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With Autograph Letter Signed to James S. Cotton, editor of the "Academy."

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"The illustrated volume is very handsome, and I am highly gratified with it.

"In this copy the binder has made a little mischief, however. In signature S, p. 137, (Continued over).

Longfellow (Henry W.)—*continued.*

Autograph Letter Signed—*continued.*

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

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

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The first of the two verses by Longfellow reads:—

"Encamped beside Life's rushing stream
In Fancy's misty light,
Gigantic shapes and shadows gleam
Portentious through the night."

1918 **The star of the unconquered will.**

Autograph Poem Signed. Comprising three verses of 4 lines each, and forming part of his poem "*The Light of Stars.*" 1 page, 4to. N.D.

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Of particular interest, as very seldom indeed does anything more than a one-verse quotation of Longfellow's appear on the market. The first verse reads:—

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And calm, and self-possessed."

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The following few extracts will tend to show the absorbing interest of the whole collection:

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

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

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

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

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

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

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

He will never compliment me again, I fear.

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

Lowell (James Russell)—*continued.*

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

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

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

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

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

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

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

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See it as soon as you possibly can of
your pleasure - I have altered the wolfen of
the boy in the corner on the plate -

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Please give unto the
young Phiddy - as the Quarter
of Clay kindly promised, I shall
be make some classic figures -



and Miss

Yours truly

A. K. Brown

N.B. - The Baker - The Sweep & the repubate
won - Church-gate on view Sat. afternoon week
not next Sat. - tomorrow - on the B. & the S. will not be
properly dressed until then. I hope the Boy is not
light headed this morning after
his being sufferer of look.

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To fall: and still it is unheard.”

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“A soul: that art thou. It remains
For thee to stay thy children’s veins,
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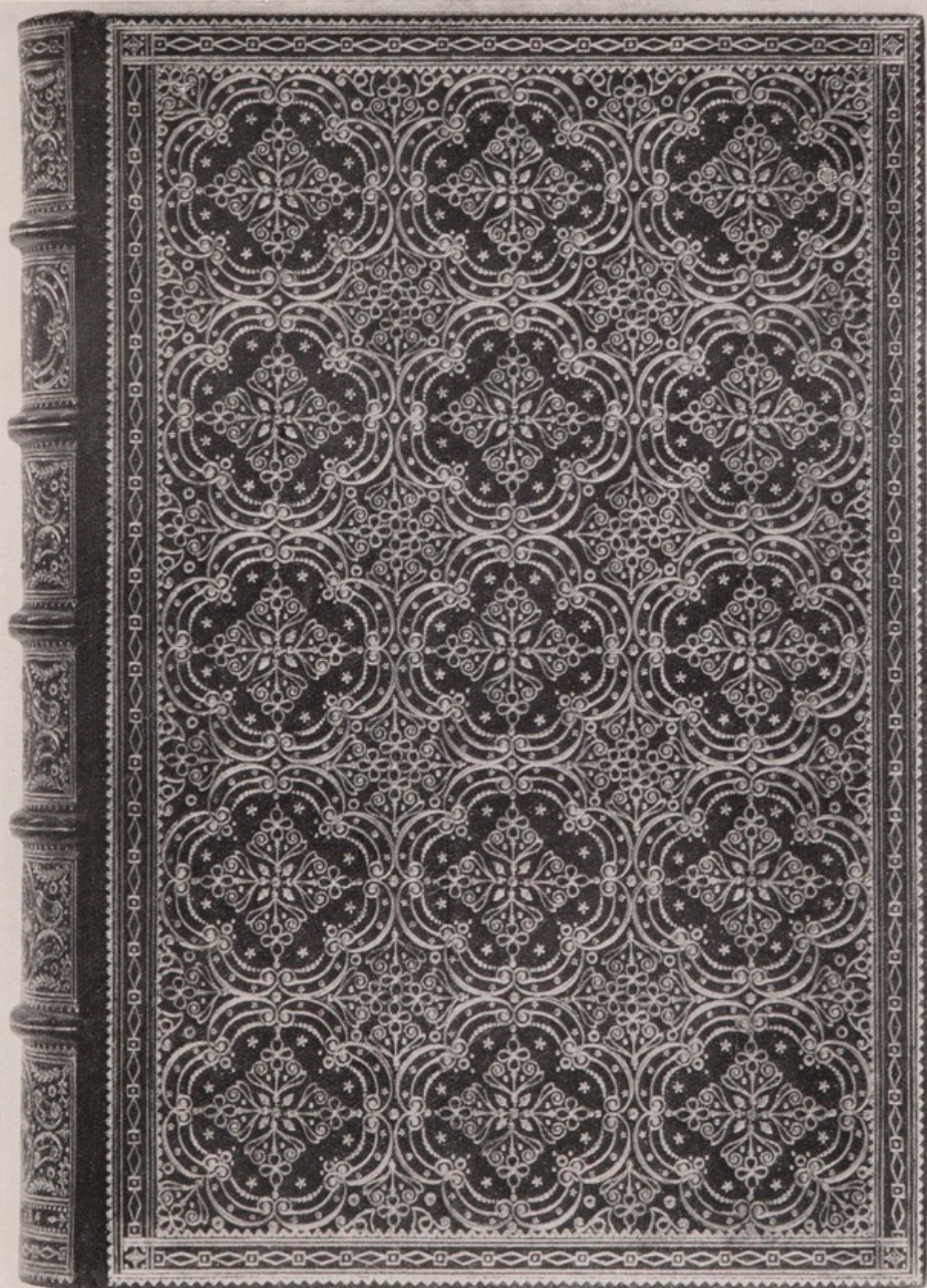
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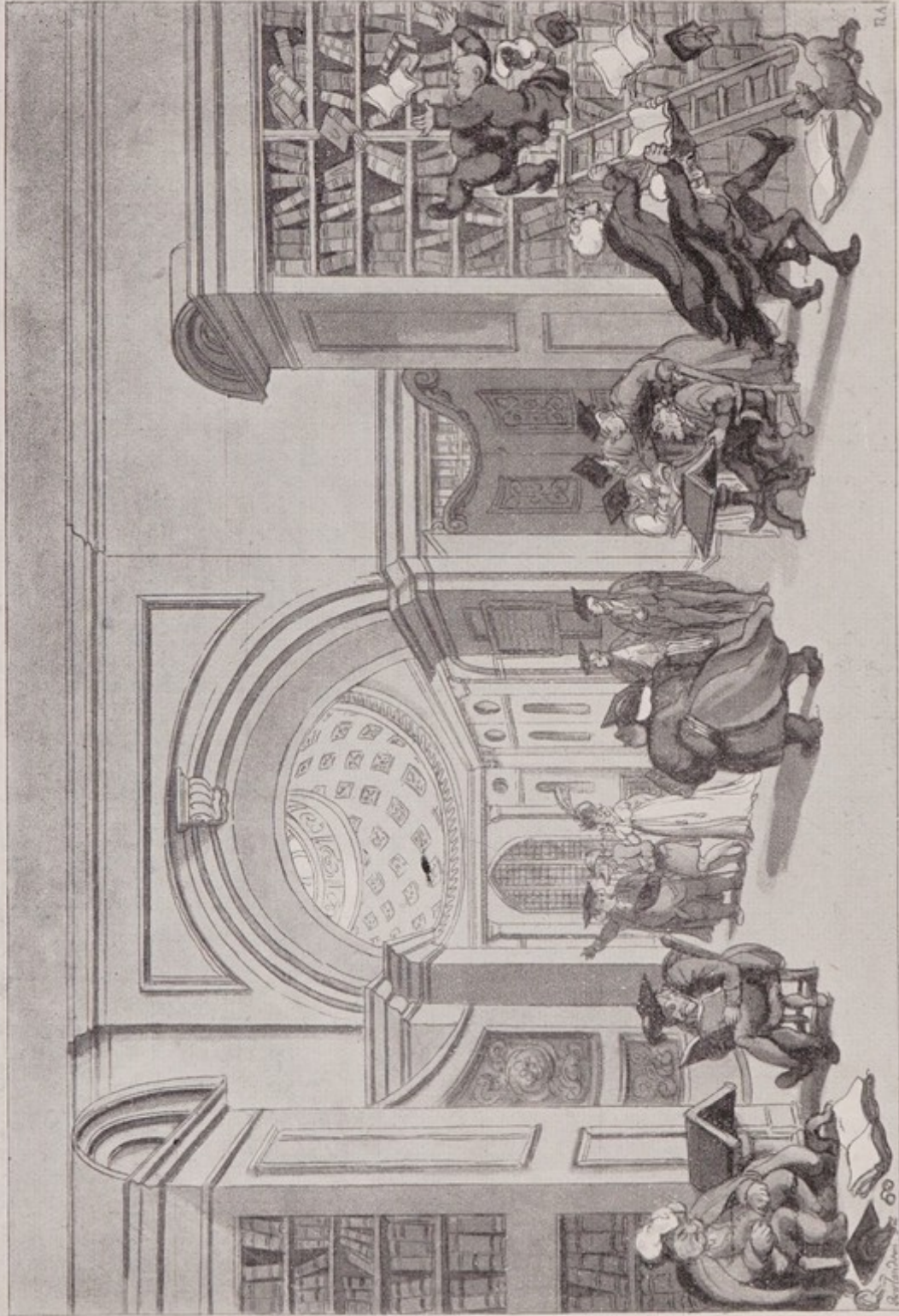
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Author of "The Strange Case of Dr. Jekyll," &c.

CHAPTER IV.—(Continued.)

OW this last passage, this laying of hands upon my person and sudden profusion of love for my dear father, went so clear beyond my comprehension that it put me into both fear and hope. On the one hand, I began to think my uncle was perhaps insane and might be dangerous; on the other, there came up into my mind (quite suddenly by me, and even discouraged a story like some ballad I had heard told) a poor lad that was a rightful heir and a wicked kinsman that tried to keep him from his own. For why should my uncle play a part with a relative that came, almost a

legger, to his door, unless in his heart he had some cause to fear him?

With this notion, all unacknowledged, but nevertheless getting freely settled in my head, I now began to hesitate his covert looks; so that we sat at table like a cat and a mouse, each stealthily observing the other. Not an-
other word had he to say to me, black or white, but was busy turning something secretly over in his mind; and the longer we sat and the more I looked at him, the more certain I became that the something was unfriendly to myself.

When he had cleared the platter, he got out a single pipetal of tobacco, just as in the morning, turned round and stood into the chimney corner, and sat a while smoking, with his back to me.

"David," he said, at length, "I've been thinking," then he passed, and said it again. "There's a wee bit mair that I hain't perished ye before ye were born," he continued, "promised it to your father. O, naething legal, ye understand; just gentlemen, dailing at table wine. Well, I thought that his money separate—it was a great expense, but a promise to a promise—and it has grown by now to be a matter of just precisely—just exactly—and here he passed and stambled—of just exactly forty pounds!" This last he

rapped out with a sideling glance over his shoulder; and the next moment added, almost with a scream, "Scots!"

The pound Scots being the same thing as an English shilling, the difference made by this second thought was considerable; I could see, besides, that the whole story was a lie, invented with some end which it puzzled me to guess; and I made no attempt to conceal the tone of cullery in which I answered:

"O, think again, sir! Pounds sterling, I believe!"

"That's what I said," returned my uncle; "pounds sterling! And if you'll step out by the door a minute, just to see what kind of a night it is, I'll get it out to ye and call ye in again."

I did his will, smiling to myself in my conceit that he should think I was so easily to be deceived. It was a dark night, with a few stars low down; and as I stood just outside the door, I heard a hollow moaning of wind far off among the hills. I said to myself there was something thimptery and thimptery in the weather, and this knew of what a vast importance that should prove to me before the evening passed.

When I was called in again, my uncle seated out into my hand seven and thirty golden guinea pieces; the rest was in his hand, in

small gold and silver; but his heart filled him there, and he examined the change into his pocket.

"There," said he, "that'll show you! I'm a queer man, and strange wif' strangers; but my word is my bond, and there's the proof of it."

Now, my uncle seemed so sincerely that I was struck dumb by this sudden generosity, and could find no words in which to thank him.

"No a word!" said he. "Nae thanks; I want nae thanks I do my duty; I'm nae saying that everybody would have done it; but for my part (though I'm a careful body, too) it's a pleasure to me to do the right by my brother's son; and it's a pleasure to me to think that now we'll nae agree as such near friends should."

I spoke him in return as humbly as I was able; but all the while I was wondering what would come next, and why he had parted with his precious guineas; for as to the reason he had given, a baby would have reduced it.

Presently, he looked towards me sideways:

"And nae less," says he, "it's for that."

I told him I was ready to prove my gratitude in any reasonable degree, and then walked, looking for some monstrous dream. And yet, when at last he plucked up courage to speak, it was only to tell me (very properly, as I thought) that he was growing old and a

STEVENSON'S "KIDNAPPED."
See Item No. 2612.

PLATE XXIII.

I vex my heart with fancies dim.
He still outstript me in the race
It was but Unity of place
That made me dream I ran it with him.

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

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

1 When in the down I sink my head
Sleep Death's twin-brother tames my heath.
Sleep Death's twin-brother knows not Death
How can I dream of Thee as dead.

Again with thee I wander out
But there is trouble in thine eye
Which makes me sad I know not why
How can my dream resolve the doubt

But when the bird is in the tree
I wake & I discern the truth.
It is the sorrow of my youth
That foolish sleep transfers to thee.

AUTOGRAPH MANUSCRIPT of portion of TENNYSON'S "IN MEMORIAM."

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PLATE XXIV.
A CALL TO WAR.

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Storm in the south that darkens the day.
Storm of battle & thunder of war.
Well, if it do not roll our way!

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

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

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

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

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

PLATE XXV.



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They set King Alfred down to bake
The good King brewed the peasant's cake.

His thoughts were for his country's sake
How could he heed a muffin-cake?

A man who has a crown at stake
Of sorry cook ^{rustic} ~~rustic~~ will make.

So good, ^{head} so pure, so brave, so true

Like him the world has shown us few:

So gloriously ^{and just} ~~and~~ and great,

In adverse and in prosperous fate.

But many a man our Isle supplies

That's neither good nor just nor wise.

Forget his house and home, to fix

His muddled head on politics

And for a phantom set aside

The business of his own fireside.

The angry housewife gave to shriek
She struck the King upon the cheek.

The King was wise and good and meek

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"O, thou most silent air, that shall not
hear
What now I think; Thou, pavement,
which I tread
Towards her chamber,—let your echoes
talk
Of my imperious step, scoring surprise,
But not of my intent!—Andrea!"

Shelley's lines:—

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

Shelley's lines:—

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

Against Shelley's lines:—

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

Lewes has written in the margin:—

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

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

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

In the margin Lewes writes:—

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

Lewes has written:—

"Compare King John
Hadst thou but shook thy head or made
a pause,
When I spake darkly what I purposed,
Or turned an eye of doubt upon my face,
And bid me tell my tale express in words
Deep shame had struck me dumb."

PLATE XXVIII.



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FIRST EDITION. 12mo, *original white boards with decorative design in gold. Saint Andrews, 1887.* **£2 2s**

*** To this little book Stevenson contributed "The House Beautiful."

- 2597 **Catriona.**
The Original Autograph Manuscript of part of Chapter XIII. of "Catriona," differing considerably from the published version. Comprising 17 lines on 1 page, folio. **£22 10s**

The original autograph draft by Stevenson of part of chapter XIII. of this celebrated work. It differs considerably from the published version.

A portion of the MS. reads:—

"We came into this wilderness, crawling on our bellies, the top of Berwick Law and the Kirk and the old hold of Dirleton on our right hand; and so made our way to the front of the sandhills, whence we could command the beach and sea. Under the east of Fidra, it is good anchorage in westerly gales, and there sure enough, we were aware of Alan's brig awaiting him. I thought he would have been overjoyed, but no such thing." Etc.

- 2598 **A Child's Garden of Verses.**
FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*
London, 1885. **£25**
- 2599 **A Child's Garland of Songs**, gathered from A Child's Garden of Verses, and set to music by C. Villiers Stanford. *Illustrated.*
4to, *cloth gilt.* *London, 1892.* **15s**

- 2600 **A Christmas Sermon.**
FIRST EDITION. F'cap. 8vo, *original boards, uncut.*
New York, 1900. **£1 1s**

Stevenson (Robert Louis)—*continued.*2601 **The Dynamiter.**

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London, 1885.

£4 4s

2602 **The Dynamiter.** Another Copy.

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£3 3s

2603 **The Ebb-Tide.** A Trio and Quartette. By Robert Louis Stevenson and Lloyd Osbourne.

FIRST EDITION. 8vo, *original illustrated cloth, uncut.*
London, 1894.

£1 10s

2604 **Edinburgh. Picturesque Notes by Robert Louis Stevenson.**

With etchings by A. Brunet-Debaines from Drawings by S. Bough, R.S.A., and W. E. Lockhart, R.S.A., and Vignettes by Hector Chalmers and R. Kent Thomas.

FIRST EDITION. Folio, *fine copy, in the original cloth, g. e., as issued.* *London, 1879.*

£24

2605 **Edinburgh.**

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London, 1889.

£1 10s

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Map. FIRST EDITION. Crown 8vo, *original cloth, uncut.*
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- 2611 **Island Nights' Entertainments:** Consisting of: The Beach of Falesa; The Bottle Imp; The Isle of Voices.
With numerous illustrations by Gordon Browne and W. Hatherell.
 FIRST EDITION. 8vo, *original pictorial cloth gilt.*
London, 1893. £1 5s
- 2612 **Kidnapped; or, The Lad with the Silver Button.**
The Actual First Appearance of this Tale, as issued in the Magazine "Young Folks Paper," from May 1st to July 24th, 1886; and comprising Chapters 1 to 29, being Numbers 805 to 817 of the Paper. (It was completed in No. 818, which we do not possess.)
 Folio, the Original 13 Numbers.
London: James Henderson, Red Lion House, Red Lion Court, Fleet Street, 1886.
 (SEE ILLUSTRATION, PLATE No. XXII.). £10 10s
- *** This Serial Publication is of the greatest interest, for each Number has a large woodcut illustration. When the Tale was published in book form these illustrations were omitted.—To a Stevenson Collector it is therefore a most important item.
- 2613 **Kidnapped,** being Memoirs of the Adventures of David Balfour in the Year 1751.
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(SEE ILLUSTRATION, FRONTISPIECE).

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(Probably in the Autograph of the Publishers).

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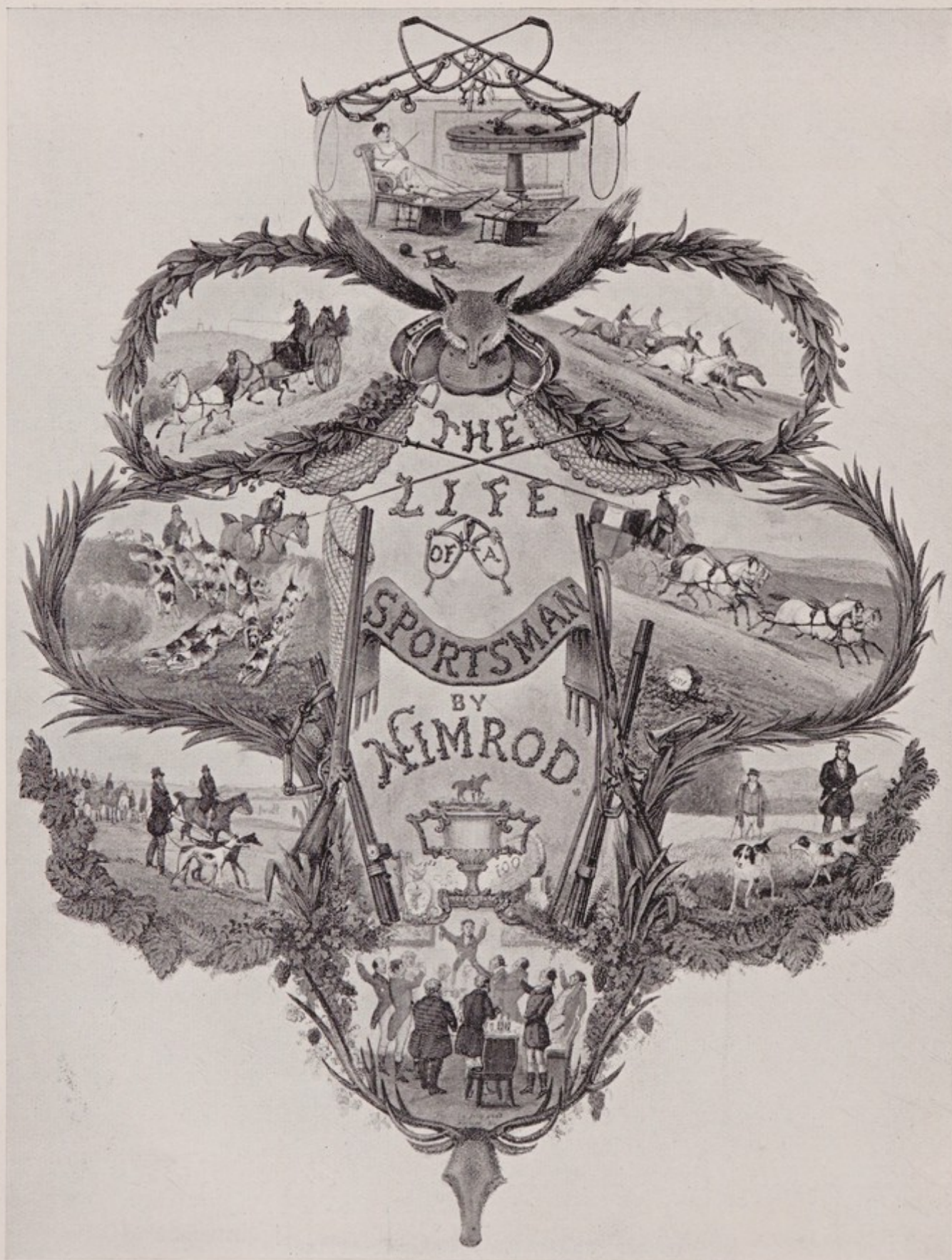
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Portrait. 2 vols. London, 1899.
Life. By Graham Balfour.
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It is described in the New Edition of the Bibliography at page 329.

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THE AUTHOR'S OWN COPY.

- 2695 **Chastelard:** A Tragedy.

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London, Moxon, 1865.

£18 18s

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FIRST EDITION. 8vo, *wrappers, uncut. Paris, 1910.*

15s

* * * Presentation Copy from the translator to Th. Watts Dunton, with inscription on half-title:—

“A Monsieur
Th. Watts Dunton,
En timide hommage
d'une humble traduction
Helene Du Pasquier.”

Swinburne (A. C.)—continued.

- 2697 **The Devil's Due.** A Letter to the Editor of "The Examiner," by Thomas Maitland.

F'cap. 8vo, 11 pp., *handsomely bound by Riviere in full polished calf gilt, uncut, t. e. g.* 1875. *For Private Circulation.* **£25**

"Swinburne has never indicted a more searching and scathing satire."—(Mr. T. J. Wise.)
Written by Mr. Swinburne (under the pseudonym of Thos. Maitland), in reference to Robert Buchanan's attack in the "Fleshy School of Poetry."

The Pamphlet was rigidly suppressed in consequence of the unexpected result of the action for libel brought by Mr. Robert Buchanan against Mr. P. A. Taylor, the Proprietor of the "Examiner," where it appeared.

Mr. T. J. Wise in the first part of his Swinburne Bibliography, was doubtful about the existence of any copies, and states: "If such a pamphlet does exist it must be of the utmost rarity. No copy is known to me, and a lengthy search recently instituted by the Editors of the "Literary Anecdotes of the 19th Century," in the hopes of finding a stray example, failed to discover the whereabouts of a single specimen."

In the postscript, however, he was able to mention that a copy had come to light, and adds: "But it is in the highest degree improbable that many remain to be discovered, in the first place the nature of the letter is such that it is unlikely that more than a mere handful were originally printed, whilst the result of the libel action would naturally prompt the destruction of as many copies as could be recovered by the person or persons responsible for its circulation."

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FIRST SEPARATELY PRINTED EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t. e. g., by Riviere.* London, 1867. **£7 10s**

- 2699 **Dolores.**

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8vo, *original wrappers.*

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*** The copy belonged to A. C. Swinburne. Inserted is a long and very interesting letter from Hampton Jones to Swinburne, in which he writes:—

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First Edition, with the Introduction by A. C. Swinburne.

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Swinburne (A. C.)—*continued*.

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"It is doubtful whether many unaltered copies of the book got into circulation. Even with the Moxon title and the corrected leaves the book is by no means common. But an absolutely genuine example, with every leaf excepting N3, in the ORIGINAL STATE, IS OF EXTREME RARITY, AND IS VERY SELDOM TO BE MET WITH."

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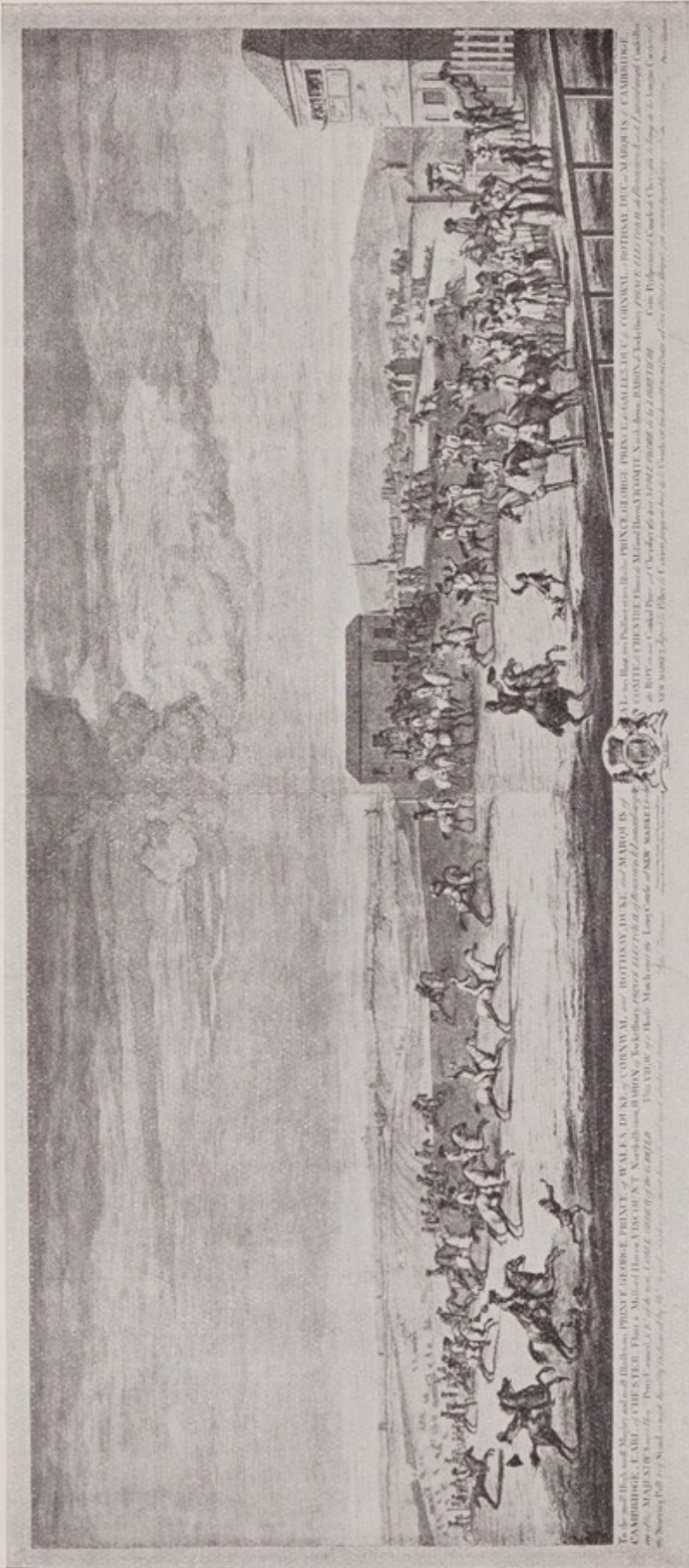
PLATE XXXII.



Titmouse, the blind way

Doyle Copy

Fox HUNTING. Set of 6 aquatints printed in colours by
SUTHERLAND after ALKEN.
See Item No. 3351.



VIEW OF A HORSE-MATCH AT NEWMARKET.
 Engraved by Du Bose and Symson after Tillemans.
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Swinburne (A. C.)—continued.

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 With sense more keen and spirit of sight more true
 Than burns and thrills in sunrise, when the dew
 Flames, and absorbs the glory round it shed,
 As they the light of ages quick and dead,
 Closed now, forsake us: yet the shaft that slew
 Can slay not one of all the works we knew,
 Nor death discrown that many-laurelled head.

Among the wondrous ways of men and time
 He went as one that ever found and sought
 And bore in hand the lamplike spirit of thought
 To illumine with instance of its fire sublime
 The dusk of many a cloudlike age and clime.” Etc., etc.

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- A Critical Essay.

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- 2747
- Wise**
- (Thomas J.).
- A Bibliography of the Writings in Prose and Verse of Algernon Charles Swinburne.**

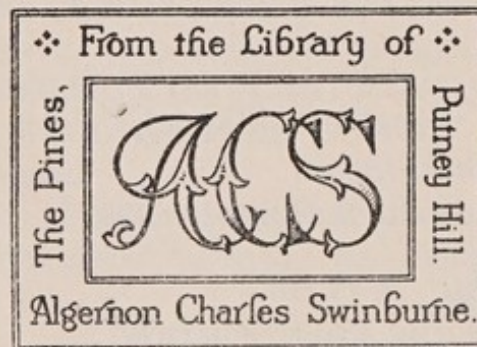
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Eton Coll.,
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Bruxelles. 21 Avril, 1907.”

Swinburne (A. C.): Books from his Library—continued.

- 2757 **Galimberti (Alice). Rassegna della Letteratura Inglese** estratto dal fascicolo de Maggio 1904 *Revista d'Italia*.

(Reviewing Swinburne's *Songs of Spring Tides*, *Century of Roundels*, etc., Phillip's Poem and Rudyard Kipling's *Five Nations*.)

Royal 8vo, *original wrappers*. Roma, 1904. **£2 2s**

*** Presentation Copy, with inscription:—"To Algernon Charles Swinburne, the faithful lover of new Italy, admiringly. Alice Galimberti."

Inserted is a letter from her to Swinburne, sending the review in which she writes: "deals partly with your work. I feel sure you will not too harshly judge my attempt of translating your exquisite harmonious verses."

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Swinburne (A. C.): Books from his Library—continued

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FIRST EDITION. Post 8vo, *original cloth, uncut*. London, 1903. **15s**
*** Presentation Copy to A. C. Swinburne, with inscription on fly-leaf by the Author:—
“ To
Algernon Charles Swinburne, Esq.
With the Author's respectful
compliments.
Christmas, 1908.”
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10 pp., post 8vo, *original wrappers*. Roma, 1885. **10s 6d**
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I weep for Adonais— he is dead!”
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Post 8vo, *original half binding*. London, 1907. **10s 6d**
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- 2772 **Swinburne et la France**, Essai de Littérature Comparée, par Paul de Reul.
Royal 8vo, *original wrappers*. Bruxelles, 1904. **£2 2s**
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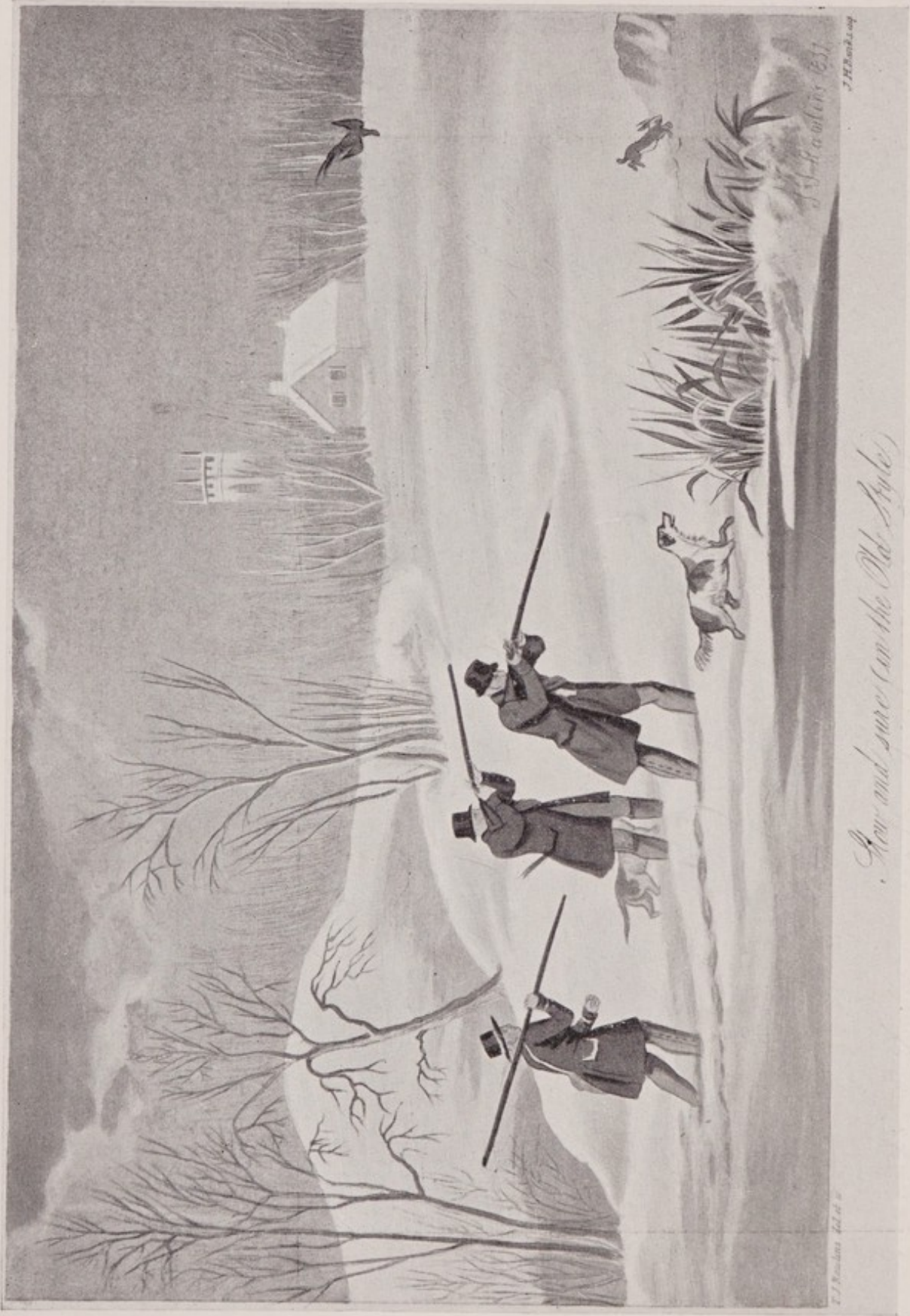
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"In 1879 my father printed the first proofs of his tragedy of *Becket*, which he had begun in December, 1876. But he considered that the time was not ripe for its publication; and this therefore was deferred until December, 1884."—Alfred Lord Tennyson. *A Memoir. By his Son.* London: 1897, Vol. II., p. 193.

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

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

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(1) " Fifty times the rose has bloom'd and faded "

afterwards altered to—

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

afterwards altered to—

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

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

afterwards altered to—

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

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

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

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

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

afterwards altered to—

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

" Are there thunders moaning in the
distance?
Are there spectres moving in the
darkness?
Trust the Hand of Light will lead her
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London, Printed for the Author, 1882.

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

2857 **Queen Mary.** A Drama.

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

London, 1875.

5s

2858 **The Sailor Boy.**

THE EXCEEDINGLY RARE FIRST EDITION.

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

London, Emily Faithfull, 1861.

£31 10s

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

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

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

£2 2s

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

Tennyson (Alfred, Lord)—*continued.*

2860

THE SILENT VOICES.

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

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

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

2861

THE SILENT VOICES.

One of the last poems written by
ALFRED LORD TENNYSON.

Music by
LADY TENNYSON.

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

By
J. FREDERICK BRIDGE, Mus. D.

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

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

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

One of the last Poems,
whereas in the Ordinary Issue this reads—

The latest Poem,
and moreover does not carry the words
"Price threepence."

and the Publisher's imprint reads—

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

London & New York.

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

Tennyson (Alfred, Lord)—*continued.*

2862 **The Throstle.**

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

One of about 12 copies only printed.

2863 **(Timbuctoo.)** Prolusiones Academicæ Praemiis Annuis Dignatae et Curia Cantabrigiensi Recitatae Comitibus Maximis A.D. M.DCCC.XXIX.

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

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

2864 **A Welcome.**

FIRST ISSUE OF FIRST EDITION.

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

2865 **A Welcome.**

Second Issue of First Edition.

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

THE FIRST "PRIVATE" ISSUE.

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

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

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

"And all the sultry plains of India known."

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

"And all the sultry palms of India known."

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

Illuminated in colours by Owen Jones.

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

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

Tennyson (Alfred, Lord)—*continued.*

2868 “**In Memoriam.**”

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

(SEE ILLUSTRATION, PLATE No. XXIII.).

£285

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

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

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

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

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

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

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

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

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

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

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

Tennyson (Alfred, Lord)—*continued.*

HIS CALL TO WAR.

2869 "Riflemen Form."

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

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

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

(SEE ILLUSTRATION, PLATE No. XXIV.).

£160

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

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

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

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

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

To this letter Weld has appended a note:—

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

Tennyson (Alfred, Lord)—*continued*.

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

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

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

£2 10s

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

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

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

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

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

18s

THE IDYLLS.

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

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

£4 10s

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

2873 **Memoir.** By his Son.

Portraits and other illustrations.

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

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

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

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

One of 300 copies.

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

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

London, 1873.

£1 10s

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

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

W. M. THACKERAY.

2876 **Set of his Important Novels.** Comprising:—

Vanity Fair. A Novel without a Hero.

With 40 full-page plates and woodcuts in the text, by the Author.

FIRST ISSUE, with the Rustic Letters and "Stejne" woodcut.
London, 1848.

The History of Pendennis.

With 2 engraved titles and 46 full-page plates, together with woodcuts in the text, by the Author. 2 vols. 1849.

The Newcomes.

With 2 engraved titles, 46 full-page plates and woodcuts by R. Doyle. 2 vols. 1854.

The Virginians.

With 2 engraved titles, 46 full-page plates and woodcuts by the Author.

Together, all FIRST EDITIONS, 7 vols., 8vo, *new half morocco gilt, g. e. London, 1848-54.* **£14 14s**

2877 **Ballads.**

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

London, Bradbury & Evans, 1855. **£1 10s**

2878 **Burlesques.** A Legend of the Rhine: Rebecca and Rowena.

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

London, 1856. **£1 1s**

2879 **A Collection of Letters of Thackeray, 1847-1855.**

With a portrait of Thackeray, reproductions of some of his drawings and facsimiles of letters by him.

FIRST EDITION. Imperial 8vo, *original half cloth.*

New York, 1887. **14s**

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

2880 **Collection of Six Sheets of Original Sketches in Pencil by Thackeray,** including one of "The Morgue," and other sketches illustrating the Paris Sketch Book.

In sunk mounts, bound in a 4to volume, full crushed levant morocco extra, g. e., by Riviere. Circa 1840. **£60**

Thackeray (W. M.)—*continued.*

2881 **Comic Tales and Sketches.**

Edited and Illustrated by Mr. Michael Angelo Titmarsh.

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

2882 **Damascus and Palmyra;** a Journey to the East, by C. G. Addison.

With 10 full-page coloured plates descriptive of the residents by W. M. Thackeray.

FIRST EDITION. 2 vols., 8vo, *original cloth gilt, uncut.* London, 1838. **£2 10s**

PRESENTATION COPY WITH ORIGINAL DRAWING.

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

Second Edition Revised. Post 8vo, *contemporary half calf.* London, 1853.

(SEE ILLUSTRATION, PLATE No. XXV.).

£125

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

*** PRESENTATION COPY, with inscription by Thackeray on title-page:—

“From the Author to W. W. F. Synge.”

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

“ENGLISH HUMOURISTS of the last Century by W.M.T.”

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

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

2884 **English Humourists of the Eighteenth Century.**

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

London, 1853.

£1 12s 6d

2885 **An Essay on the Genius of George Cruikshank.**

With numerous illustrations of his Works.

FIRST EDITION. 8vo, *original cloth, g. e., as issued.*

London, 1840.

£4 4s

PLATE XXXVI.



SHOOTING. (Grouse Shooting). 1 of set of 4.
By SAMUEL HOWITT. Printed in Colours.
See Item No. 346f.

PLATE XXXVII.



PARTRIDGE SHOOTING

MORLAND. PARTRIDGE SHOOTING.

Printed in Colours.

See Item No. 3465.

Thackeray (W. M.)—*continued.*

- 2886 **Etchings by the late William Makepeace Thackeray while at Cambridge,** illustrative of University Life, etc., etc.

With 2 sets of the plates (plain and coloured).

8vo, half green morocco gilt, t. e. g.

London, now first published from the Original Plates, 1878. **18s**

- 2887 **Etchings by the late William Makepeace Thackeray while at Cambridge,** illustrative of University Life, etc., etc.

FIRST EDITION. 8vo, original boards.

Now Printed from the Original Plates, N.D. **6s**

- 2888 **The Four Georges:** sketches of Manners, Morals, Court and Town Life.

With illustrations.

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

London, 1861. **£3 3s**

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

With illustrations.

Post 8vo, original cloth, uncut.

London, Smith, Elder, 1861. **£10 10s**

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

" Given to me, May, 1862, by
the Author.

Palace Green,
Kensington."

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

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

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

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

In 1832, "Elizabeth Brownrigge."

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

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

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

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

In 1844, "The Luck of Barry Lyndon."

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

Thackeray (W. M.)—*continued.*

PRESENTATION COPY.

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

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

£105

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

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

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

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

"MALBROOK s'en vat en Guerre.

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

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

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

Numerous plates and woodcuts by the Author.

FIRST EDITION. 2 vols., 8vo, COMPLETE AND VERY CLEAN IN THE ORIGINAL PARTS, WITH ALL THE PICTORIAL YELLOW WRAPPERS.

London, 1849-50.

£45

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

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

THE EXCEEDINGLY RARE FIRST EDITION.

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

London, *David Bogue*, 1840.

£14 14s

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

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

With full-page and other illustrations by the Author.

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

London, 1843.

£8 8s

Thackeray (W. M.)—*continued.*

2895 **The Irish Sketch-Book.**

With numerous engravings on wood drawn by the Author.

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

London, 1845.

£1 5s

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

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

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

2897

A
LEAF OUT OF A
SKETCH BOOK

By

WILLIAM MAKEPEACE THACKERAY

(Printer's Device)

London,

Emily Faithfull & Co., Victoria Press.

1861.

25 Copies for the Author's Use.

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

£35

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

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

2898 **Loose Sketches,** an Eastern Adventure, etc.

With frontispiece by John Leech.

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

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

Thackeray (W. M.)—*continued.*

- 2899 **Loose Sketches.** Another Copy (ordinary Issue).
 Post 8vo, *original buckram, uncut.* London, 1894 **10s**
 *** Only 500 copies of this Edition on Small Paper were printed.
- 2900 **The Newcomes.** Memoirs of a most respectable Family, edited by Arthur Pendennis, Esq.
Engraved titles, frontispieces, 44 full-page plates by R. Doyle, and illustrations in the text.
 FIRST EDITION. 8vo, complete in the Original 24 (in 23) Parts, *with the wrappers and advertisements, uncut.* London, 1853-5. **£22**
- 2901 **The Newcomes.** Another Copy.
 FIRST EDITION. *Bound from the Original Parts, with the set of yellow wrappers and advertisements preserved at end of each volume.* 2 vols., 8vo, *full calf gilt, uncut, t. e. g.* London, 1854-5. **£12 12s**
- 2902 **Notes of a Journey from Cornhill to Grand Cairo,** by way of Lisbon, Athens, Constantinople, and Jerusalem.
Coloured frontispiece and woodcuts in the text by the Author.
 FIRST EDITION. Post 8vo, *original cloth, uncut.* London, 1846. **£3 18s**
- 2903 **Novels by Eminent Hands.**
 FIRST EDITION. Post 8vo, *original yellow wrappers.* London, 1856. **£1 5s**
- 2904 **Photographs from Original Sketches,** by W. M. Thackeray.
Series of 6 large Photographs of Pen and Ink Sketches of W. M. Thackeray, with facsimile of his writing beneath each.
 Large 4to, *half morocco.*
Published in Birmingham, circa 1870. **£6 6s**

The titles are as follows:—

- (1) Young, Active and Beautiful, the Count des Dragées and Mademoiselle de la Bonbonniere vow to each other an eternal attachment.
- (2) They are married, but after several years of union they are neither so slim nor so happy as they were, etc.

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

- (3) He has once more become agreeable but for whom? For Mademoiselle de Toffy who is staying with her Aunt the neglected and no longer beautiful Mme. Dragées.
- (4) Having been aggravated by her husband all day Madame des Dragées writes down her wrongs in her ledger.
- (5) Disgusted with the Count's behaviour, his lady steps out on the leads of their apartment and vows that she will cast herself into the street, etc.
- (6) Upon thinking better of it, she returned to the sleeping apartment, got into bed, and, it is believed, slept well, etc.

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

8vo, *uncut, sewn, as issued. Printed for Private Circulation, 1850.* **£5 5s**

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

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

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

16mo, *original leather binding. Punch Office, 1847.* **£2 2s**

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

2907 **Reading a Poem.**

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

New York, The Grolier Club, 1911. **£3 10s**

*** Only 250 copies printed.

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

8 full-page coloured plates by Richard Doyle.

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

London, 1850. **£5 10s**

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

8vo, *original blue wrappers. N.D.* **£6 10s**

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

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

Thackeray (W. M.)—*continued.*

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

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

Oxford, 1869. Scarce.

18s

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

Coloured plates.

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

London, 1849.

£2 5s

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

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

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

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

London, D. Bogue. (1850.)

£12 12s

WITH TWO SETS OF PLATES (PLAIN AND COLOURED).

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

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

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

£18 18s

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

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

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

London, 1856.

£1 5s

Thackeray (W. M.)—*continued.*

2915 THE SNOB.
A LITERARY AND SCIENTIFIC
JOURNAL.

NOT

“CONDUCTED BY MEMBERS
OF THE UNIVERSITY.”

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

Cambridge:

Published by W. H. Smith, Rose
Crescent.

1829.

THE GOWNSMAN.
(formerly called)
“THE SNOB,”
A LITERARY AND SCIENTIFIC
JOURNAL,
NOW

Conducted by Members of the
University.

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

Vol. 2.

Cambridge:

Published by W. H. Smith,
Rose Crescent,
and sold by Simpkin and Marshall,
London.

And may be had of all Booksellers.

1830.

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

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

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

A short copy, some leaves a little cut into.

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

(Continued over).

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

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

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

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

Post 8vo, *original wrappers*. 1829.

£8 10s

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

2917 **The Student's Quarter**; or, Paris Five-and-Thirty Years Since.*With 5 coloured plates.*FIRST EDITION. Post 8vo, *original cloth*.

London, Hotten, N.D.

£3 5s

2918 **Mr. Thackeray, Mr. Yates, and the Garrick Club.** The Correspondence and Facts stated by Edmund Yates.15 pp., 8vo, *unbound as issued, printed for private circulation*, 1859.

£11 11s

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

The issue with Dickens correctly spelt on page 14.

Thackeray (W. M.)—*continued.*

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

FIRST EDITION. Post 8vo, *original yellow wrappers, uncut.*
London, Bradbury and Evans, 1856.

£2 2s

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

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London, Privately Printed, 1916.

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*** One of 25 copies issued for private circulation

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

£1 10s

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

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

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

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£18 18s

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

THE DEDICATION."

Thackeray (W. M.)—*continued*.

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- (3). A Duel. Signed by W. M. Thackeray. (In water colours).
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2926 "**King Alfred and the Cakes.**" Autograph Poem. Comprising 21 lines on 1 page, 4to.

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

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(SEE ILLUSTRATION, PLATE No. XXVI.).

£125

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

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

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

Thackeray (W. M.)—*continued.*

AUTOGRAPH MS. AND ORIGINAL SKETCH.

2927 **“ King Fritz.”**

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

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

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

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

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

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

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(SEE ILLUSTRATION, PLATE No. XXVII.).

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

“ No.

Price Threepence.

TICKLETOBY'S JOURNAL.

Conducted by the Doctor and Assistants.

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

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

Thackeray (W. M.)—*continued.*2929 **Thackerayana:** Notes and Anecdotes.

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PLATE XXXVIII.



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PLATE XXXIX.



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

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

Thoreau (Henry David)—*continued.*

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“This is the way they massacre
one’s shorts and longs.”

Inserted at end is an Autograph Letter of Graham Tomson to Locker, asking for his permission to use in the volume his poem of “Loulou and her Cat.”

- 2964 **TOWNSEND** (Belton O’Neill, A.B. and Attorney-at-law). **Plantation Lays,** and other Poems.

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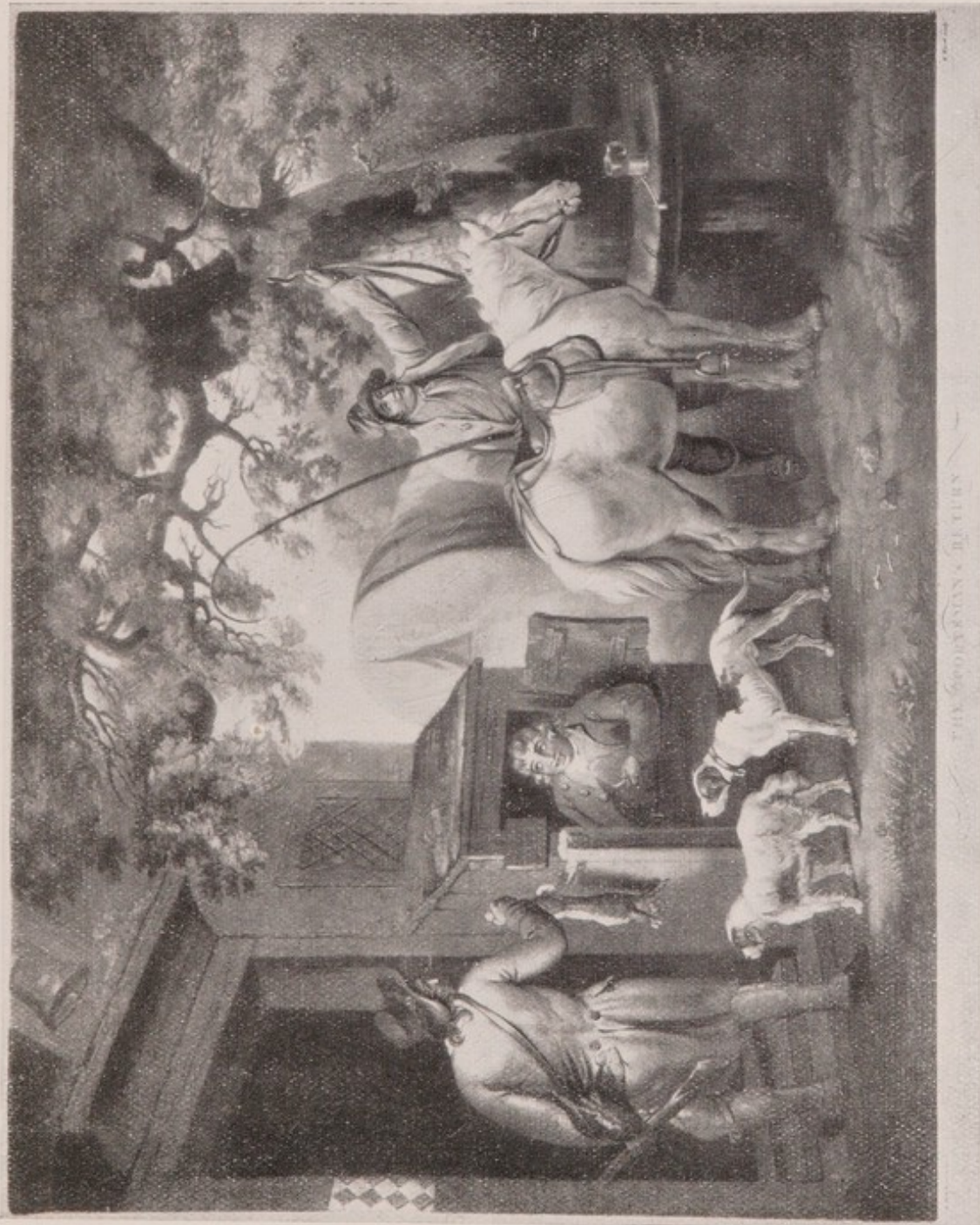
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Venetia, Nicolo Zopino de Aristotile, 1525.

Dialogo di Fortuna, nuovamente stampato.

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Vinegia, per Nicolo d'Aristotile, detto Zoppino, 1531.

Opera Nuova . . . laquel tratta de doi Philosophi, cioe de Democrito & Heraclito.

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*** The first work, the "Cerva Biancha," is a poem in seven long cantos of eight line verses, and occupies 150 pages. It is a very complicated allegory in which Fregoso appears to relate the adventures of his youth. He is in a forest engaged in the pursuit of a white hind urged on by his two hounds (the scene depicted in the woodcut), desire and thought. The hind represents the effect of beauty alone, but is really a nymph of Diana, whom the Goddess had metamorphosised for having listened to the voice of a lover. After many adventures he is conducted by reason to the City of true love, the hind is restored to her own form, and to her lover.

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

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

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Hunting—*continued.*

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- 3415 **Mateos** (Juan). **Origen y Dignidad de la Caza.**

Fine engraved title, containing the author's portrait, and seven magnificent engraved folding plates of hunting scenes.

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

The plates include representations of Boar Hunting and Deer Hunting.

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

- 3416 **Nuñez de Avendaño** (Pero). **Aviso de Cazadores y de Caça.** Con nuevas Adiciones.

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

Madrid, Pedro Madrigal, 1593.

£25

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

A work on Huntsmen and Game.

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*** Some headlines cut into.

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Hunting—*continued.*

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- 3430 ——— **The Chase:** To which is Annexed Field Sports; by William Somerville. With a Sketch of the Author's Life; including a PREFACE, Critical and Explanatory: and some Annotations on the text and nature of the Poem. By Edward Topham.

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Outside of a Country Alehouse.

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

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(SEE ILLUSTRATION, PLATE No. XXXIV.).

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(SEE ILLUSTRATION, PLATE XXXV.). **£37.**

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

- Plate I. Sportsman with dogs in a wood, firing
 Plate II. Sportsman about to climb over a hurdle, keepers and dogs.
 Plate III. Sportsmen and dogs resting under trees.
 Plate IV. Sportsmen packing up game, dogs being placed in vehicle behind.

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

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(SEE ILLUSTRATION, PLATE No. XXXIX.).

£120

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

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£2 5s

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9s

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Illustrated with 13 appropriate woodcuts.

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18s

- 3476 **THE SPORTSMAN'S RETURN.** Exterior of Bell Inn. Sportsman enters holding up hare in right hand showing it to lad in little wooden hut at side of door, two dogs at sportsman's heels. To right large spreading tree, circular seat under it. A countryman, whip in hand, fastens saddled horse to branch by reins.

Mezzotint by **W. Ward** after **G. Morland.**

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

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

(SEE ILLUSTRATION, PLATE No. XL.).

£375

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