii*, Offices of the Passion and of the Virgin, The seven penitential Psalms with Litanies and Prayers, Office for the Dead, and on the last 20 pages prayers and supplications in French to the Virgin and Holy Child.

Ex-libris et biblioth: Renati Antonii Thoué.

Calf, tooled with delicate gilt lines and foliage. Bands to back. The centre panel of recto has “ Guilleme T T E ” ; on verso “ Bezard. ” Probably bound by Le Gascon.





PART II.
MODERN PORTION.







Walter S. G. H.



PART II.

MODERN PORTION.

Unless stated to the contrary, all the books in this Second Part are first Editions.



ADDISON, JOSEPH. A Poem to His Majesty, Presented to the Lord Keeper. By Mr. Addison, of Mag. Coll. Oxon. *London: Printed for Jacob Tonson, at the Judge's-Head near the Inner-Temple-Gate in Fleetstreet. MDCXCV. Folio.*

A—D 1, in twos.

Title, A 1; Dedication to Sir John Sommers, Lord Keeper of the Great Seal, A 2; The Poem, pp. 10.

De Quincey says of Addison that what strikes a man in reading him "is the coyness and timidity, almost the girlish shame, which he betrays in the presence of all the elementary majesties belonging to impassioned or idealized human nature." He certainly shrunk from the impassioned, and the want of it is felt in all his writings. He is fine, but never emotional in the highest sense. Curiously enough, he never properly quotes Shakespeare and probably never read him. This may be shown from the fact that "the author of the 'Tatler' (he means Addison) having occasion to quote a few lines out of 'Macbeth,' was content to receive them from Davenant's alteration of the drama, in which almost every original beauty is either awkwardly disguised or arbitrarily omitted" (Steevens).

Folio volume with Waller, Dryden, Prior, etc.

———— Cato. A Tragedy. As it is Acted at the Theatre-Royal in Drury Lane, by Her Majesty's Servants. By Mr. Addison. *Ecce Spectaculum dignum . . . [quotation from] Sen. de Divin. Prov. London: Printed for J. Tonson, at Shakespear's Head over against Catherine-Street in the Strand. MDCCXIII. 4to.*

[A]—I, in fours.

Title, Prologue, by Mr. Pope, and Dramatis Personæ, 3 leaves; The Tragedy, pp. 1-62; Epilogue by Dr. Garth, 14.

This play was first acted at Drury Lane on April 14th, 1713. Its success was immense, and no less than eight editions were published before the close of the year, besides a reprint issued in Dublin and another at the Hague. The first four acts were written when Addison was in Italy, and Colley Cibber saw them in 1703. The play was hurriedly finished in 1713,

and the fifth act, Steele records, was written in less than a week's time. It was published on the 27th April, the author giving all his profits to the actors.

"Cato" owed its success almost entirely to Addison's Parliamentary Whig connections. It was meant to be a hit at the Tories. When the play was acted Bolingbroke is said to have sent for Booth, who performed Cato, and presented him, before the whole house, with fifty guineas "for defending so well the cause of the people against a perpetual dictator," thus asserting the cause of his own party, and launching a sarcasm at Marlborough, whom he feared and hated.

Marlborough's final revenge on St. John was blighting. As the incident is not perhaps very universally known, we will append a very slight account of it here, and risk fatiguing the bibliographical critic.

After the death of Queen Anne it was evident that a prosecution was impending against Oxford and Bolingbroke for their malversation in office and general ill conduct of public affairs. Bolingbroke did not wait for the crisis, but suddenly fled to Dover, and thence crossed to Calais, writing to his friend George Granville, then Lord Lansdowne, from the former place just before he crossed: "I left town so abruptly, that I had not time to take leave of you or any of my friends. You will excuse me when you know, that I had certain and repeated information, from some who are in the secret of affairs, that a resolution was taken by those who have power to execute it, to pursue me to the scaffold. My blood was to have been the cement of a new alliance; nor could my innocence be any security after it had been once demanded from abroad, and resolved on at home, that it was necessary to cut me off."

Although St. John, in a letter to Sir W. Windham, denies that he was frightened by Marlborough into leaving England, we have now historical evidence to show that Marlborough was the man who urged him to fly the country. St. John, before his flight, had, in the extremity of his discomfort, thought of his old friendship with Marlborough, and had recourse to him for advice as to the steps he should take in regard to his impending prosecution. Bolingbroke had libelled the Duke's wife, encouraged Swift to assail him with merciless satire, accused him of peculation and extortion in the House of Commons, taken him from the head of his victorious army, given his command to an enemy, surrendered his glorious conquests, driven him from England, and threatened to commit him to the Tower. Marlborough saw the hour of his revenge was come, was as usual affable and courteous, privately communicated, as one deep in the secrets of Heinsius and the ministers, that his life was to be struck at; that Oxford and the Whigs had come to an understanding of which the price was his blood; and that his only resource was flight. Bolingbroke, appalled by the Duke's serious manner and the Duke's words, did the very last thing which, on the presumption of his innocence (and there was no evidence which could have justified his conviction), he should have done. By flying from his accusers, and seeking refuge in France, he appeared to justify all the allegations of those who charged him with having given up the interests of England by the peace to the French King, and of having been in a deep conspiracy to bring in the Pretender. This action of Marlborough's led, as we know, to Bolingbroke's impeachment, his long and tedious exile, and the extinction of all his ambitious hopes. [See Macknight's "Life of Bolingbroke;" "Marchmont Papers" (especially note, ii. 192); "Parl. Hist.," vii. 50 and 66; "Mémoires du Maréchal de Berwick."]

Half Brown Morocco.

See SPECTATOR, THE.

ARNOLD, MATTHEW. Selected Poems of Matthew Arnold. [Vignette.]
London. Macmillan and Co. 1880. 18mo.

Pp. vii + 235.

Presentation copy from the author to Frederick Locker, with autograph inscription.

It is as a critic that perhaps Matthew Arnold is at his best. Some sour Frenchman said: "Qu'est-ce qu'un critique? C'est un impuissant qui n'a pu être artiste."

Orig. Blue Cloth.

ARNOLD, MATTHEW. Poems by Matthew Arnold, Dramatic and later poems. *London, Macmillan and Co.* 1885. Cr. 8vo.

Titles and preliminary, 4 leaves + pp. 209.

December 27th, 1881, Arnold wrote: "A. P. S[tanley] would have taken great delight in the use I have made of a lovely legend of primitive Westminster, in our day known hardly to a soul. A. P. S. knew it well himself."

Presentation copy from the author to Frederick Locker, with autograph inscription on Short Title.

Letter from Matthew Arnold to Godfrey Locker, dated January 10th, 1888, inserted; also one to Lady Frances Baillie, dated November 4th, 1867. On p. 181 occurs the Poem, "Westminster Abbey, July 25th, 1881." "The Day of Burial . . . of Arthur Penrhyn Stanley."

Mr. Frederick Locker has written: "When Arnold spoke to me of this poem he said, 'I think Arthur would have liked it.'"

Orig. Blue Cloth, with Publisher's paper wrap.

————— Poems of Wordsworth Chosen and Edited by Matthew Arnold. [Vignette of Wordsworth.] *London, Macmillan and Co.* 1879. 18mo.

Pp. xxxi + 317.

Arnold in a letter dated April 14th, 1879, wrote: "Have nearly finished arranging my Wordsworth selection." "It is delightful to have to occupy oneself with Wordsworth, and he will come out better and more effective in my arrangement, I think, than he has ever come out before." "I hope this collection of mine may win for him some appreciation on the Continent also. Wordsworth's body of work is superior to the body of work of any Continental poet of the last hundred years except Goethe."

Presentation copy from the author to Frederick Locker, with autograph inscription. Portrait of Matthew Arnold inserted.

Orig. Blue Cloth.

————— Poetry of Byron chosen and arranged by Matthew Arnold. [Engraved statuette of Byron.] *London, Macmillan and Co.* 1881. Cr. 8vo.

Pp. xxxvi + 276.

In July, 1881, Arnold tells M. Fontanès: "You shall have a little volume which I have made up from Byron and published recently. The dear Dean [Stanley] liked the preface greatly."

On the Preface half-title the Editor has written, "To Frederick Locker. With kindest regards. M. A."

Arnold was known at Oxford by his admirers as "the apostle of culture."

Orig. Green Cloth.

AUSTEN, JANE. Sense and Sensibility: A Novel. In three volumes. By a Lady. Vol. I. [Vol. II.] [Vol. III.] *London: Printed for the Author, By C. Roworth, Bell-yard . . . And Published by T. Egerton, Whitehall.* 1811. Demy 12mo.

Each Vol. has Short Title and Title + respectively pp. 317, 278, and 301.

Writing on April 25th, 1811, she says: "No, indeed I am never too busy to think of S. and S. I can no more forget it than a mother can forget her sucking child. . . . I have had two sheets to correct, but the last only brings us to Willoughby's first appearance. . . . I have scarcely a hope of its being out in June." The novel had been written in 1796; its original MS. title was "Elinor and Marianne," and was her first published work, although written subsequently to "Pride and Prejudice."

Brown paper boards, uncut.

AUSTEN, JANE. *Mansfield Park: A Novel. In Three Volumes.* By the Author of "Sense and Sensibility," and "Pride and Prejudice." Vol. I. [Vol. II.] [Vol. III.] *London: Printed for T. Egerton, Military Library* [not on Vol. II.], *Whitehall.* 1814. Demy 12mo.

Each Vol. has Short Title and Title+respectively pp. 360, 294, and 354. Short Title of Vols. I. and III. are preceded by a blank leaf. Vol. I. has at end 1 leaf blank, Vol. II. 2, and Vol. III. Advertisement, 1 leaf and 1 blank.

Presentation copies to Frederick Locker. The donor's family had possessed them since *June, 1814.*

Original Grey paper boards.

————— *Emma: A Novel. In three Volumes.* By the Author of "Pride and Prejudice" &c., &c. Vol. I. [Vol. II.] [Vol. III.] *London: Printed for John Murray.* 1816. Demy 12mo.

Vol. I. Half Title, "C. Roworth" as printer on verso, 1 leaf; Title and Dedication to the Prince Regent, 2 leaves, + pp. 322.

Vol. II. Half Title, "C. Roworth" as printer on verso, 1 leaf; Title, 1 leaf, + pp. 351.

Vol. III. Half Title, "J. Moyes" as printer on verso, 1 leaf; Title, 1 leaf, + pp. 363.

The dedication to the Prince Regent was a result of Miss Austen's visit in November, 1815, to the library of Carlton House. The librarian, the Rev. J. S. Clarke, was a friend of her brother's. It was intimated that should leave be asked to dedicate her next novel to the Prince, it would be graciously granted. The hint was taken, and permission given on November 15th, 1815.

In a letter from Hans Place, November 24th, 1815, the authoress says: "The printer has been waiting for paper—the blame is thrown upon the stationer. The 1st and 3rd vols. are now at 144, the 2nd at 48. We are not to have the trouble of returning the sheets to Mr. Murray any longer, the printers' boys bring and carry." On December 11th "they were near publication."

This uncut copy, in the original boards, has been substituted for the copy cut and bound in the 1886 Catalogue of the Rowfant Library.

————— *Northanger Abbey: and Persuasion.* By the author of "Pride and Prejudice" "Mansfield-Park," &c. With a biographical notice of the author. In four volumes. Vol. I. [Vol. II.] [Vol. III.] [Vol. IV.] *London: John Murray, . . .* 1818. Demy 12mo.

Title, preceded by blank leaf; + pp. xxiv + 300, last leaf blank.

Vol. II. Title, preceded by blank leaf; Half Title, + pp. 331, last leaf blank.

Vol. III. Title, preceded by blank leaf; Half Title, "Persuasion Vol. I." + pp. 280, last leaf blank.

Vol. IV. Title, preceded by blank leaf; Half Title, "Persuasion Vol. II." + pp. 308, last leaf blank.

The first volume is perfect, without the half title.

"Northanger Abbey," although posthumous, had been written in 1798, and parted with in 1803 for £10 to a Bath publisher (thought by Mr. Austin Dobson to have been Mr. Bull of the Circulating Library), who did not think it worth his while to print it. Miss Austen, years after, through her brother, regained her MS. for its original price. The buyer had never recognized it as "by the Author of Sense and Sensibility and Pride and Prejudice."

Jane Austen must have possessed a delightful personality. From accounts that have been left by people who knew her she seems to have had at once great dignity and charm of

manner, and to have impressed everyone who had the good fortune to come within the circle of her acquaintances. It might have been said of her as Sir Richard Steele in the "Tatler," No. 49, wrote of Lady Elizabeth Hastings: "Tho' her mien carries much more invitation than command, to behold her is an immediate check to bad behaviour, and to love her is a liberal education." This was a splendid compliment.

Original Brown paper boards.

AUSTEN, JANE. *Persuasion*.

See NORTHANGER ABBEY.

BARNES, WILLIAM. *Poems of Rural Life in common English* By William Barnes Author of 'Poems of Rural Life in the Dorset Dialect' London Macmillan and Co. 1868. Fscp. 8vo.

Pp. xii + 200.

A. L. S. to Frederick Locker inserted, dated, "Came Rectory, June, 1874," in which, after referring to the sale of his works, the author says of this copy: "I have altered two passages in the Common English, one, p. 4, where by Oh! what a slip! I had made the nightingale sing in England in the Fall. I hope the *Reid-warbler* may take her place. P. 189, The Periwinkle and Lily have bloomed here at the same time, but they only just meet."

Presentation copy to Frederick Locker, with the author's inscription on Short Title.

Original Green cloth.

————— *Poems of Rural Life in The Dorset Dialect*, by William Barnes. [Quotation from] Theocritus. Third Collection. Second Edition. John Russell Smith, . . . MDCCCLXX. Fscp. 8vo.

Pp. viii + 140, with Publisher's Advertisement, pp. 56.

Frontispiece and Engraved Title, 2 leaves. Title, p. 1, has the Poet's presentation inscription: "Frederick Locker, Esq. With kind regards and happy memories of communion with him. W. Barnes." A letter of William Barnes to F. Locker inserted.

Original Red cloth.

————— *Poems in the Dorset Dialect*, By William Barnes. [Vignette.] "White [sic] Duncliffe is the traveller's mark." p. 104. London: John Russell Smith, 36 Soho Square MDCCCLXX. Royal 16mo.

Presentation copy from the author to Frederick Locker, with autograph inscription.

Original Brown cloth.

————— A selection from Unpublished Poems, by the Rev. William Barnes, (Rector of Winterborne-Came.) [Vignette.] Winterborne-came Church (From a Photograph by the Rev. W. Miles Barnes see "Our Church," page 9.) Published at the School, Winterborne Monkton, Dorchester. 1870. Demy 8vo.

Title, preceded by Photograph of the Author, Preface and Index, folios 1-4; the Poems, folios 5-24. Title repeated on paper cover. Author's presentation inscription to Frederick Locker on verso.

Half Green Calf, paper sides.

————— Reading by the Rev. William Barnes from his Poems in the

Dorset Dialect, at Mrs. Charles Tennant's, 2, Richmond Terrace, Whitehall.
Friday, June 24th, 1870. Demy 12mo.

Title, preceded by blank leaf, + pp. 28. Advertisement, 1 leaf.

Presentation copy from the author to Frederick Locker, with autograph inscription.
With notes by F. Locker.

*I heard Mr. Barnes read these Poems, and my pencil notes were set down as he explained
in the course of his reading.*—F. L.

Half Green Calf, paper sides.

BEDDOES, THOMAS LOVELL. *The Improvisatore*, in three fyttes, with
Other Poems. By Thomas Lovell Beddoes. [Quotation from] Webster's
Appius and Virginia. *Oxford: Printed for J. Vincent, . . . 1821.*
Fscp. 8vo.

Short Title, Title, Dedication, The first fytte, 4 leaves + pp. 128.

This edition was suppressed by the Author. Not more than five or six copies are
believed to be extant; one of these is in the British Museum.

Drab Calf.

———— The Brides' Tragedy. By Thomas Lovell Beddoes, of Pem-
broke College, Oxford. *London: Printed for F. C. & J. Rivington, . . .*
1822. Cr. 8vo.

Pp. vii + 130.

He was the son of a physician at Bristol, and nephew of Miss Edgeworth; educated at
Charterhouse and Oxford. He committed suicide at forty-six. He published two volumes
of "Undergraduate Verse." He copied the Elizabethans, and was most like Tourneur.
His Lyrics are his best work: "If there be dreams to sell," etc.; "Far away as we hear,
the song of wild swans singing;" "If thou wilt ease thine heart," etc.

Paper boards.

BEWICK, THOMAS. A Collection of his Engravings; chiefly from the
Birds and Quadrupeds, Together with other matter connected with the cele-
brated Engraver, as under:—

Extracts in appreciation of Bewick by C. R. Leslie, R.A., Wordsworth,
and others.

Autograph Letter, signed and dated "Newcastle 20. May 1807 to Mr.
Wm. Ford, Bookseller, Manchester." The signature has been reproduced in
"Scribner's Monthly Magazine"; the editor's letter of thanks for the permission
inserted.

Original pen-and-ink sketch by F. W. Fairholt dated and signed October
19th, 1854, of Bewick's House in St. Nicholas churchyard, Newcastle.
Notice of the artist inserted on first page.

Eulogy by Prof. Wilson, copied from Blackwood.

Proof portrait of Bewick, by Jas. Burnet after Jas. Ramsay, Pub^d. Oct.
25, 1817.

Another copy; also portrait by T. A. Kidd after Miss Kirkley, Pub^d.
Jan. 4, 1798.

The collection comprises 46 Birds; 38 Quadrupeds; 77 Vignettes, and 1 head piece to the Racing Calendar.

Mounted in old Red Mor. Binding with tooled back of elegant design, the arms of King James II. and Mary of Modena on sides.

BIRRELL, AUGUSTINE. *Essays about Men, Women, and Books.* By Augustine Birrell, Author of 'Obiter Dicta,' etc. *London: Elliot Stock . . .* 1894. 12mo.

Short Title, with Advertisement of "Works by Augustine Birrell M.P." on verso, Title, Dedication "To Frederick Locker-Lampson" and Contents, 4 leaves, + pp. 233.

On the fly-leaf is written:

The Binder's skill and Nell's bright art
Put my poor Prose to shame,
The charm is theirs, I have no part,
And yet—I'll add my name.

Augustine Birrell, January, 1894.

Book Plate of Frederick Locker, designed by Kate Greenaway, coloured by Mrs. Birrell, 1894.

Blue Mor., by Zachnsdorf.

BLUNT, WILFRID SCAWEN. *The Love-Lyrics & Songs of Proteus* by Wilfrid Scawen Blunt with the *Love-Sonnets of Proteus* by the same author now reprinted in their full text with many sonnets omitted from the earlier editions. *London MDCCCXCII.* [Colophon.] Here end the Love Lyrics and Songs *Printed by William Morris at the Kelmscott Press, Upper Mall, Hammersmith, and finished on the 26th day of January of the year 1892. Sold by Reeves & Turner Demy 8vo [Sm. 4to].*

Title, + Table of Contents, pp. viii + pp. 251.

Presentation copy from the author to Frederick Locker with autograph inscription. One of 300 copies. Golden type.

Letter from Mr. Wilfrid Blunt to Frederick Locker inserted.

Vellum, with orange strings.

BOSWELL, JAMES. [The Life of Samuel Johnson, LL.D., In two volumes. 1791.]

Collection of Portraits, Autographs, Prints, Extracts from 18th Century Magazines, etc., made by Frederick Locker in illustration of, and arranged to collate with, the 1st edition of James Boswell's Life of Dr. Johnson. 2 vols. in one.

119 Portraits, engraved by Bartolozzi and others. Amongst those represented are Addison, Chatterton, Churchill (the poet), Dryden, Henry Fielding, Garrick (3), Gibbon (the historian), Oliver Goldsmith, Lord George Gordon, Dr. Johnson (9), Kemble (the actor), Hannah More, T. Parnell, Pope, G. Psalmanazar, Sir J. Reynolds (2), Dr. Sacheverell, R. B. Sheridan, Mrs. Siddons, Adam Smith, Sir R. Steele, Dean Swift, Horace Walpole, and George Whitefield.

The Autographs are those of

Beaucherl, Topham. To G. Selwyn. 1 p. 4to. n.d.

Churchill, Charles. 2 signatures on a fragment of a Marriage Register, 12 May and 23 December, 1755.

- Colman, Mrs., to Mr. Selwyn. Note in 3rd person.
- Davies, Thomas. A.L.S. 3 pp. 4to. Dated Sept. 9, 1756. Seeks information respecting a beggar.
- Dryden, John. Signature, dated 15 July, 1686, to a printed form of receipt for a quarter's revenue ended Xmas, 1682.
- Farmer, Dr. R. Fragment of a catalogue of books in his autograph, signed. 1 p. 8vo.
- Fielding, Henry. Signature to a Magisterial Document, dated 2nd Nov^r. 1753.
- Garrick, David. To Dr. Percy. A.L.S. 2 pp. 8vo. n.d. Desires to obtain the Duke of Northumberland's name to a List of Noble Subscribers to a 3 vol. publication by Victor to be issued in a fortnight.
- Hanway, Jonas. To J. Slade. Signature from a letter.
- Johnson, Dr. Samuel. To Mr. Strahan, the printer. A.L.S. 1 p. sm. 8vo. n.d.
- Kames, Lord. Signature "Henry Home" to a Judicial note, dated 2 Aug^t. 1766.
- Lofft, Capel. To Dr. Adams' Secretary To the Society for Constitutional Information, Buckingham Street. n.d. A.L.S. 2½ pp. 4to.
- A.L.S. ½ p. 4to. Dated 9 Nov. 1800.
- To Sir S. Egerton Brydges. A.L.S. dated 28 Dec. 1812. 3 pp. 4to.
- Lucan, Lady. To Mr. Selwyn. Autograph note. n.d. For the loan of a Coach.
- Melmoth, Wm. Autograph note on 4to.
- More, Hannah. A.L.S. 2 pp. 8vo. Sympathizes with sufferers through a fire. n.d.
- Nollekens, Joseph. A.L.S. dated from Mortimer Street, Nov. 18, 1802. "The Bust of Dr. Burney is finished."
- Orme, R. Autograph Note of four lines on 4to. 31 Aug. 1767.
- Osborne, T. Signature.
- Parr, Rev. Dr. S. A.L.S. To Dr. Burney (1806). Note of 4 lines.
- Piozzi, Mrs., to Mrs. Bertie. Letter terminating "Believe me Ever Yours H.L.P." n.d.
- Reynolds, Sir Joshua. A.L.S. 1 p. 4to. Aug. 30 n.y. Changing date of an invitation.
- 1 p. 4to of MS. in autograph of Sir Joshua.
- Sheridan, R. B., to "Dear Hobhouse." 1 p. 4to. Excuses engagement through Prince's command to attend him at Carlton House at five o'clock to accompany him to Chiswick.
- Steele, Sir Richard. Endorsement on a Bill. May 22, 1721.
- Swift, Dean. 12 lines in his autograph. 8vo. Grammatical terms.
- Walpole, Horace. Autograph note of 3 lines to Selwyn on 4to.
- Autograph note, dated Strawberry Hill, July 14, 1758. 6 lines, 4to.
- Young, Edward. Life Certificate for an annuitant, dated 7 July, 1752.

The prints include views of Johnson's house in Bolt Court; Goldsmith's in Green Arbour Court; Thrale's house at Streatham; Leicester Square from Leicester Place; Ranelagh Gardens (3); Vauxhall Gardens (2), and Westminster Abbey, interior during Handel Festival.

It must always remain a standing wonder to posterity that Johnson bore as he did the importunities of this loyal but officious plate-licker. Johnson's dignified letter to Lord Chesterfield in regard to the completion of his dictionary, the description of his farewell visit to Catherine Chambers, and his penance at Uttoxeter Market are among the most notable and beautiful incidents of his chequered life. He has scarcely left any writings which deserve to rank very high in the history of literature; it was the personality of the man and not his scribblings which created and will preserve his reputation. To the question therefore whether he was a great writer, it might be answered as the Frenchman did to Dr. Moore upon the Doctor's apologetically remarking of a word which he had used, that he feared that it was not good French—"Non, Monsieur, il n'est pas; mais il mérite bien l'être." He deserves

to live in our memories, and the world might have said at the time of his death as D'Alembert said to the man who brought him the news of Diderot's demise, "My friend, a great light is gone out."

Curiously enough, Johnson honestly considered himself a "polite" man, and for all we know may have prided himself upon his personal attractions.

Bacon wrote what may be very well applied to Boswell: "It cometh often to pass that mean and small things discover great, better than great can discover the small." His extraordinary loyalty to Johnson was the kind of virtue which Montesquieu calls "l'héroïsme de l'esclavage."

Half Vellum.

[BRONTE, CHARLOTTE, EMILY, AND ANN.] Poems by Currer, Ellis, and Acton Bell. *London: Aylott and Jones, 8 Paternoster Row.* 1846. 12mo.

Title and Contents, pp. i—iv + 165.

These gifted sisters, who preserved their initials under the pseudonyms on the title-page, were so unsuccessful in this venture, that "in the space of a year," wrote Charlotte Bronte, June 16, 1847, "our publisher has disposed of but two copies. . . . Before transferring the edition to the trunkmakers we have decided on distributing as presents a few copies of what we cannot sell."

1st edition, first issue.

Original Green Cloth (in cloth case with the second issue).

[BRONTE, EMILY.] *Wuthering Heights* A Novel, By Ellis Bell, [I.e. Emily Bronte.] In three Volumes, Vol. I. [Vol. II.] [Vol. III.] *London: Thomas Cautley Newby, Publisher, 72, Mortimer St. . . .* 1847. Large Demy 12mo.

Title, preceded by blank leaf; + pp. 348, and last leaf blank. Photograph of Haworth Vicarage inserted. "*I bought this at Haworth on the 24 Sept., 1877.*"—F. L.

Vol. II. Title, preceded by blank leaf; + pp. 416, and last leaf blank.

These Heights, there is good reason to suppose, are identified with the district round Law Hill House, near Halifax, where Emily Bronte was a teacher from September, 1836, to April, 1837 (see "Bookman," March, 1893).

Currer Bell writes in September, 1850:

"Wuthering Heights and Agnes Grey were perseveringly obtruded upon various publishers for the space of a year and a half; usually, their fate was an ignominious and abrupt dismissal. At best they were accepted on terms somewhat impoverishing to the two authors."

Emily Bronte may almost be said to have died standing up. She refused to allow her last illness to interfere with her household duties, and struggled courageously to the end. It was a fiery romantic soul, almost a stranger to the frail body, and ever on the point of bursting out.

Vol. III. has a fresh title, viz:

[BRONTE, ANN.] *Agnes Grey.* A Novel, By Acton Bell, Vol. III. *London: Thomas Cautley Newby. . . .* 1847.

Title + pp. 363. Bookseller's Advertisements, dated November, 1847, pp. 4.

Original half cloth, paper sides.

BROWNING, ROBERT. *Sordello.* By Robert Browning. *London: Edward Moxon. . . .* MDCCCXL. Fcap. 8vo.

Pp. 253 + Short Title, Title, and Advertisement at end, 3 leaves.

Browning intended "at one time to re-write much of it, but changed," he says, "my

mind—and the edition which I reprinted (in 1863) was the same in all respects as its predecessor—only with an elucidatory heading to each page, and some few alterations, presumably for the better, in the text—such as occur in most of my works.” On Good Friday, 1838, Browning started for Venice and wrote in reference to “Sordello,” “intending to finish my poem among the scenes it describes.”

Marston says that Browning, before publishing “Sordello,” sent it to him to read, saying that this time the public should not accuse him at any rate of being unintelligible (!!). However, it is a most indigestible poem, and some of the lines would splinter the teeth of a crocodile.

Browning wrote on February 6, 1846, to E. B. Browning: “Because I have written a ‘Sordello’ do I turn to just its *double*, Sordello the second, in your books, and so perforce see nothing wrong? ‘No’—it is supposed—‘but something *as* obscure in its way.’” He then goes on to say that Carlyle once wrote to him that an artist’s whole problem must be “the expressing with articulate clearness the thought in him.” A very characteristic remark of Carlyle, yet neither of these two artists can be called *clear*.

“Eyebright” in “Sordello” was meant for a certain Miss Euphrasia Fanny Haworth. The poem was by far the slowest in preparation of all Browning’s compositions, that is to say, relatively to its length. Miss Barrett, in 1845, wrote to him: “It is like a noble picture with its face to the wall just now—or at least, in the shadow. And so worthy as it is of you in all ways! individual all through: you have *made* even the darkness of it!” Browning writes to her the same year: “Yesterday I was reading the ‘Purgatorio,’ and the first speech of the group of which Sordello makes one struck me with a new significance, as well describing the man and his purpose and fate in my own poem—see; one of the burthened, contorted souls tells Virgil and Dante:

“ ‘Noi fummo già tutti per forza morti,’ etc.,

which is just my Sordello’s story.”

On the fly-leaf is written in Mr. Rossetti’s handwriting, “W. B. Scott from his affectionate Friend W. M. Rossetti, 1859.”

Original Green Cloth. [Some copies appeared in drab boards.]

BROWNING, ROBERT. Poems by Robert Browning. In two volumes. Vol. I. [Vol. II.] A new edition. *London: Chapman & Hall. . . . 1849.* [1st Collected Edition.] Fscp. 8vo.

Each Vol. has Short Title, Title [Vol. I. Note], Contents, 4 leaves + pp. 385 and 416 respectively; [Vol. I.] Advertisement, 1 leaf. Note from Miss Browning in Vol. I. With Miss Browning’s autograph in both volumes.

Browning is rough, very rough; some of his lines [*vide* the “Grammarian’s Funeral”] rival the famous and melodious one of Mr. Bowyer, former Master of Christ’s Hospital, London:

“ ‘Twas thou that smooth’d’st the rough-rugg’d bed of pain.”

A musical ear has but little really to do with style in writing, for the rugged Browning was a composer, and harmonious Tennyson hardly knew one note from another. Dean Stanley did not like music, in fact he disliked any consonance of sounds. The only approach to music he is supposed to have endured was a drum! It is worthy of remark that Erasmus when young had an aversion to music, a fact, which, as the writer of “Morus” tells us, will not astonish the reader of his Colloquies. Montaigne again had a passion for it.

Original Green Cloth.

————— Christmas-Eve and Easter-Day. A Poem. By Robert Browning. *London: Chapman & Hall. . . . 1850.* Fscp. 8vo.

Short Title, Title, + pp. 142. Colophon, 1 leaf. 32 pp. of Booksellers’ Advertisement. The following verses in the poet’s autograph are inserted:

"Dear Miss Unger,
 You're young: but though younger
 You ought to have known that one's ardour it damps,
 To have to transmit you these valueless stamps.
 The Postman will say—all you've done, Miss, is undone:
 What goes in St. Frisco don't go here in London."

This poem was written at Florence the year of publication.

Original Drab Cloth.

BROWNING, ROBERT. Men and Women. By Robert Browning. In Two Volumes. Vol. I. [Vol. II.] *London: Chapman and Hall. . . . 1855.* Fscp. 8vo.

Pp. iv + 260. Autograph letter inserted, dated June 11, '84, signed, "Believe me, Dear Locker, affectionately yours ever, Robert Browning."

Vol. II., pp. iv + 241. Advertisement, 1 leaf.

In the eighth line of the 14th section of "One Word More," "Karshook" (Ben Karshook's "Wisdom") is included, but was never placed among the poems. It was written in April, 1854, and the dedication of the volume must have been in existence before the author decided to omit the piece. The wrong name "Karshook" only became "Karshish" in the Tauchnitz copy of 1872 and in the English edition of 1889.

Inserted at end, a notice, dated March 20th, 1882, of "Some New Pictures by Mr. R. Barrett Browning will be on view, etc., at 40, Queen's Gate Gardens, etc.," on which Mr. F. Locker has written, "*Browning sent this notice to his special friends—he was proud of Pen's pictures.*"

40, Queen's Gate Gardens, was George Smith's (Smith and Elder) house.

Original Green Cloth.

———— Prince Hohenstiel-Schwangau. Saviour of Society. By Robert Browning. *Smith, Elder and Co. . . . 1871.* Fscp. 8vo.

Title, Lines (to the Reader), 2 leaves + pp. 148.

"I am told my little thing is succeeding—sold 1,400 in the first five days, and before any notice appeared" (Browning in January, 1872).

It was written in Scotland in 1871, when Browning was the guest of Mr. Ernest Benzon.

Presentation copy from the author to Frederick Locker, with autograph inscription, "Christmas Day, '71."

Red Mor., richly tooled back.

———— Balaustion's Adventure: including A transcript from Euripides By Robert Browning. *London: Smith, Elder and Co. 1871.* Fscp. 8vo.

Title and Dedication, 2 leaves + pp. 170.

Browning wrote to a friend in January, 1872: "The second edition is in the press, I think I told you. 2,500 in five months is a good sale for the likes of me."

Presentation copy from the author to Frederick Locker, with autograph inscription.

Red Mor., richly tooled back.

———— Fifine at the Fair. By Robert Browning. *London: Smith, Elder and Co. . . . 1872.* Fscp. 8vo.

Short Title, Title, quotation from Moliere's "Don Juan," and Prologue, pp. i—xii + pp. 171.

Presentation copy from the author to Frederick Locker, with autograph inscription, "Dec. 18, '72."

On the fly-leaf Mr. Lockèr has written :

*"I'm rather a difficult nut to crack—
Read me, digest me, and put me back.
(A voice from the bookcase.)"*

Red Mor., richly tooled back.

BROWNING, ROBERT. Red Cotton Night-Cap Country or Turf and Towers. By Robert Browning. *London: Smith, Elder & Co. . . . 1873.* Fscp. 8vo.

Title and Dedication, 2 leaves + pp. 282.

Browning is continually most cloud-capped and obscure, but it might be said of him as M. de Barante said of Ballanche: "C'est un homme qui a toujours vécu dans le nuage, mais le nuage s'est entr'ouvert quelquefois."

The title of this drama was suggested by Miss Annie Thackeray, who was staying at St. Aubin at the same time as the poet. The habitual headgear of the Normandy peasants were white cotton night-caps, and she proposed writing a story called "White cotton Night-cap Country." This idea inspired Browning to write his drama.

The real names of the persons concerned were originally given in the poem, but by the advice of Lord Coleridge fictitious names were substituted before publication.

Presentation copy from the author to Frederick Locker, with autograph inscription. May 7th, '73.

Red Mor., richly tooled back.

*————— Selections from The Poetical Works of Robert Browning First Series New Edition *London Smith, Elder & Co. . . . 1888.* Sm. Cr. 8vo.

Pp. xi + 281, and 2 leaves of Advertisement.

Browning at one period of his life determined to write a poem every day, and once succeeded for a fortnight in doing so.

That Browning's longer poems excited as intense an admiration among a certain class of critics as his shorter pieces is shown by the fact that on the appearance of the "Ring and the Book," the "Athenæum" spoke of it as "the 'opus magnum' of the generation; not merely beyond all parallel the supremest poetic achievement of the time, but the most precious and profound spiritual treasure that England had produced since the days of Shakespeare."

On Short Title the poet has written "Robert Browning wishes he had been privileged to give this book to Godfrey Locker Lampson. March 6th '89."

Letter from Robert Browning to Godfrey Locker inserted. Dated Dec. 27. '87.

Original Red Cloth.

————— *Asolando: Fancies and Facts.* By Robert Browning. *London: Smith, Elder & Co. . . . 1890.* Fscp. 8vo.

Pp. viii + 157; and Advertisement, 1 leaf.

Inserted are three letters from the poet's sister, Miss Sarianna Browning, three others from his daughter, Miss Fannie Barrett Browning, and one from Mrs. A. [Sutherland] Orr, written to Mr. and Mrs. Locker in 1890; in one, dated May 26th, 1890, Fannie Browning says: "I send you an 'Asolando,'" "which would have been given to you by dear Father had he lived to come back to England," she writes in another, dated March 18, 1890.

Inclosed also is a copy of Mr. Furnivall's paper on Robert Browning's Ancestors, pp. 19, dated February 28th, 1890.

"Asolando" has a melancholy interest; although bearing a posthumous date it was actually published on the day of Browning's death, December 12th, 1889.

Red Cloth, uncut.

BURNS, ROBERT. Poems, chiefly in the Scottish Dialect. By Robert Burns. *Edinburgh: Printed for the Author, and sold by William Creech. . . . M, DCC, LXXXVII.* Cr. 8vo.

In fours.

Pp. xlviii + 368. Includes Portrait frontispiece by Nasmyth, engraved by J. Beugo. Title, Dedication, dated Edinburgh, April 4th, 1787. Subscribers' Names, pp. ix-xlvi; under R appears the Duke of Boxburgh, and under S, The Scots Benedictine Monastery at Maryburgh. Contents, pp. xlvii-xlviii. Glossary, pp. 345-368.

[First issue of the 1st Edinburgh edition.]

This is the second, or first Edinburgh edition, known to collectors of scarce and curious books as the stinking edition, the word skinking having been so misspelt at page 263. You know there is a breeches Bible.—F. L.

Burns was a hero, lived like a hero, and wrote like one; as Milton says: "He, who would write heroic poems, must make his whole life a heroic poem." Carlyle considered Burns's songs the best things he had ever written, and on which his influence would ultimately be found to depend, nor, as he said, "Shall we account this a small influence, if Fletcher's aphorism be true, 'Let me make the songs of a people, and you shall make its laws.'" There is something lovable and attractive about Burns

"in glory and in joy,

Behind his plough, upon the mountain side!"

which is scarcely felt in the case of any other English poet. It was his poverty that in a great measure made his poetry rich. Jean Paul Richter, a true poet, felt this of himself, for he says: "I would not for much, that I had been born richer," which was saying little; for speaking of his early years he tells us: "The prisoner's allowance is bread and water; and I had often only the latter"; and again he writes, "the canary-bird sings sweeter the longer it has been trained in a darkened cage."

It might have been said of Burns as M. Gilbert, a French Academician, said of Vauvenargues: "Une âme grande dans un petit destin," or again of the same man: "Il était dans sa destinée d'ouvrir toujours les ailes et de ne pouvoir prendre l'essor."

[In cloth case.]

BYRON, GEORGE GORDON NOEL, *Baron Byron*. The Bride of Abydos. A Turkish Tale. By Lord Byron. . . . *London: Printed by T. Davison. For John Murray. . . . 1813.* Demy 8vo.

Title and Dedication, 3 leaves (one blank). Errata slip + pp. 72; 2 leaves of Advertisements and 1 blank leaf.

On November 29th, 1813, Byron wrote: "The Bride, such as it is, is my first entire composition of any length (except the Satire, and be d—d to it)." A few days later, December 15th, he writes: "By the bye I have used 'bride' Turkishly as affianced, not married; and so far it is an English bull, which I trust will be at least a comfort to all Hibernians not bigotted to monopoly."

Stitched in slate-coloured paper covers.

With 6 others in Half Mor. case.

———— The Siege of Corinth. A Poem. Parisina. A Poem. *London: Printed for John Murray. . . . 1816.* Demy 8vo.

Short Title, Title, Half Title to Corinth, Dedication and Advertisement, 5 leaves; + pp. 89; Notes, 1 leaf; Advertisements dated February, 1816, 2 leaves.

Stitched in brown paper cover, with 2 blank leaves.

Byron's mischievous and ill-natured temper is seen very prominently in the lines where he described Southey and Coleridge in a lampoon as having married "two milliners from Bath," and in the invidious sense which he meant to convey, the expression was a base

calumny and shows his ignoble disposition, for the two ladies were of irreproachable character, and there was not the shadow of a blemish against their name.

With six others in Half Mor. case.

BYRON, GEORGE GORDON NOEL, *Baron Byron*. Lord Byron's Farewell to England with Three other Poems, viz. Ode to St. Helena, To my daughter, on the morning of her birth, and to the lily of France. . . . Second Edition. *London: Published by J. Johnston. . . . 1816.* Demy 8vo.

Short Title, Title, + pp. 31 and 7 pp. of Advertisements.

Goethe used to say that Byron, who was so remarkable in the outburst and spring of his poetry, yet feared Shakespeare, who was more capable than himself of creating and putting life into his characters. He would have liked to disown him; he was irked by that unselfish superiority; he felt he could never comfortably display himself beside the other. He has never renounced Pope because he did not fear him; he well knew that Pope was a *wall* beside him.

Stitched in brown paper cover, with four blank leaves.

With six others in Half Mor. case.

————— *Mazeppa*. A Poem. By Lord Byron. *London: John Murray. . . . 1819.* Demy 8vo.

Short Title, Title, + pp. 71 and 1 blank leaf.

Mazeppa terminates at p. 46; An Ode (to Venice), pp. 47-56; A Fragment (in prose), pp. 57-69; p. 70 blank; p. 71 Advertisement.

John Mazeppa, hettman of the Cossacks, and for a time page to John Casimir, king of Poland, was born about the middle of the seventeenth century in Podolia. After his great adventure in equitation he was elected hettman in the Ukraine in the place of Samoilowitz in 1687, and became Prince of the Ukraine a little later through the favour of Peter the Great. He died at Bender in 1709 after having stirred up Charles XII. to fight the battle of Pultawa against his patron.

The French poet Veyrat had an extraordinary and exaggerated admiration for Byron, and made "Childe Harold" a sort of cult; he used to say somewhat profanely, "Je ne vois pas de milieu entre Lord Byron et Jésus-Christ." This no doubt would have been immensely gratifying to Byron's vanity, had he heard it. He was afflicted, like many other men of his stamp, with a satyriasis of notoriety.

Half Brown Calf.

————— *Marino Faliero*, Doge of Venice. An historical tragedy in five acts. With Notes. The Prophecy of Dante, A Poem. By Lord Byron. *London: John Murray. . . . 1821.* Cr. 8vo.

Pp. xxi + 261 and Advertisement, 1 leaf. The "Prophecy of Dante," pp. 209-255 (p. 101 correctly printed, in some issues it is 110).

The first issue of the 1st Edition; no copy is in the British Museum. It has also escaped the notice of Anderson in his Bibliography of Byron appended to the life of the poet by the Hon. R. Noel, 1890 (Great Writers' series). The Title and number of pages collates with the known second issue of 1st Edition, from which it differs by p. 101 being so printed. On p. 151 the Doge's speech begins "What crimes," omitting the preceding eight lines of later issues.

The British Museum contains the 2nd Edition, so called on its Title-page. This copy follows (on p. 151) the original MS. Byron endorsed the MS., "Begun April 4, 1820, completed July 16, 1820, finished copying August 16-17, 1820."

It is not surprising that a man of Byron's southern temperament should have been attracted by the early literature and history of the Italian Republics. The passionate lovers of Beatrice and Laura have consecrated Italian romance, and patriots have afforded material for the noblest panegyric. Although these early annals are as intricate as the election of a Doge at Venice, the striking contrasts of tragedy and comedy, of sublime self-sacrifice and

base ingratitude, of splendid virtue and atrocious wickedness afford an unexampled arena for a strong poetic imagination. What love, for instance, more noble or more desperately sad than that of an Imilda de Lambertazzi, what villainy more detestable than an Eccelin da Romano's. Vice and treachery must be allowed, however, to have predominated in the early Republican cities of Lombardy, Tuscany and other parts, and even female guilt rivalled the older atrocities of the uncivilized Fredegondes and Brunehauts.

Original boards.

BYRON, GEORGE GORDON NOEL, *Baron Byron*, and ROGERS, SAMUEL. *Lara*, A Tale. *Jacqueline*, A Tale. *London: Printed for J. Murray, Albemarle Street, . . . 1814.* Fcp. 8vo.

Titles, Advertisement, and Contents, 4 leaves; + pp. 128 and 2 leaves of Advertisement. "Lara" terminates on p. 93.

This is the 1st Edition of these Poems. "Lara" is considered to be the continuation of the "Corsair," and was commenced in May, 1814. The publication took place anonymously in the following August in the same volume with Sam Rogers's (the banker) elegant tale of "Jacqueline." "I believe," says Lord Byron in one of his letters, "I told you of Larry and Jackey! A friend of mine was reading the said Larry and Jackey in a Brighton coach. A passenger took up the book and queried as to the author: the proprietor said they were two, to which the unknown responded, 'Ay! ay! a joint concern, I suppose—summat loike Sternhold and Hopkins!' Is not this excellent?"—F. L.

Original paper boards.

BYRON, GEORGE GORDON NOEL, *Baron Byron*. *Sardanapalus*, A Tragedy. *The Two Foscari*, A Tragedy. *Cain*, A Mystery. By Lord Byron. *London: John Murray . . . 1821.* Demy 8vo.

Pp. viii + 439.

Original paper boards.

————— *The Island, or Christian and his Comrades.* By the Right Hon. Lord Byron. *London, 1823: Printed for John Hunt . . .* Demy 8vo.

Pp. 94, including Titles, with Advertisement, 1 leaf. Stitched in brown paper cover, with 1 blank leaf.

With six others in Half Mor. case.

————— *Werner*, A Tragedy. By Lord Byron. *London: John Murray . . . 1823.* Demy 8vo.

Pp. viii + 188, with 7 pp. of Advertisement.

Stitched in dark brown paper cover, with 2 blank leaves.

Mr. Frederick Leveson-Gower in the "Nineteenth Century Magazine" for August, 1899, contends that the only part of this Tragedy written by Byron was the first Act, which Byron tells us in the preface (dated Pisa, Feb. 1822) was rewritten because the original had been lost "somewhere amongst my papers in England." This lost MS. Act has just been found by Mr. John Murray, and with the subsequent Acts is claimed as the work of Georgiana Spencer, wife of the fifth Duke of Devonshire. The Duchess gave the MS. to her niece, Lady C. Ponsonby, who some years later handed it on to Byron.

These literary problems are as a rule barren and unsatisfying, and give little gratification even when solved. This one especially will hardly provoke any curiosity, for the piece is very inferior, tasteless and commonplace. Even the letters of Phalaris, Themistocles and Junius with their Bentleys and their Taylors can with difficulty excite now a fleeting interest, and who cares whether Gauden lent some one else his stilted fustian, or whether Hebrews was written by an Apollos or a Paul?

With six others in Half Mor. case.

BYRON, GEORGE GORDON NOEL, *Baron Byron*. The Liberal. Verse and Prose from the south. Volume the first. *London*, 1822 : [Volume the second. *London*, 1823] *Printed [by and [Vol. I.] for John Hunt. . . .* Demy 8vo.

Vol. I. : pp. xii + pp. 1—50, 121—137, 163—206, 397—8, with Contents and Errata, 1 leaf.

Vol. II. : pp. viii + pp. 1—21, 187—8, 193—249, with Contents, 1 leaf. Advertisements dated August, 1823, 1 leaf.

Letter from Leigh Hunt to Knight inserted.

The book belonged to Alfred, Lord Tennyson, and contains his bookplate.

This quarterly literary venture, edited by Leigh Hunt and published by his brother John, was undertaken by them at the request of Byron and Shelley, who contributed by purse and pen. The only Vols. issued.

The attack on the memory of King George III. by Byron in his "Vision of Judgment" led to the prosecution of John Hunt, who as publisher was convicted and fined.

Calf, tooled back, by Bedford.

[BYRON.] Remarks occasioned by Mr. Moore's Notices of Lord Byron's Life. *Richard Taylor, Printer, Red Lion Court. . . .* (on verso of Title). (Subscribed and Dated) A. I. Noel Byron, Hanger Hill. February 19th, 1830. Demy 8vo.

Pp. 15, including Title.

Uncut as issued without covers. On the Title is inscribed "The Duchess of Northumberland with Lady Noel Byron's Compliments." Presented to Frederick Locker by Lord Wentworth, second Earl Lovelace (grandson of Lady Byron), November 11th, 1886, who explains in an accompanying note, that, though intended for the Duchess, it was never sent.

With six others in Half Mor. case.

CHODOWIECKI, DANIEL.

A Collection of 1392 specimens of his engraved works and book illustrations. Various states—proofs before letters, undivided sets and single, different thoughts, India impressions and ordinary. The subjects include "Cabinet d'un Peintre;" "Centifolium Stultorum;" "Gil Blas;" "Nouvelle Heloise;" "Occupations des Dames;" Calas family; Friedrich II.; Kalenders for 1777, 1778, 1779, 1780, 1783, 1784, 1787, 1800; "Candide;" "Clarissa;" Sterne's "Sentimental Journey;" "Peregrine Pickle;" Fashions, Portraits, etc. There are 796 vignettes (the plate of an uncut set of 12 measures 14 $\frac{3}{8}$ × 8 $\frac{3}{4}$ in.), 369 octavo, and the remainder vary from miniature to Folio.

Also 43 examples of his pupils, W. Jury, F. Penzel, R. W. Kuffner, etc. Portrait of Chodowiecki (F. Arnold after A. Graff); Autograph letter, dated Berlin, 16th August, 1774, with translation written by Frederick Locker; Document of six lines signed Daniel Chodowiecki, dated Berlin 24 Xbre, 1796; Notice of the Engraver with portrait; German copy and English translation of "The Strife of the Musical Union," composed by Chodowiecki; Article by Austin Dobson, with Letter (p. 419). Inserted is a letter of Randolph Caldecott dated 14th July, 1880, who says of the above, "The collection has been very interesting to me. . . . The figures in many of the engravings are very graceful and pretty. The composition seems to me to be usually good, and so I should think are the engraving and etching from a workman's point of view. What a busy man he must have been! In the illustration to Frederick the Great's career I see much that Menzel has made use of. . . he has also been much influenced by Chodowiecki's manner of representing horses in action, etc."

A letter from Mr. Walter Crane is also inserted.

Mounted in Demy Folio.

Half Mor.

CLARE, JOHN. Poems descriptive of Rural Life and Scenery. By John Clare, A Northamptonshire peasant. [Quot. from] Shakspeare. *London: Printed for Taylor and Hessey, Fleet Street; . . . 1820.* Cr. 12mo.

Pp. xxxii, the first blank + 222 and Advertisements, 5 leaves.

Clare's first effort to publish was in 1818, when he circulated a specimen of his verse with proposals to print on obtaining a sufficient number of subscribers—the response was for no more than seven copies. Later one of these prospectuses interested Mr. Drury, a Stamford bookseller, by whom Clare came to the notice of Taylor, his future publisher, and the Poems were issued in January, 1820. The book was eulogized by the reviewers, Clare's position made known, and a sum of £420 12s. raised by private subscription for his benefit; in addition to which Lord Exeter gave Clare an annuity of £15, and Lord Spencer one of £10.

Half Drab Calf, uncut.

CLOUGH, ARTHUR HUGH. The Bothie [this word in red] of Toper-Na-Fuosich. A long vacation pastoral. By Arthur Hugh Clough. Nunc formosissimus annus. *Oxford* [this word in red]: *Francis Macpherson. London: Chapman and Hall. . . . 1848.* Royal 8vo. [1st Edition.]

Pp. 55, including Title and Dedication. Verso of 55 is the advertisement of Ambarvalia, Poems by Burbidge and Clough.

Bound with above are :

1. Review of the Bothie and Ambarvalia Poems, extracted from the "Saturday Review."
2. In Memoriam notice of A. H. Clough, extracted from "The Spectator" of November 23rd, 1861.
3. Letter of Dean Stanley to the "Daily News" on A. H. Clough, January 9th, 1862.
4. Notice of "Death of Professor Clough" from "Scotsman," November 23rd, 1861.
5. Autograph note signed "A. H. Clough," dated from Univ. Hall, Gordon Sq., Friday (July 17th, 1851). Invitation to Breakfast.
6. Inlaid Fscp. 8vo. copy of the privately printed edition of

———— Poems by Arthur H. Clough, n.d., pp. 64 [1849].

Endorsed, "From the Author, July, 1851. W. B. Scott."

Green Cloth. From the collection of William B. Scott.

———— Poems [1849], see above.

These were Clough's contribution to "Ambarvalia. Poems by Thomas Burbidge and Arthur H. Clough. *London, Chapman and Hall, 1849.*" Some copies of Clough's portion were bound separately for private circulation.

———— Poems by Arthur Hugh Clough sometime Fellow of Oriel College, Oxford With a Memoir [By F. T. Palgrave] *Macmillan & Co. . . . 1862.* Fscp. 8vo.

Pp. xxvii + 259 and 16 pp. of Booksellers' Advertisements.

Presentation copy from the poet's widow. Inscription on Short Title. Letter from Mr. F. T. Palgrave, dated 4 June, 1883, to Frederick Locker inserted.

Original Green Cloth.

COLERIDGE, HARTLEY. Poems by Hartley Coleridge. [Two Quotations, one from] Drayton. [the other from] Chaucer: Troilus and Creseide.

Vol. I. *Leeds: Published by F. E. Bingley, Corn Exchange; and Baldwin and Cradock, London. 1833. Demy 8vo.*

Pp. viii + 157, and Errata, 1 leaf.

Vol. II. was never issued, although intended by Bingley, to whom Coleridge was under bond to furnish the MS. for the purpose. When Vol. I. was in the press its publisher became bankrupt. In January, 1833, he wrote to Coleridge: "You need no longer consider yourself under any engagements to furnish me with MS. for the aforesaid (second) volume of poems."

"Though printed for sale, they can hardly be said to have been published. They have been long out of print and a copy is scarcely to be procured."—Derwent Coleridge's *Memoir*, December, 1851.

Hartley Coleridge owed his Christian name to the immense admiration his father had for the Hartleian philosophy, of the founder of which Samuel Taylor wrote:

"Him of mortal kind
Wisest, him first who mark'd the ideal tribes
Up the fine fibres through the sentient brain
Pass in fine surges."

Hartley's father was perhaps more deeply read in the Kantian and other German philosophy than any of his English contemporaries. He was also one of the very few who was versed in or even at all acquainted with the writings of the early scholastic philosophers, Roscelin, Abelard, Lombard, Aquinas, Duns Scotus, Ockham, and others. His train of thought was essentially metaphysical, and inextricable clouded problems were always winding themselves in his brain. We owe to his philosophical meditations several terms which have lately slipped into disuse, if indeed they were ever popularly employed, such as *esemplastic*, *non-sequacious*, *pantisocracy cum aliis*.

Original Half dark Red Cloth, paper boards.

COLERIDGE, SAMUEL T., LAMB, CHARLES, and LLOYD, CHARLES. Poems by S. T. Coleridge, Second Edition. To which are now added Poems By Charles Lamb, and Charles Lloyd [Quotation from "Grosboll," etc.] *Printed by N. Biggs, for J. Cottle, Bristol, and Messrs. Robinsons, London. 1797. Fscp. 8vo.*

Pp. xx + 278.

On p. 151 is the Short Title, "Poems by Charles Lloyd." Second edition. [Quot. from Bowles.]

On p. 191 is the Short Title, "Poems on The Death of Priscilla Farmer By her Grandson Charles Lloyd."

Page 215 is the Short Title, "Poems by Charles Lamb of the India-House." [Quot. from Massinger.]

Page 241, Short Title, "Supplement."

This issue was discussed in October, 1796; Cottle offered twenty-five guineas for an edition of 500. In March, 1797, Coleridge wrote: "Charles Lloyd has given me his poems, which I give to you on condition that you print them *in this volume*."

Coleridge's married life was not happy; his wife was much below him intellectually and failed to appreciate the gifts of her accomplished husband, who perhaps also rather courted her jealousy by the pleasure he showed in the society of a young lady who lived quite near them, and who used to take long and frequent walks with the poet. This led to Mrs. Coleridge feeling unnecessarily but rather naturally left out.

Towards the end of his life Coleridge was sunk in melancholy reflections, and the opium worked havoc with his constitution, as Wordsworth says somewhere in his poems on seeing him after a long interval:

“A piteous sight it was to see this man
When he came back to us, a wither'd flow'r.”

In 1796 he was exactly 5 feet 10 inches in height ; with a blooming and healthy complexion ; beautiful and luxuriant hair, falling in natural curls over his shoulders ; and as a lady (the successor of Hannah More in her most lucrative boarding-school) told De Quincey about the year of Waterloo, “simply the most perfect realization of a pastoral Strephon (Adonis ?) that in all her life she had looked upon.”

Lamb, whose name is with Samuel Taylor's on the title-page, was the friend of poor struggling garreteers, and had the habit of copying into a folio scrap-book and reading to his friends various beautiful compositions written by unsuccessful authors. In the “Confessions of a Drunkard” poor Lamb, the evening of whose life was sad, pathetically says, “I looked back to the time when always, on waking in the morning, I had a song rising to my lips.”

Coleridge was an enormous and a brilliant conversationalist, or rather word-grinder, but he did not brook interruption, and in the society of his friends poured forth an interminable stream of mystical, philosophical, and learned monologue clothed in the most gorgeous language ; on taking it to pieces, however, his audience could make but little of it, and it was said of him by someone, “Yes, Coleridge is certainly a very brilliant talker if you allow him to start from no premises and come to no conclusion.”

Green Mor., by Bedford.

COWPER, WILLIAM. Poems by William Cowper, Of the Inner Temple, Esq. Sicut aquæ [etc. Quot. from] Virg. Æn. viii. So water trembling [etc. translation.] Nous sommes nés pour la vérité [Quot. from] Caraccioli. *London: Printed for J. Johnson. No. 72, St. Paul's Church-yard. 1782. 8vo. [1st Edition, 1st issue.]*

Title and “Contents,” 2 leaves + Preface subscribed “John Newton Charles Square, Hoxton, February 18th, 1782.” Pp. i—vii + 367, with Errata on verso (p. 343 printed “344”). This copy has the scarce and suppressed preface of which it is believed not more than three or four copies exist. Manuscript Poem to William Wilberforce in Cowper's handwriting (14 lines) inserted.

Byron has called Cowper a “coddled” poet. Tom Moore, in referring to Cowper, used to say that genius and domestic felicity were two antagonistic elements, and Wordsworth on being asked his opinion on Moore's judgment, replied that it was not because men had genius that they therefore made their home miserable, but because they had not enough genius : that a higher order of spirit and sentiment would enable them to see and to feel all the beauty of domestic ties. Montaigne on the other hand considered that they who were naturally attracted to the society of a mistress had more genius in them than those who preferred a legitimate wife and who already felt “je ne sais quelle froideur maritale.” This latter opinion, however, was quite consistent with the old ideas of French chivalry, which nevertheless found their epitome in the irreproachable Bayard.

Sprinkled Calf, tooled back, g. e., by Riviere.

———— Poems by William Cowper of the Inner Temple, Esq. In Three Volumes. Vol. III containing His Posthumous Poetry and A Sketch of His Life By His Kinsman John Johnson LL.D. Rector of Yaxham with Welborne in Norfolk. His virtues formed the magic of His Song. Cowper's Epitaph. *London: Printed for F. C. & J. Rivington. 1815. Crown 8vo.*

Pp. lxxxiv + 434. This volume completes the series of Cowper in the 1886 Catalogue and Appendix.

Mr. Elwin, former editor of the “Quarterly Review,” considered Cowper the best letter-

writer in the English language. Cowper has been greatly appreciated in France—see M. Lacaussade's translations and Sainte-Beuve's essay.

His poem on the "Nightingale and the Glowworm" may be compared to an epigram of Euenus of Paros, translated by André Chénier, in which a grasshopper quarrels with a swallow; it shows the difference between Greek and Christian sentiment.

Southey used to say that if it had not been for Mrs. Unwin, Cowper would never have become an author, and without Lady Austen never a popular one.

When someone, towards the latter end of Cowper's life, expressed regret that he did not undertake any more original work, he answered, "The spirit of man is not a fountain, but a cistern, and mine, God knows, is a broken cistern."

His end, it is pleasing to know, was peaceful, and Cowper might have said, as the Abbé de Saint Pierre, eighty-five years of age, and near his end, replied to Voltaire, who had asked him what he thought of the journey from life to death—"Comme un voyage à la campagne." Poor Cowper!

"For peace is nigh
Where Wisdom's voice has found a listening heart.
Amid the howl of more than wintry storms,
The Halcyon hears the voice of vernal hours
Already on the wing!"

[Cary's *Dante*, Purg. c. xxviii.]

Marbled Calf.

CRABBE, GEORGE. *The Library. A Poem. London: Printed for J. Dodsley. . . . M.DCC.LXXXI. [Price 2s.] Crown 4to.*

Pp. 34, including Title; last leaf blank.

The publication of the poem was the result of a forlorn appeal to Edmund Burke, to whom Crabbe wrote, "I am one of those outcasts in the world who are without a friend, without employment, and without bread." The statesman, who had himself dabbled in literary composition at an early age, saw the merit of the work, took it to Dodsley, read several portions of the poem to him, and prevailed upon him to print it.

Paper Cover.

————— *The News-paper: A Poem. By the Reverend George Crabbe, Chaplain to His Grace the Duke of Rutland. [Quot. from] Ovid. Metam. Lib. XII. London: Printed for J. Dodsley, . . . M.DCC.LXXXV. [Price 2s.] Crown 4to.*

P. vii + 29, including Title, Dedication to Lord Thurlow, Address "To the Reader," and the Argument (p. 8), Advertisement, 1 leaf.

Paper Cover.

————— *The Borough: A Poem, in Twenty-four Letters. By The Rev. G. Crabbe, LL.B. Paulo majore canamus—Virgil London: Printed for J. Hatchard, Bookseller to Her Majesty. . . . 1810. Demy 8vo.*

Pp. xli + 344. Advertisements, 2 leaves.

Original Gray Paper Boards.

————— *Tales of the Hall. By the Rev. George Crabbe, LL.B. In Two Volumes. Vol. I. [Vol. II.] London: John Murray, . . . 1819. Demy 8vo.*

Pp. xxiv + 326. Preceded by 8 pp. of Messrs. Longman's Advertisements. Vol. II., pp. viii + 353. Advertisement, 1 leaf.

Original Red Paper Boards.

CRUIKSHANK, GEORGE. *Scraps and Sketches, By George Cruikshank. To be continued occasionally. London: Published by the Artist, 22 Myddle-*

ton Terrace, Pentonville, and sold by James Robins and Co., Ivy Lane, Paternoster Row. (Price 8s. Plain, 12. Coloured, and large paper India Proofs, 15s. [From Paper Cover.]) MDCCCXXVIII. Oblong Folio.

Title, 1 leaf; The Artist's Introduction on verso: "I will just add that this is the third work which I have published on my own account." 6 Folios [4 with 6, and 2 with 5, illustrations on each] Designed Etched & Published by Geo. [or George] Cruikshank May 20, 1828 [at foot of each].

CRUIKSHANK, GEORGE. Part the Second . . . MDCCCXXIX.

Title, 1 leaf. 6 Folios [3 full page, 2 pages with 5 each, and 1 page with 9 Illustrations] Designed Etched and Published by George [or Geo.] Cruikshank Nov. 1st. 1829 [at foot of each].

On each of the above Titles the artist has written: "R. W. Jearrad Esq. with the Compl^{ts} of Geo. Cruikshank."

With original Paper Covers.

Half Crimson Calf, cloth sides.

CRUIKSHANK, GEORGE AND ROBERT. A collection of coloured plates illustrating London Characters. 24 Fscp. 12mo plates inlaid to form Fscp. 4to.

Prefaced with T. Stothard's Frontispiece for the "Gentleman's Pocket Magazine;" the collection comprises:

1. Watchman. Published by Joseph Robins Dec. 1. 1827.
2. Baker.
3. Turncock.
4. Stage Coachman. Published. J. . R—s. Feb. 1. 1827.
5. Parish Beadle. ditto. Jan. 1. 1827.
6. Dustman. ditto. Mar. 1. 1827.
7. Waterman. ditto. April 1. 1827.
8. Chimney Sweeper. ditto. May 1. 1827.
9. Butcher's Boy. ditto. July 1. 1827.
10. Brewer's Drayman.
11. Old Clothes Man. Published by J— R—s. Nov. 1. 1827.
12. Hackney Coachman. ditto. June 1. 1827.
13. Footman. ditto. Sept. 1. 1827.
14. Bricklayer's labourer. ditto. Oct. 1. 1827.
15. Fishmonger.
16. Barber.
17. Market Woman.
18. Greenwich Pensioner.
19. Chelsea Pensioner.
20. Last Dying Speech Man.
21. Sailor.
22. Sailor's Lass.
23. Maid Servant.
24. Tax Gatherer [whose book bears date 1829].

}
By
Robert
Cruikshank.

Half Red Mor., by De Coverly.

CRUIKSHANK, GEORGE. A Collection of Bookplates and Caricatures, etc. George Cruikshank's visiting card. Autograph letter to Mr. F. Locker, dated Feb. 24, 1858. Card to view the Cruikshank Gallery, Exeter Hall. Portrait of G. C. [the central figure in] The Triumph of Cupid. A Reverie, $6\frac{1}{2} \times 9\frac{1}{4}$ in. Tribute to his genius from Ruskin's "Modern Painters." A Collection of 238 illustrations. It includes among the 8vo size :

22 (11 proofs) from the 1st and 2nd series of "German Popular Tales." 12 from "Points of Humour." 9 (proofs) from "Sketches by Boz." 9 from "Jack Sheppard." 7 from "Lambkin." 4 from "The Bee and the Wasp" (before the plate was purchased by Pickering). 5 from "Fairy Tales." 2 from "Bentley's Miscellany."

"These are specimens of G. C. at his worst. G. C. agreed with Bentley to do two plates a month (I think) for his 'Miscellany'—they quarrell'd, and G. C. was held to his bargain. In revenge he did them as badly as possible, and would not sign them. G. C. told me he used to take out his watch and allow himself so many minutes for the work. He and Bentley [afterwards became?] good friends again.—F. L."

Among the larger ones :

"Breaking Up," 1826, $10\frac{1}{2} \times 8\frac{1}{2}$ in. ; "Puck on Pegasus," $6\frac{1}{2} \times 9$ in. (almost unique state) ; "Building Castles in the Air" (proof), $5 \times 7\frac{1}{8}$ in. ; "The Pixies were the Wags" (proof), $5\frac{3}{8} \times 8\frac{1}{8}$ in. ; "Thomas Ingoldsby," $4\frac{3}{8} \times 7\frac{5}{8}$ in. (presented and signed by the artist) ; "The Old Woman of the Wood" and the "Pied Piper" (only six of each printed), $4\frac{1}{2} \times 7$ in.

Mounted in old Red Mor., with Armorial badge in centre : 3 trefoils Fess, supported by Dragons rampant, surmounted by a coronet under a cap of maintenance. The sides are tooled with trefoil.

"I think George Cruikshank is a genius, though a very irregular and unequal one. I think he has secured a small niche in the temple of Fame (let us hope that that edifice will stand for some time longer). Of how many of the artists, in and out of the Academy, can that be said? In making this collection I have tried to get together characteristic specimens from his works, so there is hardly a complete set of anything he has done. I think the volume does not suffer thereby, but still this collection could be weeded and added to with advantage.—F. L."

CRUIKSHANK, GEORGE.

(See Album III., containing various sketches for "London Lyrics.")

DRURY, ROBERT. Madagascar: or Robert Drury's Journal, during Fifteen Years Captivity on that Island. Containing

- I. His Voyage to the East Indies and short Stay there.
- II. An Account of the Shipwreck of the Degrave on the Island of Madagascar; the Murder of Captain Younge and his Ship's Company, except Admiral BEMBO's son, and some few Others, who escaped the Hands of the barbarous Natives.
- III. His being taken into Captivity, hard Usage, Marriage and Variety of Fortune.
- IV. His Travels through the Island, and Description of it; as to its Situation, Product, Manufactures, Commodities &c.

- V. The Nature of the People, their Customs, Wars, Religion, and Policy :
As also, The Conferences between the Author and some of their
Chiefs, concerning the Christian and their Religion.
- VI. His Redemption from thence by Capt. Mackett, Commander of the
Prince of Wales, in the East India Company's Service, His Arrival
to England, and Second Voyage thither.
- VII. A Vocabulary of the Madagascar Language.

The Whole is a Faithful Narrative of Matters of Fact, interspers'd with
variety of surprising Incidents, and illustrated with a Sheet Map of Mada-
gascar, and Cuts. Written by Himself, digested into Order, and now
publish'd at the Request of his Friends. *London: Printed, and Sold by
W. Meadows, at the Angel in Cornhill . . . and by the Author at Old Tom's
Coffee-House in Birchin Lane.* MDCCXXIX. [Price bound Six Shillings.]
8vo.

Pp. xvi + 464, including Title.

"*Mr. E. Blanchard, a writer in the 'Revue des Deux Mondes,' doubted the authenticity of this book, and Mr. Lee suggested that either Defoe or an imitator must have 'edited' it, Nov. (1891). Captain Pasfield Oliver confirms these doubts, and brings forward ample evidence in which he traces the sources whence the author derived his information. No doubt some of it was got from a sailor called Drury, who was wrecked in the 'Degrave' and subsequently served with the Pirate White.—F. L.*"

"*There are four editions of this scarce book :*

1729—*this copy.*

1743—*this edition has a preface.*

1808—

1829—*I have this—the preface is repeated, and there is an editor's preface.—F. L.*"

In "Three Visits to Madagascar during the years 1853, 1854-1856" by the Rev. William Ellis, there are some interesting portraits of the Royal family of Madagascar dressed more according to the fashion prevailing in Europe than at the time when Drury visited the island. This is all the more surprising when we recollect the horrid persecution of the Christians in the year 1849; when men and women were flogged, tortured, burnt alive, and hurled from precipices as though they had been in the hands of demons.

Calif.

ELIOT, GEORGE. Scenes of Clerical Life. By George Eliot. In Two Volumes. Vol. I [Vol. II] *William Blackwood and Sons Edinburgh and London.* MDCCCLVIII.

Short Title, Title, and Contents, 3 leaves + pp. 366.

Vol. II. Short Title, Title, Short Title (repeated), 3 leaves + pp. 381.

The first essay in fiction of Mary Ann Evans, then Mrs. George Lewes, afterwards Mrs. Cross. The opening sketch, "Amos Barton," was begun at Richmond, September 22nd, 1856, finished November 5th following, and the next day submitted through Mr. George Lewes to Blackwood for publication in his Magazine. It was accepted, and Blackwood was "glad that your friend is, as I supposed, a clergyman;" he sent the proof with a cheque for 50 guineas on December 29th, 1856, and the "Scenes" started in January, 1857. On February 4th, 1857, Mrs. Lewes adopted the *nom de plume* "George Eliot." In book form she received £150 in December, 1857, for the 1st edition of 750 copies; afterwards increased to 1,000 copies, with an addition of £60 for the authoress.

Original Claret-coloured Cloth. In dark green cloth case.

ELIOT, GEORGE. Adam Bede [1859].

A copy of "Adam Bede," 1st edition, uncut, and in the original red cloth, has since been substituted for the cut half-bound copy of the same edition in the 1886 Catalogue of the Rowfant Library.

EMERSON, RALPH WALDO. Poems by Ralph Waldo Emerson. *London: Chapman, Brothers . . .* MDCCCLXVII. Cr. 8vo.

Pp. vii, Errata slip, + 199, with Hymn on verso; Colophon, 1 leaf; Bookseller's Advertisement, pp. 24.

"I think this was issued before the first American edition to secure the English copyright. "John Wilson."

A distinguished writer has said of Emerson that he was carried like an ape into the world of literature on the shoulders of Carlyle. Cicero writes somewhere "Quid nostri philosophi? nonne in his ipsis libris, quos scribunt de contemnendâ gloriâ, nomina sua inscribunt?" Does this apply to our author?

Original Green Cloth.

FIELDING, HENRY. The History of the Adventures of Joseph Andrews, And of his Friend Mr. Abraham Adams. Written in Imitation of the Manner of Cervantes, Author of Don Quixote. In Two Volumes. Vol. I. [Vol. II.] *London: Printed for A. Millar, over-against St. Clement's Church, in the Strand.* MDCCXLII. 12mo.

Pp. i—xix, verso "Among other errors, etc.," + pp. 306 (pp. 273 printed in such manner). Vol. II. Bookseller's Advertisement, Title, 2 leaves + pp. 310, Bookseller's Advertisement, 1 leaf. (Pp. 214 misprinted 241; 267 misprinted 276.)

The copyright of this famous result of Fielding's perusal of Richardson's "Pamela" was obtained by Andrew Millar for £183 11s. The original deed of assignment is in the Forster Collection at the South Kensington Museum.

"Our immortal Fielding was of the younger branch of the Earls of Denbigh, who drew their origin from the Counts of Hapsburgh. The successors of Charles 5th may disdain their brethren of England, but the romance of 'Tom Jones,' that exquisite picture of human manners, will outlive the Palace of the Escorial, and the Imperial Eagle of Austria.

"Edw^d. Gibbon."

Any criticism that falls from the pen of Gibbon is worthy of consideration, and this last is very high praise, perhaps curiously prophetic; for has the Eagle of Austria a long lease of life, and is not the Escorial, in a moral sense, already being pushed into the background?

Gibbon's great work was the solace of his existence. It was his partner in life. When finished he describes the wrench that it gave him as the farewell parting from a loved one. However, when the "Decline and Fall" was kneeling unheeded at the feet of a Frenchwoman and unable even to arise, the glories of the Antonines, the persecutions of the Christians and the apostasy of Julian must have seemed but a poor sop in return for the great man's lacerated feelings. He went nevertheless on his way to engage in the "Decline" like Æneas in the "Foundation" of Rome weeping the while for Dido (but, oh Virgil!)

Mens immota manet, lacrymæ volvantur inanes.

Gibbon's thoughts of matrimony seem from this time to have fallen more or less into the background, and, in the words of the epitaph upon Bishop Andrews' tomb in the Church of St. Saviour's in Southwark,—

Cælebs migravit ad aureolam cælestem.

Yellow Calf, tooled back.

FIELDING, HENRY. *Amelia*. By Henry Fielding, Esq: Felices ter & amplius Quos irrupta tenet Copula In Four Volumes. Vol. I. [Vol. II.] [Vol. III.] [Vol. IV.] *London: Printed for A. Millar, in the Strand* M.DCC.LII. 12mo.

Title, Dedication to Ralph Allen, dated "Bow Street. Dec. 12. 1751," and Contents, pp. xii + 285 (pagination on 22 omitted). Vol. II. pp. viii + 262 and Advertisement of the Universal Register Office. Vol. III. pp. ix + 323 (pp. 39 and 107 unpagged). Vol. IV. pp. vii, verso blank + 296.

Although the title-page, by anticipation, bore the date 1752, the actual date of publication, as appears (says Mr. Austin Dobson in his "Fielding") from the "General Advertiser," was December 19th, 1751. Millar paid £1,000 for the copyright.

In the opening chapter of Book II. the heroine is said to have had a terrible chaise accident whereby "her lovely nose was beat all to pieces." She continues, however, to be described as a lovely creature. The inconsistency of creating a Beauty without a Nose was exposed by the critics. To meet which, in all subsequent editions, Fielding inserted sentences in Vol. I., Bk. II., chap. i., p. 99, between "unmasked" and "I was unable." Vol. II., Bk. IV., chap. vii., p. 72, after "degree" and before "Mrs. Ellison." Vol. IV., Bk. XI., chap. i., pp. 114-115, after "preposterous," and before "Her neck."

Original Calf.

————— *The History of Tom Jones, A Foundling.* M.DCC.XLIX.

[1st edition of *Tom Jones*, 6 vols., in original boards, uncut,] has since been substituted for the copy of the same edition bound and cut in the 1886 Catalogue of the Rowfant Library.

FITZGERALD, EDWARD. *Euphranor. A dialogue on youth.* *London. William Pickering* 1851. Fscp. 8vo.

Title + pp. 81.

As early as 1846 FitzGerald wrote to Prof. Cowell: "I have been doing some of the dialogue." "It is not easy to keep good dialectic, and yet keep up the dejected sway of natural conversation."

In another letter of Feb. 27, 1851, he writes: "Pickering's foreman blundered in the Advertisements; quoting an extract about the use of the Book, when he should have quoted about its amusement, which is what the world is attracted by. . . . As it would be a real horror to me to be known as the writer I do not think I can have much personal ambition in its success."

Tennyson thought the description of the Boat race one of the most beautiful pieces of prose in the English language.

Original Green Cloth.

————— *Rubáiyát of Omar Khayyám, The Astronomer-Poet of Persia.* Translated into English Verse. *London: Bernard Quaritch* . . . 1859 4to.

In eights, pp. xiii + 21.

In 1860 Messrs. A. C. Swinburne and D. G. Rossetti discovered copies of this 1st edition being sold off at a penny a copy—having proved hopelessly unsaleable at the published price of a shilling. To-day, Mr. Clement Shorter in "The Bookman" (April, 1899), doubts if a copy can be bought for £10! (ah! *tempora mutantur*).

Original paper covers with Title repeated.

E. FitzGerald's copy with his bookplate inside cover. This bookplate, an Angel [Mrs. Brookfield] holding a shield saltire, was, as stated by FitzGerald, writing in 1878, "Done by

Thackeray one day in Coram (Joram) Street in 1842. All wrong on her feet, so he said—I can see him now.”

FitzGerald told Prof. Cowell on April 17, 1857, “I have been for the last five days with my Brother at Twickenham, during which time I really copied out Omar Khayyám, in a way !”

In Purple Cloth Case, with Sale Catalogue of the Effects in FitzGerald’s residence at Little Grange, Woodbridge, Aug. 16 and 17, 1883; ditto of Books at Sotheby’s, Dec. 7, 1883; and of Pictures at Christie’s, Dec. 8, 1883. Also subscriber’s form for Vedder’s Omar Khayyám.

GAY, JOHN. An Epistle to Her Grace Henrietta, Dutchess of Marlborough. By Mr. Gay. *London: Printed for Jacob Tonson, at Shakespear’s-Head, over-against Katherine-Street in the Strand.* MDCCXXII. Folio.

A—C 1, in twos.

Title, Short Title, A 1—2; The Poem, B—C 1 (pp. 5).

The Poem commences with a fine initial letter E.

Pope wrote of Gay :

“Of manners gentle, of affections mild;
In wit, a man, simplicity, a child.”

Marbled Calf, green lettering piece.

———— Fables, By Mr. Gay. [Mask vignette.] *London: Printed for J. Tonson and J. Watts.* MDCCXXVII. 4to.

A—Z; A a in fours, last 2 blank.

Title; Dedication to William, Duke of Cumberland; and Table, 4 leaves. Fables, pp. 1—173 (517 for 157). Each of the 50 Fables have Vignettes $3\frac{3}{4} \times 3$ in., and 1 to the Introduction. 19 are by P. Foudrinier, after W. Kent; 7 by the same, after I. Wootton; 11 by G. van d. Gucht, after Wootton; 11 by B. Baron, after I. Wootton; 2 by same after Kent, and 1 by A. Motte.

Alex. Pope, writing to Dean Swift, December 14th, 1725, says, “Gay is writing Tales for Prince William,” to whom as Duke of Cumberland this volume is dedicated.

“My Fables are printed,” says Gay, February 18th, 1727, “but I cannot get my plates finished, which hinders the publication.”

Only 25 copies are said to have been printed, including 12 for the Royal Library. Old Calf.

———— Fables. By Mr. Gay. [Mask vignette.] *London: Printed for J. Tonson and J. Watts.* MDCCXXVII. 4to.

A—Z; A a 2 (wants 2 blank leaves, A 3—4, otherwise duplicate of preceding). Bound with :

———— Fables. By the late Mr. Gay. Volume the Second. [Vignette of the Poet by G. Scotin after H. Gravelot.] *London: Printed for J. and P. Knapton, in Ludgate-street; and T. Cox, under the Royal Exchange.* MDCCXXXVIII. 4to.

A—Z 2 + Frontispiece of Gay’s Monument in Westminster Abbey, and 16 plates, all by G. Scotin after H. Gravelot. The Fables, pp. 155.

Gay writes to Swift, May 16th, 1732: “You seem’d not to approve of my writing more fables. Those I am now writing have a prefatory discourse before each of them, by way of

epistle, and the morals of most of them are of the political kind, which makes them run into a greater length than those I have already published. I have already finished about fifteen or sixteen. Four or five more would make a volume of the same size as the first. Though this is a kind of writing that appears very easy, I find it is the most difficult of any that I ever undertook. After I have invented one fable and finished it, I despair of finding out another; but I have a moral or two more which I wish to write upon." Probably this wish was not realised, as Gay died on December 5th, 1732.

Pope, writing to Swift, February 16th, 1733, hoped the Duke of Queensberry would be allowed to deal with "some fables he (Gay) left finished." This volume, issued by the duke, contains but sixteen fables.

Only 50 copies were printed.

Russia. Gilt tooled back and geometrical borders by Roger Payne.

GOLDSMITH, OLIVER. The Poetical Works of Oliver Goldsmith, M.B. Complete in one Volume. With the Life of the Author. Embellished with Vignettes & Tail-pieces, Designed, and Engraved on wood, by T. Bewick. [Vignette.] "And all the village train, [etc.] Des. Vil. p. 44. *Hereford*: Printed by D. Walker; and sold by J. Parsons, Bookseller, Paternoster Row, London, 1794. 8vo.

Pp. 95. There are five vignettes, and one head-piece.

Certain criticisms of Goldsmith that have come down to us are interesting. He once described a Johnsonian characteristic very neatly; for speaking of style he said to the Doctor: "You must confess, Doctor, that if you had to make little fish speak, you would make them talk like whales?" Sainte-Beuve quotes this remark in connection with La Rochefoucauld's dictum, "Ne nous servons point de paroles plus grandes que les choses," an idiosyncrasy often observable in the writings of our lexicographer.

Sprinkled Calf, by Bedford.

GRAY, THOMAS. An Elegy written in a Country Church-yard. The Third Edition, corrected. *London*: Printed for R. Dodsley in Pall-Mall; And sold by M. Cooper in Pater-noster-Row. 1751. [Price Sixpence.] 4to. $8\frac{3}{8} \times 10\frac{1}{2}$ in.

A—B 2, in fours. Pp. 11.

Title, A 1; Advertisement (to the Reader), A 2; The Poem, pp. 5—11.

He began it at Stoke Poges at the end of October, 1742, and finished it at the same place on the 12th January, 1750. Horace Walpole circulated the MS. On February 10th, 1751, Gray was asked to allow it to appear in the "Magazine of Magazines," but refused; the next day the poet requested Walpole to have it published in pamphlet form. It was issued by Dodsley on the 16th February, 1751, and was at once pirated by the "Magazine of Magazines," followed by the "London Magazine" on 1st March and the "Grand Magazine of Magazines" on 30th April, 1751. Three MSS. of the Elegy in Gray's autograph exist. One at Pembroke College, Cambridge, endorsed by Gray, "Publish'd in Feb^ry 1751 by Dodsley and went thro' four Editions in two months and afterwards a fifth, 6th, 7th, 8th, 9th, 10th & 11th." One in the British Museum. The 3rd, which is an earlier draft than the preceding, is that given by Gray to his biographer, Mason, and bequeathed in October, 1898, by Sir William Fraser to Eton College.

———— Designs by Mr. R. Bentley, for six Poems By Mr. T. Gray. [Vignette.] *London*: Printed for R. Dodsley, in Pall Mall. MDCCCLIII. Large 4to.

Short Title, Title, Folios 35, and Epitaph 1 leaf, Text one side only; Explanation of the

Prints, 2 leaves. Each poem is illustrated by a Frontispiece, Head-piece, Initial letter and Tail-piece. Engraved by J. S. Müller and C. Grignon.

Portrait of the Poet engraved by J. S. Müller inserted.

Autograph manuscript of 3 pages by Gray inserted.

“Richard Bentley was the son of the famous Master of Trinity. *Agostino Isola, a young Italian of literary tastes (who survived long enough to teach Tuscan to William Wordsworth) was delegated by Gray (the Poet and Professor of Modern Literature Cambridge) to teach at the University. The grand-daughter of this man was Emma Isola, the adopted child of Charles and Mary Lamb.*—F. L.”

Gray occasionally touched a very true note, and grasped points of character that would have eluded the perception of inferior men. The one bright point of Henry VIII.’s character was his attitude towards Rome, all else was dark and ferocious, and Hallam in his “Constitutional History” has noticed that Gray has finely glanced at this in the beautiful stanza where the poet has made the founders of Cambridge pass before our eyes, like shadows over a magic mirror :

“—— the majestic lord,
Who broke the bonds of Rome.”

It is to be questioned whether our “barren rascal” who was delivered of an “elegy” is not preferable to our prolific rascals who brought forth many, our Davenants and our Dekkers, our Middletons and our Marstons. Jeremy Taylor quotes Plutarch to show that the “being taught first to be silent, then to speak well, is education fit for a gentleman or a prince,” and he might have added, “for a poet.”

Although Gray is immensely elaborate and his writings too much like a beautiful tessellated pavement with much fine colouring but little passion, he is and will deservedly remain one of the English classics.

Fletcher, who wrote :

“If men were wise to see’t
There’s nought in Life so sweet
As lovely melancholy,”

had much the same feeling as Gray, who said :

“Oft woo’d the gleam of Cynthia, silver-bright,
In cloisters dim, far from the haunts of folly,
With freedom by my side and soft-eyed melancholy.”

Sprinkled Calf. From the collection of the Hon^{ble}. Edmund Phipps, whose autograph is within the cover.

HAZLITT, WILLIAM. Conversations of James Northcote, Esq., R.A. By William Hazlitt. “The precepts here of a divine old man I could recite.” Armstrong. London. Henry Colburn and Richard Bentley. 1830. Cr. 8vo.

Short Title, Portrait of J. Northcote in his 82nd year, Wright after Wivell ; Title + pp. 328. [Copy of the 1st edition with MS., unique.]

I bought this book at the Hazlitt sale, Sotheby, on 23rd November, 1893.

It was imperfect, having no cover, title-page or portrait, but I happened to have an imperfect copy of the same edition at home, and I made up this with mine. The only difference that I know of being that at Page 328 (the last page) under the words “the end” was the Printer’s name.—F. L.

Sic.

Whiting, Beauford House, Strand.—F. L.

Autograph MS. of Hazlitt addressed to Mr. Shee, attested by Mary Cowden-Clarke.

Prior to their collection in book form, these conversations were commenced in 1826, in Colburn’s “New Monthly Magazine,” under the title of “Boswell Redivivus ;” and a short

time afterwards continued in the "Atlas" newspaper. Northcote, who died in 1831, was thirty years Hazlitt's senior and survived him one year.

Hazlitt's Platonic misadventure is well known. He seems to have been of an acidulent, discontented disposition, morose and somewhat vindictive. His genius was of the morbid sort, and he was a bitterly disappointed man. He pined for distinguished recognition, but never obtained it as he wished, and a blight descended latterly upon his aspirations. Some of his writings show extreme intellectual power and refinement of reasoning, and certain English critics have written warmly in his praise. We imagine, however, that his charm was of the retiring kind that lost none of its essence by being removed to a reasonable distance.

Original Green Cloth.

HOGARTH, WILLIAM. A Collection of his engraved works in Half-bound Portfolio, viz. :

1. Portrait of the Artist "Gulielmus Hogarth." Se ipse Pinxit et Sculptit 1749. On Palette "The Line of Beauty." [Second State.]
2. Another Portrait. "William Hogarth Sergeant Painter to His Majesty [appointed 6 June, 1757]. The Face Engrav'd by Wm. Hogarth. Publish'd etc. March 29. 1758. [Second State.]
3. The Bruiser. C. Churchill. Pub^d August 1. 1763. [Third State.]
4. Ditto. [Fifth State.] The "background and a dog ready" was an old plate adapted from Hogarth's portrait of 1749.
- 5-8. [The Four Times of the Day.] 5. "Morning." Publish'd March 25, 1738. [Second State.] 6. "Noon." [First State.] 7. "Evening." [The man's hands are blue; the woman's face, neck and lace, red. [Second State.] 8. "Night." Publish'd March 25. 1738.
- 9-13. Election Prints. 9. Plate I. An Election Entertainment. Published 24 Feb^{ry}. 1755. [Second State.] 10. Ditto. [Fourth State.] 11. Plate II. Canvassing for Votes. Painted by W. Hogarth. Engrav'd by C. Grignon. Published 20. Feb. 1757. [Second State.] 12. Plate III. The Polling. Engrav'd by W. Hogarth & Le Cave. Published 20. Feb^{ry}. 1758. [Second State.] 13. Plate IV. Chairing The Members. Engrav'd by W. Hogarth and F. Aviline. Published 1. Jan. 1758. [Second State.]

Hogarth's pictures of the Election are evidence of the corruption in his time, as also are some of Smollett's novels. Bribery at elections does not seem to have been very prevalent earlier than the general elections of 1747 and 1748; for Addison, Swift, and Pope would not have failed to remark upon it with their usual vituperative wit had it been so. However, that it did exist to a certain extent, even as early as the reign of George I., is shown by the act in 1728 rendering elections void and inflicting severe penalties for bribery. Swift also, in the "Examiner," speaks casually of "influencing distant boroughs by powerful motives from the city." The sale of seats in Parliament, like any other transferable property, is mentioned in no book of an earlier date than 1760. The Place Bill of 1743 is an evidence of Government corruption.

14. "Paul before Felix." "Design'd and Scratch'd in the true Dutch taste by Wm. Hogarth. Publish'd According to Act of Parliament May 1st 1751." On left margin is the printed form of Receipt filled in and signed in the Autograph of the Painter:—"Rec^d (May 10.

1751) of (Rich^d Dalton Esq.) *5 being the First Payment for two Prints, one Moses brought to Pharoahs Daughter, the other Paul before Felix which I promise to Deliver when finish'd on the payment of 5 Shillings more :—

[Signed] Wm. Hogarth [Palette Seal]

N.B. Each Print will be 7^s. 6^d. after the Subscription is over
[Early impression of First State.]

15. "Paul before Felix." [Later impression of First State, without receipt.]
16. Ditto. "Design'd and Etch'd in the ridiculous manner of Rembrandt." [Second State.]
17. The Laughing Audience. [Later impression, without inscription.] First issued as the Subscription Ticket to the Rake's Progress and Southwark Fair [1733].
18. A Representation of the March of the Guards towards Scotland, in the year 1745, Painted by Will^m. Hogarth & Publish'd Dec. 30. 1750 Engrav'd by Luke Sullivan. [Third State.]
19-24. Marriage-A-la-Mode. Invented Painted & Published by Wm. Hogarth According to Act of Parliament April 1st. 1745. 19. Plate I [The Contract.] 20. Plate II [The Breakfast Scene, Second State.] 21. Plate III [The Quack Scene.] 22. Plate IV [The Toilet Scene.] 23. Plate V [Death of the Earl.] 24. Plate VI [Death of the Countess.] Plates I & VI Engraved by G. Scotin; II & III by B. Baron; IV by S. Ravenet and V by R. F. Ravenet.
Hogarth sold the original pictures in 1750 to Mr. Lane of Hillingdon for 120 guineas, being then in Carlo Maratti frames which had cost the artist 4 guineas apiece.
25-32. The Rake's Progress. Invented Painted Engrav'd & Published by Wm. Hogarth June 25 [Plate III has June 24] 1735. [All First States.] 25. Plate I [He takes possession.] 26. Plate II [His Levee.] 27. Plate III [He revels.] 28. Plate IV [Goes to Court.] 29. Plate V [Marries.] 30. Plate VI [Gambles.] 31. Plate VII [In the Fleet Prison: early impression of First State.] 32. Plate VIII [In Bedlam.]

The Rake's Progress was dated June 25, 1735, and the engravings bear the words "according to Act of Parliament." This was an Act (8 Geo. II. Cap. 13) which Hogarth had been instrumental in obtaining from the legislature, stirred thereto by the shameless piracies of rival printsellers.

33. Taste in High Life. Published May 24th [1746]. [After Hogarth.]
34. Frontispiece [to "Kirby's Perspective"] W. Hogarth inv. et delin. L. Sullivan Sculp. [1753].
35. The Enraged Musician. Publish'd Nov. the 30th 1741. [Second State.]
36. The Distressed Poet. Publish'd March the 3rd, 1736 [First State.]
37. Ditto. Published December the 15. 1740 [Second State.]
38. The Stage Coach; or, Country Inn Yard. Publish'd 1747 [Second State.] 39. Another copy without margin.

40. Columbus breaking the Egg. [Subscription Ticket for the Analysis of Beauty [1752]. This copy wants last eleven words of the form of receipt.]
41. Simon Lord Lovat. Publish'd August 25th 1746 [Second State.]
42. Strolling Actresses dressing in a Barn. Publish'd March the 25, 1738 [First State: Flora with the cap.]
43. Strolling Actresses dressing in a Barn. Publish'd March the 25. 1738 [Later impression: Flora's cap removed.]
- 44-49. A Harlot's Progress. Wm. Hogarth invt. pinxt et sculp^t [each of the 6 Plates in First State; 1732.] 44. Plate 1 [The Arrival.] 45. Plate 2 [Quarrels with her Protector.] 46. Plate 3 [Apprehended by a Magistrate.] 47. Plate 4 [Beating Hemp in Bridewell.] 48. Plate 5 [Her Death.] 49. Plate 6. [Her Funeral.]
- The paintings for "A Harlot's Progress" were, if we may trust the date in the last of the pictures, finished in 1731. The engravings by the artist himself were published in 1732. The introduction of one or two well-known characters like Colonel Charteris and Justice Gonson gave a vivid reality to the satire. On the appearance of Plate III. the lords of the Treasury crowded to Leicester Fields to see Sir John Gonson's portrait which it contained. Theophilus Cibber made the story into a pantomime, and some one else into a ballad opera.
50. [The Sleeping Congregation.] Published October 26. 1736 [First State.] 51. Another copy. [Third State.]
52. [The Sleeping Congregation, with] Retouched & Improved April 21 1762. [Fourth State.]
53. [A Consultation of Physicians.] The Company of Undertakers Publish'd March the 3rd 1736 [First State.]
54. [Scholars at a Lecture.] Publish'd January 20. 1736/7. [First State. Datur Vacuum was omitted; it has been inserted at a later date in this copy.]
55. O The Roast Beef of Old England, &c. Painted by W. Hogarth. Engrav'd by C. Mosley & W. Hogarth. Publish'd March 6th 1749.
56. "A Midnight Modern Conversation" [1733.]
57. "Sancho's Feast" [1733. Third State.]
58. "Credulity, Superstition and Fanaticism. A Medley" Publish'd March ye 15th, 1762.
59. "Enthusiasm Delineated" "Hogarth's First Thought for the Medley". W. Hogarth, Invt. I Mills Sculpt. Published Nov. 12. 1795 by John Ireland.
60. The Cockpit. Publish'd Nov. 5th. 1759.
61. Ditto. A copy with wide margin, $23\frac{1}{2} \times 17\frac{3}{8}$ in.
62. Perriwigs. The five orders of. Publish'd Oct. 15, 1761 [First State.]
63. [Woman swearing a Child to a Grave Citizen, or The Substitute Father.] W. Hogarth. pinx. J. Sympson Jun^r. sculp. [1735.]
64. [The Invasion.] France Plate 1st. Publish'd March 8th. 1756. 65. England. Plate 2nd.

66. The Politician. Wm. Hogarth Inv^t. Etch'd by J. K. Sherwin. Pub^d by Jane Hogarth 1775. Oct. 31st.
67. [Time Smoking a Picture.] Subscription Ticket for Sigismunda, wants form of Receipt. [First State.]
- 68 to 82. Twelve large Prints for Hudibras [1726]. 68. Plate I. Frontispiece and its Explanation. [First State.] 69. Plate II. S^r Hudibras his passing Worth. 70. Plate 3. Hudibras's First Adventure. Sold by Phil: Overton, etc. [First State.] 71. Plate 4. Hudibras Catechiz'd. 72. Plate 5. Hudibras vanquish'd by Trulla. 73. Plate 6. Hudibras in Tribulation. [First State.] 74. Plate 7. Hudibras and the Lawyer. [First State.] 75. Plate 8. Hudibras beats Sidrophel and his man Whacum. [First State.] 76. Plate 9. The Committee. [First State.] 77. Plate 10. Hudibras Triumphant. [First State.] 78. Plate 11. Burning y^e Rumps at Temple Barr. [First State.] 79. Another copy. [Second State. Scroll by the Post bears "The Covenant"—scroll near Window blank.] 80 and 81. Plate 12. Hudibras Encounters the Skimmington. Two copies with Title in old English Text. 82. Another copy in ordinary capitals [query pirated].
83. [South Sea Scheme. An Emblematical Print. 1721.]
84. The Times. Plate I. Published Sept. 7. 1762 [First State.]
85. Moses brought unto Pharaohs daughter. Engrav'd by Wm. Hogarth & Luke Sullivan. Publish'd Feb. 5. 1752 [First State.]
86. Paul before Felix. [2] 'And as he reasoned, etc. Felix trembled' Painted by Wm. Hogarth Engrav'd by Luke Sullivan. Publish'd Feb^r. the 5. 1752 [First State of the Plate with the smaller number of figures.]
87. Gin Lane. Publish'd Feb. 1. 1751. Price 1s. 6d. [Early impression with margin $15\frac{1}{2} \times 18\frac{1}{8}$ in.] 88. [A later impression.] Price 1s.
89. Beer Street. Publish'd Feb. 1. 1751. [First State.] 90. [Second State.]
- 91 to 102. Industry and Idleness. Publish'd 30. Sept. 1747. [First States; except perhaps Plate 5.]
91. [Plate 1.] The Fellow 'Prentices at their Looms.
92. Plate 2. The Industrious 'Prentice performing the Duty of a Christian.
93. Plate 3. The Idle 'Prentice at Play in the Church-yard &c.
94. Plate 4. The Industrious 'Prentice a Favourite, etc.
95. Plate 5. The Idle 'Prentice turn'd away.
96. Plate 6. The Industrious 'Prentice out of his Time, & married etc. "Goodchild and West" on sign.
97. Plate 7. The Idle 'Prentice return'd from Sea, etc.
98. Plate 8. The Industrious 'Prentice grown rich & Sheriff, &c.
99. Plate 9. The Idle 'Prentice betray'd.
100. Plate 10. The Industrious 'Prentice Alderman of London, the Idle one brought before him.

101. Plate 11. The Idle 'Prentice Executed.
 102. Plate 12. The Industrious 'Prentice Lord Mayor.
 103 to 106. Four Stages of Cruelty. Published Feb. 1. 1751.
 103. First Stage. 104. Second Stage. 105. Cruelty in Perfection. [Large margins, $17\frac{5}{8} \times 20\frac{1}{8}$ in.] 106. The Reward of Cruelty. [With margin, $17\frac{5}{8} \times 18\frac{1}{2}$ in.]
 107 and 108. Analysis of Beauty. Publish'd March 5th. 1753.
 107. Plate I. [Second State.] 108. Plate II.
 109. [Southwark Fair.] 1733.
 110. Just View of the British State. [1725.]
 111. The Jacobites Journal [Headpiece to Fielding's Journal] Jan. 2. 1747 [*i.e.*, 1747-8] Numb. 5.
 112. The Bathos, etc. Publish'd March 3rd. 1764 [Full margin, $23 \times 16\frac{3}{8}$ in.]
 113. Before. Published Dec. ye 15, 1736.
 114. After. Published Dec. ye 15, 1736.

The details of the life and work of Hogarth are to be found mainly in the autobiographical "Memoranda" published by John Ireland in 1798, the successive "Anecdotes" of the antiquary, John Nichols, and lastly, Mr. Austin Dobson's interesting book on the subject. Nichols says of the artist, "His first employment seems to have been the engraving of arms and shop-bills." After this he was employed in designing plates for booksellers.

HOLMES, OLIVER WENDELL. The Poems of Oliver Wendell Holmes. Boston [U.S.A.] Ticknor and Fields, 1862. Sm. 8vo.

Portrait + pp. xi—410. Advertisements, pp. 16.

Presentation copy from the author to Frederick Locker, with autograph inscription. Dated "Boston Nov. 19th 1862."

Original Blue Cloth, g. e.

See AUTOGRAPHS.

HORATIUS FLACCUS, QUINTUS. Quintvs Horativs Flaccvs. Accedunt nunc Danielis Heinsii De Satyra Horatiana Libri duo, in quibus totum Poëtæ institutum & genius expenditur. Cum ejusdem in omnia Poëtæ Animaduersionibus, longe auctorioribus. [Vignette: Man under a tree, legend "Non solus"] Lvgdvni Batavorvm, Ex Officina Elzeviriana. Anno clō cxxix. Sm. 8vo.

A—P and preliminary, in eights.

Title *1, Epistola Dedicatoria *2—*7, Ode *8—**1, other preliminary matter **2—8. Fresh Title dated "Anno clō cxxviii," pp. 239. The first part only, containing the text.

Alexander Pope's copy, who has written on fly-leaf "A. Pope" and on next "Ex libris ALEXANDRI POPEL. Pret. 15s." It once belonged to Bishop Warburton, who probably wrote the reference to Pope on the slip of paper inserted.

Prior is perhaps the English poet who is the most nearly allied to Horace. Old Red Calf.

JOHNSON, SAMUEL. Irene: A Tragedy. As it is Acted at the Theatre Royal in Drury-Lane. By Mr. Samuel Johnson. London. Printed for R. Dodsley at Tully's-head Pall-Mall and sold by M. Cooper in Pater-noster Row. MDCCXLIX. 8vo.

Title, Prologue, Epilogue (by Sir Wm. Yonge), "The Persons" on verso, 3 leaves + pp. 86.

A part of this Tragedy was composed at Greenwich, but it was begun and finished at Lichfield in the years 1736 and 1737. In the latter year it was declined by Fleetwood, of Drury Lane, where twelve years later it was acted after Johnson, at Garrick's request, had reluctantly revised the piece. Dodsley paid £100 for the 1st edition. The original sketch for the first four Acts is in the British Museum. The MS. was given by the Doctor to Bennet Langton, who presented it to K. George III. From the marginal notes one sees that Johnson was inspired by Dr. R. Knolles' "History of the Turks" and Dr. B. Herbelot's "Bibliothèque Orientale."

Johnson but rarely gave the rein to his lighter or more playful fancy. When he did do so, it assumed all the characteristics of horse-play, whether exhibited in poetry, prose, or conversation. He is needlessly rough and brutal in many of the anecdotes which have descended to us. There is, however, a certain dry humour in the following lines by the Doctor:

"If a man who turnips cries,
Cries not when his father dies,
'Tis a proof that he had rather
Have a turnip than his father."

Half Marbled Calf, paper sides.

JOHNSON, SAMUEL. Irene: A Tragedy. As it is Acted at the Theatre-Royal in Drury-Lane. By Mr. Samuel Johnson. *Dublin: Printed by S. Powell, For G. and A. Ewing. . . . Booksellers.* MDCCXLIX. Sm. Cr. 12mo. [1st Dublin Edition.]

Pp. 71 include Short Title, Title, Prologue, Epilogue with "The Persons" on verso. From Col. Grant's collection.

Johnson was at once a very good critic and a very prejudiced one. His Preface to Shakespeare is perhaps the best that was ever written, but he has entirely misrepresented and misunderstood Milton and "The Dunciad," having, in the first case, as is well known, not only depreciated Milton's genius, but gratuitously distorted a certain incident in the poet's life, and turned a perfectly harmless remark into ridicule. See also his absurd panegyric of the "Mourning Bride" by Congreve, where, speaking of the description of the temple in Act II., he said that it was the finest poetical passage he had ever read, and that he recollected none in Shakespeare equal to it.

Sam Parr, "The Birmingham Doctor," who aided our Lichfield lexicographer, records with exquisite conceit the following circumstance: "Once, sir, Sam and I" (*i.e.*, Sam Johnson) "had a vehement dispute upon that most difficult of all subjects—the origin of evil. It called forth all the powers of *our* minds. No two tigers ever grappled with more fury; but we never lost sight of good manners. There was no Boswell present to detail our conversation. Sir, he would not have understood it." Sam Parr was a very good Latin scholar, but not a very good Greek one; as an all-round scholar, however, infinitely superior to Johnson, as a philosopher and writer, as well as thinker, of course, much inferior.

Miss Hawkins, in her "Anecdotes, Biographical Sketches, and Memoirs," tells us that Miss Knight, the author of "Dinabas" (a sequel to "Rasselas"), and of "Marcus Flaminius," called one day on Johnson to pay him a farewell visit on quitting England for the Continent; this lady (then a young lady) was remarkably large in person; he dismissed her with "Go, go, my dear, for you are too big for an island." A characteristically brutal remark.

Some of Johnson's verses are desperately tautological, as:

"Let observation, with extensive view,
Survey mankind from China to Peru."

[*Imitation of Juvenal.*]

Tennyson said of this: "Why did he not say, 'Let observation, with extended observation, observe extensively'?"

In this connection, Dr. Whateley says of Johnson: "Sentences which might have been expressed as simple ones are expanded into complex ones by the addition of clauses which add little or nothing to the sense; and which have been compared to the false handles and key-holes with which furniture is decorated, that serve no other purpose than to correspond to the real ones. Much of Dr. Johnson's writing is chargeable with this fault."

There are, in addition to Johnson's wayward criticisms in the "Lives of the Poets" (a charming and readable book, but with many imperfections), several gross inaccuracies which you would hardly have expected in the would-be-considered learned Aristarch. For instance, he misrepresents the famous incident, when, on the occasion of the bill for regulating trials upon charges of high treason being debated in Parliament in William III.'s reign (1691-1692), Lord Shaftesbury (the author of the "Characteristics"), at that time in the House of Commons, dexterously turned a momentary confusion, which came upon him while speaking on this bill, into an argument for extending the aid of counsel to those who might so much more naturally be embarrassed on a trial for their lives. Johnson misrepresents this incident, and gives Lord Halifax (Montagu) the credit of the anecdote. As a complete refutation of this mistake, it is sufficient to say that Mr. Montagu *opposed* the bill. His name appears as a teller on two divisions, 31st December, 1691, and 18th November, 1692. This is extraordinary ignorance on Johnson's part, for the anecdote is famous, and he was one hundred years nearer the incident than the historian who first pointed out the error publicly.

Half Blue Mor., paper sides, g. e.

[The last two books in case together with catalogued "Irene."]

KINGLAKE, ALEXANDER WILLIAM. *Eothen, or Traces of Travel brought home from The East.* [Quot. from]—Herod. vii. 58. *London: John Ollivier 59 Pall Mall. 1814. Demy 8vo.*

Proof sheets, corrected for the Press, 1st issue, with cancelled leaves (pp. 418—428, Chapter XXX).

Title and Preface, pp. xi (2nd proof). Title and Preface, pp. xi (1st proof)+418 (pp. 417 and 418, 1st and 2nd proofs). [In case with catalogued "Eothen."]

Letter from Kinglake to Frederick Locker inserted. Dated "May 3. '74," from 28, Hyde Park Place.

Kinglake is alleged to have had the proofs back no less than eleven times for correction.

Original Half Cloth, paper sides.

KIPLING, RUDYARD. *Departmental Ditties.* [On flap for Envelope Seal.] *Lahore The Civil and Military Gazette Press. 10 $\frac{3}{8}$ × 4 $\frac{1}{4}$ in.*

"No. 1 of 1886" on left-hand top corner. "On Her Maje[sty covered with stamps service only]" on right hand. Below the "Maje" is a lozenge for stamp, within which is printed along right-hand top and bottom sides "Departmental" (then from top to bottom centre) "Ditties" (and under it diminishing to left hand) "and other Verses". The Dedication forms the address on the envelope, "To" (printed) "All Heads of Depar[tments covered with stamp] and all Anglo-Indians" [facsimile MS.]. Franked in left-hand bottom corner, "Rudyard Kipling", followed by type of "Assistant Department of Public Journalism Lahore District", which forms three lines with bracket to right.

Cover which forms Title-page, on straw-coloured cartridge paper+Contents, 1 leaf; "Departmental Ditties," 1 leaf; 11 Ditties, each 1 leaf; "Other Verse," 1 leaf; 15 poems, each 1 leaf.

Within the cover is placed an Extract from the "Idler, Dec. 1892," wherein the

poet describes the production of this, his first, book. How "there was built a sort of a book, a lean oblong docket, wire-stitched, to imitate a D. O. Government envelope, printed on one side only, bound in brown paper, and secured with red tape. It was addressed to all heads of departments and all Government officials, and among a pile of papers would have deceived a clerk of twenty years' service. Of these books we made some hundreds. . . . Every copy sold in a few weeks."

Rudyard Kipling has unfortunately in many of his writings, especially in some of his patriotic compositions (*vide* "The Absent-Minded Beggar"), appealed to the more vulgar side of the British character. Though a man of decided wit, perhaps even of a sort of genius, we are inclined to think that his extraordinary popularity is like the flaring of a fire-work, extreme brilliancy for a few moments, and then total extinction for ever. He is read and digested by a certain section of the public who are unable to discriminate between false and real sentiment, and who draw their tastes and opinions from the fleeting passions of the hour. He is greedily devoured also by a worse member of English society. No other country in the world but Great Britain can breed in all his native purity the 'Arry, with that insolence of intolerable ignorance combined with insular conceit. He is *une chose à part*, deservedly the laughing-stock of foreign nations, but a laughing-stock that they wish to kick. He (the 'Arry) is the product of the last five decades of ambitious but imperfect education and cheap globe-trotting, and it is sincerely to be hoped that he will be unable to propagate his species outside the boundaries of the land of his birth. Pandering, therefore, to the coarse palate of such a section of the reading public may undoubtedly be lucrative, but cannot fail to be wholly unsatisfactory for the interests of genuine art.

LAMB, CHARLES.

See COLERIDGE, S. T.

LLOYD, CHARLES.

See COLERIDGE, S. T.

LYTTON, EDWARD ROBERT LYTTON BULWER-LYTTON, 1st *Earl Lytton* ["Owen Meredith"]. *Clytemnestra, the Earl's return, the Artist, and other Poems.* By Owen Meredith. *London: Chapman and Hall . . . 1855.* Fscp. 8vo.

Short Title, Title, and Errata, 3 leaves + pp. 352; Advertisement, 1 leaf.

On the Short Title is written for Frederick Locker, "I find with great pleasure this first Volume of my husband's works, in the original Edition—in your Library—and am ever your sincere friend The Widow of the Author Edith Lytton. Rowfant. March 28. 1894."

Original Blue Cloth.

——— *Tannhauser; or, The Battle of the Bards.* A Poem. By Neville Temple and Edward Trevor. *Mobile: Published by S. H. Goetsel & Co., 33, Dauphin Street.* 1863. Demy 8vo.

Short Title, Title, Publishers' Notice, explaining "the names on the Title-page are only assumed; the authors in reality are, one a son of Bulwer, Secretary to the English Embassy at Vienna, and the other Julian Fane, the son of Lord Westmoreland, Mobile, Ala., February, 1863;" and Preface; included in pp. 125; Advertisement, 1 leaf. Inserted is a letter of Prof. Brander Matthews, dated "New York, April 10, 1883," conveying this gift to Mr. Locker, in which he says: "Its chief beauty is the delightful dedication to the gentleman who supplied a copy of the English edition."

Lady Constance Lytton has written on the fly-leaf some lines to Frederick Locker upon finding this volume among his books, dated April 12th, 1894.

Some of the lines in Lord Lytton's poem are beautiful, such as :

" Bear with me,
I die : I pass I know not whither ; yet know
That I die penitent. O Wolfram, pray,
Pray for my soul ! I cannot pray myself.
I dare not hope : and yet I would not die
Without a hope, if any hope, though faint
And far beyond the darkness, yet may dwell
In the dear death of Him that died for all."

And again :

" But whilst, unconscious of the silent change
Thus stol'n around him, o'er the dying bard
Hung Wolfram, on the breeze there came a sound
Of mourning moving down the narrow glen ;
And, looking up, he suddenly was ware
Of four white maidens, moving in the van
Of four black monks who bore upon her bier
The flower-strewn corpse of young Elizabeth.
And after these, from all the castled hills,
A multitude of lieges and of lords ;
A multitude of men at arms, with all
Their morions hung with mourning ; and in midst,
His worn cheek channell'd with un wonted tears,
The Landgrave, weeping for Elizabeth."

Lord Lytton has not yet taken that station which his genius demands in the order of British poets. His name is perhaps better known as former Viceroy of India and Her Majesty's Ambassador at Paris than as the author of "Glenaveril" and other works. Men of letters, especially those of real merit, require a certain time to settle down in the affections of their country, and if he is not fully appreciated as a writer by the present generation, he will, we are persuaded, be more adequately recognized in the coming generation, or even in the one after that.

"Glenaveril," which appeared in 1885, is perhaps the best of anything he wrote ; that is to say, it contains on the whole a greater number of beautiful lines than any other of his poems, and readers of his books should turn to the critical essay which Mr. Elwin, the original of the *Edelrath* in the poem, contributed on the subject in the "Quarterly Review." This essay seems a dispassionate and fair criticism by one of the ablest and fairest literary men of his age, who never wrote or said anything to flatter or to deceive.

We have heard several unprejudiced and distinguished literary judges speak with enthusiasm of the pleasure with which they had read certain of Lord Lytton's poems ; and the general opinion we have gathered from various sources at different times seems to have been that a small volume made up of well-chosen excerpts from his many writings would deservedly live in the history of British Literature.

Original Stiff Paper Cover.

MARRYAT, FREDERICK, CAPTAIN. R.N. Peter Simple. By the Author of "Newton Foster," "The King's Own," &c. In three Volumes. Vol. I. [Vol. II.] [Vol. III.] *London: Saunders and Otley, Conduit Street.* 1834. Post 8vo.

Pp. vii + 328. Vol. II., pp. viii + 343. Vol. III., pp. viii, Corrigenda slip + 380, with 2 leaves of Booksellers' Advertisements, dated Nov. 1833.

This novel, like "Midshipman Easy," first appeared in the "Metropolitan Magazine." Brown Paper Boards, uncut.

MARRYAT, FREDERICK, CAPTAIN. R.N. *Mr. Midshipman Easy*. By the author of "Japhet, in search of a father," "Peter Simple," "Jacob Faithful," &c. In three volumes. Vol. I. [Vol. II.] [Vol. III.] *London Saunders and Otley, Conduit Street.* 1836. Post 8vo.

Pp. vii + 291; including Short Title, with Advertisements on verso. These also occur in Vol. II., pp. vii + 306; 1 leaf of Advertisements at end, dated July, 1836; and in Vol. III., pp. viii + 314; 1 leaf of Advertisements at end, dated July, 1836.

On p. 62 of Vol. III. Mr. Hawkins the Chaplain is printed "Mr. Haswell."

It was first published in serial form in the "Metropolitan Magazine," for which the author was paid at the rate of sixteen guineas a sheet. For the Novel in its complete shape Marryat received £1,200.

Brown Paper Boards, uncut.

MEREDITH, GEORGE. *Poems: By George Meredith.* [Quot. from] R. H. Horne's "Orion." *London: John W. Parker and Son, . . .* [1851] Fscap. 8vo.

Title, Dedication to (his father-in-law) Thomas Love Peacock, dated May, 1851, and Contents, 3 leaves + pp. 159, verso not paged; and Errata slip.

Presentation copy from the author with autograph inscription. Portrait inserted.

At page 101 you will find a poem called Love in the Valley, and at the end of the volume you will find the same poem revised and amplified. It came out in a magazine twenty-five years after the first volume was given to the public. Tennyson and I both very much admired this poem, as you will see in my "Patchwork," and we were both sorry, very sorry, he tampered with it.—F. L.

Original Green Cloth.

NEWMAN, JOHN HENRY. Cardinal. *Apologia pro vita sua: being A Reply to a Pamphlet entitled "What, then, does Dr. Newman mean?" "Commit thy way to the Lord [etc.]"* By John Henry Newman D.D. *London: Longman [& Co.]* 1864. Post 8vo.

Pp. iv + 430; with "Appendix. Answer in detail to Mr. Kingsley's accusations," pp. 1—127.

Many English Protestants have averted their faces in holy horror from the tales of the Inquisition; but they forget the numerous atrocities of Elizabeth's reign committed against innocent and peaceful Roman Catholics. Hallam, in his "Constitutional History," speaking of the persecution of the Catholics, says: "The rack seldom stood idle in the Tower for all the latter part of Elizabeth's reign." In the "Life of Whitgift" we read that, in the case of one "Morice," who had heard mass in his house contrary to law, Whitgift was, "if he (Morice) remained obstinate," to "cause some kind of torture to be used upon him." This worthy prelate was afterwards raised to the see of Canterbury! In 1578 Thomas Sherwood, a boy of fourteen, was executed for refusing to deny the temporal power of the Pope (Hallam's "Constitutional History"). About the same time, Campian, a learned and virtuous man, was put to the rack, and revealed, through tortures, the names of certain Catholic gentlemen (Strype's "Annals"), none of the evidence at Campian's trial affording the slightest proof of his concern in treasonable practice (Hallam's "Constitutional History"). Dodd reckons the Catholic martyrs under Elizabeth at 191; Milner at 204. Dr. Lingard says: "The lutchery, with a few exceptions, was performed on the victim while he was in full possession of his senses." Lord Bacon feels obliged to make a sort of apology for the "bowellings" of Catholics whilst they were yet alive, as "less cruel than the wheel or forcipations or even simple burning" (simple and humane Bacon!). The great Burleigh, himself by no means

tolerant towards the Catholics, says of Whitgift's "Articles of Examination" that he thought "the Inquisitors of Spain used not so many questions to comprehend and to trap their preys." To enumerate a few victims of English religious tolerance—John Wilson, while his heart was being torn out, said: "I forgive the queen, and all that are the cause of my death." Alexander Brian had needles thrust under his nails, was torn upon the rack, hanged, and beheaded. Richard White, being cut down alive, pronounced the sacred name of Jesus twice, while the hangman had his hands in his bowels (Newman, "Present Position of Catholics in England").

Is this more tender than Vargas with his patibulary propensities, more considerate than Francis with his *estrapade*, or sweeter than the persecutions of Elizabeth's predecessor? Tradition, however, which so conveniently forgets what is so shameful to remember, is the demon that has often poisoned and prejudiced the human mind—"gutta cavat lapidem, non vi, sed saepe cadendo."

This intolerance was all the more odious on account of Elizabeth's hypocrisy: for she was decidedly inclined to the rites of Roman Catholicism, and once reproved a divine who preached against the real presence in the sacrament, and is even said to have used prayers to the Virgin (Strype's "Annals"). She also, with great reluctance, gave up images, tapers, and crucifixes on the Church altars (Burnet, iii., Appendix; Strype's "Parker"), and treated the wives of clergy as concubines, and their children as bastards ("Somers' Tracts"; Burnet).

Protestant cruelties, however, were not only perpetrated by the legal or Church professions, but also by the august Houses of Parliament in Great Britain assembled. The disgusting tyranny of the Commons in 1621 in the case of Floyd, a Roman Catholic gentleman, was as uncalled for as it is well known. He had used some slighting words about the Elector Palatine and his wife. This, insignificant in itself, was gladly laid hold of by the Parliamentary bigots. After being thrown into prison, he was sentenced by the Lords, by the *gentlemen* of England, to be degraded from his gentility, to ride from the Fleet to Cheapside on horseback without a saddle, with his face to the horse's tail, and the tail in his hand. To stand there two hours in the pillory, and to be branded in the forehead with the letter K. To ride four days afterwards in the same manner to Westminster, and there to stand two hours more in the pillory. To be whipped at the cart's tail from the Fleet to Westminster Hall, to pay a fine of £5,000, and to remain incarcerated in Newgate for the rest of his life. The whipping was remitted on Prince Charles's motion, but Floyd seems to have undergone the rest of the sentence. Humane and worthy Protestants and Puritans, who see the mote that is in their brother's eye, but not the beam which is in their own!

The following extracts, taken from Protestant works, show what the opinions have been at several times of the staunch defenders of the Protestant faith.

Sir Henry Wotton, whose Protestantism was sufficiently proved in that extraordinary scene in the Church of Florence at vespers, mentioned by Walton, gave this advice to one who was railing against the Papists:

"Pray, sir, forbear till you have studied the points better; for the wise Italians have this proverb, *He that understands amiss, concludes worse*; and take heed of thinking the farther you go from the Church of Rome, the nearer you are to God."

The great Sully says: "Fortement persuadé, comme je l'ai toujours été *quoique Calviniste*, sur l'aveu que j'en ai arraché aux ministres réformés les plus savans, que Dieu n'est pas moins honoré dans l'église catholique que dans la protestante."

Sir Thomas Browne says of the Roman Catholics: "We have reformed *from* them, not against them. . . . There is between us one common name and appellation; one faith and necessary body of principles common to us both; and therefore I am not scrupulous to converse and live with them, to enter their churches in defect of ours, and either to pray with them or for them."

Warton, firmly engaged on the Protestant side, says of Puritan theologians that they "attended the business of national reformation without any knowledge of the nature of

society, and whose censures proceeded not so much from principles of a purer morality as from narrowness of mind, and from that ignorance of human affairs which necessarily accompanies the operations of enthusiasm."

As Fénelon said: "Qu'ont ils reformé? Qu'en reste-t-il dans tout le nord? sinon une multitude monstrueuse de sectes opposés? Que voit-on de tous côtés? une curiosité effrénée, une presumption que rien n'arrête."

There has been an incredible subserviency about the Protestant religion, as Jeremy Taylor says: "Perfect submission to kings is the glory of the Protestant cause," but we must recollect that "Principibus placuisse viris, non ultima laus est."

"It is worthy of observation," says Schlegel in his "Dramatic Literature," "that Shakespeare [that wise, all-seeing soul], an eye-witness of all the animosities of different religious sects, evinces a kind of predilection for the monastic order, and that he almost always paints its influence as beneficial. We never behold in his pieces those odious characters of monks which cast rather a Protestant than a poetical tint over the works of many modern authors."

It might be said of Newman as Sully said of Henry IV.: "Un prince qui n'avait jamais trompé les hommes était bien éloigné de vouloir tromper Dieu." For Newman was sincere and hated a lie, and the crushing defeat he inflicted upon Kingsley was well merited.

Inserted is an autograph letter, dated, "The Oratory, Jan. 24, 1875," to Richard Ward, Esq. [envelope], in which he refers to his letter to the Duke of Norfolk, answering Mr. Gladstone's first pamphlet on the question of Papal Infallibility.

[This book belonged to Tennyson, whose bookplate is on the inside cover, together with autograph lines from "The Lover's Tale."]

In Black Cloth.

NEWMAN, JOHN HENRY. Cardinal. Verses on various occasions. "cui pauca relictis [etc.]" *London: Burns, Oates & Co. . . . MDCCCLXVIII.* Fscp. 8vo.

Pp. xv + 368. Preface to Edward Badeley, Esq., dated from The Oratory, December 21st, 1867.

Newman is a powerful writer, but with all his dialectical adroitness and intense individual belief is very rarely convincing. One of his ablest pieces of special pleading is for the infallibility of the Pope, and many of his sermons and other writings are well worthy of a careful study on account of their masterly style and immense theological research.

The history of the growth and decline of the Papal power affords a remarkable commentary on human gullibility and priestly perseverance. European politics during the Middle Ages were so bound up with and influenced by the caprice of the Popes, at one period even subordinate and subservient to the interests of Rome, that the study of ecclesiastical history is indispensable to an accurate perspective of those times. As we mount the steps of Vatican supremacy which commence with the vigour of the First Gregory and crumble insensibly into decay after the death of Boniface the Eighth, we can count the various landmarks of pontifical power, and clearly survey, notwithstanding a first apparent intricacy, the luminous features of its history.

As the Papal power was the slowest in its development, so has it been the most tardy in its long dissolution, of all human institutions. From Gregory the First until Gregory the Seventh (for the Council of Sardica is too hazy in outline to be considered a stepping-stone in the advance of the Patriarchate), nearly five centuries elapsed, and stone by stone during that period the great edifice rose into being, which through the latter's energy and genius first sheltered the cardinal authority of Rome. A single purpose, an iron determination, whether as touching the technicalities of investiture or broader spiritual sway, were the backbone of those five hundred years, and Zachary's Synod of Frankfort, the False Decretals of Isidore, the Excommunication of Lothaire of Lorraine by the first Nicholas, and the

Decree establishing the electoral conclave of Cardinals by the second of the name at the instance of Hildebrand, sealed that long interval with bands of steel.

When Hildebrand stepped upon the stage as Father of Christendom he may be said to have found the weapon ready to his hand, and the excommunication and deposition of the Emperor Henry IV. at the Council of Worms fell like a bolt in Europe. Between this and the advent of the Third Innocent two moves of importance are discernible. The Concordat of the Second Calixtus, which, under the appearance of reserving a sop to the Emperor, ceded the investiture of bishops by the ring and crozier, which were the essential points in dispute, to the Church; and the inauguration of the Canon Law by the *Decretum* of Gratian, a code which, nearly one hundred years afterwards, was developed and embodied in the Decretals of Raimond de Pennafort under the Ninth Gregory, still further elaborated and enlarged by the Sext of Boniface the Eighth, and incorporated later in the *Extraogantes Communes*.

It will thus be seen that the period, which led to the reign of the Third Innocent, was favourable to Papal despotism, and the expectations of the votaries of prelatial usurpation were fully fulfilled in the insolent and unrelenting tyranny which the latter exercised over the Christian Church for many years. Under his rule the enormous power of the Vatican, with its capture of Constantinople, its dispensations and its patronage, reached perhaps its meridian glory, although the pretensions, and, in the case of the first, the brute force of the Fourth Innocent and Boniface the Eighth, were indulged to a still more arbitrary and preposterous extent.

Europe, however, had long been kicking against the pricks, and from the death of Boniface the Eighth and the decline of feudalism she began to make her exasperation felt. Our English Henry II. had in the *Constitutions of Clarendon* and in spite of Becket first inaugurated a concerted opposition, and the Christian peoples grew gradually disgusted with the *mandats* and *annates* and the other spoils of office and appendages of place which disgraced their religion and humiliated its consolations. The intolerable insolence of Boniface may be said to have been the signal for a general decline of Papal jurisdiction. His portentous *Unam Sanctam* roused the anger of the first States General of France, and led by natural and insensible steps a hundred years later, although indeed Germany was decoyed for a time by the specious cunning of an Æneas Sylvius into the Concordats of Aschaffenburg, to the great Council of Constance, which effectually moderated and reformed the Papal power, and Charles the Seventh's Pragmatic Sanction of Bourges, which established the superiority of a General Council over the wayward temper of a Pope. Whilst during the same decades our English Statutes of Provisors, of Præmunire and of Mortmain, prescribing limits for the election of ecclesiastics, the thunder of Cisalpine bulls and testamental bequests to the Church, paved the way to the weak vacillation of a Seventh Clement and the glories of the Reformation.

Original Red Cloth.

PARNELL, THOMAS. *Poems on Several Occasions*. Written by Dr. Thomas Parnell, late Arch-Deacon of Clogher: And Published by Mr. Pope. Dignum [etc.] Hor. *London: Printed for B. Lintot, at the Cross-Keys, between the Temple Gates in Fleet Street.* 1722. 8vo.

Title, A 1; Dedication by A. Pope to Robert, Earl of Oxford, A 2—3; Sub-Title of "Hesiod," A 4; + pp. 221; Index, 1 leaf. This copy contains the rare dedication by Pope.

Old Calf.

PATMORE, COVENTRY. *Poems by Coventry Patmore*. *London: Edward Moxon . . . MDCCCXLIV.* Fscp. 8vo.

Pp. iv + 157. Preceded by 8 pp. of Advertisements + 2 at end.

This small collection brought both friends and position to the author. It admitted him to the circle of "Barry Cornwall," whose wife, Mrs. Procter, introduced him to Monckton Milnes (afterwards Lord Houghton). The latter read the poems, interested himself in the young poet, and helped him on. (See "Contemporary Review," February, 1897.) Two letters from Mr. Patmore to Frederick Locker inserted.

Brown Paper Boards. Uncut.

PATMORE, COVENTRY. *Tamerton Church Tower and other poems* By Coventry Patmore. *London William Pickering* 1853. Fscp. 8vo.

Pp. viii + 219, with 2 leaves of Advertisements.

Patmore's autograph on fly-leaf and a letter from the author to Frederick Locker inserted, dated "Lymington Aug. 4. 1893."

Original Brown Cloth.

————— *The Angel in the House. The Betrothal.* [Quot. from] *Rousier des Dames.* *London John W. Parker and Son West Strand* 1854. [For Vol. II. see *The Espousals.*] Fscp. 8vo. [1st Edition.]

Pp. viii + 191.

The Title bears the Author's presentation inscription to Sir John Simeon, Bart., dated July, 1856. An autograph letter conveying the gift inserted; in it Patmore says "you will not object to the defacement of the accompanying copy of volume 1, by a few corrections and additions which I made at a time when I expected a second edition might soon be required," dated from "8 Grove, Kentish Town, Highgate Rise, July 16th, 1856."

It was published anonymously in October, 1854. Some of the Poems had appeared in "Tamerton Church Tower," which bears Patmore's name. According to Dr. Garnett Patmore feared to be identified with his father, whose book, entitled "My Friends and Acquaintances," issued about the preceding May, was very ill received by the reviewers.

————— *The Espousals* *London: John W. Parker and Son West Strand* 1856. Fscp. 8vo. [1st Edition.]

Pp. viii + 182. Note 1, leaf; p. 1 is the Short Title "The Angel in the House Book II." Author's presentation inscription on Short Title, "F. Locker, Esq. The MS. Corrections are partly unpublished and partly from the fourth edition. Coventry Patmore Jan. 18. 1872." A. L. S., 3½ pp. To his publisher E. Moxon, dated "British Museum Dec. 3. 1852."

Original Brown Cloth, in green morocco case.

POPE, ALEXANDER. *Ode for Musick.* *London: Printed for Bernard Lintott, at the Cross-Keys in Fleetstreet.* 1713. Folio.

13¾ × 8½ in. A—C, in twos.

Short Title ("Mr. Pope's Ode on St. Cecilia's Day"), A 1; Title, A 2; The Ode, pp. 1—8. With Colonel F. Grant's bookplate.

The "Dunciad" has been considered by many good critics the finest of all Pope's poetical efforts, not excluding the "Rape of the Lock." It is curious that almost the best criticisms of Pope, and the best appreciation of his works, is to be found in the writings of Taine and Sainte-Beuve. This is owing a good deal to the fact that Pope, whatever may be said to the contrary, was no doubt influenced greatly by the finer French literature, by Boileau and others. He was born on the 21st May, 1688. Dr. Johnson and Joseph Warton, for reasons not stated, have placed his birth on the 22nd. His father at the time lived in

Lombard Street; one writer of that age says, in Cheapside; this difference however probably arose from contemplating Lombard Street as a prolongation of Cheapside.

Voltaire preferred Pope to Horace and Boileau, asserting that

“Pope approfondit ce qu'ils ont effleuré
D'un esprit plus hardi, d'un pas plus assuré,
Il porta le flambeau dans l'abîme de l'être;
Et l'homme avec lui seul apprit à se connaître.
L'Art quelquefois frivole, et quelquefois divine,
L'Art des vers est dans Pope utile au genre humain.”

There was a gleam of humanity in Pope's generous treatment of the forsaken and profligate Savage, one of the few sparks of a nobler nature discernible in the spiteful and peevish man who wrote

“Yes, I am proud. I must be proud to see
Those not afraid of God, afraid of me.”

But “*oderint dum metuant*” is the device of those with the vindictive spirit of a Pope.

Mr. Elwin used to say that he gave up editing our author from pure dislike of the man, for the more he read about him and inquired into the secrets of his life, the meaner did Pope appear. Among the many ignoble literary shifts of the poet one of the most glaring are the brutal verses on the pretended pauperism of Villiers, Duke of Buckingham, utterly unfounded, and only written out of malice and for the sake of mischief. Another of a different description was the mercenary manufacture of the translation of Homer, which in part he hired two men to do by piece-work—a piece of literary traffic which even Pope might have felt ashamed of. Richard Bentley, when he saw the translation, said “It could not be called *Homer*,” and Bentley was, we think, not an inferior judge. The *epimythion* of which, is “Put not your faith in princes nor in any literary men, for there is no faith in them.”

Half Dark Red Calf.

PRAED, WINTHROP MACKWORTH. *Lillian: A Fairy Tale*. By Winthrop Mackworth Praed. *London: Printed for Charles Knight . . . 1823*. 8vo. L. P.

Title, Advertisement [to the Reader] [Dated Oct. 26, 1822, Trinity Coll., Cambridge], 2 leaves + pp. 25, and 1 page Advertisement, including “Popular Lectures on The Bible and Liturgy. By Edward Hawke Locker, Esq., F.R.S.”

Polished Calf, by De Coverly.

————— The Poetical Works of Winthrop Mackworth Praed. Now first collected, By Rufus W. Griswold. *New York. Henry G. Langley, 8, Astor House. MDCCCXLIV*. Demy 12mo.

Short Title, Title, Notice of the Author and Contents, pp. i—viii, 3 unnumbered pages, pagination starts 16, 17, 48, 19-287.

1st edition.

Original Green Cloth, stamped in gold.

————— The Poetical Works of Winthrop Mackworth Praed. New and Enlarged Edition. In two Volumes. Vol. I. *Redfield 34 Beekman Street New York 1860*. [Vol. II. *Redfield 34 Beekman Street New York 1859*.] Small 4to. L. P.

Vol. I. Engraved Portrait by Jackman, N.Y., Title, Contents, Preface and Biographical Introduction by Mr. H. Whitmore, pp. xxiii + 310.

Vol. II. Pp. v + 304.

Editor's Edition. Fifty copies only printed. Presentation copy from the Editor, W. H. Whitmore, whose autograph inscription is on Title of Vol. I.

Inserted is a letter from the Editor to Mr. Locker, dated, "Port Louis, Mauritius. 5. Dec. 1861," referring to this Edition. In it Mr. Whitmore says: "I venture to send you inclosed [also inserted] a parody on one of Lockhart's Spanish ballads—it begins 'Arise—arise Xarifa'—because my dialect is *real* Yankee, and I want you to see the difference between that and 'Bon Gualtier's imitations.'" Also MS. copy of "Song for the 14. Feb. by a General Lover" from "New Monthly Magazine."

Half Red Mor.

PRIOR, MATTHEW. Poems on Several Occasions: Consisting of Odes, Satyrs and Epistles; With some Select Translations and Imitations.

. Be not too Rigidly Censorious;
A String may Jarr, in the Best Master's Hand
And the most Skilful Archer miss his Aim. Roscommon.

London: Printed for R. Burrough, and J. Baker, at the Sun and Moon in Cornhil, and E. Curll, at the Peacock without Temple-Bar; 1707. 8vo.
[Unauthorized 1st Edition.]

A—I, in eights.

Title, A 2; Advertisement, from the Publisher, "The Name of Mr. Prior, is a more Satisfactory Recommendation of the following Sheets to those Gentlemen who are Judges of Poetry, than whatever can be offer'd in their Behalf. All that I here endeavour'd (and which by the Assistance of some Friends, I have accomplish'd) is, that the several Pieces herein contain'd, should appear more Perfect and Correct by this Publication, than they have hitherto done elsewhere," A 3; Table, A 4; + pp. 128.

Prior, in his 1st edition of 1709, refers to this spurious issue when he states, "A Collection of Poems has lately appeared under my Name, tho' without my Knowledge. . . . This has obliged me, in my own Defence, . . . to Publish an indifferent Collection of Poems, for fear of being thought the Author of a worse."

A second spurious edition was published in 1716. It was disavowed by Prior in the "London Gazette" for March 24 of the same year. *Vide* Mr. Austin Dobson's "Eighteenth Century Vignettes," third series.

Old Calf.

———— Poems on several occasions. [Vignette.] *London: Printed for Jacob Tonson at Shakespear's-Head over against Katharine-Street in the Strand, and John Barber upon Lambeth Hill. MDCCXVIII. Royal Folio.*

Frontispiece by B. Baron after L. Cheron and Title, 2 leaves + A, 2 leaves; a—c; d, 1 leaf; e—g; h, 1 leaf; i, 2 leaves; B—Oooooo, in twos.

Dedication, A—c 1; Preface, c 2; Postscript, d 1; Names of the Subscribers, e—i 2; Poems, pp. 244; An Ode . . . on the Glorious success of Her Majesty's Arms, 1706; Title, p. 245; the Preface, pp. 247-9; the Poem, pp. 251-265; Poems continued, pp. 266-315; new Title "Alma," or, The Progress of the Mind . . . p. 317; the Poem, pp. 319-381; new Title, "Solomon on the Vanity of the World." A Poem in three Books. . . p. 383; The Preface, pp. 385-392; The Poem, pp. 393-506; Contents, 3 leaves. Head and tail-pieces by Baron and Beauvais after Cheron.

"As one turns the pages of the big Tome," says Mr. Austin Dobson in his introduction to "The Selected Poems of Prior," "it is still with a sense of surprise and incongruity. The

curious mythological head-pieces with their muscular nymphs and dank-haired river-gods, the mixed atmosphere of Dryden and 'The Classics,' the unfamiliar look of the lightest trifles in the largest type, the jumble of ode and epigram, of Martial and Spenser, of La Fontaine and the 'weary King Ecclesiast'—all tend to heighten the wonderment with which one contemplates these portentous *Poems on Several Occasions*."

The inception of the volume was due to Prior's friends, Arbuthnot, Gay, Lord Oxford, and Lord Bathurst, who, to increase the poet's means, devised the plan of printing this sumptuous folio. Prior, writing to Swift on the 25th September, 1718, tells him the book is "quite printed off." It was delivered to the subscribers early in 1719, and brought Prior 4,000 guineas.

Half Olive Green Mor., cloth sides.

PRIOR, MATTHEW. An Ode, In Imitation of the Second Ode of the Third Book of Horace. By Mr. Prior. *London, Printed for Jacob Tonson at the Judges-Head in Chancery-Lane near Fleetstreet.* 1692. Folio.

A—C, in twos.

Title, A 1 (pp. 11, last, misprinted "12").

———— An English Ballad: In Answer to Mr. Despreaux's Pindarique Ode On the Taking of Namure. Dulce est desipere in loco. *London, Printed for Jacob Tonson, at the Judge's Head near the Inner Temple Gate in Fleetstreet.* MDCXCV. Folio.

A—D, in twos. Title, A 1, with the commencement of the French of Boileau's Ode on the verso, + pp. 7 each of French and English. Published anonymously.

———— A Letter to Monsieur Boileau Depreux: Occasion'd by the Victory at Blenheim.—Cupidum, Pater optime, [etc. Quot. from] Hor. Sat. 1. L. 2. *London, Printed for Jacob Tonson, within Grays-Inn Gate next Grays-Inn Lane.* 1704. Folio.

A—C, in twos. Title, A 1. Pp. 10. Published anonymously.

———— Prologue spoken at Court before the Queen on Her Majesty's Birthday 1703. Folio. [Colophon] *London: Printed for Jacob Tonson.* 1704. Folio. 1 leaf. Published anonymously.

The four pieces preceding are bound in a folio volume of Dryden, Waller, etc., which also contains:

The Poet's Address to His Majesty King William. Occasion'd by the Insolence of the French King, 1702.

A Poem on the King's Voyage to Holland. Pp. 1—4. n.d. 4to.

The Poet's Address to His Majesty King William. London. 1702. Folio.

To Sir George Rooke At his Return from Vigo. 1702. Folio.

On Her Majesty's Grant of Woodstock Park to the Duke of Marlborough. 1704. Folio.

On the Death of Mr. John Philips by Mr. Edmund Smith. [1708.] Folio.

An Ode to the Creator of the World. [By John Hughes.] 1713. Folio.

———— Earl Robert's Mice. A Poem in Imitation of Chaucer, &c., By M——w P——r, Esq., *London: Printed for A. Baldwin, near the Oxford-Arms in Warwick-Lane.* MDCCXII. Price three pence. Folio.

Title, 1 leaf; The Poem, pp. 4.

Bound with "Matthew Prior—Various Pieces."

PRIOR, MATTHEW. *The Turtle and the Sparrow. A Poem.* By the late Matthew Prior, Esq., *London: Printed for J. Roberts, near the Oxford-Arms, in Warwick Lane.* MDCCXXIII. Folio.

Posthumously published, and therefore not included in 1718 edition.

A—E, in twos.

Title, A 1; Short Title, A 2; Poem, pp. 15, with 2 lines of Errata on last page.

Half Calf.

ROGERS, SAMUEL. *Jacqueline.* 1814.

See BYRON.

ROSSETTI, CHRISTINA GEORGINA. *Goblin Market and other poems* by Christina Rossetti. With two designs by D. G. Rossetti. Second Edition. *Macmillan and Co. London and Cambridge* 1865. The Right of Translation and Reproduction is reserved.

Frontispiece and Illustrated Title, 2 leaves. Title-page, Dedication, etc., pp. i—vii + 192.

Presentation copy from the Authoress, with autograph inscription dated "March 24, 1874," on Title-page. A. L. S. by W. M. Rossetti, dated 10. Jan, /95, referring to the death of his sister inserted; with Memorial Card.

The 1st Edition was published in 1862. There had been thoughts of publication as early as 1859, when the authoress proposed for the title, "A Peep at the Goblins" "To M. F. R."—some of the poems were printed in "The Germ."

Dr. Garnett is of opinion that in this her first published volume Christina Rossetti attained a height which she never afterwards reached. He adds, in an article in the "Dictionary of National Biography," that "Her *Goblin Market*' is original in conception, style, and structure, as imaginative as the 'Ancient Mariner,' and comparable only to Shakespeare for the insight shown into unhuman yet spiritual natures."

Red Mor.

ROWE, NICHOLAS. *The Tragedy of The Lady Jane Gray, Who was beheaded on Tower-Hill by bloody Queen Mary, for assuming the Throne of England.* To which is also added an Account of her Life. Being lately Acted several times at the Playhouse. *Dramatis Personæ* [seven in number]. Scene, The Tower of London. *London: Printed by J. Read in White-Fryers.* Pr. 1d. [1715.] 8vo.

Title, with an Account of the Life of Lady Jane Gray, on verso, 1 leaf; pp. 1—12. A fragment (probably unique, evidently printed for sale at the Fairs).

Until lately the Church of the Holy Trinity, Church Street, Minories, possessed the supposed head of Henry Grey, Duke of Suffolk, the father of Lady Jane Grey. The relic has now, on the union of Holy Trinity with St. Botolph, passed into the custody of the vicar and churchwardens of St. Botolph, Aldgate. It is kept in a glass case, within a tin box, protected by an iron safe.

Lady Jane Grey, Catherine Grey, and Arabella Stuart invite our tears and provoke our indignation against their oppressors. Literature has taken their part, and we owe to their misfortunes the exquisite compassion of the sixteenth and seventeenth centuries. But though their calamities appeal in the highest sense to the emotions, the fall of the Scottish queen reigns supreme in our hearts as the saddest episode of modern drama.

The greatest poetic tragedy in English history is the death of Mary Stuart. A wild romantic glamour hangs about her name which is undimmed by the dark insinuations of tradition, nay, has rather gathered lustre through her perhaps merited distress. The murder

of Darnley must ever remain problematical, as those of Overbury, Godfrey, and others, and it is well that his death should be involved in mystery, if the fame of Mary Stuart, of her shining beauty and abilities, the chivalry she kindled and the love she inspired, depend upon the obscurity of his end. Even if guilty of the crimes that have been imputed to her, she is unspotted when compared with an Isabel of Bavaria, a Joanna I. of Naples, or a Catherine of Medici, names which have emerged from historical scrutiny with greater partiality than they deserve. If Semiramis, who founded the most degrading custom that has ever sullied human nature, is considered a fit subject for a panegyric, for a noble picture, or a splendid effort of statuary, Mary Stuart with her patriotism and heroic resignation is worthy of a German sigh.

Red Mor., by R. de Coverly.

ROWFANT CLUB, THE. The Autobiography of Benjamin Franklin with an introduction by Liberty Emery Holden Cleveland The Rowfant Club. MDCCCXCVIII [Colophon] This Edition of the Autobiography of Benjamin Franklin was *printed at the Marion Press, Jamaica, Queensborough, New York*, upon an antique oak handpress, in Two-page forms, from January to July, 1898. Royal 8vo.

Pp. xvii + 223.

One of an edition of 155 copies.

Grey paper boards, in case of same.

[RUSKIN, JOHN] and DOYLE, RICHARD. The King of the Golden River; or the Black Brothers: A Legend of Stiria. Illustrated by Richard Doyle. *London: Smith, Elder & Co.* . . . MDCCCLI Sq. 16mo, in eights.

Engraved Frontispiece and Title, Title-page, "Advertisement," Contents with "List of Illustrations designed and drawn on wood by Richard Doyle" on verso, 5 leaves + pp. 56, and Advertisements, 1 leaf.

Although it bears date 1851, it was actually published 21st December, 1850. Ruskin tells us in "Præterita," vol. ii., p. 116, "The 'King of the Golden River' was written to amuse a little girl, and is a fairly good imitation of Grimm and Dickens mixed with a little true Alpine feeling of my own, has been rightly pleasing to nice children, and good for them. But it is totally valueless, for all that. I can no more write a story than compose a picture."

Original yellow paper boards (glazed and illustrated).

RUSKIN, JOHN. Selections from the Writings of John Ruskin, Master of Arts, Oxon, Author of "Modern Painters," "Seven Lamps of Architecture," [etc.] etc. etc. In these books of mine [Quotation from] Modern Painters vol. V., part IX, chap. 1. § 7. With a portrait. *London: Smith, Elder and Co.* . . . 1865. Cr. 8vo.

Pp. viii + 440, with portrait by F. Holl after G. Richmond. [? 3rd Edition, the 1st was in 1861.]

Jean Ingelow's autograph on the fly-leaf, dated Hastings, March 19th, 1866.

Original Green Cloth.

SCOTT, MICHAEL. Tom Cringle's Log. "I am as a weed" [etc. Quot. from] Childe Harold. In Two Volumes. Vol. I. [Vol. II.] *William Blackwood* . . . MDCCCXXXIII. Fscp. 8vo.

Each Volume has Short Title, Title, and Contents, 3 leaves + [Vol. I.] pp. 371; [Vol. II.] pp. 384.

Reprinted from "Blackwood's Magazine," where it began in 1829 by isolated sketches. Continued at irregular intervals, it was not until July, 1832, that the name of "Tom Cringle's Log" was given, after which it appeared monthly until complete in August, 1833.

Original Green Cloth.

SCOTT, MICHAEL. *The Cruise of the Midge*. By the Author of "Tom Cringle's Log." "On Life's vast ocean" [etc. Quot. from] *Essay on Man*. In Two Volumes. Vol. I. [Vol. II.] *William Blackwood . . . Edinburgh; and T. Cadell . . . London* MDCCCXXXVI. Fscp. 8vo.

Each Volume has Short Title, Title-page, and "Contents," 3 leaves + [Vol. I.] pp. 1, 2, 3*—8*, 3—387; [Vol. II.] pp. 452.

The story first appeared in "Blackwood's Magazine" between March, 1834, and June, 1835.

Original Red stamped Cloth.

SCOTT, SIR WALTER. *Goetz of Berlichingen, with the Iron Hand: A Tragedy*. Translated from the German of Goethe, author of the "Sorrows of Werter," etc. By Walter Scott, Esq. Advocate, Edinburgh. *London: Printed for J. Bell . . . 1799*. Demy 8vo.

Pp. xvi + 202, including Short Title and Title-page.

Scott sold this Tragedy to the publisher for 25 guineas down and an additional 25 guineas if a second edition was called for, which did not happen.

"After Scott's Preface. *There is a certain outward resemblance to some of Shakespeare's Historical Plays—Henry VI. for instance, but what we miss in 'Goetz' is the poetry, though no doubt he could have done so, as he did in 'Faust,' if he had thought fit.—F. L.*"

"In the scene where Selbitz is brought in wounded by two troopers, one of whom, at his bidding, ascends a watch-tower to report the progress of the fight, one recognises the death scene in 'Marmion' and the storming of Torguilstone in 'Ivanhoe.' This mode of describing a battle, as seen from a vantage ground, was frequently employed by Scott. The scene before the Vehm Gericht in which Adela is formally cited and condemned for murder and adultery obviously suggested that in 'Anne of Geierstein,' where the robber Knight is similarly condemned by the same tribunal.—F. L."

In Half Red Mor. Case.

———— *Waverley: or 'Tis Sixty years since*. In Three Volumes. Under which King, Bezonian? speak, or die! Henry IV. Part II. Vol. I. [Vol. II.] [Vol. III.] *Edinburgh: Printed by James Ballantyne and Co. For Archibald Constable and Co.; . . . and Longman . . . London*. 1814. Demy 12mo.

Each Volume has Short Title and Title-page + respectively [Vol. I.] pp. 358; [Vol. II.] pp. 370—on p. 136 the second word reads "our" in place of your; [Vol. III.] pp. 371; in each case p. 1 is a 2nd Short Title.

"The first edition was published in July, 1814, and consisted of 1,000 copies—a second appeared in August of 2,000; a third in October of 1,000, and another 1,000 in November, and they were all sold before the year was out.—F. L."

Grey paper boards, uncut.

———— *Guy Mannering; or, The Astrologer*. By the Author of "Waverley." 'Tis said that words and signs have power [etc. Quot. from] *Lay*

of the Last Minstrel. In Three Volumes. Vol. I. [Vol. II.] [Vol. III.]
*Edinburgh: Printed by James Ballantyne and Co. For Longman . . .
 London; and Archibald Constable and Co. Edinburgh. 1815. 12mo.*

Each Volume has Short Title and Title; and Short Title repeated as p. 1 + respectively [Vol. I.] pp. 341; [Vol. II.] 346, p. 232 called "333" and 292 "2"; [Vol. III.] 358, with Errata, 1. leaf. On Short Title of Vol. I. is written "Robert Corbett to Harriet Corbett," also on Vol. III.

"It is possible that Scott gave this to his great friend Morret of Rokeby, because Morret's granddaughter married a Corbett.—F. L."

Sir Walter Scott stated that "Guy Mannering" was the work of six weeks at a Christmas. It was written to meet certain financial obligations connected with Ballantyne. The publication by Messrs. Longman was, in the words of Scott, "letting them have this scent of roast meat, in case it should be necessary for us to apply to them to renew bills in December." The following lines to John Ballantyne account for "By the Author of Waverley" on the above Title.

"No, John, I will not own the book—(Waverley)
 I won't, you Picaroon.
 When next I try St. Grubby's brook,
 The A of Wa—shall bait the hook—
 And flat-fish bite as soon,
 As if before them they had got
 The worn-out wriggler
 "Walter Scott."

Original grey boards, uncut.

SCOTT, SIR WALTER. *The Field of Waterloo; A Poem.* By Walter Scott, Esq. Though Valois braved young Edward's gentle hand [etc. Quot. from] Akenside. *Edinburgh: Printed by James Ballantyne & Co. For Archibald Constable and Co. . . ; and Longman . . and John Murray . . 1815. Demy 8vo.*

Pp. 54, including Short Title, Title, Dedication and Advertisement (to the Reader), 3 leaves of Bookseller's Advertisement; and slip within cover.

The MS. of the Poem was sold in New York in March, 1900, on the dispersal of Mr. Augustin Daly's collection.

The profits of this 1st edition formed the novelist's contribution to the public subscription for the relief of the sufferers from the battle of Waterloo.

The field of battle (which curiously enough was almost the scene of one of Marlborough's combats) is now completely transformed by a huge mound which has been erected in memory of the great event; the earth which composes it having been taken from a former large piece of rising ground on another part of the field. Corn waves over the historic scene, and the traveller can hardly picture to himself an Aeldama in the peaceful homesteads and country lanes. Years hence the testimony of slaughter, perhaps the tradition of it itself, will have been as completely obliterated as the havoc of a Ninus or Sesostris, and the learned antiquarian will search in vain for the "grandia effossis ossa sepulchris."

Field-Marshal The Duke of Wellington's autograph inserted, on Short Title.

Original brown paper cover. In Half Red Mor. Case, with Goetz.

————— Rob Roy. By the Author of "Waverley," "Guy Mannering" and "The Antiquary." For why? [etc. Quotation from] Rob Roy's Grave — Wordsworth. In Three Volumes. Vol. I. [Vol. II.] [Vol. III.] *Edinburgh:*

Printed by James Ballantyne and Co. For Archibald Constable and Co. . . ; and Longman [and Co.], London. 1818. Demy 12mo.

Each Vol. has a Short Title and Title-page (included in Vol. I. in pp. i—viii); + respectively [Vol. I.] pp. 321 (p. 248 misprinted "842"); [Vol. II.] pp. 324; [Vol. III.] pp. 348, which in each includes a second Short Title.

Constable suggested the Title. The first edition consisted of 10,000 copies, and within a fortnight a second impression of 3,000 was called for. In sending the last proofs to Ballantyne, Scott wrote :

" With great joy
I send you Roy.
'Twas a tough job,
But we're done with Rob."

Uncut, in original grey boards.

SCOTT, SIR WALTER. *Ivanhoe; A Romance.* By "The Author of *Waverley*," &c. Now fitted the halter [etc. Quot. from] Prior. In Three Volumes. Vol. I. [Vol. II.] [Vol. III.] *Edinburgh: Printed for Archibald Constable and Co. . . ; and Hurst, . . London. 1820. Cr. 8vo.*

Each Vol. has Short Title and Title-page + respectively [Vol. I.] pp. xxxiii + 298, pp. 151-158 are duplicated, but the Text and Signatures run on; [Vol. II.] pp. 327; [Vol. III.] pp. 371 and Advertisements, 2 leaves; in each case p. 1 is a second Short Title. After the Title-page of Vol. I. there is an "Advertisement" to the Reader, 1 leaf.

This was the first of Scott's novels printed in octavo. The original intention, says Lockhart, "was to bring out *Ivanhoe* as the production of a new hand," and to assist this impression the size was changed from the usual 12mo. The pretended change of authorship was, however, abandoned.

Grey paper boards, uncut.

———— The *Fortunes of Nigel.* By the Author of "*Waverley, Kenilworth*," &c. [Knifegrinder's story?] [Quot. from] Poetry of the Anti-Jacobin. In Three Volumes. Vol. I. [Vol. II.] [Vol. III.] *Edinburgh: Archibald Constable and Co. . . Hurst, . . . London. 1822. Cr. 8vo.*

Each Vol. has a Short Title and Title-page + [Vol. I.] pp. xlvi + 313; [Vol. II.] pp. 334; [Vol. III.] pp. 349, and Bookseller's Advertisement, 1 leaf. P. 1 in each is a second Short Title.

Scott was so popular in Germany during his lifetime that his novels were eagerly awaited when the periods came regularly round for the publication of each one. An enterprising German publisher, on the strength of this, Herr Herbig of Berlin, engaged a man, as a pecuniary speculation, to write a German Tale, under the name of "Walladmor," purporting to be a translation of a newly-published *Waverley* novel. The bait took, and some time elapsed before the deception was discovered.

Original grey paper boards, uncut.

———— The *Pirate.* By the Author of "*Waverley, Kenilworth*" &c. Nothing in him ——— [Quot. from] *Tempest.* In Three Volumes. Vol. I. [Vol. II.] [Vol. III.] *Edinburgh: Printed for Archibald Constable . . . and Hurst . . . London. 1822. Cr. 8vo.*

Each Vol. has a Short Title and Title-page + [Vol. I.] pp. vii, 322; [Vol. II.] pp. 332 (p. 203 reads "20"); [Vol. III.] pp. 346; which includes in each a 2nd Short Title.

The proof-sheets of "The Pirate," with the author's corrections, still exist. They passed from the collection of Lord Orford into the hands of the late Mr. Bernard Quaritch. Original drab boards, uncut.

SCOTT, SIR WALTER. *Quentin Durward*. By the Author of "Waverley, Peveril of the Peak," &c. In Three Volumes. Vol. I. [Vol. II.] [Vol. III.]

La guerre est ma patrie
Mon harnois ma maison,
Et en toute saison
Combattre c'est ma vie.

Edinburgh: Printed for Archibald Constable and Co. . . . : and Hurst, . . . and Co. London. 1823. Cr. 8vo.

Each Vol. has Short Title and Title-page, 2 leaves, + respectively [Vol. I.] pp. lxiii + 273; [Vol. II.] pp. 331; [Vol. III.] pp. 360; in each case p. 1 is a 2nd Short Title. This novel established the reputation of Sir Walter in France.

One of Scott's charms is his purity of sentiment and the healthy spirit running through all his writings, as Lamartine said :

"Les nobles sentiments s'élevant de ces pages,
Comme autant de parfums des odorantes plages."

Uncut, in original grey boards.

————— *St. Ronan's Well*. By the Author of "Waverley, *Quentin Durward*," &c. A merry place [etc. Quotation from] Wordsworth. In Three Volumes. Vol. I. [Vol. II.] [Vol. III.] *Edinburgh: Printed for Archibald Constable and Co. . . ; and Hurst, . . , and Co. London. 1824. Cr. 8vo.*

Each Vol. has Short Title and Title-page + respectively [Vol. I.] pp. 310, [Vol. II.] pp. 325, [Vol. III.] pp. 323; in each case p. 1 is a 2nd Short Title.

With Vol. I. are the proof-sheets of pp. 243—254 with MS. corrections. With Vol. III. in Blue Silk cover, are the early proof-sheets of pp. 289—304, the only copy known to contain this portion of "Chap. XII. The Catastrophe" as originally written. Sir Walter Scott "altered it (between l. 20, p. 301, and l. 16, p. 302, in this 1st Edition, from l. 20, p. 301, to end of 303 in the early proof) much against his will, at the suggestion of friends. (Signed) A. Ballantyne." On p. 301 of both proof and published copy "Leonard" Bulmer stands for *Valentine* Bulmer.

Proof-sheets of a Fscp. 8vo edition, pp. 337—352, also inserted, in which p. 340 *Valentine* Bulmer stands, otherwise the text of above Edition is followed.

Uncut. Original grey boards.

————— *Redgauntlet*. A Tale of the Eighteenth Century. By the Author of "Waverley." Master, go on : [etc. Quot. from] As You Like it. In Three Volumes. Vol. I. [Vol. II.] [Vol. III.] *Edinburgh: Printed for Archibald Constable and Co. and Hurst, . . and Co. London. 1824. Cr. 8vo.*

Each Vol. has Short Title and Title-page + respectively [Vol. I.] pp. 319; [Vol. II.] pp. 328; [Vol. III.] pp. 331 and 2 pp. of Advertisements; in each case p. 1 is a 2nd Short Title.

The title "*Redgauntlet*" was adopted when the novel was at press in place of "*Herries*."

The proof-sheets of this novel are in the possession of Mr. David MacRitchie. He describes them in "Longman's Magazine" for March, 1900. "Birrenswork" (Vol. i., p. 98) appears in them as "Dryfesdale;" "Nanty Ewart" (Vol. ii., p. 298) as "Nanty Ewald."

Original grey paper boards, uncut.

SCOTT, SIR WALTER. *The Antiquary.* 1816.

A copy of the first edition, uncut, in the original boards, has been substituted for the bound copy in the 1886 Catalogue of the Rowfant Library.

SHELLEY, PERCY BYSSHE. Contributions to "Liberal," 1822 and 1823.

See BYRON.

SHERIDAN

See AUTOGRAPHS.

SMOLLETT, TOBIAS. *The Expedition of Humphry Clinker.* By the Author of *Roderick Random.* In Three Volumes. Vol. I. [II.] [III.]—Quorsum [etc.]—Hor. *London, Printed for W. Johnston, in Ludgate-Street and B. Collins, in Salisbury.* MDCCLXXI. Cr. 12mo.

Each Vol. has a Short Title and Title-page. Vol. I., pp. xv + 250, dated MDCLXXI; Vol. II., pp. 249; Vol. III., pp. 275.

On p. 42 of Vol. III. occur the well-known lines to *Leven-Water* [beside the banks of which Smollett was born]. *This is the 1st issue of the 1st edition, as shown by the error in the date of the 1st volume, which is misprinted 1671 for 1771. He wrote it when he was dying [at Leghorn] in 1770, and it is far his best novel.*—F. L.

Smollett says somewhere: "Had some of those who were pleased to call themselves my friends been at any pains to deserve the character, and told me ingenuously what I had to expect in the capacity of an author, when I first professed myself of that venerable fraternity, I should in all probability have spared myself the incredible labour and chagrin I have since undergone."

Old Calf.

SPECTATOR, THE. [Sir Richard Steele, Mr. Addison, Mr. Pope, etc.]

A Complete Set, as issued daily, from Thursday, March 1, 1711, until Saturday, December 6, 1712. Numbers I. to DLV. Single Sheets. Folio.

No. 155 was not used; Aug. 27, 1711, is 154, and Aug. 28, 156. The issues for Sept. 7 and 8 are both called No. 165. Other misprints are Nos. 136 for 286, 399 for 388, and 392 for 390. The imprint of No. 1 is: *London: Printed for Sam. Buckley, at the Dolphin in Little Britain; and sold by A. Baldwin in Warwick Lane.* (On No. 5 is added) *where Advertisements are taken in.* (With No. XVI. a further addition was made) *as also by Charles Lillie, Perfumer, at the Corner of Beaufort-Buildings in the Strand.* A fresh imprint appeared with No. CCCXCIX.: *London: Printed for S. Buckley and J. Tonson: and Sold by A. Baldwin in Warwick Lane.* On No. 447, Aug. 2, 1712, the Government Duty Stamp ("Semper Eadem" "Half-penny") appears.

"Have you seen the red stamp?" wrote Swift. "Methinks the stamping is worth a half-penny. The *Observer* is fallen; the *Medleys* are jumbled together with the *Flying Post*; the *Examiner* is deadly sick. The *SPECTATOR* keeps up, and doubles the price." The stamp was not abolished until 1855.

The second series of the "Spectator" did not start until June 18th, 1714, although the enumeration was continued, *i.e.*, 556 to 633.

To the first series Addison contributed 274 papers, Steele (who wrote nothing in the second) 236. Within a fortnight its circulation, we learn from No. 10, was 3,000 copies, which, when Dr. Fleetwood wrote to the Bishop of Salisbury, June 17, 1712, had increased to 14,000.

Addison's original intention seems to have been to enter the Church, but Charles Montague, the Chancellor of the Exchequer (to whom he was introduced by Congreve), advised him to abandon the idea; and, through the friendship of Lord Somers, he obtained a pension from the Crown of £300 per annum, which enabled him to indulge his inclination to travel. It was during his residence in Ireland that Steele (with whom he had contracted a friendship while in the Charterhouse), commenced publishing the "Tatler." Addison quickly discovered the anonymous writer, by a scrap of criticism which he had imparted to Steele, and the consequence was, he soon became a participator in the work. To the "Tatler" succeeded the "Spectator." The papers of Addison are designated by the letters C. L. I. O., which some have supposed he adopted as composing the name of the muse Clio; but Mr. Nichols thinks, rather as being the initials of the places where the papers were written, Chelsea, London, Islington, and the office. In a letter to Edward Wortley Montague, dated July, 1711, Addison says, "I have, within this twelvemonth, lost a place of £2,000 per annum, and an estate in the Indies of £14,000." Nevertheless, he this year found the means to purchase a pretty large house and estate at Bilton, in Warwickshire.

Addison and Steele fell out over the Peerage Bill in 1719. Steele attacked it in the "Plebian" and was answered by Addison in the "Old Whig." Steele replied in No. II. of the "Plebian," and later on a misunderstanding arose between them which accentuated the rather strained relations. Addison had referred, in a weekly pamphlet called the "Honest Gentleman," to "Little Dicky," under the person of Gomez, in Dryden's "Spanish Friar," insulting the Colonel who was able to frighten him out of his wits with a single frown. This was an allusion, as Lord Macaulay pointed out, to the actor, Henry Norris, who, on account of his small stature, was nicknamed "Little Dickey." But for a long time it was thought that this was a sneer at Steele; and Johnson, who had not seen the "Old Whig," which was not printed in Tickell's edition of Addison's works, repeated this story. The mistake arose through two separate passages; and those incorrectly quoted, having been improperly pieced together, so that it was represented that Addison had spoken of "Little Dickey, whose trade it was to write pamphlets."—(Mr. George Aitken's "Life of Steele.") This controversy was called by Johnson a "bellum plusquam civile."

In 1714 Steele was expelled the House of Commons for writing the "Crisis," a pamphlet reflecting on the ministry. This was, perhaps, the first instance wherein the House of Commons so identified itself with the executive administration, independently of the sovereign's person, as to consider itself libelled by those who impugned its measures. The first precedent of punishing one of their own body for a printed libel derogatory to them as part of the legislature was in the famous case of Arthur Hall in 1580, when they inflicted the three-fold penalty of imprisonment, fine, and expulsion.

Sprinkled Calf, tooled back, by Coverly.

STEVENSON, ROBERT LOUIS. *An Inland Voyage.* By Robert Louis Stevenson. "Thus sang they in the English boat" Marvell. *London: C. Kegan Paul & Co., 1, Paternoster Square.* 1878. Sm. Crown 8vo.

Pp. x+237. Following the Short Title is a Frontispiece by Walter Crane.

"I am at the *Inland Voyage* again," wrote Stevenson from Dieppe on New Year's Day, 1878. "I only hope Paul may take the thing; I want coin so badly, and besides it would be something done. . . . The Preface shall stand over."—"Letters," edited by Sidney Colvin.

Original Blue Cloth.

STEVENSON, ROBERT LOUIS. *Travels with a Donkey in The Cevennes.* By Robert Louis Stevenson. *London: C. Kegan Paul & Co., 1, Paternoster Square.* 1879. Sm. Crown 8vo.

Pp. xii + 227, includes Frontispiece by Walter Crane (with author in foreground) and an Advertisement of the preceding Volume. The blank space above letterpress has been cut out, and a slip has been inserted, on which is written by Frederick Locker:

“ *Whose was the name that filled this gap?
Was he a Jack, or was she a Joan?
I'm a kind of a sort of a rhyming chap,
So I'll write my son's, and I'll write my own.*”—F. L.

The Donkey, “a love,” was purchased in September, 1878, for “65 francs and a glass of brandy.” “You must not expect,” Stephenson told his mother, “to hear from me for the next two weeks.”

Original Blue Cloth.

————— *Virginibus Puerisque and other papers* by Robert Louis Stevenson. *London. C. Kegan Paul & Co., 1, Paternoster Square.* 1881. Cr. 8vo.

Pp. vi + Contents, 1 leaf; + 296 + 32 pp. of Bookseller's Advertisements.

First published in the “Cornhill Magazine” for August, 1876.

Original Chrome Cloth.

————— *Moral Emblems. A Collection of Cuts and Verses.* By Robert Louis Stevenson. Author of the *Blue Scalper*, *Travels with a Donkey*, *Treasure Island*, *Not I*, etc. *Printers: S. L. Osbourne and Company. Davos-Platz.* [1881.]

$5\frac{1}{8} \times 3\frac{1}{4}$ in. 6 leaves. Title + 5 emblems. “Fair cut[s] designed by me” [R. L. S.] on verso, verses on recto of each leaf. Also on a Foolscap 8vo leaf an Advertisement of “A Second Collection of Moral Emblems,” etc. Printed by Stevenson's stepson, then a lad of thirteen, from blocks cut by the author.

In old Crimson Mor. cover, gilt tooled on sides, $5\frac{3}{4} \times 4$ in.

————— *New Arabian Nights* by Robert Louis Stevenson. In Two Volumes. Vol. I. [Vol. II.] *London: Chatto and Windus, Piccadilly.* 1882. Cr. 8vo.

Title, Dedication, Note and Contents, 4 leaves; + pp. 269. Vol. II., pp. viii [? vi] + 234; 1 leaf; 32 pp. of Bookseller's Advertisements.

Original Green Cloth, in green cloth case.

————— *A Child's Garden of Verses* by Robert Louis Stevenson. Second Edition. *London: Longmans, Green and Co.* 1885. Fscp. 8vo.

Pp. x + 101.

Inserted at the end are the following autograph lines:

Not roses to the rose, I trow,
The thistle sends, nor to the bee
Do wasps bring honey. Wherefore now
Should Locker ask a verse from me?
Martial perchance—but he is dead;
And Herrick now must rhyme no more:

Still burning with the muse, they tread
 (And arm in arm !) the shadowy shore.

They, if they lived, with dainty hand,
 To music as of mountain brooks,
 Might bring you worthy words, to stand
 Unshamed, dear Locker, in your books.

But though these fathers of your race
 Be gone before : yourself a sire
 To-day you see before your face
 Your stalwart youngsters touch the lyre.

On these, on Lang, on Dobson, call,
 Long leaders of the songful feast.
 They lend a verse your laughing fall—
 A verse they owe you at the least !

ROBERT LOUIS STEVENSON.

Skerryvore, Bournemouth,
 Sept. 4th, 1886.

Written chiefly at Nice in 1883. An illustrated book was first contemplated, to bear for title "The Penny Whistle Nursery Verses."

Original Blue Cloth, top e. g.

STEVENSON, ROBERT LOUIS. *A Child's Garden of Verses* By Robert Louis Stevenson *London : Longmans, Green, and Co.* 1885. Fscp. 8vo.

Pp. x + 101. With the author's autograph inserted.

In the July issue of "Chambers' Journal," 1899, Mr. Edmund Gosse writes on *Stevenson's relations with Children*. He [Stevenson] wrote to me about the proofs of the *Child's Garden of Verses*, March 12th, 1885: "they look ghastly in the cold light of print; but there is something nice in the little ragged regiment after all; the blackguards seem to me to smile, to have a kind of childish, treble note that sounds in my ears freshly; no song, if you will, but a child's voice." The verses describe the feelings of the poet's own childhood.

Original Blue Cloth, top edge g.

——— *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson *London Longmans, Green and Co.* 1886. 8vo.

Short Title, Title, Dedication and Contents, 4 leaves; + pp. 141. Advertisement, 1 leaf.

In Original Paper Covers, with Title in red and black; dated 1885 [for 1886, as altered in MS.].

——— with Mr R. L. Stevenson's compliments. *Father Damien: An open letter to the Reverend Dr. [C. M.] Hyde of Honolulu from Robert Louis Stevenson.* *Sydney.* 1890. Large Cr. 8vo.

Pp. 32, including Title on paper Cover.

Speaking of his visit to the leper settlement of Molokai, Stevenson says, "I never recall the days and nights I spent upon that island promontory (eight days and seven nights), without heartfelt thankfulness that I am somewhere else."

One of 25 copies.

* STOTHARD, THOMAS. A Collection of 193 Book Illustrations by or after Thomas Stothard, R.A., in 4to, 8vo, and vignette, from various sources.

The 4to's comprise :		[Ovals on 4to]
"The Stranger" 1794.		Prudence Piety & Charity converse with Pilgrim [?] 1789.
Just Breech'd 1791.		The Traveller 1788.
First Bite 1791.		The Agreeable Surprise.
The School Boy ,,		Fifth of November 1790.
The Infant ,,		Buffet the Bear 1790.
The Morning Lesson 1792.		
The Evening Prayer ,,		Freemason's Hall Ticket engrav'd by Bartolozzi 5. Feb. 1796.
Nurs'd at Home 1795.		Cupid and Campaspe [facing this is a poem of 9 verses by General Sir E. B. Hamley upon seeing this particular copy].
Nurs'd Abroad 1795.		
Ditto [in colours] ,,		

The 8vo include examples from

The Pocket Book.	Moore's Melodies.
Ladies Magazine.	Tristram Shandy.
Clarissa.	Lavater.
Joe Thompson.	Somerville's Chase.
The Foundling.	Akenside's Poems.
The Orphan.	Watts' Hymns.
Marmontel.	Ritson's Songs.
Sir Charles Grandison.	Shenstone.
David Simple.	Spectator.
Betsy Thoughtless.	Regatta at Windsor. 1793.
Virtuous Orphan.	
Fair Fugitive.	Vignettes.
Rambler.	
Vicar of Wakefield.	Rogers' Poems, etc.
Burns.	
Robinson Crusoe.	

Autograph Note to D. Milligan, Esq., dated from Newman Street [? 1824], $\frac{1}{2}$ p. 8vo, inserted.

Mounted in Brown Morocco Binding, 4to.

———— 95 Octavo Book Illustrations, designed by Thomas Stothard, R.A., published in the following Books, or under certain titles, viz. :

2 from The Pocket Book.	2 from Persian Tales.
2 ,, Marmontel.	1 ,, Persian Letters.
4 ,, Peter Wilkins, 1783. 1	3 ,, Country Maid, 1782. 1
duplicate.	duplicate.

11 from Sir Charles Grandison, 1783.	1 from Sentimental Journey, 1798.
3 „ Gulliver, 1782.	1 „ The Sisters, 1781.
3 „ Betsy Thoughtless.	1 „ Town and Country Maga- zine, Vol. XV.
3 „ Tristram Shandy, 1781.	1 „ Rambler.
2 „ Peregrine Pickle.	8 „ unknown sources.
2 „ Telemachus.	1 Mrs. Yates as the Tragic Muse, 1783.
3 „ Poetical Magazine.	1 Mrs. Siddons as the Grecian Daughter.
2 „ Novelists Magazine.	1 Mrs. Jordan as Priscilla Tom- boy.
4 „ Virtuous Orphan.	1 Mrs. Brown as Lucy.
18 „ Ladies Magazine.	1 The Watchful Lovers, 1794.
1 „ Tom Jones, 1780.	1 The Concealed Marriage.
1 „ David Simple.	1 from The Relapse, Bell's Brit. Theatre.
1 „ Joe Thompson.	1 „ The Magdalen.
1 „ Jonathan Wild.	1 „ Annette, 1783.
1 „ Vicar of Wakefield.	
1 „ Gil Blas.	
1 „ Don Quixote.	
1 „ Female Quixote.	
1 „ Avellenadda Quixote.	

Preceded by a 4to Photograph of a bust by Stothard.

Mounted in old Crimson Mor. binding. A Crown surmounting 2 ovals (Dexter the Royal Arms, Sinister an Eagle displayed), tooled on both sides.

STOTHARD, THOMAS. Vignettes, Head and Tail pieces. A collection of 86 proofs. Six illustrations from "Songs, Divine and Moral, for the use of Children by the Reverend Isaac Watts, D.D. London. Charles Tilt. MDCCCXXXIII." Seven illustrations to Shakespeare's Seven Ages of Man from an octavo edition.

Mounted in old Crimson Mor. binding. Borders and rich design gilt tooled on sides. $9\frac{1}{2} \times 7\frac{1}{4}$ in.

———— 34 Illustrations to Samuel Richardson's *Clarissa* by T. Stothard, R.A., engraved by Walker, Heath, Angus, Birrell and Collyer. *Harrison & Co.* Dec. 20. 1783—Aug. 7. 1784.

———— 28 Illustrations to Richardson's *Sir Charles Grandison* by T. Stothard, R.A., engraved by Heath, Walker, Blake, Angus, Grignon, Cook and Birrell. *Harrison & Co.*, Nov. 2. 1782—May 12. 1783. Fcap. 8vo.

Extracted from the Novelists' Library.
Vellum by De Coverly, g. e.

———— Shakespeare's *Seven Ages of Man Illustrated*. Drawn by Thos. Stothard, Esq., R.A. Engraved by W. Bromley. Published January 24. 1799 by *W. Bromley, Jessamine House, Hammersmith*. $15\frac{1}{8} \times 10\frac{1}{2}$ in.
1p. 14 of letterpress.

Short Title "Shakspeare's Seven Ages of Man." *London: Published by H. D. Symonds. No. 20, Pater Noster Row. Price 7/6.*

Engraved and Illustrated Title, Engraved Plate with poem + 7 Plates.

Paper boards, red cloth back.

[STRATFORD DE REDCLIFFE, STRATFORD CANNING, *Viscount.*] The Exile of Calauria; or The last Day of Demosthenes. [Colophon] *London: Wyman and Sons, Great Queen Street n.d. Cr. 8vo.*

Pp. 95. Title, p. 1; Dramatis Personæ, p. 2; "A word of explanation," pp. 3, 4; the poem, pp. 5-95. Title repeated on outside cover.

The "explanation" states that the ancient name of Calauria has been changed to Poros. Also that this idea of Demosthenes was a latent, long-cherished thought; finally written in a fortnight.

Gift from Lord Stratford de Redcliffe to Frederick Locker.

Letter from the author to Mr. Locker inserted; dated from Hastings Jan^y 12. [18]72; it explains that the book "is altogether private—anonymous—and unpublished."

Thin brown paper boards.

SWIFT, JONATHAN. The Virtues of Sid Hamet the Magician's Rod. [Colophon] *London, Printed for John Morphew, near Stationers-Hall, MDCCX. Folio. 1 leaf.*

Swift, Pope and Bolingbroke were a brilliant, but an unscrupulous trio of friends. One day, when Bolingbroke was writing to Swift, Pope added a postscript to the letter, in which he said: "I imagine that if we three were to spend even three years together, the result might be some advantage to our century."

Bound with "Swift Poems."

———— Directions to Servants In General; And in particular to

The Butler,	Porter,
Cook,	Dairy-Maid,
Footman,	Chamber-Maid,
Coachman,	Nurse,
Groom,	Laundress,
House-Steward,	House-keeper,
and	Tutoress, or
Land-Steward,	Governess.

By the Reverend Dr. Swift, D.S.P.D. I have a thing in the Press, begun above twenty-eight years ago, and almost finish'd: [. . .] Letters to and from Dr. Swift &c. Lett. LXI. alluding to Polite Conversation and Directions to Servants. *London: Printed for R. Dodsley, in Pall-Mall, and M. Cooper, in Pater-Noster-Row, MDCCXLV. [Price One Shilling and Sixpence.]*

A—F 7, pp. 93, and Title.

Although a posthumous publication, Lord Orrery relates that the manuscript "was handed about and much applauded in the Dean's life-time." In 1739 Swift had lost sight of it, and sought its whereabouts.

Cicero says somewhere, I believe, "Nam fere omnis fama a domesticis emanat auctoribus."

* Sprinkled Calf, tooled back.

SWIFT, JONATHAN. *Gulliver's Travels*. The 1st issue of the 1st edition has been substituted for the 2nd issue of the 1st edition in the 1886 printed catalogue, with the parts separately paged and with the portrait in the first state with the name underneath, 1726, original calf.

Swift was a bitter and a disappointed man, and unworthily wore the robes of his office. He allowed his pen to pander to his passions, and was not ashamed of permitting his sense of delicacy and truth to be subordinate to the interests of party. His "Conduct of the Allies" was written, as Johnson says, to persuade the nation to a peace, and to prove that the war was only being carried on in order to fill the pockets of Marlborough. Many of Swift's statements, however, in the "Conduct of the Allies" are gratuitously incorrect, especially those in regard to the poor state of the navy (see answer to Swift's "Conduct of the Allies" in Somers' Tracts).

There has been much incredible nonsense written on the subject of Marlborough's taking of bribes, and justice has never been done to the greatest general England has ever produced. No satisfactory proof has as yet been advanced that Marlborough actually took money from the French king to the detriment of British interests, and up till now the combined ignorance and hypocritical cant of British historians and others has served to blacken Churchill's character and darken his fame. The following lines, though somewhat alien to the purposes of a catalogue, are written to shew that Swift and his friends have unwarrantably detracted from Marlborough's glory. Coxe's "Life of Marlborough," is, on the whole, just and impartial, but sadly incomplete, the first anonymous "Life," and those by Lediard, Vryer the Dutchman, the one commanded by Napoleon, and several others are still more imperfect. No just criticism has, as far as I know, been written on the subject; each historian servilely following his predecessor in allegations for which he has hardly any proof to shew. Macaulay is extraordinarily prejudiced against the Duke, but in his case the prejudice is the more palpable and glaring, and thus less detrimental to Churchill's fame, as he evidently depreciates the latter in order to exalt the memory of his hero, William III., whom he inwardly felt was a less great man than Marlborough, which occasioned Macaulay considerable pique. Wolseley's "Life" unfortunately terminates at the point where the Duke's great career is about to begin.

Whilst there is no proof that Churchill ever did take a bribe in the manner above-mentioned, we have evidence that he resented the offer of one being made to him; for in the "Memoirs of Torcy," published in London in 1757, we find the two following sentences. In a despatch from Torcy to Louis XIV., May 22nd, 1709, speaking of his interview with Marlborough, and referring to the king's former offer of a bribe, he says: "Je m'en servis, Sire, pour lui faire connaître dans la suite de la conversation que vos sentiments n'étaient point changés [as regards the offer]. *Il rougit et passa aux propositions faites pour la paix.*" Again, towards the end of the same despatch, speaking still of the interview—"Il est vrai que lorsque je parlais de ses intérêts particuliers [the bribe], il rougissait, et paraissait vouloir détourner la conversation." The bribe in question was a large one in the last resort, for in a despatch to Torcy of the 14th May, 1709, the king writes: "En dernier lieu, je veux bien que vous offriez au Duc de Marlborough jusqu'à quatre millions s'il me facilitait les moyens d'obtenir Naples," etc. etc., and we know that the peace negotiations failed when the duke could very easily have arranged a peaceful settlement. Now this is evidence at first hand, and the evidence of a man who had failed in person to persuade the Duke to take a bribe.

The arguments employed by some of Marlborough's detractors provoke derision, for they say on the one hand that "he tried to prolong the war so as to fill his own pockets," and the same ingenious critics assert that "he took bribes from the French peace party to the detriment of English interests," these two assertions being very obviously inconsistent. He certainly could have made more money by taking bribes from Torcy (*quatre millions*) than by filling his pockets by a prolongation of the war. However, we see that Torcy's proposals were resented, but passed over unnoticed.

Hallam, who, as a rule, is most unfavourable to Marlborough, says in his "Const. History": "The obstinate adherence of Godolphin and Somers to the preliminaries (of peace) may possibly have been erroneous; but it by no means deserves the reproach that has been unfairly bestowed on it; nor can the Whigs be justly charged with protracting the war to enrich Marlborough, or to secure themselves in power." The opposite party, as the event shewed, secured their peace in spite of Marlborough, and contracted the most dishonourable treaty ever entered into by the British nation. All the English victories were thrown to the winds, and the French were treated in the final negotiations as though they had been the victors, and England the vanquished party. Bolingbroke, who was himself the cause of our disgrace, owns with singular candour in his "Letters on the Study of History" (Letter VIII.), that the peace of Utrecht was not what it should have been, and that France ought to have given up more; but he singularly lays the blame of her not having done so on those who opposed the peace!

From the private letters which the Duke wrote home, and which were meant to be seen by no eyes but those of the recipients of the letters, we see what his feelings really were in the matter. On the 19th May, 1709, *before* Torcy had offered the bribe, Marlborough wrote from the Hague with great exultation to Godolphin that he had prevailed on the Dutch Commissioners to accede to the principal peace articles. After commending the friendly behaviour of the Pensionary, he concludes:

"M. de Torcy has offered so much, that I have no doubt it will end in a good peace."

In a letter to the duchess of the same date he writes:

"Everything goes so well here, that there is no doubt of its ending in a good peace," and as if auguring the certainty of that happy issue, he adds to her, "but for some little time it must not be spoken of. You must have in readiness the sideboard of plate, and you must let the lord treasurer know, that since the queen came to the crown, I have not had either a canopy or chair of state, which now of necessity I must have, so the wardrobe should have immediate orders; and I beg you will take care to have it made so as that it may serve for part of a bed, when I have done with it here, which I hope will be by the end of this summer, so that I may enjoy your dear company in quiet, which is the greatest satisfaction I am capable of having." These private lines are not those of a man who was striving to prolong the war, and can in no way be twisted into that meaning.

Another instance of the malignity of his enemies was the shameless equivocation of the commissioners in the matter of his receiving perquisites from contracts for the army. For they stated in their accusation that "*no English general in the Low Countries before the Duke of Marlborough had received perquisites;*" when everyone knew that he was *the first English general who had ever commanded in the Low Countries* (Coxe). The vindication by the Duke of his conduct against the accusations of his enemies made, says Coxe, "a deep impression on the public, and even many of those members who had voted against him. Indeed, his persecutors meanly shrunk from the controversy; for, instead of declaring it a libel (against themselves), which was a measure due to their own dignity, if it was false, they suffered it to remain unanswered" (see also Lediard).

As to the "Brest" affair, which has so often been urged to prove the treachery of Marlborough by those who would denounce him as an Ahirman of infamy and a second Count Julian, Hallam and other historians have servilely followed the lead of Dalrymple, Macpherson, and others, who, either through tenuity of knowledge or deliberate perversion, have been content to accept the current tradition. The Duke did, we allow, without any doubt communicate the secret of a British expedition against Brest through the medium of Colonel Sackville to the Court of St. Germain, and thence to the Court of Versailles. But Marlborough wrote on the 2nd May, 1694, when he knew Godolphin had written on his own account on the 1st May. Even if Godolphin had not written on the 1st, the Duke's letter would have arrived too late for the French to profit by it, as the English fleet sailed on the 3rd of the same month, which would not have given the enemy time to alter their dispositions. Marlborough desired to gain the credit of doing an ostensibly great favour to James and Louis, but did it in such a manner as to avoid injuring British interests. If any-

one was the traitor, it was Godolphin, who sent the first letter. The French and British authorities, however, at the time shewed very clearly the real causes of the failure of the British expedition. There is a curious similarity in character between Marlborough with his Sarah and Belisarius with his Antonina. The two generals were both uxorious and dominated by their wives, whilst in other respects the resemblance is striking (see Gibbon).

Although the strategical genius displayed in the Bouchain campaign and the storming of the Schellenberg have come down to us as memorable and famous, the calm temper displayed towards our Mashams and our Slangenbergs, our St. Johns and our Pouletts, and the bitter trials connected with them now count for nothing and are dropped into oblivion. St. John, his greatest enemy, wrote of him: “. . . I take, with pleasure, this opportunity of doing justice to that great man, whose faults I knew, and whose virtues I admired; and whose memory as the greatest general and as the greatest minister that our country or any other has produced, I honour.” It is to be remembered that Marlborough was the *direct* cause of Bolingbroke's flying abroad, and thus inviting his own ruin, so this panegyric is undoubtedly sincere.

The whole of Swift's life and all his writings were characterized by an inordinate appetite for political notoriety. He was the parasite of men in power, and always ready to sell his literary venom to the highest bidder. He was a scurrilous party-writer, coarse (nay, even gross) and vindictive, and with all his genius has left an unpleasant page in the history of British literature.

Sir Philip Sidney affirms of poesy: “Base men with servile wits undertake it, who think it enough if they can be rewarded of the printer.” Swift's whole conception of literature was to be rewarded of his party. We might put into the mouth of the Dean of St. Patrick, who, hungering after a fat bishopric, made his office a step of vulgar ambition, the words of Prætextatus, afterwards Prefect of Rome, who said to Pope Damasus, as is to be read in St. Jerome, “Make me Bishop of Rome, and I will be a Christian to-morrow.”

*SWINBURNE, ALGERNON CHARLES. Siena. By Algernon Charles Swinburne. *London. John Camden Hotten, Piccadilly.* 1868. [All rights reserved.] Sm. 8vo.

Pp. 15. It was printed in one night for Mr. Swinburne. Only 25 copies struck off.

Presentation copy from the author to Godfrey Locker Lampson with autograph inscription. An autograph letter from Mr. Swinburne to the latter inserted.

Spanish Marbled Calf.

———— [Rough Sketch of Act I of *Bothwell*, by Algernon Swinburne. MS. Title.] [1871.] 8vo.

Pp. 69, preceded by a Press Review of the 1st complete Edition published by Chatto and Windus.

Three letters from Mr. Swinburne to Frederick Locker inserted, relative to the printing of this fragment and the production of the whole poem. Dated Aug. to Nov. 1871.

“*I got these pages printed for Swinburne by Davey from his MS., as he feared he might lose it; he had half a dozen copies printed. It is full of errors.*—F. L.”

Spanish Marbled Calf.

TATE, NAHUM. An Elogy on the Most Reverend Father in God, His Grace, John, late Lord Archbishop of Canterbury. By N. Tate, Servant to His Majesty. *London: Printed for B. Aylmer, at the Three Pigeons against the Royal-Exchange in Cornhill; and W. Rogers at the Sun against St. Dunstan's Church in Fleet-street.* MDCXCV. Folio.

A—D, in twos. Title, A 1; To the Reader, A 2; + pp. 11.

Tate, in his dedication to the altered play of "King Lear," speaks of the original as an obscure piece, recommended to his notice by a friend. Does this mean that Shakespeare was unread at that time, or that Tate was a fool?

Our author succeeded Shadwell as poet laureate in 1692. Though worthier, perhaps, of more consideration than "Og," yet Dryden might have written of him also :

"The midwife laid her hand on his thick skull
With this prophetic blessing *Be thou dull ;*"

and two other lines which it is unnecessary to quote.

Tate's name, however, is still occasionally remembered in connection with the "New Version of the Psalms of David," which he published in 1696 in conjunction with Nicholas Brady. He was also the author of some ten dramatic pieces (see "Biogr. Dramatica," i. 703) and a great number of poems, including one entitled, "The Innocent Epicure, or the Art of Angling" (1697).

One day the Baroness Burdett-Coutts was driving in Lower Thames Street with Bishop Samuel Wilberforce. On passing a large warehouse having on its walls "Chandler and Ford, Drysalters," the Baroness said, "My dear Bishop, what is a drysalter?" Bishop Wilberforce replied, "I should say that Tate and Brady is a dry Psalter."

Bound in folio volume of Dryden, Waller, Prior, etc.

TENNYSON, ALFRED, LORD. [Idylls of the King.]

The Last Tournament. 8vo.

Pp. 1—44, interleaved. Green paper cover, endorsed "Mr. Tennyson's previous proof." With the Poet's autograph corrections; also his draft of the preface, in pencil, on first fly-leaf. See "Gareth and Lynette."

———— 8vo. Pp. 87-132. [New pagination.]

Green paper cover, endorsed "Mr. Tennyson's Last proof." With autograph corrections of the Poet on pp. 100, 117, 131 and 132.

[Gareth and Lynette.] 8vo.

Pp. 1—86, interleaved. Green paper cover. No Title or Head lines. With Tennyson's autograph corrections.

———— 8vo.

Pp. 1—86, interleaved. White paper cover. Further proof, with the Poet's additional MS. corrections.

Gareth and Lynette. 8vo.

Pp. 86. Head lines printed. A later proof than preceding, with further autograph emendations. Before p. 1 is the print of the preface, which appears in draft on fly-leaf of "The Last Tournament."

Portions of an early edition comprising fragments of:—

1. Dedication, pp. v—viii.
2. The Coming of Arthur, pp. 5—8.
3. Geraint and Enid, pp. 37, 55, 61, 65, 71, 77, 81-5, 89, 91 in duplicate, 95, 99, 113, 121, and their versos.
4. Merlin and Vivien, pp. 147, 155 and 157 in duplicate, 159, and their versos.
5. The Holy Grail, pp. 269—72.
6. The Passing of Arthur, pp. 391—2.

With Tennyson's autograph corrections.

White paper cover.

The six in Dark Green Mor. Casc.

TENNYSON, ALFRED, LORD. [Northern Farmer.]

Fragment of an early edition of the Poet's works.

Pp. 128—136 containing the "Northern Farmer, Old Style." Also pp. 1—8, containing "Property," since called "Northern Farmer, New Style." [With autograph corrections of the author throughout.]

Green Mor., by Bedford.

———— Poems. MDCCCXXX. MDCCCXXXIII. Privately printed. 1862. Fscp. 8vo, sq. L. P.

Pp. viii + 112, pirated, in original blue wrappers, uncut. [With fragment of 1833 edition, pp. 131—6 inserted, and with autograph corrections of author.]

The printed cover has "F. Locker-Lampson Esq. with the Editor's kind regards. Dec. 1889."

———— Poems. Another copy, with different coloured paper cover.

Pirated edition, in original green wrapper, uncut; [another copy] fragments of 1833 edition, pp. 109—128, 137—142, 145—150, and 153—4, inserted.

In Dark Green Half Mor. Case.

———— The Window; or, The Loves of the Wrens. MDCCCLXIX. Fscp. 8vo.

Pp. 16, including Title. Pirated edition. Rough draft of A. Tennyson's preface in the autograph of the poet inserted.

Red Mor., by Bedford.

———— The Poetical Works of Alfred Tennyson. Volume IV. *Henry S. King and Co. London.* 1875. Sm. Cr. 8vo.

Pp. 250.

This odd volume is interesting on account of the printer's error at page 120, "Hairy does" instead of "airy does."—F. L.

Tennyson has written "Horrible h!" against it. On page 72 is a correction by author. Original Green Cloth.

———— Queen Mary A Drama By Alfred Tennyson *Henry S. King & Co., London.* 1875. 8vo.

Advertisement, Short Title, Title, Dramatis Personæ, pp. viii + 278, and 5 leaves of Advertisements.

Presentation copy from the author to Frederick Locker, with autograph inscription on Title.

Programme of First Dramatic Representation at Lyceum Theatre, April 18th, 1876 (Mr., now Sir Henry Irving, and Miss Bateman, were in the cast), inserted at end. Slip by Mr. Frederick Locker, on Short Title, stating how the Drama was adapted.

Original Green Cloth.

* TENNYSON, ALFRED, LORD. Harold A Drama By Alfred Tennyson
son *Henry S. King & Co., London.* 1877. 8vo.

Short Title, Title, Dedication, "Show-Day at Battle-Abbey, 1876," Dramatis Personæ, 5 leaves + pp. 161, with 30 pp. of Advertisements.

Presentation copy from the author to Godfrey Locker, with autograph inscription.

Manuscript poem of seven lines in Tennyson's autograph beginning, "Golden-haired Ally," inserted.

Original Green Cloth.

———— Becket By Alfred Lord Tennyson Poet Laureate *London Macmillan and Co.* 1884 8vo.

Title, Dedication, and Dramatis Personæ, 3 leaves + pp. 213, and Advertisement.

Presentation copy from the author to Frederick Locker, with autograph inscription.

Original Green Cloth.

———— The Cup and the Falcon By Alfred Lord Tennyson Poet Laureate *London Macmillan and Co.* 1884. Fscp. 8vo.

Short Title and Title, 2 leaves, + pp. 146, and Advertisement.

The Cup and the Falcon are two short dramas, which were acted, the first in 1881, the second in 1882.

Presentation copy from the author to Frederick Locker, with autograph inscription and autograph emendation on p. 80, written at foot of page and carried on to foot of p. 81; seven lines of MS.

———— Another copy of the same Edition.

Presentation copy from the author to Frederick Locker, with autograph inscription and autograph emendation indicated on p. 80, but written on p. 86. Same words as in preceding copy, written in a clearer hand with fuller punctuation.

Original Green Cloth.

*———— Lyrical Poems By Alfred Lord Tennyson selected and annotated by Francis T. Palgrave [Vignette by Stodart] *London Macmillan and Co.* 1885. 18mo.

Pp. xii + 270.

Presentation copy from the author to Godfrey Locker, with autograph inscription.

Inserted is a fragment (25 lines) of an early version of the "Lover's Tale" (Golden Supper) in Tennyson's autograph beginning, "That was my latest vision," the 14th and 15th lines are

"The dead returns to me. Do I wake? or sleep?
Or am I made immortal? or is she living?" etc.

Original Green Cloth.

———— Tiresias and other poems By Alfred Lord Tennyson D.C.L. P.L. *London Macmillan and Co.* 1885. Fscp. 8vo.

Pp. viii + 204.

Presentation copy from the author to Frederick Locker, with autograph inscription on Short Title and autograph emendations on pp. 195, "Hands all round," and 204.

———— Locksley Hall Sixty years after etc. By Alfred Lord Tennyson P.L. D.C.L. *London Macmillan and Co.* . 1886 12mo.

Short Title; Title, Dedication, Contents, 4 leaves, + pp. 201. "The Promise of May," pp. 47—201.

The gift of the author.
Original Green Cloth.

TENNYSON, ALFRED, LORD. *Demeter and other poems* By Alfred Lord Tennyson D.C.L. P.L. *London Macmillan and Co.* 1889 12mo.

Pp. vi + 175.
The gift of the author.
Original Green Cloth.

————— *The Death of CEnone, Akbar's Dream, and other poems* By Alfred Lord Tennyson Poet Laureate. *London Macmillan and Co.* 1892. Fscp. 8vo.

Pp. vi + III.

Portrait of the poet, published April 15th, 1861, inserted. (With various papers relating to A. Tennyson's death and funeral, together with the Poems as sung in the Abbey.) The gift of the author.

Original Green Cloth.

————— *The Foresters Robin Hood and Maid Marian* By Alfred Lord Tennyson Poet Laureate *London Macmillan and Co.* . . . 1892. Fscp. 8vo.

Short Title, "Robin Hood and Maid Marian"; Title; Dramatis Personæ; Act I, etc.; 4 leaves + pp. 155.

The gift of the author.
Original Green Cloth.

TENNYSON, ALFRED [AND OTHERS]. *The Tribute: A collection of Miscellaneous unpublished Poems, by Various Authors.* Edited by Lord Northampton. *London: John Murray, Albemarle Street; and Henry Lindsell, Wimpole Street.* MDCCCXXXVII. Royal 8vo.

Ppp. xiv, Errata, 1 leaf; + 422.

Among the authors are Wordsworth, Southey, W. Savage Landor, Archbishop Trench, Monckton Milnes Lord Houghton, Deans Alford and Milman, Rev. C. T. Tennyson, and Lord Tennyson, whose contribution was a portion of "Maud." The volume was evoked by the death of the Rev. Edward Smedley.

With Tennyson's bookplate and 26 MS. lines out of "Gareth and Lynette" in the author's autograph inserted.

Original Brown Cloth.

TENNYSON, FREDERICK. *Days and Hours* by Frederick Tennyson *London John W. Parker and Son West Strand* 1854 8vo.

Pp. viii + 346 + pp. 6 of Bookseller's Advertisements.
Original Chrome Cloth.

THACKERAY, WILLIAM MAKEPEACE. *The Paris Sketch Book: By Mr. Titmarsh. With numerous designs by the author, on copper and wood.* Vol. I. [Vol. II.]. *London: John Macrone, 1, St. Martin's Place* . . 1840. Demy 12mo, in sixes.

Frontispiece, Title, Contents, Notice to the Reader, Dedication, 5 leaves + pp. 304.
Vol. II., Frontispiece, Title, and Contents, 3 leaves + pp. 298. Preface dated "London
July 1st, 1840."

"*I gave Annie Thackeray a copy of this book, she had been unable to get one!*"

For Annie Thackeray Ritchie.
I wish to write what she would read,
I have the wish without the skill,
I wish, an idle wish indeed,
Her Father's hand could guide the quill.—F. L."

Half Calf.

THACKERAY, WILLIAM MAKEPEACE. The Irish Sketch-Book. By Mr. M. A. Titmarsh. With numerous engravings on wood, drawn by the author. In Two Volumes. Vol. I. [Vol. II.] *London: Chapman and Hall, 186, Strand.* MDCCCXLIII. Cr. 8vo.

Short Title, Frontispiece, 2 leaves + pp. vi, 311.

Vol. II., pp. vi+327 and Frontispiece. Preface dated "April 27th, 1843." On p. 309 occurs the sketch of Daniel O'Connell when Lord Mayor of Dublin.

Edward FitzGerald's copy with his bookplate, designed by his friend Thackeray, and autograph dated May 7. '43.

"*I had three reasons for buying this book:*

1. *It was written by my friend W. M. T.*
2. *It belonged to the author of 'Rubaiyat of Omer Khayyam.'*
3. *I have a weakness for the Lord Mayor in Vol. II., page 309, and so has Lora Rosebery.—F. L."*

Original Green Cloth.

——— The Book of Snobs. By W. M. Thackeray, Author of "A Journey from Cornhill to Grand Cairo;" of "Jeames's Diary," in *Punch*: "Our Street:" "Vanity Fair," &c., &c., [Vignette.] *London: Punch Office, 85 Fleet Street.* MDCCCXLVIII. 12mo.

Pp. viii+180.

Yellow paper Cover of 1856 edition (with Vignette of Thackeray) inserted.

Thackeray has written an imaginary letter for Frederick Locker on the fly-leaf:

"MY DEAR SIR WILLIAM:—

"Some canvass backed ducks flew over to me yesterday and will be very good 2nd. course for your convives to-day. Underdone, Hot sauce, Currant Jelly & Port Wine. Probatum est.

"W. M. T."

Thackeray's visiting card inserted on last fly-leaf. The chapters contributed to "*Punch*" comprised a few others, but on re-perusing them "I have found them (says Thackeray) so stupid, so personal, so snobbish—in a word—that I have withdrawn them from this collection."

Half Red Calf, g. e.

——— Doctor Birch and his young friends. By Mr. M. A. Titmarsh. With Sixteen Illustrations by the Author. *London: Chapman & Hall, 186 Strand.* 1849. [Title on original Paper Cover.] Sm. 4to, in eights.

Original Cover, Frontispiece, Title with Vignette in colours, Title with Vignette of Dr. Birch, and List of Illustrations, 5 leaves; + pp. 49.

Before the Frontispiece is inserted an extra illustration (The Seven of Hearts) Dr. Birch's Establishment, drawn and etched by Thackeray.

Half Red Mor., g. e.

THACKERAY, WILLIAM MAKEPEACE. *The Kickleburys on the Rhine.* By Mr. M. A. Titmarsh *London: Smith, Elder & Co., 65, Cornhill, MDCCCL.* Sm. 4to, in eights.

Short Title, Frontispiece, Coloured Title, and List of Illustrations + pp. 87.

Although this book was published by Smith, Elder, and Co., it would appear by a letter until lately in the Wright collection, that Thackeray was in negotiation about this work with Chapman and Hall as early as 1848. In a letter to Mr. Chapman, dated July 18th, 1848, Thackeray writes: "I think of . . . passing some time at Spa or Aix la Chapelle, but as usual want some money before I go. If you could give me the £50 in advance now of the *Kickleburys* abroad you would very much oblige me."

Red Russia.

——— *Rebecca and Rowena. A Romance upon Romance.* By Mr. M. A. Titmarsh. [Four figures] with illustrations. by Richard Doyle. *London: Chapman and Hall, 186, Strand.* 1850. Sm. 4to, in eights.

Short Title, 1 leaf; Frontispiece, Title, Preface and Contents, pp. viii; + pp. 102, and Advertisements, 1 page. Original glazed pale pink boards. Varies from Title-page in Vignette, and Mr. Michael Angelo in full; also "Price 5s. plain, or 7s. 6d. coloured." [Eight coloured designs.]

The first thought for this was published in "Fraser's Magazine" in August and September, 1846, entitled, "Proposals for a continuation of *Ivanhoe*."

Red Mor. Case, with "The Rose and The Ring."

——— *The Newcomes. Memoirs of a most respectable family.* Edited by Arthur Pendennis, Esq. With Illustrations on steel and wood by Richard Doyle. Vol. I. [Vol. II.] *London: Bradbury and Evans, 11, Bouverie Street.* 1854. [Vol. II. 1855.]

Vol. I. Engraved Title + Short Title, Title-page, Contents and List of Plates; pp. viii + 380.

Vol. II. Engraved Title + Short Title, Title-page, Contents and List of Plates; pp. viii + 375.

Original yellow paper Cover, with special design.

Headed "Mr. Thackeray's new monthly work." At foot No. 1 [— 23] October 1853 [— August 1855] Price 1s.

The last, which wants original outside front cover, was a double number, 23 and 24.

In Thackeray's note-book for 1853 is the entry "7. July 1853. Began preface of *Newcomes*," this was at Baden. In a letter of the same year he wrote "got last night the proof-sheets of No. 1 of the *Newcomes*. Doyle has been three weeks doing the engravings." The end of "The *Newcomes*" was written at 36, Onslow Square, but Mrs. Anne Ritchie tells us that the very last page was produced at Paris on 20th June, 1855.

In Yellow Cloth Case.

——— *The Rose and The Ring; or, The History of Prince Giglio and Prince Bulbo. A Fire-side Pantomime for Great and Small Children.*

[Vignette.] By Mr. M. A. Titmarsh, Author of "The Kickleburys on the Rhine" "Mrs. Perkins's Ball," &c., &c., *London: Smith, Elder and Co., 65, Cornhill.* 1855. Sm. 4to, in eights.

Frontispiece + Title and Prelude, pp. 1-iv + pp. 128; with 16 pp. of Bookseller's Advertisements. With original glazed paper boards. Inscription as on Title-page with addition of "Price Five Shillings. Bradbury and Evans, Printers, Whitefriars." 58 cuts drawn by the Author.

Frederick Locker, in his poem "The Rose and the Ring" explains the circumstances under which Thackeray's book was written.

Red Mor. Case, with "Rebecca and Rowena."

WOLLSTONECRAFT, MARY, AFTERWARDS GODWIN. [Blake Illustrations.] Original Stories from Real Life; with conversations, calculated to Regulate the Affections, and Form the Mind to Truth and Goodness. By Mary Wollstonecraft. *London: Printed for J. Johnston, No. 72, St. Paul's Churchyard.* 1791. Cr. 12mo.

Pp. viii + "Contents," 2 leaves + 177. Bookseller's Advertisements, 1 leaf (3 pp.). With 6 Illustrations by Blake. Portrait of the Authoress, after Opie, from "Monthly Mirror," 1796, inserted.

Original Sheepskin.

WORDSWORTH, WILLIAM. The Poetical Works of William Wordsworth, D.C.L., Poet Laureate, etc. etc. In six Volumes Vol. I. [II. III. IV. V. VI.] A new edition. *London: Edward Moxon . . MDCCCXLIX.* [Vols. 3-6] MDCCCL. Sm. 12mo.

Vol. I., pp. x + 299. Vol. II., pp. xii + 327. Vol. III. xiv + a sub-title + 271. Vol. IV., pp. xvi + 292. Additional Note and Advertisement. Vol. V., pp. viii + 307. Vol. VI., Preliminaries, 3 leaves, + pp. 301, and Advertisement.

With A. Tennyson's autograph notes on "Tintern Abbey" in Vol. II., p. 150.

"A. Tennyson is a profound admirer of W. W., and he especially admires these lines, but he thinks the opening is long, and that W. W. has unnecessarily repeated himself, so one day he took up this volume and made these emendations for his amusement and mine.—F. L."

"Tennyson remarked that W. W.'s grand lines might be curtailed, and then he took up his pencil, and made the alterations. He said that line, 'Whose dwelling is the light,' etc., was the finest in the language. Meaning, as an effort of imagination, there was nothing finer.—F. L."

One of the principal traits of Wordsworth's poetry is its wonderful truth to nature. In many cases, however, it becomes too domestic, and the simplicity is driven to extremities. De Quincey considered the most beautiful line ever written by him, indeed, one of the most lovely ever composed by a poet :

" the Lady of the Lake
Lone sitting by the shores of old romance."

Again, the line :

" Thoughts that do often lie too deep for tears "

is very fine. Landor, for some unknown reason, considered Wordsworth's verses which celebrate the power "of the Pagan Creed" (presumably the passage on the Greek Mythology in the "Excursion") "the best verses Wordsworth ever wrote."

As every man has his weakness, so had Wordsworth; which was an excessive conceit in his power of appreciation of the beauties of nature. If any other man gave his opinion upon

some landscape scenery, Wordsworth would pay no attention to it whatever, and pass it over in a sort of insolent silence, showing by his whole manner in what little esteem he held any judgment in the matter but his own.

Original Red Cloth.

WORDSWORTH, WILLIAM. *The Prelude, or Growth of a Poet's Mind*; an autobiographical poem; By William Wordsworth. *London: Edward Moxon, Dover Street.* 1850. Demy 8vo.

Pp. x+374. Bookseller's Advertisements, pp. 8, before Short Title, and 1 at end.

Wordsworth possessed a very small and well-worn library, every book of which had been thumbed and read. He was very negligent in his use of books, and Southey, who was extremely elegant in his habits, and treated his library as chivalrously as he would his wife (as he, indeed, used to call it), said that "to introduce Wordsworth into one's library, is like letting a bear into a tulip-garden."

Our poet's criticisms generally showed judgment, but occasionally he was harsh and unfair. He used scoffingly to call Keats's "Hyperion" "a pretty piece of Paganism," which remark contrasts unfavourably with what the generous Shelley said when wonder was expressed how Keats, who was ignorant of Greek, could have written the poem, for he replied, "because he *was* a Greek."

Original Green Cloth.






PART III.
FOREIGN BOOKS.





PART III.

FOREIGN BOOKS.

*  OSSUET, JACQUES BÉNIGNE. Oraison Funebre de Henriette Anne D'Angleterre, Duchesse D'Orleans. Prononcée A Saint Denis le 21. jour d'Aoust 1670. Par Messire Jacques Benigne Bossuet, Conseiller du Roi en ses Conseils, Evêque de Condom. Précepteur de Monseigneur Le Dauphin. [Vignette. Flying Crane with young.] *A Paris, Chez Sebastien Mabre-Cramoisy, Imprimeur du Roy, rüe S. Jacques, aux Cicognes.* M.DC.LXX. Avec Privilege de Sa Maiesté. 4to. [1st Edition.]

A—G iii, in fours. Pp. 53.

Title, A 1; "Oraison" with head and tail-pieces (the latter has "K. Audran fecit"),

A 2—G iii; Privilege, dated 12 October 1670, G iii verso.

The writings of Bossuet against the Protestants occupy nine volumes, xviii.-xxvi., in the great edition of his works, Versailles, 1816. The "Exposition de la Foi" is in the eighteenth. Bausset, in his life of Bossuet, appears to have refuted the exaggerations of many Protestants as to the ill reception of that little book at Rome. Our author, as is well known, wrote a bitter invective against Cranmer, who was not undeserving of it. Among other time-servilities (witness the butchery of Lambert) Cranmer brutally pursued a poor woman, Joan Boucher, to death for heresy (Arianism); the poor creature said to her judges before going to the stake, "It was not long ago since you burned Anne Askew for a piece of bread . . . and now you will needs burn me for a piece of flesh." Hallam in his "Constitutional History" says, "Had he (Cranmer) been permitted to survive his shame, it must have seemed a more arduous task to defend the memory of Cranmer; but his fame has brightened in the fire that consumed him." How far the stain of revolting cruelty can be wiped out by merited retribution is as little known to Hallam as to the rest of the world.

What was said by a great English critic of Sir Thomas Browne applies equally and more so to Bossuet. "What a melodious ascent as of a prelude to some impassioned requiem breathing from the pomps of earth, and from the sanctities of the grave! What a 'fluctus decumanus' of rhetoric."

Bossuet said of his own "Oraisons"—"Mon discours dont vous vous croyez les juges, vous jugera au dernier jour; et si vous n'en sortez plus chrétiens, vous en sortirez plus coupables." ("Oraison Funebre d'Anne de Gonzage," Princess Palatine, 1686.)

Madame Henriette d'Angleterre, Duchesse d'Orléans (grandmother of the Duchess of Burgundy), said to Monsieur, who suspected her of certain loose relations, when she was

dying: "Hélas! Monsieur, vous ne m'aimez plus, il y a longtemps; mais cela est injuste; je ne vous ai jamais manqué."

This copy is from the library of Mariques De Champrevvs, whose bookplate is inserted. Red Mor., by Thibaron-Joly.

*BOSSUET, JACQUES BÉNIGNE. Oraison Funebre de Marie Terese D'Autriche Infante d'Espagne, Reine de France et de Navarre. Prononcée à Saint Denis le premier de Septembre 1683. Par Messire Jacques Benigne Bossuet, Evesque de Meaux, Conseiller du Roy en ses Conseils, cy-devant Précepteur de Monseigneur le Dauphin, Premier Aumosnier de Madame la Dauphine. [Vignette of Royal Arms.] *A Paris, Chez Sebastien Mabre-Cramoisy, Imprimeur du Roy, rue Saint Jacques, aux Cicognes.* M.DC.LXXXIII. Avec Privilege de Sa Majesté. 4to. L. P. 8¼ in. × 11¼ in. [1st Edition.]

A—H, in fours. Title preceded by blank leaf, 2 leaves; H 4 blank. Sig. Bii and iii transposed in binding. The "Oraison," pp. 61. Extrait du Privilege, p. 61 verso; at end, "L'Oraison . . . a esté achevée d'imprimer le 12 Octobre 1683." Page 1 has an engraved head-piece by Sébastien Le Clerc.

In this funeral oration Bossuet has pushed the religious sentiment to a sort of grandiose mysticism. Louis XIV., in speaking of the death of this virtuous queen, said, "Depuis vingt-trois ans que nous vivons ensemble, voilà le premier chagrin qu'elle m'ait causé."

Bossuet's is one of the greatest names in France. Our Hookers, Browns, Taylors, and Newmans cannot approach him in the sublimity of his diction. Lamartine says of him: "His nature was so exalted that it has survived, and will eternally survive, his works; it was the reflected grandeur of God, not his own. His was the most flowing, the most imaginative, the loftiest, and the most persuasive eloquence with which Providence has ever gifted the lips of man. The glory of Bossuet is so incorporated with that of his country, that to diminish it would be to deduct something from the majesty of French genius. His name resembles the summit of the Alps or the Himalaya, enveloped with snows or storms, uninhabitable by man, but which constitute the renown and pride of the countries overshadowed by these lofty ridges, and which serve to demonstrate how nearly earth can approach to the elevation of Heaven."

This is very high praise, but not undeserved. There is nothing in the English language comparable in its way to Bossuet, nor in the French either, although Fléchier and Massillon are occasionally very fine.

This book is printed upon large paper and is one of the finest copies known. Red Mor., by Trautz-Bauzonnet.

*——— Oraison Funebre de tres-haut, et tres puissant Prince **Louis de Bourbon** Prince de Condé Premier Prince du Sang. Prononcée dans l'Eglise de Nostre-Dame de Paris le 10. jour de Mars 1687. Par Messire Jacques Benigne Bossuet, Evesque de Meaux, Conseiller du Roy en ses Conseils, cy-devant Précepteur de Monseigneur Le Dauphin, Premier Aumosnier de Madame La Dauphine. [Vignette of the Prince's Arms by Vermeulen after Seuin.] *A Paris, Chez Sebastien Mabre-Cramoisy, premier Imprimeur du Roy, & Directeur de son Imprimerie Royale: rue S. Jacques, aux Cicognes.* M.DC.LXXXVII. Avec Privilege de sa Majesté. 4to. [1st Edition.] [Some were on large paper.]

A—H, in fours, the last blank. Title, 1 leaf.

The "Oraison," with engraved head and tail-pieces, pp. 61.

This is one of the most admirable compositions of oratory the great preacher ever delivered. The description of the Battle of Rocroy is superb in its simplicity and energy.

From the libraries of Hri Bordes and Baron James de Rothschild, whose bookplates are inserted.

Bossuet, who frequented the theatres in order to learn to imitate the ancient orators, was curiously enough the author of a most virulent philippic against the stage, written in 1697.

An intolerably priggish and tedious acquaintance scribbled the following in pencil on the fly-leaf of the "Oraison" when we were not looking. Three British cheers, in spite of him, for our fine old English wit and our exquisite modern taste.—

'If our fair land of Britain is the palladium of civil liberty, that of France has, by the very general consent of book-lovers, been acknowledged the Paradise of the Philobiblon. There does the bibliographical Sybarite breathe and die, if not in body then in spirit, and the immensities of anthological, legendary, and illuminated dust-heaps are delved into, sifted, glossed, and exhausted by the gigantic labours of a Brunet or a Picot.

'She is the garden of the world's "belles lettres," and the magical science of binding, illustrating, and cataloguing, above all the graceful art of intercepting and fashioning into words the fleeting, the polite, and the exquisite flora of the intellect, belong in their greatest perfection to her alone.

'If we have had our literary Samsons, our strong men and our wise, our Shakespeares, Burkes, and Thomas Carlyles—giants who have written with a pen of fire, she has offered to posterity her Mercurys, her wing-footed and her inimitably witty, her Pascals, Saint Simons and Ducs de la Rochefoucauld. The British wit is heavy when compared with that of France, and a "Je secoue ma perruque et la République est poudrée" lights up the somewhat vulgar freedom of "Who's your fat friend?"

'We have as yet produced no Villon, Rabelais, Voltaire, nor Stael, each of them unequalled in their own way, and for their chivalrous and graceful period of the *incunabula*, with its "Roman de la Rose," "Champion des Dames," and "Cent Nouvelles," we have not quite the same gallant and easy melodies to give them in return, for our Skeltons (our *beastly Skeltons*), our Langlands, Chaucers, and Spensers strike a different, and, in the case of the last two, a more serious and didactic note.

'Let it not ruffle the broad philacteries of our purists and our prudes if we insinuate that they even, if not the pharisaical peruser of this note himself, feel at times a certain secret attraction to the old court gallantries of *l'aimable France* which ushered in the rhapsodies and erotics of the gay Troubadours. For did they not celebrate the charms of a divine Diane de Poitiers and a "Belle Corisandre," goddesses that were wooed and won, and who inspired distracted adorers with the breath of those love songs and other sweet exhalations such as are whispered in boudoirs and float along the balconies of queens' palaces? They it is that have partly raised the standard of taste and judgment in the "belles lettres" of France. If an Agnes Sorel, a Gabrielle D'Estrées and a La Vallière assume too little rigorous an attitude towards the moral régime of a nation, they also heighten the rare luxuriance of its literature. We should therefore be grateful that Gallic dames have troubled monarchies with the bright glances of empyrean eyes, for they have bequeathed their beauty to our libraries.

'Is it also of little importance that a Récamier and a Roland have lived upon our planet, that a Catinat and a Prince de Ligne have nobly fought and written? Men and women of their calibre cannot pass across the stage untasted and of no account. They parted from it sadly, and in the evening of their years were conscious, it is possible, that the world was wanting, that there was but little fragrance there, that quietude of soul must be found early or missed for ever, that, in the words of Malherbe, "Tout le plaisir des jours est en leurs matinées." But they have given us something that we had not before, and have raised the standard of human excellence and human charm. And so they passed, and though there is a tear in what they said and what they wrote, they have lived to make us glad, while to study their character and intercourse with their fellow-creatures cannot fail to be a liberal education.

'We in England may indeed possess the better part, our genius may be more imposing,

of a nobler cast and more soul-shaking—although no British soul has surpassed the nobility of a Vauvenargues; English thought and English expression may appeal to the heart and theirs rather to the fancy, but what may be called the exquisite and the Epicurean in books belongs in nearly every department to them.

‘When our literature is growing dull and ponderous, nay, even obscene, as towards the end of the seventeenth and the commencement of the eighteenth centuries, when Bookdom is travailing in the throes of imbecility, voluminous, laboured, unreadable, with its poetry becoming wordy and prose prosy, behold! unexpectedly is she delivered of an Addison and a Pope, who, with all due reverence for De Quincey and other critic recusants, find it necessary to transplant a small modicum of taste and rhythm from the other side of the Channel.

‘Thus, too, has many a literary eremite turned his face for solace towards the Mecca of his heart, and worshipped at the shrine of Montaigne or the Cardinal de Retz, of Foutenelle or Diderot. For these are not mere appellations bound in sheepskin or in vellum, lying heavy on our shelves like the mighty tomes of a Scaliger or a Grotius, and affording pabulum only for the encyclopædic worm. They are a living presence, and in their beauty and their grace give us an epitome of those great French epochs with their purity of style and elegance of expression, when human nature was made an exquisite study and writing well was the only passport to literary fame.

‘If ever another true critic should arise, a symposiarch to preside at our intellectual banquets, a salutary change may gradually be felt and spread itself over the domain of letters. As yet we have no one, and perhaps the reason of this is the remarkable dearth of those finer sparks of genius without which the stern but conscientious Aristarch cannot live. Can we picture to ourselves a Sainte-Beuve, with his subtle judgment and keen intellect, reviewing without a mental nausea and puckered lip one or two of the modern publications lying on our table at the present moment—patriotic compositions, false in taste and false in sentiment, devoured and eulogized by millions, but without the shadow of any merit? It would go hard with some of our literary men. But we have no Sainte-Beuve to chasten them with fire, not even a Voltaire or a Rabelais to pour out the vials of their ridicule, to mock and to harry them with derision into the limbo of forgetfulness; and till then we must swallow our indescribable astonishment at the taste of the British public, and trust that a speedy awakening may be at hand.

‘To no man who has laid the foundation of his reading in our literature can it be a waste of time to study the French classics. For they will refine the knowledge he has already gained and elevate his taste. The first will give him a body, the second wings to carry him with it into clearer regions. The former power to marshal and combine his thoughts, the latter ability to enshrine them in felicitous expression. Bacon and Burke are masters of the one art, La Fontaine or Bossuet of the other, with many other names that have enlightened the understanding and chastened the written symbols of the affections.’

Red Mor., by Trautz-Bauzonnet.

CAMOENS, LOUIS DE. Os Lusíadas de Luis de Camoões. Com Privilegio real. *Impressos em Lisboa, com licença da sancta Inquisição, & do Ordinário: em casa de Antonio Gôçalves Impressor.* 1572. 8vo. [1st Edition.]

A—Y in eights, Z ten leaves. Title within decorated frame, 1 leaf; Address by “Frey Bertholameu Ferreira” with “El Rey” on verso, dated 24. Setembro de MDLXXI. The Poem, Folios 186. (Folios 38 and 100 blank, 118 for 108, 106 for 110, 104 for 114, 102 for 120, 117 for 121, 149 for 154.)

Much of the “Lusiad” was written when Camoens was in exile at Macao. On his way from thence to Goa, about 1560, the poet was shipwrecked and the splendid work nearly lost to the world—it was saved in the grasp of the poet, who managed by swimming to gain land, losing all else. This is alluded to in the 128th Canto of the tenth book. It was not until

1569 that he returned to Lisbon, and printed his book in 1572. Camoens is looked upon as the Shakespeare of Portugal, and the "Lusiad" has been translated into many languages.

Sir R. Burton records that in a copy of this book bequeathed to the Carmelites of the Guadalaxara Convent, Fr. José Indio wrote: "What grief to see so great a genius thus unfortunate! *I saw him die* in the hospital of Lisbon without a sheet wherewith to cover him, after triumphing in the East Indies and voyaging 5,500 leagues by sea." The book was afterwards in the possession of the late Lord Holland. (Camoens, "Os Lusíades," Englished by Sir R. Burton, 1881.)

Many of Camoens' lines are very fine and realistic, as for instance:

"A shrill-voiced howling trembles through the air,
As passing ghosts were weeping in despair;
In dismal yells the dogs confess their fear,
And, shivering, own some dreadful presence near."

[Mickle's Translation, *Lusiad*.]

Only one other perfect copy of this first edition is known, which is in the Royal Library at Lisbon. A fragment exists in the British Museum. It did not exist in the Salva collection, the earliest there being the edition of 1597.

White Cloth, with the Monogram of Heredia on inner cover.

CERVANTES SAAVEDRA, MIGUEL DE. El Ingenioso Hidalgo Don Quixote de la Mancha. Compuesto por Miguel de Ceruantes Saauedra. Dirigido al dvqve de Beiar, Marques de Gibraleon, Conde de Benalcaçar, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos [Burguillos] Con Privilegio, *En Madrid. Por Iuan de la Cuesta*.

Ano, [Printer's device—A square within which is the motto on oval band "Post Tenebras' Spero Lvcem." In centre is a Falcon on keeper's fist, Lion couchant beneath.] 1605.

Vendese en casa de Francisco de Robles, librero del Rey nño señor. 8vo. [1st issue of 1st Edition.]

¶, 4 leaves; ¶¶, 8 leaves; A—Z [S 3 printed P 3]; Aa—Qq, in eights; *, 4 leaves; **, 4 leaves. Folios 312: these terminate on Qq 8; misprints, 7 for 8, 15 for 18, 289 for 285, 311 for 310.

Title, ¶ 1; Tassa, ¶ 2, with Testimonio de las Erratas on verso; El Rey, dated "Valladolid, a veynte y seys dias del mes de Setiembre, de mil y seyscientos y quatro años," ¶ 3; Al DvQve De Beiar, etc., ¶ 4; Prologo, ¶¶ 1—4; Commendatory Verse, ¶¶ 5—8; The work, A—*4; Table, ** 1—4. [The Title, folio ¶¶ 2, and a small piece of 13 letters in Folio 161 supplied in facsimile.]

The test passage of primacy is in Folio 132, where the hero desiring to pray and being without a *rosary* of beads, makes one for himself out of strips from the tail of his shirt. The Spanish divines took umbrage at what they considered a mark of irreverence, and the passage was suppressed in all succeeding editions, with the exception only of the Lisbon reprint, which appeared almost immediately after the "Princesps." It is omitted even in Juan de la Cuesta's edition of 1605, which follows below.

This copy is from the Salva and Heredia collections, from the latter of which Mr. Frederick Locker bought it in 1892. Salva's catalogue described the book as perfect; the cataloguer of Heredia's collection described in after years the book as imperfect, the Title and 2 or 3 leaves being, as he said, supplied in facsimile (but not the critical Folio 132); the book on careful examination by the British Museum authorities now proves to be perfect except for the Title, folio ¶¶ 2, and a small piece of 13 letters in Folio 161, which are supplied in facsimile as stated above.

Mr. H. E. Watts ("Don Quixote," 1888 Edition, Vol. I.) says: "The book was probably finished by the beginning of 1604, though it was some time before Cervantes was able to print it. The story was probably handed about in MS. among his friends." That it had become known is evident by a spiteful letter from Lope de Vega to the Duke of Sesá, dated August 4th, 1604. "There is none so bad as Cervantes," says the writer, "and none so foolish as to praise 'Don Quixote.'" However, with an apology to Lope de Vega, it might be said of this immortal book what Gibbon prophesied of "Tom Jones," that it would outlive the Palace of the Escorial and the Imperial Eagle of Austria. The "Tassa" on ¶ 2 is dated 20. Dec. 1604. The copyright was for ten years, a common term in Spain at that period.

Cervantes was a great admirer of the "Anotaciones á las obras de Garcilaso de la Vega" (1580), by Herrera, and it is to be remarked that our author's dedication to the Duque de Béjar is written in the very words of Herrera's epistle to the Marquès de Ayamonte.

The first book published by Cervantes was "Galatea," which appeared in March, 1585, printed by Juan Gracián of Alcalá de Henares; later editions were issued in 1590 at Lisbon, and 1611 at Paris.

The date of the composition of "Don Quixote" is uncertain; it was, at all events, later than 1591, for it alludes to Bernado de la Vega's "Pastor de Iberia," published in that year. An edition was published at Brussels as early as 1607, and in 1619 it was included in the "Index Expurgatorius." Cervantes confessed "Had it not been for the Inquisition, I should have made my book much more entertaining." (Disraeli's "Curiosities of Literature.")

Red Morocco, with doublé in blue morocco, tooled in the style of Clovis Eve, by Chambolle-Duru, in Dark Red Mor. Case.

It measures $7\frac{1}{8} \times 5\frac{1}{8}$ in. The British Museum copy is $6\frac{3}{4} \times 4\frac{5}{8}$ in.

CERVANTES SAAVEDRA, MIGUEL DE. El Ingenioso Hidalgo Don Quixote de la Mancha. Compuesto por Miguel de Cervantes Saavedra. Dirigido al Duque de Béjar, Marques de Gibralfone, Conde de Barcelona, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos. Año [Printer's device—A square within which is the motto on oval band "Post Tenebras' Spero Luce[m]."] 1605. Conprivilegio de Castilla, Aragon, y Portugal. *En Madrid, Por Juan de la Cuesta. Vendese en casa de Francisco de Robles, librero del Rey nro señor.* 8vo. [1st Edition, 2nd issue.]

¶, 4 leaves; ¶¶, 8 leaves; A—Z; Aa—Rr, in eights.

Title, ¶ 1; Tassa and Errata, ¶ 2 recto; El Rey, ¶ 2 verso—3 recto; Ev el Rey, dated Valladolid, nove de Febreyro, de mil sey cientos e sinco anos, ¶ 3 verso; Al Duque de Béjar, ¶ 4; Prologo, ¶¶ 1—4; Commendatory Verse, ¶¶ 5—8; The work, Folios 316 (misprints, 4e for 14, 15 for 16, 245 for 254); Tabla, Rr 5—8.

Juan de la Cuesta's edition mentioned in preceding.

Towards the end of Cervantes' life, in 1615, some of the members of a French embassy to Madrid expressed a desire to see the great man. The chaplain of the Archbishop of Toledo offered to introduce them, and to one of the questions asked about the poet a gentleman of the company was told that Cervantes was very poor. "Eh quoi!" exclaimed the Frenchman, "l'Espagne n'a pas fait riche un tel homme! on ne le nourrit pas aux frais du trésor public!" On which one of the others replied: "Si c'est la nécessité qui l'oblige à écrire, Dieu veuille qu'il n'ait jamais l'abondance, afin que par ses œuvres, tout en restant pauvre, il enrichisse le monde entier!" This beautiful rejoinder is like what Cervantes himself puts in the mouth of one of his characters, when it was announced that Don Quixote was on the way to recovery from

his mental malady: "O seigneur, Dieu vous pardonne le tort que vous avez fait au monde entier, en voulant rendre à la raison le fou le plus divertissant qui existe! Ne voyez-vous pas, seigneur, que jamais l'utilité dont pourra être le bon sens de Don Quichotte n'approchera du plaisir qu'il donne avec ses incartades?"

This copy has the curious mistake on the Title of "Conde de Barcelona" for "Conde de Benalcaçar."

Red Mor., with joints, doublé in Blue Morocco with dentelle border, by Thibaron-Joly.

CERVANTES SAAVEDRA, MIGUEL DE. *El Ingenioso Hidalgo Don Quixote de la Mancha*. Compuesto por Miguel de Ceruantes Saauedra. Dirigido al Dvqve de Beiar, Marques de Gibraleon, Conde de Benalcaçar, y Bañares, Vizconde de la Puebla de Alcozer, Señor de las villas de Capilla, Curiel, y Burgillos, Año. [Printer's device—A square within which is the motto 'Post Tenebras' Spero Lvcem' on oval band. In centre a Falcon on keeper's fist, Lion couchant beneath.] 1608. Con priuilegio de Castilla, Aragon y Portugal. *En Madrid, Por Iuan de la Cuesta. Vendese en casa de Francisco de Robles, librero del Rey nño señor.* 8vo. [2nd Edition of 1st part.]

¶, 4 leaves; ¶¶, 8 leaves; A—Z; Aa—Mm, in eights.

Title, ¶ 1; Tassa, ¶ 2; El Rey, ¶ 2 verso—3; Al Dvqve de Beiar, ¶ 4; Prologo, ¶¶ 1—4; commendatory verse, ¶¶ 5—8; The work, Folios 277 (misprints, 31 repeated, 38 for 39, 40 omitted, 41 repeated after 42, 43 for 44, 46 omitted, 86 for 88, 100 for 97, 161 for 101, 146 blank, 156 for 159, 171 for 176, 188 for 186, 100 for 200, 105 for 205, 242 for 248); Tabla, Mm 5—8.

Montesquieu, speaking of the Spaniards and "Don Quixote," said: "Le seul de leurs livres qui soit bon est celui qui a fait voir le ridicule de tous les autres."

A well-known story is that of Rowe the poet and Lord Oxford. Oxford had advised Rowe to study the Spanish language, which the poet assiduously did, imagining Oxford had in view some diplomatic post for him. A little while afterwards he came to Oxford, and told him with much satisfaction that he now knew Spanish. Lord Oxford replied: "I congratulate you, sir, and envy you the pleasure of being able to read 'Don Quixote' in the original." History does not describe the poet's feelings; but it is a testimony to Cervantes.

This edition was revised by Cervantes and is that adopted by the Spanish Academy for their editions.

Red Mor., renaissance medallion on sides, by Lortic.

———— Segvnda Parte Del Ingenioso Cavallero Don Quixote De La Mancha. Por Miguel de Ceruantes Saauedra, autor de su primera parte. Dirigida a don Pedro Fernandez de Castro, Conde de Lemos, de Andrade, y de Villalua, Marques de Sarria, Gentilhombre de la Camara de su Magestad, Commendador de la Encomienda de Peñafiel, y la Zarça de la Orden de Alcantara, Virrey, Governador, y Capitan General del Reyno de Napoles, y Presidente del supremo Consejo de Italia. Año [Vignette, with motto encircling Falconer's fist with bird.] 1615. Con Privilegio, *En Madrid, Por Iuan de la Cuesta, vendese en casa de Francisco de Robles, librero del Rey N. S.* 8vo. [1st Edition of the 2nd part.]

¶, 8 leaves; A—Z; Aa—Mm; N (for N n), 4 leaves; in eights. A 4 printed "A z." Sig. E 4, 3, 6, 5 misplaced. Title, ¶ 1; Tassa, etc., ¶ 2; Aprouacion, ¶ 2 verso—¶ 4 Priuilegio, ¶ 5; Prologo al Lector, ¶ 6—7; Dedicatoria "Al Conde de Lemos," ¶ 8; The

work, Folios 280 (Folios 36, 35, 38, 37 misplaced); Table, 3 leaves; Colophon, "En Madrid por Iuan de la Cuesta Año M.DC.XV," 1 leaf.

A spurious continuation of the 1st Part appeared at Tarragona in 1614 under the name of Alonso Fernández de Avellaneda, and has been ascribed to a certain Aragonese named Alfonso Lambert, and by the last editor of Cervantes to Lope de Vega.

The dedication is dated October 31st, 1615.

It is supposed that the change in the title-page from *El Ingenioso "Hidalgo"* to *Ingenioso "Cavallero"* was intentional. Don Quixote had been dubbed a knight, and in this second part is "armado caballero," and not merely a hidalgo.

Bernardin de Saint Pierre, speaking of Rabelais and Cervantes, has said very truly: "C'en étoit fait du bonheur des peuples, et même de la religion, lorsque deux hommes de lettres, Rabelais et Michel Cervantes, s'élevèrent et ébranlèrent à la fois le pouvoir monacal et celui de la chevalerie. Pour renverser ces deux colosses, ils n'employèrent d'autres armes que le ridicule, ce contraste naturel de la terreur humaine. Semblables aux enfans, les peuples rirent et se rassurèrent." As Byron said: "Cervantes smiled Spain's chivalry away."

Red Mor., by Zaehnsdorf.

CORNEILLE, PIERRE. *Le Cid Tragi-Comédie* [Vignette.] *A Paris, Chez Francois Targa, au premier pillier de la grand' Salle du Palais, deuant la Chappelle, au Soleil d'or.* M.DC.XXXVII. Avec privilege du Roy. 4to. [1st Edition.]

a, A—Q, in fours.

Title, a 1; Dedication, "A Madame de Combalet," subscribed "Corneille," a ii—iii; Privilege with "Acteurs" on verso, a iv.

Le Cid, pp. 128. 6 printed for 26 and 102 for 112.

The "Sentimens de l'Académie Française sur la Tragédie du *Cid*" were made public in November, 1637, the printed edition bearing the date 1638. The Academy blamed Corneille among other things, perhaps rightly, for making Chimène consent to marry Rodrigue the same day that he had killed her father. "Cela surpasse toute sorte de créance, et ne peut vraisemblablement tomber dans l'âme non seulement d'une sage fille, mais d'une qui seroit le plus dépouillé d'honneur et d'humanité," etc. La Harpe has said, however, that Chimène does not promise at last to marry Rodrigue, though the spectator perceives that she will do so. But he forgets that she has commissioned her lover's sword in the duel with Don Sancho—"Sors vainqueur d'un combat dont Chimène est le prix."

What Barlaam did for Homer beyond the Alps, what Leo Pilatus at Florence and Manuel Chrysoloras generally in Italy did for Greek literature in the 14th century, and Cosmo de Medici, and Lorenzo of Medici with his faithful Lascaris, again took up in the 15th, the French Academy began to do for the classics and for French literature in the 17th century.

"This is the most splendid tragedy in the French language, and the most epoch-making play in all literature. The first edition is extraordinarily rare, and this is said to be the finest copy known.—F. L."

It is $9\frac{3}{8} \times 7\frac{1}{8}$ in.

Red Mor., double of same. By Marius Michel. In old marbled calf case, with arms on side.

*————— *Cinna* or *La Clemence d'Avgvste* Tragedie. Horat. . . cui lecta potenter erit res Nec facundia deseret hunc, nec lucidus ordo. Imprimé à Rouën aux despens de l'Autheur, & se vendent. *A Paris, Chez Tous-saint Quinet, au Palais, sous la montée de la Cour des Aydes.* M.DC.XLIII. Avec privilege du Roy. 4to. [1st Edition.]

á, é, A—O in fours, the last blank.

Frontispiece, Augustus pardoning Cinna, á i ; Title, á ii ; Dedicatory Epistle, "A Monsieur de Montoron," á iii, iv, é i ; "Seneca lib. I de Clementia, cap. 9." é ii ; Montagne liu. I. de ses essais, chap. 23, é iii ; Privilege with "Actevrs" on verso, é iv ; The Tragedy, pp. 110 ; blank leaf, O 4.

This tragedy was acted towards the end of 1640. The actors, curiously enough, wore the dress of the Louis XIV. period. The Privilege is dated 1st August, 1642, and it was printed by the 18th January, 1643.

According to the Chevalier de Mouhy ("Les Tablettes Dramatiques") Monsieur de Montoron, to whom Corneille dedicated the play, gave him 1,000 pistoles. See M. Emile Picot's "Bibliographie Cornélienne" for the details of the various representations of this play between the years 1680 and 1875.

A duodecimo Edition of the play appeared later in the same year, composed of 10 preliminary leaves including an engraved frontispiece, and 76 pages, with the same "Extrait du Privilege" and the same "Achevé d'imprimer."

Contemporary Red Mor., in the style of Le Gascon. Tooled on panels of back, on each corner of sides, and in centre medallion is an interlaced cypher C for Prince of Condé, with inner linings of marble paper.

With this copy is bound : "Emblemes D'Amovr Illustrez D'une Explication en prose fort facile pour entendre le sens moral de chaque Embleme." (This title within an engraved oval, with two cupids holding an open book.) [Paris? 1650?] Folio cut down. There are 42 emblems on copper, each $3\frac{3}{8} \times 3\frac{1}{2}$ in., printed on one side only.

CORNEILLE, PIERRE. Oedipe, Tragedie. Par P. Corneille. *Imprimée à Rouen, & se vend A Paris, Chez Augustin Courbé, au Palais, en la Gallerie des Merciers, à la Palme. Et Guillaume de Lvyne Libraire Juré dans la mesme Gallerie, à la Justice.* M.DC.LIX. Avec privilege dv Roy. 12mo. [1st Edition.]

a, 6 leaves ; A—H 3, in sixes.

Title, a 1 ; Vers a Mons. Le Procurevr General Foucqvot, a 2—3 ; Av Lectevr, a 4—6, with "Actevrs" on 6 verso.

Oedipe, pp. 89. [Colophon] Acheué d'imprimer pour la premiere fois, le 26 Mars, 1659. a Rouen, par L. Mavry.

Original Vellum.

——— Agésilas, Tragedie. En Vers libres rimez. Par P. Corneille. *A Rouen, Et se vend A Paris Chez Guillaume de Lvyne, Libraire Juré, au Palais, en la Gallerie des Merciers, à la Justice.* M.DC.LXVI. Avec Privilege dv Roy. 12mo. [1st Edition.]

Title and Av Lectevr, 2 leaves ; A—H 2 in sixes, pp. 88.

Madame de Pompadour was a great admirer of Pierre and printed with her own hands in 1760 his tragedy of "Rodogune," the issue being limited to 20 copies.

Boileau, speaking of Corneille's later pieces, said sneeringly :

"J'ai vu l'*Agésilas*,
Hélas !
Mais après l'*Attila*,
Holà."

Original Vellum.

LA FONTAINE, JEAN. Contes et Nouvelles en vers. De M. De La Fontaine. *A Paris, Chez Claude Barbin, vis à vis le Portail de la Sainte*

Chapelle, au signe de la Croix. M.DC.LXV. Avec Privilege dv Roy. 12mo. [1st Edition.]

a, 6 leaves; A—D 11, in twelves.

Title, a i; Preface, a ii—vi + pp. 1—92; Extrait du Privilege du Roy, 1 leaf.

LA FONTAINE, JEAN. Devxiesme Partie Des Contes et Nouvelles en vers De M. De La Fontaine. *A Paris, Chez Lovis Billaine, au Palais, dans la grand' Salle, à la Palme, & au grand Cesar.* M.DC.XLVI [sic.] [Colophon] Acheué d'imprimer pour la première fois, le 21 januiier 1666. 12mo. [1st Edition.]

a i—vi, A—N 8. Signature alternate 8 and 4 leaves.

Title, a i; Preface, a ii—vi; Nouvelles, pp. 1—160; Privilege, 2 leaves.

The 2nd Part sometimes has the name of Claude Barbin and sometimes of Louÿs Billaine on the title-page; both are of the same 1st edition.

Bound together in Old Calf.

————— Contes et Nouvelles en Vers. De M. De La Fontaine. Troisiesme Partie. *A Paris. Chez Claude Barbin, au Palais, sur le Perron de la sainte Chapelle.* M.DC.LXXI. Avec privilege dv Roy. 12mo. [1st Edition.]

A—S 3. A 8, B 4. 8 and 4 leaves alternating.

Title wanting; Contes et Nouvelles, pp. 1—211, Privilege on verso. Headline of p. 107 "t" for "et."

Old Calf.

————— Nouveaux Contes de Monsievr De La Fontaine. *A Mons, Chez Gaspar Migeon Imprimeur.* M.DC.LXXIV. 8vo. [1st Edition.]

A—L 4, in eights; pp. 168, including Title.

Old Calf.

Above 4 vols. are within Red Mor. case.

————— Contes et Nouvelles en Vers. De M. De La Fontaine. Troisiesme Partie. *A Paris, Chez Claude Barbin, au Palais, sur le Perron de la sainte Chapelle.* M.DC.LXXI. Avec privilege dv Roy. 12mo.

A—H in twelves. Title, A 1; pp. 1—191.

"This is the pirated copy of the 3rd part dated 1671 which I have, but unfortunately the authorized 3rd part has not the title, which is word for word the same as this, though perhaps of a slightly different type. This title was copied from it.—F. L."

————— Fables Choiesies, Mises en Vers Par M. de la Fontaine [Vignette.] *A Paris, Chez Claude Barbin, au Palais sur le Perron de la sainte Chapelle.* M.DC.LXVIII. Avec privilege dv Roy. 4to. [1st Edition.]

a. e. i. o. u—ee; A—N n 3, in fours.

Title, ã 1; Epistre, ã ii—iv; Preface, ë—ĩ iii; La vie D'Esope, ĩ iii verso—cē i; Table, cē 1—iv; Fables, pp. 284; Epiloge, N n iii; Privilege on verso.

Illustrated by 115 vignettes.

This is one of the finest and largest copies known; it measures 9¼ in. × 7½ in. From the libraries of John Maude and Charles Henry Furner.

Old Crimson Mor., panelled and tooled sides.

LA ROCHEFOUCAULD, FRANÇOIS, DUC DE. *Reflexions ov Sentences et Maximes Morales. A Paris, Chez Claude Barbin, vis à vis le Portail de la Sainte Chapelle, au signe de la Croix. M.DC.LXV. Avec Privilege dv Roy [Capitals] 12mo. [1st Paris Edition, 1st issue.]*

A—G 11, the last blank; F, 10 leaves; G, 11 leaves; in twelves. With 12 leaves of Preliminaries.

Title, ã ii, preceded by Frontispiece by Sth. Picart, ã i; Av Lecteur, ã iij—v; Discovers svr Les Reflexions, etc., ã vj—12, followed by ã i—v, then ã vj (b) 7—12; Reflexions, A—G 5 (pp. 1—150); Table, G 6—9 recto, on verso Extraict dv Privilege du Roy (2 pages).

“Brunet considered this to be the 2nd edition. It is now recognized (1891) as the 1st edition.—F. L.”

It is said that there are no less than eleven varieties of this first edition, so often did the author have cancels inserted in the unsold copies.

“This is an admirable little book. It would be calumnious on human nature if it was meant to be its complete picture, but it is not so meant. It merely paints men as they would be, if selfishness was the mainspring of their nature, and there are a good many very noble sentiments.—F. L.”

It is however true, as Montaigne wrote, “La vertu assignée aux affaires du monde est une vertu à plusieurs plis, encoignures et coudes pour s’appliquer et joindre à l’humaine faiblesse.”

An unauthorized Elzevier edition, entitled “Sentences et Maximes de Morale,” was printed at the Hague, “Chez Jean & Daniel Steucker,” in 1664, of which three copies only are known; one of these is in the British Museum.

La Rochefoucauld also wrote “Réflexions Diverses,” which are like the “Maximes,” but treat rather of social life and manners than of deep truths and philosophical speculation. It has been said that they might have been entitled “Essai sur l’art de plaire en société.” Perhaps Chesterfield had them in his mind when he wrote “The Art of Pleasing” in letters to his nephew, 1783.

One of the Duke’s characteristics is his extreme “netteté,” a quality which Vauvenargues, a bigger man than La Rochefoucauld, must have appreciated, for one of his own maxims is—“La netteté est le vernis des maîtres.” La Rochefoucauld himself inculcates this principle,—“Fuyons les expressions trop recherchées, les termes durs ou forcés, et ne nous servons point de paroles plus grandes que les choses.”

Sainte-Beuve has said very justly of him, “La Rochefoucauld a contre lui tous les philosophes grandioses: il a osé mettre le doigt sur le grand ressort du joujou humain, et on ne le lui pardonne pas.” Thus what can leave a more unpleasant impression upon the mind than when he says: “Dans l’adversité de nos meilleurs amis, nous trouvons toujours quelque chose qui ne nous déplaît pas”?

There is a certain temptation to compare the *pensées* and *maximes* of Vauvenargues and La Rochefoucauld, and the comparison has been made many times in France. But there is but little satisfaction really when the two men diverge so signally in moral character and greatness of soul. La Rochefoucauld was a smallish man, but an exquisite writer; he had no great conceptions, but, what was more popular, an incomparable wit. It could not have been said of him, as it might very well have been of the other:

“Some feelings are to mortals given
With less of earth in them than heaven.”

Orig. Vellum.

——— *Reflexions ov Sentences et Maximes Morales. A Paris Chez Claude Bartin, vis à vis le Portail de la Sainte Chapelle, au Signe de la*

Croix. M.DC.LXV. Avec Priuilege du Roy. [Small type.] 12mo. [1st Paris edition, 2nd issue.]

A—F in twelves; and 12 leaves of preliminaries, the first blank.

Title, a ii; Av Lecteur, a iii—iv; Discovrs svr les Reflexions, a vj—xii; then ē i—xii; Reflexions, A—F 8 (pp. 1—135); Table, F 8 verso—11 recto; Extrait dv Privilege, 2 pages.

Many of these short sentences were more than thirty times revised.

There is much worldly wisdom in these Maxims, but, as we have ventured to remark above, little real nobility of conception. When Vauvenargues speaks, as—“Les grandes pensées viennent du cœur,” or again, “C’est un grand signe de médiocrité de louer toujours modérément”—you feel that you are in communion with a large and ample soul, a man who loves his fellow men and sees the good in them rather than the bad, but this you never feel with La Rochefoucauld, wise and witty as he is. He is like an actor adjusting his argument in a looking-glass rather than a man of genius drawing the lineaments of human nature. Although indeed Vauvenargues himself said, “En approfondissant les hommes, on rencontre des vérités humiliantes, mais incontestables,” the latter never allowed this truth to bias his judgment.

Old Calf.

LE SAGE, ALAIN RENÉ. Histoire de Gil Blas De Santillane Par Monsieur Le Sage. Enrichie de Figures. Tome Premier. *A Paris, Chez Pierre Ribou, Quay des Augustins, à la Descente du Pont Neuf, à l’Image saint Louis*. M.DCC.XV. Avec Approbation, & Privilege du Roy. 12mo. [1st Edition.]

ā, 5 leaves; A—K k b, in eights and fours alternate.

Title, a i; Declaration, a ii; Table, a iii—iv; Au Lecteur, a v; Histoire, pp. 394 + Fautes d’impression, 1 leaf.

Occasionally the volume is dated 1714, but it is the same edition as this.

Le Sage remarked to someone who was telling him of the many grievances always to be heard related in England—“Certainement le peuple anglais est le plus malheureux peuple de la terre, avec la liberté, la propriété, et trois repas par jour.”

————— Tome Second . . . M.DCC.XV. 12mo. [1st Edition.]

A—E c 4, in eights and fours. Preliminaries, 4 leaves.

Title, 1 leaf; Table, “Approbation” and “Privilege,” 3 leaves; Histoire, pp. 335; Fautes on verso.

————— Tome Troisieme. Edition Nouvelle. *A Paris Chez la veuve Pierre Ribou, Quay des Augustins, à l’Image S. Louis*. M.DCC.XXIV. etc. 12mo. [1st Edition.]

A—H h 2, in eights and fours; and four leaves.

Title, 1 leaf; Advertisement, 1 leaf; Table, 2 leaves; Histoire, pp. 362; Errata, 1 leaf.

————— Tome IV. *A Paris, Chez Pierre-Jacques Ribou, vis-à-vis la Comedie Française, à l’Image S. Louis*. M.DCC.XXXV. Avec Approbation etc. 12mo. [1st Edition.]

ā, 4 leaves; A—F f 7, in eights and fours.

Title, a i; Table, a 2-4; Histoire, pp. 347; Approbation and Privilege, p. 347 verso, and 1 leaf.

Each volume has 8 illustrations.

At various times doubts have arisen as to the originality of this masterpiece; Mr. A. Van Laun attempted to show (introduction to his translation, 1886) that these suspicions were groundless. Spence, in his "Anecdotes," says that most of "Gil Blas" was written on the ground floor of a house with a pretty garden in the suburb of St. Jacques, Paris. The matter was finally set at rest in 1893 by M. Eugène Lintilhac, who, in his life of Le Sage, shows that the novelist was inspired by two French translations, the first by Jean Guibaud, printed at Villefranche in 1644, the second done anonymously, issued at Paris in 1650. The original of these was a political pamphlet by Ferrante Pallavicino, entitled "La Disgrazia del conte d'Olivarès," written in Spain for an Italian Prince. Another source made use of in writing the 4th volume, published in 1735, was the "Anecdotes du comte duc d'Olivarès tirées et traduites de l'Italien du Mercurio Siry par M. de Valdory," Paris, 1722. He also drew some information from the "Histoire du Comte Duc avec des reflexions politiques et curieuses, Cologne, 1683."

The historical blunders and bad Spanish contained in these pamphlets were reproduced in "Gil Blas."

Le Sage was 67 years old when the last volume of "Gil Blas" appeared.

Brown Mor., tooled back, by Champs.

*LORRIS, GUILLAUME, AND MEUNG, JEHAN DE. *Le Roman de la Rose*. [Circa 1479, Jean Croquet.] 4to, in eights. 11 1/6 in. × 8 in.

A—X, in eights; Y and Z in sixes. A 1, blank.

Printed in double columns, 34 lines each. Illustrated with 90 wood blocks in the text (each about 2 1/4 × 2 5/8 in., and one other 5 3/8 × 3 1/8 in.).

This copy is in fine condition with several rough leaves. Most of the woodcuts have at some time or another been slightly coloured by hand. This edition, which is undoubtedly anterior to the one printed about 1485 (by Guillaume le Roy), and considered up till now by Brunet, Petit, and others, as the 1st edition, was probably printed at Geneva about 1479, and is far the rarer of the two. The woodcuts are rougher and less elaborate than in the other edition; there are also no large initial letters; in fact, the whole book is simpler and ruder in character. The first leaf, which is blank and marked with a stamp in the shape of an upright hand with two fingers bent inward, is not mentioned by Brunet.

M. Delisle, the Director of the "Bibliothèque Nationale" in Paris, to whom this book was submitted in order to be compared with other early printed books of the same period and with the (1485, Guillaume le Roy) edition of the "Roman de la Rose," states that the type of this book is identical with the printed type of the old "Postilla des Guillermi," which bears the signature *Gebenensis, Per honestu virum ac doctum Johannem Croquet*.

Only one other copy, the one mentioned by Brunet, and that imperfect (having only 177 leaves), appears to be known of this edition.

This famous book, which gave birth to the greater part of the chivalrous literature of France, and which may be considered as the fountain head of French poetry, was commenced towards the end of the 13th century by Guillaume de Lorris, and was finished at the beginning of the 14th century by Jehan de Meung. Its appearance in print towards the close of the 15th century gave rise to some disturbance in the realm of gallantry, and the poets engaged in hot tournament in honour of the ladies, which inspired several writings which have remained famous. The most important of these was the poem entitled "Le Champion des Dames," which had a great success.

The history of France lends itself to the domain of chivalrous literature more than that of England. This, no doubt, is partly due to the fact that France and the territories bordering upon her became, as early as the reigns of Pepin and Charlemagne, the nursery and stronghold of feudal privilege, whereas England rather borrowed the feudal customs from her neighbour, and although the flower of chivalry budded with us, it was never allowed to blossom. The great nobles with their benefices and fiefs of office, their commendations and

salvamenta, their escuages, *monetarium* and *foecium*, may appear ridiculous to the present age, when the spirit of chivalry has passed away for ever. But they created rare and memorable qualities which have since disappeared; and the vassors, châtelains, and damoiseaux, with their intense feeling of loyalty to the suzerain lord and strict sense of knightly honour, which existed during that portion of the middle ages and drew their concomitant sentiments of pride and exclusiveness along with them, gave the first birth to a literature, which, growing up in after years in gallantry, courtliness, and distinction, is superior in its kind to any we have to show on this side of the water. We have doubtless had our great and knightly figures, the Knollys, Calverleys, Chandos, and Lancasters, and later on, the Warwicks, Salisburys, and Talbots to oppose to the du Guesclins, de Clissons, Bayards, Harcourts, and others. But where there was one such gentleman in England, there were a hundred in France, and chivalry was cultivated and honoured in the latter country as a fine and indispensable art, not as a rare exotic to be unappreciated or wondered at. When feudalism fell before the privileges of the chartered towns, the establishment of a regular army and the increasing power of the Crown, in stepped the kings of France, and royal mistresses began to guide and polish the exquisite gifts of a race of poets who had tuned their first strings to celebrate the charms of an Agnes Sorel.

Red Mor., by Thibaron-Joly.

*MOLIÈRE, JEAN BAPTISTE POQUELIN DE. *Sganarelle* ov *Le Cocu Imaginaire*. Comedie. Avec les Arguments de chaque Scene. *A Paris. Chez Jean Ribou, sur le Quay des Augustines, a l'Image Saint Louis* M.DC.LX Avec privilege dv Roy. 12mo. [1st Edition.]

a i—iv; A, 2 leaves. B—F 4, in sixes.

Title, ã i; Epistle, "A vn amy," ã ii—iv; "Acteurs" on verso; The Comedy, pp. 1—59; "Extraict de Priuilege" on verso; p. 45 misprinted "4."

This Privilege, dated the 26th July, 1660, is granted to the "Sieur de Neuf-Villenaie" for five years. It is followed by the declaration of the "Sieur de Neuf-Villenaie" yielding his right to the bookseller Jean Ribou. At the end is to be read "Achevé d'imprimer le 12 Aoust 1660."

In some copies of this edition one finds before the epistle "A un amy" another epistle "A Monsieur de Molier, chef de la troupe des Comediens de Monsieur, Frere unique du Roy," which is printed in round letters, signed only * * *, and forms four pages. This epistle must have been printed after the first issuing of this edition and did not strictly form a part of it, for the first page of the epistle "A un Amy" is signed "a ij," which signifies that it has to follow immediately upon the title; and directly afterwards, on the reverse of the last page of this epistle, comes the list of actors, which was always placed facing the beginning of the play. There is therefore logically neither room for the other epistle either before nor after the one beginning "A un Amy," and it only can have been added.

From the foregoing remarks it will therefore be evident that of the first edition the copies without the second epistle are of an earlier issue than those with the two epistles.

This is one of the rarest of all Molière's plays, and of this first edition only nine other copies are said to exist. The play was acted for the first time at Paris at the Theatre of the Petit-Bourbon, May 30th, 1660.

Later editions appeared in 1662, 1663, 1664, 1665, and 1666.

*——— *Les Precieuses Ridicules*. Comedie. Représentée au Petit Bourbon. *A Paris, Chez Charles de Sercy, au Palais dans la Salle Dauphine, à la Bonne-Foy couronnée*. M.DC.LX. Avec Privilege dv Roy. 12mo. [1st Edition.]

4 leaves + A—I 8, in eights and fours.

Title, 1 leaf; Preface, 3 leaves, "Les Personnages" on verso of last. The Comedy, pp. 135 (74 misprinted "87," 87 misprinted "55"). "Extrait Dv Privilège" (dated 29 Janvier 1660) verso of p. 135.

Some copies of this 1st Edition bear instead of the name of Charles de Sercy on the Title-page, those of either Gvillavme de Lvynes or of Claude Barbin, as all three obtained the right of printing. A 2nd Edition, however, appeared in the same year, but it is easily distinguished from the first described above. In the 1st Edition is to be read towards the end of the third page of the Preface: "Outre quelque grand Seigneur, que j'aurois esté prendre malgré luy, pour Protecteur de mon Ouvrage: & dont j'aurois tenté la liberalité, par vne Espitre dedicatoire bien fleurie; j'aurois tâche de faire vne belle & docte Preface." The words in italics were suppressed in the 2nd Edition altogether. In addition to this difference, the 2nd Edition can be distinguished from the other by bearing Molière's name in the Privilège, which was omitted in the 1st Edition.

See the "Récit en prose et en vers de la farce des Précieuses. A Paris chez Claude Barbin, M.DC.LX." for interesting details as to this comedy.

This is one of the rarest of all Molière's plays, and is full of exquisite humour, ranking high among the comedies of the world. It was aimed at a certain set in Parisian society. It is said that on its first representation in 1659 the title had excited such general curiosity that the whole clique of the "précieuses" assembled, led by Madame de Rambouillet. The piece was so successful that it was performed twice daily during four months. The 2nd and 3rd Editions were published in 1661 and 1662; another Edition appeared in 1663.

Louis XIV. once asked Boileau who the greatest poet of his time was:

BOILEAU: "C'est Molière."

LOUIS XIV.: "Je ne le croyais pas!"

Red Mor., by Trautz-Bauzonnet.

*MOLIÈRE, JEAN BAPTISTE POQUELIN DE. L'Escole des Maris, Comedie, De I. B. P. Moliere. Representee svr Le Theatre du Palais Royal. A Paris: Chez Charles De Sercy, au Palais, en la Salle Dauphine, à la Bonne-foy couronnée. M.DC.LXI. Avec Privilège dv Roy. 12mo. [1st Edition.]

ã, i—v; A—F in sixes, the last blank.

Engraved Frontispiece and Title, 2 leaves; Epistre a "Dvc D'Orleans," a ii—v, with Les Personnages on verso; The Comedy, pp. 65 + Privilège, pp. 5.

Molière's profession excluded him from the French Academy, but a century after his death his bust, as is well known, was set up in the hall with the inscription: "Rien ne manque à sa gloire; il manquait à la nôtre." Many a distinguished Frenchman since his time has had to stand outside the Academy, and might with good reason have followed a famous example and had written on their tombs:

"Ci git Piron, qui ne fut rien;

Pas même académicien,"

an extremely pungent epitaph, which must have tasted rather sour to the palates of some of those academic messieurs.

Red Mor., by Trautz-Bauzonnet.

*——— Psiché, Tragedie-Ballet. Par I. B. P. Moliere. Et se vend pour l'Auteur, A Paris, Chez Pierre Le Monnier, au Palais, vis-à-vis la Porte de l'Eglise de la S. Chapelle a l'Image S. Louis, & au Feu Divin. M.DC.LXXI. Avec Privilège Dv Roy. 12mo. [1st Edition.]

A—H 2, in eights and fours. Title and “Le Libraire au Lecteur” with “Acteurs” on verso, 2 leaves. The Comedy, pp. 1—90. Extrait du Privilège dated 6 Octobre 1671, verso blank, 1 leaf, H 2.

Molière wrote this piece in collaboration with Corneille and Quinault. Molière wrote the Prologue and traced the plan of the work, Corneille filled it in, and Quinault wrote all the “intermèdes,” excepting the first one, which was by Lulli, who also composed the music for the play.

On the representation of this piece the musicians, who had previously played and sung in trellised boxes, were, according to La Grange, prevailed upon to sing on the stage with uncovered faces, and dressed like other actors.

Red Mor., by Chambolle.

*MOLIÈRE, JEAN BAPTISTE POQUELIN DE. Les Facheux Comedie, De I. B. P. Moliere. Representee svr Le Theatre du Palais Royal. *A Paris, chez Guillaume De Luyne, Libraire Juré, au Palais, dans la Salle des Merciers, à la Justice.* M.DC.LXII. Avec Privilège Dv Roy. 12mo. [1st Edition.]

ã, A—G 3, in sixes. F iii misprinted F vi.

Title, a 1; Dedication “Av Roy,” ã ii—vi; Preface, A 1—4 recto; “Prologue” (by Monsieur Pellisson), A 4 verso—A 5 recto; Personnages, A 5 verso; The Comedy, A 6—G 2; “Extrait dv Privilège,” G 3.

The inception of the Comedy was due to the ambition of M. Fouquet, who, desirous of succeeding Mazarin, tried to dazzle Louis XIV. by a series of splendid fêtes. For that of August 17th, 1661, Molière was requested to produce a play to contain a variety of scenes which should call forth the efforts of all the arts. The King, after the representation, when speaking to Molière, pointed to M. de Soyecourt, the *grand veneur*, and remarked “There goes an ‘original’ whom you have omitted to copy.” In twenty-four hours, according to Ménage, the famous scene of the Chasseur, Scene VI., Act II., was complete, and on the 27th of August, 1661, the improved version was acted before Louis at Fontainebleau.

The Title-page of this 1st Edition bears the names either of De Luyne, Jean Guignard, Charles de Sercy, Claude Barbin, or Gabriel Quinet.

The pagination begins on A 6, starting 9, 10, then continues 13—76; pagination omitted on p. 60. The play was republished in 1663.

Original Pigskin.

———— L’Estovrdy ov les Contre-temps, Comedie. Representee svr Le Theatre du Palais Royal. Par I. B. P. Moliere. *A Paris, Chez Gabriel Quinet, au Palais, dans la Galerie des Prisonniers, à l’Ange Gabriel.* M.DC.LXIII. Avec Privilège Dv Roy. 12mo. [1st Edition.]

a, A—K in sixes, the first and last blank.

Title, a ii; Epistre a “De Riants, . . Baron de Riuerey,” subscribed “Barbin,” a iii—vi recto; “Acteurs” on verso; The Comedy, pp. 117; Privilège, verso of p. 117.

Some copies of this 1st Edition have the name of Claude Barbin instead of Gabriel Quinet on the title-page, but in both cases the edition is the same. This was probably the first comedy Molière wrote.

An Elzevir Edition was published in 1675.

Red Mor., by Capé.

———— Dépit Amovrevx Comedie, Représentée svr le Theatre du Palais Royal. De I. B. P. Moliere [Vignette.] *A Paris, Chez Claude Barbin, au*

Palais, sur le Degré deuant la Sainte Chapelle, au Signe de la Croix. M.DC.LXIII. Avec Privilege dv Roy. 12mo. [1st Edition.]

â i—iiii; A—Z in fours and twos (H 1—2 represented but not printed).

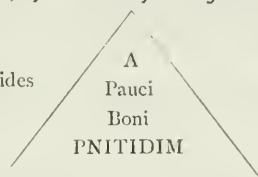
Title, â i; Epistle to “Monsiev Hovrlie,” subscribed G. Qvinet, â ii—iii; Privilege avec les Personnages on verso, â iv; The Comedy, pp. 135.

This 1st Edition occasionally bears the names of Claude Barbin or Gabriel Quinet on the title-page.

The date of the first representation of the play is doubtful, the “Registre de la Grange,” p. 4, year 1658 (the date of the representation of the play at Paris), gives 1656 as the first representation. M. Taschereau, and after him M. Paul Lacroix, supposed it to have been acted first of all in 1654, the former at Montpellier, the latter at Béziers.

See the “Rapport sur la découverte d’un autographe de Molière, par M. de la Pijardière, Montpellier 1873” on the subject, by which the year 1656 seems to be the more probable date.

Brown Mor., stamped on sides



MOLIÈRE, JEAN BAPTISTE POQUELIN DE. *L'Escole Des Femmes.* Comedie. Par I. B. P. Moliere. *A Paris, Chez Gabriel Qvinet au Palais, dans la Gallerie des Prisonniers, à l'Ange Gabriel.* M.DC.LXIII. Avec Priuilege du Roy. 12mo. [1st Edition.]

â, i—vi; A—D in twelves. The signature of D 1 and pagination 73—74 is repeated, but the text is continuous.

Engraved frontispiece, a i; Title, a ii; Dedication to “Madame Vostre Altesse Royale,” â iii—iv; Preface, â v; Privilege with Les Personnages on verso, â vi; The Comedy, pp. 93.

This 1st Edition has sometimes the names of Guillaume de Lynes, Serey, Joly, Billaine, Loyson, Guignard, and Barbin instead of Gabriel Quinet on the title-page.

The “Madame” to whom the play is dedicated was “Henriette D’Angleterre,” the first wife of the Duke of Orleans, the King’s brother. She formed the subject of one of Bossuet’s most splendid funeral orations.

Another Edition appeared in 1665.

From the library of Guy Pellion.

Red Mor., by Trautz-Bauzonnet.

————— *La Critique de L'Escole des Femmes, Comedie.* Par I. B. P. Moliere. *A Paris, Chez Claude Barbin, au Palais, sur les dregrez deuant la Sainte Chapelle, au Signe de la Croix.* M.DC.LXIII. Avec Privilege dv Roy. 12mo. [1st Edition.]

â, 5 leaves, A—K in sixes. K 6 blank.

Title, â 1; Dedication, “A la Reyne Mere,” â 2—4; Privilege dated “7 Aoust 1663,” with “Les Personnages” on verso, â 5. The Comedy, A—K 5 (pp. 117).

This piece was composed by Molière in answer to the critics of the “Ecole des Femmes,” and was the cause of several counter criticisms in its turn; *i.e.*, “Zelinde ou la véritable critique de l’Ecole des Femmes,” by Doneau de Visé, “La Critique de la Critique,” by the same author, “La Vengeance des Marquis,” by De Villiers, and the “Portrait du Peintre ou la Contre-Critique de l’Ecole des Femmes,” by Boursault.

The Title-page of this 1st Edition bears variously the names of Estienne Loyson, Joly, De Luyne, Billaine, Guignad or Guignard, Barbin, and Quinet.
Original Vellum.

*MOLIÈRE, JEAN BAPTISTE POQUELIN DE. Les Plaisirs De L'Isle Enchantee. Covre de Bagve, Collation ornée de Machines, Comedie de Moliere de la Princesse d'Elide, meslée de Danse & de Musique, Ballet du Palais d'Alcine, Feu d'Artifice; Et autres Festes galantes & magnifiques; faites par le Roy à Versailles, le 7 May 1664. Et continuées plusieurs autres Iours. *A Paris, Chez Robert Ballard, seul Imprimeur du Roy, pour la Musique, rue S. Iean de Beauuais, au Mont Parnasse. Et au Palais.*

Chez { *Thomas Jolly à la Salle des Merciers, à l'Enseigne de la Palme.*
Guillaume De Loynes, mesme Salle, à l'Enseigne de la Justice.
Louis Billaine dans la grande Salle, à l'Enseigne de la Palme & du grand Cesar.

M.DC.LXV. Avec Privilege de sa Maiesté. 8vo. [1st separate Edition.]

A—I 4, in eights.

Title, A 1; La première Iournée, pp. 3—28; seconde Iovrnee, 29—113 (Actevrs de la Comedie, p. 36), p. 114 blank; Troisiesme Iovrnee, pp. 115—132; Privilege dv Roy, 3 pages.

The piece appeared first of all in a volume of "Fêtes," dated 1664, but the present copy, equally rare with the other, may be placed among the 1st Editions of Molière's Works, as it is the 1st edition of the play in its separate and complete form, and the first also which bears the name of "La Princesse d'Elide" on the title-page as well as that of the author. Another edition appeared in 1668.

Molière played the part of "Moron" and his wife that of "La Princesse d'Elide," a part rendered with such effect as to entrance the Court, more especially the Comte de Guiche and the Abbé de Richelieu.

Red Mor., by Trautz-Bauzonnet. From the library of the Baron de Ruble, whose monogram with coronet is tooled on the back, and bookplate inserted.

*————— L'Amovr Medecin. Comedie. Par I. B. P. Moliere. [Vignette.] *A Paris; Chez Theodore Girard, dans la grande Salle du Palais du costé de la Cour des Aydes, à l'Enuie.* M.DC.LXVI. Avec privilege dv Roy. 12mo. [1st Edition.]

a, six leaves; A—D, in twelves.

Engraved frontispiece, a i; Title, a ii; Av Lectevr, a iii—iiij, with Privilege on verso and a v; Les Personnages, a v verso; Prologve, a vi; The Comedy, pp. 95 (misprinted 59).

Other editions appeared in 1669 and 1674.

No covers, originally bound with others.

Red Mor. case.

————— Le Medecin Malgré-Luy. Comedie. Par I. B. P. De Moliere. [Vignette.] *A Paris, Chez Iean Ribov, au Palais. sur le Grand Peron, vis-à-vis la porte de l'Eglise de la Sainte Chapelle, à l'Image S. Louis.* M.DC.LXVII. Avec Priuilege du Roy. 12mo. [1st Edition.]

A—N 4, in sixes.

Engraved frontispiece; Title, "Actevrs," with Privilege on verso, 3 leaves. The Comedy, pp. 152.

N (pages 145 to 152) is in this first edition in a finer type from the rest; this is to be remarked in "L'Avare" and "George Dandin" in the first editions. Probably the printer, running short of the larger, had recourse to smaller type.

Red Mor., by Capé.

Mr. Fletcher, speaking of the illiberal and coarse English antagonists of the ancient system of Christianity, says: "Molière's 'Médecin malgré lui' is not a bad representation of our treatment. The moderns produce many men more cruel than Lucas and Valere, who by insults, injuries, violence, and invective, make us idolaters, malgré nous; bigots, malgré nous; bad subjects, malgré nous."

MOLIÈRE, JEAN BAPTISTE POQUELIN DE. *Le Misanthrope*. Comédie. Par I. B. P. De Molière. *A Paris: Chez Jean Ribou, au Palais, vis à vis la porte de l'Eglise de la Sainte Chapelle, a l'Image Saint Louis*. M.DC.LXVII. Avec privilege du Roy. 12mo. [1st Edition.]

ã, è, A—G, in sixes.

Engraved Frontispiece, Title, Le Libraire au Lecteur, 3 leaves; Lettre écrite sur La Comédie du Misanthrope, ã v, vi, è i—v; Priuilege with Acteurs on verso, è vi. The Comedy, pp. 84.

[This comedy was put on the stage for the first time on June 4th, 1666.]

A later edition was published in 1675.

The French Chamfort said: "Tout homme qui est arrivé à quarante ans et qui n'est pas misanthrope, n'a jamais aimé les hommes!"

M. Droz, the author of "L'Histoire du Règne de Louis XVI.," thinks: "Il n'y a pas de parfait misanthrope; vous croyez l'être, et votre vivacité même vous dément."

Red Mor., by Guzin.

————— *Le Mariage Forcé*. Comédie. Par I. B. P. De Molière. *A Paris, Chez Jean Ribou, au Palais, vis à vis la Porte de l'Eglise de la Sainte Chapelle, à l'Image S. Louis*. M.DC.LXVIII. Avec privilege du Roy. 12mo. [1st Edition.]

A—H 4, in sixes.

Title, 1 leaf; "Priuilege" and "Personnages," 1 leaf. The Comedy, pp. 91.

There was a pirated edition of the same date, but it cannot be mistaken for this 1st edition, the pirated copy bearing the words "sur l'imprimé" on the title-page, which are wanting in the 1st edition.

A later edition was printed in 1676.

This piece was first performed at Versailles on 13th May, 1664; it appeared in Paris the following November.

Red Mor., by Trautz-Bauzonnet.

————— *Amphitryon*, Comédie. Par I. B. P. De Molière. [Vignette.] *A Paris, Chez Jean Ribou, au Palais, vis à vis la Porte de l'Eglise de la Sainte Chapelle à l'Image Saint Louis*. M.DC.LXVIII. Avec Priuilege du Roy. 12mo. [1st Edition.]

ã, i—iv; A—H 2, in sixes.

Title, ã i; Dedication to "A son Altesse Serenissime Le Prince"; ã ii—iii; Priuilege with Acteurs on verso, ã iv. The Comedy, pp. 88.

A pirated edition of the same date had Jean Ribou's name on the title-page.

Performed in Paris 13th January, 1668.

Later editions were printed in 1669 and 1670.

Red Mor., by Capé. Within tooling on sides is “ Pau
la
Tim.”

MOLIÈRE, JEAN BAPTISTE POQUELIN DE. *Le Sicilien, ov l'Amovr Peintre, Comedie.* Par I. B. P. De Moliere. [Vignette.] *A Paris, Chez Iean Ribov, au Palais, vis à vis la Porte de la S. Chapelle, à l'Image S. Louis.* M.DC.LXVIII. Avec privilege dv Roy. 12mo. [1st Edition.]

A—D 7, in twelves.

Title, 1 leaf; Actevrs, 1 leaf; The Comedy, pp. 81 + Privilege, pp. 5.

This play did not meet with any great success when it was first played; the largest *take* of money at the 8th representation being 356 livres on 26th June, 1667.

Red Mor., by Chambolle-Duru.

————— *L'Avare, Comedie.* Par I. B. P. Moliere. [Vignette.] *A Paris, Chez Iean Ribov, au Palais, vis-à-vis la Porte de l'Eglise de la Saint Chapelle, à l'Image S. Louis.* M.DC.LXIX. Avec privilege dv Roy. 12mo. [1st Edition.]

A—G 4, in twelves, the last blank; with Title, “ Priuilege ” and “ Actevrs,” 2 leaves. The Comedy, pp. 150.

The 5th act of this 1st edition is printed in smaller characters from the rest, in the same type as the Privilege.

A spurious edition of this Play appeared in the same year.

This is one of Molière's most inimitable Comedies. A Comedy, but a comedy with a tragic moral. Goethe says of him : “ Molière est si grand, qu'il nous étonne de nouveau chaque fois que nous le lisons. C'est un homme à part; ses pièces touchent au tragique, et personne n'a le courage de chercher à les imiter. Son 'Avare,' où le vice détruit toute affection entre le père et le fils, est une œuvre des plus sublimes, et dramatique au plus haut degré.”

Red Mor., by Trautz-Bauzonnet.

* ————— *George Dandin, ov le Mary Confondv. Comedie.* Par I. B. P. de Moliere. *A Paris, Chez Iean Ribov, au Palais, vis-à-vis la Porte de l'Eglise de la Sainte Chapelle à l'Image Saint Louïs.* M.DC.LXIX. Avec Priuilege du Roy. 12mo. [1st Edition.]

Title + “ Priuilege ” with “ Actevrs,” 2 leaves; A—N 4, in sixes. [I iii and K iii for I ii and K ii.]

The “Comedie,” pp. 155 (95-6-7-8 for 93-4-5-6, 145 and 146 not used, 155 for 154).

According to M. Paul Lacroix there was a pirated edition later in the same year consisting of 92 pages, without any indication of place or publisher's name.

The Play was represented for the first time on the 10th July, 1668, at Versailles. The Privilege is dated 30th September, 1668.

From the Library of P. Guy Pellion.

Red Mor., by Trautz-Bauzonnet.

————— *Le Tartvffe, ov L'Impostevr, Comedie.* Par I. B. P. De Moliere. *Imprimé aux de spens de l'Autheur & se vend a Paris, Chez Iean Ribov, au Palais, vis-à-vis la Porte de l'Eglise de la Sainte Chapelle, à l'Image S. Louïs.* M.DC.LXIX. Avec Privilege dv Roy. 12mo. [1st Edition.]

a, 6 leaves; ã, 6 leaves; A—D, in twelves.

Title, a ii; Preface, à iii—v; Priuilege and Actevrs (the character of Elmire included), ē vi; the Comedy, pp. 96.

The Abbé de Roquette is supposed to have been Le Tartuffe; he was the director and confidant of the Prince de Conti, after the conversion of the latter.

The three first acts of this play were produced at the fêtes at Versailles on 12th May, 1664. Its further representation was forbidden by Louis XIV. on the score of Tartuffe's hypocrisy resembling too perfectly the really pious and serious persons of the period. The three acts were again performed before the king in September, 1667, at Villars-Cotterets. On 29th November, 1667, the entire comedy was played before His Majesty at Raincy. Despréaux says that as a consequence of the ban no one would be satisfied without sending for Molière to read the piece to them. The Prince of Condé had the comedy performed several times at Chantilly. At length Louis yielded his formal consent, and "Tartuffe" was publicly performed on 5th February, 1669.

Two spurious editions were printed in 1669, and a later authorized edition in 1673. Red Mor., by Lortic fils.

MOLIÈRE, JEAN BAPTISTE POQUELIN DE. L'Imposteur, ou Le Tartuffe, Comedie. Par I. B. P. De Moliere. *Imprimé aux despens de l'Auteur: & se vena* (sic). *A Paris, Chez Jean Ribou, au Palais, vis à vis la Porte de l'Eglise de la Sainte Chapelle, à l'Image S. Louïs.* M.DC.LXIX. Avec Privilege dv Roy. 12mo. [1st Edition.]

A—D, in twelves.

Title, 1 leaf; Priuilege and Actevrs (the character of Elmire not printed), 1 leaf; the Comedy, pp. 96. The Comedy is from the same type as "Le Tartuffe, ou l'Imposteur," but issued with a different title-page and "Acteurs" and without Preface.

The 1st edition, as is seen, has two variations of Title. The 2nd edition of "Le Tartuffe" of the same year suppressed the words, "Imprimé aux despens de l'auteur, et se vend" on the title-page.

Goethe says of Tartuffe: "Dans une pièce de théâtre, chacune des actions doit être importante en elle-même, et tendre vers une action plus grande encore. Le 'Tartuffe' est, sous ce rapport, un modèle. Quelle exposition que la première scène! Dès le commencement tout a une haute signification, et fait pressentir quelque chose de bien plus important. L'exposition dans telle pièce de Lessing qu'on pourrait citer est fort belle: mais celle du 'Tartuffe' n'est qu'une fois dans le monde. C'est en ce genre ce qu'il y a de plus grand. . . . Chaque année je lis une pièce de Molière, comme de temps en temps je contemple quelque gravure d'après les grands maîtres italiens."

Old Red Mor.

————— Le Bovrgeois Gentilhomme, Comedie-Balet, Faite a Chambort, pour le Divertissement dv Roy. Par I. B. P. Molicre. *Et se vend pour l'Auteur A Paris, Chez Pierre Le Monnier, au Palais, vis-à-vis la Porte de l'Eglise de la Sainte Chapelle, à l'Image S. Louis, & au Feu Divin.* M.DC.LXXI. Avec Privilege Dv Roy. 12mo. [1st Edition.]

A—O 2 (Cii for Ciii), in eights and fours.

Title, Privilege, and "Acteurs," 2 leaves; the Play, pp. 164.

There is no copy of this rare 1st edition in the Bibliothèque Nationale. The comedy was played for the first time at the Chateau de Chambord, 3rd October, 1670. In Act III., scene ix., Moliere is said to have given a portrait of his wife.

Another edition followed in 1673.

Fénélon has rather unfairly spoken of Molière's style as "cette multitude de métaphores qui approchent du galimatias."

Dark Blue Mor., by Riviere.

MOLIÈRE, JEAN BAPTISTE POQUELIN DE. *Monsieur de Pourceaugnac*, Comedie. Faite a Chambord, pour le Diuertissement du Roy. Par I. B. P. Moliere. *A Paris, Chez Jean Ribou, au Palais, vis à vis la Porte de l'Eglise de la Sainte Chapelle, A l'Image S. Louis.* M.DC.LXX. Avec privilege dv Roy. 12mo. [1st Edition.]

A—L, in eights and fours.

Preliminaries, 4 leaves; Title, 1 leaf; Privilege and "Actevrs," 1 leaf; L'Ouverture, etc., 2 leaves; Comedie, pp. 136.

Cette farce si amusante et si bouffonne avait été représentée d'abord accompagnée de divertissements supprimés ensuite (Sale Catalogue).

The 1st edition of this book is rarely met with.

Old Calf.

————— *Les Fourberies de Scapin*. Comedie. Par I. B. P. Moliere. Et se vend pour l'Autheur. *A Paris, Chez Pierre Le Monnier; au Palais, vis-à-vis la Porte de l'Eglise de la S. Chapelle, à l'Image S. Louis, & au Feu Divin.* M.DC.LXXI. Avec Privilege dv Roy. 12mo. [1st Edition.]

A—L 4, in eights and fours.

Title and "Actevrs," 2 leaves. The Comedy, pp. 123 + Privilege, pp. 4.

This play was acted for the first time on 24th May, 1671.

Boileau wrote wittily of it—

" Dans ce sac ridicule où Scapin l'enveloppe,
Je ne reconnais plus l'auteur du 'Misanthrope.' "

The point of these lines being that Molière played occasionally the parts of his characters.

Red Mor., by Trautz-Bauzonnet. Each corner of sides has the monogram IOI surmounted by a coronet.

————— *Le Festin de Pierre*, Comedie. Par J. B. P. de Moliere Edition nouvelle & toute differente de celle qui a paru jusqu'a present. [Vignette of a sphere.] *A Amsterdam* M.DC.LXXXIII. 12mo. [1st Edition.]

A—C in twelves.

Engraved Frontispiece, Title, L'Imprimeur with Acteurs on verso, 3 leaves. The Comedy, pp. 72.

"It is a mixture of mockery and romance; here for the first and last time Molière is seriously fantastic.—F.L."

Bel exemplaire de cette précieuse édition, qui contient, pour la première fois la scène du Pauvre et celles qui precedent le 3m Acte imprimées dans leur entier. La pièce avait déjà été publiée, mais très incomplete en 1682 (Sale Catalogue).

This is the 1st Edition of the separate play. It had appeared in 1682 in volume 8 of the "œuvres de Molière," but the police had suppressed many passages that appear in this edition, and so this copy is Molière's primitive play as he wrote it. On the fifth night of its representation the receipts were 2,390 livres, the largest then on record.

Red Mor., by Thibaron-Joly.

*————— *Les Femmes Sçavantes*. Comedie. Par I. B. P. Moliere. Et se vend pour l'Autheur. *A Paris, Au Palais, & Chez Pierre Promé, sur le Quay des Grands Augustins, à la Charité.* M.DC.LXXII. Avec Privilege dv Roy. 12mo. [1st issue, 1st Edition.]

A—H 3, the last blank. In eights and fours.

Title, 1 leaf; Privilege with "Acteurs" on verso, 1 leaf. The Comedy, pp. 92.

The copy of the same book which is described below, although bearing the date of 1673, is the same 1st edition but the 2nd issue. This copy with the date 1672 is said to be unique, and is from the library of M. le Baron de Ruble, whose bookplate is inserted.

The "Extrait du Privilege" has "Registré sur le Livre de la Communauté le 13 Mars 1671 Signé, L. Sevestre, Syndic. Achevé d'imprimer le 10 Decembre 1672."

The play was acted for the first time on the 11th March, 1672, and for the first 14 nights was entitled "Les Femmes Savantes, ou Tricotin."

Red Mor., by Lortic.

MOLIÈRE, JEAN BAPTISTE POQUELIN DE. *Les Femmes Sçavantes*. Comedie. Par I. B. P. Moliere. Et se vend pour l'Autheur. *A Paris, Au Palais, & Chez Pierre Promé, sur le Quay des Grands Augustins, a la Charité*. M.DC.LXXIII. Avec Privilege Dv Roy. 12mo. [2nd issue, 1st Edition.]

A—H 3, the last blank.

Title, 1 leaf; Privilege, with "Acteurs" on verso, 1 leaf. The Comedy, pp. 92.

After the production of this comedy the Académie Française offered Molière a *fauteuil*, on condition he ceased to act. "I will not insult a profession I love, however humble it may be, by abandoning it after having followed it for 25 years," was the reply.

Red Mor.

MONTAIGNE, MICHEL DE. *Essays De Messire Michel Seignevr de Montaigne, Chevalier de l'Ordre du Roy, & Gentil-homme ordinaire de sa Chambre*. Livre Premier & second. *A Bourdeaux. Par S. Millanges Imprimeur ordinaire dv Roy*. M.D.LXXX. Avec Privilege dv Roy. 8vo. [1st Edition.]

A—Hh in eights. A a 5 misprinted A 5.

Title preceded by Portrait, 2 leaves; Au Lecteur, Les Chapitres dv premier livre, Privilege, Favtes, 3 leaves; "Essais," pp. 496.

There is a world of wisdom in Montaigne; he might perhaps be called the French Bacon. Bacon had a very high opinion of him, and their trains of thought are curiously alike. It is said that Montaigne, when a small boy, used by his father's orders to be awakened in the morning by sweet strains of music, and not by the harsh organ of a heartless valet.

"Montaigne's immortal history of his own mind, for such are his 'Essays,' have assumed perhaps too modest a title, and not sufficiently discriminative."—D'ISRAËLI'S *Curiosities of Literature*.

New Title and pagination for

————— Livre Second [Vignette with motto.] . . . M.D.LXXX . . .

A Aa—SS ss, in eights. A A a 5, Y Y y 5, Q Q q q 2 misprinted I i 5, Y Y 5, Q Q 2.

Title and "Les Chapitres dv Livre Second," 2 leaves; + pp. 650 + Les Favtes, 2 pp.

These Essays were commenced about 1572.

The 2nd and 3rd editions of the first two books appeared in 1582 and 1587 respectively.

In Lib. II., chap. 12, Montaigne pleasantly remarks, as being derogatory to the dignity of human nature, that the animal which man most nearly resembles in his outward form is the ape and in his intestinal formation the common swine. The resemblance has in part been noticed by an earlier author. "Simia quam similis, turpissima bestia nobis."

Red Mor., by Trautz-Bauzonnet.

MONTAIGNE, MICHEL DE. Essais de Michel Seignevr De Montaigne. Cinquiesme edition, augmentée d'un troisieme liure: et de six cens additions aux deux premiers. *A Paris, Chez Abel L'Angelier, au premier pillier de la grande Salle du Palais.* Avec Privilege du Roy. 1588. 4to. $9\frac{1}{2} \times 7\frac{5}{8}$ in.

Decorated Title, ã i; Au Lecteur, ã ii; Les Chapitres, ã ii verso—a iv; Essais, Folios 496.

ã, 4 leaves; A—Z, A a—Z z, AA a—ZZ z, AAA a—LLLLL l. (EEE 2 for EEE e 2; EEE e 2 for 3; PPPP p iii for PPPP p iii; Kkkkkk for KKKKKK.) Folios 496 very irregular.

This edition is the first of all three books together, and the last published during Montaigne's life.

Charron was a prince of plagiarists, and used to copy entire sentences, even half-pages, out of Montaigne, and incorporate them into his own works as his own.

It was Montaigne who said: "Il ne faut pas guetter les grands hommes aux petites choses."

Old Red Mor., g. on m. e.

PASCAL, BLAISE. Lettres Provinciales.

Lettre escrite a vn provincial par vn de ses amis. Svr le Sviet Des Dispytes presentes de la Sorbonne. De Paris ce 23. Ianuier 1656. 4to. 4 leaves. Pp. 8.

Seconde Lettre escrite a vn provincial par vn de ses amis. De Paris ce 29 Ianuier 1656. 4to. Pp. 8.

Reponse dv Provincial aux deux premieres lettres de son amy. Du 2 Février 1656. Also—

Troisième Lettre escrite a vn provincial povr servir de response a la precedente. De Paris ce 9. Fevrier 1656. 4to. Response, p. 1; Troisieme lettre, pp. 2—8.

Qvatrième Lettre escrite a vn provincial par vn de ses amis. De Paris le 25 Fevrier 1656. Pp. 8.

Cinquième Lettre, Escrite a vn provincial par vn de ses amis. De Paris le 20 Mars 1656. Pp. 8.

Sixiesme Lettre Escrite a vn provincial par vn de ses amis. De Paris, ce 10 Avril 1656. Pp. 8. Sig. A 3 printed A 2.

Septieme Lettre, Escrite a vn provincial par vn de ses amis. De Paris ce 25 Avril 1656. Pp. 8.

Hvitieme Lettre, Escrite a vn provincial par vn de ses amis. De Paris ce 28 May 1656. Pp. 8.

Nevième Lettre, Escrite a vn provincial par vn de ses amis. De Paris ce 3 Iuillet 1656. Pp. 8.

Dixieme Lettre, Escrite a vn provincial par vn de ses amis. De Paris ce 2 Aoust 1656. Pp. 8.

Onzième Lettre, Escrite par l'Autheur des Lettres au Prouincial Avx Reverends Peres Iesvites. Du 18 Aoust 1656. Pp. 8.

Dovzieme Lettre Escrite par l'Autheur des Lettres au Prouincial Avx Reverends Peres Iesvites. De 9 Septembre 1656. Pp. 8.

PASCAL, BLAISE. Lettres Provinciales.

Refvtation de la réponse A la Douzième Lettre. n. d. Pp. 8.

Sommaire De La Harangve de Messievr Les Cvrez De Paris, prononcee par Mr. Rovsse cvre De S. Roch . . . en l'Assemblée generale du Clergé . . . à Paris, le 13. Octobre 1656. sur leur Aduis enuoyé aux Curez des autres Dioceses, contre la pernicieuse Morale de quelques nouveaux Casuistes. Avec vn Second Advis de Messieurs les Curez de Paris aux autres Curez du Royaume. Et Les Devx Requestes presentées par eux à Mr. de Hodenc Grand Vicair de Mons . . . le Cardinal de Retz Archeuesque de Paris à Nosseigneurs de l'Assemblée générale du Clergé. Pour la condamnation & Censure de plusieurs pernicieuses maximes . . . A Paris M.DC.LVI. 4to.

Title + pp. 6.

Advis De Messievr Les Cvrez De Paris, à Messieurs les Curez des autres Dioceses de France, Sur le sujet des mauuaises maximes de quelques nouveaux Casuistes. [Dated at end.] A Paris, le 13 Septembre 1656. 4to.

This terminates on page 3, followed by "Copie de la requeste presentee par Messieurs les Curez de Roüen à Mons . . . leur Archeueque," dated 28 Aoust 1656. Pp. 3—8.

[Letter of Les Curez Rovsse et Dv Pvys a l'Assemblée de Messieurs les Curez de Paris & présenté etc. 24 Nouembre 1656.]

Without Title or head line. Commences "Messeigneurs." Pp. 8.

Extrait de Plvsievr Errevr et Maximes pernicieuses contenües dans vn volume, Du Pere Thomas Tambovrin Iesuite. Diuisé en deux Tomes, dont l'vn est intitulé, Explicatio Decalogi, &c., . . . Imprimé à Lyon en la presente année 1659. . . . M.DC.LIX. 4to. Title, A 1; Advertissement, A ii. Extrait, pp. 7—48.

Svite De L'Extrait de plvsievr mauvaises propositions des nouveavx casuistes, recueillies par Messieurs les Curez de Paris, et Presentees A Nosseignevr de l'Assemblée generale du Clergé de France le 24 Nouembre 1656. A Paris. M.DC.LVI. 4to.

Title, 1 leaf; Principes et svites, pp. 1—13; Extrait de quelques propositions . . . Mascarenhas, pp. 14—17; La Censvre des Livres De Caramovel par Fev Mr. L'Archevesque De Malines, p. 18.

Extrait De Plvsievr Dangerevses Propositions . . . particulierement du premier Tome in folio de la nouvelle Theologie Morale d'Escobar Jesuite. . . .

Pp. 1—14. No Title-page.

Extrait De Quelqvsvnes des plvs Dangerevses propositions de la Morale de plusieurs nouveaux Casuistes, . . . Pp. 20 + Table Des Propositions, 2 leaves.

Lettre d'vn ecclesiastiqve de Roven a vn de ses amis [Colophon] 10 Mars 1657. Pp. 4.

Response a vn escrit pvblie svr le sviet Des Miracles . . . A Port-Royal . . . A Paris. M.DC.LVI. 2 leaves.

PASCAL, BLAISE. *Lettres Provinciales.*

Response a vn escrit intitvlé Observations svr ce qui s'est passe av Port-Royal. . . n.d. Pp. 1—27. No Title-page.

Ordonnance De Monseigneur l'Illustrissime & Reverendissime Archevesque de Sens, Primat des Gaules & de Germanie [dated 2nd Fevrier 1668]. Pp. 4.

Requeste presentée av Roy par Les Jesvites le 29 de Fevrier 1668. Contre l'Ordonnance de Mr. l'Archevesque de Sens, etc. Pp. 8.

Tredecim Theologorum Ad examinandas quinque Propositiones Ab Innocentio x. Selectorum Svffragia ; . . . M.DC.LVII.

Title with Praefatio, 1 leaf ; + pp. 18.

Pavli Irenaei Disquisitiones Dvae Ad praesentes ecclesiae tmvltvs sedandos oportvnae. M.DC.LVII. Title with "S. Avgvstinvs" on verso, 1 leaf ; + pp. 18.

These letters were printed secretly in Paris, and perhaps also in Vendôme, and in some cases as many as six or seven editions were printed either simultaneously or in rapid succession.

It is difficult to ascertain the sequence of the editions. According to one authority the 1st Edition of Lettre I., page 4, line 20, reads, " Il faut etre theologien pour en voir *la fin* (this copy has *la*, reprints *le*): la difference *qu'il y a* (reprints have *qui est*, this copy has *qui est*) entre nous est si subtile, qu'à peine pouvons-nous *la marquer* (this copy has *la marquer*, reprints *la remarquer*)." Another authority states that in the last paragraph but one of the first letter, p. 8, sixth line from foot in 1st Edition, are the words (as in this copy) "rendre la Sorbonne *méprisable*," in all other editions it is changed to "rendre la Sorbonne *moins considerable*."

The two editions of Letter XVII., pp. 8 and pp. 12 respectively, are known to have been printed simultaneously. The letters have sometimes a title and "advertissement" (by Nicole) reprinted in 4to from the 1st Elzevier Edition of 1657, or from the same reprinted from the 2nd Edition of 1659. This copy has them in MS., also the letter to R. P. Annat transcribed from the 1st Edition of 1657. The "lettre d'un Avocat en Parlement a un de ses amis, touchant l'Inquisition qu'on veut etablir en France," attributed either to Pascal or to Antoine le Maistre, but of which M. Faugères says, "Si Pascal n'en est pas le principal auteur, il y eut de moins une grande partie," is often added to the "Provinciales," as a nineteenth letter, but it is not included in the 2nd Elzevier Edition of 1659, which was revised by Pascal himself.

It was ordered to be publicly burned in the Place de Grève, and all three Editions of it are extremely rare. The best history of the letters is to be found in the Introduction to M. Faugères' edition of the "Œuvres de Blaise Pascal," tome i., Paris, 1886, 8vo.—F. L.

In reading Pascal, Molière, and Voltaire it is most curious to note how unwittingly the Jesuits handed to their great pupils the weapons of logical discrimination and dialectical agility with which they themselves were eventually to be demolished. Pascal knew the Jesuits by their writings best, but Molière had been educated at the Collège de Clermont (under the Jesuits' management) and Voltaire at Louis-le-Grand, and so the last two had come into frequent personal contact with them. In the case of Voltaire and Molière it was their torrent of *ridicule* which stifled the Jesuits in inextinguishable laughter. In that of Pascal it was his pure intellectual power and the lash of his logical wit. Religious controversy, however, is inclined to become extremely tedious if not in the hands of a brilliant genius. The terrible aridity of the old theological disputes, such as those of the Monophysites, Monothelites, and Maronites, with their *Henoticons* and *Ecthesis*, are a salutary warning to the votaries of insensate bigotry. Has it made any perceptible difference in the eventual felicity of men, that they were the followers of a Eutyches or Nestorius, that they were

Augustinians or Pelagians, or that they later on engaged in a quinquarticular controversy? Can a *filioque* or the insertion of a diphthong open the gates of heaven or a *θεοτόκος* envelop in the pains of Hell?

Voltaire, in his "Siècle de Louis XIV.," wrote of the "Provinciales" that "Il ne s'agissait pas d'avoir raison, mais de divertir le public."

Drab Mor.

PASCAL, BLAISE. *Pensées de M. Pascal sur La Religion et sur quelques Autres Sujets, Qui ont este trouvées après sa mort parmy ses papiers. A Paris, Chez Guillaume Desprez, ruë Saint Jacques, à Saint Prosper. M.DC.LXX. Avec Privilege & Approbation. 12mo. [1st Edition.]*

a, 1—12; c, 1—12; i, 8; ò, 1—8; u, 1. A—P in twelves, Q 4 leaves, R 8 leaves, S 1.

Title, a i; Preface, a 2—i 8; Approbation, ò 1—6; Table, ò verso of 6—7; Privilege, ò 7; Avertissement, ù 1. *Pensées*, pp. 365; Table, 10 leaves.

Here is a fine passage in the "*Pensées*" against the Indifference of Atheists: "Je suis dans une ignorance terrible de toutes choses. . . Je vois ces effroyables espaces de l'Univers qui m'enferment, et je me trouve attaché à un coin de cette vaste étendue, sans savoir pourquoi je suis plutôt placé en ce lieu qu'en un autre. . . Je ne vois que des infinités de toutes parts qui m'engloutissent comme un atome et comme une ombre qui ne dure qu'un instant sans retour. . . Comme je ne sais d'où je viens, aussi je ne sais où je vais; et je sais seulement qu'en sortant de ce monde, je tombe pour jamais ou dans le neant, ou dans les mains d'un Dieu irrité, sans savoir à laquelle de ces deux conditions je dois être éternellement en partage."

The 2nd edition of the same date, which follows below, with 334 pages, formerly passed for the 1st edition, but the priority of the above issue has been established by M. Potier, by collation with the unique copy dated 1669, preserved in the Bibliothèque Nationale, Paris.

Drab Mor.

————— *Pensées de M. Pascal sur La Religion et sur quelques Autres Sujets, Qui ont esté trouvées après sa mort parmy ses papiers. A Paris, Chez Guillaume Desprez, ruë Saint Jacques, à Saint Prosper. M.DC.LXX. Avec Privilege & Approbation. 12mo. [2nd Edition.]*

ã 1—8, ē 1—4, î 1—8, ò 1—4, ù 1—8, ã ã 4, ē ē 4, A—Z 8 and 4, A a—1 i, in fours and eights. C c i misprinted D d.

Title, a 1; Preface, ã 2—ù 8; Approbations, ù 8 verso—ē ē 1; Table des Titres, ē ē 2—3, on verso Privilege, Avertissement, ē ē 4; + pp. 1—334; Tables des matieres, G g 4—1 i 1.

Old Calf.

RABELAIS, FRANÇOIS. *La Vie Tres-horrifique du grād Gargātua, pere de Pantagruel, iadis composee par M. Alcofribas, abstracteur de quinte essence. Liure plein de Pantagruelisme. A Lyon par P. de Tours. 8vo. [Circa 1545.]*

a—p in eights, the last blank. Pp. 232.

Title, within border, a i; Aux lecteurs on verso; Prologe de l'Auteur, a 2—4; The work, pp. 9—232 (pp. 125, 126 and 134 misprinted 225, 226 and 34); Table, 3 leaves.

A number of pithy and solid truths might be extracted out of Rabelais' writings; here for example are three lines from "Gargantua": "Yceulx je suis dadvyx que nous poursuyvons, ce pendant que lheur est pour nous: car loccasion ha tous ses cheuleux ou front, quand elle est outrepassee, vous ne la pouvez plus revocquer: elle est chaulve par le derriere de la teste, et jamais plus ne retourne."—i., cap. 37.

This Part has the rare blank leaf unknown to Brunet.

RABELAIS, FRANÇOIS. Le secōd Livre De Pantagruel, restitue à son naturel. *A Lyon par P. de Tours.* 8vo. [Circa 1545.]

aa—oo 2.

Title, aa i, with "Dixain de Maistre Hugues Salel, à l'auteur de ce Liure" on verso; Prologe de l'auteur, aa 2—4 on verso "Dixain" la louange. The work, pp. 241—443.

Lamartine called Rabelais "Ce grand boueux de l'humanité." Chateaubriand on the other hand says, "Rabelais de qui découlent les Lettres françaises," a wide difference of opinion. Voltaire's judgment was, perhaps, the best: "Rabelais, quand il est bon, est le premier des bons bouffons: il ne faut pas qu'il y ait deux hommes de ce métier dans une nation, mais il faut qu'il en ait un. Je me repens d'avoir dit autrefois trop de mal de lui."

It might be said of the "Docteur en Medecine" as Madame de Sévigné wrote of Bourdaloue: "Le Bourdaloue frappe comme un sourd, disant des vérités à bride abattue. *Sauve qui peut!* se va toujours son chemin."

————— Pantagrueline, Prognostication certaine, veritable, et infallible. Pour Lan perpetuel. Nouvellement composée au proffict et aduisement de gens estourdis, et musars de nature, Par Maistre Alcofribas, Architri clin du dict Pantagruel. Du nombre D'or non dictur. Ie n'en trouue point ceste année quelque calculation que i'en aye faict, passons oultre. Verte folium.

Pp. 443—464. Nn 3 [for oo 3]—pp. 4. [Circa 1545.]

Table du second volume, 2 leaves. Table de la Prognostication, 1 leaf and a blank.

Pantagrueline Prognostication was a sort of parody of publications then much in vogue, Almanacks with astrological notes and predictions.

Bacon, in his "Apophtegms," No. 42, says: "When Rabelais, the great jester of France, lay on his death-bed, and they gave him the extreme unction, a familiar friend came to him afterwards and asked him how he did. Rabelais answered, 'Even going my journey, they have greased my boots already.'"

————— Le Tiers Livre des Faictz et dictz Heroiques du noble Pantagruel, cōposez par M. Franç. Rabelais, Docteur en Medecine, et Calloier des Isles Hieres. Reueu & corrigé diligēment depuis les autres impressions. Avec priuilege du Roy pour six ans. *A Lyon, Lan M.D.XLVII.* 8vo.

A—T, in eights, the last blank.

Title, A i, with Franc. Rabelais à l'Esprit de la Roynie de Nauarre, on verso; Prologue, A 2; pp. 297 + Table, pp. 6. "Priuilege" dated M.D.XLV, 1 page.

This book has the last blank leaf unknown to Brunet.

The 1st Edition of Book 3 was issued at Paris in 1546.

Coleridge has said that Rabelais' coarseness and gross buffoonery were perhaps necessary "as an amulet against the monks and legates."

————— Le Quart Livre des Faictz & dictz Heroiques du noble Pantagruel. Composé par M. François Rabelais, Docteur en Medecine & Calloier des Isles Hieres. *A Lyon, Lan mil cinq cens quarante & huict.* 8vo. [1st Edition.]

A—F in eights.

Title, A i; Prologue, A ii—B ii. The Book, B ii verso—F 8.

It will be seen that Parts I. and II., and the Prognostication, were issued as one book with continuous signatures and pagination. The date is conjectured to be about 1545. They were first printed collectively in 1542. Illustrated with woodcuts, some of which were used

in the 4th part. The cuts on p. 3 repeat on 235 and A ii (Bk. 4); on 54 repeat on 77, 95, 289, and B 8 verso (Bk. 4); on 60 repeat on 113, 176, 201, and D 1 (Bk. 4); on 63 repeat on 81, 184, 280, and D 5 (Bk. 4); on 74 repeat on 303 and 350; on 123 repeat on 138, and B 6, and F 2 verso (Bk. 4); on 128 repeat on 180 and B 2 verso and F 1 verso (Bk. 4); on 197 repeat on 262, 358, 388; on 257 repeat on 335; on 271 repeat on 319, 343.

Book 3 is a separate and later issue without illustrations.

Book 4, evidently by the same printer (Pierre de Tours) as Parts I. and II., because the majority of the woodcuts are the same; others are duplicated C 5 verso and E 5 verso; D 8 and F vii verso.

Le Quart Livre 1st edition unknown to Brunet; the only other copy known belongs, or did belong, to Baron Rothschild.

The four Books bound in one small thick 8vo.

Brown Mor., panelled sides, by Bedford.

*RACINE, JEAN. *La Thebayde ov Les Freres ennemis. Tragedie. A Paris, Chez Gabriel Quinet, au Palais, dans la Galerie des Prisonniers, à l'Ange Gabriel.* M.DC.LXIV. Avec Priuilege du Roy. 8vo. [1st Edition.]

A—F, in sixes, and a blank leaf.

Title, 1 leaf; Dedication "A Monseigneur le Duc Des Aignan," 3 leaves, on verso of last "Actevrs." The Tragedy, A—F 5 (C ii misprinted for D ii, D iii for D iv), pp. 70. "Extrait du Priuilege," F 6.

Some copies of this 1st edition bear the names on the Title-page of Thomas Jolly, or Claude Barbin, instead of Gabriel Quinet.

This was the first play published by Racine. It was first acted on the 20th June, 1664, by Molière's troupe of actors, and was said to have been written at Molière's instigation as a substitute for Racine's "Théagène et Chariclée," which did not receive Molière's approval.

Old Marbled Calf, with P. Quinault's "Agrippa," 1663.

*——— Alexandre Le Grand. Tragedie. [Vignette with motto "Virtvs invidiam sperat"] *A Paris, Chez Theodore Girard, dans la Grand' Salle du Palais, du costé de la Cour des Aydes, à l'Ennue.* M.DC.LXVI. Avec Privilege dv Roy. 12mo. [1st Edition.]

ã, 6 leaves; ë, 6 leaves; A—F, in sixes. Sig. E iii not marked. Sig. E iiij not marked, but has on verso E iii.

Title, ã i; Dedicatory Epistle "Av Roy," ã ii—v; Preface, ã vi, ë i—v recto; Privilege, ë v verso—vi recto, "Actevrs" verso. The Tragedy, A—F (pp. 1—84). The pagination is irregular, the numbers 61—72 being omitted, but the text is complete.

The Title-page of this 1st edition bears the name either of Pierre Trabouillet or of Theodore Girard.

This piece was acted for the first time on the 4th December, 1665, by Molière's troupe of actors at the Palais-Royal. Racine at the same time gave the piece for representation to the theatre of the Hotel de Bourgogne, Molière's old theatre; this offended the great comedian, and was the beginning of the rupture between him and Racine. The play also caused ill-feeling with Corneille, whose too candid criticism offended its author. The 1st edition of this Tragedy is one of the rarest of our author's works. The 2nd edition appeared in 1672.

Red Mor., by Chambolle-Duru.

——— Mithridate, Tragedie. Par Mr Racine. *A Paris, Chez Clavde Barbin, au Palais, sur le second Perron de la Sainte Chapelle.* M.DC.LXXIII. Avec Privilege dv Roy. 12mo. [1st Edition.]

a i—vi; A—G 4, in eights and fours.

Title, a ii, preceded by Frontispiece by Chauveav; Preface, ã iii—v; Privilege, a v verso—a vi; verso “Acteurs;” + pp. 81.

“*Rachel acted Monime in Mithridate.*—F. L.”

The Frontispiece has probably been inserted, as this edition has no frontispiece.

Red Mor., by Trautz-Bauzonnet.

RACINE, JEAN. *Esther. Tragedie. Tirée de l'Escriture Sainte. A Paris, Chez Denys Thierry, rue Saint Jacques, à la Ville de Paris M.DC.LXXXIX. Avec Privilege dv Roy. 12mo. [1st Edition.]*

a, 6 leaves; e, 2 leaves; A—H 4, in eights and fours. The first and last blank.

Title, a 2; Preface, ã iij—vi, on verso “Noms des Personnages;” Prologue, ē i—ii. Engraved frontispiece + pp. 86. Privilege (continued from p. 86), 2 leaves.

Racine wrote this tragedy at the request of Madame de Maintenon, to enable her to place before the young ladies at St. Cyr a poem in dialogue from which all passionate expressions and love plots were excluded. The characters of Esther, Vashti, and Aman allude to Madame de Maintenon, Madame de Montespan, and M. de Louvois.

Sainte-Beuve said of Madame de Maintenon: “On n’a jamais su mieux le mal, sans le faire, que Madame de Maintenon; on n’a jamais été plus rassasiée et plus dégoûtée du monde, toute en le charmant.”

Voltaire’s criticism of “*Esther*” was a harsh one: “On a honte de faire des vers quand on en lit des pareils.” When, however, Voltaire was asked to write a commentary on Racine’s Tragedies, he answered: “Il est tout fait (le commentaire); il n’y a qu’à écrire en bas de chaque page: Beau, Pathétique, Harmonieux, Sublime.”

Old Crimson Calf, panelled sides, attributed to Du Seuil.

*——— *Athalie Tragedie. Tirée de l'Escriture sainte. A Paris, Chez Denys Thierry, rue Saint Jacques, à la ville de Paris. M.DC.XCI. Avec Privilege dv Roy. Large 4to. 10 × 7½ in. [1st Edition.]*

ã, 4 leaves; ē, 1 leaf; A—L in fours.

Frontispiece (Copperplate), “I. B. Corneille inv I Mariette sculp”, 1 leaf.

Title, 1 leaf; Preface, ã 1—4; “Privilege,” ē, with “Les Noms des Personnages” on verso; The Tragedy, pp. 1-87.

The privilege states: “Par Lettres patentes du Roy en datte du 11. Decembre 1690. Signées Boucher: Il est permis au Sieur Racine, Gentilhomme ordinaire de sa Majesté, de faire imprimer la Tragedie qu’il a composee par ordre du Roy, intitulée *Athalie*, etc.”

The play was first acted by the pupils at Saint-Cyr among themselves in the months of January and February, 1691, but it did not find favour with the Confessor of Saint-Cyr, and was therefore only acted two or three times at Court. It was not until the 3rd March, 1716, that it was played at the Théâtre Français. The king, it is said, wished to atone in some way to Racine for its want of popularity, and conferred upon him the title of Gentleman of the Chamber.

Copies of this first edition bear sometimes the name of Denis Thierry on the Title-page, sometimes that of Claude Barbin.

This copy, which is in a very fine state, formed part of the Royal Library at Saint-Cyr, and contains the Royal book-plate, “De la Bibliotheque de la Maison Roiale de St. Louis a S. Cir.”

Red Mor., by Trautz-Bauzonnet.

*RONSARD, PIERRE DE. *Les Oevvres de P. De Ronsard Gentilhomme vandomois. Tome Premier Contenant ses Amours, diuisées en deux parties La premiere commentée par M. A. de Murat. La seconde par R. Belleau.*

[Printer's vignette with motto] "Omnia mea mecum porto" *A Paris, chez Gabriel Buon, au clos Bruneau, à l'enseigne S. Claude.* 1560. Avec privilege dv Roy. Sm. 8vo. [1st Edition.]

ã, 8 leaves; ē, 4 leaves; a—f iiiii, in eights.

Title with portrait within oval which bears Ω Σ + Emantin + Ω Σ Novi," ā 1; Privilege dv Roy (dated "xx jour de ce present mois de Septrebre"), ā ii—iii; 'De P. Ronsardo Adrianvs Tornebvvs,' ā iiiii, with 'Bellaivs Ronsardo' on verso; Ad Petrvm Ronsardvm virvm nobilemio avrati ode., ā v—viii, with H. R. R. H. De P. Ronsardo on verso; Sonnet De Joachim dv Bellai, à P. de Ronsard; on verso Portrait with 'In Imaginem M. A.,' etc., ē 1; Preface de Marc Antoine de Muret sur ses commentaires, etc., ē ii—iii; 'Voe V.' ē iiiii verso. Le Premier Livre des Amovrs de P. de Ronsard, commentees par Marc Anthoine de Muret. Folios 140.

RONSARD, PIERRE DE. Le Second Livre des Amovrs de P. De Ronsard, commenté par Remy Belleav de Nogent av Perche. [Printer's vignette as in Tome 1.] *A Paris, Chez Gabriel Buon, au clos Bruneau, à l'enseigne S. Claude.* 1560. Avec Privilege. Sm. 8vo.

A—M, in eights.

Title, A 1; "A Monseigneur Flevrumont Roberttet Secretaire d'Etat et des finances du Roi, Seigneur de Fresne," subscribed by R. Belleau, A ii—iii; (quot. from) "Proper:" and G. Des Avtels a Remy Belleau on verso; Le Second Livre des Amovrs de P. De Ronsard. Commenté par Remy Belleau, A iiiij—M iii [Folios 91, including Title]; "Table de la premiere & Seconde partie des Amours de P. de Ronsard," M iiiij—vii [Colophon] Acheu d'imprimer le 29. jour de Nouembre M.D.LX. Errata, 1 leaf.

Calf.

————— Les Odes De P. De Ronsard Gentilhomme Vandomois, Av Roy Henry II. De Ce Nom. Tome Second. [Printer's vignette with motto.] *A Paris, Chez Gabriel Buon, au clos Bruneau, à l'enseigne S. Claude.* 1560. Avec Privilege dv Roy. Sm. 8vo. [1st Edition.]

*, eight leaves; a—z; A—I 2, in eights.

Title, 1 leaf; Privilege, with Portrait within oval, which has "Ω Σ Novi Ω Σ Emantin" on verso, * ii; "Av Roy," * iii—iiii; Table des Odes, 4 leaves; Le Premier Livre, Folio 1—57 recto; Le Second Livre, Folio 57 verso—104 recto, Folio 76 misprinted 78; Le Troisieme Livre, Folios 104 verso—154; Le Qvatrieme Livre, Folio 155—200 (Folio not printed on 198); Le Cinquieme Livre, Folio 201—249; "Favttes Apperceües en l'impression des Odes de P. de Ronsard," 1 leaf, verso blank.

Calf.

————— Les Poemes de P. De Ronsard, Gentilhomme vandomois. Tome Troisieme. [Printer's device with motto, "Omnia mea mecum porto"] *A Paris, Chez Gabriel Buon, au clos Bruneau, à l'enseigne S. Claude.* 1560. Avec Privilege dv Roy. Sm. 8vo. [1st Edition.]

A—Z; Aa—Ee, in eights.

Title, A i; Privilege, A ii, Portrait on verso; Le Premier Livre, Folio 3—74; Le second Livre, Folio 75—117 recto; Le Troisieme Livre, Folio 117 verso—169; Le Qvatrieme Livre, Folio 170—192; Le Cinquieme Livre, Folios 193—222 recto; Table, Folio 222 verso and 2 unnumbered leaves. Folios misprinted, 101 for 110, 110 for 112, 101 for 201, 103 for 203, 105 for 205, 107 for 207.

RONSARD, PIERRE DE. *Les Hymnes De P. De Ronsard, Gentilhomme Vandomois, en deux liures. Le Premier Dedié A Tresillustre Princesse, Marguerite de France, Duchesse de Sauoye. Le Second A Tresillustre & Reuerendissime Cardinal de Chastillon. Tome Qyatriesme. A Paris, Chez Gabriel Buon, au clos Bruneau, à Penseigne S. Claude. Avec Privilege dv Roy. 1560. Sm. 8vo. [1st Edition.]*

A—R, in eights.

Title, A 1, Portrait within oval with "Emantin," etc., on verso; Privilege, Folio 2 recto; Dedicatory Poem, Folio 2 verso—4; Le Premier Livre, Folio 5—72; Le Second Livre, Folio 73—135; Table, Folio 135 verso; Colophon, "Acheve D'Imprimer le second jour de Decembre 1560."

Ronsard was a member of the *Pléiade*, the others being Du Bellay, Baif, Belleau, Pontus de Tyard, Jodelle the dramatist, and Daurat who was afterwards called the "dark star" of the *Pléiade* on account of his silence. An epithalamium on Antoine de Bourbon and Jeanne de Navarre, a "Hymne de la France," and an "Ode à la Paix" preceded the publication in 1550 of the four first books of Ronsard's "Odes." The Odes were followed in 1552 by the "Amours" with the fifth book of the "Odes." In 1555 he published his "Hymns," dedicated to Marguerite de Savoie, the conclusion of the "Amours" in 1556, and lastly the "Œuvres Complètes," said to be due to the invitation of Mary Stuart, queen of Francis II., in 1560. Ronsard's present position in French literature is partly due to Sainte-Beuve's critical work in his "Tableau de la Littérature Française au 16ème Siècle." He is perhaps best in his amatory verse (the Sonnets and Odes to Cassandre, Marie, Genèvre, Hélène, etc.) and his descriptions of the country, such as: "Mignonne allons voir si la rose," the "Fontaine Bellerie," and "Foret de Gastine." Besides the above mentioned books Ronsard published seven separate pieces, the first in 1560, the last in 1584. Between his death and the year 1630 ten more complete editions of his writings appeared, the best known being the folio of 1609. From 1630 they were not again reprinted for more than two centuries. He died in 1585 at his priory of Saint Cosme at Tours.

Contemporary vellum in the style of Grolier, g. diapered edges.

These four preceding "Tomes" in three volumes are said to be the only perfect copies known of the 1st edition of the "Œuvres de Ronsard." M. Prosper Blanchemain also possesses a copy, but it is imperfect, wanting several leaves.

The 2nd edition of the "Œuvres" appeared in 1567 in six volumes or "Tomes," small 4to; to it is sometimes joined "Les quatre premiers Livre (*sic*) de la Franciade," 1572.

VILLON, FRANÇOIS. ♣ Les Oevres Maistre Francoys Villon. ♣ Le Monologue du franc Archier de Baignollet. ♣ Le Dyalogue des seigneurs de Malle paye & Bailleuent. ♣ MDXXXIII. ♣ *On les vent a Paris a la rue neufue nostre dame a lenseigne de Lescu de France.* Sm. 8vo.

A—R, in eights.

Title, A 1; Les Oeuvres, A 2—18; Les Repves de Villon, K 1—N 8; Le Monologue, N 8 verso—P 2; Le Dyalogue, P 2 verso—R 8. [Colophon] ♣ Fin des oeuvres & repues de feu Maistre François Villon nouvellement Imprimees a Paris ♣ M. D. XXXIII.

There are variations of headlines, "M. Francoys" occurs on versos of A 5, B 5, C 7, D 1 and 7, E 1, 7, F 1, F 7, G 1, H 1, H 3, I 1 and 3. "Villon" for "Francois," D 3 verso. "M. Francois" for "Villon," D 6. "Erancois" for "M. Francois," F 2. "Villon" for "Les Repves de," K 3 verso. "M. Francois" for "Les Repves de," K 8 verso.

"Beside that of his cotemporaries, his writing, so full of colour, so eloquent, so picturesque, stands out in almost a miraculous isolation. This gallows-bird was the one great writer of his age and country, and initiated modern literature for France.

“Out of him flows Rabelais and a deep, permanent, and growing inspiration, and Frenchmen are still studying this rhyming thief.—F. L.”

This copy is from the library of M. Lebeuf de Montgermont.

One of the last editions published before the revision of the “*Œuvres de Villon*” by Clement Marot. “*Les Repues Franches, Le Dyalogue de Malle & Baillevent, and Le Monologue du franc Archier de Baignollet*, which are generally joined to the Testaments and Codicil,” says Mr. John Payne (in his critical edition for the Villon Society, 1892), “bear no trace of Villon’s handiwork. They were not added to his works until 1532, and were in the following year summarily rejected as spurious by Clement Marot from his definite edition prepared by order of Francis I.”

Petit, in his “*Editions Originales*,” says that this 1533 edition does not contain the “*Repues Franches*,” and that it was revised by Clement Marot. There must have been two editions therefore in 1533, and this one must have been unknown to him as it was to Brunet, since it contains the “*Repues Franches*” and has not Clement Marot’s name in it.

This edition, printed by Galiot du Pré, is in the British Museum. The first edition was undated, the second was in 1489; thirty-four editions are known to have been published before the end of 1542.

Villon, first of all named “*Corbueil*,” was probably born in 1431 (the year of Joan of Arc’s death), at Anvers, near Pontoise. The name “*Villon*” under which he is known was most likely a surname derived from a certain “*Guillaume Villon*,” who was neither his father nor his uncle, but his master. His mother was very poor, ignorant, and extremely pious (see his life by M. Antoine Campaux). His idea of life, which however was but poorly fulfilled, seemed to be summed up in one of his own verses—

“*Il n’est trésor que de vivre à son aise.*”

Table of Contents written by Frederick Locker inserted.

Blue Mor., by Trautz-Bauzonnet.

VOLTAIRE, FRANÇOIS MARIE AROUET DE. *La Pucelle d’Orleans* Poëme. Divisé en quinze livres. Par Monsieur de V * * * Louvain, MDCCLV. 8vo. [1st Edition.]

A—L4, in eights, the last blank. [K, 6 leaves.]

Title, 1 leaf; Preface, 1 leaf; + pp. 161.

This poem, written by “*l’enfant gâté du peuple qu’il gâta*,” is a disgrace to French taste and to Voltaire, and so much the worse, as it was probably not a picture of the author’s own opinion, but written merely to pander to a certain section of the French nation.

The beautiful lines of Crashaw, Cowley’s friend, might be applied to Jeanne’s martyrdom and the love she bore her country:

“*She never undertook to know
What death with love should have to do;
Nor has she e’er yet understood,
Why, to show love, she should shed blood;
Yet, though she cannot tell you why,
She can love and she can die.*”

Yellow Mor., by Trautz-Bauzonnet.

————— *La Religion Naturelle, Poëme En quatre Parties Au Roi De Prusse.* Par M. V * * * A Geneve. MDCCLVI. 8vo.

A—B 4, in eights.

Title, A 1; + pp. 24.

You always feel in reading our great author that "Impia sub dulci melle venena latent," and that, as Chateaubriand said once of the Duc de Saint-Simon: "Il écrit à *la diable* pour l'immortalité." Voltaire's morality is in no way a high one, and a vice, as long as it is witty, is attractive to him. As he wittily says himself: "Il n'est jamais de mal en bonne compagnie." High principle in men and virtue in women are for him but hypocrisy and prudery, and he is constitutionally unable to discriminate between false and real sentiment. In speaking of the alleged incestuous passion of Charlemagne for his daughters, he calls it *une foiblesse!*

Montesquieu is supposed to have said of him, "Il a plus que personne l'esprit que tout le monde a."

Bound with La Pucelle d'Orleans.

VOLTAIRE, FRANÇOIS MARIE AROUET DE. *Candide, ou l'Optimisme.* Traduit de L'Allemand. De Mr. Le Docteur Ralph. MDCCLIX. Cr. 12mo. [1st Edition.]

Pp. 299, including Title.

In a later edition of the same year all after "encore," l. 5, p. 31, becomes a new paragraph on l. 6; "le beautés," l. 4, p. 243, is there corrected to "les beautés."

People have taken a mischievous pleasure in describing Voltaire as an atheist, contending that he died miserably at the last. He was, however, no atheist, and himself said, "Si Dieu n'existait pas il faudrait l'inventer." His end also was perfectly peaceful, and his last words, addressed to his valet, were "Adieu, mon cher Morand, je me meurs." Carlyle said very justly of him that "He gave the death-stab to modern superstition." Notoriety was, however, the whole thought of his life, and obscurity would have been death to him; this trait is seen in all he wrote and said, as Tacitus says of Mucianus, "Omnium quæ diceret atque ageret arte quadam ostentator."

Half Calf.

————— *Candide, ou l'Optimisme, traduit de L'Allemand.* De Mr. Le Docteur Ralph. MDCCLIX. Cr. 12mo.

Pp. 299, including Title.

Title same as 1st edition, but a later issue. Variations on pp. 31, 44, 58, 243, 257, with revision of text on p. 41, l. 16, etc.

There is, as is usual with Voltaire, a good deal of irony in "Candide." His derisive sarcasm is his deadliest and most splendid weapon, and it is doubtful whether he will eventually be read much as a historian, for his work in this respect is not very prominent for research, although extremely brightly written and fairly accurate. Good judges have, however, taken a decided view on this point. Lord Chesterfield said of the "Siècle de Louis XIV.," "Lord Bolingbroke taught me how to read history, Voltaire teaches me how to write it."

Madame de Pompadour was the friend of authors of merit, and did her utmost to bring Voltaire to the notice of Louis XV., a king who was unworthy of the poet's notice and of his mistress's love (for, curiously enough, she really loved the king dearly). It is reported of Louis XV. that, after Pompadour's death, looking from a window and seeing her coffin borne past the Palace of Versailles on its way to Paris during very heavy weather, all he said was: "La marquise n'aura pas beau temps pour son voyage." This reminds us of his ancestor, Louis XIII., who said whilst the execution of his favourite Cinq Mars was taking place, "*Cher ami* doit faire maintenant une laide grimace." Louis XV.'s remark is, as Sainte-Beuve says, almost touchingly tender beside that of the other. We could not have echoed Jean-Jacques' sentiment when he exclaimed on hearing of the death of Louis XV.: "Ah! mon Dieu! que j'en suis fâché!" However, on being asked by someone why, he replied: "Ah! il partageait la haine que la nation m'a jurée, et maintenant me voilà seul à la supporter!"

Orig. Half Calf.

VOLTAIRE, FRANÇOIS MARIE AROUET DE. *Candide, ou L'Optimisme*, traduit de L'Allemand de Mr. Le Docteur Ralph. MDCCLIX. 12mo.

A—V 4, in eights and fours alternate.

Title, A 1, pp. 237 + Table, 3 pp.

Voltaire was a prince of letter-writers; never long-winded, always witty. His description of the wedding festivities of Marie Leczinska and Louis XV. is handled with supreme lightness of touch. He writes from Fontainebleau to "la présidente de Bernières": "La reine fait très-bonne mine, quoique sa mine ne soit point du tout jolie. Tout le monde est enchanté ici de sa vertu et de sa politesse. . . . Elle avait un peu de rouge le jour du mariage, autant qu'il en faut pour ne pas paraître pâle. Elle s'évanouit un petit instant dans la chapelle, mais seulement pour la forme. Il y eut le même jour comédie. . . . Après le souper, il y eut un feu d'artifice avec beaucoup de fusées et très-peu d'invention et de variété; après quoi le roi alla se préparer à faire un dauphin."

Chocolate Mor.

————— *Candide, ou L'Optimisme*, traduit de L'Allemand de Mr. Le Docteur Ralph. *Seconde Partie*. M.DCC.LXI. Cr. 12mo.

Pp. 132, including Title.

It is possible that Voltaire never more truly disclosed the inner man than when he wrote the line: "J'ai fait un peu de bien c'est mon meilleur ouvrage." He may be said to have been the greatest *persifleur* that ever lived, but at the same time many of his actions show that he had a humane nature and a warm heart.

Bound with the 1st edition in old Half Calf.







AUTOGRAPH LETTERS AND
ALBUMS.





AUTOGRAPHS.



USTEN, JANE. Letter to her sister Miss Austen, Steventon, Overton, Hants. Dated No. 13, Queen's Square [Bath]. Friday May 17th [1799]. 3½ pages. 4to.

Describing the journey from Steventon—"our first view of Bath has been just as gloomy as it was last November twelvemonth." There are humorous references to persons of her acquaintance. "There is a public breakfast in Sydney Gardens every morning, so that we shall not be wholly starved. . . I find no difficulty in doing my eyes. I like our situation very much it is far more cheerful than Paragon." "Yrs very affect: Jane."

This is No. XVIII. in "Letters of Jane Austen," edited by Lord Brabourne, vol. i., p. 206.

BACON, FRANCIS, *Baron Verulam and Viscount St. Albans*. Warrant of the Privy Council to Sir John Bingley and Sir Edward Wardour. Dated the 10th of August 1618. Signed by "Fr: Verulam Canr," "George [Abbot, Archbishop] Cantuar," "Fulke Greville," and [Sir] "Julius Cæsar." 1 page. Folio.

Sir Julius Cæsar was Master of the Rolls. He possessed an unique travelling library, still preserved in the British Museum. It consists of 44 little volumes, contained in an oak case 16 inches long by 11 inches wide. The case is covered with light olive morocco to resemble a folio volume. Sir Julius married Bacon's niece; in his house the philosopher is said to have composed many of his immortal works. One authority states that Bacon expired in the Judge's arms ("Life of Sir Julius Cæsar by Charles Cæsar," 1810).

From the Collection of Sir Charles Reed.

BASSE, WILLIAM [the younger]. The Pastorals and other workes of William Basse never before imprinted Dat frondem fronti: singula, Musa, mæx. 1653 Imprinted at Oxford &ct. Are to be sold &ct.

The original manuscript with drawings, prepared for the press during the Protectorate, but not published until 1869, when it was issued by J. Payne Collier as one of his yellow "Miscellaneous Tracts Temp. Eliz. & Jac. 1," pp. iv+130. 4to.

See "Athenæum," November 6th, 1869.

This volume is that alluded to as lost in Warton's "Life and Remains of Dr. Bathurst, Dean of Wells," whose verses [prefixed to this collection] "upon the now publishing of his Poems" are printed therein. It contains ornamental title-page, 1 leaf; verses signed [R. B. (athurst)], 1 leaf; Clio, or the first Muse, in nine Eglogues, in honour of nine vertues dedicated in verse "as (it was in his days intended) to Sir Richard Wenman," Lord Kilmainham,

Viscount Wenman: "my much honoured Lord and Master," 1 leaf. An Apologie to Clio, 2 leaves; "To the Reader," 1 leaf; Frontispiece to Eglogues, 1 leaf; The Eglogues, Folios 9—36. Followed with fresh MS. Title for "Urania, the Woman in the Moone In Four Cantoes or Quarters. By William Basse gent. Dedicated in Verse to Lady Penelope Dynham," Folio 39; and, secondly, to Henry, Prince of Wales, Folio 40; The Four Cantoes, Folios 41—58; The Story Morallized, Folios 59—60; The Metamorphosis of the Walnut-tree of Borestall, In an Eglogue and 3 Cantos, Folios 61—73.

MSS. relating to "The Fall of Angels, or Man in Innocency," a transcript of Dryden's "State of Innocence and Fall of Man."

The MS. appears to be contemporary with Dryden. It covers 40 pages, 38 lines to a page.

Everything connected with this literary giant is interesting. He is the greatest satirist we have ever had. Satire, from immemorial time, seems to have been regarded as one of the more distinguished ways of betraying one's spleen. Kings and Princes have indulged in it. The Emperor Julian's "Misopogon" against Antioch, for their churlish behaviour, is a famous example.

Bound with "Pastorals of William Basse."

William Basse, a "belated Elizabethan," has the honour and glory of having written the Angler's song:

*"As inward Love breeds outward talk,
The Hound some praise, and some the Hawk,"*

which first appeared in Walton's "Angler." By far the best book to have written in would have been the Bible, but, failing that, I know people who would rather have written in Walton's "Angler" than any other book, not excepting the "Apocrypha."—F. L.

Green Mor.,, panelled and tooled sides, g.

BEWICK, THOMAS.

See MODERN BOOKS.

BONAPARTE, NAPOLEON. Signature as "Général-en-Chef de l'Armée de l'Intérieur" to a military order dated "au quartier Général à Paris le 24 frimaire à midi l'an 4 [*i.e.*, 15 December, 1795] de la République Française, une et indivisible."

The chief portion is in print, the rest filled in with writing and signed "Buonaparte."

Roederer, who knew Napoleon intimately, says in his "Memoirs" of that great man: "Il arriva sous son gouvernement une chose assez extraordinaire entre les hommes qui travaillaient avec lui: la médiocrité se sentit du talent, le talent se crut tombé dans la médiocrité; tant il éclairait l'une, tant il étonnait l'autre! Des hommes jusque-là jugés incapables se rendaient utiles; des hommes jusque-là distingués se trouvaient tout à coup confondus; des hommes regardés comme les ressources de l'Etat se trouvaient inutiles; et toutes les âmes ambitieuses de gloire furent forcées de se contenter d'un reflet de sa gloire." This is great tribute.

Napoleon said to Roederer just before the 19 Brumaire, when preparations were being made for the "coup": "Il n'y a pas un homme plus pusillanime que moi quand je fais un plan militaire; je me grossis tous les dangers et tous les maux possibles dans les circonstances; je suis dans une agitation tout à fait pénible. Cela ne m'empêche pas de paraître fort serein devant les personnes qui m'entourent. Je suis comme une fille qui accouche. Et quand ma resolution est prise, tout est oublié hors ce qui peut la faire réussir."

One of the best apothegms on Napoleon was by a French writer, who discoursing upon his career in France said: "C'était une épée, mais une épée lumineuse." The

language of France is well adapted to this trenchant criticism and lightning portraiture of character, and there are numberless instances in her literature where a short phrase sums up whole epochs and lays bare the spirit of the age. Like the descriptions of Tacitus or Alfieri, they are untranslatable into another language and incomparable in their masterly directness. What, for instance, can surpass the exquisite criticism of an illustrious female writer (Corinne, t. i. p. 159), who with a single stroke has drawn the character of Rienzi, Crescentius, and Arnold of Brescia, the fond and disappointed restorers of Roman liberty,—“*qui ont pris les souvenirs pour les espérances.*”

Nothing is more calculated to strike the imagination of the traveller than the Hôtel des Invalides in Paris, where the body of the great man is laid. Above him are his relations with their tombs emblazoned with dignities and appellations. On his tomb there is no name visible from above, and a vague sense of mystery hangs round the solitary position where the dark sarcophagus rests. The effect of this is great, much greater than if the name had been inscribed in letters of light, and it recalls the effect, although on a much smaller and a different scale, of the vacant canvas among the pictures of the doges in the Hall of the Great Council at Venice with the brief inscription: “*locus Marini Falieri, pro crimibus decapitati.*” The sentence over the door of Napoleon’s tomb, copied from his will, is sublime and dignified: “*Je desire que mes cendres reposent sur le bord de la Seine au milieu du peuple français que j’ai tant aimé.*”

“On parlera de sa gloire
Sous le chaume bien longtemps.”

[Inserted in Edward Hawke Locker’s “Views in Spain.”]

BOSWELL, JAMES. Letter to the Reverend Astle, Ashbourne, Derbyshire. Dated London, 14. February, 1787. 1 page. 4to.

Acknowledges list of books by Dr. Johnson.

BRONTE, EMILY. Letter to Miss Ellen Nussey. Dated Haworth, 25. February, 1846. 1 page. 8vo.

Refers to her sister as the guest of Miss Nussey. “Papa of course misses Charlotte and will be glad to have her back. Anne and I ditto but as she goes from home so seldom you may keep her a day or two longer if your eloquence is equal to the task of persuading her—Your truly E. J. Bronte.”

[The letters underlined are very crabbed.]

Miss Ellen Nussey gave this letter to Sir T. Wemyss Reid, who gave it to Frederick Locker in October, 1890.

Sir T. Reid stated that “no other scrap of E. J. B.’s handwriting is known to exist.” There is none in the British Museum. Mr. Clement Shorter has since published in *The Woman at Home* some facsimiles of Emily Bronte’s autograph poems, and states that letters in her handwriting “are not now traceable.” This letter is printed on p. 296 of *Hours at Home*, Vol. XI. (August, 1870), New York.

BROOKE, FULKE GREVILLE, LORD, the friend and biographer of Sir Philip Sydney.

See BACON.

BROWNING, ROBERT. See Volume II., Letters to Frederick Locker, which follows.

CHESTERFIELD, PHILIP DORMER STANHOPE, EARL OF. Letter “To Mr. Fisher at his House in Derby.” Dated July 2nd, 1770. 1 page [5 lines]. 4to, respecting a distribution of venison.

There was something touching in Chesterfield's concern for the welfare of his natural and rather loutish son, and the affection that runs through all his letters to him. What a contrast between their correspondence and that of another distinguished father and son, the Prince de Ligne! The Prince, a steady, well-conditioned youth, particularly dutiful towards his august progenitor, had written the following respectful letter, acquainting his parent of his promotion to the regiment of the latter:

“MONSEIGNEUR,

“J'ai l'honneur d'informer Votre Altesse que je viens d'être nommé colonel de son régiment. Je suis avec un profond respect,” etc., etc.

The answer was brief, and ran as follows:

“MONSIEUR,

“Après le malheur de vous avoir pour fils, rien ne pouvait m'être plus sensible que le malheur de vous avoir pour colonel. Recevez,” etc., etc.

Chesterfield's son, in spite of the Herculean labours spent upon his education by epistolary and other means, was rather a poor creature, anyway not a very extraordinary “unfeathered two-legged thing” or “monstrificus puellus,” as Cardan calls Edward VI., and as Chesterfield would have liked his boy to have been.

CHURCHILL, CHARLES. Poet.

See BOSWELL. Modern Books.

COBBETT, WILLIAM. Letter dated Kensington 8th Feb. 1829. 1 page [8 lines]. 4to.

“Grand events are at hand. The Duke has been beaten by the paper-money! Huzza!”

————— A. L. S. to the Reverend Jonathan Boucher. Dated 24th August, 1798. Philadelphia. 2 pp.

CRABBE, GEORGE. MS. Sermon in the autograph of the Rev. George Crabbe, the poet. 20 pp. Cr. 8vo. 3rd Sunday in Lent, Genesis, Chapter 39, Verse 9. “How can I do this great wickedness and sin against God?” Trowbridge, 10th March 1822 a/m.

CROMWELL, OLIVER. Joint signatory to a document relative to the Manor of Blissworth, Northamptonshire. Dated May 1619. Signed “O. Cromwell.”

It is interesting to the average man to examine the more secret side of a great man's nature, and the following extracts from Cromwell's letters and speeches afford a very human aspect of his character.

On May 28th, 1643, he writes to the Mayor of Colchester: “Lay not too much upon the back of a poor gentleman, who desires, without much noise, to lay down his life, and bleed the last drop to serve the cause and you.”

On 6th or 5th September, 1644, to Colonel Valentine Walton: “Pardon me that I am thus troublesome. I write but seldom: it gives me a little ease to pour my mind, in the midst of calumnies, into the bosom of a Friend.”

On 7th March, 1647, to Sir Thomas Fairfax on Cromwell's recovering from a serious illness: “It's a blessed thing to die daily. For what is there in this world to be accounted of! The best men according to the flesh, and things, are lighter than vanity.”

On 28th March, 1647, to Colonel Richard Norton: "I know God has been above all ill reports, and will in his own time vindicate me; I have no cause to complain. . . . The Lord's will be done."

On 1st January, 1649, to Lord Wharton, alluding to the calumnies directed against himself: "It's easy to object to the glorious Actings of God, if we look too much upon Instruments!"

On his return from Ireland in May, 1650, someone said to him: "What a crowd come out to see your Lordship's triumph!" Cromwell is said to have replied: "Yes, but if it were to see me hanged, how many more would there be!"

On 17th July, 1650, he wrote to Richard Mayor, whose daughter had married his son: "You see how I am employed. I need pity. I know what I feel. Great place and business in the world is not worth the looking after; I should have no comfort in mine but that my hope is in the Lord's presence. I have not sought these things; truly I have been called unto them by the Lord."

On 2nd October, 1651, to Mr. Cotton, pastor of the church at Boston in New England: "I am a poor weak creature, and not worthy the name of a worm; yet accepted to serve the Lord and His People. Indeed, my dear Friend, between you and me, you know not me,—my weaknesses, my inordinate passions, my unskilfulness, and everyway unfitness to my work."

On 15th December, 1651, to his sister Elizabeth: "I must desire you to excuse my not writing so often as you expect: my burden is not ordinary, nor are my weaknesses a few to go thorough therewith; but I hope in a better strength. I have herewith sent you twenty Pounds as a small token of my love. . . . I wish you and I may have our rest and satisfaction where all saints have theirs. What is of this world will be found transitory."

On 22nd August, 1653, to Lieutenant-General Fleetwood: "I am, in my temptation, ready to say, 'O, would I had wings like a dove, then would I, etc.' . . . I bless the Lord I have somewhat keeps me alive: some sparks of the light of his countenance, and some sincerity above man's judgement. Excuse me thus unbowelling myself to you, pray for me."

In a speech on the 20th April, 1657, to the Committee of Parliament: "I say I have no pretensions to things for myself; to ask this or that, or to avoid this or that. I know the censures of the world may quickly pass upon me: but I thank God I know where to lay the weight that is laid upon me,—I mean the weight of reproach and contempt and scorn that hath been cast upon me!"

In a speech to the House of Commons, 4th February, 1658: "I can say in the presence of God, in comparison with whom we are but like poor creeping ants upon the earth,—I would have been glad to have lived under my woodside, to have kept a flock of sheep rather than undertaken such a government as this."

Carlyle has in vain attempted to clear Cromwell's character before the world of its hypocrisy, brutality, and tyranny, for there is abundant evidence to show what manner of man Oliver was. His interested desire to prove that the Protector did not aim at 'kingship,' nay, was averse to it, is very obvious, but internal evidence abundantly shows that he in fact played very ardently for it, but had not the strength or the nerve to seize it. Hallam writes: "A very short time before his death, we find that he had not only resolved to meet once more the representatives of the nation, but was tampering with several of the leading officers to obtain their consent to an hereditary succession."

He belonged to a Puritan school that was unlovely and altogether ridiculous. The Puritans of those days laid themselves open to the charge of hypocrisy through their intolerable cant and grotesque manners. The derision they excited moves our contempt even at the present day. A bill having been brought in by them during the session of Parliament in 1621, "for the better observance of the Sabbath, usually called Sunday," a certain Mr. Shepperd, sneering at the Puritans, remarked very appropriately that, as Saturday was "dies Sabbati," this might be called a bill for the observance of Saturday, commonly called Sunday!

As to the question of right and wrong between Charles and the Parliament, Hallam

temperately shows that, although the king was insincere in many of his promises—witness the Glamorgan incident—yet the Parliament was outrageously tyrannical in their insistence on unreasonable terms. In his “Constitutional History,” speaking of the hard conditions Parliament imposed upon Charles in 1645 by the Treaty of Uxbridge, he says: “Even if this treaty had been conducted between two belligerent states, whom rivalry or ambition often excite to press every demand which superior power can exhort from weakness, there yet was nothing in the condition of the king’s affairs which should compel him thus to pass under the yoke, and enter his capital as a prisoner. But we may also remark that, according to the great principle, that the English constitution, in all its component parts, was to be maintained by both sides in this contest, the question for Parliament was not what their military advantages or resources for war entitled them to ask, but what was required for the due balance of power under a limited monarchy. They could rightly demand no further concession from the king than was indispensable for their own and the peoples’ security; and I leave anyone who is tolerably acquainted with the state of England at the beginning of 1645, to decide whether their privileges and the public liberties incurred a greater risk, by such an equal partition of power over the sword as the king proposed [referring to the militia], than his prerogative and personal freedom would have encountered by abandoning it altogether to their discretion.”

[There was a certain truth in Charles’s remark that “Parliaments are like cats: they grow curst with age.”]

Again: “His offences were not, in the worst interpretation, of that atrocious character which calls down the vengeance of insulted humanity, regardless of positive law. His government had been very arbitrary; but it may well be doubted whether any, even of his ministers, could have suffered death for their share in it, without introducing a principle of barbarous vindictiveness. Far from the sanguinary misanthropy of some monarchs, or the revengeful fury of others, he had in no instance displayed, nor does the minutest scrutiny since made into his character entitle us to suppose, any malevolent dispositions beyond some proneness to anger, and a considerable degree of harshness in his demeanour. . . . We may contend that, when Hotham, by their (Parliament’s) command, shut the gates of Hull against his sovereign, when the militia was called out in different counties by an ordinance of the two houses, *both of which preceded by several weeks any levying of forces for the king*, the bonds of our constitutional law were by *them* and *their* servants snapped asunder.”

In another place he says: “If his adherents did not form, as I think they did not, the majority of the people, they were at least more numerous, beyond comparison, than those who demanded or approved of his death. . . . It was, as we all know, the act of a bold but very small minority, who, having forcibly expelled their colleagues from Parliament, had usurped, under the protection of a military force, that power which all England reckoned illegal. . . . If it be alleged that many of the regicides were firmly persuaded in their consciences of the right and duty of condemning the king, we may surely remember that private murderers have often had the same apology.”

Again, speaking of the execution: “So little countenance had these late proceedings even from those who seemed of the ruling faction, that, when the executive council of state, consisting of forty-one, had been nominated, and a test was proposed to them, declaring their approbation of all that had been done about the king and the kingly office, and about the House of Lords, only nineteen would subscribe it, though there were fourteen regicides on the list.”

Although not an Eccelin da Romano, a Bernabo Visconti, a Christian II. of Denmark, or a Galeazzo Sforza, Cromwell’s perfect disregard of common justice (Mr. Carlyle!) is shown by Ludlow; he says: “With the advice of his (Cromwell’s) council, he had imposed a duty on merchandise beyond the time limited by law. A Mr. George Cony having refused to pay this tax, it was enforced from him, on which he sued the collector. Cromwell sent his counsel, Maynard, Twisden, and Wyndham, to the Tower, who soon petitioned for liberty, and abandoned their client. Rolle, the chief justice, when the cause came on, dared not give judgment against the Protector; yet, not caring to decide in his

favour, postponed the case till the next term, and meanwhile retired from the bench. Glyn, who succeeded him upon it, took care to have this business accommodated with Cony, who, at some loss of public reputation, withdrew his suit."

Clarendon, in his "State Papers," says: "A still more flagrant tyranny was that practised by Cromwell, of sending persons disaffected to him as slaves to the West Indies. One, Mr. Thomas, petitioned the House of Commons, complaining that he had been thus sold as a slave. A member of the Court side justified it on the score of his being a malignant. Major-General Browne, a secret Royalist, replied that he was nevertheless an Englishman and free-born. Thurloe had the presumption to say that he had not thought to live to see the day, when such a thing as this, so justly and legally done by lawful authority, should be brought before Parliament. Vane replied that he did not think to have seen the day when free-born Englishmen should be sold for slaves by such an arbitrary government. There was, it seems, not less than fifty gentlemen sold for slaves at Barbadoes."

So much for Cromwell as an upholder of British liberty.

Although a man of great genius, perhaps even a necessary, a salutary scourge for the times in which he lived, he was neither a truly noble man, as his admirers would wish us to believe, nor a great legislator, when he might have shown nobility of character and brought about supreme social reformation. As Hallam says: "Cromwell, far unlike his antitype (Napoleon), never showed any signs of a legislative mind, or any desire to fix his renown on that noblest basis, the amelioration of social institutions." But how can a bigot be expected to do so?

One of the most interesting figures in the period of Cromwell's usurpation is Monk, a deep, impenetrable man, one of the greatest dissemblers in English history. It is a curious fact that the regular army of Great Britain, an institution which had been established in Europe as early as 1444 by Charles VII. of France, drew its origin from the retention, as a guard for Charles II. in 1660, of General Monk's regiment, called the Coldstream, besides another formed out of troops from Dunkirk when the rest of the army was disbanded.

Although foreign to the established principles of a Catalogue, and heinous to the bibliographical and critic fly, it is curious to remark several important innovations introduced in the years between Cromwell's death and 1680. They all sprung more or less directly out of his usurpation and the popular or reactionary ideas generated by it. We have mentioned the origin of the *Regular Army*. In 1660 we have the *Abolition of Military Tenures*, the last limb left of the middle ages. In the same year arose the *Cabinet Council* as distinguished from the Privy Council, a custom regularly established by Charles II., although the name of a Cabinet Council, as differing from the larger body, may be found as far back as the reign of Charles I. In 1664 *Ecclesiastical Taxation* was discontinued, leaving the Convocation with practically no work to do, and leading eventually, after a few useless struggles after old powers and privileges, to its final prorogation in 1717. Eight years afterwards, in 1672, arose the *National Debt*, which drew its origin from the closing of the Exchequer, an avowed bankruptcy at the moment of engaging in war with Holland, the King being obliged to borrow from the bankers at 6 per cent. instead of the money due to them from the Exchequer. Lastly, in 1679, we for the first time hear of the appellation of *Whig and Tory* in their application to English factions.

DORSET, CHARLES SACKVILLE, *Earl of*. Letter "To the Right Hon. The Earl of Montagu Master of His Ma^{ty}'s Great Wardrobe." Dated 27 Jan. 1693. 1 page. Folio.

Direction to provide "to John Warner Esq. Master of H.M. Barges for Livery for himself & 48 Watermen in Ordinary for the year 1692 [*sic*? 1693] the Master 6 yards of Bastard Scarlett at six and twenty shillings the yard, six yards of Bayes to lync the same at two shillings eight pence the yard foure grosse of poynts at foure shillings the Dozen Fourteen Ells of Holland at [seven?] shillings the Ell and one Velvett capp double the value of a Waterman's Capp. And also for ye forty Eight Watermen for each of whom one yard three quarters of Bastard Scarlett at fifteen shillings ye yard and three yards of Bayes to Lyne ye

same at two shillings eight pence the yard and for each of them seaven Ells of Holland at seven shillings ye Ell." Signed "Dorsett."

ELLIOT, EBENEZER, *Corn Law Rhymers*. Letter dated Sheffield 18th March, 1839.

Nomination for Dispensary Relief.

———— Letter to the Editor of the New Monthly Magazine at Henry Colbourn's Esquire, 13 Great Marlborough Street, London. Dated 27. March, 1836.

Refers to Juvenile poems: "To me they are of mournful interest shewing as they do that in the ellapse of 30 years or upwards my mind & heart have altered for the worse. In my youth I had deep & strong religious feelings which were poetry in themselves." Copies of the following in the Poet's autograph. 44 lines of a poem [The Honeysuckle]. "Ilderim," 10 verses of 6 lines each, and "Elegy on Eliza, wife of Benjamin Flowes of Cambridge, the father of the liberal newspaper press." 46 lines. 8 pages. 8vo.

Thomas Carlyle, in a letter (now at the British Museum) dated from 4, Ampton Street, London, Feb. 6, 1832, says Ebenezer Elliot's "Rhymes have more of sincerity, and genuine natural fire than anything that has come in my way of late years."

FIELDING, HENRY. See BOSWELL. Modern Books.

FLAUBERT, GUSTAVE. Letter dated Dieppe, Jeudi, /44. 1 page. 8vo.

GARRICK, DAVID. See BOSWELL. Modern Books.

GOLDSMITH, OLIVER. Fragment of Letter to his brother. Dated from Surgeon Sinclairs in the Trunk Close Edinburgh (1752-3). 1½ pages, 4to, with signature.

"I pay £22. 6. per ann. for Diet washing and lodging being the cheapest that is to be got in Edinburgh all things here being much dearer than in Ireland. . . . I read hard which is a thing I never could do when the study was displeasing."

HOLMES, OLIVER WENDELL. A Collection of MSS. Poems and 8 Autograph Letters to Frederick Locker, viz.:

1. 4 pp., dated Boston Nov. 8th, 1859.

"Cambridge (the next town to Boston and the seat of our oldest University, in which town I was born and educated) . . . "I don't know whether you have heard of our periodical called the Atlantic Monthly, which I christened and in which I wrote the Autocrat."

2. 4 pp., Boston. Jan. 14. 1873.

"I suppose we all like to please and to be loved and to be praised and perhaps a little over-rated and so coaxed along the gentle declivity that leads to oblivion, marching to the music of our illusions—it is all right and sweet and proper and I am glad we are so easily made fools of—if we can be happier for it."

3. 4 pp., Boston. Dec. 18. 1880.

"The precious old folio copy of Pope's Epistle to Dr. Arbuthnot . . . how much I . . . find occasion to sympathise with his trials."

Five other autograph letters, signed, dated ; all from Boston between May 13, 1861 and June 4, 1891.

The Poems in MSS. are :

1. For a meeting of the Class of 1829. Nov. 29th. 1853. 5 verses signed by the Poet. 1 p.
2. 18 verses commencing "I thank you, *Mr. President*, you've kindly broke the ice." 3½ pp.
3. On Dr. Mackay's Departure for Europe. May 18. 1858. 3½ pp.
4. At the Banquet given in Boston to the Japanese Embassy, Aug. 2nd 1872. Corrected and signed by the Poet. 3 pp.
5. Address for the opening of the Fifth Avenue Theatre, New York. Dec. 3rd. 1873. 6½ pp. Rearranged and signed.
6. An old year song, signed, and dated Jan. 1st. 1874. 2 pp.

Printed Poems.

The "Author's Private Copy. No. 16." Printed variation of No. 5 in MSS., with a word corrected in pencil. 4 pp. 4to.

HOLMES, OLIVER WENDELL. "Tributes from the United States of America to Christian Gottfried Ehrenberg on his fiftieth anniversary as Doctor of Medicine. November 5. 1868. (Extract)." English and German, 2 leaves. 4to.

——— Lines read at a Farewell Dinner given to Longfellow, before his departure for Europe May 27. 1868. Title and poem, signed in Poet's autograph. 3 pp. 8vo.

——— Bonaparte. Aug. 15. 1769—Humboldt, Sept. 14th, 1769. With autograph signature. Folio, 1 leaf.

——— In Memory of Fitz-Greene Halleck . . . July 8. 1869. Autograph signature of Poet. 1 leaf. 8vo.

——— Even-Song pp. 349 to 351 of *Atlantic Monthly*, March, 1870. Autograph signature of the Poet. "For 'Class Meeting' Jan. 6. 1870."

——— Stanzas to George Peabody. Newspaper Extract. Autograph signature of the Poet.

——— Nearing the Snow-line. Proof. Signed by the Poet, who adds "Atlantic Monthly Jan. 1870." 14 lines.

Half Red. Mor.

JOHNSON, DR. SAMUEL. Letter to the Reverend Dr. Taylor, dated June 19th 1784.

LANDSEER, *Sir* EDWIN. Letter to A. Cooper. Dated St. John's Wood, Saturday evening. 1 page. 4to.

Refers to the plate engraved from sketch of "The Spaniel and Rabbit."

LESLIE, CHARLES ROBERT. Letter of the artist to W. D. Haggard Esquire. Dated Pineapple Place, Edgeware Rd. Feb. 5th. 1847. 1 page. 8vo.

An invitation to dine.

MARRYAT, FREDERICK [CAPTAIN R.N.]. Latter portion of a letter dated Langharn. Sep. 14/43. Signed F. Marryat. 1 page [16 lines]. 8vo.

Refers to some young friends.

Envelope (embossed on flap, "Registered No. 507 July 31. 1845") addressed by the novelist to his sister, "Mrs. Palliser, 13 Grafton Street, Bond Street London." Postmark 28. Aug. 1847. Memorandum slip, "Josh. M. died 20 years before sugar duties were charged as State."

"Rangoon—Enterprize Steamer first employed in War on recommendation of F. M."

Folio page [34 lines] of the original MS. of the first portion of Chapter 43 of his novel, "Joseph Rushbrook or the Poacher." A description of the attractions of the Metropolitan shop windows. "A man may walk for a long while in the city of London without any definite object But he will amused (*sic*) for (after all?) there are few occupations so pleasant, more instructive or more contemplate than looking into the shop windows; you pay a shilling to see one exhibition when as in this instance you have the advantage of see many without paying a farthing." On the back are a few Hebrew words with their translation: Meshumed = Apostate; Rooch Hakodesk = Holy Spirit, etc.

The words on the back are some Hebrew expressions used in the chapter. Marryat first contributed the novel to a weekly newspaper, "The Era."

NELSON, HORATIO, *Viscount Nelson*. "Memorandum for Sir Richard Bickerton to carry into execution at Malta" dated "Victory Dec. 17. 1803" signed "Nelson & Bronte." 4 pp. 4to. [62 lines.]

General and particular directions are given as to convoy for merchantmen from the Levant and the Mediterranean. Sir Richard is "to give all the assistance in his power to our trade." The document also shows Nelson's consideration for both his officers and his men. The bread from Malta being very much infected with weevils, Sir Richard is requested to inquire into the reason.

NEWMAN, JOHN HENRY, *Cardinal*. Letter to his publisher Mr. B. M. Pickering 196, Piccadilly W. Dated Feb. 20, 1874. [Birmingham.] Half page 8vo.

———— Another to Richard Ward, Esq.

Gladstone is said to have considered Newman's Catholic sermons as among the finest compositions in the English language. He was certainly a very eloquent and powerful writer. His arguments are always luminous and able, rarely, however, completely convincing. You feel that you are in the grasp of a priest with thaumaturgical powers of persuasion who is devoting his whole soul to the conversion of your belief to his own side, a side which he defends in the interests of a great and invisible superior. The defence and arguments in favour of the infallibility of the Pope in the *Apologia* are, as we have ventured to remark before, extraordinarily fine in their simplicity and candour. What, however, impresses an impartial reader of the Cardinal's writings and those of other theological disputants is the vanity of the dispute, the waste of energy in so much scholastic hairsplitting, and the unprofitableness of polemical and dialectic expenditure on a subject which never advances. For does theology stand in a clearer light because of the ancient or more recent warfare of Ebionites and Docetes, of Gnostics and Agnostics, of Unitarians or Socinians, of High or Low Church? Has it emerged any purer from the interminable controversies of Paulicians, Albigenses and Valdenses, of Henricians and Catharists? Or later on from the spite of Calixtins and

Taborites? Or has it contributed to the ultimate felicity of mankind to have perished in the smoke of faggots for an immaculate conception, a prevenient grace, or a real presence, which banished the milk of human kindness from their advocates and started fugacious formulas, which, though they did not lead to Paradise, proved resistless by the victims they were devised to burn? The very perfection even of austere morality has been made a laughing-stock by its examples, and when a Hilarion in Palestine, a Basil in Pontus, a Martin in Gaul, and a Simeon Stylites in Syria wasted their flesh and famished their understanding, and what eluded them on earth grovelled for in caves or peered after suspended under heaven, the Son of Man must have blushed and despaired at the grimaces of his ridiculous disciples. We see the Montanists of Phrygia maintaining an enthusiastic succession of prophecy, the Novatians about the same time denying the temporal efficacy of repentance, the Donatists, again, asserting that the Apostolical succession had been interrupted, and even they unable to agree and splitting into Circumcellions, Maximianists and Rogatians. Did they promote truth? Did not they, and have not all sects from the foundation of Christianity laboured only to confess that they feed nothing but intolerance and bigotry? Thus Newman, who has added to the power and polish of the English language, has failed signally, like every other man who has struggled through the labyrinths of theological disputation, to teach a single new truth to monk or layman. (See note to Newman in Part II.)

NOLLEKENS, JOSEPH. See BOSWELL, Part II.

REYNOLDS, Sir JOSHUA. See BOSWELL, Part II.

RODNEY, GEORGE BRIDGES, *Baron Rodney*. Warrant appointing a new Master to H.M.S. "Merlin." Signed by Rodney as Vice-Admiral. Dated 8th August, 1771.

ROGERS, SAMUEL. MS. of "Notes & parts of Notes to be added to Italy." On 16 pages of a 4to Memorandum Book. n.d. [paper watermark 1827].

Between the leaves are the following illustrations: 1. Proof of a Swing scene, with the poet's criticism. 2. The same after letters [Stothard-Finden]. 3. Proof, the Spring—children bearing water; with poet's criticism. 4. Proof, Hunt the Slipper. 5. Jorasse. Stothard R.A. W. Finden. 6. Child drinking from woman's hand. 7. Children on Sea Shore. 8. In the Vine-yard. 9. Fairy repulsing gnat from sleeping youth.

Half Red Mor. Case, lettered "Samuel Rogers. Copy Book."

ROOKE, Sir GEORGE. Twenty-two letters, mostly in the autograph of Admiral Sir G. Rooke, and all signed by him, dated between 9th June and 17th Nov., 1702.

In these an exact account is given of the preparation for and the attack on Cadiz—the irksome delays to which the Admiral was subjected at the start, and the cause of the failure of the project, with a few particulars connected with the capture of the Spanish galleons at Vigo.

Letter of 10 pp. 4to, signed by Sir G. Rooke, dated "Royal Katherine" at Gibraltar, July 28, 1704, with enclosures.

A detailed account of the capture of Gibraltar.

"On the 16th the Larke and the Newport came into the Fleete . . . the next day I called a Council of War . . . Gibraltar, wh^{ch} we thought if we could surprize with a sudden insulte wee might possibly, as wee have happily, succeed in it . . . On the 20th in the night we pushed over for Gibraltar . . . on the 23rd in the morning soon after daybreak . . . the cannonade . . . was performed with great fury . . . our men gott on the great Plattforme, & some of them into the Castle but the Enemie having laid a traine to the Magazine,

it blew up & killed and wounded above 100 of our Men . . . as this blast was a very unhappy Accident there was another lucky one in our favour for this Service being on a Sunday, all the women of the Towne were gone out to the Madona de Europa, a little Chappell about 4 miles towards the Sea to their devotion, so that our men gott between the Townsmen in the Towne, and their wives in the Chappell w^{ch} touched the D^{ns} in their most sensible part, & I believe was a great inducement to them in obliging the Governor to capitulate."

The collection also contains a complete statement of the Royal Navy, dated 6th April, 1704, signed by Sir G. Rooke. It then contained 184 ships and 43,231 men.

Half Dark Blue Morocco, lettered "Cloudsly Shovell," "George Rooke."

SHERIDAN, RICHARD BRINSLEY. *See* BOSWELL, Part II.

SHERIDAN, THOMAS. Odes of Horace. Book I., Ode I. To Maecenas. Latin transcript. 3 pp. with Commentary of 32 pp. 4to. 21 leaves.

———— [Swiftiana] MS., half calf [with folios].

This MS. was sold at Sotheby's, Wellington Street, in July, 1877, with other much more interesting papers connected with Jonathan Swift. I have had the others bound separately, one in 4to. (the most interesting), the other in folio. When I saw this at the sale I thought it might be a MS. of O. Goldsmith. I believe it is in the hand of Dr. Thomas Sheridan, the grandfather of Richard B. Sheridan, a friend and correspondent of Swift; see Swift's description of his house at Quilea.

Let me thy properties explain :
 O rotten cabin dropping rain :
 Chimneys with scorn rejecting smoke,
 Stools, tables, chairs, and bedsteads broke.
 Here elements have lost their uses :
 Air ripens not, nor earth produces.
 In vain we make poor Shila toil,
 Fire will not roast, nor water boil.
 Through all the valleys, hills, and plains
 The goddess Want in triumph reigns,
 And her chief officers of State,
 Sloth, Dirt, and Theft, around her wait.

Sheridan was an excellent scholar, but an indolent, good-natured, careless man; and indolent and improvident, but not unhappy. His pen wrote rebuses, and he was a great fiddler.—F. L.

SHOVELL, Sir CLOUDESLEY. Memo relating to the Navy, dated 1690. 12 lines of interpolation in the Admiral's autograph.

Admiralty direction to embark force and sail, dated 14 May, 1694.

Admiralty letter, dated 17 May, 1694, notifies money for Fleet.

Letter signed by the *Duke of Shrewsbury*, 7 Sept., 1694, wishing success.

The three preceding are each *endorsed* on back in the autograph of the Admiral.

Weekly statement of condition of Fleet, 31. Jan. 1695.

Ditto.

8. Feb. 1695.

Both signed "Clou^d Shovell."

Draft of a letter to Admiral Russell *in autograph* of Sir C. Shovell.

Letter to Sir C. Hedges, Secretary to the Admiralty, dated July 14, 1702, signed by Sir C. Shovell.

Mr. Crowe to Sir C. Shovell. Partly in cipher, *endorsed* by Sir C. Shovell, 10 Aug. 1705.

Draft of a letter to Admiral the Earl of Torrington sympathizing with him after the fight at Beachy Head, July, 1690. 1¼ pp. in autograph of and initialled by Sir Cloudesly Shovell.

Draft of a letter to Sir Francis Wheeler, 1 p. in Sir Cloudesly's autograph.

In the volume which contains the above are various Admiralty and naval letters addressed to Sir Cloudesly Shovell, dated between 1690 and 1706, as well as a collection called "Copey Booke of Letters on my Voyage for Smyrna 1673," fifty in number, written between 2 January, 1673, and 27 October, 1674. These last are an interesting record of a "Turkey merchant" captain.

STEELE, Sir RICHARD. See BOSWELL, Part II.

SWIFT, JONATHAN. See BOSWELL, Part II.

TENNYSON, ALFRED, *Baron Tennyson*. See Volume II., Letters to Frederick Locker, which follows.

WALPOLE, HORACE, *Earl of Orford*. See BOSWELL, Part II.

WELLESLEY, ARTHUR, *Duke of Wellington*. Letter "To the Earl of Elgin, Paris." Dated London, April 11, 1837. 1 page. 8vo.

Acknowledges a proxy.

See SCOTT, SIR WALTER. FIELD OF WATERLOO.

LETTERS TO FREDERICK LOCKER.

VOL. I.

Collection of autograph letters to *Frederick Locker* from the following "Artists, Writers, and Philosophers My Friends and Acquaintance."

Mounted in old Morocco Binding. Arms on sides—oval, surmounted by a Coronet, with 3 Bees Chevron.

ABBEY, EDWIN A. 54, Bedford Gardens. 2 pp. 27 Feb. 1886.

ARNOLD, MATTHEW. 2¼ pp. 4 Feb. 1865.

"I want you to look at the Preface, I hope you will think it is done with that *light hand* we have both of us such an affection for."

————— 9 other autograph letters signed.

BARNES, REV. WM. $3\frac{1}{2}$ pp. Came Rectory, Dorchester. 30 Aug. 1879.
And 7 others.

BOEHM, *Sir* JOSEPH EDGAR. The Avenue, 76, Fulham Road. 3 pp.
8 Jan. 1885.

CALDECOTT, RANDOLPH. Albergo d'Inghilterra, Rome. 4 pp. 17
March 1879. And 12 others to the same.

CALVERLEY, C. S. 17, Devonshire Terrace, Hyde Park. 3 pp.
Dec. 14. [1868.] And 9 others to the same.

COLLINS, WILKIE. Hotel des Iles Britanniques. 3 pp. Nov. 27, 1886.
And one other to the same.

CRANE, WALTER. Florence House, Wood Lane, Shepherd's Bush.
3 pp. 18 March, 1874. And 5 others to the same.

CRUIKSHANK, GEO. 263, Hampstead Road. 3 pp. March 10.,
1864. And 18 others to the same.

CRUIKSHANK, MRS. ELIZA. 4 pp. 29 May, 1878.

DOBSON, AUSTIN. 1 p. Feb. 4. 1876.

With the following verses : [on the occasion of a small caterpillar finding its way on to
Mr. Locker's coat in Church].

THE POET AND THE CATERPILLAR (To F. L.).

Within an edifice designed
For acts more grave and solemn,
An Insect of inquiring mind
Explored, with purpose undefined,
A *Poet's* dorsal column.

This was, to take the common view,
A common-place disaster :
I hold it more—'twas instinct drew
That *ver(s) de soci t * to
Its sovereign Lord and Master.

A. D.

June 1874.

————— 136 others to the same.

DOR , GUSTAVE. $2\frac{1}{2}$ pp. 12 Mai, 1874 [Paris postmark]. And 3
others to the same.

DOYLE, RICHARD. 7, Finborough Rd. Redcliffe Gardens. $2\frac{1}{3}$ pp.
April 10. [1877.] And 17 others to the same.

ELWIN, THE REV. WHITWELL. A. L. S. dated Booton Rectory, Nor-
wich, May 10, 1895, beginning "My dearest Locker."

ELWIN, THE REV. WHITWELL. 14 other letters to the same.

————— 17 others to Mrs. Locker.

To those who did not personally know Mr. Elwin it is impossible to convey his infinite charm. He was one of those few, those very few, whom you felt you had loved as an old and tried friend for many years, after you had been with him for a day. His immense literary knowledge, his wide circle of acquaintance, the varied experience of a long life, the number of distinguished and able men and women whom he had corresponded with during the busier part of his career, joined to his own subtle intellect and catholic capacity for sympathy with those who went to him for advice, made him a unique man. He stands out for those who knew him intimately as an *homme à part*, unlike the rest of his contemporaries, a world in himself.

A strong and magnetic personality must perish to a great extent with its possessor, although in the case of some authors it lives partly after them in their works. Although Mr. Elwin's contributions to the *Quarterly Review* are in their way classical, each of them a gem that will shine in English composition for many years to come, yet we much doubt whether those who never saw him will gather his personality from his writings. He was utterly unswayed by the promptings of vulgar ambition or intellectual notoriety, and probably would have been rather contented than otherwise had he heard just before his death that every piece of published matter penned by him had been erased for ever.

The pleasures of his life were not his books, but his friends; not the literary world, deeply as he was acquainted with it, but his home life, and the interests of his own familiar circle, narrowing ever and contracting as his days drew towards their close. He was a fervid and intense man, with alert feelings and an eager soul, and in his likes and dislikes (for he was a good hater, and this surely is no blame), he loved and disliked as a great man should. The extraordinary influence he possessed over many of his friends, their undying attachment to him and veneration for him as a father, marked him out as the possessor of one of those remarkable minds, which exercise a natural supremacy over the hearts of other human beings, and though they die unknown to the world at large and unrecognized by the crowd, are the kings and counsellors of the earth.

This very scanty and unworthy memorial of Mr. Elwin is not and must not be a hyperbole. Exaggeration is the last thing he himself would have wished, the last thing his admirers would care to see; but he was himself so humble and unassuming that it is the duty of all who knew him and are left behind to impart some of his excellence to the world.

Among the many interesting incidents of his life, his correspondence with the then Lord Robert Cecil (alas! all of it destroyed by him before his death) stands out with peculiar prominence, for it was Mr. Elwin who first advised Lord Salisbury to take to politics.

Mr. Elwin was of small stature, about 5 feet 5 inches. This want of height, however, passed unnoticed by people who were in his company, his originality and intensely interesting conversation, above all his wonderful charm of manner, completely obliterating a slight corporal deficiency. He possessed a finely shaped head and remarkable features, eager and eagle-like. I remember that on our first visit to Booton in Norfolk, where he lived very quietly at the rectory, a bust was standing on a sideboard in the dining-room, and taking it, on account of its perfect resemblance, for Mr. Elwin's bust, we remarked upon the exactness of the likeness. It turned out, however, to be a replica of the one of Julius Cæsar in the British Museum.

His Reverence (for thus he was called by several distinguished friends) had latterly the habit of closing his eyes when engaged upon any topic in which he took unusual interest, and the eager face, the deep attention of his listeners, and the exquisite and eloquent flow of anecdote and criticism, all clothed in the most beautiful language, are not easy to forget. The present distinguished and learned Dean of Salisbury, on hearing some few years ago that he was to meet Mr. Elwin for the first time, said, "Is it possible? There are two men whom I have yearned to see all my life, the one is Tennyson, the other is Mr. Elwin." Perhaps

Mr. Elwin's correspondence, if ever published, will do more to keep his memory green than anything else he has written. He was a splendid letter-writer, with an easy, natural, and felicitous style, not unlike Cowper in some respects. Curiously enough when asked whom he thought the best letter-writer in the English language, the names of Pope, Cowper, Byron, Lamb, and others being submitted, he gave it as his opinion that Cowper carried off the palm of epistolary genius.

Mr. Elwin devoted the last twenty years of his life to the construction of an exquisite little church just outside the rectory. In proportion to the diminutive size of the fabric and the slender means at his disposal, it might almost be said to be not inferior, in expenditure of energy and extreme devotional zeal, to that stupendous monument at Agra, raised in another cause by Shah Jehan to the memory of his wife. He personally directed and superintended the whole work; and the masons, whose families and interests he made his own, revered him as a father, and were rather zealous associates than hired artizans. We have delightful recollections on two occasions of the old man emerging from the *arcana* of his little cathedral to welcome his guests at Booton, with clothes betraying unmistakably the near neighbourhood of lime and mortar.

This is but a slight tribute of respect from an unworthy member of the present young generation to a very fine representative of an older one that has passed away. What position Mr. Elwin will eventually occupy as a man of letters it is difficult to say. At the present moment he holds a high one in the judgment of those who have read his essays and who have corresponded with him, a high, nay, a unique position; to the majority of Englishmen, however, he is as yet totally unknown.

FOLEY, J. H. 17, Osnaburgh St. 1 p. Oct 3, 1860.

FREEMAN, EDWARD A. Oaklands, Dursley. 2½ pp. July 24, 1853.
And 1 other.

FROUDE, JAMES ANTHONY. The Molt, Salcombe, Kingsbridge. 3 pp.
Aug. 30 [1889].

"I feel as if I was done—of all that I have written little has any permanent value except Carlyle's Life. You I am pleased to hear have found it interesting, but as to the general reception it has met with ever since it came out I have been like a dog with a tin kettle tied to its tail, and all the women in the parish shrieking & throwing stones after me. It will find its place in time."

Froude's much-talked-of inaccuracy and perversion of facts seem to us more noticeable in his "History of England" than in his "English in Ireland," but we are inclined to think that these alleged vices have been much exaggerated by the "critic fly," who in more cases than not omits to read thoroughly the books he reviews, or reads them with a jaundiced eye.

————— 2 other autograph letters signed.

An indignant and eccentric relation, who had evidently dabbled in his Lecky and his Froude, imparted to us the following idiosyncratic opinion the other day. We imagined that the idea of English misgovernment of Ireland had at last died out of certain restless and diseased brains; but it appears that it is not so.—

"One of Froude's most attractive works is his "History of the English in Ireland in the Eighteenth Century." Parnell is said to have considered it the best history of Ireland in the English language. Although it can hardly be pronounced a perfectly unbiassed or unassailable account, it is beyond measure less distorted than most disquisitions on the subject, and enables the reader to form a comprehensive idea of the period treated, establishing at the same time, once for all, what however could never have been conscientiously disputed—the pitiful government of that country by English statesmen.

‘The speeches of Grattan, that eloquent paraclete of Irish enfranchisement, edited by his son in 1822, notwithstanding their exaggerated invective and fierce partizanship, which must not be interpreted too literally, afford a very fair survey of Irish troubles and aspirations. Fitzgibbon’s speeches, although that orator generally spoke against Grattan, are another and far stronger proof of the sinister and crooked policy of successive Cabinets, for they are dispassionate and calm, unpolluted by the hyperbole of the other, and far weightier in statesmanship.

‘One of the finest declamations ever written or uttered against the tyranny of English policy is by Edmund Burke, that great man whom his contemporaries were too mean-spirited to understand, and of whose memory, when that of his detractors has long since hastened to oblivion, we exclaim, as Grattan cried of that partial Irish Independence in 1782, “esto perpetua.”

‘It is astonishing that the folly displayed by our politicians, not to call it by a harsher name, and their intolerable ignorance of and indifference to the character of the Irish during the eighteenth century (for we will pass over the earlier treachery of Sussex towards O’Neil, the iniquities of Strafford and the massacres of Wexford and Trelah) did not drive every Irishman across the seas. They did their best, however, to desolate the country and debase its people, and their pension lists, penal laws, and selfish commercial restrictions, their revenue and police regulations, their tithe exactions, and other unlovely expedients almost rival the villainies of the Debi and Gunga Govin Singhs, and are a stain upon our history and boasted common sense. We seem to have been infected with the *ἐπιχειρηκακία* of the Greeks, and to have grudged the sister island the very skeleton of justice. It was well for our dominion that she wanted the heroism of a Winkelried or the genius of a Zisca, that her citizens were orators instead of doers, that their storm of eloquence roused no Kosciusko or Hunniades to fight for them.

‘The logic used throughout the eighteenth century by our magnanimous political quidnuncs in order to support their rotten system of taxation, their absenteeism and corrupt influence in the Irish Parliament, their Irish Corn Bills and their Woollen Bills, is as exasperating to the modern student of their annals as it must have been maddening to the victims of its violence. It was the logic of *Morton’s Fork* with all its injustice and none of its palliation. What could be more impolitic or more trying to the patriotism of Protestant loyalists than our attitude towards the Nonconformists and the Union question during the years 1700 to 1750? What policy more unintelligible to Catholics than the vacillation of our rule, inhuman legislation in the hands of unscrupulous or impotent ministers, tardy reformation neutralized by corrupt placemen? What is the history of our government of Ireland for five decades but seething discontent and evil reputation, noisy redress of grievance followed hastily by fresh security or disarming acts, then tests and forfeitures on the heels of renewed concession? The Irish supplicated for Union in 1704, but we would not give it to them, and when they had struggled for it in vain; when their detestation was so great that we feared they would call in the foreigner to crush us, and a second and immaculate Pitt had played Catholics against Protestants, and deceived both; when finally they had lost the desire of affiance in their hate and bitterness towards us; when they were enervated by oppression and decimated by emigration, we flung it to them with a curse. Could we hope for an outburst of gratitude for a mercy wrung from our surfeit of reproach? Could we expect them to appreciate our kind consideration and the gift of our constitution when we had taught them that they were little better than slaves? As Grattan said: “What was our (the Irish) situation formerly? We were a gentry without pride, and a people without privilege; every man was convinced of his rights, but till lately every man had neglected them. The British Constitution lay upon the ground like a giant’s armour in a dwarf’s custody.”

‘A man does not abandon his fatherland for no reason and without a pang. He will hunger and thirst, and fret his body to the bone. He will endure the weight of tax and the iron hand of authority, defending his country with his treasure and his blood, if left only with liberty and justice. The English have tried to legislate for Ireland, and have failed. A polished but corrupt civilization has stood impotent in the presence of Irish barbarism, and

English statesmen 1700 *anno domini* with their leguleian absurdities and other manifold anti-monomies of the public service have been put to shame by the early and almost untutored wisdom of the author of the Code, the Pandects and the Institutes. They have repeatedly given Ireland the *falsa species libertatis*, which has shewn itself to be the *fedum crimen servitutis*. License has been thrown to her as a bribe, like a bone to a dog, to muzzle her discontent, good government has been denied her. Now she will have none of it, and has been sending her children away from her by thousands for a hundred years. She has been a wound in our side, but a wound that stinks and is corrupt, and, but for the Channel that divides us, would have infected the whole body. Is it this that makes England flush with pride when she speaks of her noble Constitution, the unity and healthy contentment of the imperial body, when part of the trunk is still wasting in disease? Or are we beginning to perceive that a party is insensibly arising within those Foreign States which, fed year after year from the hotbed of original disaffection, may some day, with its memories of oppression and long-delayed retribution, feel itself strong enough to circumvent our diplomacy and leap the barriers of Canada?

‘Modern statesmen have understood the question better, but they have understood it too late. Government is becoming juster when three quarters of the Irish dwell in another land, and the satisfaction of recovered affection and established quiet will ultimately be enjoyed by the English nation when Ireland is Ireland no longer, but a well-ordered colony of English settlers.’

GREENAWAY, KATE. 3 pp. 28 Sept. 1882.

With a sketch of fashions for children after signature, and an octavo sketch of a mother and child. Also numerous other letters to the same.

HARRISON, FREDERIC. 1, Southwick Place, Hyde Pk. Square. 5 pp. May 1 [1878].

“It is essential to religion to conceive our human lives as governed by a Power vastly more capable & more noble than any individual; but it may be, & I think ought to be, a Power of a perfectly definite & even admitted kind, so long as it can influence as materially & morally as a Providence.”

————— One other to the same.

HARTE, BRET. A. L. S. dated March 18. 1887. 15, Upper Hamilton Terrace. N.W. 2 pp.

HOLMES, OLIVER WENDELL. Boston [U.S.A.]. 4 pp. March 13. 1878.

“When the daughter of my very dear friend Motley was married to Sir William Harcourt he wrote to me an account of the whole ceremony which was as brilliant a piece of description as almost any in any of his histories. . . . I often think of Mr. Tennyson in one point of view which has never occurred to him. There is a little group of us who were all born in 1809. The new Pope is one [Leo XIII., born 2 March, 1810, still survives], Mr. Gladstone is another, Lord Houghton is a third, and Mr. Tennyson. . . . The thrice illustrious Mr. *Barnum* may be added to the list.”

————— 3 others to the same.

HUNT, LEIGH. A. L. S. dated Nov. 26. Hammersmith. 5 pp.

HUXLEY, W. H. 4, Marlborough Place. 3 pp. June 17. 1887. And 1 other to the same.

INGELOW, JEAN. 37 autograph letters signed.

IRVING, *Sir* HENRY. 15a, Grafton Street, Bond Street. 2 pp. 10. Feb. 1877. And 1 other to the same.

JONES, *Sir* E. BURNE. The Grange, North End. 1 $\frac{3}{4}$ pp. [18. May. 1869.]

Refers to a fresco said to be by Titian in the Scuole de S. Antonio at Padua—"unlike all other fresco work [it] was deep in tone like an oil picture. I thought at the time it was the only genuine fresco of Titian I had seen."

KINGLAKE, A. W. 18, Hyde Pk. Place, W. 3 pp. October 2. 1880. And 3 others to the same.

LANG, ANDREW. 1 p. April 15 [1886.] And 6 others to the same.

LECKY, *The Right Hon.* W. 38, Onslow Gardens. 2 $\frac{1}{2}$ pp. Jan. 2, 1885. "The Commonwealth is a period of which I have never made any special study."

———— 3 others to the same.

LEECH, JOHN. 2 pp. Jan. 22. 1858. And 1 other to the same.

LEIGHTON, *Sir* FREDK. 2, Holland Pk. Rd. 2 pp. 15. Feb. [n. y.].

"A month or two ago I spoke with admiration of some of your drawings by old Masters. . . . I wonder whether you have ever thought of *parting* with any of those drawings and if so whether I might ask you to let me become a purchaser in that field."

———— 5 others to the same.

LEWES, MRS. MARIAN, afterwards Mrs. Cross [George Eliot]. The Priory, North Bank, Regent's Park. 3 $\frac{1}{2}$ pp. June 13. '70.

———— 2 pp. Dec. 16. '71.

"We pay a heavy price in anxiety for the blessedness of loving."

———— 4 others to the same.

LEWES, GEORGE HENRY. 1 p. [19th May, 1869.] And 1 other to the same.

LONGFELLOW, HENRY WADSWORTH. 3 pp. Dated Jan. 27. 1863. Cambridge.

LOWELL, JAMES RUSSELL. 10, Lowndes Square. 1 p. [26th May, 1883.] And 3 others to the same.

MAURIER, GEORGE DU. 15, Bayswater Terrace. 1 $\frac{1}{3}$ pp. March 5. 1890. And 11 others to the same.

MILLAIS, *Sir* J. EVERETT. 7, Cromwell Place, South Kensington. 3 pp. 24. Jan. 1865. And 5 others to the same.

RICHMOND, GEORGE. Three autograph letters signed.

ROSSETTI, CHRISTINA GEORGINA. 56, Euston Square. N.W. A. L. S. to Miss Locker. And 1 other to the same.

ROSSETTI, DANTE GABRIEL. A. L. S. 16, Cheyne Walk, Chelsea. 2 pp.

RUSKIN, JOHN. A. L. S. 1 $\frac{3}{4}$ pp. 25. Jan. 1870.

“My whole life is more or less mischanced—I oughtn’t to have to write books at all. It wearies me—it is not my real gift. I ought to be quiet—painting sticks & straws and stones and moss—and I’m always dragged into writing again & lecturing—and I’ve just sense of duty enough to make me uncomfortable if I don’t do it—not enough to give me any joy in doing it.”

————— 3 others to the same.

SAMBOURNE, LINLEY. 18, Stafford Terrace, Kensington. W. 1 p. March 17. 1890, and 2 others to the same.

STEVENSON, ROBERT LOUIS. 5 autograph letters signed.

SWINBURNE, ALGERNON CHARLES. Glasgow. 1 p. Feb. 19. [1878.] And 2 others to the same.

TROLLOPE, ANTHONY. 39, Montagu Square. 1 $\frac{1}{2}$ pp. 17 Jan. 1879. With draft of letter resigning his seat at the Board of the Literary Fund.

————— 3 others to the same.

TYNDALL, JOHN. Royal Institution of Great Britain. 1 p. 28. Feb. [1878.]

WATTS, GEORGE FREDERICK. Little Holland House. 2 pp. Dec. 4. 1879.

VOL. II.

Collection of letters to *Frederick Locker* from *Tennyson*, *Browning*, *Dickens*, and *Thackeray*, with some others.

Inserted in old Red Mor. binding, sides richly tooled with panelled and foliated design.

There are 20 letters from Lord Tennyson (15 to Mr. Locker); 15 letters from Robert Browning (10 to Mr. Locker); 3 letters from Charles Dickens; 1 from Dean Stanley; 4 from Thackeray. Also 1 from Mr. John Forster to Robert Browning.

TENNYSON, ALFRED, LORD, 15 letters to Frederick Locker and 5 others, viz. :—

————— A. L. S. dated Feb. 1/58.

“Thanks for your clever little book. I have such reams of verses to acknowledge, that I cannot even get thro’ the work of thanking the authors for them.

“A furious letter of insult from one, whom I had neglected, has so alarmed me just now that I dared not put off acknowledging your book—any longer. But I *read* your book, otherwise I should not have called it clever. Now there are twenty more to answer.

“Farewell.

“[in the 8th year of my persecution]

“Yours A. TENNYSON.”

TENNYSON, ALFRED, LORD. A. L. S. dated Farringford. Jan. 31/65.
3½ pp.

“As to this canard of a Baronety . . . the rumour was *wholly* unfounded ; so that as no Baronety has been offered there is the less reason for considering . . . pros and cons as to acceptance or refusal : if it had—I trust that I should have had grace & loyalty enough to think more of the Queen’s feelings than my own in this matter—I mean whichever way I answered.

“Both myself and my wife have been somewhat vexed and annoyed by all this chatter.”

———— A. L. S. dated Monday, Jan. 19/69. 1 p.

Quarrel with Moxon, the publisher.

———— A. L. S. dated Saturday [July 12/69]. ½ p.

———— A. L. S. dated Aug. 6th /69. 1 p.

———— A. L. S. dated Dec. 11/69. 1 p.

Subscriptions for a Shakespeare monument [to an unknown correspondent].

———— A. L. S. dated Jan. 22/72.

———— A. L. S. Farringford. April 28. 1872. 3pp.

Condolence on family bereavement. Autograph of Mrs. [afterwards Lady] Tennyson, signed by both Alfred and Emily Tennyson.

———— A. L. S. Aldworth. [Nov. 28. 1872.] 1 p.

“I am thinking of writing a song for Pellias.”

———— A. L. S. [June 1875.]

Piratage of the “Lover’s Tale.”

“I am in a great *rage* at this *scandalous* business!!!”

[To Mr. Pickering, the publisher, with his explanation dated June 29, 1875. 3 pp.]

———— A. L. S. Aldworth. June 23/75. 1 p.

“Lady F[ranklin] is on her death-bed & incapable of reading the little epitaph on her husband. I am glad the Dean [Stanley] liked it.”

———— A. L. S. Farringford. March 6. /76. ½ pp.

———— A. L. S. Farringford, June 12 /77. 1 p.

———— A. L. S. n.d. 1 p.

“My dear Locker Won’t you store this from the Daily Telegraph among your curiosities?” [It seems almost impossible to associate Mr. Tennyson’s poems with any but the well-known publishing firm in Dover Street . . . If Messrs. Moxon’s connection with them be terminated, it has closed in a blaze of glory. . . .—D. T.]

“Fancy Antient Pistol F.R.L.S. Editor of the Idyll’s closing in a blaze of glory, sealskin jacket and all, in a Bude light!!!” [Mr. J. B. Payne, F.R.S.L.]

———— Autograph note with initials.

———— Autograph letter, ditto. n.d. 1 p.

———— A note to Miss Annie Thackeray. n.d. 1 p.

TENNYSON, ALFRED, LORD. A. L. S. Aldworth. n.d.

Thanking a translator of his poems.

———— A. L. S. To Dean Stanley, dated June 27. n.y. 1 p.

———— A. L. S. Also a letter from Lady [then Mrs.] Tennyson to Mr. Locker. [Aug. 6. /69] 1 p.

BROWNING, ROBERT. 11 letters to Frederick Locker and 6 others, viz. :

———— A. L. S. dated Havre July 26 '58. 3 pp.

———— A. L. S. dated 19 Warwick Crescent May 9 [1886]. 1 p.
To Lady Charlotte Locker.

———— A. L. S. „ „ „ May 2. '66. 1 p.

———— A. L. S. „ „ „ March 27. 1878. 1 p.

———— A. L. S. dated 151 Rue de Grenelle St. Germⁿ. June 17 '66.
2 pp.

———— A. L. S. „ „ „ „ „ 1½ pp.
To Lady Augusta Stanley.

Announces the death of his father “on the 14th not of the usual infirmities of old age, but an internal hemorrhage which admitted no relief. . . . He was buried yesterday at Montmartre.”

———— A. L. S. dated 19 Warwick Crescent Feb 25 '67. To Lady Augusta Stanley. 2 pp. (With Lady Augusta's letter to Mr. Locker. 2 pp.)

———— A. L. S. dated 19 Warwick Crescent Feb. 17. '69. 1 p.

———— A. L. S. „ „ „ Feb. 24. '69. To Lady C. Locker. 1 p.

———— A. L. S. „ „ „ May 22. '71. To Lady C. Locker. 1½ pp.

———— A. L. S. „ „ „ April 30. '72. 2 pp.

———— A. L. S. „ „ „ Feb. 20. '74. 1½ pp.

“The business relation between me & Moxon was what you shall hear. He printed, on nine occasions, nine poems of mine, wholly at my expense : that is, he printed them and, subtracting the very moderate returns, sent me in, duly, the bill of the remainder of expense. When I married, I proposed that he should publish a new edition at his own risk, which he declined ; whereupon I made the same proposal to Chapman and Hall ; or Forster did it for me,—and they accepted. Moxon was kind & civil, made no profit by me, I am sure, and never tried to help me to any, he would have assured you.”

BROWNING, ROBERT. A. L. S. dated 19, Warwick Crescent, May 7.
74. 1½ pp.

————— 2 Epigrams and the Music.

R. Browning dictated the verses to Mr. F. Locker. He did not compose them. Browning then added the music with his own hand—a few bars written in simple common time Key G. major. 12. Oct. 1870.

————— A. L. S. dated 19 Warwick Crescent, March 11. '77, to Mrs. Locker. 1 p.

————— A. L. S. „ „ May 28. '77. 2¼ pp.

————— A. L. S. „ „ Feb. 21. 78. 1 p.

————— A. L. S. „ „, dated Mar 18. '81.

“I suppose that in the course of my life I have received a dozen special applications from—or inspired by—friends of mine who were about to figure as presidents at the Dinner in question [Royal Literary Fund]: all of which I was obliged to refuse, because of something that happened,—not worth remembering,—on the occasion when I went to the festivity perhaps forty years ago. What I began by saying I cannot of course unsay now—much as I regard the actual dignity As for the fee [Stewards]—I have sent it to the Carlyle fund! and am, with a free conscience, Yours” &c.

BROWNING, SARIANNA. To Frederick Locker, viz. :

————— A. L. S. dated 29, De Vere Gardens, March 7. 90.

Refers to her brother's death. “It was an unexpected blow,—he seemed in such excellent health and exuberant spirits.” And 1 other letter to the same.

FORSTER, JOHN. To Robert Browning. A. L. S. dated Bull Hotel Cambridge. 24. Feb. 1867.

DICKENS, CHARLES. 4 letters to Frederick Locker, viz. :

————— A. L. S. dated from Paris. Thursday. November 1862. 1 p.

————— A. L. S. dated from Gad's Hill Sunday Thirteenth June 1869. 1 p.

————— A. L. S. 5 Hyde Pk. Place Monday Seventeenth January 1870.
1 p.

“I have the greatest respect for, and interest in, the Dean of Westminster [Stanley]; and should be unusually grateful to an available opportunity of knowing him better. He is to my thinking foremost among the generous and wise spirits of this time.”

Also a letter from Charles Dickens Jun^r., dated from Gad's Hill. 14. June. 1870.

STANLEY, ARTHUR PENRHYN, *Dean of Westminster*, to Frederick Locker. A. L. S. dated Deanery Westminster June 9/70.

“Alas! how soon we have been overtaken by the event which we were anticipating as so distant. I cannot enough thank you for having given me the opportunity of having met Charles Dickens while there was yet time. You will gather from what I have already said that I am quite prepared to receive (?) any proposals about the burial that may be made to me. Yours etc. A. P. Stanley.”

THACKERAY, WILLIAM MAKEPEACE. 4 letters to Frederick Locker, viz. :

———— A. L. S. dated 36, Onslow Sq. 19. Dec. n.d. W. M. Thackeray. 1 p. Mentions “2 days since when I was busy with the *Virginians*.”

———— A. L. initialled, n.d. A note.

———— Note to Frederick Locker of four lines in Thackeray’s autograph with 4 lines of verse “on t’other side.” n.d.

———— A. L. n.d. 1 p.

———— A. L. S. dated 36 Onslow Square. Feb. 11. 1861. 2 p.

VOL. III.

Collection of Letters to *Edward Hawke Locker* (the father of *Frederick Locker*).

ALISON, A. Dated “8 New Street Canongate” [Edinboro’] Friday evg. 25th.”

BARRINGTON, RT. REV. SHUTE [*Bishop of Llandaff, Salisbury, and Durham*]. Letter dated August 12th, 1820. 3½ pp. 8vo. And four others, written between 1821 and 1825.

BLOMFIELD, RT. REV. CHARLES [*Bishop of London*]. A. L. S. dated Aug. 1st, 1817. 3 pp. 8vo. And 1 other, dated Aug. 14, 1830.

CHALMERS, Rev. THOMAS, D.D. A. L. S. dated Edinburgh, Oct. 18, 1833. 4 pp. 4to.

———— A. L. S. dated Dover, July 13, 1838. 2 pp. 4to.

CHANTREY, Sir FRANCIS. A. L. S. dated Bedford Place, 21 Augt. 1837.

CROKER, *Rt. Hon.* JOHN WILSON. Letter dated "Lucan Spa near Dublin," "Sept. 1st, 1806." 20 pp. Folio.

———— 30 other autograph letters to the same, written between July 1st, 1804, and 8th May, 1845.

———— An autograph MS. memoir of Edward Hawke Locker. 22 pp. 8vo. and A. L. S. to Miss B. Locker, dated 18 Oct., 1849, and 2 others to Mrs. Locker, dated Nov. 1849.

ELDON, JOHN SCOTT, LORD CHANCELLOR, *Baron.* A. L. S. dated 16 Jan. 1825. 2 pp. 8vo.

EXMOUTH, VISCOUNT (SIR F. PELLEW). A. L. S. dated Saturday, 15 April. 7 Grafton Street. 6 pp.

———— Two other letters signed and dated. One to the same, dated 4 March, 1815. 2 pp. 8vo. The other to John Locker.

HARDY, ADMIRAL *Sir* THOMAS. A. L. S. dated 24 March, 1835, with a memorandum relative to the parentage of Horatia Nelson Thompson (Mrs. Ward), Nelson's reputed daughter. Also another letter to the same dated April 5, 1830. 3 pp.

HAWKE, *Sir* Edward (1st *Lord Hawke*). A. L. S. to Captain William Locker [Frederick Locker's grandfather], dated Sunbury 3 March, 1777. 2 pp.

———— A. L. S. dated 28 Oct. 1779. 2 pp.

HOWE, ADMIRAL RICHARD (4th *Viscount and 1st Earl Howe*). A. L. S. to Captain William Locker [Frederick Locker's grandfather], dated June 19th, 1784.

———— A. L. S. to Captain William Locker, dated Admiralty, Oct. 4, 1763. 2 pp.

KNIGHT, CHARLES. A. L. S. dated Highgate, Feb. 10, 1844. 4 pp. 8vo.

LAWRENCE, *Sir* THOMAS. A. L. S. dated April 16, 1824. Russell Square. 4 pp. 8vo.

———— A. L. S. dated Aug. 25, 1829. Russell Square. 4 pp. 8vo.

LOCKHART, JOHN GIBSON. A. L. S. dated April 3, 1826. 25, Pall Mall. 2 pp. 8vo.

LOCKHART, JOHN GIBSON. Five other autograph letters to the same. Dated between the years 1826 and 1837.

LOUIS PHILIPPE, King of the French. Autograph note when Duke of Orleans, dated Palermo, 14 July, 1812. *See also* ORLEANS, DUCHESS OF.

MINTO, Sir GILBERT ELIOT, 1ST *Earl of*. Autograph letter with initial. Dated 4 Dec. 1808. 2 pp. 4to. With an addendum of 1 p. 8vo. Dated 1 Jan., 1809. [The first had missed the foreign mail.]

MORE, HANNAH. A. L. S. dated March 5, 1810. 3 pp.

NELSON, HORATIO, *Viscount Nelson*. MSS. description of his house at Merton, written for and addressed to Edward Hawke Locker. 1 p.

————— Certificate by Captain William Locker of the good conduct of Lieut. Horatio Nelson on board the *Lowestoffe*, from April 10, 1777, to July 1, 1778, when he was superseded by Lieut. Cuthbert Collingwood, and appointed to the ship *Bristol*.

————— Signature to a document of "Additional Signals," dated Amphion, off Toulon, 22nd July, 1803, to Sir Richard Bickerton, Bart., Rear-Admiral of the White.

ORLEANS, *Duchess of*. Louise Marie Adelaide de Bourbon [mother of King Louis Philippe]. Dated 24 Avril, 1812. 1 p. 4to.

PARRY, ADMIRAL Sir EDWARD. A. L. S. dated Nov. 24, 1823. 2 pp. 8vo.

————— Two other letters to the same. Dated 1826 and 1834.

PEEL, SIR ROBERT. A. L. S. dated May 2, 1837. Whitehall. 2 pp. 4to.

————— Two other letters to the same. Dated 1841 and 1843.

————— A. L. S. to Mrs. E. H. Locker, dated April 20, 1844. Also autograph note in the third person to the same.

Peel had among his other qualities a lively sense of gratitude for kindness shown. The letter which Edward Stirling, editor of the "Times" newspaper, received from him on delivering up the seals of office is very well known and immensely interesting as showing the feeling of support which Peel experienced during his term of power. The letter was a piece of secret history, until it appeared for the first time in Carlyle's "Life of John Stirling," Edward Stirling's son. Peel ends his letter—"I should, however, be doing injustice to my own feelings, if I were to retire from office without one word of acknowledgement, without at least assuring you of the admiration with which I witnessed, during the arduous contest in

which I was engaged, the daily exhibition of that extraordinary ability to which I was indebted for a support, the more valuable because it was an impartial and discriminating support."

Carlyle had great hopes that Peel was going to reform Downing Street, which he had bitterly attacked, and was a great admirer of this statesman. (See his *Latter Day Pamphlets*.)

PRUDHOE, ADMIRAL LORD [Algernon Percy, 4th *Duke of Northumberland*]. A. L. dated Ryde, Augt. 10th, 1817. Signed "Your most attached Prudhoe." 2¼ pp. 4to.

SCOTT, *Sir* WALTER. A. L. S. dated 1st Jan. [1812]. 2½ pp. 4to.

———— A. L. S. dated 2nd Jan., 1820. 2 pp. 4to.

"I am in some danger of becoming Major of a corps of Shepherds who are to be disciplined as Sharpshooters, and will (the Major excepted) be equal to any irregular forces in Europe; they are all born marksmen and very active & loyal."

———— A. L. S. dated 7 July, Edinb. n. y. 1 p. 8vo.

———— A. L. S. dated 15th April, 1826. Abbotsford. 1 p. 4to.

SMITH, ADMIRAL *Sir* SYDNEY. A. L. S. dated "Mahon, 15 Dec. 1813." 4 pp. 8vo.

SOUTHEY, ROBERT. A. L. S. dated Keswick, 31st December, 1822. 3 pp. 4to.

Desires to oblige Wm. Westall "a man whom I esteem very highly for his genius, disposition, principles and conduct." . . . "It was my intention to have transcribed for your *Plain Englishman* some of my annual odes, which have the merit of being well intended and are not carelessly written."

Southey used to contribute articles to the "Quarterly Review," and soon after 1808 was engaged by an Edinburgh publisher to write the entire historical part of the "Edinburgh Annual Register," at a salary of £400 a year.

———— A. L. S. dated Keswick, 21st March, 1823. 5 pp. 4to.

"I am glad to hear of the proposed edition of the *Plain Englishman*. My daughter is now transcribing for it the pieces which will accompany this letter. They are two of my annual Odes written at the close of the years in which they are respectively dated. My successor may perhaps find the benefit of my withholding these pieces from the newspapers at the time they are written. On my part they have been regularly prepared; my musical colleague has as regularly composed them (that is such portions of them as have been thought suitable), but since I held the office the performance has never been called for, & there is good hope therefore that it may fall into disuse—being a custom more honoured in the breach than in the observance. . . . I had rather see the Q[uarternly] R. reformed than rivalled."

Including a sonnet to Lord Percy in autograph, beginning,

"Percy, of virtuous father, virtuous son,
(Thou too like him, the friend of the forlorn)."

Southey explains that the allusion to Percy's father was made because "I happened to know that the late D. of Northumberland was munificent in his secret charities."

SOUTHEY, ROBERT. Nine other autograph letters to the same, dated from Keswick between the years 1820 and 1831.

———— Poem in autograph. 6½ pp. 8vo. Entitled, "Funeral Song for the Princess Charlotte of Wales," by Robert Southey, P.L.

———— Poem in autograph, initialled "R. S." Entitled, "Ode on the Battle of Algiers," 1814. 3 pp.

SUMNER, JOHN BIRD, *Archbishop of Canterbury*. A. L. S. dated [Nov. 8. 1820]. 1 p. 4to.

———— 12 other autograph letters to the same, dated between the years 1821 and 1832.

———— 4 autograph letters to Mrs. Edward Hawke Locker, dated between the years 1849 and 1854.

VINCENT, ST., JOHN JERVIS, *Earl of*. A. L. S. dated 11 Jan. 1811. 3 pp.

———— A. L. S. dated Brentwood 5 May 1811. 1 p.

WILBERFORCE, WILLIAM. A. L. S. dated 23 Dec. 1820. Bath. 16 pp.

———— 9 other autograph letters, signed, to the same, dated between the years 1821 and 1828. Also, 3 letters dictated (signed only), one dated 1823, the others 1826.

WILKIE, *Sir* DAVID. A. L. S. dated 3 May, 1830. 1½ pp. Together with three studies for the picture of Captain William Locker.

———— 5 other autograph letters to the same, dated between 1824 and 1830.

WILLIAM IV., KING. A. L. S. dated from Bushey House, Jan. 15 1823. 1 p.

———— A. L. S. dated from Bushey House, Wednesday night. 1 p.

[See the *First Catalogue of 1886 for numerous letters to Captain William Locker from Lords Nelson, St. Vincent, and Exmouth.*]

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"All right Very truly yours. Doyle (with a bird over the D for Dicky)"
With sketch of artist holding "ye cheque." "Ha ha cured in an instant"
at foot.
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Autograph of the *Queen* and others.

Inserted in an old Red Mor. binding to "Almanac Royal Annee 1762," with arms on sides richly tooled in gilt by Monnier. It comprises :

GEORGE CRUIKSHANK. 5 water-colour Drawings in illustration of Sir W. Scott, viz. :

"Eh, Sirs"; *vide* "Waverley," chap. ix.

"Not again, not again"; *vide* "Black Dwarf."

"Fray at Jamie Macalpine's"; *vide* "Rob Roy," chap. xxviii.

"The Captain of Knockdunder"; *vide* "Heart of Midlothian," chap. xlv.

"Mrs. Heukbane and Mrs. Shortcake"; *vide* "Antiquary," chap. xv.

WILLIAM BLAKE. 5 Plates engraved by, viz. :

"There he is! There comes our dear Father." Pub^d by J. Johnson. Oct. 1. 1790.

"What will become of me!" Pub^d by ditto.

Illustrations of Imitation of Eclogue I., "Thenot and Colinet."

[The Meeting.] Unexpected visit of a brother or dear friend to sick lady [3 figures]. Blake d Perry sc.

Fuseli's Frontispiece to Lavater's "Aphorisms on Man" engraved by Blake. 1794, with Title-page.

11. DANIEL MACLISE. The Rescue. Pencil drawing.

12. G. LEWIS. John Duke of Bedford, Regent of France, illuminated drawing.

13. GEORGE DU MAURIER. Autograph letter, dated April 6, New Grove House, Hampstead Heath, signed "George du Maurier," with sketch of himself below signature.

14. G. CORBOULD. Jane Shore. Sepia drawing.

15. MISS DEMPSTER. The Housemaid. Pen-and-ink sketch.

16. Tail-piece—Cupid with a mask.

17. BARTOLOZZI. The Graces crowning a Muse. After Cipriani.

18. LESLIE. Pen-and-ink sketch, after Gainsbro' from memory.

19. P. H. CALDERON. Ditto, of a lady.

20. RICHARD DOYLE. Autograph letter signed with a characteristic D surmounted by a bird ; with Mr. Punch presenting a cheque to the artist.

21. Queen Victoria. Autograph letter to Lady Augusta Stanley, referring to Frederick Locker, dated Jan. 31. 1866.

ALBUM III.

A Collection of original Drawings with Proof Engravings in illustration of Frederick Locker's *London Lyrics*.

Mounted in old Red Morocco. Richly tooled and panelled sides, with an episcopal hat of six tassels surmounting a dragon), viz. :

20 water-colour drawings and 1 pencil drawing by Richard Doyle, with 20 proofs.

16 „ „ and 2 pencil drawings by Ernest Griset.

3 „ „ and 2 „ „ by George Cruikshank, with 4 proofs.

1 pencil and chalk drawing by Mrs. Newton, *née* Mary Severn.

Also Designs for the Bookplates of Frederick Locker, etc., viz. :

7 pen-and-ink drawings by Montagu, with 4 proofs.

5 proofs, in 2 states, from the design of Kate Greenaway.

1 pen-and-ink drawing by Kate Greenaway, with 4 proofs in 2 states.

2 proofs, 1st and 2nd state, from the design of H. Stacy Marks, R.A., and another coloured by the artist.

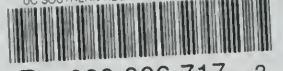
1 from design of Stacy Marks, coloured by Kate Greenaway, and four other illustrations.

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