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1744

JANE AUSTEN

Autograph letter signed ("J: Austen"), to her sister Cassandra

a lively and witty early letter, written in anticipation of a ball during her brief romance with Tom Lefroy ("...I look forward with great impatience to it, as I rather expect to receive an offer from my friend in the course of the evening. I shall refuse him, however, unless he promises to give away his white Coat..."), discussing her feelings towards him in ironical terms and preparing herself for disappointment ("...At length the Day is come on which I am to flirt my last with Tom Lefroy..."), and with other family news, 4 pages, 4to, Steventon, "Thursday-Friday" [14-15 January 1796]

"...I mean to confine myself in future to Mr Tom Lefroy, for whom I do not care sixpence..."

A LETTER WRITTEN BY THE TWENTY-YEAR-OLD JANE AUSTEN IN ANTICIPATION OF A MARRIAGE PROPOSAL. This letter is one of the few letters written by Austen when she herself was in the midst of the marriage market that is at the heart of her fiction. Indeed, the scene described in the letter is instantly familiar to a reader of her novels. It is the second earliest known letter by Austen, preceded only by another letter to her sister Cassandra written a few days earlier.

This letter was written towards the end of the Christmas period, when the life of the Hampshire gentry was dominated by a series of balls. Jane Austen had just turned twenty and these social occasions were an opportunity to match with a future husband. At a ball the previous Friday (8 January) she had danced with a visitor from Ireland, Tom Lefroy, who was staying with his uncle and aunt in the neighbouring village of Ashe over the Christmas period before taking up legal studies in London. There was an instant and mutual attraction between the two, and this letter was written in anticipation of a dance at the Lefroy's rectory in Ashe. Marriage was certainly on the sisters' minds: Cassandra had recently become engaged and was spending the Christmas period with her future in-laws (it was the death of her fiancé in 1797 that led to the unmarried sisters' lifelong companionship).

Jane Austen's tone is dry and ironic. In her previous letter to Cassandra, which had described the earlier ball, she had explained Tom Lefroy's predilection for a white coat as a result of his love of *Tom Jones* (citing a scene in which Fielding describes his hero in white) and described the coat as being his "one fault". Here she returns to the joke, assuring her sister that disposal of the offending garment will be a precondition of any marriage offer. She goes on to dismiss all her other admirers: she happily transfers to Mary all rights to "Mr Heartley & all his Estate"; surrenders the promise of a kiss from "C. Powlett"; and admits that John Warren (a friend of her brother Henry, then staying with the Austens at Steventon) is indifferent to her - indeed, knowing where her affections lie, he has drawn her a portrait of Tom Lefroy "and delivered it to me without a sigh". It is all of no matter: "I mean to confine myself in future to Mr Tom Lefroy, for whom I do not care sixpence."

The bulk of the letter was written on Thursday but on the day of the ball itself she added a postscript. She writes dismissively of the coming event: it is her opportunity "to flirt my last with Tom Lefroy", strongly suggesting that she knows he will leave the village after the ball, and she jokes to her sister that "My tears flow as I write, at the melancholy idea." We would, of course, expect acute observations expressed through wry humour and ironic tone from the pen of Jane Austen - quite

deliberately, no doubt, this makes it hard for us to gauge her true feelings. Did she really expect a marriage proposal from Tom Lefroy? After all, who could have been more aware than Jane Austen of the economic forces that drove the marriage market? Those forces pushed the two apart: the Austen fortune was modest and she would bring no substantial dowry; Tom Lefroy had the expectations of a large family on his shoulders and could ill afford to risk his future with an improvident marriage. No doubt she understood all this, but that could hardly prevent a young woman of twenty from hoping for romance.

Her words in this letter come as close as she ever did to admitting to an affair of the heart - except, perhaps, in the many letters that Cassandra destroyed. Tom Lefroy's cousins who lived in Ashe later recalled that Tom had been sent away so that "no more mischief might be done", and when his aunt came to call on the Austens two years later, Jane admitted that she was "too proud to make any enquiries" of her nephew. Lefroy himself soon married an Irish heiress and went on to have a highly successful career at the bar, but in old age he admitted he had been in love with Jane Austen (see Tomalin, *Jane Austen*, pp.120-22).

Jane Austen's brief dalliance with her "Irish lover" is the closest scene in her life to the plot of one of her novels. It has long intrigued biographers and lovers of her novels, and was the basis of the 2007 film *Becoming Jane*. It was also an experience that undoubtedly informed her novels. The year after Tom Lefroy's departure she began *First Impressions* (*Pride and Prejudice*) and it has been argued that the romance between Elizabeth Bennet and Mr Darcy was based on the author's own experience with Tom Lefroy (an experience in which, after all, first impressions played a central role). *First Impressions* also moved away from the epistolary form of her earlier apprentice pieces *Lady Susan* and *Elinor and Marianne* (the first version of *Sense and Sensibility*). Jane Austen's father was so struck by *First Impressions* that he wrote to offer it to a London publishing house, thus ensuring that Thomas Cadell the Younger will always be remembered as the publisher who rejected *Pride and Prejudice*.

AUTOGRAPH LETTERS BY JANE AUSTEN ARE RARE ON THE MARKET AND NO LETTER OF SUCH SIGNIFICANT BIOGRAPHICAL CONTENT HAS APPEARED AT AUCTION IN MANY DECADES.

REFERENCES

Le Faye, *Letters of Jane Austen*, no. 2

PROVENANCE

By family descent to Lord Brabourne; probably sold, Puttick & Simpson, 26-28 June 1893

BH4S6**AUSTEN, JANE**

Autograph letter, to her sister Cassandra,

writing of family news and her bustling life during a visit to London including visits to the theatre and shopping expeditions, mentioning both *Pride and Prejudice* ("...I long to have you hear Mr [Warren] H[astings]'s opinion of P&P. His admiring my Elizabeth so much is particularly welcome to me...") and *Sense and Sensibility*, 6 pages, integral autograph address leaf, 4to, Henrietta Street, Wednesday [15-16 September 1813], *incomplete at end with signature cut away* [Le Faye no. 87]

This letter was written whilst Jane Austen was staying at her brother Henry's London home on Henrietta Street in Covent

Garden. She writes to Cassandra about buying caps, corsets, and fabric; about trips to the theatre at Covent Garden; and about news of family and friends. Alongside this vivid account of daily life, she also comments on her writing and especially Warren Hastings's enjoyment of *Pride and Prejudice*, which had been published earlier that year. The Austens had a longstanding connection to Hastings - he may even have been the natural father of Jane's cousin Eliza De Feuillide - and she had presented him with a copy of the novel on publication.

BH4R3

AUTOGRAPH ALBUM

Remaining contents, comprising:

John Collier, autograph letter signed, to Charles Collier, family news, 1 page, oblong folio, integral address leaf, Milnrow, 10 October 1776 [no. 50]

John Collier, autograph letter signed, to "Dear Son", on personal affairs and the projected publication of *The Miscellaneous Works of Timothy Bobbin*, 2 pages, 4to, Milnrow, 9 May 1775 [no. 51]

Thomas Miller, autograph letter signed, to J. Rudd, on his favourite English landscape, 1 page, 8vo, Rose Cottage, Chester Gardens, Lambeth, 23 August 1864 [no. 52]

Henry W. Longfellow, autograph letter signed, to "Dear Sir", sending him a poem and offering him autographs, 3 pages, 8vo, 2 October n.y. [no. 53]

Margaret Howitt, autograph letter signed, to William Law, sending two autograph letters of her parents, 2 pages, 8vo, Sarno Brixen, South Tyrol, 10 June 1895 [no.55]

Two letters: William Howitt, autograph letter signed, to Richard Howitt, and Margaret Howitt, autograph letter signed, to Miss Bowles, altogether 8 pages, 4to, one letter cross-written, Esher, 2-3 January 1839 [no. 56]

John Ruskin, two autograph letters signed, to Harris, giving his low opinion of Keats and advising him to "let Keats' love letters to the pastrycooks", 2 pages, 8vo, Brantwood, 6-9 March 1886 [no. 57]

BJD6Q

BOOK OF HOURS

in Latin and French, Use of Paris, illuminated manuscript on vellum, [France (Paris), 15th century (c.1470s)]

c.170 × 115mm, i + 2 + 155 + ii leaves, collation impractical but apparently COMPLETE, ruled in red ink for 17 lines per page (c.95 × 60mm) and written in a fine gothic textura script, illuminated with ONE FULL-PAGE MINIATURE, FOURTEEN LARGE MINIATURES, AND TEN LARGE HISTORIATED INITIALS, ACCOMPANIED BY THREE- OR FOUR-SIDED BORDERS, 1- and 2-line initials and line-fillers throughout, 2-line initials (on almost every page) accompanied by a panel border; minor signs of wear, but generally in excellent condition with ample clean margins

Binding

Parisian red morocco, dated 1638 (see Provenance); the covers bordered by triple gilt filets; the spine densely gilt with a small foliate tool and title "Heures Gothique"; marbled endleaves; overall attractive and sound, *lightly scuffed and one corner damaged*

Text

Calendar in French with an entry for every day (ff.1-12v); Gospel extracts (ff.13-18v); prayers "Obsecro te" (ff.19-22v) and "O intemerata" (ff.23-25); full-page rubric in French, alluding to many papal indulgences, totalling 20,012 years' pardon (f.25v), full-page miniature (fol. 26), and the Seven Prayers of St Gregory (ff.26v-28); ruled, blank (f.28v); Hours of the Virgin, Use of Paris (ff.29r-86v), of the Cross (ff.87-90), and of the Spirit (ff.90v-93); the Seven Penitential Psalms (ff.93v-105), followed by a litany of saints (ff.105-109); Office of the Dead (ff.109v-150v); Suffrages to the Trinity and Sts Michael, Sebastian, Nicholas, Genevieve, and Katherine (ff.151-154v); 17th-century inscription (f.155r); ruled, blank (f.155v).

Illumination

The illumination is typical of Parisian production of the 1470s: female figures have very white skin, while men have extensive shading in grey, the main colours are blue and a reddish colour for draperies and olive green for landscapes, with liberal use of gold, especially for highlights. Overall the style is influenced by that of the documented illuminator known as Maître François, both in the miniatures themselves and the pierced giltwood decoration of the arches at their top; borders combine stylised acanthus in blue and gold, with other semi-naturalistic plants, fruit, and flowers, against a plain vellum ground, or sometimes with geometrical panels with a gold ground. The iconography is mostly fairly standard, but there are some unusual features, such as the setting of the David and Bathsheba scene, with Bathsheba bathing in a moat that surrounds David's castle.

One full-page miniature:

(f.26) The Mass of St Gregory, with his vision of the Crucified Christ on the altar at the moment of the Elevation of the Host; the Instruments of the Passion in the background; attended by a young acolyte holding the hem of the chasuble and a lighted taper, and watched by a group of red-clad cardinals. With a wide architectural frame instead of a border: a fictive pierced giltwood frame and marble columns, with a figure of Death holding a scythe and lance, supported at the base by lions.

Fourteen large miniatures, each with a full border:

(f.13) St John on Patmos

(f.19) Pietà

(f.29) The Annunciation

(f.49v) The Visitation

(f.60v) The Nativity

(f.65v) The Annunciation to the Shepherds

(f.69r) The Adoration of the Magi

(f.72v) The Presentation in the Temple

(f.76) The Flight into Egypt

(f.82v) The Coronation of the Virgin

(f.87) The Crucifixion

(f.90v) Pentecost

(f.93v) David and Bathsheba

(f.109v) Job on the dung-heap

Ten historiated initials, 8 lines high, each with a three-sided border:

(f.15) St Luke

(f.16v) St Matthew

(f.18) St Mark

(f.23) The Virgin and Child

- (f.151) The Trinity
- (f.151v) St. Michael
- (f.152v) St Sebastian
- (f.153) St Nicholas
- (f.153v) St Genevieve
- (f.154) St Katherine

A fine example of a later 15th-century Parisian Book of Hours, apparently complete and in a handsome, dated, 17th-century Parisian binding.

PROVENANCE

- (1) Made for use in Paris, as shown not only by the liturgical Use, but also by the very unusual placement of St Genevieve, patron saint of the city, first among the virgins in the litany, and as one of only two female saints with a suffrage;
- (2) A full-page inscription in neat formal script, beginning "L'an 1520 Maistre Gilles Mulart Procureur en parlement..." records that Gilles Mulart gave this manuscript to his wife Marie Charlot on their wedding day in 1520; it then passed to Gilles's grandson;
- (3) Francois Mulart, lawyer in the same parliament, who had the volume rebound ("a fait rebrunir et recouvrir ce livre en la fasson qu'il est") in 1638; he died on 22 May 1641, aged 68; the book then passed to his maternal uncle;
- (4) Dom Germain Cheval, Cluniac monk of St-Martin-des-Champs, Paris, who wrote this inscription aged 76;
- (5) William Law

BQT4K

PATRICK BRANWELL BRONTË

Two autograph letter signed, to Hartley Coleridge

i) introducing himself and sending him examples his poetry for criticism, enclosing autograph manuscript fair copies if 'At dead of midnight - drearily', described as "the sequel of one striving to depict the fall from unguided passion into neglect, despair, and death. - It ought to shew an hour too near those of pleasure, for repentance, and too near death for hope" and his translations of Horace, Odes, Book One, 14 and 15, 8 pages, 4to, integral address panel, Broughton in Furness, 20 April 1840, *tears to final two leaves, with loss of a few words to 'At Dead of Midnight' and more substantial losses to part of 15 lines of the Odes*

"...Since my childhood, I have been wont to devote the hours I could spare from other and very different employments, to efforts at literary composition, always keeping the results to myself [...] but I am about to enter active life and prudence tells me not to waste the time which must make my independence - yet, sir, I love writing too well to fling aside the practise of it without an effort to ascertain whether I could turn it to account, not in *wholly* maintaining my self but in *aiding* my maintenance..."

ii) recalling "the delightful day which I had the honour of spending with you at Ambleside", and sending him his completed translation of Horace's First Book of Odes ("...I dared not have attempted Horace but that I saw the utter worthlessness of all former translations, and thought that a better one, by whomsoever executed, might meet with some little encouragement..."), emphasising his willingness to make any changes suggested by Hartley Coleridge, offering to dedicate the book to him, and to share any profits from publication, 2 pages, 8vo, Haworth, 27 June 1840, the accompanying manuscript no longer present, *nicks at edges*

AUTOGRAPH POEMS BY BRANWELL BRONTË
ACCOMPANYING LETTERS ON HIS LITERARY AMBITIONS.
Branwell Brontë (1817-48) had long dreamed of a literary career - his grandiose ambition was a frequent target of Charlotte's satire in their tales of the kingdom of Angria. He had had sent samples of his writing to several writers and publishers in the previous five years; just five days before writing this letter he had sent a similar missive to Thomas de Quincey.

Branwell wrote to Hartley Coleridge when he was living in Broughton-in-Furness on the southern edge of the Lake District with fairly light duties as a tutor to two boys. He had taken up this position following the collapse of his ambition to work as a painter. He spent much time exploring the area on foot, his copy of Wordsworth's sonnets in hand. It was no doubt the literary associations of the Lake District that him to write to inspired Samuel Taylor Coleridge's son Hartley, whose home overlooked Rydal Water.

His letter to Hartley Coleridge achieved what none of his previous letters had done: it elicited a positive reply. Coleridge invited him to visit Nab Cottage, and Branwell Brontë wasted no time in taking him up on his offer, spending May Day 1840 with the writer. He came away encouraged to write a translation of Horace's First Book of Odes, which Coleridge promised to read on its completion. The manuscript of the completed translation originally accompanied the second letter. Unfortunately, although Hartley Coleridge drafted an encouraging reply in November-December 1840, he never completed it, and the translation became another of Branwell's abandoned projects.

AUTOGRPAH MATERIAL BY BRANWELL BRONTË IS
EXTREMELY RARE ON THE MARKET: ONLY ONE LETTER HAS
APPEARED AT AUCTION SINCE THE 1990s.

BFTCS

BRONTË FAMILY

A collection of 10 early Victorian shawls, neck-scarves, handkerchiefs, and bows, by repute from the Brontë family:

- i)** pink shawl with floral pattern on red, orange, white, and green squares, 57 x 148cm
- ii)** cream shawl with embroidered foliate pattern at two corners, 110 x 105cm
- iii)** blue silk chiffon neck-scarf, 90 x 60cm
- iv)** brown patterned gauze stole, mid-19th century, 76 x 44cm
- v)** white lawn handkerchief with lace edging, embroidered initials "A.B." in blue thread, 57 x 61cm
- vi)** lavender and violet checked fichu, c.1840, 62 x 72cm
- vii)** white silk handkerchief, 23 x 41cm
- viii)** brocaded silk bonnet ribbon, white with decorated green bands and a coloured floral pattern, c.1840-50, 87 x 6.5cm
- ix)** silver brocade pink silk bow, late-18th century, 13 x 6.5cm
- x)** ivory silk damask bonnet ribbon, mid-19th century, 90 x 4cm

BFT8W

BRONTË, ANNE

Autograph manuscript volume of 10 poems,

working manuscript with revisions and corrections, each poem signed and dated, with later contents page, publication details of each poem added in red ink, 22 pages, 8vo, April 1844-September 1845, later brown morocco gilt by Riviere

ONE OF ONLY FOUR SURVIVING NOTEBOOKS OF POETRY BY ANNE BRONTË, AND THE ONLY ONE NOT HELD BY AN AMERICAN INSTITUTIONAL LIBRARY. Very little survives in Anne Brontë's autograph: none of the prose she wrote for the Gondal saga survives, nor do the manuscripts of either of her novels, and only four letters are extant. The four notebooks that contain the majority of her verse were written sequentially and this volume, with entries dated over some 18 months beginning in April 1844, is the third of the four. It is the only manuscript source for all of the ten poems, seven of which were included in the 1846 *Poems*.

This is certainly the most important manuscript of Anne Brontë in private hands and almost nothing has appeared at auction in recent decades. The most recent auction records for Anne Brontë autograph material are an annotated copy of a German Grammar (Sotheby's, London, 13 December 1990, lot 86) and a letter to Rev. David Thorn (Sotheby's, London, 20-21 July 1970, lot 646).

The volume comprises:

'Yes thou art gone', dated April 1844 (p.1) [BrA 38]

'Memory', dated 29 May 1844 (pp.2-5) [BrA 23]

'What though the sun had left my sky', dated 2 August 1844 (pp.5-7) [BrA 14]

'Lines inscribed on the wall of a dungeon in the southern P. of I by A.H.', dated 16 December 1844 (pp.7-10) [BrA 13]

'Call me Away', dated 24 January 1845 (pp.10-15) [BrA 4]

'O God! if this indeed be all', dated 20 May 1845 (pp.15-17) [BrA 17]

'Dreams', with cancelled final stanza, dated Spring 1845 (pp.17-19) [BrA 12]

'Vanitas vanitatis &c.', dated 4 September 1845 (pp.19-21) [BrA 51]

'Lines written at Thorp Green August 28th 1840' (p.21) [BrA 21]

'Fragment 1845' (p.22) [BrA 2]

BH52L

[CHARLOTTE BRONTË]

Juvenile watercolour portrait of a Glass Town peasant woman

full length, in a brown bodice, grey apron, and red skirt, with indistinct arms, watercolour on paper, 135 x 78mm, c.1828, creased

ONE OF CHARLOTTE BRONTË'S EARLIEST KNOWN ARTWORKS, probably produced when she was about 12. Alexander identifies the subject as "a typical peasant character from the Glass Town saga, probably a 'wamon' from Mons and Wamon's Island or Stump's Island."

REFERENCES

Alexander, *The Art of the Brontës*, no. 8

BFT3Y

BRONTË, CHARLOTTE

Two Romantic Tales by Charlotte Brontë April 28 1829

Autograph miniature manuscript, signed, containing "A Romantic Tale" and "An Adventure in Ireland", c.5500 words, 11 pages, with an additional four pages of doodles, pen

practises and sketches (including a female figure in elaborate dress), dated Haworth 15 April 1829 at the beginning and titled "A Romantic Tale" then "Tales by C Brontë", the second story first titled "Tale the Second" then "An Adventure in Ireland", the first four pages of text in a larger and more readily legible script, the script thereafter becoming progressively smaller, scattered revisions especially to the second story, also with a few tiny pen and ink illustrations on the final two pages (head etc.), signed and dated 28 April at the end, 192 x 120mm, original brown paper wrappers labelled "Two Romantic Tales by I Charlotte Brontë I April 28 1829", stab-stitched in a single gathering with two stubs where leaves have been excised (these leaves falling after the end of the text so probably blanks), wrappers *lightly spotted and frayed*

THIS IS THE EARLIEST SURVIVING SUSTAINED LITERARY WORK BY CHARLOTTE BRONTË.

The first and longer story in the manuscript is her narrative of the origin of the world later called Glass Town, and marks the beginning of the teenage Charlotte Brontë's first sustained bout of literary activity. The story was later retitled "The Twelve Adventurers" by its author in her "Catalogue of My Books" and was first published under that title in 1925. The 12 adventurers are the crew of the *Invincible*, who find shelter in a mysterious land occupied by the Ashantee, where they build themselves a city with the assistance of giant genii. This foundational story contains much that would remain central to the children's fictional world for years to come: the city itself, battles with the Ashantee, the heroic Wellesley family, magic and prophecy, and the interventions of the siblings themselves as the genii.

"A Romantic Tale" is followed by a brief first-person narrative set in a castle in Ireland which exhibits the gothic side to the Brontë imagination, and is one of the few early writings that is not set in their imaginary kingdom. The narrator is a guest at O'Callaghan's castle and is warned that his rooms are said to be haunted by the old master, but he disregards the words of the servant boy who may not have seen the ghost but has "heard him washing his hands in that basin often and often". The narrator is woken in the night by a skeletal visitor and a sequence of terrifying visions follow, before the narrative is abruptly concluded by the servant pulling back the curtains the following morning.

REFERENCES

Alexander 17, 29, 122; BrC 185 and 256; Early Writings, vol. 1, pp.7-21

BFT3B

BRONTË, CHARLOTTE

Characters of the Celebrated Men of the Present Time by Captain Tree

Autograph miniature manuscript, signed "CB, "Charlotte Brontë", "Captain Tree", c.2500 words, 16 pages, comprising ten chapters, each providing the summary of a character in the world of "Glass Town", each chapter signed and dated from 13 to 17 December 1829, with a content page at the end signed "CHARLOTTE BRONTË | Dec the 17th | CAPTAIN TREE", scattered revisions, 51 x 37mm, hand-cut leaves of slightly different sizes, original yellow paper wrappers labelled "Characters of the Great Men of the Present Time by Captain Tree", stab-stitched in a single gathering, loose in protective blue card, *some spotting and light soiling to wrappers, some dust-staining to margins*

This set of character sketches is one of the most charming of Charlotte Brontë's early works. Narrated, like many of her juvenilia, by "Captain Tree", it describes the principal Glass Town characters, heroes and villains alike, created by both Charlotte and Branwell. The Duke of Wellington and his sons are naturally described in idealised terms, whilst their enemies are painted in the blackest hue, but the most entertaining chapters are those containing Charlotte's sharp observations on two of her brother's principal characters: Captain Bud, politician and prose writer, and the poet Young Soult. The appearance of Captain Bud is "not of the most pleasing kind" whilst the poet Young Soult is downright scruffy ("... His hair is dark and he wears it frizzed in such a manner as to make one suppose he had lately come out of a furze bush ..."). The potential she sees in their writing certainly reflects her hopes in Branwell's literary ambitions, but her criticisms are acute. Of Soult: "His poems exhibit a fine imagination, but his versification is not good. The ideas and language are beautiful, but they are not arranged so as to run smoothly, and for this reason I think he should succeed best in blank verse". As for Bud's prose: the ideas are clever but their expression dull, and Tree admits to having often fallen asleep to his "even course of tiresome gravity".

REFERENCES

Alexander, 49 ; BrC 202; Early Writings, vol. 1, pp. 123-130

BFT2Z

BRONTË, CHARLOTTE

Second Series of Young Men's Magazine. No Fifth. For December 1830 Edited by Charlotte Bronte Sold by Sergeant Tree and all other Booksellers in the Great Glass Town, Wellington's GT, Paris, Parry's GT, Ross's GT, etc. etc. finished September the 1, 1830

Autograph miniature manuscript, with title page, contents page (signed Charlotte Bronte and dated "Finished September 1 1830"), containing 'Strange Events', 'On Seeing an Ancient Dirk etc.' [poem], 'Frenchman's Journal Continued', and 'Conversations', each article signed by the fictional contributor and dated 29 August-1 September 1830, scattered revisions, c.4300 words, 20 pages, 59 x 40mm, hand-cut leaves of slightly different sizes, original brown paper wrappers labelled "No 1st December 1830", stab-stitched in a single gathering, loose in protective brown card, *some wear to p.11 from binding string with some loss of text*

The Young Men's Magazine of 1830 was the continuation of the magazines written in 1829 originally as *Branwell's Blackwood's Magazine* and then, once Charlotte had taken over "editorship", as *Blackwood's Young Men's Magazine*. They were modelled on *Blackwood's Edinburgh Magazine*, to which their father subscribed and which was enjoyed by the whole family. *The Second Series of the Young Men's Magazine* ran for six issues "published" monthly from August to December 1830 (with two issues for December), but were all written between 12 August and 4 September. Four of the six original manuscripts have long been at the Parsonage Museum. Issue number 2, which had been in a private European library, was sold at Sotheby's in December 2011. It was resold at auction in Paris in November 2019 and was acquired by the Parsonage Museum.

The careful imitation of a printed title page, Charlotte's own named "editorship", and the other such details both give the *Young Men's Magazine* great visual charm, and also assert

unambiguously the author's desire to see her name in print. Beyond this, however, the magazine format gave Charlotte Bronte great opportunity to test the versatility of her writing. This issue contains a poem on a bloodstained dagger; an episode in the urban adventures of the raffish Frenchman (Young Soult), who here loses his fortune in a casino; and a dialogue on the nature of the arts, all attributed to different authors.

The most interesting contribution, however, is the "Strange Events" narrated by Charles Wellesley. Daydreaming in the public library, Wellesley falls into a reverie in which he becomes aware of his own fictional status:

"It seemed as if I was a non-existent shadow, that I neither spoke, eat, imagined or lived of myself, but I was the mere idea of some other creature's brain. The Glass Town seemed so likewise. My father, Arthur and everyone with whom I am acquainted, passed into a state of annihilation; but suddenly I thought again that I and my relatives did exist, and yet not us but our minds and our bodies without ourselves. Then this supposition - the oddest of any - followed the former quickly, namely that WE without US were shadows; also, but at the end of a long vista, as it were, appeared dimly and indistinctly, beings that really lived in a tangible shape, that were called by our names and were US from whom WE had been copies by something - I could not tell what."

He catches glimpses of the real world, in which William IV sits on the British throne and Wellington is Prime Minister, and then a giant hand descends and picks him up, revealing "a huge personification of myself - hundreds of feet high". With this understanding that his own world is "nothing but idea" comes an acceptance of the existence the supernatural, and the tale now abruptly becomes another ghost story. Wellesley recalls visiting a friend and finding him terrorised at the knowledge of his own imminent death, foretold some twenty years earlier in uncanny circumstances. He bids Wellesley farewell and asks him to return that evening "to close my eyes". Wellesley thinks his friend is mentally disturbed and will soon recover but, of course, he returns at eight to a macabre sight: "He was dead, but I saw his corpse stretched out and ready for interment. His eyes were staring wide open; nobody was able to shut them. I laid my fingers on the lids and they fell instantly."

REFERENCES

Alexander 24, 53, 74, 136, 319; Early Writings, vol. 1, pp.255-267

BH5GM

BRONTË, CHARLOTTE?

Profile portrait of a woman, possibly Elizabeth Branwell in a white dress with a red beaded necklace, watercolour on card, oval, 85 x 75mm, c.1830s, framed, *some staining and fading*

This appears to be another version of Charlotte Brontë's portrait of a woman in a dress based on Elizabeth Branwell's, found elsewhere in the current collection, or is perhaps a copy of the same.

BH5GK

BRONTË, CHARLOTTE?

Portrait of an unidentified man in middle age, wearing a black jacket

in profile, half-length, ink and watercolour on card, oval, 100 x 85 mm, c1830s, framed and glazed, *staining, back of frame loose*

This unidentified portrait is very similar in style to Charlotte Brontë's artwork of the early 1830s, when she was considering a career as a miniaturist.

BFT3W

BRONTË, CHARLOTTE

Visits in Verreopolis by Lord Charles Wellesley in Two Volumes [...] Published by Sergeant Tree and sold by all other booksellers in the Cheif [sic] Glass Town, the Duke of Wellington's Glass Town, Parry's Glass Town, Ross's Glass Town, Paris, etc. [*volume one:*] I began this volume on the 7th of December and finished it on the 11th of December 1830 Charlotte Brontë December the 11th 1830 [*volume two:*] Charlotte Brontë December the 18.1830

Autograph miniature manuscript, in two volumes, each with title page, the first volume with brief preface (by "Charles Wellesley") and contents page, the second volume with a title-page ("Visits in Weropolis" [sic]) and list of contents at the end, signed (Charlotte Brontë and "Lord Charles Florian Wellesley"), c. 9760 words, scattered revisions, 20 pages and 12 pages, 84 x 59mm, hand-cut leaves of slightly different sizes, original blue paper wrappers (stamped "Purified Epsom Salts, Sold by J. West, Chemist & Druggist, Keighley"), each stab-stitched in a single gathering, *some fraying to wrappers*

This loose narrative is told from the perspective of Lord Charles Wellesley as he pays visits around Glass Town. Female characters have more prominence here than in most of the juvenilia and the narrative returns repeatedly to the role of women and their place in the public sphere. Charles is asked by his brother Arthur, Marquis of Douro, to show Lady Zenobia Ellrington a poem for correction. The poem is in praise of female domesticity ("The highest talents of her mind, I The sunlight of her heart, I Are to illumine her home designed, I And never thence they part.") and its subject is Marian Hume - who had also been the subject of Douro's last poem, in the *Young Men's Magazine No. Fifth* - so Charles soon finds himself booted downstairs by an aggrieved Zenobia. The rivalry between the learned poet Zenobia and pliant Marian is then explored further in a dramatic dialogue which Captain Bud then reads to Charles, and again in a dialogue between male characters. Douro defends Zenobia's intellect and poetic talents, but his father the Duke of Wellington compares women to swans: graceful in their natural element (the home) but absurdly ungainly "when she foolishly wanders thence and forces herself upon the public eye". Between these episodes is a visit to Branwell's character Young Soult and an opportunity for further acerbic comments on his poetic pretensions, complete with a transcription of a poem by Branwell ('Now fall the last drops of the shower').

The second volume of the *Visits* has relatively little connection to the first, and indeed was published by Wise separately under the title *The Four Wishes*. It is dominated by another gothic fairy-tale, in this case told to Charles Wellesley by Captain

Bud. It is a highly wrought story of wishes, witches, corpses, and brawls, culminating in an effective poem describing a fairy meeting by moonlight ("Hearken, O Mortal to the wail I Which round the wandering night-wings fling").

REFERENCES

Alexander 154, 155; BrC 283; Early Writings, vol. 1, pp.297-327

BH52Q

CHARLOTTE BRONTË

Profile portrait of a woman, possibly Elizabeth Branwell quarter length, in a white dress with a red beaded necklace, watercolour on paper, oval, 93 x 70mm, c.1833-34, mounted (mount 138 x 115mm), *spotting and other marks to image, tear to backing*

Charlotte Brontë's portraits mostly date from the early 1830s, when she was diligently training herself for a possible career as a miniaturist. This sketch probably dates from a similar period to her famous portrait of her sister Anne. Unlike many of her human subjects, this is not a portrait of an imaginary figure from the siblings' fictional worlds. Alexander notes a similarity between the present portrait and the oval miniature of Charlotte's aunt Elizabeth Branwell drawn by J. Tonkin in 1799, which Charlotte would have known. Tonkin's painting shows Elizabeth Branwell in a similar dress wearing a similar beaded necklace, although she is facing left rather than in profile. The portrait does not, however, depict Charlotte's beloved aunt from life as she was in her late 50s when it was drawn.

REFERENCES

Alexander, *The Art of the Brontës*, no. 120

BFT7G

BRONTË, CHARLOTTE

My Angria and the Angrians by Lord Charles Albert Florian Wellesley October 14th 1834

Autograph miniature manuscript, signed (C. Brontë and "C.A.F. Wellesley") and dated 14 October 1834 at the conclusion, title page, written in a cursive hand, verso blank, 18 pages of text in a miniature hand with scattered revisions, prose work incorporating two poems (pp.13-14 and 16) "The Crypt" (signed and dated 8 October 1834, noting the poem as having 138 lines) and "Hurrah for the Geminii" (signed and dated 14 October 1834, noting the poem as having 53 lines), 18 pages (22,000 words), 8-14 October 1834, 8vo (195 x 120mm), watermark (W Craven I 1831), indistinct blind stamp, stab-stitched in a single gathering, original brown paper wrappers

There is a gap of nearly four years between the production of *Visits in Verreopolis* and *My Angria and the Angrians*, and the latter falls in a new stage in Charlotte Brontë's life and development as a writer. *Visits in Verreopolis* had been one of her last literary efforts before she left home for Roe Head school. Although the school was less than twenty miles from the parsonage, the distance and long periods away were enough to cause a break in her world-building collaboration with her siblings, and at Christmas 1831 she imagined the destruction of Glass Town in her poem "The Trumpet hath sounded". When she returned home in May 1832 she resumed writing Glass Town stories, but the nature of the siblings' imaginary world was also changing. Emily and Anne broke away from Glass Town to create their own world of Gondal,

reinforcing the literary partnership of Charlotte and Branwell. In early 1834 a new kingdom was born. The stories now centre on Wellington's son Arthur, Duke of Zamorna, who conquers territory adjoining the Glass Town Federation and is soon proclaimed King of this new land, Angria.

These changes are marked in the physical appearance of this and later manuscripts: the writing is still minuscule but she now writes on standard octavo writing paper rather than customised scraps. In some respects *My Angria* is a natural development of *Visits in Verreopolis*. It is narrated, again, by Lord Charles Wellesley, and provides a panoramic picture of life in the kingdom. However, it provides a more sustained narrative than that earlier work. A (typically) bored Charles decides to pay a visit to the new neighbouring kingdom of Angria. He travels in the company of Patrick Benjamin Wiggins, and their conversation on the journey is generally considered one of the comic highlights of the juvenilia. Wiggins was a satirical portrait of Branwell, overconfident, ambitious, and prone to exaggeration. He comes from the town of Howard, of which he gives a grand account until corrected by Charles: "None of your humbug, Wiggins! [. . .] I know well enough Howard is only a miserable little village, buried in dreary moors and moss-hags and marshes. I question whether it has one church or anything nearer an hotel than that wayside ale-house you are now eyeing so longingly!" He explains to Charles that he left his village, his career as a sign-painter, and his four sisters (whose talents and ambitions fell far below his own), for a new life in Africa. There are long descriptive passages of Angria itself and the narrative climaxes with the birth of twin boys to Zamorna and his wife, an event marked by a celebratory poem ("Hurrah for the Gemini!"). As usual, however, there is also space given to her morbid and gothic imaginings, in the form of a dramatic fragment and poem on Zenobia's vision of opening of the tomb of a lover dead twenty years.

REFERENCES

Alexander 104; E BrC 246; Early Writings vol. 2, part 2, pp.239-293

BFT7J

BRONTË, CHARLOTTE

Fireside Tales, or The Return to Zamorna

Autograph miniature manuscript, unsigned and undated but titled in another hand in pencil at the end "fireside tales", commencing "Reader I'll tell you what - my heart is like to break ...", comprising an introduction, then four chapters, concluding with a three-page poem ("Arranging long-locked drawers, and shelves"), in a miniature hand with scattered revisions throughout, 35 pages (plus blank final verso), 8vo (195 x 120mm), watermark (J Green & Son l 1834), indistinct blind stamp, [December 1836 - January 1837], stab-stitched in three gatherings (10 leaves, 4 leaves, 4 leaves), original brown paper wrappers with later title in pencil ("18 leaves FIRESIDE TALES"), *first leaf nearly detached, some browning to pp. 1 and 20, wrappers nearly detached (attached on two threads only), light fraying and spotting to wrappers*

This manuscript was written more than two years after *My Angria*. It is a much more sophisticated piece of storytelling than any of the previous manuscripts, and concludes with a long poem that is the first work in any of these manuscripts that Charlotte herself considered worthy of publication. The poem, a melancholy monologue of loss and mourning in which a male narrator visits his long-dead wife's chambers, still full of her belongings and resonant of her memory, was included in the 1846 *Poems* under the title 'Mementos'.

The story is part of a great narrative saga of rebellion in Angria that occupied Charlotte and Branwell for many months. Zamorna has been overthrown as king of Angria by his nemesis (and father-in-law) the Earl of Northangerland, and this is the tale of the exile's return to reclaim his lost kingdom. Charlotte's closeness and rivalry with her brother is again latent in this text, most obviously in the character of Mary, Duchess of Zamorna. Hitherto a central character in the drama of Angria, Branwell had killed her off in a previous instalment but Charlotte here resurrects her and claims that Branwell's narrator had lied about her death.

The various narrative threads are held together to make a continuous whole here with far greater sophistication than in any of the previous manuscripts. The author's new confidence and sophistication are evident from the manuscript's striking opening: "Reader I'll tell you what- my heart is like to break". Charlotte tells her story through an omniscient narrator who regularly addresses the reader directly, and whilst she continues to enjoy writing extended and detailed descriptive passages, they no longer overwhelm the narrative. A good example of the prose of which she was now capable comes when the narrative first moves to the rebel encampment of sometime Prime Minister Howard Warner, just before he meets Zamorna's mistress Mina Laury who will inform him that Zamorna himself is not only alive but on Angrian soil. Angria was of course in Africa, but the landscape described is decidedly closer to home:

"Reader you are amongst the Olympian Hills[...] Imagine a chain of black moors, before, behind, and on each side of you, canopied by the clear gloom of a star-lit night. Do you see that sable swell of upland? Sloping from thence there is a broad vale of heath - which vale is at this moment filled with the fires and the tents of a camp, a sleeping camp, for it is past midnight. Look at yonder stone. It is solitary now the subdued wind alone moaning round it. An hour since it was surrounded by an host and upon it stood Warner the Insurgent!"

This manuscript appears to have been Charlotte's first major narrative work since the since the flurry of activity that had included *My Angria and the Angrians* two years earlier. She was now working unhappily as a teacher at Roe Head School and had come to see that writing could be more than a private game. This manuscript was written during the same holiday from school when she wrote to the poet laureate, Robert Southey, admitting her desire to become a published poet, asking his advice and sending him examples of her verse - probably including a copy of the poem found in the current manuscript. His response was famously discouraging, informing her that "Literature cannot be the business of a woman's life" and advising her to "Write poetry for its own sake, not in a spirit of emulation, & not with a view to celebrity".

REFERENCES

Alexander 118; BrC 253

BFT7Q

BRONTË, CHARLOTTE

The Duke of Zamorna

Autograph miniature manuscript, untitled, signed (C Brontë and "William Percy") and dated 21 July 1838 at the end, commencing "In a distant retreat very far indeed from the turmoil of cities ...", incorporating three poems, in a miniature hand with scattered revisions throughout, 42 pages plus two blanks (c.28,000 words), 8vo (185 x 114mm), unwatermarked, blind-stamped "Super Fine Bath", 22 leaves loose in 11 bifolia

with first (blank) and last leaves conjugate, then gatherings of 14, 4, and 2), loose in later paper wrappers with a later note on the upper cover ("Some of the leaves are mixed up and in need of putting right"), *outer bifolium tearing at fold*

The narrator of this manuscript is William Percy, the Duchess of Zamorna's brother, but his role is in part to provide a frame for a story further back in time told in epistolary form:

"I took from my desk a pocket-book, I opened it and spread its contents on the table before me. They were letters - yellow many of them with time - stained and faded with the damp of old drawers and cabinets where they had lain. Ask not how these came into my possession - my eye is quick, my fingers are light - I had sought these autographs in houses long deserted, in receptacles long unopened - and aided by chance I had found them."

These letters tell the story of his father's former mistress, Augusta, the great passion of his wild and debauched youth, which would culminate in her murder by poison at the hands of villainous Robert King - events long in the past of the world of Angria. These were Branwell's characters, indeed Branwell himself had covered the life of Augusta di Segovia in an earlier manuscript, and Charlotte was evidently experimenting with a narrative of Byronic passions and high drama. After eight chapters, however, Percy abandons his melodramatic story, admitting that "I found this pitch far too high for me". In the final chapters of the manuscript, Percy turns instead to other, more recent, letters written in "clear mercantile strokes". These discuss political and diplomatic affairs in present-day Angria, and follow on more directly from other recent contributions by Charlotte. The manuscript, with its abrupt shift in narrative, shows how useful the open-ended, capacious and endlessly adaptable fictional world of Angria was to Charlotte's literary apprenticeship.

This manuscript was written when Charlotte was recuperating at home following a mental crisis in May 1838, brought on almost certainly by her loneliness and unhappiness as a teacher. As she described to Ellen Nussey: "My health and spirits had utterly failed me and the medical man whom I consulted enjoined me if I valued my life to go home So home I went, the change has at once roused and soothed me - and I am now I trust fairly in the way to be myself again[.]" She recuperated at the Parsonage from June until the end of August and was soon once again engaged in the Angrian saga. This was still a world generated by competitive collaboration with her brother but Branwell, who was now a young man of twenty-one, had just left home for lodgings in Bradford where he was planning to set himself up as a portrait painter. It may be that it was his absence from home that freed Charlotte to more so firmly into Branwell's territory within their shared world.

REFERENCES

Alexander 58; BrC 210

BH4S7

BRONTË, CHARLOTTE

Series of three autograph letters signed, to Ellen Nussey:

- i) a light-hearted letter with news from Haworth including an account of the curate William Weightman, 4 pages, 4to, [Haworth], 29 September 1840, *fold tears neatly repaired*
- ii) a letter reporting on her early life in Brussels including her first impression of M. Heger ("...a man of power as to mind

but very choleric & irritable in temperament - a little, black, ugly being...") and acknowledging Emily's difficulty in adjusting to life at the school, in pencil, 3 pages, 8vo, Brussels, [1842], *slightly faded, crude tape repairs*

iii) on her hopes of opening a school, anxiety about her father's failing eyesight, and the pain of parting from M. Heger ("...It grieved me much to grieve him who has been so true and kind and disinterested a friend..."), 3 pages, 4to, 23 January 1844, *bifolium split at centre-fold, nicks and tears, crude tape repairs*

(ii) and (iii) are mounted in the green autograph album.

BH4ZK

BRONTË, CHARLOTTE

Substantial series of 18 autograph letters signed, 17 to Ellen Nussey ("Ellen", "Nell") and one to W.S. Williams, highly significant letters with extensive content on many key aspects of her life, including the final years of Branwell Brontë, the death of Emily and final illness of Anne, Charlotte's loneliness at Haworth after the death of her siblings, reviews of *Shirley*, her dislike of teaching, her relationships with William Smith, Harriet Martineau, and A.B. Nicholls ("...Mr Nicholls having finished *Jane Eyre* is now crying out for the 'other book'...") references to Mr Rochester, and the publication and reception of *Villette*, 72 pages, 8vo, 24 March 1845 to 9 August 1854, also with one autograph letter signed by Constantin Heger, to "Mademoiselle" (presumably Ellen Nussey), 7 September 1863, bound together in brown morocco gilt by Riviere

The letters arranged in alphabetical order, some names erased or cancelled, probably by Nussey, and a few passages cancelled in pencil, the majority of the letters dated by the recipient.

The group comprises:

- i) on her frustrations ("...I can hardly tell you how time gets on here at Haworth - There is no event whatever to mark its progress [...] I shall soon be 30 - and I have done nothing yet..."), also on Mary Taylor's emigration and Ellen's family affairs, 4 pages, 8vo, 24 March 1845
- ii) discussing family affairs ("...Branwell has been conducting himself very badly lately...") including the Robinson's recommencement of epistolary contact with Anne and apparent ignorance of their mother's "errors", 4 pages, 1 March 1847
- iii) on Branwell's decline into alcoholism, 4 pages, 11 January 1848
- iv) on Anne's declining health and her mourning for Emily ("... The feeling of Emily's loss does not diminish as time wears on - it often makes itself most acutely recognised - It brings an inexpressible sorrow with it..."), 4 pages, 16 March 1849
- v) describing her melancholy return to Haworth ("...I felt that the house was all silent - the rooms were all empty - I remembered where the three were laid - in what narrow dark dwellings - never were they to reappear on earth..."), 4 pages, July 1849
- vi) with advice on Ellen's family affairs and account of her own situation ("...solitude, Remembrance and longing are to be almost my sole companions..."), cross-written, 4 pages, 14 July 1849
- vii) on the reception of *Shirley* and her admiration of a review in *Revue des Deux Mondes*, 4 pages, 22 November 1849
- viii) "Mr Nicholls having finished 'Jane Eyre' is now crying out for the 'other book' - he is to have it next week - much good may it do him", 3 pages, 19 January 1850

ix) to W.S. Williams, with condolences on a death in the family and describing her recent visit to Sir James Kaye Shuttleworth at Gawthorpe Hall, 4 pages, 16 March 1850, *incomplete, lacking signature, tape marks on inner margin*

x) describing her visit to Gawthorpe Hall and her insight into the character of the Shuttleworths, 6 pages, 19 March 1850, *incomplete, lower half of the final leaf cut away*

xi) on her return to Haworth ("...I have recently found that Papa's great discomposure had its origin in two sources - the vague fear of my being somehow about to be married to somebody - having 'received some overtures' as he expressed himself - as well as in apprehension of illness..."), 4 pages, 15 July 1850

xii) on personal affairs, 4 pages, 20 January 1851

xiii) discussing Arthur Bell Nicholls and his emotional turmoil following his declaration of love to her, explaining that he is "one of those ... whose sensations are close and deep - like an underground stream, running strong but in a narrow channel", 4 pages, 2 July 1853

xiv) on the publication of *Villette* ("...To-day is the first day of publication - but the gift-copies were sent off yesterday - yours among the number...") and her current visit to London, 4 pages, 28 January 1853

xv) reviews of *Villette* and personal affairs, 3 pages, 10 March 1853

xvi) reception of *Villette* ("...The rather dark view you seem inclined to take of the general opinion about 'Villette' - surprises me the less, dear Nell, as only the more unfavourable reviews seem to have come your way..."), 4 pages, 22 March 1853

xvii) on the end of her friendship with Harriet Martineau and referring to Nicholls's marriage proposal ("...Papa alludes to it to nobody; he calls it 'degrading' and would not have it hinted at or known..."), 4 pages, 18 April 1853

xviii) on her newly married life, 4 pages, 9 August 1854

xix) Constantine Heger, autograph letter signed, to "Mademoiselle", 4 pages, 7 September 1863

BFSQG

BRONTË, CHARLOTTE

Jane Eyre, London, 1847

FIRST EDITION, 8vo, 3 volumes, FAMILY PRESENTATION COPY inscribed by Patrick Brontë to Martha Brown on the half-title, half-titles, 32-page publisher's catalogue dated October 1847 at end of volume one, original red-brown cloth, uncut

[with, laid-down:] an autograph letter signed by Charlotte Brontë ("Currer Bell"), to Miss [Julia] Kavanagh, discussing the novel and sending her a copy ("...Jane Eyre is but a defective production, yet I daresay whatever merit it has will be appreciated by you..."), 1 page, 8vo, 12 February 1848, integral blank

BH4QV

BRONTË, CHARLOTTE

Autograph letter signed ("C Bell"), to W.S. Williams, an exceptional letter on the reception of *Jane Eyre*, awaiting reviews ("...ability and honesty have a right to condemn where they think condemnation is deserved. From what you say, however, I trust rather to obtain at least a modified approval..."), discussing speculation on the identity of the

"Bells", informing him that "A prose work by Ellis and Acton will soon appear" and contrasting Smith, Elder's treatment of *Jane Eyre* with the publisher of *Wuthering Heights* ("...Mr Newby shuffles, gives his word and breaks it [...] My relatives have suffered from exhausting delay and procrastination, while I have to acknowledge the benefits of a management at once business-like and gentlemanlike, energetic and considerate..."), 4 pages, 8vo, 10 November 1847, *bifolium split at centre-fold, weak at internal folds, creased and dust-stained*

AN EXCEPTIONAL LETTER TO WILLIAM WILLIAMS, THE READER AND JOINT OWNER OF SMITH, ELDER, LESS THAN A MONTH AFTER THE PUBLICATION OF *JANE EYRE*.

BFSQH

BRONTË, CHARLOTTE

Shirley, London, 1849

FIRST EDITION, 8vo, 3 volumes, original cloth, *heads of spines torn*

[with, inserted:] autograph letter signed, by Charlotte Brontë, to W.S. Williams, on the completion of the novel ("...I thought I should be able to tell whether it was equal to *Jane Eyre* - but I find I cannot..."), 2 pages, 8vo, Haworth, 29 August 1849

BH4QX

CHARLOTTE BRONTË

Autograph letter signed, to Martha [Brown],

writing with news of her visit to London, also with charming detail on domestic arrangements at the Haworth parsonage during roofing work and sending kindly advice ("...You and Martha Redman are to take care not to break your backs with attempting to lift and carry heavy weights, also you are not foolishly to run into draughts, go out without caps or bonnets, or otherwise to take measures to make yourselves ill..."), 3 pages, 8vo (178x 112mm), indistinct blind stamp, autograph address panel ("Martha Brown"), London, 12 June 1850, *spotting, minor neat repairs, slight residue of former mount*

"...London ... is a Babylon of a place and now particularly gay and noisy as this is what is called the height of the London season and all the fine people are in Town. I saw a good many Lords and Ladies at the Opera a few nights since, - and except for their elegant dresses, - do not think them either much better or worse than other people..."

Charlotte Brontë wrote this letter whilst staying in London at the family home of her publisher George Smith, with whom she had a close friendship. She was at this time a feted author but a deeply lonely woman, still mourning the death of her siblings. Her visits to London were exciting but exhausting and difficult: the same day as she wrote this letter, for example, she suffered an embarrassing and awkward evening at the home of William Makepeace Thackeray, completely unable to engage in the sparkling conversation that was expected of a great novelist. Highlights of her visit included an encounter with her childhood hero, the Duke of Wellington, visits to the House of Commons and a Turner exhibition at the National Gallery. It was also during this visit that George Richmond sketched in chalk his famous portrait of Charlotte.

Martha Brown (1828-80) was the daughter of Haworth's sexton and a long-established servant at the parsonage. By 1850 Tabby Aykroyd, who had nursed the children as infants,

was too old to do much work about the house and Brown looked after the diminished Brontë family. She remained in Haworth until her death in 1880 and entertained many visiting admirers of the Brontës, including, it seems, William Law, who bought this letter from her directly.

PROVENANCE

"Bought from Martha Brown" (note by William Law)

BFT7Y

BRONTË, EMILY, AND ANNE BRONTË

Autograph manuscript birthday notes written on Emily's birthday, in their characteristic miniature form, one by Emily addressed to Anne ("A Paper to be opened when Anne is 25 years old"), commencing "It is Friday evening..." and detailing recent life events, 1 page, INCORPORATING TWO INK SKETCHES, one depicting Emily herself writing at the Parsonage dining table, the other probably depicting Anne standing at the window of her room at her employers' home in Scarborough, 30 July 1841 [BrE 282]; the other by Anne, addressed to Emily, reviewing the family's recent life, current position, and hopes for the future, 2 pages, 30 July 1841 [BrA 69]; 12mo, bound together in red morocco gilt by Zaehnsdorf

AN EXCEPTIONAL INSIGHT INTO THE DOMESTIC LIFE OF THE BRONTË SISTERS. This is one of six surviving birthday diary papers by Emily and Anne, all of which appear to have been written to be opened on an agreed future date. Emily's note is also exceptional as it includes two small sketches illustrating the daily life of the sisters. These sketches are a significant addition to the visual record of the Brontë sisters.

Anne's note, written at Scarborough where she was working as a governess, summarises the situation of all the family members: "This is Emily's birthday. She has now completed her 23rd year, and is, I believe, at home. Charlotte is a governess in the family of Mr. White. Branwell is a clerk in the railroad station at Luddenden Foot, and I am a governess in the family of Mr. Robinson. I dislike the situation and wish to change it for another."

She continues by writing of the siblings' plan to set up a school of their own, of the changes in their lives over the previous five years, and of Gondal ("...I am now engaged in writing the fourth volume of Solala Vernon's Life...").

Emily's diary paper was written alone in the dining room amid "wild rainy weather" at Haworth Parsonage. She describes the domestic arrangements, their plans for the future, and her writing: "The Gondalians are at present in a threatening state but there is no open rupture as yet - all the princes and princesses of the royalty are at the palace of Instruction. I have a good many books on hand, but I am sorry to say that - as usual I make small progress with any".

BFT85

EMILY BRONTË

Autograph manuscript volume of poetry

first page initialled ("EJB") and dated ("Transcribed February 1844"), containing 31 poems written in a small neat hand with some autograph revisions, each poem with an autograph note recording the date of original composition (revealing that the final 3 pages of poems, dated 3 March 1844 to 2 January 1846, were written after the manuscript was originally compiled), further revisions in pencil in the hand of her sister Charlotte, the volume comprising:

'Loud without the wind was roaring', 11 November 1838 [first published *Remains*, 1850; Hatfield 91],

'A little while, a little while', 4 December 1838 [first published *Remains*, 1850; Hatfield 92], pencil revisions to 10 lines by Charlotte

'How still, how happy! Those are words', 7 December 1838 [first published *Poems*, 1902; Hatfield 93], pencil note (confirming the reading "words" on l.1)

'The blue bell is the sweetest flower', 18 December 1838, [first published as 'The Bluebell', *Remains*, 1850; Hatfield 94], l.45 revised by Charlotte

'Fair sinks the summer evening now', 30 August 1839 [first published *Poems*, 1902; Hatfield 116], autograph revisions to ll.1-2, three lines revised by Charlotte and two stanzas cancelled

'Shall Earth no more inspire thee', 16 May 1841 [first published *Remains*, 1850; Hatfield 147]

'In summer's mellow midnight', 11 September 1840 [first published *Remains*, 1850; Hatfield 140], title ('The Night-Wind') added in pencil, and pencil revisions by Charlotte to five lines;

'Riches I hold in light esteem', 1 March 1841 ['The Old Stoic', 1846; Hatfield 146]

'Aye, there is it! It wakes to-night', 6 July 1841 [first published *Remains*, 1850; Hatfield 148]

'I'll not weep that thou art going to leave me', 4 May 1840 ['Stanzas', 1846; Hatfield 136]

'If grief for grief can touch thee', 18 May 1840 [first published *Poems*, 1902; Hatfield 138]

'O Dream, where art thou now', 5 November 1838 [first published *Poems*, 1902; Hatfield 86]

'It is too late to call thee now', April 1840 [first published *Poems*, 1902; Hatfield 135]

'The wind, I hear it sighing', 29 October 1839 [first published *Poems*, 1902; Hatfield 120]

'Love is like the wild rose-briar', 1839 [*Remains*, 1850; Hatfield 121], title ('Love and Friendship') added in pencil, autograph revision to l.3

'There should be no despair for you', 1839 ['Sympathy', 1846; Hatfield 122]

'Well, some may hate, and some may scorn', 14 November 1839 ['Stanzas to ___', 1846; Hatfield 123], autograph revision to l.24

'Far, far away is mirth withdrawn', March 1840 [first published *Poems*, 1902; Hatfield 134], autograph revision to l.33, pencil revision in pencil by Charlotte to l.11

'I see around me tombstones grey', 17 July 1841 [first published *Poems*, 1902; Hatfield 149]

'The evening passes fast away', 23 October 1842 - 6 February 1843 ['Self-Interrogation', 1846; Hatfield 155], autograph revisions to ll.15, 22, 24, 31, 38, 39, 47, pencil revision to l.13 by Charlotte

'Hope was but a timid friend', 18 December 1843 ['Hope', 1846; Hatfield 165] title ('Hope') added in pencil and pencil revisions to two lines by Charlotte

'Well has thou spoken - and yet not taught', 10 February 1844 ['My Comforter', 1846; Hatfield 168], uniquely with autograph title ('My Comforter') in ink autograph revisions to ll.26-27, pencil revisions by Charlotte to two lines

'How clear she shines! How quietly', 13 April 1843 ['How clear she shines', 1846; Hatfield 188], pencil revisions by Charlotte to two lines

'On a sunny brae alone I lay', 5 March 1844 ['A Day Dream', 1846; Hatfield 170], autograph revisions to ll. 26 and 44, title added in pencil

'When weary with the long day's care', 3 September 1844 ['To Imagination', 1846; Hatfield 174], autograph revisions to ll. 30 and 33, title added in pencil

'O thy bright eyes must answer now', 14 October 1844 ['Plead for me', 1846; Hatfield 176], autograph revisions to ll. 21 and 34, title added in pencil

'Enough of thought, Philosopher', 3 February 1845 ['The Philosopher', 1846; Hatfield 181], autograph revisions to ll. 26, 36-40, 51, and final stanza (53-56) cancelled and rewritten beneath, title added in pencil

'Ah! why, because the dazzling sun', 14 April 1845 ['Stars', 1846; Hatfield 184], title added in pencil

'Death, that struck when I was most confiding', 10 April 1845 ['Death', 1846; Hatfield 183], pencil revision by Charlotte to l. 25

'How beautiful the Earth is still', 2 June 1845 ['Anticipation', 1846; Hatfield 188], autograph revisions to ll. 36, 41, and with an autograph note at the foot of the page ("Never was better stuff penned")

'No coward soul is mine', 2 January 1846 [first published *Remains*, 1850; Hatfield 191], cancelled title, autograph revisions to ll. 2, 22, 24, 32

29 pages, lined paper, with two original blank and two endpapers at front and rear, later pagination in red ink occasionally trimmed by the binder, pencil note on the front free endpaper by T.J. Wise ("...This volume of MS Poems by Emily Brontë is the one mentioned by Charlotte in the preface to *Wuthering Heights* (the one vol. Edition). It is the most valuable of all the Brontë MSS I possess and should not be parted with except to some one who would appreciate & value it..."), pencil markings by William Law with note on front free endpaper ("Those marked at the side x had not been published the others are in the "Selections" or in the "Poems", in all 31. Eight unpublished"), 8vo (185 x 115mm), 1844-46, later brown morocco gilt by Riviere,

[also with, loosely inserted]: two related letters by T.J. Wise discussing the current volume shortly after its sale to Law and also the Ashley MS of Emily Brontë's poems (11 pages, Shelley Society stationery, 25-30 March 1897); and a later typescript note on the publication of the poems in the current volume

"...I know - no woman that ever lived - ever wrote such poetry before - Condensed energy, clearness, finish - strange, strong pathos are their characteristics..." (Charlotte Brontë on her sister Emily's poetry, letter to W.S. Williams, September 1848)

THE MOST IMPORTANT MANUSCRIPT BY EMILY BRONTË TO COME TO MARKET IN A LIFETIME, AND BY FAR THE MOST SIGNIFICANT SUCH MANUSCRIPT TO REMAIN IN PRIVATE HANDS. Emily Brontë is one of the most extraordinary figures in the English canon. Her corpus is small: one novel and some 200 short lyric poems. Yet *Wuthering Heights* is a novel of emotional potency and strange lyricism that is unmatched by any of her contemporaries; reading it is an experience like no other - it casts a powerful spell - and it has found millions of readers since its first publication more than 170 years ago. Emily was without question the greatest poet of the Brontë sisters and her poetry is imbued with the same pitiless intensity of passion, and love of her native moorland landscape, as her only novel. Virginia Woolf, who thought her poetry would outlive *Wuthering Heights*, summed up Emily Brontë's genius in *The Common Reader*: "Hers, then, is the rarest of all powers. She could free life from its dependence on facts; with a few touches indicate the spirit of a face so that it needs no body; by speaking of the moor make the wind blow and the thunder roar."

Yet Emily Brontë died aged thirty having left almost no mark on the mundane world. She lived quietly in her father's parsonage, helping with the housework, walking the moors, and writing. She was deeply unhappy on the few occasions when she left her family: after three months at school aged seventeen she was so ill that she had to return home; some three years later she lasted six months as a teacher before again returning home, sick and depressed; in 1842, now in her mid-twenties, she spent nine months in Brussels with her sister Charlotte, but again she returned home at the earliest opportunity. She loved animals but seems to have had no close friends outside the family: only three brief letters of hers are known, all to her sister's friend Ellen Nussey; and the few first-hand accounts of her character stress her reserve in company (as well as her ferocious tenacity). Her siblings were her only literary coterie, and without the encouragement of Charlotte it seems unlikely that she would ever have published her poetry or indeed have set to work on a commercial novel.

The current manuscript played a role in the Brontë sisters' decision to attempt to make a living through their pens. Charlotte recalled the moment in the biographical notice that she wrote for the posthumous 1850 edition of *Wuthering Heights*:

"About five years ago, my two sisters and myself, after a somewhat prolonged period of separation, found ourselves re-united, and at home. Resident in a remote district, where education had made little progress, and where, consequently, there was no inducement to seek social intercourse beyond our own domestic circle, we were wholly dependent on ourselves and each other, on books and study, for the enjoyments and occupations of life. The highest stimulus, as well as the liveliest pleasure we had known from childhood upwards, lay in attempts at literary composition; formerly we used to show each other what we wrote, but of late years, this habit of communication and consultation had been discontinued; hence, it ensued, that we were mutually ignorant of the progress we might respectively have made.

"One day, in the autumn of 1845, I accidentally lighted on a MS. volume of verse in my sister Emily's handwriting. Of course, I was not surprised, knowing that she could and did write verse: I looked it over, and something more than surprise seized me — a deep conviction that these were not common effusions, nor at all like poetry women generally write. I thought them condensed and terse, vigorous and genuine. To my ear, they had also a peculiar music— melancholy, and elevating.

"My sister Emily was not a person of demonstrative character, nor one on the recesses of whose mind and feelings, even those nearest and dearest to her could, with impunity, intrude unlicensed; it took hours to reconcile her to the discovery I had made, and days to persuade her that such poems merited publication. I knew, however, that a mind like hers could not be without some latent spark of honourable ambition, and refused to be discouraged in my attempts to fan that spark to flame."

It is widely believed by scholars that the manuscript discovered by Charlotte was the manuscript that is now offered for sale. Fifteen of the 21 poems selected by Emily for the volume of *Poems by Currer, Ellis, and Acton Bell* (1846) were taken from the current notebook, which had been begun in February 1844 as a fair copy notebook for the best of her own poems written over the previous six years (roughly from her twentieth birthday), with fresh poems added when completed. She had begun this notebook alongside another, which she had entitled 'Gondal Poems', and which comprised poems that were originally written as part of the imaginary world that she shared with her sister Anne. It seems likely, therefore, that the current manuscript held verse that was more personal in nature. For example, the first four poems in the volume were written during the autumn and early winter of 1838, during Emily's miserable sojourn as a teacher at Law Hill School, and include poignant expressions of her homesickness:

“There is a spot mid barren hills
Where winter howls and driving rain
But if the dreary tempest chills
There is a light that warms again

The house is old, the trees are bare
Add moonless bends the misty dome
But what on earth is half so dear -
So longed for as the hearth of home?” (‘A little while, A little While’, ll.9-16)

The sequence of poems was surely deliberate, and a series of four poems beginning with ‘If grief for grief can touch thee’ seem to tell of a failed love affair, which has led to speculation that the poems tell of an otherwise unrecorded affair of the heart. The Gondal/personal distinction can be exaggerated, however. The magnificent final poem in the manuscript, ‘No coward soul is mine’, has Gondal origins but it is hard to believe that we do not hear the voice of Emily herself in a poem which sees “Heaven’s glories shine” but has unveiled contempt for petty religiosity:

“Vain are the thousand creeds
That move men’s hearts, unutterably vain,
Worthless as withered weeds
Or idlest froth amid the boundless main”

Emily Brontë typically composed poems on slips of paper. She had kept an earlier notebook for her more successful compositions (now British Library, Ashley MS 175) before February 1844, when she began this and the ‘Gondal Poems’ notebook (now British Library, Add. MS 43483). She seems to have discarded earlier versions of poems when she rewrote them into notebooks: drafts rarely survive of poems found in the notebooks and the Ashley manuscript has been mutilated where Emily removed poems after copying them into the mature notebooks. Only one of the poems in this volume also survives in earlier draft form (‘Loud without the wind was roaring’) and one other is also found in the Ashley manuscript (‘O Dream, where art thou now’). THIS IS THE SOLE MANUSCRIPT WITNESS TO 29 POEMS BY EMILY BRONTE.

This manuscript also contains vital evidence of Emily’s working practices and also Charlotte’s close engagement with her sister’s poetry after her death. Emily continued working on her poems even as she transcribed them into her notebook. Several of the poems here include substantive autograph revisions. Many of the poems also contain fascinating editorial revisions by her sister Charlotte, who also appears to have added most of the titles to the poems. Charlotte’s pencil changes are restricted to those poems not published in the 1846 *Poems* and were made after Emily’s death. Indeed, one poignant change indirectly refers to that death. ‘The Night Wind’ includes lines of the wind tells the poet that it will mourn “when thy heart is resting | Beneath the church-yard stone” (ll.33-34); Charlotte changed “church-yard” to “church-aisle”, as that was, in fact, her sister’s resting place. Charlotte seems to have been far more willing to revise her sister’s earlier poems than those written in Emily’s final years. Many of her changes dampen down Emily’s more extreme emotions, for example in ‘Fair sinks the summer evening now’ (l.11) is revised from Emily’s description of “labours tyrant power” taking her away from play, to “some light labour’s task”. Some of the most dramatic interventions by Charlotte are to ‘A Little While, A Little While’: “The noisy crowd are barred away”, a clear reference to Emily’s detested students, become “A weary task is put away”; whilst Emily’s comparison of the schoolroom to a dungeon is thinned down to a mere “heavy task”. The Scottish-inspired landscape (part of Emily’s deep debt to Scott) are changed to come closer to home, with, for example, “deer” becoming “sheep” (a change that itself then necessitated a

further change of rhyme-word). When she came to publish a selection of Emily’s poems in 1850 she made further revisions not found in the manuscript, including, for example, the omission of four stanzas of ‘The Bluebell’.

Autograph manuscript material by Emily Brontë is exceptionally rare. The prose manuscripts documenting the Gondal saga that she invented with Anne must have been prolific but are entirely lost. The only surviving manuscript prose by the author of one of the greatest novels in the language is a handful of exercises from her stint at boarding school in Brussels in 1842, four short birthday diary notes, and two letters (the manuscript of a third letter is lost). Almost all that survives is the verse. Aside from this notebook and the two others previously mentioned, the remaining corpus of poems are found on 46 slips of paper. Like the current manuscript and the Ashley Manuscript, these were sold by Arthur Bell Nicholls to T.J. Wise (via Clement Shorter). Wise split the slips into two batches which were sold to collectors, and both groups were split further as they passed on to other collectors. The largest collections of these poems are now in the Brontë Parsonage Museum, the Berg Collection at New York Public Library, and the Taylor Collection at Princeton University, with smaller groups at other American institutions.

Almost everything that survives in Emily Brontë’s autograph is now in institutional collections. The only autograph material to have come to the open market in recent years was an envelope addressed in Emily’s hand (Forum, 10 July 2017, £13,000). A group of eleven early poems on six leaves was sold privately by the American dealer John Howell to the collector Robert H. Taylor and was subsequently bequeathed by him to Princeton (RTC01 (no. 197)) at his death in 1985. Autograph manuscripts of two poems were sold at Sotheby’s, New York, in 1974. These were also purchased by Taylor and are now at Princeton. The only other autograph material to have been sold at public auction in the last half century was an exercise in French (Christie’s, 25 March 1980). Sir Alfred Law allowed Davison Cook to take photographs of the manuscript (copies of which are now at the Brontë Parsonage Museum) and a lithographic facsimile of the current manuscript was published in *The Poems of Emily Jane Brontë and Anne Brontë*, eds Wise and Symington (1934), pp.301-29.

REFERENCES

The Poems of Emily Brontë, ed. D. Roper (Oxford, 1995)

PROVENANCE

Arthur Bell Nicholls, widower of Charlotte Brontë; sold 1895-6 to Clement Shorter, acting as agent to T.J. Wise; T.J. Wise (bookplate); pencil acquisition note by William Law, 5 February 1897

BH5GH

BUCKLEY, JOHN (?)

Manuscript account and memoranda book

mercantile accounts arranged by client, listing purchases of diverse goods (candles, wool, nails, potatoes, wheat, stockings, hats, etc.), their credit, and payments received, also with accounts for corn and livestock, contemporary foliation, 279 fols, 8vo, 1680s, with original receipts loosely inserted, contemporary sheep with label printed “A” on upper cover, *worn with loss at margins of first and final few leaves*

[with:] volume entitled “Quaint Extract from business entries only in Journals A to W”, with extracts from this and a series of other related volumes (no longer present), late nineteenth century

One of the loosely inserted leaves has the note "John Buckley his book", so this may be the name of the merchant whose commercial activities are recorded here. The merchant was evidently based relatively local to the Law family's home in Littleborough, and was trading around Rochdale in Lancashire and in the West Riding of Yorkshire.

BH44S

BURNS, ROBERT

Autograph letter signed, to his father,

a very early letter, written while training to be a flax-dresser, on his poor physical and mental health, admitting that although his physical condition is "much about what it was when you were here", yet "the weakness of my nerves has so debilitated my mind that I dare not, either review past events, or look forward into futurity; for the least anxiety, or perturbation in my breast, produces most unhappy effects on my whole frame", and claiming to find solace only by "looking backwards & forwards in a moral & religious way" and with the thought of heavenly reward, 3 pages, Irvine, 27 December 1781

"...As for this world I despair of ever making a figure in it - I am not formed for the bustle of the busy nor the flutter of the Gay I shall never be capable of it. - Indeed, I am altogether unconcern'd at the thoughts of it. I foresee that very probably Poverty & Obscurity await me & I am, in some measure prepared & daily preparing to meet & welcome them..."

AN IMPORTANT AND BIOGRAPHICALLY REVEALING LETTER BY THE RESTLESS YOUNG ROBERT BURNS TO HIS FATHER. William Burnes was a self-taught tenant farmer, hard-working and dedicated to his children's education but plagued by ill-luck. He struggled financially but to his son he was "by far the best of the human race that ever I had the pleasure of being acquainted with". In December 1781 Robert Burns moved from his father's farm in the Ayrshire countryside near Tarbolton to the Burgh of Irvine, in order to learn the trade of flax-dressing. This letter, with its frank admission of depression, shows how unhappy he was in this situation - as well as being a testament to the close relationship between father and son. The twenty-two year old Burns had been composing songs for some years by this time. In Irvine he befriended a sea captain, Richard Brown, and from him received vital encouragement, the importance of which he recalled in a later letter to Brown: "you told me, on my repeating some verses to you, that you wondered I would resist the temptation of sending verses of such merit to a magazine: 'twas actually this that gave me an idea of my own pieces which encouraged me to endeavour at the character of a Poet." (30 December 1787).

Difficult years were to pass before Burns was able to follow his literary calling. The flax shop burnt down shortly after the date of this letter and Burns returned to the family home, where he found his father losing his struggle to make the farm pay. There was a legal dispute with the landlord and then William Burnes died in 1784. Robert and his brother Gilbert took on another farm, which struggled in turn - even as Burns was beginning to flower as a poet.

THIS IS THE ONLY KNOWN LETTER BY BURNS TO HIS BELOVED FATHER. Few letters by Burns exist from his early years before the publication of the Kilmarnock edition in 1786, and only three letters by Burns precede this one.

REFERENCES

Letters of Robert Burns, ed. Ferguson, no. 4

PROVENANCE

Christie's, 21 May 1891

BH4HW

ROBERT BURNS

Autograph manuscript poem, 'Cessnock Banks'

Autograph manuscript poem, 'Cessnock Banks', indicating the tune 'If he be a Butcher neat and trim', 4 pages, 4to

"On Cessnock banks a lassie dwells;
Could I describe her shape and mein;
Our lasses a' she far excels,
An' she has twa sparkling roguish een..."

THE UNIQUE MANUSCRIPT OF BURNS'S CELEBRATED EARLY SONG. The song is a literary blason in fourteen quatrains, cataloguing the attributes of a lass who dwells on Cessnock banks; Burns himself neatly described it as his "Song of Similes" after its dominant rhetorical device. Each stanza ends with a refrain emphasising the girl's most attractive attribute: "An' she has twa sparkling roguish een".

Although highly structured, the song is vivid and sensual, with a masterly use of the vernacular Scots. Burns's inspiration was a real girl, "a belle-fille whom I adored and who had pledged her soul to meet me in the field of matrimony, jilted me with peculiar circumstances of mortification" (Burns, letter to Dr John Moore, 2 August 1787). The identity of the "lassie" has been the subject of some debate. Burns's sister recalled her name as "Alison Begbie" many years later, but this is now thought to be a confused recollection of Elizabeth Gebbie of Galston - a parish east of Kilmarnock in Ayrshire through which Cessnock Water, is a tributary of the River Irvine, runs. Burns's affair with the girl took place at around the time of his ill-fated sojourn as a flax-dresser and probably contributed to his mental distress at that time.

REFERENCES

Kinsley no. 11; IELM, BuR 937

PROVENANCE

Christie's, 21 May 1891

BH3V8

BURNS, ROBERT.

Autograph manuscript later entitled "Observations, Hints, Songs, Scraps of Poetry, &c.", also known as the First Commonplace Book,

comprising fair copies of 26 poems together with related prose pieces, most entries dated, with scattered autograph revisions, early marginal commentary in another hand by "WR" ("Nanie is an Excelent song Indeed Capital - but the last stanza is shamefull It must be published", "This will not do", etc.) and notes by John Syme made after Burns's death, contemporary pagination, 43 pages, folio, April 1783 to October 1785, green morocco gilt, *tear at bottom of inner margin of first leaf, some damp staining and ink fading, some fraying at edges,*

[*with, loosely inserted:*] James Richardson, of Kerr & Richardson, letter to William Law on his purchase of the manuscript, 2 pages, 8vo, Glasgow, 15 June 1891

"...It may be some entertainment to a curious observer of human-nature to see how a plough-man thinks, and feels, under the pressure of Love, Ambition, Anxiety, Grief with the like cares and passions..."

THE MOST IMPORTANT MANUSCRIPT OF ROBERT BURNS REMAINING IN PRIVATE HANDS, AND A KEY DOCUMENT IN THE HISTORY OF SCOTTISH LITERATURE. This manuscript

was begun in April 1783 when Burns, then aged 24, was working at the family farm in Tarbolton. It remained in use over the difficult two years that followed, which saw the death of his father and the family move to Mossiel Farm near Mauchline. This is the manuscript in which Burns finds his poetic voice, prior to the publication of the *Kilmarnock Poems* in July 1786.

This manuscript was first described as a commonplace book by R.H. Cromek in his *Reliques of Robert Burns* (1808). The term was not used by Burns himself but it helpfully describes this collection of poems and prose entries. It is an intensely personal collection with frequent references to Burns's own life and state of mind; his habit of dating his entries makes it possible to map his compositions onto biographical events (such as the series of epitaphs, including "on my ever honored Father", written in April 1784).

Eight of the 26 poems were included by Burns in his 1786 volume, and the annotations by "W.R." - who still resists firm identification - show that the volume was used as a source when Burns came to assemble a collection of verses for publication. The manuscript provides the only autograph source for nine of the poems it contains. The First Commonplace Book contains some of Burns's best-loved poems such as his earliest song 'Handsome Nell' ("O once I lov'd a bonny lass"), "Green Grow the rashes - O", and his version of 'John Barleycorn' with an explanatory note explaining his treatment of traditional source material ("I once heard the old song, that does by this name, sung; & being very fond of it, & remembering only two or three verses of it viz the 1st, 2d, & 3d, with some scraps which I have interwoven here & there in the following piece"). The poems range from celebrations of the erotic ("My girl she's airy, she's buxom and gay") to "O thou great Being! what thou art", which was written when Burns describes himself as having being in the midst of a depression, a "wretched state, the recollection of which makes me yet shudder".

Many of the prose entries provide context for the poems or explain his aims and intentions in writing, not least a passage where he outlines his ambitions to write of his native land:

"...we have never had one Scotch Poet of any eminence, to make the fertile banks of Irvine, the romantic woodlands & sequestered scenes on Aire, and the healthy, mountainous source, & winding sweep of Doon, emulate Tay, Forth, Ettrick, Tweed, &c. this is a complaint I would gladly remedy, but Alas! I am far unequal to the task both in native genius & education. - Obscure I am, & obscure I must be, though no young poet, nor young Soldier's heart ever beat more fondly for fame than mine..."

REFERENCES

J.C. Ewing and D. Cook, *Robert Burns's Commonplace Book, 1783-1785* (Glasgow, 1938); *The Oxford Edition of the Works of Robert Burns Volume I*, ed. Nigel Leask (Oxford, 2014)

PROVENANCE

Dr James Currie; Puttick and Simpson, 2-4 May 1861, lot 203; John Adams of Greenock (d.1879); sold, 1888; acquired by William Law through Kerr & Richardson, 1891

BH45S

ROBERT BURNS

Autograph letter, to John Tennant

writing light-heartedly about Tennant's pursuit of local girls (the "Belles of Mauchline") in rivalry with Robert Paterson, whom he accuses of lacking the sensitivities of a true lover ("... Her sweet sony face, which I have so often admired, he knows

know more about it but only as it helps him to distinguish her from another person; and tho' he talks of her being 'a grand cracker' to engage in Mr Paterson's own style, yet he seems to have little idea of her engaging frank, honest-hearted manner..."), concluding with a ribald defence of matrimony, 3 pages, 4to (225 x 180mm), integral autograph address panel, Mossiel, 13 September 1784, red wax seal impression, docketed, *signature erased, loss restored with a copy signature added, nicks and tears at edges, address crossed through but legible, weak at fold, remains of former mount*

"...We talk of air & manner, of beauty & wit, and lord knows what unmeaning nonsense; but - there - is solid charms for you - Who would not be in raptures with a woman that will make him £300 richer - And then to have a woman to lye with when one pleases, without running any risk of the cursed experience of bastards and all the other concomitants of that species of Smuggling - These are solid views of matrimony..."

John Tennant (1760-1853) was a contemporary of Burns and a friend since childhood. This early letter was written when Robert Burns and his brother Gilbert were struggling as tenant farmers at Mossiel, near Mauchline. Burns's chief interests at the time were poetry and the local girls. One of his early songs names six "Belles of Mauchline", one of whom, Jean Armour, was to become his wife and muse. The "Miss C" mentioned in this letter was presumably Christina Morton. She evidently had a higher opinion of the local draper Robert Paterson than did Burns, for she married him in 1788.

REFERENCES

The Letters of Robert Burns, ed. Ferguson, no. 18

PROVENANCE

Possibly acquired from the dealer J. Pearson & Son

BH45H

ROBERT BURNS

Autograph letter signed, to John Ballantine,

describing his introduction to Edinburgh society, his experience of being fêted by aristocrats and professors, and plans for a second edition of his poems ("...I am nearly agreed with Creech to print my book; and, I suppose, I will begin on Monday..."), enclosing a copy of *The Lounger* with a review of his poems (no longer present), 3 pages, 4to (230 x 185mm), integral autograph address panel, Edinburgh, 13 December 1786, remains of red wax seal impression, postal markings, *fold tears strengthened, neat repairs to nicks and tears, ink smudges, light staining, remains of former mount*

"Though I am far from meaning to compare our rustic bard to Shakespeare, yet whoever will read his lighter and more humorous poems... will perceive with what uncommon penetration and sagacity this Heaven-taught ploughman, from his humble and unlettered station, has looked upon men and manners."

Henry Mackenzie's words in *The Lounger*, originally enclosed with this letter, encapsulate the astonished admiration for Burns's poetry amongst the Edinburgh *literati*. The current letter, written just days after his first arrival in the capital, captures Burns's astonishment at finding himself welcomed into high society. Writing to John Ballantine (1743-1812), an Ayr banker and merchant who had been one of his first patrons, Burns expresses his bewilderment and anxiety:

"...I was, Sir, when I was first honored with your notice, too obscure, now I tremble lest I should be ruined by being dragged to [sic] suddenly into the glare of polite & learned observation..."

Burns describes visiting aristocratic patrons, notably the Duchess of Gordon and Lord Glencairn, who introduced him to the publisher William Creech (his former tutor). Patrick Miller, the "generous unknown friend" who "left ten guineas for the Ayrshire bard" was to prove an important figure in Burns's later life as the landlord of his farm at Ellisland. Burns also speaks of meeting some of the intellectuals at the heart of the Scottish Enlightenment: the philosopher Dugald Stewart, the churchmen Hugh Blair and William Greenfield, and the writer "Mr Mackenzie the Man of feeling" (author of the review quoted above). The last encounter must have had particular poignancy for Burns, as he had previously described *The Man of Feeling* as "a book I prize next to the Bible". Burns was an active freemason and his masonic connections also brought him important contacts in Edinburgh including two of the men mentioned in this letter (James Dalrymple and Sir John Whitefoord).

REFERENCES

Letters of Robert Burns, ed. Ferguson, no. 63

PROVENANCE

"Gibson Craig's sale" (pencil note) [James Thomson Gibson-Craig (1799-1886), Scottish collector and antiquary

BH4KJ

ROBERT BURNS

Autograph manuscript verses

(i) draft verse dedication to William Ballantine, thought to be an early version of the dedicatory opening section of 'The Brigs of Ayr', headed "To —", commencing ("Sir, think not with a mercenary view..."), 26 lines in two sections, the first of 17 lines on the recto, the second of 9 lines on the verso, revision to l. 1 ("low-born, selfish" altered to "mercenary"); followed by

(ii) An early version of 'Address to the Tooth-Ache' ("My curse upon your venom'd stang"), 12 lines in two six-line stanzas, comprising the first and third stanzas of the published poem with a number of textual variants, previously unpublished

altogether 38 lines of verse written together on a single leaf, 2 pages, 4to (230 x 190mm, partial post horn watermark lettered GR), c.1786, *minor nicks and slight browning to margin*

This manuscript was tentatively identified as an early version of the dedication to 'The Brigs of Ayr' by Davidson Cook. Although its addressee is not named in the poem's heading, he is identified on l. 24 ("And I shall shew his peer in Ballantine"). It is also roughly the same length as the printed version. The presence of an early version of 'To the Tooth Ache' on the same leaf, without any division, strongly suggests that this leaf of rejected lines remained with Burns and was later used to copy another draft of a work in progress. Cook noted the presence of the second poem but did not print it.

John Ballantine was a banker and merchant from Ayr who was also one of Burns's earliest patrons. This early draft is much more focused on the dedicatee than is the published text, and explicitly acknowledges the importance of Freemasonry to their relationship ("Yet man to man, Sir let us fairly meet, | And like masonic Level, equal greet"). Ballantine (also the recipient of another of Burns's letters in the collection), was the Dean of Guild in Ayr so was one of those responsible for the construction of the town's new bridge. 'The Brigs of Ayr' was written in 1786, during the construction of the new bridge, and envisions a dialogue between the old and the new bridge. There was a long tradition of flyting (or disputation) in Scots verse, but Burns's specific model for the poem was almost certainly Fergusson's 'Mutual Complaint of Plainstones and Causey', which is a dispute between pavement and roadway.

REFERENCES

Davidson Cook, *Burns Manuscripts in the Honresfeld Collection of Sir Alfred James Law* (Glasgow, 1928), pp.6-7

(i) Kinsley 120 (footnote); IELM, BuR 104

PROVENANCE

Puttick and Simpson, 2 May 1861, lot 174, to Richardson

BH462

BURNS, ROBERT

Autograph letter signed, to William Chalmers,

a high-spirited letter with a facetious summary of the life of St John ("...he was gifted with the Second Sight, and saw as many wild beasts as I have seen since I came to Edinburgh...") and sending "two Poems I have carded and spun since I passed Glenbuck" and explaining that one is addressed to Eliza Burnett, 2 pages, folio, Edinburgh, 27 December 1786, *nicks at edges* [Ferguson no. 68]

William Chalmers was a notary and friend from Ayr. This letter was written during Burns's triumphant six-month stay in Edinburgh following the publication of his *Poems*. Lord Monboddo's daughter Eliza Burnett (1766-90) was one of several young women with whom Burns's name was linked during this period.

BH4LD

BURNS, ROBERT

Autograph letter signed, to George Reid,

Autograph letter signed, to George Reid, sending two copies of his *Poems* ("...one of them as a present to yourself, or rather to your wife, the other present in my name to Miss Jenny..."), 2 pages, 4to, integral autograph address leaf with complete red wax seal impression, Edinburgh, 19 April 1787, *weak at folds, spotting, crude tape repair (not affecting text)* [Ferguson no. 96]

George Reid was a local farmer who had lent Burns the pony on which he rode to Edinburgh in 1786. His wife, Agnes, was the daughter of Burns's close family friend John Tennant of Glenconnor.

C2CM6

BURNS, ROBERT

Autograph letter signed, to Frances Dunlop ("Madam")

acknowledging her criticism of his poem 'A Dream' but asserting his desire to write as he please ("...I set as little by kings, lords, clergy, critics &c. as all these respectable Gentry do by my Bardship. I know what I may expect from the world, by and by; illiberal abuse and perhaps contemptuous neglect: but I am resolved to study the sentiments of a very respectable Personage, Milton's Satan - 'Hail, horrors! hail, infernal world: !..."), 2 pages, 4to, Edinburgh, 30 April 1787, *lacking integral blank*

A WHOLEHEARTED DEFENCE OF ARTISTIC

INDEPENDENCE. This letter was written in response to Mrs Dunlop's disapproval of 'A Dream', Burns's spirited attack on the George III his government, written on the occasion of the monarch's birthday.

BH4KM

BURNS, ROBERT

Autograph letter signed, to Robert Ainslie,

with news of his travels, especially a bawdy account of a recent dalliance ("...Mr Sherriff tired me to death; but as my good star directed, Sir James Hall detained him on some business [...] till near eleven at night, which time I spent with Miss ___ till I was, in the language of the royal Voluptuary, Solomon, 'Sick of Love!...'"), 3 pages, 4to, Newcastle, 29 May 1787, integral autograph address panel, *minor browning* [Ferguson no. 110]

Burns had begun his tour of the Borders earlier in May 1787 in the company of Robert Ainslie, who shared Burns's love of wine, women, song, and freemasonry.

BH4H2

BURNS, ROBERT

Autograph letter signed ("Sylvander"), to "Clarinda" (Agnes M'Lehose),

a lengthy love letter, reproving her for accusations of unkindness and urging her not to be hurt at the coldness of her friend Miss Erskine Nimmo, 7 pages, 4to, 7 March 1788, integral autograph address panel, some passages cancelled, *loss to second bifolium (in total c.12 lines of text, portion of address panel, and edges of the signature) neatly repaired* [Ferguson no. 218]

"...To be overtopped in anything else, I can bear; but in the lists of generous love, I defy all mankind! - Not even to the tender, the fond, the loving Clarinda: she whose strength of attachment, whose melting soul, may vie with Eloisa and Sappho; not even She can overpay the affection She owes me!..."

A fine example of the love letters Burns wrote to his "Clarinda" - the woman who would inspire 'Ae Fond Kiss' - in the months before his marriage.

BH4G5

BURNS, ROBERT

Autograph letter, to his wife Jean Armour Burns,

an affectionate letter ("...I dreamed of you the whole night last; but alas! I fear it will be three weeks yet, ere I can cope for the happiness of seeing you...", on his work at harvest-time and her domestic affairs, 2 pages, 4to, Ellisland, 12 September [1788], *incomplete (torn at bottom), creasing and light staining* [Ferguson 270]

Jean Armour and Robert Burns had finally married earlier in 1788 but she was still living in Mauchline. She moved to Ellisland later in the year.

BH4JW

BURNS, ROBERT

Two autograph manuscript poems with accompanying letter, to James Johnson

(i) "Tune - Deil Flee o'er the Water wi' her" ("As I was walking up the street"), 16 lines, with a note on the song and its tune; (ii) "Tune. My love is lost to me - Oswald" ("O were I on Parnassus hill"), 6 quatrains; with a note on "Cold Frosty

morning" with eight lines of verse; followed by a letter to Johnson discussing these and other songs, 3 pages, folio, autograph address panel, Mauchline, August 1789, the verses cancelled, presumably in preparation for publication, *strengthened* [Kinsley 226, BuR 605]

These songs were contributions to Johnson's *Scots Musical Museum*.

BH4HB

BURNS, ROBERT

Autograph letter signed, to [James Johnson]

asking why he hasn't been sent proofs for the *Scots Musical Museum*, listing three songs that he has recently prepared for publication, and apologising for his own tardiness but he is "as lazy at the Packman that laid down his pack until he could f__t", Ellisland, 2 pages, 4to, integral autograph address leaf, 19 June 1789, *address leaf detached with loss, fold-tears repaired, staining* [Ferguson no. 348]

BH4HC

BURNS, ROBERT

Autograph letter signed, to Mrs Miller,

sending her a poem on Captain Grose and also his song 'The Banks of Nith' (not present), 1 page, 4to, integral autograph address leaf, Ellisland, 2 November 1789 [Ferguson no. 368]

This letter was written to the wife of Patrick Miller of Dalswinton, in the Nith Valley, Burns's landlord at Ellisland.

BH4J2

ROBERT BURNS

Autograph manuscript poem 'Donocht Head' ("Keen blows the wind o'er Donocht-head")

headed "Tune - Gordon Castle", 28 lines laid out in seven quatrains, with autograph note at the end "Set these words to the tune in Mcgibbon's Collection called, Gordon Castle | The tune is inclosed", 1 page, folio (320 x 205mm), written on the verso of a leaf of red-lined paper with two indistinct ink stamps, docketed on the verso, [c.1792]

This is a transcription of a ballad loved by Burns, but not of his authorship: "Donochthead" is not mine: I would give ten pounds if it were. It appeared first in the *Edin' Herald*; & came to the Editor of that paper with the Newcastle Post-mark on it." (letter to George Thomson, 19 October 1794). It is a mournful ballad of an elderly vagrant minstrel begging to be let in from a snowstorm on Dunnet (Donocht) Head, the most northerly point of the Scottish mainland. This transcript was probably the one sent by Burns to James Johnson for inclusion in the fourth volume of his *Scots Musical Museum* (1792), p.388. The song was also set by Haydn under the title of 'The Minstrel'. Despite the subject-matter the song originated in northern England, as is suggested by Burns in his letter quoted above. When the ballad was published in *Poetry, Fugitive and Original* (Newcastle, 1815) it was attributed to the Northumbrian poet George Pickering (1758-1826), who is now generally accepted as its author. The original version of the ballad - as transcribed by Burns - appears to be incomplete, and another 12 lines were added in the nineteenth century by Capt. Charles Gray (1782-1851), giving the song Jacobite overtones.

REFERENCES

IELM, BuR 448

PROVENANCE

Christie's, 21 May 1891, lot 182 (catalogue slip), with pencil note by William Law incorrectly giving the provenance of Mrs William Ashley

BH4HH

BURNS, ROBERT

Autograph letter signed, to Mrs Dunlop

on the forthcoming publication of his poems and affection for Leslie Baillie ("...I am in love, souse! over hear & ears, deep as the most unfathomable abyss of the boundless ocean..."), incorporating a ballad on her charms ('The bonie Lesly Baillie', 28 lines), 7 pages, 4to, integral autograph address panel, Annan Waterfoot, 22 August 1792, *ink staining, crude repairs to seal-tear and fold-tear on final leaf, first bifolium split* [Ferguson no. 505]

AN EXCEPTIONAL LETTER TO FRANCES DUNLOP, a regular correspondent and key reader of Burns's poetry. Burns here describes a day spent in the company of Dunlop's neighbour, Robert Baillie of Mayfield in Ayrshire, who had passed south through Dumfries with his two daughters. Burns was smitten with "heart-struck awe" at one of the daughters and promptly wrote a poem in her praise, but he was never to see her again.

BH4KK

ROBERT BURNS

Autograph letter signed, to William Stewart

begging for money ("...I am truly in serious distress for three or four guineas: can you, my dear Sir, accommodate me?..."), 1 page, 4to (225 x 185, post-horn watermark lettered GR), docketed by recipient ("This day forwarded and inclosed in a letter to Mr Burns £3 3s str. and for which I hold no security in writing"), integral autograph address leaf, Dumfries, 15 January 1795, postal markings, remains of red wax seal impression, *seal tear, strengthened at folds, nicks and light soiling*

William Stewart was factor - or estate manager - of Closeburn Castle, an estate in Dumfries. He was a good friend of Burns and his daughter was immortalised by Burns as "lovely Polly Stewart" ("There's ne'er a flower that blooms in May / That's half so fair as thou art!"). In this letter Burns blames his impecunious situation on a slowdown in trade, caused presumably by the French Revolutionary Wars, which impacted his income from his post in Customs and Excise.

REFERENCES

Letters of Robert Burns, ed. Ferguson, no. 652

BH4HK

BURNS, ROBERT

Autograph letter signed, to John Edgar

explaining the delay in his submission of accounts for excise duties on wine in his region, 2 pages, 4to, integral autograph address leaf, Dumfries, 25 April 1795, *repairs to fold-tears, minor staining* [Ferguson no. 663]

Burns was at this time Supervisor of the excise in Dumfries.

BH4KG

BURNS, ROBERT

Autograph manuscript "list of songs for the 3rd Volume of the Musical Museum",

comprising 94 numbered items, with titles and source ("Sandy & Jockey - Mr Burns send words to this"), 4 pages, folio, signed by John Anderson and dated 1796, *the two leaves separated*

The second leaf of this manuscript is bound in the green autograph album.

BH4HX

BURNS, ROBERT

Autograph manuscript poem, 'Sketch' ("Hail Poesie! thou nymph reserv'd!...")

nine six-line stanzas, with a later note ("Copied by W.W.C."), 2 pages, on red lined paper, folio [Kinsley no. 82; BuR 861]

PROVENANCE

Puttick and Simpson, 1861, lot 142

BH4KL

BURNS, ROBERT

Autograph manuscript poem, 'Broom Besoms' (I maun hae a wife...")

10 couplets with repeated chorus ("Buy broom besoms! wha will buy them now; | Fine heather ringers, better never grew"), 2 pages, 4to, integral blank [Kinsley 626; BuR 110]

BH4KH

BURNS, ROBERT

Autograph manuscript poem, "Sweet fa's the eve on Craigieburn..."

four quatrains, a working manuscript with revisions to four lines, 1 page, 4to, red lined paper (watermarked "R Reed & Co") [Kinsley 483; BuR 1024]

BH4JS

BURNS, ROBERT

Autograph manuscript poem, 'Song - Tune, the leg-rig' ("O what ye wha's in yon town..."),

three twelve-line stanzas, autograph marginal explanatory notes on Scots words, 3 pages, 4to (watermark "Edmeads & Pine"), integral blank [Kinsley 488; BuR 929]

With a note on the verso recording that this manuscript was given by Burns to "my Mother when he composed it on the late Mrs Oswald of Auchencruive".

BH4J9

BURNS, ROBERT

Autograph manuscript song, 'The Lothian Lassie' (here untitled)

Commencing "The Queen o' the Lothians cam cruisin to Fife", 26 lines with a repeated refrain, note at the end on the tune ("Mr Clark has this tune") and the chorus, 2 pages, folio, integral blank, *light staining*

Although this poem has sometimes been attributed to Burns, Kinsley considers it one of the many traditional songs that Burns copied out and sent to Johnson for the *Scots Musical Museum*.

BH4LZ

BYRON, GEORGE GORDON NOEL, LORD

Autograph letter signed, to John Cam Hobhouse, describing carnival, his plans for further travel in the region, and his writing ("...For want of better employment I began several plans of scribbling but have been wise enough to destroy them all except the poem of which you read - but I had finished two cantos, to which I have added nothing.."), 4 pages, folio, Athens, 28 February 1811

This letter is apparently unpublished.

BH4LY

BYRON, GEORGE GORDON NOEL, LORD

Autograph letter signed, to John Cam Hobhouse announcing his acquisition of a group of letters by Robert Burns ("...never published or to be published - for they are full of fearful oaths & the most *nauseous* songs - all humorous but *coarse bawdry*..."), also discussing his own poems and their success with the public, with an autograph postscript discussing publishers, 5 pages, 14 December 1813

[*with:*] autograph address wrapper, to Hobhouse, postmarked 21 November 1810

This letter is apparently unpublished.

BH4QS

WILLIAM COWPER

Autograph letter signed ("W.C."), to William Hayley ("My Dearest Brother")

a wide-ranging letter with significant literary content and including eight lines of verse, commencing with commiserations on dental work ("...Divines have observed that as our First Father Adam sinn'd with his teeth, so they are the part of us that first decays, and in which we sooner suffer excruciating pain than in any other..."), explaining that his depression has prevented him from writing sooner ("...It is not more than one morning in six that I rise capable of writing anything.."), making arrangements for the delivery of a portrait by Romney, then discussing Hayley's translation of G.B. Andreini's *Adamo* and asking him to "score any passage that may strike you as having been adopted by Milton", thanking him for "the copy of Mrs [Charlotte] Smith's poem", approving of his revisions and with further suggested changes, writing

out a new version of the two final quatrains, 4 pages, 4to (232 x 188mm, crown watermark lettered "GR"), integral autograph address panel, Weston, 7 November 1792, remains of red wax seal impression, postal markings, *seal tear, slight browning, slight residue of former mount, minor neat repairs*

[*with:*] William Hayley, two autograph letters, one signed ("W.H.") the other unsigned, to William Cowper ("Carissimo Gratello"), praising his recent work ("...your sonnet is like yourself, a compound of enchanting Qualities, with a little dash of Melancholy...") and encouraging him to continue his work on Milton, referring to "my friend Romney" and his son Thomas's troubles with toothache, the second letter enclosing a transcript (not in Hayley's hand) of Charlotte Smith's poem 'The Dead Beggar an Elegy' with a comment on its origin and with Hayley's own interlinear revisions, altogether 6 pages, 4to (228 x 188mm), autograph address panels, red wax seal impressions and postal markings, 31 October and 4 November 1792, *seal tears, slight browning, remains of mount*

William Cowper's life had been crippled by debilitating depression for several decades by the time this letter was written, but in 1792 he found support and friendship in the poet and playwright William Hayley (1745-1820). The two men collaborated on revisions to Cowper's translations of Milton's Latin and Italian poems, and on a translation of Andreini (as mentioned in this letter). At the time of this letter Cowper had recently returned from a six-week stay at Hayley's Sussex home, the first time Cowper had ventured from his own home in twenty-five years. Other visitors at the time included George Romney, who sketched a pastel portrait of Cowper that is now in the National Portrait Gallery; and the poet and novelist Charlotte Smith (1749-1806), whose verses are here subject to comment and revision. Smith's published text of 'The Dead Beggar' did not incorporate the revisions suggested by either Hayley or Cowper.

REFERENCES

Letters and Prose Writings of William Cowper: Volume IV, eds King and Ryskamp, p. 229 (extract only)

PROVENANCE

"The Hayley Correspondence"; Sotheby's, London, 20 May 1878, lot 70

BH4QZ

ELIZABETH GASKELL

Series of two autograph letters signed, to "Sir" asking him to "pity the sorrows of two poor authoresses ("...Miss Brontë, the authoress of *Jane Eyre* & myself..."), discussing her recent visit to Haworth, describing the position of the town ("...Haworth is a long narrow street, clambering up the side of a steep bleak hill at the top of which is the Church with a terribly over-filled Church yard, in the *middle* of which stands the Parsonage..."), explaining in detail the town's serious problems with water supply and sanitation, and asking for advice on how to compel an intransigent local landowner to allow water pipes to be laid under his field; the second letter thanking him for his prompt assistance and complaining of the difficulty of getting any parish to comply with the recommendations of the Board of Health, 11 pages, 8vo (178 x 113mm, "super fine" blind stamp), Plymouth Grove, Manchester, 26-29 September 1853, *pin holes, sight residue of former mount*

"...I have been paying Miss Brontë a visit at her father's parsonage, high, high up on the Yorkshire Moors..."

MRS GASKELL ON HAWORTH. Elizabeth Gaskell had first met Charlotte Brontë in 1850 but her first visit to Haworth, recollecting in her *Life of Charlotte Brontë*, had come just a week before these letters. She was struck by the dull gloom of the town and was "half-blown back by the wild vehemence of the wind" at the Parsonage gate, but in the days that followed came to enjoy the quiet routine of Charlotte and her father's daily life. Rev. Brontë had been campaigning for nearly ten years to remove from Haworth the blights of poor sanitation and poor water supply. A report by the Board of Health in 1850 had noted the high mortality rate in the town, whilst Gaskell describes in this letter how she "had to keep my handkerchief on my nose always" when passing through the churchyard, and was told by Charlotte that she could tell the wind direction from her bed by the smell. The problem was not resolved until 1858, when a small reservoir behind the parsonage was completed.

PROVENANCE

William Chisholme (?); Sotheby's, 27 November 1889, lot 70 (catalogue slip included with lot)

BTW2V

CLARE JERROLD

The Early Court, The Married Life, The Widowhood of Queen Victoria. *London: Eveleigh Nash, 1912-16.*

FIRST EDITION, 8vo, 3 volumes, EXTRA-ILLUSTRATED WITH 112 AUTOGRAPH LETTERS AND PORTRAITS, including autograph letters by Thomas Carlyle (to Moxon & Co, declining an invitation to contribute to a publication, 3 March 1865), Harriet Martineau (on agricultural improvements, 13 September 1859), Viscount Torrington (2 letters, to J.T. Delane, editor of the *Times*, regaling him gossip about the Prince of Wales escaping out a window in Ireland for a tryst with an actress, 8 pages, 13 November 1861), Palmerston (to J.T. Deane, editor of the *Times*, thanking him "for the way in which you have dealt with the Danish marriage", 8 September 1862), Disraeli (making an appointment with Cholmondeley Pennell, 24 March 1866), Richard Cobden, Alphonse de Lamartine (28 July 1831), Queen Marie Amelie (letter signed, St Cloud, 29 October 1839), François Guizot, Lord Stanley, Theodore Martin, Jenny Goldschmidt (nee Lind), Princess Helena (to Lady Fife, Balmoral, 30 September 1869), Noel Paton, John Bright, John Colenso Bishop of Natal, Napoleon III (to Baron Hausmann, 1 February 1866), the Duke of Argyll, Henry Ponsonby (to J.T. Delane, editor of *The Times*, on the collision *HMY Alberta* with the *Mistletoe*, 8 pages, 21 September 1875), Robert Lowe, E.B. Lytton, Lord Roberts, Princess Louisa (to Mr Helps, Osborne, 2 January 1871), Lord Dufferin (to Robert Browning, asking advise on a poem, 16 March 1887), the Duke of Gordon, Alfred Lord Tennyson (letter of thanks to Cholmondeley Pennell, 15 May 1884), Hallam Tennyson, Robert Browning (letter of thanks to Cholmondeley Pennell, 12 March 1866), Charles Lyell (to Dawson Turner, on the natural history of the New Forest, 13 October 1816), W. Allingham, Prince Arthur Duke of Connaught; publisher's violet cloth blocked in gilt, top edges gilt, in slip cases

PROVENANCE

Robson and Co. Ltd, Dealers in Rare Books, Autographs, Etc., purchased 1920s

BH4QR

SCOTT, SIR WALTER

Series of 13 autograph letters signed, to various correspondents including William Erskine

- i) To "My dear Willie", referring to portraits, 4 pages, 8vo, 1821 [no.30]
- ii) To William Erskine, on his coming trip to the Northern Islands in the *Pharos*, 2 pages, 4to, Abbotsford, 13 July 1814 [no. 34]
- iii) To J. Home, on Chevy Chase, at the bottom of a letter from Home to Scott, 1 page, n.d. [no. 35]
- iv) To William Erskine, on his progress in writing, 2 pages, Abbotsford, 20 October n.y. [no. 36]
- v) To Ellis, on his recent tour of the Highlands, 4 pages, 4to, [August 1810] [no. 37]
- vi) To "Sir", on Tam O'Shanter's watch and "the great bard who celebrated that most inimitable personage", 2 pages, 4to, [1825], *dust-stained* [no. 38]
- vii) To Spencer, thanking him for the gifts and sending him a manuscript poem, with the text of the poem ("The violet in her greenwood bower..."), 3 pages, 4to, 16 September 1809 [no. 39]
- viii) To William Hamper, discussing his novel *Kenilworth*, 2 pages, 4to, 9 February 1830 [no. 40]
- ix) To Miss Smith, a letter of encouragement, 4 pages, 4to, 9 September, *mounted with tape* [no. 41]
- x) To William Erskine, on his first love, drinking, and poetry, 4 pages, 4to, 26 September 1796 [no. 42]
- xi) To John Bill, sending Jacobite verses, 3 pages, folio, 7 March 1816 [no. 43]
- xii) To John Galt, discussing Galt's book on Cardinal Wolsey, 4 pages, 4to, Abbotsford, 16 July 1812 [no. 44]
- xiii) To "Dear James", on his publication plans including the *Life of Napoleon Buonaparte*, and sending books Abbotsford, 2 pages, 8vo, "Saturday [1826 or 1827?]"

These letters are mounted in the green autograph album, except item (xiii).

BH3V3

SIR WALTER SCOTT

'The Lay of the Last Minstrel', portion of the autograph working manuscript

comprising cancelled dedication to the Earl of Dalkeith, the verse introduction and opening nine stanzas of the first canto (but lacking final line of stanza 9) (8 pages), also with the autograph prose introduction to 'The Wild Huntsman' (5 pages), text written on rectos, 9 pages with notes on the facing versos, autograph corrections and revisions throughout, altogether 23 pages in Scott's autograph, 4to, c1804

[with:] James Ballantyne, autograph letter signed, to Rees, sending him the manuscript "with the hearty concurrence of the author", 1 page, Edinburgh, 29 January 1810; J.G. Lockhart, autograph note signed, sending payment for the manuscript, 10 July 1836

bound together in crushed brown morocco gilt by Riviere & Son, marbled endpapers, 4to (255 x 205mm)

THE ONLY SURVIVING PORTION OF MANUSCRIPT OF SCOTT'S FIRST LONG NARRATIVE POEM, THE WORK THAT BROUGHT HIM INSTANT FAME. *The Lay of the Last Minstrel* was composed between 1802 and 1804. The introduction describes an elderly minstrel being granted hospitality by the Duchess of Buccleuch, ancestor of the Earl of Dalkeith, the poem's dedicatee, who then sings a tale of an ancient border feud featuring the local legend of the goblin Gilpin Horner. This fragment of the final manuscript contains the introduction and first nine of the 31 stanzas of the first canto of the poem

'The Wild Huntsman', or 'The Chase', was one of Scott's earliest literary works. It was a translation of *Der wilde Jäger* that reflects Scott's inspiration in German Romanticism, as well as the gothic imagination of Matthew "Monk" Lewis. It was published in 1796 as *The Chase and William and Helen: Two Ballads from the German of Gottfried Augustus Bürger*.

BQT4H

SIR WALTER SCOTT

Series of 15 autograph letters signed ("W.S.", "W. Scott"), to John Murray, discussing the *Quarterly Review*

one letter sending his review of Austen's *Emma*, another jokingly apologising for the length of an article on the Highlands ("...My article is so long that I fancy you will think yourself in the condition of the Conjuror who after having a great deal of trouble in raising the Devil could not get rid of him...", Edinburgh, 25 January 1816), several letters discussing an anonymous contributor using the false name of "Richardson" (since identified as William Greenfield), inviting Murray to "devise some false scent which may disguise the contributions beyond the possibility of discovery", and praising his talents ("...they have no hand in the *Edinburgh [Review]* superior to him in philosophy and Belles lettres..."), 22 pages, 4to, 8vo, and 12mo, 24 March 1809 to 3 July 1819 (where dated); *two letters incomplete, lacking signatures*

[with:] [William Greenfield], two letters, one unsigned, the other incomplete and lacking signature, to Andrew Rutherford, discussing contributions to the *Quarterly Review*, Corbridge, 19-23 March 1809; *second letter with loss to second leaf (probably deliberately excised to disguise the identity of the writer)*

bound in an album, folio (340 x 260mm), green cloth with paper label ("Letters from Sir Walter Scott to Mr John Murray"), *spotting*

"...Inclosed is the article upon Emma. I have been spending my holidays in the country where besides constant labour in the fields during all the hours of daylight the want of books has prevented my completing the highland article..." (Abbotsford, 19 January 1816)

Scott's anonymous review of *Emma* in the *Quarterly Review* was an important moment in the reception of Austen's novels: not only did its wide readership introduce a new audience to Austen's novels, but he acutely described Austen's work as a pre-eminent example of a new kind of fiction "which has arisen almost in our own times, and which draws the characters and incidents introduced more immediately from the current of ordinary life than was permitted by the former rules of the novel".

This correspondence runs from the early days of the *Quarterly Review* in 1809, when it was established as a Tory answer to the Whiggish *Edinburgh Review*. Scott was one of the prime movers of the magazine from its inception, and - as these letters show - was not only a regular contributor but also gave editorial advice and sought out new contributors. One such contributor was William Greenfield (1755-1827), who had been

regius professor of rhetoric and *belles-lettres* at the University of Edinburgh after Hugh Blair and was highly admired by Robert Burns. Greenfield had abandoned his positions and fled to England following an unnamed scandal (probably a homosexual affair) in 1798, so Scott and Murray went to considerable efforts to ensure that his contributions to the *Quarterly* were kept strictly anonymous.

REFERENCES

D. Cook, 'Murray's mysterious contributor: unpublished letters of Sir Walter Scott', *Nineteenth Century and After*, 101 (1927), 605-13

BH4SW

SCOTT, SIR WALTER

Autograph manuscript travel journal to the Northern Isles, entitled "Voyage in the Light House Yacht to Nova Zembla & the Lord knows where",

5 notebooks bound together in a single volume, 281 pages, 8vo, July to August 1814, in later red morocco, retaining original paper wrappers

In the summer of 1814 Scott was invited by the engineer Robert Stevenson to join the Commissioners of Northern Lights on an inspection tour of the lighthouses of the Scottish islands on their yacht, the *Pharos*. They travelled to Orkney, Shetland, the Hebrides, and the coast of Ulster. Scott's detailed diary was a key source for his novel *The Pirate*. It was first published in Lockhart's *Memoirs of the life of Sir Walter Scott*.

BH3V2

SCOTT, SIR WALTER

Rob Roy, the complete working autograph manuscript of this great 19th-century novel,

text written on rectos with revisions on facing versos, three volumes on different paper stocks bound together in a single volume, folio, 289 fols (102, 92 (incorrectly numbered to 102), 95), 1817, nineteenth century calf with centrepiece stamp of a stag's head with motto ("Vigilanta"), spine labelled "MSS of Sir Walter Scott IX | Novels vol. 1 | Rob Roy 1817", in a collector's box, *rebacked*

THE WORKING MANUSCRIPT OF A NOVEL THAT PLAYED A CENTRAL ROLE IN SCOTT'S SHAPING OF SCOTTISH ROMANTIC HISTORY AND IDENTITY, AND THE ONLY MANUSCRIPT OF A SCOTT NOVEL IN PRIVATE HANDS. Scott signed a contract for a novel on the outlaw Rob Roy McGregor in May 1817. He visited his supposed hiding place on Loch Lomond ("Rob Roy's Cave") the following July, and started the novel in August. Scott wrote at his customary speed despite ill-health: the novel was completed by early December and published by the end of the year. The novel was an immediate success and ensured Rob Roy's position as a folklore hero of Scottish history, a key figure of Scott's romanticisation of Highland culture.

Very few nineteenth-century novel manuscripts by major British authors are now privately owned. The manuscripts of Dickens's novels are all held by institutions (the vast majority at the V&A); those of George Eliot and Charlotte Brontë are held by the British Library; all significant literary manuscripts of Jane Austen are in institutional hands following the sale of *The Watsons* in 2011. The manuscripts of complete novels by

noted nineteenth-century British authors are exceptionally rare on the market but include the manuscript of *Alroy* by Disraeli (Sotheby's, London, 15 December 2011, lot 52, £55,250) and Conan Doyle's *The Sign of Four* (Sotheby's, New York, 4 December 1996, lot 71, \$519,000).

PROVENANCE

Constable; sold at auction 19 August 1831, lot 5, £50, to Wilks; sold at auction 22 March 1847, to Cadell; presented to J.G. Lockhart 18 August 1848; sold by his granddaughter, Monica Maxwell-Scott, to William Law, in 1894

BH4MP

SIR WALTER SCOTT

Autograph manuscript leaves from his novel *The Abbot*, four leaves, comprising one leaf from Volume One, numbered 45, corresponding to p.218-225 of the first edition; and three consecutive leaves from Volume Two, numbered 29-31, corresponding to pp.154-71 of the first edition, text on rectos with revisions and additions on facing versos (to two leaves), altogether 6 pages, 4to (265 x 207mm, watermarked "1817"), [1820], *nicks and tears neatly repaired*

The Abbot was Scott's sequel to *The Monastery*, and continued his history of the Scottish Reformation, taking as its theme the imprisonment of Mary, Queen of Scots, at Lochleven and her subsequent escape to England. It was written between about March and August of 1820 and was published in September of the same year. The bulk of the manuscript remained with Scott's English publisher, John Murray, and was acquired by the National Library of Scotland in 1989.

PROVENANCE

William Chisolme (?); Sotheby's, 27-28 November 1889, lot 204, with catalogue note stating that the manuscript was accompanied by "a note stating it to have been presented by Mr Ballantyne to the Rev. J.L. Miller, who gave it to the late owner in 1846" (no longer present)

BH4QP

SCOTT, SIR WALTER

Autograph manuscript fragment from his novel *Kenilworth*,

with revisions, 2 leaves from volume two of the novel, numbered 16 and 17, text on rectos with revisions and corrections on the facing versos, 4 pages, 4to, 1820

Kenilworth was written in the second half of 1820, the manuscript being completed by 27 December. It was published in January 1821. The bulk of the manuscript is in the British Library (Egerton MS 1661).

BH4SP

SCOTT, SIR WALTER

Autograph manuscript, obituary notice on King George III, seven leaves numbered 2, 4-8 (final leaf unnumbered), with the text on rectos with corrections and revisions on the facing verso, altogether 11 pages, folio, 1820, stab-stitched, *incomplete, lacking two leaves*

First published in the *Edinburgh Weekly Journal*, 8 February 1820; reprinted *Miscellaneous Prose Works: Volume IV* (1847), pp.322-342

BH4SM

SCOTT, SIR WALTER

Autograph manuscript, biographical note on the author Clara Reeve

7 leaves numbered 3-7 with leaf 2 unnumbered and misplaced between 6 and 7, text on rectos with corrections and revisions on facing versos, 11 pages, 4to, c.1821, stab-stitched, *incomplete at beginning and end, inky fingerprints from printing house*

Clara Reeve's best-known novel was *The Old English Baron*. This biographical notice was reprinted in *The Miscellaneous Works: Volume III* (1834), pp.325-336.

BH4LW

SIR WALTER SCOTT

Autograph manuscript poem 'Epilogue' ("The sages - for authority, pray, look..."),

38 lines in rhyming couplets, a working draft with revisions and one line added in the margin, originally written for a play to be spoken by Sarah Siddons as Mary, Queen of Scots, 2 pages, folio (250 x 200mm, watermarked "A Cowan | 1822"), docketed, [1820s], *strengthened at foot, neat repairs, light smudging and staining*

BH4SR

SCOTT, SIR WALTER

Introduction to *Border Antiquities of England and Scotland*

interleaved copy of printed text with extensive autograph manuscript revisions and corrections throughout, 127 pages, folio, paper watermarked 1823, purple roan (spine labelled "Essay on Border Antiquities | MS Notes")

A manuscript prefatory note explains that "This work was written as a preface to a curious & valuable publication of prints on the subject of Border Antiquities published a good many years since". *Border Antiquities* was published in two volumes in 1814 and these revisions appear to have been made in the 1820s. An accompanying note states that "The corrections made on this copy by Sir Walter Scott do not appear to have been ever printed."

BFSQZ

ALFRED TENNYSON, 1ST BARON TENNYSON

Maud and other poems. 1855

8vo (170 x 105mm.), FIRST EDITION, interleaved copy with 30 pages of manuscript annotations taken from earlier printed proofs and a further explanatory note (31pp. of manuscript in total), half title, 1pp. list of Tennyson's Poems published by Moxon at end, contemporary full olive-green polished morocco gilt by Tout, spine elaborately gilt in compartments, inner edges gilt, floral watered silk endpapers, top edge gilt, others uncut, *small numbered catalogue label on upper cover. faint rubbing to hinges*, OTHERWISE A FINE COPY

A preliminary leaf between title-page and Contents explains the status of the annotations in the current volume: "The lines and words noted on the interleaved pages exhibit the printed readings of the author's first proofs, which are scored through and altered, in his handwriting, to the text of the present first published edition. A few further corrections and variations, from the Revises, are added." Although not autograph, these annotations were therefore made by someone with access to the various stages of the book's production.

There are corrections facing the following pages of printed text:

'Maud': 2, 6, 8, 13, 36-37 (4pp. corrections), 38, 44, 45, 62, 63, 64, 66, 93, 94, 96

'The Letters': 116

'Ode on the Death of the Duke of Wellington': [121], 127, 128, 130, 131

'Charge of the Light Brigade': [151], 152-153 (2pp.), 154

REFERENCES

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