



Ex Libris

C. K. OGDEN

PK 5506

H36

1880

Page

74 | 151-

J. B. B. Nichols

[Parodies of Swinburne]

Oxford, 1881

By Swinburne

THE
HEPTALOGIA

LONDON : PRINTED BY
SPOTTISWOODE AND CO., NEW-STREET SQUARE
AND PARLIAMENT STREET

SPECIMENS OF MODERN POETS

THE HEPTALOGIA

OR

THE SEVEN AGAINST SENSE

A CAP WITH SEVEN BELLS

- I. THE HIGHER PANTHEISM IN A NUTSHELL
- II. JOHN JONES
- III. THE POET AND THE WOODLOUSE
- IV. THE PERSON OF THE HOUSE (IDYL CCCLXVI)
- V. LAST WORDS OF A SEVENTH-RATE POET
- VI. SONNET FOR A PICTURE
- VII. NEPHELIDIA

London

CHATTO & WINDUS, PICCADILLY

1880

[The right of translation is reserved]

CONTENTS.

	PAGE
THE HIGHER PANTHEISM IN A NUTSHELL	3
JOHN JONES	9
1. AT THE PIANO	9
2. BY THE CLIFF	13
3. ON THE SANDS	16
4. UP THE SPOUT	29
5. OFF THE PIER	35
THE POET AND THE WOODLOUSE	43
THE PERSON OF THE HOUSE (IDYL CCCLXVI.)	53
1. THE MONTHLY NURSE	53
2. THE CAUDLE	55
3. THE SENTENCES	56
IDYL CCCLXVI.—THE KID	58
LAST WORDS OF A SEVENTH-RATE POET	65
SONNET FOR A PICTURE	95
NEPHELIDIA	99

THE HIGHER PANTHEISM
IN A NUTSHELL

THE HIGHER PANTHEISM
IN A NUTSHELL.

ONE, who is not, we see : but one, whom we see not, is :
Surely this is not that : but that is assuredly this.

What, and wherefore, and whence? for under is over
and under :

If thunder could be without lightning, lightning could be
without thunder.

Doubt is faith in the main : but faith, on the whole, is
doubt :

We cannot believe by proof : but could we believe with-
out ?

Why, and whither, and how? for barley and rye are not
clover :

Neither are straight lines curves : yet over is under and
over.

Two and two may be four : but four and four are not
eight :

Fate and God may be twain : but God is the same thing
as fate.

Ask a man what he thinks, and get from a man what he
feels :

God, once caught in the fact, shews you a fair pair of
heels.

Body and spirit are twins : God only knows which is
which :

The soul squats down in the flesh, like a tinker drunk in
a ditch.

One and two are not one : but one and nothing is two :
Truth can hardly be false, if falsehood cannot be true.

Once the mastodon was : pterodactyls were common as
cocks :

Then the mammoth was God : now is He a prize ox.

Parallels all things are : yet many of these are askew :
You are certainly I : but certainly I am not you.

Springs the rock from the plain, shoots the stream from
the rock :

Cocks exist for the hen : but hens exist for the cock.

God, whom we see not, is : and God, who is not, we see :
Fiddle, we know, is diddle : and diddle, we take it, is
dee.

JOHN JONES

JOHN JONES.

I.

AT THE PIANO.

I.

LOVE me and leave me ; what love bids retrieve me ? can

June's fist grasp May ?

Leave me and love me ; hopes eyed once above me

like spring's sprouts, decay ;

Fall as the snow falls, when summer leaves grow false—

cards packed for storm's play !

II.

Nay, say Decay's self be but last May's elf, wing shifted,
eye sheathed—

Changeling in April's crib rocked, who lets 'scape rills
locked fast since frost breathed—

Skin cast (think !) adder-like, now bloom bursts bladder-
like,—bloom frost bequeathed ?

III.

Ah, how can fear sit and hear as love hears it grief's
heart's cracked grate's screech ?

Chance lets the gate sway that opens on hate's way and
shews on shame's beach

Crouched like an imp sly change watch sweet love's
shrimps lie, a toothful in each.

IV.

Time feels his tooth slip on husks wet from Truth's lip,
which drops them and grins—
Shells where no throb stirs of life left in lobsters since
joy thrilled their fins—
Hues of the prawn's tail or comb that makes dawn stale,¹
so red for our sins !

V.

Years blind and deaf use the soul's joys as refuse, heart's
peace as manure,
Reared whence, next June's rose shall bloom where our
moons rose last year, just as pure :
Moons' ends match roses' ends: men by beasts' noses'
ends mete sin's stink's cure.

¹ ' Whose youth and freshness
Wrinkles Apollo's, and makes stale the morning.'—SHAKESPEARE.

VI.

Leaves love last year smelt now feel dead love's tears
melt—flies caught in time's mesh !

Salt are the dews in which new time breeds new sin, brews
blood and stews flesh ;

Next year may see dead more germs than this weeded
and reared them afresh.

VII.

Old times left perish, there's new time to cherish ; life
just shifts its tune ;

As, when the day dies, earth, half afraid, eyes the growth
of the moon ;

Love me and save me, take me or waive me ; death
takes one so soon !

II.

BY THE CLIFF.

I.

Is it daytime (guess),
You that feed my soul
To excess
With that light in those eyes
And those curls drawn like a scroll
In that round grave guise?
No or yes?

II.

Oh, the end, I'd say !
Such a foolish thing
(Pure girls' play !)
As a mere mute heart,
Was it worth a kiss, a ring,
This ? for two must part—
Not to-day.

III.

Look, the whole sand crawls,
Hums, a heaving hive,
Scrapes and scrawls—
Such a buzz and burst !
Here just one thing's not alive,
One that was at first—
But life palls.

IV.

Yes, my heart, I know,

Just my heart's stone dead—

Yes, just so.

Sick with heat, those worms

Drop down scorched and overfed—

No more need of germs !

Let them go.

v.

Yes, but you now, look,

You, the rouged stage female

With a crook,

Chalked Arcadian sham,

You that made my soul's sleep's dream ail—

Your soul fit to damn ?

Shut the book.

III.

ON THE SANDS.

I.

THERE was nothing at all in the case (conceive)

But love ; being love, it was not (understand)

Such a thing as the years let fall (believe)

Like the rope's coil dropt from a fisherman's hand

When the boat's hauled up—'by your leave !'

II.

So—well ! How that crab writhes—leg after leg

Drawn, as a worm draws ring upon ring

Gradually, not gladly ! Nay, but, Meg,
Is it more than the ransom (say) of a king
(Take my meaning at least) that I beg ?

III.

Not so ! You were ready to learn, I think,
What the world said ! ‘He loves you too well
(suppose)
For such leanings ! These poets, their love’s mere ink—
Like a flower, their flame flashes—a rosebud, blows—
Then it all drops down at a wink !

IV.

‘ Ah, the instance ! A curl of a blossomless vine
The vinedresser passing it sickens to see
And mutters “ Much hope (under God) of His wine

From the branch and the bark of a barren tree
 Spring reared not, and winter lets pine—

v.

“ His wine that should glorify (saith He) the cup
 That a man beholding (not tasting) might say
 ‘ Pour out life at a draught, drain it dry, drink it up,
 Give this one thing, and huddle the rest away—
 Save the bitch, and who cares for the pup?’

vi.

“ Let it rot then !” which saying, he leaves it—we’ll
 guess,
 Feels (if the sap move at all) thus much—
 Yearns, and would blossom, would quicken no less,
 Bud at an eye’s glance, flower at a touch—
 “ Die, perhaps, would you not, for her? —“ Yes

VII.

‘Note the hitch there ! That’s piteous—so much being
done,

(He’ll think some day, your lover) so little to do !

Such infinite days to wear out, once begun !

Since the hand its glove holds, and the footsole its shoe—
Overhead too there’s always the sun !’

VIII.

Oh, no doubt they had said so, your friends—been
profuse

Of good counsel, wise hints—‘where the trap lurks,
walk warily—

Squeeze the fruit to the core ere you count on the juice !

For the graft may fail, shift, wax, change colour, wane,
vary, lie—’

You were cautious, God knows—to what use ?

IX.

This crab's wiser, it strikes me—no twist but implies
 life—

Not a curl but's so fit you could find none fitter—
 For the brute from its brutehood looks up thus and eyes
 life—

Stoop your soul down and listen, you'll hear it twitter,
 Laughing lightly,—my crab's life's the wise life !

X.

Ah, now, look you—tail foremost, the beast sets sea-
 ward—

The sea draws it, sand sucks it—he's wise, my crab !
 From the napkin out jumps his one talent—good
 steward,

Just judge ! So a man shirks the smile or the stab,
 And sets his sail duly to leeward !

XI.

Trust me? Hardly! I bid you not lean (remark)

On my spirit, your spirit—my flesh, your flesh—

Hold my hand, and tread safe through the horrible
dark—

Quench my soul as with sprinklings of snow, then
refresh

With some blast of new bellows the spark!

XII.

By no means! This were easy (men tell me) to say—

‘Give her all, throw your chance up, fall back on her
heart!’

(Say my friends) ‘she must change! after night follows
day—’

No such fool! I am safe set in hell, for my part—

So let heaven do the worst now he may!

XIII.

What they bid me? Well, this, nothing more—‘Tell
her this—

“You are mine, I yours, though the whole world fail—
Though things are not, I know there is one thing which
is—

Though the oars break, there’s hope for us yet—hoist
the sail !

Oh, your heart ! what’s the heart ? but your kiss !”

XIV.

‘Then she breaks, she drops down, she lies flat at your
feet—

Take her then !’ Well, I knew it—what fools are men !
Take the bee by her horns, will your honey prove sweet ?

Sweet is grass—will you pasture your cows in a fen ?

Oh, if contraries could but once meet !

xv.

Love you call it? Some twitch in the moon's face

(observe)

Wet blink of her eyelid, tear dropt about dewfall,

Cheek flushed or obscured—does it make the sky

swerve?

Fetch the test, work the question to rags, bring to

proof all—

Find what souls want and bodies deserve !

xvi.

Ah, we know you ! Your soul works to infinite ends,

Frets, uses life up for death's sake, takes pains,

Flings down love's self—'but you, bear me witness, my

friends !

Have I lost spring? count up (see) the winter's fresh

gains !

Is the shrub spoilt? the pine's hair impends !'

XVII.

What, you'd say—'Mark how God works ! Years crowd,
time wears thin,

Earth keeps good yet, the sun goes on, stars hold
their own,

And you'll change, climb past sight of the world, shift
your skin,

Never heeding how life moans—"more flesh now,
less bone !"

For that cheek's worn waste outline (death's grin)

XVIII.

Pleads with time still—"what good if I lose this? but
see—"

(There's the crab gone !) "I said, 'Though earth
sinks,'"' (you perceive?

Ah, true, back there !) your soul now—““yet some
vein might be

(Could one find it alive in the heart's core's pulse,
cleave

Through the life-springs where 'you' melts in 'me)—

XIX.

““Some true vein of the absolute soul, which sur-
vives

All that flesh runs to waste through'—and lo, this
fails !

Here's death close on us ! One life ? a million of
lives !

Why choose one sail to watch of these infinite
sails ?

Time's a tennis-play ? thank you, no, fives !

XX.

“Stop life’s ball then !” Such folly ! melt earth down
for that,

Till the pure ore eludes you and leaves you raw
scoriæ ?

‘Pish, the vein’s wrong !’ But you, friends—come, what
were you at

When God spat you out suddenly ? what was the
story He

Cut short thus, the growth He laid flat ?

XXI.

Wait ! the crab’s twice alive, mark ! Oh, worthy, your
soul,

Of strange ends, great results, novel labours ! Take
note,

I reject this for one ! (ay, now, straight to the hole !

Safe in sand there—your skirts smooth out all as they
float !)

I, shirk drinking through flaws in the bowl ?

XXII.

Or suppose now that rock's cleft—grim, scored to the
quick,

As a man's face kept fighting all life through gets
scored,

Mossed and marked with grey purulent leprosy,
sick,

Flat and foul as man's life here. (be swift with your
sword—

Cut the soul out, stuck fast where thorns prick !)

XXIII.

— Say it let the rock's heart out, its meaning, the thing
 All was made for, devised, ruled out gradually,
 planned—

Ah, that sea-shell, perhaps—since it lies, such a ring
 Of pure colour, a cup full of sunbeams, to stand
 (Say, in Lent) at the priest's hand—(no king !)

XXIV.

Blame the cleft then? Praise rather! So—just a
 chance gone!

Had you said—' Save the seed and secure souls in
 flower '—

Ah, how time laughs, years palpitate, pro grapples con,
 Till one day you shrug shoulders—' Well, gone, the
 good hour !

Till one night—' Is God off now? or on?

IV.

UP THE SPOUT.

I.

Hi ! Just you drop that ! Stop, I say !

Shirk work, think slink off, twist friend's wrist ?

Where that spined sand's lined band's the bay—

Lined blind with true sea's blue, as due—

Promising—not to pay ?

II.

For the sea's debt leaves wet the sand ;

Burst worst fate's weights in one burst gun ?

A man's own yacht, blown—What? off land?

Tack back, or veer round here, then—queer!

Reef points, though—understand?

III.

I'm blest if I do. Sigh? be blowed!

Love's doves make break life's ropes, eh? Tropes!

Faith's brig, baulked, sides caulked, rides at road;

Hope's gropes befogged, storm-dogged and bogged—

Clogged, water-logged, her load!

IV.

Stowed, by Jove, right and tight, away!

No show now how best plough sea's brow,

Wrinkling—breeze quick, tease thick, ere day,

Clear sheer wave's sheen of green, I mean,
With twinkling wrinkles—eh ?

Sea sprinkles winkles, tinkles light
Shells' bells—boy's joys that hap to snap !
It's just sea's fun, breeze done, to spite
God's rods that scourge her surge, I'd urge—
Not proper, is it—quite ?

VI.

See, fore and aft, life's craft undone !
Crank plank, split spritsail—mark, sea's lark !
That grey cold sea's old sprees, begun
When men lay dark i' the ark, no spark,
All water—just God's fun !

VII.

Not bright, at best, his jest to these

Seemed—screamed, shrieked, wreaked on kin for sin !

When for mirth's yell earth's knell seemed please

Some dumb new grim great whim in him

Made Jews take chalk for cheese.

VIII.

Could God's rods bruise God's Jews ? Their jowls

Bobbed, sobbed, gaped, aped the plaice in face :

None heard, 'tis odds, his—God's—folk's howls.

Now, how must I apply, to try

This hookiest-beaked of owls ?

IX.

Well, I suppose God knows—I don't.

Time's crimes mark dark men's types, in stripes

Broad as fen's lands men's hands were wont

Leave grieve unploughed, though proud and loud

With birds' words—No ! he won't !

x.

One never should think good impossible.

Eh? say I'd hide this Jew's oil's cruse—

His shop might hold bright gold, engrossible

By spy—spring's air takes there no care

To wave the heath-flower's glossy bell !

xI.

But gold bells chime in time there, coined—

Gold ! Old Sphinx winks there—'Read my screed !'

Doctrine Jews learn, use, burn for, joined

(Through new craft's stealth) with health and wealth—

At once all three purloined !

XII.

I rose with dawn, to pawn, no doubt,

(Miss this chance, glance untried aside ?)

John's shirt, my—no ! Ay, so—the lout !

Let yet the door gape, store on floor

And not a soul about ?

XIII.

Such men lay traps, perhaps—and I'm

Weak—meek—mild—child of woe, you know !

But theft, I doubt, my lout calls crime.

Shrink ? Think ! Love's dawn in pawn—you spawn

Of Jewry ! Just in time !

V.

OFF THE PIER.

I.

ONE last glance at these sands and stones !

Time goes past men, and lives to his liking,
Steals, and ruins, and sometimes atones.

Why should he be king, though, and why not I king ?
There now, that wind, like a swarm of sick drones !

II.

Is it heaven or mere earth (come !) that moves so and
moans ?

Oh, I knew, when you loved me, my soul was in
flowerage—

Now the frost comes ; from prime, though, I watched
through to nones,

Read love's litanies over—his age was not our
age !

No more flutes in this world for me now, dear !
trombones.

III.

All that youth once denied and made mouths at, ag
owns.

Facts put fangs out and bite us ; life stings and grows
viperous ;

And time's fugues are a hubbub of meaningless tones.

Once we followed the piper ; now why not the piper
us ?

Love, grown grey, plays mere solos ; we want anti-
phones.

IV.

And we sharpen our wits up with passions for hones,
Melt down loadstars for magnets, use women for
whetstones,
Learn to bear with dead calms by remembering
cyclones,
Snap strings short with sharp thumbnails, till silence
begets tones,
Burn our souls out, shift spirits, turn skins and change
zones ;

V.

Then the heart, when all's done with, wakes, whimpers,
intones
Some lost fragment of tune it thought sweet ere it
grew sick ;
(Is it life that disclaims this, or death that disowns ?)

Mere dead metal, scrawled bars—ah, one touch, you
make music !

Love's worth saving, youth doubts, but experience
depones.

VI.

Think, what use, when youth's saddle galls bay's back
or roan's,

To seek chords on love's keys to strike, other than
his chords ?

There's an error joy winks at and grief half condones,

Or life's counterpoint grates the C major of discords—
'Tis man's choice 'twixt sluts rose-crowned and queens
age dethrones.

VII.

I for instance might groan as a bag-pipe groans,

Give the flesh of my heart for sharp sorrows to
flagellate,

Grief might grind my cheeks down, age make sticks of
my bones,

(Though a queen drowned in tears must be worth
more than Madge elate)¹

Rose might turn burdock, and pine-apples cones ;

VIII.

My skin might change to a pitiful crone's,

My lips to a lizard's, my hair to weed,

My features, in fact, to a series of loans ;

Thus much is conceded ; now, you, concede

You would hardly salute me by choice, John Jones ?

¹ First edition :—

And my face bear his brand—mine, that once bore Love's badge
elate !

THE POET AND THE WOODLOUSE

THE POET AND THE WOODLOUSE.

SAID a poet to a woodlouse—‘Thou art certainly my
brother ;

I discern in thee the markings of the fingers of the
Whole ;

And I recognize, in spite of all the terrene smut and
smother,

In the colours shaded off thee, the suggestions of a
soul.

'Yea,' the poet said, 'I smell thee by some passive
divination,

I am satisfied with insight of the measure of thine
house ;

What had happened I conjecture, in a blank and
rhythmic passion,

Had the æons thought of making thee a man, and me
a louse.

'The broad lives of upper planets, their absorption and
digestion,

Food and famine, health and sickness, I can scrutinize
and test ;

Through a shiver of the senses comes a resonance of
question,

And by proof of balanced answer I decide that I am
best.

‘Man, the fleshly marvel, always feels a certain kind of
awe stick

To the skirts of contemplation, cramped with nympho-
leptic weight :

Feels his faint sense charred and branded by the touch
of solar caustic,

On the forehead of his spirit feels the footprint of a
Fate.’

‘Notwithstanding which, O poet,’ spake the woodlouse,
very blandly,

‘I am likewise the created,—I the equipoise of
thee ;

I the particle, the atom, I behold on either hand
lie

The inane of measured ages that were embryos
of me.

46 *THE POET AND THE WOODLOUSE.*

'I am fed with intimations, I am clothed with consequences,

And the air I breathe is coloured with apocalyptic blush :

Ripest-budded odours blossom out of dim chaotic stench,

And the Soul plants spirit-lilies in sick leagues of human slush.

'I am thrilled half cosmically through by cryptophantic surgings,

Till the rhythmic hills roar silent through a spongy kind of blee :

And earth's soul yawns disembowelled of her pancreatic organs,

Like a madrepora if mesmerized, in rapt catalepsy.

‘ And I sacrifice, a Levite—and I palpitate, a poet ;—

Can I close dead ears against the rush and resonance
of things ?

Symbols in me breathe and flicker up the heights of the
heroic ;

Earth’s worst spawn, you said, and cursed me ? look !
approve me ! I have wings.

‘ Ah, men’s poets ! men’s conventions crust you round
and swathe you mist-like,

And the world’s wheels grind your spirits down the
dust ye overtrod :

We stand sinlessly stark-naked in effulgence of the
Christlight,

And our polecat chokes not cherubs ; and our skunk
smells sweet to God.

'For He grasps the pale Created by some thousand vital
handles,

Till a Godshine, bluely winnowed through the sieve of
thunderstorms,

Shimmers up the non-existent round the churning feet
of angels ;

And the atoms of that glory may be seraphs, being
worms.

'Friends, your nature underlies us and your pulses
overplay us ;

Ye, with social sores unbandaged, can ye sing right
and steer wrong ?

For the transient cosmic, rooted in imperishable chaos,
Must be kneaded into drastics as material for a
song.

‘Eyes once purged from homebred vapours through
humanitarian passion

See that monochrome a despot through a democratic
prism ;

Hands that rip the soul up, reeking from divine eviscera-
tion,

Not with priestlike oil anoint him, but a stronger-
smelling chrism.

‘Pass, O poet, retransfigured ! God, the psychometric
rhapsode,

Fills with fiery rhythms the silence, stings the dark
with stars that blink ;

All eternities hang round him like an old man’s clothes
collapsèd,

While he makes his mundane music—AND HE WILL
NOT STOP, I THINK.’

THE PERSON OF THE HOUSE

THE PERSON OF THE HOUSE.

IDYL CCCLXVI.

THE ACCOMPANIMENTS.

1. THE MONTHLY NURSE.
2. THE CAUDLE.
3. THE SENTENCES.

THE KID.

1. THE MONTHLY NURSE.

THE sickly airs had died of damp ;

Through huddling leaves the holy chime

Flagged ; I, expecting Mrs. Gamp,

Thought—‘ Will the woman come in time ? ’

Upstairs I knew the matron bed
Held her whose name confirms all joy
To me ; and tremblingly I said
‘ Ah ! will it be a girl or boy ? ’
And, soothed, my fluttering doubts began
To sift the pleasantness of things ;
Developing the unshapen man,
An eagle baffled of his wings ;
Considering, next, how fair the state
And large the license that sublimes
A nineteenth-century female fate—
Sweet cause that thralls my liberal rhymes !
And Chastities and colder Shames,
Decorums mute and marvellous,
And fair Behaviour that reclaims
— All fancies grown erroneous,
Moved round me musing, till my choice

Faltered. A female in a wig
Stood by me, and a drouthy voice
Announced her—Mrs. Betsy Prig.

2. THE CAUDLE.

Sweet Love that sways the reeling years,
The crown and chief of certitudes,
For whose calm eyes and modest ears
Time writes the rule and text of prudes—
That, surpliced, stoops a nuptial head
Nor chooses to live blindly free,
But, with all pulses quieted,
Plays tunes of domesticity—
That Love I sing of and have sung
And mean to sing till Death yawn sheer,
He rules the music of my tongue,
Stills it or quickens there or here.

I say but this : as we went up

I heard the Monthly give a sniff

And ' *if* the big dog makes the pup—'

She murmured—then repeated ' *if* !'

The caudle on a slab was placed ;

She snuffed it, snorting loud and long ;

I fled—I would not stop to taste—

And dreamed all night of things gone wrong.

3. THE SENTENCES.

I.

Abortive Love is half a sin ;

But Love's abortions dearer far

Than wheels without an axle-pin

Or life without a married star.

II.

My rules are hard to understand

For him whom sensual rules depress ;

A bandbox in a midwife's hand

May hold a costlier bridal dress.

III.

' I like her not ; in fact I loathe ;

Bugs hath she brought from London beds.'

Friend ! wouldst thou rather bear their growth

Or have a baby with two heads ?

IDYL CCCLXVI.

THE KID.

My spirit, in the doorway's pause,
Fluttered with fancies in my breast ;
Obsequious to all decent laws,
I felt exceedingly distressed.
I knew it rude to enter there
With Mrs. V. in such a state ;
And, 'neath a magisterial air,
Felt actually indelicate.
I knew the nurse began to grin ;
I turned to greet my Love. Said she—
'Confound your modesty, come in !
—What shall we call the darling, V. ?'

(There are so many charming names !

Girls'—Peg, Moll, Doll, Fan, Kate, Blanche, Bab :

Boys'—Mahershahal-hashbaz, James,

Kit, Nick, Dick, Mark, Aminadab.)

Lo, as the acorn to the oak,

As well-heads to the river's height,

As to the chicken the moist yolk,

As to high noon the day's first white—

Such is the baby to the man.

There, straddling one red arm and leg,

Lay my last work, in length a span,

Half hatched, and conscious of the egg.

A creditable child, I hoped ;

And half a score of joys to be

Through sunny lengths of prospect sloped

Smooth to the bland futurity.

O, fate surpassing other dooms,

O, hope above all wrecks of time !

O, light that fills all vanquished glooms,

O, silent song o'ermastering rhyme !

I covered either little foot,

I drew the strings about its waist ;

Pink as the unshell'd inner fruit,

But barely decent, hardly chaste,

Its nudity had startled me ;

But when the petticoats were on,

' I know,' I said ; ' its name shall be

Paul Cyril Athanasius John.'

' Why,' said my wife, the child's a girl.'

My brain swooned, sick with failing sense ;

With all perception in a whirl,

How could I tell the difference ?

' Nay,' smiled the nurse, ' the child's a boy.

And all my soul was soothed to hear

That so it was : then startled Joy
 Mocked Sorrow with a doubtful tear.
And I was glad as one who sees
 For sensual optics things unmeet :
As purity makes passion freeze,
 So faith warns science off her beat.
Blessed are they that have not seen,
 And yet, not seeing, have believed :
To walk by faith, as preached the Dean,
 And not by sight, have I achieved.
Let love, that does not look, believe ;
 Let knowledge, that believes not, look :
Truth pins her trust on falsehood's sleeve,
 While reason blunders by the book.
Then Mrs. Prig addressed me thus ;
 'Sir, if you'll be advised by me,
You'll leave the blessed babe to us ;
 It's my belief he wants his tea.'

LAST WORDS
OF A SEVENTH-RATE POET

LAST WORDS
OF A
SEVENTH-RATE POET.

BILL, I feel far from quite right—if not further : already
the pill

Seems, if I may say so, to bubble inside me. A poet's
heart, Bill,

Is a sort of a thing that is made of the tenderest young
bloom on a fruit.

You may pass me the mixture at once, if you please—
and I'll thank you to boot

For that poem—and then for the julep. This really is
damnable stuff!

(Not the poem, of course.) Do you snivel, old friend?
well, it's nasty enough,

But I think I can stand it—I think so—ay, Bill, and I
could were it worse.

But I'll tell you a thing that I can't and I won't. 'Tis
the old, old curse—

The gall of the gold-fruited Eden, the lure of the angels
that fell.

'Tis the core of the fruit snake-spotted in the hush of
the shadows of hell,

Where a lost man sits with his head drawn down, and a
weight on his eyes.

You know what I mean, Bill—the tender and delicate
mother of lies,

Woman, the devil's first cousin—no doubt by the female
side.

The breath of her mouth still moves in my hair, and I
know that she lied,

And I feel her, Bill, sir, inside me—she operates there
like a drug.

Were it better to live like a beetle, to wear the cast
clothes of a slug,

Be the louse in the locks of the hangman, the mote in
the eye of the bat,

Than to live and believe in a woman, who must one
day grow aged and fat?

You must see it's preposterous, Bill, sir. And yet, how
the thought of it clings!

I have lived out my time—I have prigg'd lots of verse—
I have kissed (ah, that stings!)

Lips that swore I had cribbed every line that I wrote on
them—cribbed—honour bright !

Then I loathed her ; but now I forgive her ; perhaps
after all she was right.

Yet I swear it was shameful—unwomanly, Bill, sir—to
say that I fibbed.

Why, the poems were mine, for I bought them in print.
Cribbed? of course they were cribbed.

Yet I wouldn't say, cribbed from the French—Lady
Bathsheba thought it was vulgar—

But picked up on the banks of the Don, from the lips of
a highly intelligent Bulgar.

I'm aware, Bill, that's out of all metre—I can't help it—
I'm none of your sort

Who set metres, by Jove, above morals—not exactly.
They don't go to Court—

As I mentioned one night to that cowslip-faced pet,

Lady Rahab Redrabbit

(Whom the Marquis calls Drabby for short). Well, I

say, if you want a thing, grab it—

That's what I did, at least, when I took that *danseuse* to

a swell *cabaret*,

Where expense was no consideration. A poet, you see,

now and then must be gay.

(I declined to give more, I remember, than fifty centeems

to the waiter ;

For I asked him if that was enough ; and the jackanapes

answered—*Peut-être*.

Ah, it isn't in you to draw up a *menu* such as ours was,

though humble :

When I told Lady Shoreditch, she thought it a regular

grand tout ensemble.)

She danced the heart out of my body—I can see in the
glare of the lights,

I can see her again as I saw her that evening, in spangles
and tights.

When I spoke to her first, her eye flashed so, I heard—
as I fancied—the spark whiz

From her eyelid—I said so next day to that jealous old
fool of a Marquis.

She reminded me, Bill, of a lovely volcano, whose entrails
are ava—

Or (you know my *penchant* for original types) of the upas
in Java.

In the curve of her sensitive nose was a singular species
of dimple,

Where the flush was the mark of an angel's creased kiss
—if it wasn't a pimple.

Now I'm none of your bashful John Bulls who don't
know a pilau from a puggaree

Nor a chili, by George, from a chopstick. So, sir, I
marched into her snuggery,

And proposed a light supper by way of a finish. I
treated her, Bill,

To six *entrées* of ortolans, sprats, maraschino, and oysters.

It made her quite ill.

Of which moment of sickness I took some advantage.

I held her like this,

And availed myself, sir, of her sneezing, to shut up her
lips with a kiss.

The waiters, I saw, were quite struck ; and I felt, I may
say, *entre nous*

Like Don Juan, Lauzun, Almaviva, Lord Byron, and
old Richelieu.

(You'll observe, Bill, that rhyme's quite Parisian ; a
Londoner, sir, would have cited old Q.)

These are moments that thrill the whole spirit with
spasms that excite and exalt.

I stood more than the peer of the great Casanova—you
know—de Seingalt.

She was worth, sir, I say it without hesitation, two brace
of her sisters.

Ah, why should all honey turn rhubarb—all cherries
grow onions—all kisses leave blisters ?

Oh, and why should I ask myself questions ? I've heard
such before—once or twice.

Ah, I can't understand it—but, O, I imagine it strikes
me as nice.

There's a deity shapes us our ends, sir, rough-hew them,
my boy, how we will—

As I stated myself in a poem I published last year, you
know, Bill—

Where I mentioned that that was the question—to be,
or, by Jove, not to be.

Ah, it's something—you'll think so hereafter—to wait on
a poet like me.

Had I written no more than those verses on that
Countess I used to call Pussy—

Yes, Minette or Manon—and—you'll hardly believe it—
she said they were all out of Musset.

Now I don't say they weren't—but what then? and I don't
say they were—I'll bet pounds against pennies on

The subject—I wish I may never die Laureate, if some
of them weren't out of Tennyson.

And I think—I don't like to be certain, with Death, so
to speak, by me, frowning—

But I think there were some—say a dozen, perhaps, or
a score—out of Browning.

As for poets who go on a contrary tack to what I go
and you go—

You remember my lyrics *translated*—like ‘sweet bully
Bottom’—from Hugo?

Though I will say it’s curious that simply on just that
account there should be

Men so bold as to say that not one of my poems was
written by me.

It would stir the political bile or the physical spleen of
a drab or a Tory

To hear critics assign to his hand the Confessional, Bill,
and the Laboratory.

Yes, it’s singular—nay, I can’t think of a parallel (ain’t
it a high lark?

As that Countess would say)—there are few men believe

it was I wrote the Ode to a Skylark.

And it often has given myself and Lord Albert no end

of diversion

To hear fellows maintain to my face it was Wordsworth

who wrote the Excursion.

When they know that whole reams of the verses recur in

my authorized works

Here and there, up and down ! Why, such readers are

infidels—heretics—Turks.

And the pitiful critics who think in their paltry presump-

tion to pay me a

Pretty compliment, pairing me off, sir, with Keats—as if

he could write *Lamia* !

While I never produced a more characteristic and

exquisite book,

One that gave me more real satisfaction, than did, on
the whole, Lalla Rookh.

Was it there that I called on all debtors, being pestered
myself by a creditor, (he

Isn't paid yet) to rise, by the proud appellation of bonds-
men—hereditary ?

Yes—I think so. And yet, on my word, I can't think
why I think it was so.

It more probably was in the poem I made a few seasons
ago

On that Duchess—her name now ? ah, thus one outlives
a whole cycle of joys !

Fair supplants black as brown succeeds golden. The
poem made rather a noise.

And indeed I have seen worse verses ; but as for the
woman, my friend—

Though his neck had been never so stiff, she'd have
made a philosopher bend.

As the broken heart of a sunset that bleeds pure purple
and gold

In the shudder and swoon of the sickness of colour, the
agonies old

That engirdle the brows of the day when he sinks with
a spasm into rest

And the splash of his kingly blood is dashed on the
skirts of the west,

Even such was my own, when I felt how much sharper
than any snake's tooth

Was the passion that made me mistake Lady Eve for
her niece Lady Ruth.

The whole world, colourless, lapsed. Earth fled from
my feet like a dream,

And the whirl of the walls of Space was about me, and
moved as a stream

Flowing and ebbing and flowing all night to a weary
tune

(‘Such as that of my verses’? Get out!) in the face of
a sick-souled moon.

The keen stars kindled and faded and fled, and the wind
in my ears

Was the wail of a poet for failure—you needn’t come
snivelling tears

And spoiling the mixture, confound you, with dropping
your tears into that!

I know I’m pathetic—I must be—and you soft-hearted
and fat,

And I’m grateful of course for your kindness—there,
don’t come hugging me, now—

But because a fellow's pathetic, you needn't low like a
cow.

I should like—on my soul, I should like—to remember
—but somehow I can't—

If the lady whose love has reduced me to this was the
niece or the aunt.

But whichever it was, I feel sure, when I published my
lays of last year

(You remember their title—The Tramp—only seven-
and-sixpence—not dear),

I sent her a copy (perhaps her tears fell on the title-page
—yes—

I should like to imagine she wept)—and the Bride of
Bulgaria (MS.)

I forwarded with it. The lyrics, no doubt, she found
bitter—and sweet ;

But the Bride she rejected, you know, with expressions

I will not repeat.

Well—she did no more than all publishers did. Though

my prospects were marred,

I can pity and pardon them. Blindness, mere blind-

ness ! And yet it was hard.

For a poet, Bill, is a blossom—a bird—a billow—a breeze—

A kind of creature that moves among men as a wind

among trees.

I with the heat of my heart still burning against all bars

As the fire of the dawn, so to speak, in the blanched

blank brows of the stars—

I with my tremulous lips made pale by musical

breath—

I with the shade in my eyes that was left by the kisses

of death—

(For Death came near me in youth, and touched my
face with his face,

And put in my lips the songs that belong to a desolate
place—

Desolate truly, my heart and my life, till her kiss filled
them up !)

I with my soul like wine poured out with my flesh for
the cup—

It was hard for me—it was hard—Bill, Bill, you great
owl, was it not ?

For the day creeps in like a Fate : and I think my grand
passion is rot :

And I dreamily seem to perceive, by the light of a life's
dream done,

The lotion at six, and the mixture at ten, and the draught
before one.

Yes—I feel rather better. Man's life is a mull, at the
best ;

And the patent perturbator pills are like bullets of lead
in my chest.

When a man's whole spirit is like the lost Pleiad, a
blown-out star,

Is there comfort in Holloway, Bill? is there hope of
salvation in Parr?

True, most things work to their end—and an end that
the shroud overlaps.

Under lace, under silk, under gold, sir, the skir of
winding-sheet flaps—

Which explains, if you think of it, Bill, why I can't,
though my soul thereon broodeth,*

Quite make out if I loved Lady Tamar as much as
loved Lady Judith.

Yet her dress was of violet velvet, her hair was hyacinth-
hued,
And her ankles—no matter. A face where the music
of every mood
Was touched by the tremulous fingers of passionate
feeling, and made
Strange melodies, scornful, but sweeter than strings
whereon sorrow has played
To enrapture the hearing of mirth when his garland of
blossom and green
Turns to lead on the anguished forehead—‘you don’t
understand what I mean’?
Well, of course I knew you were stupid—you always
were stupid at school—
Now don’t say you weren’t—but I’m hanged if I thought
you were quite such a fool !

You don't see the point of all this? I was talking of
sickness and death—

In that poem I made years ago, I said this—' Love, the
flower-time whose breath

Smells sweet through a summer of kisses and perfumes
an autumn of tears

Is sadder at root than a winter—its hopes heavy-hearted
like fears.

Though I love your Grace more than I love little Letty,
the maid of the mill,

Yet the heat of your lips when I kiss them' (you see we
were intimate, Bill)

' And the beat of the delicate blood in your eyelids of
azure and white

Leave the taste of the grave in my mouth and the
shadow of death on my sight.

Fill the cup—twine the chaplet—come into the garden—
get out of the house—

Drink to *me* with your eyes—there's a banquet behind,
where worms only carouse !

As I said to sweet Katie, who lived by the brook on the
land Philip farmed—

Worms shall graze where my kisses found pasture !'

The Duchess, I may say, was charmed.

It was read to the Duke, and he cried like a child. If
you'll give me a pill,

I'll go on till past midnight. That poem was said to be
—Somebody's, Bill.

But you see you can always be sure of my hand as the
mother that bore me

By the fact that I never write verse which has never
been written before me.

Other poets—I blush for them, Bill—may adore and
repudiate in turn a

Libitina, perhaps, or Pandemos ; my Venus, you know,
is Laverna.

Nay, that epic of mine which begins from foundations
the Bible is built on—

‘Of man’s *first* disobedience’—I’ve heard it attributed,
dammy, to Milton.

Well, it’s lucky for them that it’s not worth my while, as
I may say, to break spears

With the hirelings, forsooth, of the press who assert that
Othello was Shakespeare’s.

When he that can run, sir, may read—if he borrows the
book, or goes on tick—

In my poems the bit that describes how the Hellespont
joins the Propontic.

There are men, I believe, who will tell you that Gray
wrote the whole of *The Bard*—

Or that I didn't write half the *Elegy*, Bill, in a *Country
Churchyard*.

When you know that my poem, *The Poet*, begins—
'Ruin seize thee !' and ends

With recapitulations of horrors the poet invokes on his
friends.

And I'll swear, if you look at the dirge on my relatives
under the turf, you

Will perceive it winds up with some lines on myself—
and begins with the curfew.

Now you'll grant it's more probable, Bill—as a man of
the world, if you please—

That all these should have prigged from myself than that
I should have prigged from all these.

I could cry when I think of it, friend, if such tears would
comport with my dignity,

That the author of *Christabel* ever should smart from
such vulgar malignity.

(You remember perhaps that was one of the first little
things that I carolled

After finishing *Marmion*, the *Princess*, the *Song of the
Shirt*, and *Childe Harold*.)

Oh, doubtless it always has been so—Ah, doubtless it
always will be—

There are men who would say that myself is a different
person from me.

Better the porridge of patience a poor man snuffs in his
plate

Than the water of poisonous laurels distilled by the
fingers of hate.

'Tis a dark-purple sort of a moonlighted kind of a mid-
night, I know ;

You remember those verses I wrote on Irene, from
Edgar A. Poe ?

It was Lady Aholibah Levison, daughter of old Lord
St. Giles,

Who inspired those delectable strains, and rewarded her
bard with her smiles.

I recited her charms, in conjunction with those of a girl
at the *café*,

In a poem I published in collaboration with Templeton
(Taffy).

There are prudes in a world full of envy—and some of
them thought it too strong

To compare an earl's daughter by name with a girl at a
French *restaurant*.

I regarded her, though, with the chivalrous eyes of a
knight-errant on quest ;

I may say I don't know that I ever felt 'prouder, old
friend, of a conquest.

And when I've been made happy, I never have cared a
brass farthing who knew it ; I

Thank my stars I'm as free from mock-modesty, friend,
as from vulgar fatuity.

You may see by my shortness of speech that my time's
almost up : I perceive

That my new-fangled brevity strikes you : but don't—
though the public will—grieve.

As it's sometimes my whim to be vulgar, it's sometimes
my whim to be brief ;

As when once I observed, after Heine, that 'she was a
harlot, and I' (which is true) 'was a thief.'

(Though you hardly should cite this particular line, by
the way, as an instance of absolute brevity :

I'm aware, man, of that ; so you needn't disgrace yourself,
sir, by such grossly mistimed and impertinent levity.)

I don't like to break off, any more than you wish me to
stop : but my fate is

Not to write half a million such rhymes without block-
heads exclaiming—

JAM SATIS.

SONNET FOR A PICTURE

SONNET FOR A PICTURE.

THAT nose is out of drawing. With a gasp,
She pants upon the passionate lips that ache
With the red drain of her own mouth, and make
A monochord of colour. Like an asp;
One lithe lock wriggles in his rutilant grasp.
Her bosom is an oven of myrrh, to bake
Love's white warm shewbread to a browner cake.
The lock his fingers clench has burst its hasp.

The legs are absolutely abominable.

Ah ! what keen overgust of wild-eyed woes

Flags in that bosom, flushes in that nose ?

Nay ! Death sets riddles for desire to spell,

Responsive. What red hem earth's passion sews,

But may be ravenously unripped in hell ?

NEPHELIDIA

NEPHELIDIA.

FROM the depth of the dreamy decline of the dawn
through a notable nimbus of nebulous noonshine,
Pallid and pink as the palm of the flag-flower that
flickers with fear of the flies as they float,
Are they looks of our lovers that lustrously lean from a
marvel of mystic miraculous moonshine,
These that we feel in the blood of our blushes that
thicken and threaten with throbs through the throat?

Thicken and thrill as a theatre thronged at appeal of an
actor's appalled agitation,
Fainter with fear of the fires of the future than pale
with the promise of pride in the past ;
Flushed with the famishing fullness of fever that reddens
with radiance of rathe recreation,
Gaunt as the ghastliest of glimpses that gleam through
the gloom of the gloaming when ghosts go aghast ?
Nay, for the nick of the tick of the time is a tremu-
lous touch on the temples of terror,
Strained as the sinews yet strenuous with strife of
the dead who is dumb as the dust-heaps of death :
Surely no soul is it, sweet as the spasm of erotic emo-
tional exquisite error,
Bathed in the balms of beatified bliss, beatific itself by
beatitude's breath.

Surely no spirit or sense of a soul that was soft to the
spirit and soul of our senses

Sweetens the stress of suspiring suspicion that sobs in
the semblance and sound of a sigh ;

Only this oracle opens Olympian, in mystical moods and
triangular tenses—

‘ Life is the lust of a lamp for the light that is dark till
the dawn of the day when we die.’

Mild is the mirk and monotonous music of memory,
melodiously mute as it may be,

While the hope in the heart of a hero is bruised by the
breach of men’s rapiers, resigned to the rod ;

Made meek as a mother whose bosom-beats bound with
the bliss-bringing bulk of a balm-breathing baby,

As they grope through the grave-yard of creeds, under
skies growing green at a groan for the grimness of God.

Blank is the book of his bounty beholden of old, and its
binding is blacker than bluer :

Out of blue into black is the scheme of the skies, and
their dews are the wine of the bloodshed of things ;
Till the darkling desire of delight shall be free as a fawn
that is freed from the fangs that pursue her,
Till the heart-beats of hell shall be hushed by a hymn
from the hunt that has harried the kennel of kings.



February, 1880.



CHATTO & WINDUS'S LIST OF BOOKS.

Imperial 8vo, with 147 fine Engravings, half-morocco, 36s.

THE EARLY TEUTONIC, ITALIAN, AND FRENCH MASTERS.

Translated and Edited from the Dohme Series by A. H. KEANE,
M.A.I. With numerous Illustrations.

"Cannot fail to be of the utmost use to students of art history."—TIMES.

Crown 8vo, 1,200 pages, cloth extra, 12s. 6d.

THE READER'S HANDBOOK OF ALLUSIONS, REFERENCES, PLOTS, AND STORIES.

By the Rev. E. COBHAM BREWER, LL.D.

The object of this Handbook is to supply readers and speakers with a lucid but very brief account of such names as are used in allusions and references, whether by poets or prose writers—to furnish those who consult it with the plot of popular dramas, the story of epic poems, and the outline of well-known tales. Thus, it gives in a few lines the story of Homer's "Iliad" and "Odyssey," of Virgil's "Æneid," Lucan's "Pharsalia," and the "Thebaid" of Statius; of Dante's "Divine Comedy," Ariosto's "Orlando Furioso," and Tasso's "Jerusalem Delivered;" of Milton's "Paradise Lost" and "Paradise Regained;" of Thomson's "Seasons;" of Ossian's tales, the "Nibelungen Lied" of the German Minnesingers, the "Romance of the Rose," the "Lusiad" of Camoens, the "Loves of Theagenes and Charicleia" by Heliodorus; with the several story poems of Chaucer, Gower, Piers Plowman, Hawes, Spenser, Drayton, Phineas Fletcher, Prior, Goldsmith, Campbell, Southey, Byron, Scott, Moore, Tennyson, Longfellow, and so on. Far from limiting its scope to poets, the Handbook tells, with similar brevity, the stories of our national fairy tales and romances, such novels as those by Charles Dickens, "Vanity Fair" by Thackeray, the "Rasselas" of Johnson, "Gulliver's Travels" by Swift, the "Sentimental Journey" by Sterne, "Don Quixote" and "Gil Blas," "Telemachus" by Fénelon, and "Undine" by De la Motte Fouqué. Great pains have been taken with the Arthurian stories, whether from Sir T. Mallory's collection or from the "Mabinogion," because Tennyson has brought them to the front in his "Idylls of the King;" and the number of dramatic plots sketched out is many hundreds. Another striking and interesting feature of the book is the revelation of the source from which dramatists and romancers have derived their stories, and the strange repetitions of historic incidents. In the Appendix are added two lists: the first contains the date and author of the several dramatic works set down; and the second, the date of the divers poems or novels given under their author's name.

Crown 8vo, Coloured Frontispiece and Illustrations, cloth gilt, 7s. 6d.

Advertising, A History of.

From the Earliest Times. Illustrated by Anecdotes, Curious Specimens, and Notes of Successful Advertisers. By HENRY SAMPSON.

"We have here a book to be thankful for. We recommend the present volume which takes us through antiquity, the middle ages, and the present time, illustrating all in turn by advertisements—serious, comic, roguish, or downright rascally. The volume is full of entertainment from the first page to the last."—ATHENÆUM.

Crown 8vo, cloth extra, with 639 Illustrations, 7s. 6d.

Architectural Styles, A Handbook of.

Translated from the German of A. ROSENGARTEN by W. COLLETT-SANDARS. With 639 Illustrations.

Crown 8vo, with Portrait and Facsimile, cloth extra, 7s. 6d.

Artemus Ward's Works:

The Works of CHARLES FARRER BROWNE, better known as ARTEMUS WARD. With Portrait, Facsimile of Handwriting, &c.

AFGHANISTAN AND THE RUSSIAN ADVANCE ON MERV.

Second Edition, demy 8vo, cloth extra, with Map and Illustrations, 18s.

Baker's Clouds in the East:

Travels and Adventures on the Perso-Turcoman Frontier. By VALENTINE BAKER. Second Edition, revised and corrected.

Crown 8vo, cloth extra, 6s.

Balzac.—The Comédie Humaine and its

Author. With Translations from Balzac. By H. H. WALKER.

"Deserves the highest praise. The best compliment we can pay him is to hope that we may soon see his translation of the 'Comédie Humaine' followed by another work. Good taste, good style, and conscientious work."—EXAMINER.

Crown 8vo, cloth extra, 7s. 6d.

Bankers, A Handbook of London;

With some Account of their Predecessors, the Early Goldsmiths; together with Lists of Bankers from 1677 to 1876. By F. G. HILTON PRICE.

Crown 8vo, cloth extra, 7s. 6d.

Bardsley's Our English Surnames:

Their Sources and Significations. By CHARLES WAREING BARDSLEY, M.A. Second Edition, revised throughout, and considerably enlarged.

"Mr. Bardsley has faithfully consulted the original mediæval documents and works from which the origin and development of surnames can alone be satisfactorily traced. He has furnished a valuable contribution to the literature of surnames, and we hope to hear more of him in this field."—TIMES.

Small 4to, green and gold, 6s. 6d.; gilt edges, 7s. 6d.

Bechstein's As Pretty as Seven,

And other German Stories. Collected by LUDWIG BECHSTEIN. Additional Tales by Brothers GRIMM, and 100 Illustrations by RICHTER.

Demy 8vo, cloth extra, with Map and Illustrations, 12s.

Beerbohm's Wanderings in Patagonia;

Or, Life among the Ostrich-Hunters. By JULIUS BEERBOHM.

"Full of well-told and exciting incident. . . . A ride, which at all times would have had a wild and savage attraction, was destined by the merest chance to prove unexpectedly perilous and adventurous. . . . These stirring scenes, throughout which Mr. Beerbohm shows no slight degree of bravery and coolness, are described in a manner which is both spirited and modest. . . . A thoroughly readable story, which well fills up a not unmanageable volume."—GRAPHIC.

Imperial 4to, cloth extra, gilt and gilt edges, 21s. per volume.

Beautiful Pictures by British Artists:

A Gathering of Favourites from our Picture Galleries. In Two Series.

The FIRST SERIES including Examples by WILKIE, CONSTABLE, TURNER, MULREADY, LANDSEER, MACLISE, E. M. WARD, FRITH, Sir JOHN GILBERT, LESLIE, ANSDALL, MARCUS STONE, Sir NOEL PATON, FAED, EYRE CROWE, GAVIN O'NEIL, and MADOX BROWN.

The SECOND SERIES containing Pictures by ARMITAGE, FAED, GOODALL, HEMSLEY, HORSLEY, MARKS, NICHOLLS, Sir NOEL PATON, PICKERSGILL, G. SMITH, MARCUS STONE, SOLOMON, STRAIGHT, E. M. WARD, and WARREN.

All engraved on Steel in the highest style of Art. Edited, with Notices of the Artists, by SYDNEY ARMYTAGE, M.A.

"This book is well got up, and good engravings by Jeens, Lumb Stocks, and others, bring back to us Royal Academy Exhibitions of past years."—TIMES.

One Shilling Monthly, Illustrated by ARTHUR HOPKINS.

Belgravia

For January contains the First Chapters of Two New Novels (each to be continued throughout the year):—I. THE CONFIDENTIAL AGENT. By JAMES PAYN, Author of "By Proxy," &c.—II. THE LEADEN CASKET. By Mrs. A. W. HUNT, Author of "Thornicroft's Model," &c. This number contains also the First of a Series of Twelve Articles on "Our Old Country Towns," with Five Illustrations by ALFRED RIMMER. The February Number contains a New Story entitled BIRDS IN THE SNOW, by OUIDA.

** *The FORTIETH Volume of BELGRAVIA, elegantly bound in crimson cloth, full gilt side and back, gilt edges, price 7s. 6d., is now ready.*—Handsome Cases for binding volumes can be had at 2s. each.

Demy 8vo, Illustrated, uniform in size for binding.

Blackburn's Art Handbooks:

- | | | |
|---|-------------------------|-----|
| Academy Notes, 1875. | With 40 Illustrations. | 1s. |
| Academy Notes, 1876. | With 107 Illustrations. | 1s. |
| Academy Notes, 1877. | With 143 Illustrations. | 1s. |
| Academy Notes, 1878. | With 150 Illustrations. | 1s. |
| Academy Notes, 1879. | With 146 Illustrations. | 1s. |
| Grosvenor Notes, 1878. | With 68 Illustrations. | 1s. |
| Grosvenor Notes, 1879. | With 60 Illustrations. | 1s. |
| Pictures at the Paris Exhibition, 1878. | 80 Illustrations. | 1s. |
| Pictures at South Kensington. (The Raphael Cartoons, Sheepshanks Collection, &c.) | With 70 Illustrations. | 1s. |

ART HANDBOOKS—*continued.*

The English Pictures at the National Gallery. With 114 Illustrations. 1s.

The Old Masters at the National Gallery. 128 Illusts. 1s. 6d.

Academy Notes, 1875-79. Complete in One Volume, with nearly 600 Illustrations in Facsimile. Demy 8vo, cloth limp, 6s.

A Complete Illustrated Catalogue to the National Gallery. With Notes by HENRY BLACKBURN, and 242 Illustrations. Demy 8vo, cloth limp, 3s.

UNIFORM WITH "ACADEMY NOTES."

Royal Scottish Academy Notes, 1878. 117 Illustrations. 1s.

Royal Scottish Academy Notes, 1879. 125 Illustrations. 1s.

Glasgow Institute of Fine Arts Notes, 1878. 95 Illustrations. 1s.

Glasgow Institute of Fine Arts Notes, 1879. 100 Illusts. 1s.

Walker Art Gallery Notes, Liverpool, 1878. 112 Illusts. 1s.

Walker Art Gallery Notes, Liverpool, 1879. 100 Illusts. 1s.

Royal Manchester Institution Notes, 1878. 88 Illustrations. 1s.

Royal Society of Artists Notes, Birmingham, 1878. 95 Illustrations, 1s.

Children of the Great City. By F. W. LAWSON. With Facsimile Sketches by the Artist. Demy 8vo, 1s.

Folio, half-bound boards, India Proofs, 21s.

Blake (William).

Etchings from his Works. By W. B. SCOTT. With descriptive Text.

"The best side of Blake's work is given here, and makes a really attractive volume, which all can enjoy. . . . The etching is of the best kind, more refined and delicate than the original work."—SATURDAY REVIEW.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Boccaccio's Decameron;

or, Ten Days' Entertainment. Translated into English, with an Introduction by THOMAS WRIGHT, Esq., M.A., F.S.A. With Portrait, and STOTHARD'S beautiful Copperplates.

Crown 8vo, cloth extra, gilt, 7s. 6d.

Brand's Observations on Popular Antiquities,

chiefly Illustrating the Origin of our Vulgar Customs, Ceremonies, and Superstitions. With the Additions of Sir HENRY ELLIS. An entirely New and Revised Edition, with fine full-page Illustrations.

Bowers' (Georgina) Hunting Sketches:

Canters in Crampshire. By G. BOWERS. I. Gallops from Gorseborough. II. Scrambles with Scratch Packs. III. Studies with Stag Hounds. Oblong 4to, half-bound boards, 21s.

Leaves from a Hunting Journal. By G. BOWERS. Coloured in facsimile of the originals. Oblong 4to, half-bound, 21s.

[In preparation.]

Bret Harte, Works by :

The Select Works of Bret Harte, in Prose and Poetry. With Introductory Essay by J. M. BELLEW, Portrait of the Author, and 50 Illustrations. Crown 8vo, cloth extra, 7s. 6d.

An Heiress of Red Dog, and other Stories. By BRET HARTE. Post 8vo, illustrated boards, 2s. ; cloth limp, 2s. 6d.

"Few modern English-writing humourists have achieved the popularity of Mr. Bret Harte. He has passed, so to speak, beyond book-fame into talk-fame. People who may never perhaps have held one of his little volumes in their hands, are perfectly familiar with some at least of their contents . . . Pictures of Californian camp-life, unapproached in their quaint picturesqueness and deep human interest."—DAILY NEWS.

The Twins of Table Mountain. By BRET HARTE. Fcap. 8vo, picture cover, 1s. ; crown 8vo, cloth extra, 3s. 6d.

The Luck of Roaring Camp, and other Sketches. By BRET HARTE. Post 8vo, illustrated boards, 2s.

Jeff Briggs's Love Story. By BRET HARTE. Fcap. 8vo, picture cover, 1s. ; cloth extra, 2s. 6d.

Small crown 8vo, cloth extra, gilt, with full-page Portraits, 4s. 6d.

Brewster's (Sir David) Martyrs of Science.

Small crown 8vo, cloth extra, gilt, with Astronomical Plates, 4s. 6d.

Brewster's (Sir D.) More Worlds than One, the Creed of the Philosopher and the Hope of the Christian.

Demy 8vo, profusely Illustrated in Colours, 30s.

British Flora Medica :

A History of the Medicinal Plants of Great Britain. Illustrated by a Figure of each Plant, COLOURED BY HAND. By BENJAMIN H. BARTON, F.L.S., and THOMAS CASTLE, M.D., F.R.S. A New Edition, revised and partly re-written by JOHN R. JACKSON, A.L.S., Curator of the Museums of Economic Botany, Royal Gardens, Kew.

THE STOTHARD BUNYAN.—Crown 8vo, cloth extra, gilt, 7s. 6d.

Bunyan's Pilgrim's Progress.

Edited by Rev. T. SCOTT. With 17 beautiful Steel Plates by STOTHARD, engraved by GOODALL ; and numerous Woodcuts.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Byron's Letters and Journals.

With Notices of his Life. By THOMAS MOORE. A Reprint of the Original Edition newly revised, with Twelve full-page Plates.

Demy 8vo, cloth extra, 14s.

Campbell's (Sir G.) White and Black :

The Outcome of a Visit to the United States. By Sir GEORGE CAMPBELL, M.P.

"Few persons are likely to take it up without finishing it."—NONCONFORMIST.

Crown 8vo, cloth extra, 1s. 6d.

Carlyle (Thomas) On the Choice of Books.

With Portrait and Memoir.

Small 4to, cloth gilt, with Coloured Illustrations, 10s. 6d.

Chaucer for Children :

A Golden Key. By Mrs. H. R. HAWEIS. With Eight Coloured Pictures and numerous Woodcuts by the Author.

"It must not only take a high place among the Christmas and New Year books of this season, but is also of permanent value as an introduction to the study of Chaucer, whose works, in selections of some kind or other, are now text-books in every school that aspires to give sound instruction in English."—ACADEMY.

Crown 8vo, cloth limp, with Map and Illustrations, 2s. 6d.

Cleopatra's Needle :

Its Acquisition and Removal to England Described. By Sir J. E. ALEXANDER.

Crown 8vo, cloth extra, gilt, 7s. 6d.

Colman's Humorous Works :

"Broad Grins," "My Nightgown and Slippers," and other Humorous Works, Prose and Poetical, of GEORGE COLMAN. With Life by G. B. BUCKSTONE, and Frontispiece by HOGARTH.

Two Vols. royal 8vo, with Sixty-five Illustrations, 28s.

Conway's Demonology and Devil-Lore.

By MONCURE DANIEL CONWAY, M.A., B.D. of Divinity College, Harvard University; Member of the Anthropological Inst., London.

"A valuable contribution to mythological literature. . . . There is much good writing among these disquisitions, a vast fund of humanity, undeniable earnestness, and a delicate sense of humour, all set forth in pure English."—CONTEMPORARY REVIEW.

Square 8vo, cloth extra, profusely Illustrated, 6s.

Conway's A Necklace of Stories.

By MONCURE D. CONWAY. Illustrated by W. J. HENNESSY.

Demy 8vo, cloth extra, with Coloured Illustrations and Maps, 24s.

Cope's History of the Rifle Brigade

(The Prince Consort's Own), formerly the 95th. By Sir WILLIAM H. COPE, formerly Lieutenant, Rifle Brigade.

Crown 8vo, cloth extra, gilt, with 13 Portraits, 7s. 6d.

Creasy's Memoirs of Eminent Etonians ;

with Notices of the Early History of Eton College. By Sir EDWARD CREASY, Author of "The Fifteen Decisive Battles of the World."

"A new edition of 'Creasy's Etonians' will be welcome. The book was a favourite a quarter of a century ago, and it has maintained its reputation. The value of this new edition is enhanced by the fact that Sir Edward Creasy has added to it several memoirs of Etonians who have died since the first edition appeared. The work is eminently interesting."—SCOTSMAN.

Crown 8vo, cloth gilt, Two very thick Volumes, 7s. 6d. each.

Cruikshank's Comic Almanack.

Complete in TWO SERIES: The FIRST from 1835 to 1843; the SECOND from 1844 to 1853. A Gathering of the BEST HUMOUR of THACKERAY, HOOD, MAYHEW, ALBERT SMITH, A'BECKETT, ROBERT BROUGH, &c. With 2,000 Woodcuts and Steel Engravings by CRUIKSHANK, HINE, LANDELLS, &c.

Parts I. to XIV. now ready, 21s. each.

Cussans' History of Hertfordshire.

By JOHN E. CUSSANS. Illustrated with full-page Plates on Copper and Stone, and a profusion of small Woodcuts.

"Mr. Cussans has, from sources not accessible to Clutterbuck, made most valuable additions to the manorial history of the county from the earliest period downwards, cleared up many doubtful points, and given original details concerning various subjects untouched or imperfectly treated by that writer. The pedigrees seem to have been constructed with great care, and are a valuable addition to the genealogical history of the county. Mr. Cussans appears to have done his work conscientiously, and to have spared neither time, labour, nor expense to render his volumes worthy of ranking in the highest class of County Histories."—ACADEMY.

Two Volumes, demy 4to, handsomely bound in half-morocco, gilt, profusely illustrated with Coloured and Plain Plates and Woodcuts, price £7 7s.

Cyclopædia of Costume;

or, A Dictionary of Dress—Regal, Ecclesiastical, Civil, and Military—from the Earliest Period in England to the reign of George the Third. Including Notices of Contemporaneous Fashions on the Continent, and a General History of the Costumes of the Principal Countries of Europe. By J. R. PLANCHÉ, Somerset Herald.

The Volumes may also be had *separately* (each Complete in itself) at £3 13s. 6d. each:

Vol. I. THE DICTIONARY.

Vol. II. A GENERAL HISTORY OF COSTUME IN EUROPE.

Also in 25 Parts, at 5s. each. Cases for binding, 5s. each.

"A comprehensive and highly valuable book of reference. . . . We have rarely failed to find in this book an account of an article of dress, while in most of the entries curious and instructive details are given. . . . Mr. Planché's enormous labour of love, the production of a text which, whether in its dictionary form or in that of the 'General History,' is within its intended scope immeasurably the best and richest work on Costume in English. . . . This book is not only one of the most readable works of the kind, but intrinsically attractive and amusing."—ATHENÆUM.

"A most readable and interesting work—and it can scarcely be consulted in vain, whether the reader is in search for information as to military, court, ecclesiastical, legal, or professional costume. . . . All the chromo-lithographs, and most of the woodcut illustrations—the latter amounting to several thousands—are very elaborately executed; and the work forms a livre de luxe which renders it equally suited to the library and the ladies' drawing-room."—TIMES.

"One of the most perfect works ever published upon the subject. The illustrations are numerous and excellent, and would, even without the letterpress, render the work an invaluable book of reference for information as to costumes for fancy balls and character quadrilles. . . . Beautifully printed and superbly illustrated."—STANDARD.

Second Edition, revised and enlarged, demy 8vo, cloth extra, with Illustrations, 24s.

Dodge's (Colonel) The Hunting Grounds of the Great West : A Description of the Plains, Game, and Indians of the Great North American Desert. By RICHARD IRVING DODGE, Lieutenant-Colonel of the United States Army. With an Introduction by WILLIAM BLACKMORE ; Map, and numerous Illustrations drawn by ERNEST GRISET.

"This magnificent volume is one of the most able and most interesting works which has ever proceeded from an American pen, while its freshness is equal to that of any similar book. Col. Dodge has chosen a subject of which he is master, and treated it with a fulness that leaves nothing to be desired, and in a style which is charming equally for its picturesqueness and purity."—NONCONFORMIST.

Demy 8vo, cloth extra, 12s. 6d.

Doran's Memories of our Great Towns.

With Anecdotic Gleanings concerning their Worthies and their Oddities. By Dr. JOHN DORAN, F.S.A.

"A greater genius for writing of the anecdotic kind few men have had. As to giving any idea of the contents of the book, it is quite impossible. Those who know how Dr. Doran used to write—it is sad to have to use the past tense of one of the most cheerful of men—will understand what we mean ; and those who do not must take it on trust from us that this is a remarkably entertaining volume."—SPECTATOR.

Second Edition, demy 8vo, cloth gilt, with Illustrations, 18s.

Dunraven's The Great Divide :

A Narrative of Travels in the Upper Yellowstone in the Summer of 1874. By the EARL of DUNRAVEN. With Maps and numerous striking full-page Illustrations by VALENTINE W. BROMLEY.

"There has not for a long time appeared a better book of travel than Lord Dunraven's 'The Great Divide.' . . . The book is full of clever observation, and both narrative and illustrations are thoroughly good."—ATHENÆUM.

Crown 8vo, cloth boards, 6s. per Volume.

Early English Poets.

Edited, with Introductions and Annotations, by Rev. A. B. GROSART.

"Mr. Grosart has spent the most laborious and the most enthusiastic care on the perfect restoration and preservation of the text ; and it is very unlikely that any other edition of the poet can ever be called for. . . . From Mr. Grosart we always expect and always receive the final results of most patient and competent scholarship."—EXAMINER.

- | | |
|---|--|
| <p>1. Fletcher's (Giles, B.D.) Complete Poems: Christ's Victorie in Heaven, Christ's Victorie on Earth, Christ's Triumph over Death, and Minor Poems. With Memorial-Introduction and Notes. One Vol.</p> <p>2. Davies' (Sir John) Complete Poetical Works, including Psalms I. to L. in Verse, and other hitherto Unpublished MSS., for the first time Collected and Edited. Memorial-Introduction and Notes. Two Vols.</p> | <p>3. Herrick's (Robert) Hesperides, Noble Numbers, and Complete Collected Poems. With Memorial-Introduction and Notes, Steel Portrait, Index of First Lines, and Glossarial Index, &c. Three Vols.</p> <p>4. Sidney's (Sir Philip) Complete Poetical Works, including all those in "Arcadia." With Portrait, Memorial-Introduction, Essay on the Poetry of Sidney, and Notes. Three Vols.</p> |
|---|--|

Crown 8v^o, cloth extra, gilt, with Illustrations, 6s.

Emanuel On Diamonds and Precious

Stones ; their History, Value, and Properties ; with Simple Tests for ascertaining their Reality. By HARRY EMANUEL, F.R.G.S. With numerous Illustrations, Tinted and Plain.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Englishman's House, The:

A Practical Guide to all interested in Selecting or Building a House, with full Estimates of Cost, Quantities, &c. By C. J. RICHARDSON. Third Edition. With nearly 600 Illustrations.

Folio, cloth extra, £1 11s. 6d.

Examples of Contemporary Art.

Etchings from Representative Works by living English and Foreign Artists. Edited, with Critical Notes, by J. COMYNS CARR.

"It would not be easy to meet with a more sumptuous, and at the same time a more tasteful and instructive drawing-room book."—NONCONFORMIST.

Crown 8vo, cloth extra, with Illustrations, 6s.

Fairholt's Tobacco :

Its History and Associations ; with an Account of the Plant and its Manufacture, and its Modes of Use in all Ages and Countries. By F. W. FAIRHOLT, F.S.A. With Coloured Frontispiece and upwards of 100 Illustrations by the Author.

"A very pleasant and instructive history of tobacco and its associations, which we cordially recommend alike to the votaries and to the enemies of the much-maligned but certainly not neglected weed. . . . Full of interest and information."—DAILY NEWS.

Crown 8vo, cloth extra, with Illustrations, 4s. 6d.

Faraday's Chemical History of a Candle.

Lectures delivered to a Juvenile Audience. A New Edition. Edited by W. CROOKES, F.C.S. With numerous Illustrations.

Crown 8vo, cloth extra, with Illustrations, 4s. 6d.

Faraday's Various Forces of Nature.

A New Edition. Edited by W. CROOKES, F.C.S. With numerous Illustrations.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Finger-Ring Lore :

Historical, Legendary, and Anecdotal. By WILLIAM JONES, F.S.A. With Hundreds of Illustrations of Curious Rings of all Ages and Countries.

"One of those gossiping books which are as full of amusement as of instruction."—ATHENÆUM.

One Shilling Monthly, mostly Illustrated.

Gentleman's Magazine, The,

For January contains the First Chapters of a New Novel entitled *QUEEN COPHETUA*, by R. E. FRANCILLON; to be continued throughout the year.

* * * Now ready, the Volume for JULY to DECEMBER, 1879, cloth extra, price 8s. 6d.; and Cases for binding, price 2s. each.

THE RUSKIN GRIMM.—Square 8vo, cloth extra, 6s. 6d. ;
gilt edges, 7s. 6d.

German Popular Stories.

Collected by the Brothers GRIMM, and Translated by EDGAR TAYLOR. Edited with an Introduction by JOHN RUSKIN. With 22 Illustrations after the inimitable designs of GEORGE CRUIKSHANK. Both Series Complete.

"The illustrations of this volume . . . are of quite sterling and admirable art, of a class precisely parallel in elevation to the character of the tales which they illustrate; and the original etchings, as I have before said in the Appendix to my 'Elements of Drawing,' were unrivalled in masterfulness of touch since Rembrandt (in some qualities of delineation, unrivalled even by him). . . . To make somewhat enlarged copies of them, looking at them through a magnifying glass, and never putting two lines where Cruikshank has put only one, would be an exercise in decision and severe drawing which would leave afterwards little to be learnt in schools."—Extract from Introduction by JOHN RUSKIN.

Post 8vo, cloth limp, 2s. 6d.

Glenny's A Year's Work in Garden and

Greenhouse: Practical Advice to Amateur Gardeners. By GEORGE GLENNY. [In the press.]

A New Edition, demy 8vo, cloth extra, with Illustrations, 15s.

Greeks and Romans, The Life of the,

Described from Antique Monuments. By ERNST GUHL and W. KONER. Translated from the Third German Edition, and Edited by Dr. F. HUEFFER. With 545 Illustrations.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Greenwood's Low-Life Deeps:

An Account of the Strange Fish to be found there. By JAMES GREENWOOD. With Illustrations in tint by ALFRED CONCANEN.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Greenwood's Wilds of London:

Descriptive Sketches, from Personal Observations and Experience, of Remarkable Scenes, People, and Places in London. By JAMES GREENWOOD. With 12 Tinted Illustrations by ALFRED CONCANEN.

Square 16mo (Tauchnitz size), cloth extra, 2s. per volume.

Golden Library, The:

- Ballad History of England. By W. C. BENNETT.
- Bayard Taylor's Diversions of the Echo Club.
- Byron's Don Juan.
- Emerson's Letters and Social Aims.
- Godwin's (William) Lives of the Necromancers.
- Holmes's Autocrat of the Breakfast Table. With an Introduction by G. A. SALA.
- Holmes's Professor at the Breakfast Table.
- Hood's Whims and Oddities. Complete. With all the original Illustrations.
- Irving's (Washington) Tales of a Traveller.
- Irving's (Washington) Tales of the Alhambra.
- Jesse's (Edward) Scenes and Occupations of Country Life.
- Lamb's Essays of Elia. Both Series Complete in One Vol.
- Leigh Hunt's Essays: A Tale for a Chimney Corner, and other Pieces. With Portrait, and Introduction by EDMUND OLLIER.
- Mallory's (Sir Thomas) Mort d'Arthur: The Stories of King Arthur and of the Knights of the Round Table. Edited by B. MONTGOMERIE RANKING.
- Pascal's Provincial Letters. A New Translation, with Historical Introduction and Notes, by T. M'CRIB, D.D.
- Pope's Poetical Works. Complete.
- Rochefoucauld's Maxims and Moral Reflections. With Notes, and an Introductory Essay by SAINTE-BEUVE.
- St. Pierre's Paul and Virginia, and The Indian Cottage. Edited, with Life, by the Rev. E. CLARKE.
- Shelley's Early Poems, and Queen Mab, with Essay by LEIGH HUNT.
- Shelley's Later Poems: Laon and Cythna, &c.
- Shelley's Posthumous Poems, the Shelley Papers, &c.
- Shelley's Prose Works, including A Refutation of Deism, Zastrozzi, St. Irvyne, &c.
- White's Natural History of Selborne. Edited, with additions, by THOMAS BROWN, F.L.S.

Crown 8vo, cloth gilt and gilt edges, 7s. 6d.

Golden Treasury of Thought, The:

AN ENCYCLOPÆDIA OF QUOTATIONS from Writers of all Times and Countries. Selected and Edited by THEODORE TAYLOR.

Large 4to, with 14 facsimile Plates, price ONE GUINEA.

Grosvenor Gallery Illustrated Catalogue.

Winter Exhibition (1877-78) of Drawings by the Old Masters and Water-Colour Drawings by Deceased Artists of the British School. With a Critical Introduction by J. COMYNS CARR.

Crown 8vo, cloth extra, gilt, with Illustrations, 4s. 6d.

Guyot's Earth and Man;

or, Physical Geography in its Relation to the History of Mankind. With Additions by Professors AGASSIZ, PIERCE, and GRAY; 12 Maps and Engravings on Steel, some Coloured, and copious Index.

Medium 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Hall's (Mrs. S. C.) Sketches of Irish Character.

With numerous Illustrations on Steel and Wood by MACLISE, GILBERT, HARVEY, and G. CRUIKSHANK.

"The Irish Sketches of this lady resemble Miss Mitford's beautiful English sketches in 'Our Village,' but they are far more vigorous and picturesque and bright."—BLACKWOOD'S MAGAZINE.

Post 8vo, cloth extra, 4s. 6d.; a few large-paper copies, half-Roxb., 10s. 6d.

Handwriting, The Philosophy of.

By Don FELIX DE SALAMANCA. With 134 Facsimiles of Signatures.

Small 8vo, with numerous Illustrations, illustrated cover, 1s. ;
cloth limp, 1s. 6d.;

Haweis's (Mrs.) The Art of Dress.

By Mrs. H. R. HAWEIS, Author of "The Art of Beauty," &c. Illustrated by the Author.

"A well-considered attempt to apply canons of good taste to the costumes of ladies of our time. . . . Mrs. Haweis writes frankly and to the point, she does not mince matters, but boldly remonstrates with her own sex on the follies they indulge in. . . . We may recommend the book to the ladies whom it concerns."—ATHENÆUM.

Square 8vo, cloth extra, gilt, gilt edges, with Coloured Frontispiece and numerous Illustrations, 10s. 6d.

Haweis's (Mrs.) The Art of Beauty.

By Mrs. H. R. HAWEIS, Author of "Chaucer for Children." With nearly One Hundred Illustrations by the Author.

FOURTEENTH EDITION. Vols. I. and II., demy 8vo, 12s. each.

History of Our Own Times, from the Accession of Queen Victoria to the Berlin Congress. By JUSTIN MCCARTHY.

"Criticism is disarmed before a composition which provokes little but approval. This is a really good book on a really interesting subject, and words piled on words could say no more for it. . . . Such is the effect of its general justice, its breadth of view, and its sparkling buoyancy, that very few of its readers will close these volumes without looking forward with interest to the two that are to follow."—SATURDAY REVIEW.

* * Vols. III. and IV., completing the work, will be ready immediately.

Crown 8vo, cloth extra, 5s.

Hobhouse's The Dead Hand :

Addresses on the subject of Endowments and Settlements of Property. By Sir ARTHUR HOBHOUSE. Q.C., K.C.S.I.

Crown 8vo, cloth limp, 2s. 6d.

Holmes's The Science of Voice Production

and Voice Preservation : A Popular Manual for the Use of Speakers and Singers. By GORDON HOLMES, L.R.C.P.E., Physician to the Municipal Throat and Ear Infirmary. With Illustrations.

[In the press.]

Crown 8vo, cloth extra, gilt, 7s. 6d.

Hood's (Thomas) Choice Works,

In Prose and Verse. Including the CREAM OF THE COMIC ANNUALS. With Life of the Author, Portrait, and Two Hundred Illustrations.

Square crown 8vo, cloth extra, gilt edges, 6s.

Hood's (Tom) From Nowhere to the North

Pole: A Noah's Arkæological Narrative. With 25 Illustrations by W. BRUNTON and E. C. BARNES.

"The amusing letterpress is profusely interspersed with the jingling rhymes which children love and learn so easily. Messrs. Brunton and Barnes do full justice to the writer's meaning, and a pleasanter result of the harmonious co-operation of author and artist could not be desired."—TIMES.

Crown 8vo, cloth extra, gilt, 7s. 6d.

Hook's (Theodore) Choice Humorous Works,

including his Ludicrous Adventures, Bons-mots, Puns, and Hoaxes. With a new Life of the Author, Portraits, Facsimiles, and Illustrations.

Crown 8vo, cloth extra, 7s.

Horne's Orion:

An Epic Poem in Three Books. By RICHARD HENGIST HORNE. With a brief Commentary by the Author. With Photographic Portrait from a Medallion by SUMMERS. Tenth Edition.

"As classic in its own way as Keats's 'Endymion,' teeming with a Shakespearean wealth of imagery, full of clear-cut scenes from nature, and idealised with lofty thoughts."—WESTMINSTER REVIEW.

Crown 8vo, cloth extra, 7s. 6d.

Howell's Conflicts of Capital and Labour

Historically and Economically considered. Being a History and Review of the Trade Unions of Great Britain, showing their Origin, Progress, Constitution, and Objects, in their Political, Social, Economical, and Industrial Aspects. By GEORGE HOWELL.

"This book is an attempt, and on the whole a successful attempt, to place the work of trade unions in the past, and their objects in the future, fairly before the public from the working man's point of view."—PALL MALL GAZETTE.

Demy 8vo, cloth extra, 12s. 6d.

Hueffer's The Troubadours:

A History of Provençal Life and Literature in the Middle Ages. By FRANCIS HUEFFER.

A NEW EDITION, Revised and partly Re-written, with several New Chapters and Illustrations, crown 8vo, cloth extra, 7s. 6d.

Jennings' The Rosicrucians:

Their Rites and Mysteries. With Chapters on the Ancient Fire and Serpent Worshippers. By HARGRAVE JENNINGS. With Five full-page Plates and upwards of 300 Illustrations.

"One of those volumes which may be taken up and dipped into at random for half-an-hour's reading, or, on the other hand, appealed to by the student as a source of valuable information on a system which has not only exercised for hundreds of years an extraordinary influence on the mental development of so shrewd a people as the Jews, but has captivated the minds of some of the greatest thinkers of Christendom in the sixteenth and seventeenth centuries."—LEEDS MERCURY.

Two Vols. 8vo, with 52 Illustrations and Maps, cloth extra, gilt, 14s.

Josephus, The Complete Works of.

Translated by WHISTON. Containing both "The Antiquities of the Jews" and "The Wars of the Jews."

Small 8vo, cloth, full gilt, gilt edges, with Illustrations, 6s.

Kavanaghs' Pearl Fountain,

And other Fairy Stories. By BRIDGET and JULIA KAVANAGH. With Thirty Illustrations by J. MOYR SMITH.

"Genuine new fairy stories of the old type, some of them as delightful as the best of Grimm's 'German Popular Stories.' . . . For the most part the stories are downright, thorough-going fairy stories of the most admirable kind. . . . Mr. Moyr Smith's illustrations, too, are admirable."—SPECTATOR.

Crown 8vo, illustrated boards, with numerous Plates, 2s. 6d.

Lace (Old Point), and How to Copy and

Imitate it. By DAISY WATERHOUSE HAWKINS. With 17 Illustrations by the Author.

Crown 8vo, cloth extra, with numerous Illustrations, 10s. 6d.

Lamb (Mary and Charles) :

Their Poems, Letters, and Remains. With Reminiscences and Notes by W. CAREW HAZLITT. With HANCOCK'S Portrait of the Essayist, Facsimiles of the Title-pages of the rare First Editions of Lamb's and Coleridge's Works, and numerous Illustrations.

"Very many passages will delight those fond of literary trifles; hardly any portion will fail in interest for lovers of Charles Lamb and his sister."—STANDARD.

Small 8vo, cloth extra, 5s.

Lamb's Poetry for Children, and Prince

Dorus. Carefully Reprinted from unique copies.

"The quaint and delightful little book, over the recovery of which all the hearts of his lovers are yet warm with rejoicing."—A. C. SWINBURNE.

Crown 8vo, cloth extra, gilt, with Portraits, 7s. 6d.

Lamb's Complete Works,

In Prose and Verse, reprinted from the Original Editions, with many Pieces hitherto unpublished. Edited, with Notes and Introduction, by R. H. SHEPHERD. With Two Portraits and Facsimile of a Page of the "Essay on Roast Pig."

"A complete edition of Lamb's writings, in prose and verse, has long been wanted, and is now supplied. The editor appears to have taken great pains to bring together Lamb's scattered contributions, and his collection contains a number of pieces which are now reproduced for the first time since their original appearance in various old periodicals."—SATURDAY REVIEW.

Demy 8vo, cloth extra, with Maps and Illustrations, 18s.

Lamont's Yachting in the Arctic Seas;

or, Notes of Five Voyages of Sport and Discovery in the Neighbourhood of Spitzbergen and Novaya Zemlya. By JAMES LAMONT, F.R.G.S. With numerous full-page Illustrations by Dr. LIVESAY.

"After wading through numberless volumes of icy fiction, concocted narrative, and spurious biography of Arctic voyagers, it is pleasant to meet with a real and genuine volume. . . . He shows much tact in recounting his adventures, and they are so interspersed with anecdotes and information as to make them anything but wearisome. . . . The book, as a whole, is the most important addition made to our Arctic literature for a long time."—ATHENÆUM.

Crown 8vo, cloth, full gilt, 7s. 6d.

Latter-Day Lyrics:

Poems of Sentiment and Reflection by Living Writers; selected and arranged, with Notes, by W. DAVENPORT ADAMS. With a Note on some Foreign Forms of Verse, by AUSTIN DOBSON.

Crown 8vo, cloth, full gilt, 6s.

Leigh's A Town Garland.

By HENRY S. LEIGH, Author of "Carols of Cockayne."

"If Mr. Leigh's verse survive to a future generation—and there is no reason why that honour should not be accorded productions so delicate, so finished, and so full of humour—their author will probably be remembered as the Poet of the Strand. . . . Very whimsically does Mr. Leigh treat the subjects which commend themselves to him. His verse is always admirable in rhythm, and his rhymes are happy enough to deserve a place by the best of Barham. . . . The entire contents of the volume are equally noteworthy for humour and for daintiness of workmanship."—ATHENÆUM.

SECOND EDITION.—Crown 8vo, cloth extra, with Illustrations, 10s. 6d.

Leisure-Time Studies, chiefly Biological.

By ANDREW WILSON, Ph.D., Lecturer on Zoology and Comparative Anatomy in the Edinburgh Medical School.

"It is well when we can take up the work of a really qualified investigator, who in the intervals of his more serious professional labours sets himself to impart knowledge in such a simple and elementary form as may attract and instruct, with no danger of misleading the tyro in natural science. Such a work is this little volume, made up of essays and addresses written and delivered by Dr. Andrew Wilson, lecturer and examiner in science at Edinburgh and Glasgow, at leisure intervals in a busy professional life. . . . Dr. Wilson's pages teem with matter stimulating to a healthy love of science and a reverence for the truths of nature."—SATURDAY REVIEW.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Life in London;

or, The History of Jerry Hawthorn and Corinthian Tom. With the whole of CRUIKSHANK'S Illustrations, in Colours, after the Originals.

Crown 8vo, cloth extra, 6s.

Lights on the Way:

Some Tales within a Tale. By the late J. H. ALEXANDER, B.A. Edited, with an Explanatory Note, by H. A. PAGE, Author of "Thoreau: A Study."

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Longfellow's Complete Prose Works.

Including "Outre Mer," "Hyperion," "Kavanagh," "The Poets and Poetry of Europe," and "Driftwood." With Portrait and Illustrations by VALENTINE BROMLEY.

Crown 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.

Longfellow's Poetical Works.

Carefully Reprinted from the Original Editions. With numerous fine Illustrations on Steel and Wood.

Crown 8vo, cloth extra, 5s.

Lunatic Asylum, My Experiences in a.

By a SANE PATIENT.

"The story is clever and interesting, sad beyond measure though the subject be. There is no personal bitterness, and no violence or anger. Whatever may have been the evidence for our author's madness when he was consigned to an asylum, nothing can be clearer than his sanity when he wrote this book; it is bright, calm, and to the point."—SPECTATOR.

A NORMAN AND BRETON TOUR.

Square 8vo, cloth gilt, gilt top, profusely Illustrated, 10s. 6d.

Macquoid's Pictures and Legends from

Normandy and Brittany. By KATHARINE S. MACQUOID. With numerous Illustrations by THOMAS R. MACQUOID.

"Mr. and Mrs. Macquoid have been strolling in Normandy and Brittany, and the result of their observations and researches in that picturesque land of romantic associations is an attractive volume, which is neither a work of travel nor a collection of stories, but a book partaking almost in equal degree of each of these characters. . . . The wanderings of the tourists, their sojournings in old inns, their explorations of ancient towns, and loiterings by rivers and other pleasant spots, are all related in a fresh and lively style. . . . The illustrations, which are numerous, are drawn, as a rule, with remarkable delicacy as well as with true artistic feeling."—DAILY NEWS.

Crown 8vo, cloth extra, with Illustrations, 2s. 6d.

Madre Natura v. The Moloch of Fashion.

By LUKE LIMNER. With 32 Illustrations by the Author. FOURTH EDITION, revised and enlarged.

Handsomely printed in facsimile, price 5s.

Magna Charta.

An exact Facsimile of the Original Document in the British Museum, printed on fine plate paper, nearly 3 feet long by 2 feet wide, with the Arms and Seals emblazoned in Gold and Colours.

* * A full Translation, with Notes, on a large sheet, 6d.

Small 8vo, 1s.; cloth extra, 1s. 6d.

Milton's The Hygiene of the Skin.

A Concise Set of Rules for the Management of the Skin; with Directions for Diet, Wines, Soaps, Baths, &c. By J. L. MILTON, Senior Surgeon to St. John's Hospital.

Mallock's (W. H.) Works :

Is Life Worth Living? By WILLIAM HURRELL MALLOCK.
Second Edition, demy 8vo, cloth extra, 12s. 6d.

"This deeply interesting volume. . . . It is the most powerful vindication of religion, both natural and revealed, that has appeared since Bishop Butler wrote, and is much more useful than either the Analogy or the Sermons of that great divine, as a refutation of the peculiar form assumed by the infidelity of the present day. . . . Deeply philosophical as the book is, there is not a heavy page in it. The writer is 'possessed,' so to speak, with his great subject, has sounded its depths, surveyed it in all its extent, and brought to bear on it all the resources of a vivid, rich, and impassioned style, as well as an adequate acquaintance with the science, the philosophy, and the literature of the day."—IRISH DAILY NEWS.

The New Republic; or, Culture, Faith, and Philosophy in an English Country House. By WILLIAM HURRELL MALLOCK. Crown 8vo, cloth extra, 6s. Also a CHEAP EDITION, in the "Mayfair Library," at 2s. 6d.

The New Paul and Virginia; or, Positivism on an Island. By WILLIAM HURRELL MALLOCK. Crown 8vo, cloth extra, 3s. 6d. Also a CHEAP EDITION, in the "Mayfair Library," at 2s. 6d.

Poems. By WILLIAM HURRELL MALLOCK. Small 4to, cloth extra, 8s. [In the press.]

Mark Twain's Works :

The Choice Works of Mark Twain. Revised and Corrected throughout by the Author. With Life, Portrait, and numerous Illustrations. Crown 8vo, cloth extra, 7s. 6d.

The Adventures of Tom Sawyer. By MARK TWAIN. With One Hundred Illustrations. Small 8vo, cloth extra, 7s. 6d.

* * * Also a CHEAP EDITION, in illustrated boards, at 2s.

"A book to be read. There is a certain freshness and novelty about it, a practically romantic character, so to speak, which will make it very attractive."—SPECTATOR.

A Pleasure Trip on the Continent of Europe: The Innocents Abroad, and The New Pilgrim's Progress. By MARK TWAIN. Post 8vo, illustrated boards, 2s.

An Idle Excursion, and other Sketches. By MARK TWAIN. Post 8vo, illustrated boards, 2s.

Small 8vo, cloth limp, with Illustrations, 2s. 6d.

Miller's Physiology for the Young;

Or, The House of Life: HUMAN PHYSIOLOGY, with its Applications to the Preservation of Health. For use in Classes and Popular Reading. With numerous Illustrations. By MRS. F. FENWICK MILLER.

"A clear and convenient little book."—SATURDAY REVIEW.

"An admirable introduction to a subject which all who value health and enjoy life should have at their fingers' ends."—ECHO.

Crown 8vo, cloth extra, with Frontispiece, 7s. 6d.

Moore's (Thos.) Prose and Verse—Humorous,

Satirical, and Sentimental. Including Suppressed Passages from the Memoirs of Lord Byron. Chiefly from the Author's MSS., and all hitherto Inedited and Uncollected. Edited, with Notes, by RICHARD HERNE SHEPHERD.

Post 8vo, cloth limp, 2s. 6d. per vol.

Mayfair Library, The:

- | | |
|--|---|
| <p>The New Republic. By W. H. MALLOCK.</p> <p>The New Paul and Virginia. By W. H. MALLOCK.</p> <p>The True History of Joshua Davidson. By E. LYNN LINTON.</p> <p>Old Stories Re-told. By WALTER THORNBURY.</p> <p>Thoreau: His Life and Aims. By H. A. PAGE.</p> <p>By Stream and Sea. By WILIAM SENIOR.</p> | <p>Jeux d'Esprit. Edited by HENRY S. LEIGH.</p> <p>Puniana. By the Hon. HUGH ROWLEY.</p> <p>More Puniana. By the Hon. HUGH ROWLEY.</p> <p>Puck on Pegasus. By H. CHOLMONDELEY-PENNELL.</p> <p>Muses of Mayfair. Edited by H. CHOLMONDELEY-PENNELL.</p> <p>Gastronomy as a Fine Art. By BRILLAT-SAVARIN.</p> <p>Original Plays. By W. S. GILBERT.</p> |
|--|---|

*** Other Volumes are in preparation.*

New Novels at every Library.

THE SEAMY SIDE. By the Authors of "Ready-Money Mortiboy." Three Vols., crown 8vo. [Feb. 6.]

WILKIE COLLINS'S NEW NOVEL.

JEZEBEL'S DAUGHTER. By WILKIE COLLINS. Three Vols., crown 8vo. [In the press.]

MR. PAYN'S NEW STORIES.

HIGH SPIRITS. By JAMES PAYN, Author of "By Proxy," &c. SECOND EDITION. Three Vols., crown 8vo.

MRS. LINTON'S NEW NOVEL.

UNDER WHICH LORD? By E. LYNN LINTON, Author of "Patricia Kemball," &c. Three Vols., crown 8vo. With Twelve Illustrations by ARTHUR HOPKINS.

"Mrs. Linton has executed with remarkable skill and boldness a difficult task, and has written a book so strange, so powerful, and so unconventional, that we have to go back to the early days of George Sand to find a work of the same character. . . . So well written a novel, or so profound a study of human nature, is not easy to find. Some of the analogies are, indeed, worthy of Balzac. Higher praise it is impossible to give. . . . The book exercises a complete fascination over the reader, and those who contemplate the two principal characters, and the fight in which they are engaged, seem to see a contest between a serpent and the bird it has selected as its prey. . . . So keen is the feeling aroused, that it is scarcely possible to rest till the end of the story is reached. . . . If Mrs. Linton has many novels like this in her wallet, she is likely to take a foremost rank in fiction."—SUNDAY TIMES.

MR. JUSTIN MCCARTHY'S NEW NOVEL.

DONNA QUIXOTE. By JUSTIN MCCARTHY, Author of "Dear Lady Disdain," &c. SECOND EDITION. Three Vols., crown 8vo. With Twelve Illustrations by ARTHUR HOPKINS.

"Admirable studies of character; gentle and most effective satire on the whims and fancies, the follies and dreams and occupations of London society. . . . Mr. McCarthy does his work with a delicate hand and a sort of amused pity. To him his men and women—manifestly drawn from life—are as lovable as they are weak or mistaken. . . . The novel is thoroughly enjoyable."—SCOTSMAN.

NEW NOVELS—*continued.*

NEW NOVEL BY HENRY JAMES, JUN.

CONFIDENCE. By HENRY JAMES, Jun. Two Vols., crown 8vo.*“‘Confidence’ is full of the finest touches of one of the most delicate and brilliant of modern writers.”—DAILY NEWS.*

CHARLES GIBBON'S NEW NOVEL.

QUEEN OF THE MEADOW. By CHARLES GIBBON, Author of “Robin Gray,” &c. Three Vols., crown 8vo. With Twelve Illustrations by ARTHUR HOPKINS.

OUIDA'S NEW NOVEL.

MOTHS. By OUIDA, Author of “Puck,” “Ariadne,” &c. Three Vols., crown 8vo.

UNIFORM EDITION OF CHARLES GIBBON'S NOVELS.

Crown 8vo, cloth extra, 6s. each.

IN LOVE AND WAR. By CHARLES GIBBON.**WHAT WILL THE WORLD SAY?** By CHARLES GIBBON.**FOR THE KING.** By CHARLES GIBBON.**IN HONOUR BOUND.** By CHARLES GIBBON.

JULIAN HAWTHORNE'S LAST NOVEL.

GARTH. By JULIAN HAWTHORNE. New and Cheaper Edition. Crown 8vo, cloth extra, 6s. [In the press.]

CHEAP EDITION OF WILKIE COLLINS'S LAST NOVEL.

Crown 8vo, cloth extra, 6s.

THE FALLEN LEAVES. By WILKIE COLLINS, Author of “The Woman in White.” [In the press.]

Square 8vo, cloth extra, with numerous Illustrations, 9s.

North Italian Folk.

By Mrs. COMYNS CARR. Illustrations by RANDOLPH CALDECOTT.

“A delightful book, of a kind which is far too rare. If anyone wants to really know the North Italian folk, we can honestly advise him to omit the journey, and sit down to read Mrs. Carr's pages instead. . . . Description with Mrs. Carr is a real gift. . . . It is rarely that a book is so happily illustrated.”—CONTEMPORARY REVIEW.

Crown 8vo, cloth extra, with Vignette Portraits, price 6s. per Vol.

Old Dramatists, The:**Ben Jonson's Works.**

With Notes, Critical and Explanatory, and a Biographical Memoir by WILLIAM GIFFORD. Edited by Colonel CUNNINGHAM. Three Vols.

by ALGERNON CHARLES SWINBURNE; Vol. III. the Translations of the Iliad and Odyssey.

Marlowe's Works.

Including his Translations. Edited, with Notes and Introduction, by Col. CUNNINGHAM. One Vol.

Chapman's Works.

Now First Collected. Complete in Three Vols. Vol. I. contains the Plays complete, including the doubtful ones; Vol. II. the Poems and Minor Translations, with an Introductory Essay

Massinger's Plays.

From the Text of WILLIAM GIFFORD. With the addition of the Tragedy of “Believe as you List.” Edited by Col. CUNNINGHAM. One Vol.

Crown 8vo, red cloth extra, 5s. each.

Ouida's Novels.—Library Edition.

Held in Bondage.	By OUIDA.	Folle Farine.	By OUIDA.
Strathmore.	By OUIDA.	Dog of Flanders.	By OUIDA.
Chandos.	By OUIDA.	Pascarel.	By OUIDA.
Under Two Flags.	By OUIDA.	Two Wooden Shoes.	By OUIDA.
Idalia.	By OUIDA.	Signa.	By OUIDA.
Cecil Castlemaine.	By OUIDA.	In a Winter City.	By OUIDA.
Tricotrin.	By OUIDA.	Ariadne.	By OUIDA.
Puck.	By OUIDA.	Friendship.	By OUIDA.

CHEAP EDITION OF OUIDA'S NOVELS.

Post 8vo, illustrated boards, 2s. each.

Held in Bondage.	By OUIDA.	Cecil Castlemaine.	By OUIDA.
Strathmore.	By OUIDA.	Tricotrin.	By OUIDA.
Chandos.	By OUIDA.	Puck.	By OUIDA.
Under Two Flags.	By OUIDA.	Folle Farine.	By OUIDA.
Idalia.	By OUIDA.		

The other Novels will follow in Monthly Volumes.

Two Vols. 8vo, cloth extra, with Illustrations, 10s. 6d.

Plutarch's Lives of Illustrious Men.

Translated from the Greek, with Notes, Critical and Historical, and a Life of Plutarch, by JOHN and WILLIAM LANGHORNE. New Edition, with Medallion Portraits.

Crown 8vo, cloth extra, with Portrait and Illustrations, 7s. 6d.

Poe's Choice Prose and Poetical Works.

With BAUDELAIRE'S "Essay."

Crown 8vo, cloth extra, Illustrated, 7s. 6d.

Poe, The Life of Edgar Allan.

By W. F. GILL. With numerous Illustrations and Facsimiles.

Crown 8vo, cloth extra, 7s. 6d.

Primitive Manners and Customs.

By JAMES A. FARRER.

"A book which is really both instructive and amusing, and which will open a new field of thought to many readers."—ATHENÆUM.

"An admirable example of the application of the scientific method and the working of the truly scientific spirit."—SATURDAY REVIEW.

Small 8vo, cloth extra, with Illustrations, 3s. 6d.

Prince of Argolis, The:

A Story of the Old Greek Fairy Time. By J. MOYR SMITH. With 130 Illustrations by the Author.

Crown 8vo, carefully printed on creamy paper, and tastefully bound in cloth for the Library, price 6s. each.

Piccadilly Novels, The.

Popular Stories by the Best Authors.

- READY-MONEY MORTIBOY.** By W. BESANT and JAMES RICE.
- MY LITTLE GIRL.** By W. BESANT and JAMES RICE.
- THE CASE OF MR. LUCRAFT.** By W. BESANT and JAMES RICE.
- THIS SON OF VULCAN.** By W. BESANT and JAMES RICE.
- WITH HARP AND CROWN.** By W. BESANT and JAMES RICE.
- THE GOLDEN BUTTERFLY.** By W. BESANT and JAMES RICE.
With a Frontispiece by F. S. WALKER.
- BY CELIA'S ARBOUR.** By W. BESANT and JAMES RICE.
- THE MONKS OF THELEMA.** By W. BESANT and JAMES RICE.
- 'TWAS IN TRAFALGAR'S BAY.** By W. BESANT & JAMES RICE.
- ANTONINA.** By WILKIE COLLINS. Illustrated by Sir J. GILBERT and ALFRED CONCANEN.
- BASIL.** By WILKIE COLLINS. Illustrated by Sir JOHN GILBERT and J. MAHONEY.
- HIDE AND SEEK.** By WILKIE COLLINS. Illustrated by Sir JOHN GILBERT and J. MAHONEY.
- THE DEAD SECRET.** By WILKIE COLLINS. Illustrated by Sir JOHN GILBERT and H. FURNISS.
- QUEEN OF HEARTS.** By WILKIE COLLINS. Illustrated by Sir JOHN GILBERT and A. CONCANEN.
- MY MISCELLANIES.** By WILKIE COLLINS. With Steel Portrait, and Illustrations by A. CONCANEN.
- THE WOMAN IN WHITE.** By WILKIE COLLINS. Illustrated by Sir J. GILBERT and F. A. FRASER.
- THE MOONSTONE.** By WILKIE COLLINS. Illustrated by G. DU MAURIER and F. A. FRASER.
- MAN AND WIFE.** By WILKIE COLLINS. Illust. by WM. SMALL.
- POOR MISS FINCH.** By WILKIE COLLINS. Illustrated by G. DU MAURIER and EDWARD HUGHES.
- MISS OR MRS. P** By WILKIE COLLINS. Illustrated by S. L. FILDES and HENRY WOODS.
- THE NEW MAGDALEN.** By WILKIE COLLINS. Illustrated by G. DU MAURIER and C. S. REINHART.
- THE FROZEN DEEP.** By WILKIE COLLINS. Illustrated by G. DU MAURIER and J. MAHONEY.
- THE LAW AND THE LADY.** By WILKIE COLLINS. Illustrated by S. L. FILDES and SYDNEY HALL.

PICCADILLY NOVELS—*continued.*

- THE TWO DESTINIES.** By WILKIE COLLINS.
- THE HAUNTED HOTEL.** By WILKIE COLLINS. Illustrated by ARTHUR HOPKINS.
- DECEIVERS EVER.** By Mrs. H. LOVETT CAMERON.
- JULIET'S GUARDIAN.** By Mrs. H. LOVETT CAMERON. Illustrated by VALENTINE BROMLEY.
- FELICIA.** By M. BETHAM-EDWARDS. Frontispiece by W. BOWLES.
- OLYMPIA.** By R. E. FRANCILLON.
- UNDER THE GREENWOOD TREE.** By THOMAS HARDY.
- THORNICROFT'S MODEL.** By Mrs. A. W. HUNT.
- FATED TO BE FREE.** By JEAN INGELOW.
- THE QUEEN OF CONNAUGHT.** By HARRIETT JAY.
- THE DARK COLLEEN.** By HARRIETT JAY.
- NUMBER SEVENTEEN.** By HENRY KINGSLEY.
- OAKSHOTT CASTLE.** By HENRY KINGSLEY. With a Frontispiece by SHIRLEY HODSON.
- THE WORLD WELL LOST.** By E. LYNN LINTON. Illustrated by J. LAWSON and HENRY FRENCH.
- THE ATONEMENT OF LEAM DUNDAS.** By E. LYNN LINTON. With a Frontispiece by HENRY WOODS.
- PATRICIA KEMBALL.** By E. LYNN LINTON. With a Frontispiece by G. DU MAURIER.
- THE WATERDALE NEIGHBOURS.** By JUSTIN MCCARTHY.
- MY ENEMY'S DAUGHTER.** By JUSTIN MCCARTHY.
- LINLEY ROCHFORD.** By JUSTIN MCCARTHY.
- A FAIR SAXON.** By JUSTIN MCCARTHY.
- DEAR LADY DISDAIN.** By JUSTIN MCCARTHY.
- MISS MISANTHROPE.** By JUSTIN MCCARTHY. Illustrated by ARTHUR HOPKINS.
- LOST ROSE.** By KATHARINE S. MACQUOID.
- THE EVIL EYE, and other Stories.** By KATHARINE S. MACQUOID. Illustrated by THOMAS R. MACQUOID and PERCY MACQUOID.
- OPEN! SESAME!** By FLORENCE MARRYAT. Illustrated by F. A. FRASER.
- TOUCH AND GO.** By JEAN MIDDLEMASS.
- WHITELADIES.** By Mrs. OLIPHANT. With Illustrations by A. HOPKINS and H. WOODS.
- THE BEST OF HUSBANDS.** By JAMES PAYN. Illustrated by J. MOYR SMITH.

PICCADILLY NOVELS—*continued.*

- FALLEN FORTUNES.** By JAMES PAYN.
HALVES. By JAMES PAYN. With a Frontispiece by J. MAHONEY.
WALTER'S WORD. By JAMES PAYN. Illust. by J. MOYR SMITH.
WHAT HE COST HER. By JAMES PAYN.
LESS BLACK THAN WE'RE PAINTED. By JAMES PAYN.
BY PROXY. By JAMES PAYN. Illustrated by ARTHUR HOPKINS.
HER MOTHER'S DARLING. By Mrs. J. H. RIDDELL.
BOUND TO THE WHEEL. By JOHN SAUNDERS.
GUY WATERMAN. By JOHN SAUNDERS.
ONE AGAINST THE WORLD. By JOHN SAUNDERS.
THE LION IN THE PATH. By JOHN SAUNDERS.
THE WAY WE LIVE NOW. By ANTHONY TROLLOPE. Illust.
THE AMERICAN SENATOR. By ANTHONY TROLLOPE.
DIAMOND CUT DIAMOND. By T. A. TROLLOPE.

Post 8vo, illustrated boards, 2s. each.

Popular Novels, Cheap Editions of.

[WILKIE COLLINS' NOVELS and BESANT and RICE'S NOVELS may also be had in cloth limp at 2s. 6d. See, too, the PICCADILLY NOVELS, for *Library Editions.*]

- | | |
|---|---|
| Ready-Money Mortiboy. By WALTER BESANT and JAMES RICE. | Man and Wife. By WILKIE COLLINS. |
| The Golden Butterfly. By Authors of "Ready-Money Mortiboy." | Poor Miss Finch. By the same |
| This Son of Vulcan. By the same. | Miss or Mrs. P By the same. |
| My Little Girl. By the same. | The New Magdalen. By WILKIE COLLINS. |
| The Case of Mr. Lucraft. By Authors of "Ready-Money Mortiboy." | The Frozen Deep. By the same. |
| With Harp and Crown. By Authors of "Ready-Money Mortiboy." | The Law and the Lady. By WILKIE COLLINS. |
| Suriy Tim. By F. H. BURNETT. | The Two Destinies. By WILKIE COLLINS. |
| The Woman in White. By WILKIE COLLINS. | Roxy. By EDWARD EGGLESTON. |
| Antonina. By WILKIE COLLINS. | Felicia. M. BETHAM-EDWARDS. |
| Basil. By WILKIE COLLINS. | Filthy Lucre. By ALBANY DE FONBLANQUE. |
| Hide and Seek. By the same. | Olympia. By R. E. FRANCILLON. |
| The Dead Secret. By the same. | Dick Temple. By JAMES GREENWOOD. |
| The Queen of Hearts. By WILKIE COLLINS. | Under the Greenwood Tree. By THOMAS HARDY. |
| My Miscellanies. By the same. | An Heiress of Red Dog. By BRET HARTE. |
| The Moonstone. By the same. | |

POPULAR NOVELS—*continued.*

The Luck of Roaring Camp. By BRET HARTE.
 Fated to be Free. By JEAN INGELW.
 The Queen of Connaught. By HARRIETT JAY.
 The Dark Colleen. By HARRIETT JAY.
 Number Seventeen. By HENRY KINGSLEY.
 Oakshott Castle. By the same.
 The Waterdale Neighbours. By JUSTIN MCCARTHY.
 My Enemy's Daughter. By JUSTIN MCCARTHY.
 Linley Rochford. By the same.
 A Fair Saxon. By the same.
 Dear Lady Disdain. By the same.
 The Evil Eye. By KATHARINE S. MACQUOID.
 Open! Sesame! By FLORENCE MARRYAT.
 Whiteladies. Mrs. OLIPHANT.
 Held in Bondage. By OUIDA.
 Strathmore. By OUIDA.
 Chandos. By OUIDA.
 Under Two Flags. By OUIDA.
 Idalia. By OUIDA.
 Cecil Castlemaine. By OUIDA.
 Tricotrin. By OUIDA.

Puck. By OUIDA.
 The Best of Husbands. By JAMES PAYN.
 Walter's Word. By J. PAYN.
 The Mystery of Marie Roget. By EDGAR A. POE.
 Her Mother's Darling. By Mrs. J. H. RIDDELL.
 Gaslight and Daylight. By GEORGE AUGUSTUS SALA.
 Bound to the Wheel. By JOHN SAUNDERS.
 Guy Waterman. J. SAUNDERS.
 One Against the World. By JOHN SAUNDERS.
 The Lion in the Path. By JOHN and KATHERINE SAUNDERS.
 Tales for the Marines. By WALTER THORNBURY.
 The Way we Live Now. By ANTHONY TROLLOPE.
 The American Senator. By ANTHONY TROLLOPE.
 Diamond Cut Diamond. By T. A. TROLLOPE.
 An Idle Excursion. By MARK TWAIN.
 Adventures of Tom Sawyer. By MARK TWAIN.
 A Pleasure Trip on the Continent of Europe. By MARK TWAIN.

Fcap. 8vo, picture covers, 1s. each.

Jeff Briggs's Love Story. By BRET HARTE.
 The Twins of Table Mountain. By BRET HARTE.
 Mrs. Gainsborough's Diamonds. By JULIAN HAWTHORNE.
 Kathleen Mavourneen. By the Author of "That Lass o' Lowrie's."
 Lindsay's Luck. By the Author of "That Lass o' Lowrie's."
 Pretty Polly Pemberton. By Author of "That Lass o' Lowrie's."
 Trooping with Crows. By Mrs. PIRKIS.

Crown 8vo, cloth extra, with Portrait and Facsimile, 7s. 6d.

Prout (Father), The Final Reliques of.

Collected and Edited, from MSS. supplied by the family of the Rev. FRANCIS MAHONY, by BLANCHARD FERROLD.

Proctor's (R. A.) Works :

Myths and Marvels of Astronomy. By RICH. A. PROCTOR, Author of "Other Worlds than Ours," &c. Demy 8vo, cloth extra, 12s. 6d.

Pleasant Ways in Science. By RICHARD A. PROCTOR. Crown 8vo, cloth extra, 10s. 6d.

Rough Ways made Smooth : A Series of Familiar Essays on Scientific Subjects. By RICHARD A. PROCTOR. Crown 8vo, cloth extra, 10s. 6d.

Our Place among Infinities : A Series of Essays contrasting our Little Abode in Space and Time with the Infinities Around us. By RICHARD A. PROCTOR. Crown 8vo, cloth extra, 6s.

The Expanse of Heaven : A Series of Essays on the Wonders of the Firmament. By RICHARD A. PROCTOR. Crown 8vo, cloth extra, 6s.

Wages and Wants of Science Workers. Showing the Resources of Science as a Vocation, and Discussing the Scheme for their Increase out of the National Exchequer. By RICHARD A. PROCTOR. Crown 8vo, 1s. 6d.

"Mr. Proctor, of all writers of our time, best conforms to Matthew Arnold's conception of a man of culture, in that he strives to humanise knowledge and divest it of whatever is harsh, crude, or technical, and so makes it a source of happiness and brightness for all."—WESTMINSTER REVIEW.

Crown 8vo, cloth extra, gilt, 7s. 6d.

Pursuivant of Arms, The;

or, Heraldry founded upon Facts. A Popular Guide to the Science of Heraldry. By J. R. PLANCHE, Esq., Somerset Herald. With Coloured Frontispiece, Plates, and 200 Illustrations.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Rabelais' Works.

Faithfully Translated from the French, with variorum Notes, and numerous characteristic Illustrations by GUSTAVE DORE.

"His buffoonery was not merely Brutus's rough skin, which contained a rod of gold: it was necessary as an amulet against the monks and legates; and he must be classed with the greatest creative minds in the world—with Shakespeare, with Dante, and with Cervantes."—S. T. COLERIDGE.

Crown 8vo, cloth gilt, with numerous Illustrations, and a beautifully executed Chart of the various Spectra, 7s. 6d.

Rambosson's Astronomy.

By J. RAMBOSSON, Laureate of the Institute of France. Translated by C. B. PITMAN. Profusely Illustrated.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Regalia: Crowns, Coronations, and Inaugurations, in various Ages and Countries. By W. JONES, F.S.A., Author of "Finger-Ring Lore," &c. With very numerous Illustrations. *[In preparation.]*

Crown 8vo, cloth extra, 10s. 6d.

Richardson's (Dr.) A Ministry of Health,
and other Papers. By BENJAMIN WARD RICHARDSON, M.D., &c.

"This highly interesting volume contains upwards of nine addresses, written in the author's well-known style, and full of great and good thoughts. . . . The work is, like all those of the author, that of a man of genius, of great power, of experience, and noble independence of thought."—POPULAR SCIENCE REVIEW.

Handsomely printed, price 5s.

Roll of Battle Abbey, The;

or, A List of the Principal Warriors who came over from Normandy with William the Conqueror, and Settled in this Country, A.D. 1066-7. Printed on fine plate paper, nearly three feet by two, with the principal Arms emblazoned in Gold and Colours.

Two Vols., large 4to, profusely Illustrated, half-morocco, £2 16s.

Rowlandson, the Caricaturist.

A Selection from his Works, with Anecdotal Descriptions of his Famous Caricatures, and a Sketch of his Life, Times, and Contemporaries. With nearly 400 Illustrations, mostly in Facsimile of the Originals. By JOSEPH GREGO, Author of "James Gillray, the Caricaturist; his Life, Works, and Times."

Crown 8vo, cloth extra, profusely Illustrated, 4s. 6d. each.

"Secret Out" Series, The.

The Pyrotechnist's Treasury;
or, Complete Art of Making Fire-works. By THOMAS KENTISH. With numerous Illustrations.

The Art of Amusing:
A Collection of Graceful Arts, Games, Tricks, Puzzles, and Charades. By FRANK BELLEW. 300 Illustrations.

Hanky-Panky:
Very Easy Tricks, Very Difficult Tricks, White Magic, Sleight of Hand. Edited by W. H. CREMER. 200 Illustrations.

The Merry Circle:
A Book of New Intellectual Games and Amusements. By CLARA BELLEW. Many Illustrations.

Magician's Own Book:
Performances with Cups and Balls, Eggs, Hats, Handkerchiefs, &c. All from Actual Experience. Edited by W. H. CREMER. 200 Illustrations.

Magic No Mystery:
Tricks with Cards, Dice, Balls, &c., with fully descriptive Directions; the Art of Secret Writing; Training of Performing Animals, &c. Coloured Frontispiece and many Illustrations.

The Secret Out:
One Thousand Tricks with Cards, and other Recreations; with Entertaining Experiments in Drawing-room or "White Magic." By W. H. CREMER. 300 Engravings.

Crown 8vo, cloth extra, 7s. 6d.

Sanson Family, Memoirs of the:

Seven Generations of Executioners. By HENRI SANSON. Translated from the French, with Introduction, by CAMILLE BARRERE.

"A faithful translation of this curious work, which will certainly repay perusal—not on the ground of its being full of horrors, for the original author seems to be rather ashamed of the technical aspect of his profession, and is commendably reticent as to its details, but because it contains a lucid account of the most notable causes célèbres from the time of Louis XIV. to a period within the memory of persons still living. . . . Extremely entertaining."—DAILY TELEGRAPH.

Crown 8vo, cloth extra, 6s.

Senior's Travel and Trout in the Antipodes.

An Angler's Sketches in Tasmania and New Zealand. By WILLIAM SENIOR ("Red Spinner"), Author of "Stream and Sea."

"In every way a happy production. . . . What Turner effected in colour on canvases, Mr. Senior may be said to effect by the force of a practical mind, in language that is magnificently descriptive, on his subject. There is in both painter and writer the same magical combination of idealism and realism, and the same hearty appreciation for all that is sublime and pathetic in natural scenery. That there is an undue share of travel to the number of trout caught is certainly not Mr. Senior's fault; but the comparative scarcity of the prince of fishes is adequately atoned for, in that the writer was led pretty well through all the glorious scenery of the antipodes in quest of him. . . . So great is the charm and the freshness and the ability of the book, that it is hard to put it down when once taken up."—HOME NEWS.

Shakespeare and Shakespeareana :

Shakespeare, The First Folio. Mr. WILLIAM SHAKESPEARE'S Comedies, Histories, and Tragedies. Published according to the true Originall Copies. London, Printed by ISAAC IAGGARD and ED. BLOUNT, 1623.—A Reproduction of the extremely rare original, in reduced facsimile by a photographic process—ensuring the strictest accuracy in every detail. Small 8vo, half-Roxburghe, 10s. 6d.

"To Messrs. Chatto and Windus belongs the merit of having done more to facilitate the critical study of the text of our great dramatist than all the Shakespeare clubs and societies put together. A complete facsimile of the celebrated First Folio edition of 1623 for half-a-guinea is at once a miracle of cheapness and enterprise. Being in a reduced form, the type is necessarily rather diminutive, but it is as distinct as in a genuine copy of the original, and will be found to be as useful and far more handy to the student than the latter."—ATHENÆUM.

Shakespeare, The Lansdowne. Beautifully printed in red and black, in small but very clear type. With engraved facsimile of DROESHOUT'S Portrait. Post 8vo, cloth extra, 7s. 6d.

Shakespeare's Dramatic Works, Poems, Doubtful Plays, and Biography.—CHARLES KNIGHT'S PICTORIAL EDITION, with many hundred beautiful Engravings on Wood of Views, Costumes, Old Buildings, Antiquities, Portraits, &c. Eight Vols., royal 8vo, cloth extra, £3 12s.

Shakespeare for Children: Tales from Shakespeare. By CHARLES and MARY LAMB. With numerous Illustrations, coloured and plain, by J. MOYR SMITH. Crown 4to, cloth gilt, 10s. 6d.

Shakespeare, The School of. Including "The Life and Death of Captain Thomas Stukeley," "Nobody and Somebody," "Histriomastix," "The Prodigal Son," "Jack Drum's Entertainment," "A Warning for Fair Women," and "Fair Em." Edited, with Notes, by RICHARD SIMPSON. Introduction by F. J. FURNIVALL. Two Vols., crown 8vo, cloth extra, 18s.

Shakespeare Music, The Handbook of. Being an Account of Three Hundred and Fifty Pieces of Music, set to Words taken from the Plays and Poems of Shakespeare, the compositions ranging from the Elizabethan Age to the Present Time. By ALFRED ROFFE. 4to, half-Roxburghe, 7s.

Shakespeare, A Study of. By ALGERNON CHARLES SWINBURNE. Crown 8vo, cloth extra, 8s.

Crown 8vo, cloth extra, gilt, with 10 full-page Tinted Illustrations, 7s. 6d.

Sheridan's Complete Works,

with Life and Anecdotes. Including his Dramatic Writings, printed from the Original Editions, his Works in Prose and Poetry, Translations, Speeches, Jokes, Puns, &c. ; with a Collection of Sheridaniana.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Signboards :

Their History. With Anecdotes of Famous Taverns and Remarkable Characters. By JACOB LARWOOD and JOHN CAMDEN HOTTEN. With nearly 100 Illustrations.

"Even if we were ever so maliciously inclined, we could not pick out all Messrs. Larwood and Hotten's plums, because the good things are so numerous as to defy the most wholesale depredation."—TIMES.

Crown 8vo, cloth extra, gilt, 6s. 6d.

Slang Dictionary, The :

Etymological, Historical, and Anecdotal. An ENTIRELY NEW EDITION, revised throughout, and considerably Enlarged.

"We are glad to see the Slang Dictionary reprinted and enlarged. From a high scientific point of view this book is not to be despised. Of course it cannot fail to be amusing also. It contains the very vocabulary of unrestrained humour, and oddity, and grotesqueness. In a word, it provides valuable material both for the student of language and the student of human nature."—ACADEMY.

Exquisitely printed in miniature, cloth extra, gilt edges, 2s. 6d.

Smoker's Text-Book, The.

By J. HAMER, F.R.S.L.

Crown 8vo, cloth extra, 5s.

Spalding's Elizabethan Demonology :

An Essay in Illustration of the Belief in the Existence of Devils, and the Powers possessed by them, as it was generally held during the period of the Reformation, and the times immediately succeeding ; with Special Reference to Shakspeare and his Works. By T. ALFRED SPALDING, LL.B.

Crown 4to, uniform with "Chaucer for Children," with Coloured Illustrations, cloth gilt, 10s. 6d.

Spenser for Children.

By M. H. TOWRY. With Illustrations in Colours by WALTER J. MORGAN.

"Spenser has simply been transferred into plain prose, with here and there a line or stanza quoted, where the meaning and the diction are within a child's comprehension, and additional point is thus given to the narrative without the cost of obscurity. . . . Altogether the work has been well and carefully done."
—THE TIMES.

Crown 8vo, cloth extra, 9s.

Stedman's Victorian Poets :

Critical Essays. By EDMUND CLARENCE STEDMAN.

"We ought to be thankful to those who do critical work with competent skill and understanding, with honesty of purpose, and with diligence and thoroughness of execution. And Mr. Stedman, having chosen to work in this line, deserves the thanks of English scholars by these qualities and by something more; . . . he is faithful, studious, and discerning."—SATURDAY REVIEW.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Strutt's Sports and Pastimes of the People

of England; including the Rural and Domestic Recreations, May Games, Mummeries, Shows, Processions, Pageants, and Pompous Spectacles, from the Earliest Period to the Present Time. With 140 Illustrations. Edited by WILLIAM HONE.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Swift's Choice Works,

In Prose and Verse. With Memoir, Portrait, and Facsimiles of the Maps in the Original Edition of "Gulliver's Travels."

Swinburne's Works :

The Queen Mother and Rosamond. Fcap. 8vo, 5s.

Atalanta in Calydon.

A New Edition. Crown 8vo, 6s.

Chastelard.

A Tragedy. Crown 8vo, 7s.

Poems and Ballads.

FIRST SERIES. Fcap. 8vo, 9s. Also in crown 8vo, at same price.

Poems and Ballads.

SECOND SERIES. Fcap. 8vo, 9s. Also in crown 8vo, at same price.

Notes on "Poems and Ballads." 8vo, 1s.

William Blake :

A Critical Essay. With Facsimile Paintings. Demy 8vo, 16s.

Songs before Sunrise.

Crown 8vo, 10s. 6d.

Bothwell :

A Tragedy. Crown 8vo, 12s. 6d.

George Chapman :

An Essay. Crown 8vo, 7s.

Songs of Two Nations.

Crown 8vo, 6s.

Essays and Studies.

Crown 8vo, 12s.

Erechtheus :

A Tragedy. Crown 8vo, 6s.

Note of an English Republican on the Muscovite Crusade. 8vo, 1s.

A Note on Charlotte Brontë.

Crown 8vo, 6s.

A Study of Shakespeare.

Crown 8vo, 8s.

NEW WORK BY MR. SWINBURNE.

Crown 8vo, cloth extra, 6s.

THALASSIUS; ON THE CLIFFS; THE GARDEN OF CYMODOCE. By ALGERNON CHARLES SWINBURNE. [*In the press.*]

Medium 8vo, cloth extra, with Illustrations, 7s. 6d.

Syntax's (Dr.) Three Tours,

in Search of the Picturesque, in Search of Consolation, and in Search of a Wife. With the whole of ROWLANDSON'S droll page Illustrations, in Colours, and Life of the Author by J. C. HOTTEN.

Four Vols. small 8vo, cloth boards, 30s.

Taine's History of English Literature.

Translated by HENRY VAN LAUN.

** Also a POPULAR EDITION, in Two Vols. crown 8vo, cloth extra, 15s.

Crown 8vo, cloth gilt, profusely Illustrated, 6s.

Tales of Old Thule.

Collected and Illustrated by J. MOYR SMITH.

"It is not often that we meet with a volume of fairy tales possessing more fully the double recommendation of absorbing interest and purity of tone than does the one before us containing a collection of 'Tales of Old Thule.' These come, to say the least, near fulfilling the idea of perfect works of the kind; and the illustrations with which the volume is embellished are equally excellent. . . . We commend the book to parents and teachers as an admirable gift to their children and pupils."—LITERARY WORLD.

One Vol. crown 8vo, cloth extra, 7s. 6d.

Taylor's (Tom) Historical Dramas:

"Clancarty," "Jeanne Darc," "Twixt Axe and Crown," "The Fool's Revenge," "Arkwright's Wife," "Anne Boleyn," "Plot and Passion."

** The Plays may also be had separately, at 1s. each.

Crown 8vo, cloth extra, with Coloured Frontispiece and numerous Illustrations, 7s. 6d.

Thackerayana :

Notes and Anecdotes. Illustrated by a profusion of Sketches by WILLIAM MAKEPEACE THACKERAY, depicting Humorous Incidents in his School-life, and Favourite Characters in the books of his everyday reading. With Hundreds of Wood Engravings, facsimiled from Mr. Thackeray's Original Drawings.

"It would have been a real loss to bibliographical literature had copyright difficulties deprived the general public of this very amusing collection. One of Thackeray's habits, from his schoolboy days, was to ornament the margins and blank pages of the books he had in use with caricature illustrations of their contents. This gave special value to the sale of his library, and is almost cause for regret that it could not have been preserved in its integrity. Thackeray's place in literature is eminent enough to have made this an interest to future generations. The anonymous editor has done the best that he could to compensate for the lack of this. It is an admirable addendum, not only to his collected works, but also to any memoir of him that has been, or that is likely to be, written."—BRITISH QUARTERLY REVIEW.

Crown 8vo, cloth extra, gilt edges, with Illustrations, 7s. 6d.

Thomson's Seasons and Castle of Indolence.

With a Biographical and Critical Introduction by ALLAN CUNNINGHAM, and over 50 fine Illustrations on Steel and Wood.

Crown 8vo, cloth extra, with numerous Illustrations, 7s. 6d.

Thornbury's (Walter) Haunted London.

A New Edition, edited by EDWARD WALFORD, M.A., with numerous Illustrations by F. W. FAIRHOLT, F.S.A.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Timbs' Clubs and Club Life in London.

With Anecdotes of its famous Coffee-houses, Hostelries, and Taverns. By JOHN TIMBS, F.S.A. With numerous Illustrations.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.

Timbs' English Eccentrics and Eccentricities:

Stories of Wealth and Fashion, Delusions, Impostures, and Fanatic Missions, Strange Sights and Sporting Scenes, Eccentric Artists, Theatrical Folks, Men of Letters, &c. By JOHN TIMBS, F.S.A. With nearly 50 Illustrations.

Demy 8vo, cloth extra, 14s.

Torrens' The Marquess Wellesley,

Architect of Empire. An Historic Portrait. *Forming Vol. I. of PROCONSUL and TRIBUNE: WELLESLEY and O'CONNELL: Historic Portraits.* By W. M. TORRENS, M.P. In Two Vols.

Crown 8vo, cloth extra, with Coloured Illustrations, 7s. 6d.

Turner's (J. M. W.) Life and Correspondence:

Founded upon Letters and Papers furnished by his Friends and fellow-Academicians. By WALTER THORNBURY. A New Edition, considerably Enlarged. With numerous Illustrations in Colours, facsimiled from Turner's original Drawings.

The 20th Annual Edition, for 1880, elegantly bound, cloth, full gilt, price 50s.

Walford's County Families of the United

Kingdom. A Royal Manual of the Titled and Untitled Aristocracy of Great Britain and Ireland. By EDWARD WALFORD, M.A., late Scholar of Balliol College, Oxford. Containing Notices of the Descent, Birth, Marriage, Education, &c., of more than 12,000 distinguished Heads of Families in the United Kingdom, their Heirs Apparent or Presumptive, together with a Record of the Patronage at their disposal, the Offices which they hold or have held, their Town Addresses, Country Residences, Clubs, &c.

"What would the gossips of old have given for a book which opened to them the recesses of every County Family in the Three Kingdoms? . . . This work, however, will serve other purposes besides those of mere curiosity, envy, or malice. It is just the book for the lady of the house to have at hand when making up the County dinner, as it gives exactly that information which punctilious and particular people are so desirous of obtaining—the exact standing of every person in the county. To the business man, 'The County Families' stands in the place of directory and biographical dictionary. The fund of information it affords respecting the Upper Ten Thousand must give it a place in the lawyer's library; and to the money-lender, who is so interested in finding out the difference between a gentleman and a 'gent,' between heirs-at-law and younger sons, Mr. Walford has been a real benefactor. In this splendid volume he has managed to meet a universal want—one which cannot fail to be felt by the lady in her drawing-room, the peer in his library, the tradesman in his counting-house, and the gentleman in his club."—TIMES.

PK 5506
H36
1880

Two Vols., crown 8vo, cloth extra, with Map and Ground-Plans, 14s.
Walcott's Church Work and Life in English
Minsters; and the English Student's Monasticon. By the Rev.
MACKENZIE E. C. WALCOTT, B.D.

Large crown 8vo, cloth antique, with Illustrations, 7s. 6d.
Walton and Cotton's Complete Angler;
or, The Contemplative Man's Recreation: being a Discourse of Rivers,
Fishponds, Fish and Fishing, written by IZAAK WALTON; and In-
structions how to Angle for a Trout or Grayling in a clear Stream, by
CHARLES COTTON. With Original Memoirs and Notes by Sir HARRIS
NICOLAS, and 61 Copperplate Illustrations.

Carefully printed on paper to imitate the Original, 22 in. by 14 in., 2s.
Warrant to Execute Charles I.
An exact Facsimile of this important Document, with the Fifty-nine
Signatures of the Regicides, and corresponding Seals.

Beautifully printed on paper to imitate the Original MS., price 2s.
Warrant to Execute Mary Queen of Scots.
An exact Facsimile, including the Signature of Queen Elizabeth, and a
Facsimile of the Great Seal.

Crown 8vo, cloth limp, with numerous Illustrations, 4s. 6d.
**Westropp's Handbook of Pottery and Porce-
lain;** or, History of those Arts from the Earliest Period. By HODDER
M. WESTROPP, Author of "Handbook of Archæology," &c. With
numerous beautiful Illustrations, and a List of Marks. [*In the press.*]

SEVENTH EDITION. Square 8vo, 1s.
Whistler v. Ruskin: Art and Art Critics.
By J. A. MACNEILL WHISTLER.

Crown 8vo, cloth extra, with Illustrations, 7s. 6d.
Wright's Caricature History of the Georges.
(The House of Hanover.) With 400 Pictures, Caricatures, Squibs,
Broad-sides, Window Pictures, &c. By THOMAS WRIGHT, Esq., M.A.,
F.S.A.

Large post 8vo, cloth extra, gilt, with Illustrations, 7s. 6d.
**Wright's History of Caricature and of the
Grotesque in Art, Literature, Sculpture, and Painting, from the
Earliest Times to the Present Day.** By THOMAS WRIGHT, M.A.,
F.S.A. Profusely Illustrated by F. W. FAIRHOLT, F.S.A.

26

