

A SHORT HISTORY OF ENGLAND

and certainly not the things they thought about themselves. The soul of the movement was in two conceptions, or rather in two steps, the first being the moral process by which they arrived at their chief conclusion, and the second the chief conclusion they arrived at. We will begin with the first, especially as it was this which determined all that external social attitude which struck the eye of contemporaries. The honest Puritan, growing up in youth in a world swept bare by the great pillage, possessed himself of a first principle which is one of the three or four alternative first principles which are possible to the mind of man. It was the principle that the mind of man can alone directly deal with the mind of God. It may shortly be called the anti-sacramental principle; but it really applies, and he really applied it, to many things besides the sacraments of the Church. It equally applies, and he equally applied it, to art, to letters, to the love of locality, to music, and even to good manners. The phrase about no priest coming between a man and his Creator is but an impoverished fragment of the full philosophic doctrine; the true Puritan was equally clear that no singer or story-teller or fiddler must translate the voice of God to him into the tongues of terrestrial beauty. It is notable that the one Puritan man of genius in modern times, Tolstoy, did accept this full conclusion; denounced all music as a mere drug, and forbade his own admirers to read his own admirable novels. Now, the

THE AGE OF THE PURITANS

English Puritans were not only Puritans but Englishmen, and therefore did not always shine in clearness of head ; as we shall see, true Puritanism was rather a Scotch than an English thing. But this was the driving power and the direction ; and the doctrine is quite tenable if a trifle insane. Intellectual truth was the only tribute fit for the highest truth of the universe ; and the next step in such a study is to observe what the Puritan thought was the truth about that truth. His individual reason, cut loose from instinct as well as tradition, taught him a concept of the omnipotence of God which meant simply the impotence of man. In Luther, the earlier and milder form of the Protestant process only went so far as to say that nothing a man did could help him except his confession of Christ ; with Calvin it took the last logical step and said that even this could not help him, since Omnipotence must have disposed of all his destiny beforehand ; that men must be created to be lost and saved. In the purer types of whom I speak this logic was white-hot, and we must read the formula into all their parliamentary and legal formulæ. When we read, "The Puritan party demanded reforms in the church," we must understand, "The Puritan party demanded fuller and clearer affirmation that men are created to be lost and saved." When we read, "The Army selected persons for their godliness," we must understand, "The Army selected those persons who seemed most convinced that men

A SHORT HISTORY OF ENGLAND

are created to be lost and saved." It should be added that this terrible trend was not confined even to Protestant countries; some great Romanists doubtfully followed it until stopped by Rome. It was the spirit of the age, and should be a permanent warning against mistaking the spirit of the age for the immortal spirit of man. For there are now few Christians or non-Christians who can look back at the Calvinism which nearly captured Canterbury and even Rome by the genius and heroism of Pascal or Milton, without crying out, like the lady in Mr. Bernard Shaw's play, "How splendid! How glorious! . . . and oh what an escape!"

The next thing to note is that their conception of church-government was in a true sense self-government; and yet, for a particular reason, turned out to be a rather selfish self-government. It was equal and yet it was exclusive. Internally the synod or conventicle tended to be a small republic, but unfortunately to be a very small republic. In relation to the street outside the conventicle was not a republic but an aristocracy. It was the most awful of all aristocracies, that of the elect; for it was not a right of birth but a right before birth, and alone of all nobilities it was not laid level in the dust. Hence we have, on the one hand, in the simpler Puritans a ring of real republican virtue; a defiance of tyrants, an assertion of human dignity, but above all an appeal to that first of all republican virtues—publicity. One of the

THE AGE OF THE PURITANS

Regicides, on trial for his life, struck the note which all the unnaturalness of his school cannot deprive of nobility: "This thing was not done in a corner." But their most drastic idealism did nothing to recover a ray of the light that at once lightened every man that came into the world, the assumption of a brotherhood in all baptized people. They were, indeed, very like that dreadful scaffold at which the Regicide was not afraid to point. They were certainly public, they may have been public-spirited, they were never popular; and it seems never to have crossed their minds that there was any need to be popular. England was never so little of a democracy as during the short time when she was a republic.

The struggle with the Stuarts, which is the next passage in our history, arose from an alliance, which some may think an accidental alliance, between two things. The first was this intellectual fashion of Calvinism which affected the cultured world as did our recent intellectual fashion of Collectivism. The second was the older thing which had made that creed and perhaps that cultured world possible—the aristocratic revolt under the last Tudors. It was, we might say, the story of a father and a son dragging down the same golden image, but the younger really from hatred of idolatry, and the older solely from love of gold. It is at once the tragedy and the paradox of England that it was the eternal passion that passed, and the transient or terrestrial passion

A SHORT HISTORY OF ENGLAND

that remained. This was true of England; it was far less true of Scotland; and that is the meaning of the Scotch and English war that ended at Worcester. The first change had indeed been much the same materialist matter in both countries—a mere brigandage of barons; and even John Knox, though he has become a national hero, was an extremely anti-national politician. The patriot party in Scotland was that of Cardinal Beaton and Mary Stuart. Nevertheless, the new creed did become popular in the Lowlands in a positive sense, not even yet known in our own land. Hence in Scotland Puritanism was the main thing, and was mixed with Parliamentary and other oligarchies. In England Parliamentary oligarchy was the main thing, and was mixed with Puritanism. When the storm began to rise against Charles I., after the more or less transitional time of his father, the Scotch successor of Elizabeth, the instances commonly cited mark all the difference between democratic religion and aristocratic politics. The Scotch legend is that of Jenny Geddes, the poor woman who threw a stool at the priest. The English legend is that of John Hampden, the great squire who raised a county against the King. The Parliamentary movement in England was, indeed, almost wholly a thing of squires, with their new allies the merchants. They were squires who may well have regarded themselves as the real and natural leaders of the English; but they were leaders who allowed no mutiny among their followers.

THE AGE OF THE PURITANS

There was certainly no Village Hampden in Hampden Village.

The Stuarts, it may be suspected, brought from Scotland a more mediæval and therefore more logical view of their own function ; for the note of their nation was logic. It is a proverb that James I. was a Scot and a pedant ; it is hardly sufficiently noted that Charles I. also was not a little of a pedant, being very much of a Scot. He had also the virtues of a Scot, courage, and a quite natural dignity and an appetite for the things of the mind. Being somewhat Scottish, he was very un-English, and could not manage a compromise : he tried instead to split hairs, and seemed merely to break promises. Yet he might safely have been far more inconsistent if he had been a little hearty and hazy ; but he was of the sort that sees everything in black and white ; and it is therefore remembered—especially the black. From the first he fenced with his Parliament as with a mere foe ; perhaps he almost felt it as a foreigner. The issue is familiar, and we need not be so careful as the gentleman who wished to finish the chapter in order to find out what happened to Charles I. His minister, the great Strafford, was foiled in an attempt to make him strong in the fashion of a French king, and perished on the scaffold, a frustrated Richelieu. The Parliament claiming the power of the purse, Charles appealed to the power of the sword, and at first carried all before him ; but success passed to the wealth of the Parliamentary

A SHORT HISTORY OF ENGLAND

class, the discipline of the new army, and the patience and genius of Cromwell ; and Charles died the same death as his great servant.

Historically, the quarrel resolved itself, through ramifications generally followed perhaps in more detail than they deserve, into the great modern query of whether a King can raise taxes without the consent of his Parliament. The test case was that of Hampden, the great Buckinghamshire magnate, who challenged the legality of a tax which Charles imposed, professedly for a national navy. As even innovators always of necessity seek for sanctity in the past, the Puritan squires made a legend of the mediæval Magna Carta ; and they were so far in a true tradition that the concession of John had really been, as we have already noted, anti-despotic without being democratic. These two truths cover two parts of the problem of the Stuart fall, which are of very different certainty, and should be considered separately.

For the first point about democracy, no candid person, in face of the facts, can really consider it at all. It is quite possible to hold that the seventeenth-century Parliament was fighting for the truth ; it is not possible to hold that it was fighting for the populace. After the autumn of the Middle Ages Parliament was always actively aristocratic and actively anti-popular. The institution which forbade Charles I. to raise Ship Money was the same institution which previously forbade Richard II. to free the serfs. The

THE AGE OF THE PURITANS

group which claimed coal and minerals from Charles I. was the same which afterward claimed the common lands from the village communities. It was the same institution which only two generations before had eagerly helped to destroy, not merely things of popular sentiment like the monasteries, but all the things of popular utility like the guilds and parishes, the local governments of towns and trades. The work of the great lords may have had, indeed it certainly had, another more patriotic and creative side ; but it was exclusively the work of the great lords that was done by Parliament. The House of Commons has itself been a House of Lords.

But when we turn to the other or anti-despotic aspect of the campaign against the Stuarts, we come to something much more difficult to dismiss and much more easy to justify. While the stupidest things are said against the Stuarts, the real contemporary case for their enemies is little realized ; for it is connected with what our insular history most neglects, the condition of the Continent. It should be remembered that though the Stuarts failed in England they fought for things that succeeded in Europe. These were roughly, first, the effects of the Counter-Reformation, which made the sincere Protestant see Stuart Catholicism not at all as the last flicker of an old flame, but as the spread of a conflagration. Charles II., for instance, was a man of strong, sceptical, and almost irritably humorous intellect, and he was quite certainly, and even reluctantly, convinced of

A SHORT HISTORY OF ENGLAND

Catholicism as a philosophy. The other and more important matter here was the almost awful autocracy that was being built up in France like a Bastille. It was more logical, and in many ways more equal and even equitable than the English oligarchy, but it really became a tyranny in case of rebellion or even resistance. There were none of the rough English safeguards of juries and good customs of the old common law; there was *lettre de cachet* as unanswerable as magic. The English who defied the law were better off than the French; a French satirist would probably have retorted that it was the English who obeyed the law who were worse off than the French. The ordering of men's normal lives was with the squire; but he was, if anything, more limited when he was the magistrate. He was stronger as master of the village, but actually weaker as agent of the King. In defending this state of things, in short, the Whigs were certainly not defending democracy, but they were in a real sense defending liberty. They were even defending some remains of mediæval liberty, though not the best; the jury though not the guild. Even feudalism had involved a localism not without liberal elements, which lingered in the aristocratic system. Those who loved such things might well be alarmed at the Leviathan of the State, which for Hobbes was a single monster and for France a single man.

As to the mere facts, it must be said again that in so far as Puritanism was pure, it was unfortunately

THE AGE OF THE PURITANS

passing. And the very type of the transition by which it passed can be found in that extraordinary man who is popularly credited with making it predominate. Oliver Cromwell is in history much less the leader of Puritanism than the tamer of Puritanism. He was undoubtedly possessed, certainly in his youth, possibly all his life, by the rather sombre religious passions of his period; but as he emerges into importance, he stands more and more for the Positivism of the English as compared with the Puritanism of the Scotch. He is one of the Puritan squires; but he is steadily more of the squire and less of the Puritan; and he points to the process by which the squirearchy became at last merely pagan. This is the key to most of what is praised and most of what is blamed in him; the key to the comparative sanity, toleration and modern efficiency of many of his departures; the key to the comparative coarseness, earthiness, cynicism, and lack of sympathy in many others. He was the reverse of an idealist; and he cannot without absurdity be held up as an ideal; but he was, like most of the squires, a type genuinely English; not without public spirit, certainly not without patriotism. His seizure of personal power, which destroyed an impersonal and ideal government, had something English in its very unreason. The act of killing the King, I fancy, was not primarily his, and certainly not characteristically his. It was a concession to the high inhuman ideals of the tiny group of true Puritans, with whom he had to

A SHORT HISTORY OF ENGLAND

compromise but with whom he afterwards collided. It was logic rather than cruelty in the act that was not Cromwellian ; for he treated with bestial cruelty the native Irish, whom the new spiritual exclusiveness regarded as beasts—or as the modern euphemism would put it, as aborigines. But his practical temper was more akin to such human slaughter on what seemed to him the edges of civilization, than to a sort of human sacrifice in the very centre and forum of it ; he is not a representative regicide. In a sense that piece of headsmanship was rather above his head. The real regicides did it in a sort of trance or vision ; and he was not troubled with visions. But the true collision between the religious and rational sides of the seventeenth-century movement came symbolically on that day of driving storm at Dunbar, when the raving Scotch preachers overruled Leslie and forced him down into the valley to be the victim of the Cromwellian common sense. Cromwell said that God had delivered them into his hand ; but it was their own God who delivered them, the dark unnatural God of the Calvinist dreams, as overpowering as a nightmare—and as passing.

It was the Whig rather than the Puritan that triumphed on that day ; it was the Englishman with his aristocratic compromise ; and even what followed Cromwell's death, the Restoration, was an aristocratic compromise, and even a Whig compromise. The mob might cheer as for a mediæval king ; but the Protectorate and the

THE AGE OF THE PURITANS

Restoration were more of a piece than the mob understood. Even in the superficial things where there seemed to be a rescue it was ultimately a respite. Thus the Puritan régime had risen chiefly by one thing unknown to mediævalism—militarism. Picked professional troops, harshly drilled but highly paid, were the new and alien instrument by which the Puritans became masters. These were disbanded and their return resisted by Tories and Whigs; but their return seemed always imminent, because it was in the spirit of the new stern world of the Thirty Years' War. A discovery is an incurable disease; and it had been discovered that a crowd could be turned into an iron centipede, crushing larger and looser crowds. Similarly the remains of Christmas were rescued from the Puritans; but they had eventually to be rescued again by Dickens from the Utilitarians, and may yet have to be rescued by somebody from the vegetarians and teetotallers. The strange army passed and vanished almost like a Moslem invasion; but it had made the difference that armed valour and victory always make, if it was but a negative difference. It was the final break in our history; it was a breaker of many things, and perhaps of popular rebellion in our land. It is something of a verbal symbol that these men founded New England in America, for indeed they tried to found it here. By a paradox, there was something prehistoric in the very nakedness of their novelty. Even the old and savage things they invoked became more savage in

A SHORT HISTORY OF ENGLAND

becoming more new. In observing what is called their Jewish Sabbath, they would have had to stone the strictest Jew. And they (and indeed their age generally) turned witch-burning from an episode to an epidemic. The destroyers and the things destroyed disappeared together; but they remain as something nobler than the nibbling legalism of some of the Whig cynics who continued their work. They were above all things anti-historic, like the Futurists in Italy; and there was this unconscious greatness about them, that their very sacrilege was public and solemn like a sacrament; and they were ritualists even as iconoclasts. It was, properly considered, but a very secondary example of their strange and violent simplicity that one of them, before a mighty mob at Whitehall, cut off the anointed head of the sacramental man of the Middle Ages. For another, far away in the western shires, cut down the thorn of Glastonbury, from which had grown the whole story of Britain.

XIV

THE TRIUMPH OF THE WHIGS

WHETHER or no we believe that the Reformation really reformed, there can be little doubt that the Restoration did not really restore. Charles II. was never in the old sense a King ; he was a Leader of the Opposition to his own Ministers. Because he was a clever politician he kept his official post, and because his brother and successor was an incredibly stupid politician, he lost it ; but the throne was already only one of the official posts. In some ways, indeed, Charles II. was fitted for the more modern world then beginning ; he was rather an eighteenth-century than a seventeenth-century man. He was as witty as a character in a comedy ; and it was already the comedy of Sheridan and not of Shakespeare. He was more modern yet when he enjoyed the pure experimentalism of the Royal Society, and bent eagerly over the toys that were to grow into the terrible engines of science. He and his brother, however, had two links with what was in England the losing side ; and by the strain on these their dynastic cause was lost. The first, which lessened in its practical

A SHORT HISTORY OF ENGLAND

pressure as time passed, was, of course, the hatred felt for their religion. The second, which grew as it neared the next century, was their tie with the French Monarchy. We will deal with the religious quarrel before passing on to a much more irreligious age ; but the truth about it is tangled and far from easy to trace.

The Tudors had begun to persecute the old religion before they had ceased to belong to it. That is one of the transitional complexities that can only be conveyed by such contradictions. A person of the type and time of Elizabeth would feel fundamentally, and even fiercely, that priests should be celibate, while racking and rending anybody caught talking to the only celibate priests. This mystery, which may be very variously explained, covered the Church of England, and in a great degree the people of England. Whether it be called the Catholic continuity of Anglicanism or merely the slow extirpation of Catholicism, there can be no doubt that a parson like Herrick, for instance, as late as the Civil War, was stuffed with "superstitions" which were Catholic in the extreme sense we should now call Continental. Yet many similar parsons had already a parallel and opposite passion, and thought of Continental Catholicism not even as the errant Church of Christ, but as the consistent Church of Antichrist. It is, therefore, very hard now to guess the proportion of Protestantism ; but there is no doubt about its presence, especially its presence in

THE TRIUMPH OF THE WHIGS

centres of importance like London. By the time of Charles II., after the purge of the Puritan Terror, it had become something at least more inherent and human than the mere exclusiveness of Calvinist creeds or the craft of Tudor nobles. The Monmouth rebellion showed that it had a popular, though an insufficiently popular, backing. The "No Popery" force became the crowd if it never became the people. It was, perhaps, increasingly an urban crowd, and was subject to those epidemics of detailed delusion with which sensational journalism plays on the urban crowds of to-day. One of these scares and scoops (not to add the less technical name of lies) was the Popish Plot, a storm weathered warily by Charles II. Another was the Tale of the Warming Pan, or the bogus heir to the throne, a storm that finally swept away James II.

The last blow, however, could hardly have fallen but for one of those illogical but almost lovable localisms to which the English temperament is prone. The debate about the Church of England, then and now, differs from most debates in one vital point. It is not a debate about what an institution ought to do, or whether that institution ought to alter, but about what that institution actually is. One party, then as now, only cared for it because it was Catholic, and the other only cared for it because it was Protestant. Now, something had certainly happened to the English quite inconceivable to

A SHORT HISTORY OF ENGLAND

the Scotch or the Irish. Masses of common people loved the Church of England without having even decided what it was. It had a hold different indeed from that of the mediæval Church, but also very different from the barren prestige of gentility which clung to it in the succeeding century. Macaulay, with a widely different purpose in mind, devotes some pages to proving that an Anglican clergyman was socially a mere upper servant in the seventeenth century. He is probably right; but he does not guess that this was but the degenerate continuity of the more democratic priesthood of the Middle Ages. A priest was not treated as a gentleman; but a peasant was treated as a priest. And in England then, as in Europe now, many entertained the fancy that priesthood was a higher thing than gentility. In short, the national church was then at least really national, in a fashion that was emotionally vivid though intellectually vague. When, therefore, James II. seemed to menace this practising communion, he aroused something at least more popular than the mere priggishness of the Whig lords. To this must be added a fact generally forgotten. I mean the fact that the influence then called Popish was then in a real sense regarded as revolutionary. The Jesuit seemed to the English not merely a conspirator but a sort of anarchist. There is something appalling about abstract speculations to many Englishmen; and the abstract speculations of Jesuits like Suarez dealt with

THE TRIUMPH OF THE WHIGS

extreme democracy and things undreamed of here. The last Stuart proposals for toleration seemed thus to many as vast and empty as atheism. The only seventeenth-century Englishmen who had something of this transcendental abstraction were the Quakers; and the cosy English compromise shuddered when the two things shook hands. For it was something much more than a Stuart intrigue which made these philosophical extremes meet, merely because they were philosophical; and which brought the weary but humorous mind of Charles II. into alliance with the subtle and detached spirit of William Penn.

Much of England, then, was really alarmed at the Stuart scheme of toleration, sincere or insincere, because it seemed theoretical and therefore fanciful. It was in advance of its age or (to use a more intelligent language) too thin and ethereal for its atmosphere. And to this affection for the actual in the English moderates must be added (in what proportion we know not) a persecuting hatred of Popery almost maniacal but quite sincere. The State had long, as we have seen, been turned to an engine of torture against priests and the friends of priests. Men talk of the Revocation of the Edict of Nantes; but the English persecutors never had so tolerant an edict to revoke. But at least by this time the English, like the French, persecutors were oppressing a minority. Unfortunately there was another province of government in which they were still more madly persecuting the

A SHORT HISTORY OF ENGLAND

majority. For it was here that came to its climax and took on its terrific character that lingering crime that was called the government of Ireland. It would take too long to detail the close network of unnatural laws by which that country was covered till towards the end of the eighteenth century ; it is enough to say here that the whole attitude to the Irish was tragically typified, and tied up with our expulsion of the Stuarts, in one of those acts that are remembered for ever. James II., fleeing from the opinion of London, perhaps of England, eventually found refuge in Ireland, which took arms in his favour. The Prince of Orange, whom the aristocracy had summoned to the throne, landed in that country with an English and Dutch army, won the Battle of the Boyne, but saw his army successfully arrested before Limerick by the military genius of Patrick Sarsfield. The check was so complete that peace could only be restored by promising complete religious liberty to the Irish, in return for the surrender of Limerick. The new English Government occupied the town and immediately broke the promise. It is not a matter on which there is much more to be said. It was a tragic necessity that the Irish should remember it ; but it was far more tragic that the English forgot it. For he who has forgotten his sin is repeating it incessantly for ever.

But here again the Stuart position was much more vulnerable on the side of secular policy, and especially of foreign policy. The aristocrats to

THE TRIUMPH OF THE WHIGS

whom power passed finally at the Revolution were already ceasing to have any supernatural faith in Protestantism as against Catholicism ; but they had a very natural faith in England as against France ; and even, in a certain sense, in English institutions as against French institutions. And just as these men, the most unmediæval of mankind, could yet boast about some mediæval liberties, Magna Carta, the Parliament and the Jury, so they could appeal to a true mediæval legend in the matter of a war with France. A typical eighteenth-century oligarch like Horace Walpole could complain that the cicerone in an old church troubled him with traces of an irrelevant person named St. Somebody, when he was looking for the remains of John of Gaunt. He could say it with all the *naïveté* of scepticism, and never dream how far away from John of Gaunt he was really wandering in saying so. But though their notion of mediæval history was a mere masquerade ball, it was one in which men fighting the French could still, in an ornamental way, put on the armour of the Black Prince or the crown of Henry of Monmouth. In this matter, in short, it is probable enough that the aristocrats were popular as patriots will always be popular. It is true that the last Stuarts were themselves far from unpatriotic ; and James II. in particular may well be called the founder of the British Navy. But their sympathies were with France, among other foreign countries ; they took refuge in France, the elder before and the younger after his

A SHORT HISTORY OF ENGLAND

period of rule; and France aided the later Jacobite efforts to restore their line. And for the new England, especially the new English nobility, France was the enemy.

The transformation through which the external relations of England passed at the end of the seventeenth century is symbolized by two very separate and definite steps; the first the accession of a Dutch king and the second the accession of a German king. In the first were present all the features that can partially make an unnatural thing natural. In the second we have the condition in which even those effecting it can hardly call it natural, but only call it necessary. William of Orange was like a gun dragged into the breach of a wall; a foreign gun indeed, and one fired in a quarrel more foreign than English, but still a quarrel in which the English, and especially the English aristocrats, could play a great part. George of Hanover was simply something stuffed into a hole in the wall by English aristocrats, who practically admitted that they were simply stopping it with rubbish. In many ways William, cynical as he was, carried on the legend of the greater and grimmer Puritanism. He was in private conviction a Calvinist; and nobody knew or cared what George was except that he was not a Catholic. He was at home the partly republican magistrate of what had once been a purely republican experiment, and among the cleaner if colder ideals of the seventeenth century.

THE TRIUMPH OF THE WHIGS

George was when he was at home pretty much what the King of the Cannibal Islands was when he was at home—a savage personal ruler scarcely logical enough to be called a despot. William was a man of acute if narrow intelligence; George was a man of no intelligence. Above all, touching the immediate effect produced, William was married to a Stuart, and ascended the throne hand-in-hand with a Stuart; he was a familiar figure, and already a part of our royal family. With George there entered England something that had scarcely been seen there before; something hardly mentioned in mediæval or Renascence writing, except as one mentions a Hottentot—the barbarian from beyond the Rhine.

The reign of Queen Anne, which covers the period between these two foreign kings, is therefore the true time of transition. It is the bridge between the time when the aristocrats were at least weak enough to call in a strong man to help them, and the time when they were strong enough deliberately to call in a weak man who would allow them to help themselves. To symbolize is always to simplify, and to simplify too much; but the whole may be well symbolized as the struggle of two great figures, both gentlemen and men of genius, both courageous and clear about their own aims, and in everything else a violent contrast at every point. One of them was Henry St. John, Lord Bolingbroke; the other was John Churchill, the famous and infamous Duke of Marlborough. The story of Churchill is primarily

A SHORT HISTORY OF ENGLAND

the story of the Revolution and how it succeeded ; the story of Bolingbroke is the story of the Counter-Revolution and how it failed.

Churchill is a type of the extraordinary time in this, that he combines the presence of glory with the absence of honour. When the new aristocracy had become normal to the nation, in the next few generations, it produced personal types not only of aristocracy but of chivalry. The Revolution reduced us to a country wholly governed by gentlemen ; the popular universities and schools of the Middle Ages, like their guilds and abbeys, had been seized and turned into what they are—factories of gentlemen, when they are not merely factories of snobs. It is hard now to realize that what we call the Public Schools were once undoubtedly public. By the Revolution they were already becoming as private as they are now. But at least in the eighteenth century there were great gentlemen in the generous, perhaps too generous, sense now given to the title. Types not merely honest, but rash and romantic in their honesty, remain in the record with the names of Nelson or of Fox. We have already seen that the later reformers defaced from fanaticism the churches which the first reformers had defaced simply from avarice. Rather in the same way the eighteenth-century Whigs often praised, in a spirit of pure magnanimity, what the seventeenth-century Whigs had done in a spirit of pure meanness. How mean was that meanness can only be estimated by realizing that

THE TRIUMPH OF THE WHIGS

a great military hero had not even the ordinary military virtues of loyalty to his flag or obedience to his superior officers, that he picked his way through campaigns that have made him immortal with the watchful spirit of a thieving camp-follower. When William landed at Torbay on the invitation of the other Whig nobles, Churchill, as if to add something ideal to his imitation of Iscariot, went to James with wanton professions of love and loyalty, went forth in arms as if to defend the country from invasion, and then calmly handed the army over to the invader. To the finish of this work of art but few could aspire, but in their degree all the politicians of the Revolution were upon this ethical pattern. While they surrounded the throne of James, there was scarcely one of them who was not in correspondence with William. When they afterwards surrounded the throne of William, there was not one of them who was not still in correspondence with James. It was such men who defeated Irish Jacobitism by the treason of Limerick; it was such men who defeated Scotch Jacobitism by the treason of Glencoe.

Thus the strange yet splendid story of eighteenth-century England is one of greatness founded on smallness, a pyramid standing on a point. Or, to vary the metaphor, the new mercantile oligarchy might be symbolized even in the externals of its great sister, the mercantile oligarchy of Venice. The solidity was all in the superstructure; the fluctuation had been all in the foundations. The

A SHORT HISTORY OF ENGLAND

great temple of Chatham and Warren Hastings was reared in its origins on things as unstable as water and as fugitive as foam. It is only a fancy, of course, to connect the unstable element with something restless and even shifty in the lords of the sea. But there was certainly in the genesis, if not in the later generations of our mercantile aristocracy, a thing only too mercantile; something which had also been urged against a yet older example of that polity, something called *Punica fides*. The great Royalist Strafford, going disillusioned to death, had said, "Put not your trust in princes." The great Royalist Bolingbroke may well be said to have retorted, "And least of all in merchant princes."

Bolingbroke stands for a whole body of conviction which bulked very big in English history, but which with the recent winding of the course of history has gone out of sight. Yet without grasping it we cannot understand our past, nor, I will add, our future. Curiously enough, the best English books of the eighteenth century are crammed with it, yet modern culture cannot see it when it is there. Dr. Johnson is full of it; it is what he meant when he denounced minority rule in Ireland, as well as when he said that the devil was the first Whig. Goldsmith is full of it; it is the whole point of that fine poem "The Deserted Village," and is set out theoretically with great lucidity and spirit in "The Vicar of Wakefield." Swift is full of it; and found in it an intellectual brotherhood-in-arms with Bolingbroke

THE TRIUMPH OF THE WHIGS

himself. In the time of Queen Anne it was probably the opinion of the majority of people in England. But it was not only in Ireland that the minority had begun to rule.

This conviction, as brilliantly expounded by Bolingbroke, had many aspects; perhaps the most practical was the point that one of the virtues of a despot is distance. It is "the little tyrant of the fields" that poisons human life. The thesis involved the truism that a good king is not only a good thing, but perhaps the best thing. But it also involved the paradox that even a bad king is a good king, for his oppression weakens the nobility and relieves the pressure on the populace. If he is a tyrant he chiefly tortures the torturers; and though Nero's murder of his own mother was hardly perhaps a gain to his soul, it was no great loss to his empire. Bolingbroke had thus a wholly rationalistic theory of Jacobitism. He was, in other respects, a fine and typical eighteenth-century intellect, a free-thinking Deist, a clear and classic writer of English. But he was also a man of adventurous spirit and splendid political courage, and he made one last throw for the Stuarts. It was defeated by the great Whig nobles who formed the committee of the new régime of the gentry. And considering who it was who defeated it, it is almost unnecessary to say that it was defeated by a trick.

The small German prince ascended the throne, or rather was hoisted into it like a dummy, and the great English Royalist went into exile.

A SHORT HISTORY OF ENGLAND

Twenty years afterwards he reappears and reasserts his living and logical faith in a popular monarchy. But it is typical of the whole detachment and distinction of his mind that for this abstract ideal he was willing to strengthen the heir of the king whom he had tried to exclude. He was always a Royalist, but never a Jacobite. What he cared for was not a royal family, but a royal office. He celebrated it in his great book "The Patriot King," written in exile; and when he thought that George's great-grandson was enough of a patriot, he only wished that he might be more of a king. He made in his old age yet another attempt, with such unpromising instruments as George III. and Lord Bute; and when these broke in his hand he died with all the dignity of the *sed victa Catoni*. The great commercial aristocracy grew on to its full stature. But if we wish to realize the good and ill of its growth, there is no better summary than this section from the first to the last of the foiled *coups d'état* of Bolingbroke. In the first his policy made peace with France, and broke the connection with Austria. In the second his policy again made peace with France, and broke the connection with Prussia. For in that interval the seed of the money-lending squires of Brandenburg had waxed mighty, and had already become that prodigy which has become so enormous a problem in Europe. By the end of this epoch Chatham, who incarnated and even created, at least in a representative sense, all that we call the British

THE TRIUMPH OF THE WHIGS

Empire, was at the height of his own and his country's glory. He summarized the new England of the Revolution in everything, especially in everything in which that movement seems to many to be intrinsically contradictory and yet was most corporately consistent. Thus he was a Whig, and even in some ways what we should call a Liberal, like his son after him; but he was also an Imperialist and what we should call a Jingo; and the Whig party was consistently the Jingo party. He was an aristocrat, in the sense that all our public men were than aristocrats; but he was very emphatically what may be called a commercialist—one might almost say Carthaginian. In this connection he has the characteristic which perhaps humanized but was not allowed to hamper the aristocratic plan; I mean that he could use the middle classes. It was a young soldier of middle rank, James Wolfe, who fell gloriously driving the French out of Quebec; it was a young clerk of the East India Company, Robert Clive, who threw open to the English the golden gates of India. But it was precisely one of the strong points of this eighteenth-century aristocracy that it wielded without friction the wealthier *bourgeoisie*; it was not there that the social cleavage was to come. He was an eloquent parliamentary orator, and though Parliament was as narrow as a senate, it was one of great senators. The very word recalls the roll of those noble Roman phrases they often used, which we are right in calling classic, but wrong in calling cold.

A SHORT HISTORY OF ENGLAND

In some ways nothing could be further from all this fine if florid scholarship, all this princely and patrician geniality, all this air of freedom and adventure on the sea, than the little inland state of the stinging drill-sergeants of Potsdam, hammering mere savages into mere soldiers. And yet the great chief of these was in some ways like a shadow of Chatham flung across the world—the sort of shadow that is at once an enlargement and a caricature. The English lords, whose paganism was ennobled by patriotism, saw here something drawn out long and thin out of their own theories. What was paganism in Chatham was atheism in Frederick the Great. And what was in the first patriotism was in the second something with no name but Prussianism. The cannibal theory of a commonwealth, that it can of its nature eat other commonwealths, had entered Christendom. Its autocracy and our own aristocracy drew indirectly nearer together, and seemed for a time to be wedded; but not before the great Bolingbroke had made a dying gesture, as if to forbid the bans.

XV

THE WAR WITH THE GREAT REPUBLICS

WE cannot understand the eighteenth century so long as we suppose that rhetoric is artificial because it is artistic. We do not fall into this folly about any of the other arts. We talk of a man picking out notes arranged in ivory on a wooden piano "with much feeling," or of his pouring out his soul by scraping on cat-gut after a training as careful as an acrobat's. But we are still haunted with a prejudice that verbal form and verbal effect must somehow be hypocritical when they are the link between things so living as a man and a mob. We doubt the feeling of the old-fashioned orator, because his periods are so rounded and pointed as to convey his feeling. Now before any criticism of the eighteenth-century worthies must be put the proviso of their perfect artistic sincerity. Their oratory was unrhymed poetry, and it had the humanity of poetry. It was not even unmetrical poetry; that century is full of great phrases, often spoken on the spur of great moments, which have in them the throb and recurrence of song, as of a man thinking to a

A SHORT HISTORY OF ENGLAND

tune. Nelson's "In honour I gained them, in honour I will die with them," has more rhythm than much that is called *vers libres*. Patrick Henry's "Give me liberty or give me death" might be a great line in Walt Whitman.

It is one of the many quaint perversities of the English to pretend to be bad speakers; but in fact the most English eighteenth-century epoch blazed with brilliant speakers. There may have been finer writing in France; there was no such fine speaking as in England. The Parliament had faults enough, but it was sincere enough to be rhetorical. The Parliament was corrupt, as it is now; though the examples of corruption were then often really made examples, in the sense of warnings, where they are now examples only in the sense of patterns. The Parliament was indifferent to the constituencies, as it is now; though perhaps the constituencies were less indifferent to the Parliament. The Parliament was snobbish, as it is now, though perhaps more respectful to mere rank and less to mere wealth. But the Parliament was a Parliament; it did fulfil its name and duty by talking, and trying to talk well. It did not merely do things because they do not bear talking about—as it does now. It was then, to the eternal glory of our country, a great "talking-shop," not a mere buying and selling shop for financial tips and official places. And as with any other artist, the care the eighteenth-century man expended on oratory is a proof of his sincerity, not a disproof of it. An enthusiastic

WAR WITH THE GREAT REPUBLICS

eulogium by Burke is as rich and elaborate as a lover's sonnet ; but it is because Burke is really enthusiastic, like the lover. An angry sentence by Junius is as carefully compounded as a Renaissance poison ; but it is because Junius is really angry—like the poisoner. Now, nobody who has realized this psychological truth can doubt for a moment that many of the English aristocrats of the eighteenth century had a real enthusiasm for liberty ; their voices lift like trumpets upon the very word. Whatever their immediate forbears may have meant, these men meant what they said when they talked of the high memory of Hampden or the majesty of Magna Carta. Those Patriots whom Walpole called the Boys included many who really were patriots—or better still, who really were boys. If we prefer to put it so, among the Whig aristocrats were many who really were Whigs ; Whigs by all the ideal definitions which identified the party with a defence of law against tyrants and courtiers. But if anybody deduces, from the fact that the Whig aristocrats were Whigs, any doubt about whether the Whig aristocrats were aristocrats, there is one practical test and reply. It might be tested in many ways : by the game laws and enclosure laws they passed, or by the strict code of the duel and the definition of honour on which they all insisted. But if it be really questioned whether I am right in calling their whole world an aristocracy, and the very reverse of it a democracy, the true historical test is this : that when republicanism really entered the

A SHORT HISTORY OF ENGLAND

world, they instantly waged two great wars with it—or (if the view be preferred) it instantly waged two great wars with them. America and France revealed the real nature of the English Parliament. Ice may sparkle, but a real spark will show it is only ice. So when the red fire of the Revolution touched the frosty splendours of the Whigs, there was instantly a hissing and a strife; a strife of the flame to melt the ice, of the water to quench the flame.

It has been noted that one of the virtues of the aristocrats was liberty, especially liberty among themselves. It might even be said that one of the virtues of the aristocrats was cynicism. They were not stuffed with our fashionable fiction, with its stiff and wooden figures of a good man named Washington and a bad man named Boney. They at least were aware that Washington's cause was not so obviously white nor Napoleon's so obviously black as most books in general circulation would indicate. They had a natural admiration for the military genius of Washington and Napoleon; they had the most unmixed contempt for the German Royal Family. But they were, as a class, not only against both Washington and Napoleon, but against them both for the same reason. And it was that they both stood for democracy.

Great injustice is done to the English aristocratic government of the time through a failure to realize this fundamental difference, especially in the case of America. There is a wrong-headed

WAR WITH THE GREAT REPUBLICS

humour about the English which appears especially in this, that while they often (as in the case of Ireland) make themselves out right where they were entirely wrong, they are easily persuaded (as in the case of America) to make themselves out entirely wrong where there is at least a case for their having been more or less right. George III.'s Government laid certain taxes on the colonial community on the eastern seaboard of America. It was certainly not self-evident, in the sense of law and precedent, that the imperial government could not lay taxes on such colonists. Nor were the taxes themselves of that practically oppressive sort which rightly raise everywhere the common casuistry of revolution. The Whig oligarchs had their faults, but utter lack of sympathy with liberty, especially local liberty, and with their adventurous kindred beyond the seas, was by no means one of their faults. Chatham, the great chief of the new and very national *noblesse*, was typical of them in being free from the faintest illiberality and irritation against the colonies as such. He would have made them free and even favoured colonies, if only he could have kept them as colonies. Burke, who was then the eloquent voice of Whiggism, and was destined later to show how wholly it was a voice of aristocracy, went of course even further. Even North compromised; and though George III., being a fool, might himself have refused to compromise, he had already failed to effect the Bolingbroke scheme of the

A SHORT HISTORY OF ENGLAND

restitution of the royal power. The case for the Americans, the real reason for calling them right in the quarrel, was something much deeper than the quarrel. They were at issue, not with a dead monarchy, but with a living aristocracy; they declared war on something much finer and more formidable than poor old George. Nevertheless, the popular tradition, especially in America, has pictured it primarily as a duel of George III. and George Washington; and, as we have noticed more than once, such pictures though figurative are seldom false. King George's head was not much more useful on the throne than it was on the sign-board of a tavern; nevertheless, the sign-board was really a sign, and a sign of the times. It stood for a tavern that sold not English but German beer. It stood for that side of the Whig policy which Chatham showed when he was tolerant to America alone, but intolerant of America when allied with France. That very wooden sign stood, in short, for the same thing as the juncture with Frederick the Great; it stood for that Anglo-German alliance which, at a very much later time in history, was to turn into the world-old Teutonic Race.

Roughly and frankly speaking, we may say that America forced the quarrel. She wished to be separate, which was to her but another phrase for wishing to be free. She was not thinking of her wrongs as a colony, but already of her rights as a republic. The negative effect of so small a difference could never have changed the

WAR WITH THE GREAT REPUBLICS

world, without the positive effect of a great ideal, one may say of a great new religion. The real case for the colonists is that they felt they could be something, which they also felt, and justly, that England would not help them to be. England would probably have allowed the colonists all sorts of concessions and constitutional privileges; but England could not allow the colonists equality: I do not mean equality with her, but even with each other. Chatham might have compromised with Washington, because Washington was a gentleman; but Chatham could hardly have conceived a country not governed by gentlemen. Burke was apparently ready to grant everything to America; but he would not have been ready to grant what America eventually gained. If he had seen American democracy, he would have been as much appalled by it as he was by French democracy, and would always have been by any democracy. In a word, the Whigs were liberal and even generous aristocrats, but they were aristocrats; that is why their concessions were as vain as their conquests. We talk, with a humiliation too rare with us, about our dubious part in the secession of America. Whether it increase or decrease the humiliation I do not know; but I strongly suspect that we had very little to do with it. I believe we counted for uncommonly little in the case. We did not really drive away the American colonists, nor were they driven. They were led on by a light that went before.

A SHORT HISTORY OF ENGLAND

That light came from France, like the armies of Lafayette that came to the help of Washington. France was already in travail with the tremendous spiritual revolution which was soon to reshape the world. Her doctrine, disruptive and creative, was widely misunderstood at the time, and is much misunderstood still, despite the splendid clarity of style in which it was stated by Rousseau in the "Contrat Social," and by Jefferson in The Declaration of Independence. Say the very word "equality" in many modern countries, and four hundred fools will leap to their feet at once to explain that some men can be found, on careful examination, to be taller or handsomer than others. As if Danton had not noticed that he was taller than Robespierre, or as if Washington was not well aware that he was handsomer than Franklin. This is no place to expound a philosophy; it will be enough to say in passing, by way of a parable, that when we say that all pennies are equal, we do not mean that they all look exactly the same. We mean that they are absolutely equal in their one absolute character, in the most important thing about them. It may be put practically by saying that they are coins of a certain value, twelve of which go to a shilling. (It may be put symbolically, and even mystically, by saying that they all bear the image of the King. And, though the most mystical, it is also the most practical summary of equality that all men bear the image of the King of Kings. Indeed, it is of course true that this idea had long

WAR WITH THE GREAT REPUBLICS

underlain all Christianity, even in institutions less popular in form than were, for instance, the mob of mediæval republics in Italy. A dogma of equal duties implies that of equal rights. I know of no Christian authority that would not admit that it is as wicked to murder a poor man as a rich man, or as bad to burgle an inelegantly furnished house as a tastefully furnished one. But the world had wandered further and further from these truisms, and nobody in the world was further from them than the group of the great English aristocrats. The idea of the equality of men is in substance simply the idea of the importance of man. But it was precisely the notion of the importance of a mere man which seemed startling and indecent to a society whose whole romance and religion now consisted of the importance of a gentleman. It was as if a man had walked naked into Parliament. There is not space here to develop the moral issue in full, but this will suffice to show that the critics concerned about the difference in human types or talents are considerably wasting their time. If they can understand how two coins can count the same though one is bright and the other brown, they might perhaps understand how two men can vote the same though one is bright and the other dull. If, however, they are still satisfied with their solid objection that some men are dull, I can only gravely agree with them, that some men are very dull.

But a few years after Lafayette had returned

A SHORT HISTORY OF ENGLAND

from helping to found a republic in America he was flung over his own frontiers for resisting the foundation of a republic in France. So furious was the onward stride of this new spirit that the republican of the new world lived to be the reactionary of the old. For when France passed from theory to practice, the question was put to the world in a way not thinkable in connection with the prefatory experiment of a thin population on a colonial coast. The mightiest of human monarchies, like some monstrous immeasurable idol of iron, was melted down in a furnace barely bigger than itself, and recast in a size equally colossal, but in a shape men could not understand. Many, at least, could not understand it, and least of all the liberal aristocracy of England. There were, of course, practical reasons for a continuous foreign policy against France, whether royal or republican. There was primarily the desire to keep any foreigner from menacing us from the Flemish coast; there was, to a much lesser extent, the colonial rivalry in which so much English glory had been gained by the statesmanship of Chatham and the arms of Wolfe and of Clive. The former reason has returned on us with a singular irony; for in order to keep the French out of Flanders we flung ourselves with increasing enthusiasm into a fraternity with the Germans. We purposely fed and pampered the power which was destined in the future to devour Belgium as France would never have devoured it, and

WAR WITH THE GREAT REPUBLICS.

threaten us across the sea with terrors of which no Frenchman would ever dream. But indeed much deeper things unified our attitude towards France before and after the Revolution. It is but one stride from despotism to democracy, in logic as well as in history; and oligarchy is equally remote from both. The Bastille fell, and it seemed to an Englishman merely that a despot had turned into a demos. The young Bonaparte rose, and it seemed to an Englishman merely that a demos had once more turned into a despot. He was not wrong in thinking these allotropic forms of the same alien thing; and that thing was equality. For when millions are equally subject to one law, it makes little difference if they are also subject to one lawgiver; the general social life is a level. The one thing that the English have never understood about Napoleon, in all their myriad studies of his mysterious personality, is how impersonal he was. I had almost said how unimportant he was. He said himself, "I shall go down to history with my code in my hand;" but in practical effects, as distinct from mere name and renown, it would be even truer to say that his code will go down to history with his hand set to it in signature—somewhat illegibly. Thus his testamentary law has broken up big estates and encouraged contented peasants in places where his name is cursed, in places where his name is almost unknown. In his lifetime, of course, it was natural that the annihilating splendour of his military

A SHORT HISTORY OF ENGLAND

strokes should rivet the eye like flashes of lightning ; but his rain fell more silently, and its refreshment remained. It is needless to repeat here that after bursting one world-coalition after another by battles that are the masterpieces of the military art, he was finally worn down by two comparatively popular causes, the resistance of Russia and the resistance of Spain. The former was largely, like so much that is Russian, religious ; but in the latter appeared most conspicuously that which concerns us here, the valour, vigilance and high national spirit of England in the eighteenth century. The long Spanish campaign tried and made triumphant the great Irish soldier, afterwards known as Wellington ; who has become all the more symbolic since he was finally confronted with Napoleon in the last defeat of the latter at Waterloo. Wellington, though too logical to be at all English, was in many ways typical of the aristocracy ; he had irony and independence of mind. But if we wish to realize how rigidly such men remained limited by their class, how little they really knew what was happening in their time, it is enough to note that Wellington seems to have thought he had dismissed Napoleon by saying he was not really a gentleman. If an acute and experienced Chinaman were to say of Chinese Gordon, "He is not actually a Mandarin," we should think that the Chinese system deserved its reputation for being both rigid and remote.

But the very name of Wellington is enough

WAR WITH THE GREAT REPUBLICS

to suggest another, and with it the reminder that this, though true, is inadequate. There was some truth in the idea that the Englishman was never so English as when he was outside England, and never smacked so much of the soil as when he was on the sea. There has run through the national psychology something that has never had a name except the eccentric and indeed extraordinary name of Robinson Crusoe; which is all the more English for being quite undiscoverable in England. It may be doubted if a French or German boy especially wishes that his cornland or vineland were a desert; but many an English boy has wished that his island were a desert island. But we might even say that the Englishman was too insular for an island. He awoke most to life when his island was sundered from the foundations of the world, when it hung like a planet and flew like a bird. And, by a contradiction, the real British army was in the navy; the boldest of the islanders were scattered over the moving archipelago of a great fleet. There still lay on it, like an increasing light, the legend of the Armada; it was a great fleet full of the glory of having once been a small one. Long before Wellington ever saw Waterloo the ships had done their work, and shattered the French navy in the Spanish seas, leaving like a light upon the sea the life and death of Nelson, who died with his stars on his bosom and his heart upon his sleeve. There is no word for the memory of Nelson except to call him

A SHORT HISTORY OF ENGLAND

mythical. The very hour of his death, the very name of his ship, are touched with that epic completeness which critics call the long arm of coincidence and prophets the hand of God. His very faults and failures were heroic, not in a loose but in a classic sense ; in that he fell only like the legendary heroes, weakened by a woman, not foiled by any foe among men. And he remains the incarnation of a spirit in the English that is purely poetic ; so poetic that it fancies itself a thousand things, and sometimes even fancies itself prosaic. At a recent date, in an age of reason, in a country already calling itself dull and business-like, with top-hats and factory chimneys already beginning to rise like towers of funereal efficiency, this country clergyman's son moved to the last in a luminous cloud, and acted a fairy tale. He shall remain as a lesson to those who do not understand England, and a mystery to those who think they do. In outward action he led his ships to victory and died upon a foreign sea ; but symbolically he established something indescribable and intimate, something that sounds like a native proverb ; he was the man who burnt his ships, and who for ever set the Thames on fire.

XVI

ARISTOCRACY AND THE DIS- CONTENTS

It is the pathos of many hackneyed things that they are intrinsically delicate and are only mechanically made dull. Any one who has seen the first white light, when it comes in by a window, knows that daylight is not only as beautiful but as mysterious as moonlight. It is the subtlety of the colour of sunshine that seems to be colourless. So patriotism, and especially English patriotism, which is vulgarized with volumes of verbal fog and gas, is still in itself something as tenuous and tender as a climate. The name of Nelson, with which the last chapter ended, might very well summarize the matter; for his name is banged and beaten about like an old tin can, while his soul had something in it of a fine and fragile eighteenth-century vase. And it will be found that the most threadbare things contemporary and connected with him have a real truth to the tone and meaning of his life and time, though for us they have too often degenerated into dead jokes. The expression "hearts of oak," for instance, is no unhappy phrase for

A SHORT HISTORY OF ENGLAND

the finer side of that England of which he was the best expression. Even as a material metaphor it covers much of what I mean; oak was by no means only made into bludgeons, nor even only into battle-ships; and the English gentry did not think it business-like to pretend to be mere brutes. The mere name of oak calls back like a dream those dark but genial interiors of colleges and country houses, in which great gentlemen, not degenerate, almost made Latin an English language and port an English wine. Some part of that world at least will not perish; for its autumnal glow passed into the brush of the great English portrait-painters, who, more than any other men, were given the power to commemorate the large humanity of their own land; immortalizing a mood as broad and soft as their own brush-work. Come naturally, at the right emotional angle, upon a canvass of Gainsborough, who painted ladies like landscapes, as great and as unconscious with repose, and you will note how subtly the artist gives to a dress flowing in the foreground something of the divine quality of distance. Then you will understand another faded phrase and words spoken far away upon the sea; there will rise up quite fresh before you and be borne upon a bar of music, like words you have never heard before: "For England, home, and beauty."

When I think of these things, I have no temptation to mere grumbling at the great gentry that waged the great war of our fathers. But indeed the difficulty about it was something much

ARISTOCRACY AND THE DISCONTENTS

deeper than could be dealt with by any grumbling. It was an exclusive class, but not an exclusive life; it was interested in all things, though not for all men. Or rather those things it failed to include, through the limitations of this rationalist interval between mediæval and modern mysticism, were at least not of the sort to shock us with superficial inhumanity. The greatest gap in their souls, for those who think it a gap, was their complete and complacent paganism. All their very decencies assumed that the old faith was dead; those who held it still, like the great Johnson, were considered eccentrics. The French Revolution was a riot that broke up the very formal funeral of Christianity; and was followed by various other complications, including the corpse coming to life. But the scepticism was no mere oligarchic orgy; it was not confined to the Hell-Fire Club; which might in virtue of its vivid name be regarded as relatively orthodox. It is present in the mildest middle-class atmosphere; as in the middle-class masterpiece about "Northanger Abbey," where we actually remember it is an antiquity, without ever remembering it is an abbey. Indeed there is no clearer case of it than what can only be called the atheism of Jane Austen.

Unfortunately it could truly be said of the English gentleman, as of another gallant and gracious individual, that his honour stood rooted in dishonour. He was, indeed, somewhat in the position of such an aristocrat in a romance, whose

A SHORT HISTORY OF ENGLAND

splendour has the dark spot of a secret and a sort of blackmail. There was, to begin with, an uncomfortable paradox in the tale of his pedigree. Many heroes have claimed to be descended from the gods, from beings greater than themselves; but he himself was far more heroic than his ancestors. His glory did not come from the Crusades but from the Great Pillage. His fathers had not come over with William the Conqueror, but only assisted, in a somewhat shuffling manner, at the coming over of William of Orange. His own exploits were often really romantic, in the cities of the Indian sultans or the war of the wooden ships; it was the exploits of the far-off founders of his family that were painfully realistic. In this the great gentry were more in the position of Napoleonic marshals than of Norman knights, but their position was worse; for the marshals might be descended from peasants and shopkeepers; but the oligarchs were descended from usurers and thieves. That, for good or evil, was the paradox of England; the typical aristocrat was the typical upstart.

But the secret was worse; not only was such a family founded on stealing, but the family was stealing still. It is a grim truth that all through the eighteenth century, all through the great Whig speeches about liberty, all through the great Tory speeches about patriotism, through the period of Wandewash and Plassy, through the period of Trafalgar and Waterloo, one process was steadily going on in the central senate of the

ARISTOCRACY AND THE DISCONTENTS

nation. Parliament was passing bill after bill for the enclosure, by the great landlords, of such of the common lands as had survived out of the great communal system of the Middle Ages. It is much more than a pun, it is the prime political irony of our history, that the Commons were destroying the commons. The very word "common," as we have before noted, lost its great moral meaning, and became a mere topographical term for some remaining scrap of scrub or heath that was not worth stealing. In the eighteenth century these last and lingering commons were connected only with stories about highwaymen, which still linger in our literature. The romance of them was a romance of robbers; but not of the real robbers.

This was the mysterious sin of the English squires, that they remained human, and yet ruined humanity all around them. Their own ideal, nay their own reality of life, was really more generous and genial than the stiff savagery of Puritan captains and Prussian nobles; but the land withered under their smile as under an alien frown. Being still at least English, they were still in their way good-natured; but their position was false, and a false position forces the good-natured into brutality. The French Revolution was the challenge that really revealed to the Whigs that they must make up their minds to be really democrats or admit that they were really aristocrats. They decided, as in the case of their philosophic exponent Burke, to be really aristocrats; and the

A SHORT HISTORY OF ENGLAND

result was the White Terror, the period of Anti-Jacobin repression which revealed the real side of their sympathies more than any stricken fields in foreign lands. Cobbett, the last and greatest of the yeomen, of the small farming class which the great estates were devouring daily, was thrown into prison merely for protesting against the flogging of English soldiers by German mercenaries. In that savage dispersal of a peaceful meeting which was called the Massacre of Peterloo, English soldiers were indeed employed, though much more in the spirit of German ones. And it is one of the bitter satires that cling to the very continuity of our history, that such suppression of the old yeoman spirit was the work of soldiers who still bore the title of the Yeomanry.

The name of Cobbett is very important here ; indeed it is generally ignored because it is important. Cobbett was the one man who saw the tendency of the time as a whole, and challenged it as a whole ; consequently he went without support. It is a mark of our whole modern history that the masses are kept quiet with a fight. They are kept quiet by the fight because it is a sham-fight ; thus most of us know by this time that the Party System has been popular only in the same sense that a football match is popular. The division in Cobbett's time was slightly more sincere, but almost as superficial ; it was a difference of sentiment about externals which divided the old agricultural gentry of the eighteenth century from the new mercantile gentry of the nineteenth.

ARISTOCRACY AND THE DISCONTENTS

Through the first half of the nineteenth century there were some real disputes between the squire and the merchant. The merchant became converted to the important economic thesis of Free Trade, and accused the squire of starving the poor by dear bread to keep up his agrarian privilege. Later the squire retorted not ineffectively by accusing the merchant of brutalizing the poor by overworking them in his factories to keep up his commercial success. The passing of the Factory Acts was a confession of the cruelty that underlay the new industrial experiments, just as the Repeal of the Corn Laws was a confession of the comparative weakness and unpopularity of the squires, who had destroyed the last remnants of any peasantry that might have defended the field against the factory. These relatively real disputes would bring us to the middle of the Victorian era. But long before the beginning of the Victorian era, Cobbett had seen and said that the disputes were only relatively real. Or rather he would have said, in his more robust fashion, that they were not real at all. He would have said that the agricultural pot and the industrial kettle were calling each other black, when they had both been blackened in the same kitchen. And he would have been substantially right; for the great industrial disciple of the kettle, James Watt (who learnt from it the lesson of the steam engine), was typical of the age in this, that he found the old Trade Guilds too fallen, unfashionable and out of touch with the times to help his

A SHORT HISTORY OF ENGLAND

discovery, so that he had recourse to the rich minority which had warred on and weakened those Guilds since the Reformation. There was no prosperous peasant's pot, such as Henry of Navarre invoked, to enter into alliance with the kettle. In other words, there was in the strict sense of the word no commonwealth, because wealth, though more and more wealthy, was less and less common. Whether it be a credit or discredit, industrial science and enterprise were in bulk a new experiment of the old oligarchy; and the old oligarchy had always been ready for new experiments—beginning with the Reformation. And it is characteristic of the clear mind which was hidden from many by the hot temper of Cobbett, that he did see the Reformation as the root of both squirearchy and industrialism, and called on the people to break away from both. The people made more effort to do so than is commonly realized. There are many silences in our somewhat snobbish history; and when the educated class can easily suppress a revolt, they can still more easily suppress the record of it. It was so with some of the chief features of that great mediæval revolution the failure of which, or rather the betrayal of which, was the real turning-point of our history. It was so with the revolts against the religious policy of Henry VIII.; and it was so with the rick-burning and frame-breaking riots of Cobbett's epoch. The real mob re-appeared for a moment in our history, for just long enough to show one of the immortal marks

ARISTOCRACY AND THE DISCONTENTS

of the real mob—ritualism. There is nothing that strikes the undemocratic doctrinaire so sharply about direct democratic action as the vanity or mummery of the things done seriously in the daylight; they astonish him by being as unpractical as a poem or a prayer. The French Revolutionists stormed an empty prison merely because it was large and solid and difficult to storm, and therefore symbolic of the mighty monarchical machinery of which it had been but the shed. The English rioters laboriously broke in pieces a parish grindstone, merely because it was large and solid and difficult to break, and therefore symbolic of the mighty oligarchical machinery which perpetually ground the faces of the poor. They also put the oppressive agent of some landlord in a cart and escorted him round the county, merely to exhibit his horrible personality to heaven and earth. Afterwards they let him go, which marks perhaps, for good or evil, a certain national modification of the movement. There is something very typical of an English revolution in having the tumbril without the guillotine.

Anyhow, these embers of the revolutionary epoch were trodden out very brutally; the grindstone continued (and continues) to grind in the scriptural fashion above referred to, and, in most political crises since, it is the crowd that has found itself in the cart. But, of course, both the riot and repression in England were but shadows of the awful revolt and vengeance which crowned the parallel process in Ireland. Here the terrorism,

A SHORT HISTORY OF ENGLAND

which was but a temporary and desperate tool of the aristocrats in England (not being, to do them justice, at all consonant to their temperament, which had neither the cruelty and morbidity nor the logic and fixity of terrorism), became in a more spiritual atmosphere a flaming sword of religious and racial insanity. Pitt, the son of Chatham, was quite unfit to fill his father's place, unfit indeed (I cannot but think) to fill the place commonly given him in history. But if he was wholly worthy of his immortality, his Irish expedients, even if considered as immediately defensible, have not been worthy of *their* immortality. He was sincerely convinced of the national need to raise coalition after coalition against Napoleon, by pouring the commercial wealth then rather peculiar to England upon her poorer Allies, and he did this with indubitable talent and pertinacity. He was at the same time faced with a hostile Irish rebellion and a partly or potentially hostile Irish Parliament. He broke the latter by the most indecent bribery and the former by the most indecent brutality, but he may well have thought himself entitled to the tyrant's plea. But not only were his expedients those of panic, or at any rate of peril, but (what is less clearly realized) it is the only real defence of them that they were those of panic and peril. He was ready to emancipate Catholics as such, for religious bigotry was not the vice of the oligarchy; but he was not ready to emancipate Irishmen as such. He did not really want to enlist Ireland like a recruit, but simply

ARISTOCRACY AND THE DISCONTENTS

to disarm Ireland like an enemy. Hence his settlement was from the first in a false position for settling anything. The Union may have been a necessity, but the Union was not a Union. It was not intended to be one, and nobody has ever treated it as one. We have not only never succeeded in making Ireland English, as Burgundy has been made French, but we have never tried. Burgundy could boast of Corneille, though Corneille was a Norman, but we should smile if Ireland boasted of Shakespeare. Our vanity has involved us in a mere contradiction; we have tried to combine identification with superiority. It is simply weak-minded to sneer at an Irishman if he figures as an Englishman, and rail at him if he figures as an Irishman. So the Union has never even applied English laws to Ireland, but only coercions and concessions both specially designed for Ireland. From Pitt's time to our own this tottering alternation has continued; from the time when the great O'Connell, with his monster meetings, forced our government to listen to Catholic Emancipation to the time when the great Parnell, with his obstruction, forced it to listen to Home Rule, our staggering equilibrium has been maintained by blows from without. In the later nineteenth century the better sort of special treatment began on the whole to increase. Gladstone, an idealistic though inconsistent Liberal, rather belatedly realized that the freedom he loved in Greece and Italy had its rights nearer home, and may be said to have found a second youth

A SHORT HISTORY OF ENGLAND

in the gateway of the grave, in the eloquence and emphasis of his conversion. And a statesman wearing the opposite label (for what that is worth) had the spiritual insight to see that Ireland, if resolved to be a nation, was even more resolved to be a peasantry. George Wyndham, generous, imaginative, a man among politicians, insisted that the agrarian agony of evictions, shootings, and rack-rentings should end with the individual Irish getting, as Parnell had put it, a grip on their farms. In more ways than one his work rounds off almost romantically the tragedy of the rebellion against Pitt, for Wyndham himself was of the blood of the leader of the rebels, and he wrought the only reparation yet made for all the blood, shamefully shed, that flowed around the fall of FitzGerald.

The effect on England was less tragic ; indeed, in a sense it was comic. Wellington, himself an Irishman though of the narrower party, was pre-eminently a realist, and, like many Irishmen, was especially a realist about Englishmen. He said the army he commanded was the scum of the earth ; and the remark is none the less valuable because that army proved itself useful enough to be called the salt of the earth. But in truth it was in this something of a national symbol and the guardian, as it were, of a national secret. There is a paradox about the English, even as distinct from the Irish or the Scotch, which makes any formal version of their plans and principles inevitably unjust to them. England not only

ARISTOCRACY AND THE DISCONTENTS

makes her ramparts out of rubbish, but she finds ramparts in what she has herself cast away as rubbish. If it be a tribute to a thing to say that even its failures have been successes, there is truth in that tribute. Some of the best colonies were convict settlements, and might be called abandoned convict settlements. The army was largely an army of gaol-birds, raised by gaol-delivery; but it was a good army of bad men; nay, it was a gay army of unfortunate men. This is the colour and the character that has run through the realities of English history, and it can hardly be put in a book, least of all a historical book. It has its flashes in our fantastic fiction and in the songs of the street, but its true medium is conversation. It has no name but incongruity. An illogical laughter survives everything in the English soul. It survived, perhaps, with only too much patience, the time of terrorism in which the more serious Irish rose in revolt. That time was full of a quite topsy-turvey tyranny, and the English humorist stood on his head to suit it. Indeed, he often receives a quite irrational sentence in a police court by saying he will do it on his head. So, under Pitt's coercionist régime, a man was sent to prison for saying that George IV. was fat; but we feel he must have been partly sustained in prison by the artistic contemplation of how fat he was. That sort of liberty, that sort of humanity, and it is no mean sort, did indeed survive all the drift and downward eddy of an evil economic system, as well as the dragooning of a reactionary

A SHORT HISTORY OF ENGLAND

epoch and the drearier menace of materialistic social science, as embodied in the new Puritans, who have purified themselves even of religion. Under this long process, the worst that can be said is that the English humorist has been slowly driven downwards in the social scale. Falstaff was a knight, Sam Weller was a gentleman's servant, and some of our recent restrictions seem designed to drive Sam Weller to the status of the Artful Dodger. But well it was for us that some such trampled tradition and dark memory of Merry England survived; well for us, as we shall see, that all our social science failed and all our statesmanship broke down before it. For there was to come the noise of a trumpet and a dreadful day of visitation, in which all the daily workers of a dull civilization were to be called out of their houses and their holes like a resurrection of the dead, and left naked under a strange sun with no religion but a sense of humour. And men might know of what nation Shakespeare was, who broke into puns and practical jokes in the darkest passion of his tragedies, if they had only heard those boys in France and Flanders who called out "Early Doors!" themselves in a theatrical memory, as they went so early in their youth to break down the doors of death.

XVII

THE RETURN OF THE BARBARIAN

THE only way to write a popular history, as we have already remarked, would be to write it backwards. It would be to take common objects of our own street and tell the tale of how each of them came to be in the street at all. And for my immediate purpose it is really convenient to take two objects we have known all our lives, as features of fashion or respectability. One, which has grown rarer recently, is what we call a top-hat; the other, which is still a customary formality, is a pair of trousers. The history of these humorous objects really does give a clue to what has happened in England for the last hundred years. It is not necessary to be an æsthete in order to regard both objects as the reverse of beautiful, as tested by what may be called the rational side of beauty. The lines of human limbs can be beautiful, and so can the lines of loose drapery, but not cylinders too loose to be the first and too tight to be the second. Nor is a subtle sense of harmony needed to see that while there are hundreds of differently proportioned hats, a hat that actually grows larger towards

A SHORT HISTORY OF ENGLAND

the top is somewhat top-heavy. But what is largely forgotten is this, that these two fantastic objects, which now strike the eye as unconscious freaks, were originally conscious freaks. Our ancestors, to do them justice, did not think them casual or commonplace; they thought them, if not ridiculous, at least rococo. The top-hat was the topmost point of a riot of Regency dandyism, and bucks wore trousers while business men were still wearing knee-breeches. It will not be fanciful to see a certain oriental touch in trousers, which the later Romans also regarded as effeminately oriental; it was an oriental touch found in many florid things of the time—in Byron's poems or Brighton Pavilion. Now, the interesting point is that for a whole serious century these instantaneous fantasies have remained like fossils. In the carnival of the Regency a few fools got into fancy dress, and we have all remained in fancy dress. At least, we have remained in the dress, though we have lost the fancy.

I say this is typical of the most important thing that happened in the Victorian time. For the most important thing was that nothing happened. The very fuss that was made about minor modifications brings into relief the rigidity with which the main lines of social life were left as they were at the French Revolution. We talk of the French Revolution as something that changed the world; but its most important relation to England is that it did not change England. A student of our history is concerned rather with

THE RETURN OF THE BARBARIAN

the effect it did not have than the effect it did. If it be a splendid fate to have survived the Flood, the English oligarchy had that added splendour. But even for the countries in which the Revolution was a convulsion, it was the last convulsion—until that which shakes the world to-day. It gave their character to all the commonwealths, which all talked about progress, and were occupied in marking time. Frenchmen, under all superficial reactions, remained republican in spirit, as they had been when they first wore top-hats. Englishmen, under all superficial reforms, remained oligarchical in spirit, as they had been when they first wore trousers. Only one power might be said to be growing, and that in a plodding and prosaic fashion—the power in the North-East whose name was Prussia. And the English were more and more learning that this growth need cause them no alarm, since the North Germans were their cousins in blood and their brothers in spirit.

The first thing to note, then, about the nineteenth century is that Europe remained herself as compared with the Europe of the great war, and that England especially remained herself as compared even with the rest of Europe. Granted this, we may give their proper importance to the cautious internal changes in this country, the small conscious and the large unconscious changes. Most of the conscious ones were much upon the model of an early one, the great Reform Bill of 1832, and can be considered in the light of it.

A SHORT HISTORY OF ENGLAND

First, from the standpoint of most real reformers, the chief thing about the Reform Bill was that it did not reform. It had a huge tide of popular enthusiasm behind it, which wholly disappeared when the people found themselves in front of it. It enfranchised large masses of the middle classes ; it disfranchised very definite bodies of the working classes ; and it so struck the balance between the conservative and the dangerous elements in the commonwealth that the governing class was rather stronger than before. The date, however, is important, not at all because it was the beginning of democracy, but because it was the beginning of the best way ever discovered of evading and postponing democracy. Here enters the homœopathic treatment of revolution, since so often successful. Well into the next generation Disraeli, the brilliant Jewish adventurer who was the symbol of the English aristocracy being no longer genuine, extended the franchise to the artisans, partly, indeed, as a party move against his great rival, Gladstone, but more as the method by which the old popular pressure was first tired out and then toned down. The politicians said the working-class was now strong enough to be allowed votes. It would be truer to say it was now weak enough to be allowed votes. So in more recent times Payment of Members, which would once have been regarded (and resisted) as an inrush of popular forces, was passed quietly and without resistance, and regarded merely as an extension of parliamentary privileges. The truth is that the old parliamentary oligarchy

THE RETURN OF THE BARBARIAN

abandoned their first line of trenches because they had by that time constructed a second line of defence. It consisted in the concentration of colossal political funds in the private and irresponsible power of the politicians, collected by the sale of peerages and more important things, and expended on the jerrymandering of the enormously expensive elections. In the presence of this inner obstacle a vote became about as valuable as a railway ticket when there is a permanent block on the line. The façade and outward form of this new secret government is the merely mechanical application of what is called the Party System. The Party System does not consist, as some suppose, of two parties, but of one. If there were two real parties, there could be no system.

But if this was the evolution of parliamentary reform, as represented by the first Reform Bill, we can see the other side of it in the social reform attacked immediately after the first Reform Bill. It is a truth that should be a tower and a landmark, that one of the first things done by the Reform Parliament was to establish those harsh and dehumanised workhouses which both honest Radicals and honest Tories branded with the black title of the New Bastille. This bitter name lingers in our literature, and can be found by the curious in the works of Carlyle and Hood, but it is doubtless interesting rather as a note of contemporary indignation than as a correct comparison. It is easy to imagine the logicians and legal orators of the parliamentary school of

A SHORT HISTORY OF ENGLAND

progress finding many points of differentiation and even of contrast. The Bastille was one central institution; the workhouses have been many, and have everywhere transformed local life with whatever they have to give of social sympathy and inspiration. Men of high rank and great wealth were frequently sent to the Bastille; but no such mistake has ever been made by the more business administration of the workhouse. Over the most capricious operations of the *lettres de cachet* there still hovered some hazy traditional idea that a man is put in prison to punish him for something. It was the discovery of a later social science that men who cannot be punished can still be imprisoned. But the deepest and most decisive difference lies in the better fortune of the New Bastille; for no mob has ever dared to storm it, and it never fell.

The New Poor Law was indeed not wholly new in the sense that it was the culmination and clear enunciation of a principle foreshadowed in the earlier Poor Law of Elizabeth, which was one of the many anti-popular effects of the Great Pillage. When the mediæval system of hospitality destroyed, tramps and beggars became a problem, the solution of which has always tended towards slavery, even when the question of slavery has been cleared of the irrelevant question of cruelty. It is obvious that a desperate man might find Mr. Bumble and the Board of Guardians less cruel than cold weather and the bare ground—even if he were

THE RETURN OF THE BARBARIAN

allowed to sleep on the ground, which (by a veritable nightmare of nonsense and injustice) he is not. He is actually punished for sleeping under a bush on the specific and stated ground that he cannot afford a bed. It is obvious, however, that he may find his best physical good by going into the workhouse, as he often found it in pagan times by selling himself into slavery. The point is that the solution remains servile, even when Mr. Bumble and the Board of Guardians ceased to be in a common sense cruel. The pagan might have the luck to sell himself to a kind master. The principle of the New Poor Law, which has so far proved permanent in our society, is that the man lost all his civic rights and lost them solely through poverty. There is a touch of irony, though hardly of mere hypocrisy, in the fact that the Parliament which effected this reform had just been abolishing black slavery by buying out the slave-owners in the British colonies. The slave-owners were bought out at a price big enough to be called blackmail; but it would be misunderstanding the national mentality to deny the sincerity of the sentiment. Wilberforce represented in this the real wave of Wesleyan religion which had made a humane reaction against Calvinism, and was in no mean sense philanthropic. But there is something romantic in the English mind which can always see what is remote. It is the strongest example of what men lose by being long-sighted. It is fair to say that they gain many things also, the poems that are

A SHORT HISTORY OF ENGLAND

like adventures and the adventures that are like poems. It is a national savour, and therefore in itself neither good nor evil ; and it depends on the application whether we find a scriptural text for it in the wish to take the wings of the morning and abide in the uttermost parts of the sea, or merely in the saying that the eyes of a fool are in the ends of the earth.

Anyhow, the unconscious nineteenth-century movement, so slow that it seems stationary, was altogether in this direction, of which workhouse philanthropy is the type. Nevertheless, it had one national institution to combat and overcome ; one institution all the more intensely national because it was not official, and in a sense not even political. The modern Trade Union was the inspiration and creation of the English ; it is still largely known throughout Europe by its English name. It was the English expression of the European effort to resist the tendency of Capitalism to reach its natural culmination in slavery. In this it has an almost weird psychological interest, for it is a return to the past by men ignorant of the past, like the subconscious action of some man who has lost his memory. We say that history repeats itself, and it is even more interesting when it unconsciously repeats itself. No man on earth is kept so ignorant of the Middle Ages as the British workman, except perhaps the British business man who employs him. Yet all who know even a little of the Middle Ages can see that the modern Trade Union is a groping for the

THE RETURN OF THE BARBARIAN

ancient Guild. It is true that those who look to the Trade Union, and even those clear-sighted enough to call it the Guild, are often without the faintest tinge of mediæval mysticism, or even of mediæval morality. But this fact is itself the most striking and even staggering tribute to mediæval morality. It has all the clinching logic of coincidence. If large numbers of the most hard-headed atheists had evolved, out of their own inner consciousness, the notion that a number of bachelors or spinsters ought to live together in celibate groups for the good of the poor, or the observation of certain hours and offices, it would be a very strong point in favour of the monasteries. It would be all the stronger if the atheists had never heard of monasteries; it would be strongest of all if they hated the very name of monasteries. And it is all the stronger because the man who puts his trust in Trades Unions does not call himself a Catholic or even a Christian, if he does call himself a Guild Socialist.

The Trade Union movement passed through many perils, including a ludicrous attempt of certain lawyers to condemn as a criminal conspiracy that Trade Union solidarity, of which their own profession is the strongest and most startling example in the world. The struggle culminated in gigantic strikes which split the country in every direction in the earlier part of the twentieth century. But another process, with much more power at its back, was also in operation. The principle represented by the New Poor Law proceeded

A SHORT HISTORY OF ENGLAND

on its course, and in one important respect altered its course, though it can hardly be said to have altered its object. It can most correctly be stated by saying that the employers themselves, who already organized business, began to organize social reform. It was more picturesquely expressed by a cynical aristocrat in Parliament who said, "We are all Socialists now." The Socialists, a body of completely sincere men led by several conspicuously brilliant men, had long hammered into men's heads the hopeless sterility of mere non-interference in exchange. The Socialists proposed that the State should not merely interfere in business but should take over the business, and pay all men as equal wage-earners, or at any rate as wage-earners. The employers were not willing to surrender their own position to the State, and this project has largely faded from politics. But the wiser of them were willing to pay better wages, and they were specially willing to bestow various other benefits so long as they were bestowed after the manner of wages. Thus we had a series of social reforms which, for good or evil, all tended in the same direction; the permission to employees to claim certain advantages *as* employees, and as something permanently different from employers. Of these the obvious examples were Employers' Liability, Old Age Pensions, and, as marking another and more decisive stride in the process, the Insurance Act.

The latter in particular, and the whole plan of the social reform in general, were modelled

THE RETURN OF THE BARBARIAN

upon Germany. Indeed the whole English life of this period was overshadowed by Germany. We had now reached, for good or evil, the final fulfilment of that gathering influence which began to grow on us in the seventeenth century, which was solidified by the military alliances of the eighteenth century, and which in the nineteenth century had been turned into a philosophy—not to say a mythology. German metaphysics had thinned our theology, so that many a man's most solemn conviction about Good Friday was that Friday was named after Freya. German history had simply annexed English history, so that it was almost counted the duty of any patriotic Englishman to be proud of being a German. The genius of Carlyle, the culture preached by Matthew Arnold, would not, persuasive as they were, have alone produced this effect but for an external phenomenon of great force. Our internal policy was transformed by our foreign policy; and foreign policy was dominated by the more and more drastic steps which the Prussian, now clearly the prince of all the German tribes, was taking to extend the German influence in the world. Denmark was robbed of two provinces; France was robbed of two provinces; and though the fall of Paris was felt almost everywhere as the fall of the capital of civilization, a thing like the sacking of Rome by the Goths, many of the most influential people in England still saw nothing in it but the solid success of our kinsmen and old allies of Waterloo. The moral methods

A SHORT HISTORY OF ENGLAND

which achieved it, the juggling with the Augustenburg claim, the forgery of the Ems telegram, were either successfully concealed or were but cloudily appreciated. The Higher Criticism had entered into our ethics as well as our theology. Our view of Europe was also distorted and made disproportionate by the accident of a natural concern for Constantinople and our route to India, which led Palmerston and later Premiers to support the Turk and see Russia as the only enemy. This somewhat cynical reaction was summed up in the strange figure of Disraeli, who made a pro-Turkish settlement full of his native indifference to the Christian subjects of Turkey, and sealed it at Berlin in the presence of Bismarck. Disraeli was not without insight into the inconsistencies and illusions of the English ; he said many sagacious things about them, and one especially when he told the Manchester School that their motto was "Peace and Plenty, amid a starving people, and with the world in arms." But what he said about Peace and Plenty might well be parodied as a comment on what he himself said about Peace with Honour. Returning from that Berlin Conference he should have said, "I bring you Peace with Honour ; peace with the seeds of the most horrible war of history ; and honour as the dupes and victims of the old bully in Berlin."

But it was, as we have seen, especially in social reform that Germany was believed to be leading the way, and to have found the secret of dealing with the economic evil. In the case of

THE RETURN OF THE BARBARIAN

Insurance, which was the test case, she was applauded for obliging all her workmen to set apart a portion of their wages for any time of sickness ; and numerous other provisions, both in Germany and England, pursued the same ideal, which was that of protecting the poor against themselves. It everywhere involved an external power having a finger in the family pie ; but little attention was paid to any friction thus caused, for all prejudices against the process were supposed to be the growth of ignorance. And that ignorance was already being attacked by what was called education—an enterprise also inspired largely by the example, and partly by the commercial competition of Germany. It was pointed out that in Germany governments and great employers thought it well worth their while to apply the grandest scale of organization and the minutest inquisition of detail to the instruction of the whole German race. The government was the stronger for training its scholars as it trained its soldiers ; the big businesses were the stronger for manufacturing mind as they manufactured material. English education was made compulsory ; it was made free ; many good, earnest, and enthusiastic men laboured to create a ladder of standards and examinations, which would connect the cleverest of the poor with the culture of the English universities and the current teaching in history or philosophy. But it cannot be said that the connection was very complete, or the achievement so thorough as the German

A SHORT HISTORY OF ENGLAND

achievement. For whatever reason, the poor Englishman remained in many things much as his fathers had been, and seemed to think the Higher Criticism too high for him even to criticize.

And then a day came, and if we were wise, we thanked God that we had failed. Education, if it had ever really been in question, would doubtless have been a noble gift; education in the sense of the central tradition of history, with its freedom, its family honour, its chivalry which is the flower of Christendom. But what would our populace, in our epoch, have actually learned if they had learned all that our schools and universities had to teach? That England was but a little branch on a large Teutonic tree; that an unfathomable spiritual sympathy, all-encircling like the sea, had always made us the natural allies of the great folk by the flowing Rhine; that all light came from Luther and Lutheran Germany, whose science was still purging Christianity of its Greek and Roman accretions; that Germany was a forest fated to grow; that France was a dung-heap fated to decay—a dung-heap with a crowing cock on it. What would the ladder of education have led to, except a platform on which a posturing professor proved that a cousin german was the same as a German cousin? What would the guttersnipe have learnt as a graduate, except to embrace a Saxon because he was the other half of an Anglo-Saxon? The day came, and the ignorant fellow found he had other things to

THE RETURN OF THE BARBARIAN

learn. And he was quicker than his educated countrymen, for he had nothing to unlearn.

He in whose honour all had been said and sung stirred, and stepped across the border of Belgium. Then were spread out before men's eyes all the beauties of his culture and all the benefits of his organization; then we beheld under a lifting daybreak what light we had followed and after what image we had laboured to refashion ourselves. Nor in any story of mankind has the irony of God chosen the foolish things so catastrophically to confound the wise. For the common crowd of poor and ignorant Englishmen, because they only knew that they were Englishmen, burst through the filthy cobwebs of four hundred years and stood where their fathers stood when they knew that they were Christian men. The English poor, broken in every revolt, bullied by every fashion, long despoiled of property, and now being despoiled of liberty, entered history with a noise of trumpets, and turned themselves in two years into one of the iron armies of the world. And when the critic of politics and literature, feeling that this war is after all heroic, looks around him to find the hero, he can point to nothing but a mob.

XVIII

CONCLUSION

IN so small a book on so large a matter, finished hastily enough amid the necessities of an enormous national crisis, it would be absurd to pretend to have achieved proportion; but I will confess to some attempt to correct a disproportion. We talk of historical perspective, but I rather fancy there is too much perspective in history; for perspective makes a giant a pigmy and a pigmy a giant. The past is a giant foreshortened with his feet towards us; and sometimes the feet are of clay. We see too much merely the sunset of the Middle Ages, even when we admire its colours; and the study of a man like Napoleon is too often that of "The Last Phase." So there is a spirit that thinks it reasonable to deal in detail with Old Sarum, and would think it ridiculous to deal in detail with the Use of Sarum; or which erects in Kensington Gardens a golden monument to Albert larger than anybody has ever erected to Alfred. English history is misread especially, I think, because the crisis is missed. It is usually put about the period of the Stuarts; and many of the memorials of our

CONCLUSION

past seem to suffer from the same visitation as the memorial of Mr. Dick. But though the story of the Stuarts was a tragedy, I think it was also an epilogue.

I make the guess, for it can be no more, that the change really came with the fall of Richard II., following on his failure to use mediæval despotism in the interests of mediæval democracy. England, like the other nations of Christendom, had been created not so much by the death of the ancient civilization as by its escape from death, or by its refusal to die. Mediæval civilization had arisen out of the resistance to the barbarians, to the naked barbarism from the North and the more subtle barbarism from the East. It increased in liberties and local government under kings who controlled the wider things of war and taxation; and in the peasant war of the fourteenth century in England, the king and the populace came for a moment into conscious alliance. They both found that a third thing was already too strong for them. That third thing was the aristocracy; and it captured and called itself the Parliament. The House of Commons, as its name implies, had primarily consisted of plain men summoned by the King like jury-men; but it soon became a very special jury. It became, for good or evil, a great organ of government, surviving the Church, the monarchy and the mob; it did many great and not a few good things. It created what we call the British Empire; it created something which was really

A SHORT HISTORY OF ENGLAND

far more valuable, a new and natural sort of aristocracy, more humane and even humanitarian than most of the aristocracies of the world. It had sufficient sense of the instincts of the people, at least until lately, to respect the liberty and especially the laughter that had become almost the religion of the race. But in doing all this, it deliberately did two other things, which it thought a natural part of its policy ; it took the side of the Protestants, and then (partly as a consequence) it took the side of the Germans. Until very lately most intelligent Englishmen were quite honestly convinced that in both it was taking the side of progress against decay. The question which many of them are now inevitably asking themselves, and would ask whether I asked it or no, is whether it did not rather take the side of barbarism against civilization.

At least, if there be anything valid in my own vision of these things, we have returned to an origin and we are back in the war with the barbarians. It falls as naturally for me that the Englishman and the Frenchman should be on the same side as that Alfred and Abbo should be on the same side, in that black century when the barbarians wasted Wessex and besieged Paris. But there are now, perhaps, less certain tests of the spiritual as distinct from the material victory of civilization. Ideas are more mixed, are complicated by fine shades or covered by fine names. And whether the retreating savage leaves behind him the soul of savagery, like a sickness in the

CONCLUSION

air, I myself should judge primarily by one political and moral test. The soul of savagery is slavery. Under all its mask of machinery and instruction, the German regimentation of the poor was the relapse of barbarians into slavery. I can see no escape from it for ourselves in the ruts of our present reforms, but only by doing what the mediævals did after the other barbarian defeat: beginning, by guilds and small independent groups, gradually to restore the personal property of the poor and the personal freedom of the family. If the English really attempt that, the English have at least shown in the war, to any one who doubted it, that they have not lost the courage and capacity of their fathers, and can carry it through if they will. If they do not do so, if they continue to move only with the dead momentum of the social discipline which we learnt from Germany, there is nothing before us but what Mr. Belloc, the discoverer of this great sociological drift, has called the Servile State. And there are moods in which a man, considering that conclusion of our story, is half inclined to wish that the wave of Teutonic barbarism had washed out us and our armies together; and that the world should never know anything more of the last of the English, except that they died for liberty.

THE END

PRINTED IN ENGLAND BY WILLIAM CLOWES AND SONS, LIMITED,
LONDON AND BECCLES.



ALPHABETICAL CATALOGUE OF BOOKS

IN

GENERAL LITERATURE AND FICTION

PUBLISHED BY

CHATTO & WINDUS

111 ST. MARTIN'S LANE, CHARING CROSS

Telegrams
Bookstore, London

LONDON, W.C.

Telephone No.
1624 Gerrard

ADAM (GEORGE).—*Behind the Scenes at the Front.* With a Frontispiece. Demy 8vo, cloth, 6s. net.

ADAMS (W. DAVENPORT).—*A Dictionary of the Drama.* Vol. I. (A to G). Demy 8vo, cl., 10s. 6d. net.

ALMAZ (E. F.).—*Copper under the Gold.* Crown 8vo, cloth, 3s. 6d. net.

ALLEN (GRANT), Books by. Crown 8vo, cloth, 3s. 6d. net each; post 8vo illustrated boards, 2s. net each.

Babylon. With 12 Illustrations.

Strange Stories.

The Beckoning Hand.

For Maimie's Sake.

Philistia. | In all Shades.

The Devil's Die. | *Tents of Shem.*

This Mortal Coil.

Dumaresq's Daughter.

Under Sealed Orders.

The Duchess of Powysland.

Blood Royal. | *The Great Taboo.*

Ivan Greet's Masterpiece.

The Scallywag. With 24 Illustrations.

At Market Value.

The Tents of Shem. POPULAR EDITION, medium 8vo, 6d.

ALEXANDER (Mrs.), Novels by. Crown 8vo, cloth, 3s. 6d. net each; post 8vo, picture boards, 2s. net each.

Valerie's Fate. | *Mona's Choice.*

A Life Interest. | *Blind Fate.*

By Woman's Wit.

Crown 8vo, cloth, 3s. 6d. net each.

The Cost of her Pride.

A Golden Autumn.

Barbara, Lady's Maid & Peeress.

Mrs. Crichton's Creditor.

A Missing Hero.

A Fight with Fate.

The Step-mother.

ANDERSON (MARY).—*Othello's Occupation.* Crown 8vo, cloth, 3s. 6d. net.

ANTROBUS (C. L.), Novels by. Crown 8vo, cloth, 3s. 6d. net each.

Quality Corner. | *Wildersmoor*

The Wine of Finvarra.

The Stone Ezel. Crown 8vo, cloth, 6s.

ART: A Critical Essay. By CLIVE BELL. With 6 Illustrations. Crown 8vo, buckram, 5s. net.

APPLETON (G. W.).—*Rash Conclusions.* Crown 8vo, cloth, 3s. 6d. net.

ARNOLD (E. L.), Stories by. *The Wonderful Adventures of Phra the Phoenician.* Crown 8vo, cloth, with 12 Illus's, by H. M. PAGET, 3s. 6d. net; post 8vo, illust. boards, 2s. net.

The Constable of St. Nicholas. With a Frontispiece. Crown 8vo, cloth, 3s. 6d. net; pic. cloth, flat back, 2s. net.

ART and LETTERS LIBRARY

(The) Large crown 8vo. Each volume with 8 Coloured Plates, and 24 in Half-tone. Bound in cloth, 5s. net per vol. EDITION DE LUXE, small 4to, printed on pure rag paper, with additional Plates, parchment, 10s. 6d. net per vol.

Stories of the Italian Artists from Vasari. Collected and arranged by E. L. SEELEY.

Artists of the Italian Renaissance: their Stories as set forth by Vasari, Ridolfi, Lanzi, and the Chroniclers. Collected and arranged by E. L. SEELEY.

Stories of the Flemish and Dutch Artists, from the Time of the Van Eycks to the End of the Seventeenth Century, drawn from Contemporary Records. Collected and arranged by VICTOR RAYNOLDS.

Stories of the English Artists, from Van Dyck to Turner (1600-1851). Collected and arranged by RANDALL DAVIES and CECIL HUNT.

Stories of the French Artists, from Clouet to Delacroix. Collected and arranged by P. M. TURNER and C. H. COLLINS BAKER.

Stories of the Spanish Artists until GOYA. By SIR WILLIAM STIRLING-MAXWELL. Selected and arranged by LUIS CARREÑO. With Introduction by EDWARD HUTTON.

Stories of the German Artists. By Prof. Dr. HANS W. SINGER.

The Little Flowers of S. Francis of Assisi. Translated by Prof. T. W. ARNOLD. With 8 Illustrations in Colour and 24 in Half-tone.

ART & LETTERS LIBRARY—contd.

Of the Imitation of Christ. By THOMAS A. KEMPIS. Translated by RICHARD WHYTFORD. With Historical Introduction by WILFRID RAYNAL, O.S.B., and 8 Reproductions in Colour and other decorations by W. RUSSELL FLINT. The EDITION DE LUXE has four additional Plates in Colour and may be had bound in pigskin with clasps, 25s. net.

The Confessions of Saint Augustine. Translated by Dr. E. B. POSEY. Edited by TEMPLE SCOTT. With an Introduction by Mrs. MEYNELL, and 12 Plates in Colour by MAXWELL ARMFIELD. The EDITION DE LUXE may be had bound in pigskin with clasps, 25s. net.

The Master of Game: The Oldest English Book on Hunting. By EDWARD, Second Duke of York. Edited by W. A. and F. BAILLIE-GROHMAN. Introduction by THEODORE ROOSEVELT. Photogravure Frontispiece and 23 full-page illustrations. Large crown 8vo, cloth, 7s. 6d. net; parchment, 10s. 6d. net.

ARTEMUS WARD'S Works.

Crown 8vo, cloth, with Portrait, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.

ARTIST (The Mind of the).

Edited by Mrs. LAURENCE BINYON. With 8 Plates. Small cr. 8vo, cloth, 3s. 6d. net.

ASHTON (JOHN).—Social Life

in the Reign of Queen Anne. With 8c. Illusts. Crown 8vo, cloth, 3s. 6d. net.

AUSTEN JANE, The Works of,

in Ten Volumes, each containing Ten Illustrations in Colour by A. WALLIS MILLS. With Notes by R. BRIMLEY JOHNSON. Post 8vo, cloth, 3s. 6d. net per vol. The Novels are as follows: I. and II. PRIDE AND PREJUDICE; III. and IV. SENSE AND SENSIBILITY; V. NORTHANGER ABBEY; VI. PERVASION; VII. and VIII. EMMA; IX. and X. MANSFIELD PARK.

AUTHORS for the POCKET.

Choice Passages, mostly selected by A. H. HYATT. 16mo, cloth, 2s. net each; leather, 3s. net each.

- The Pocket R. L. S.
- The Pocket George Borrow.
- The Pocket Thackeray.
- The Pocket Charles Dickens.
- The Pocket Richard Jefferies.
- The Pocket George MacDonald.
- The Pocket Emerson.
- The Pocket Thomas Hardy.
- The Pocket George Eliot.
- The Pocket Charles Kingsley.
- The Pocket Ruskin.
- The Pocket Lord Beaconsfield.
- The Flower of the Mind.

AUZIAS - TURENNE (RAY -

MOND).—The Last of the Mammoths: A Romance. Cr. 8vo, cl., 3s. 6d. net.

AYSCOUGH (JOHN), Novels by.

Crown 8vo, cloth, 6s. each.

Jacqueline. | Hurdcott. | Faustula.

Crown 8vo, cloth, 3s. 6d. net each.

Prodigals and Sons.

Outsiders—and In.

Mezzogiorno.

Monksbridge.

Marotz. Crown 8vo, cloth, 2s. net.

BACTERIA, Yeast Fungi, and

Allied Species, A Synopsis of. By

W. B. GROVE, B.A. With 87 Illustrations.

Crown 8vo, cloth, 3s. 6d. net.

BAILDON (H. B.).—Robert

Louis Stevenson: A Study. With 2

Portraits. Crown 8vo, buckram, 5s. net.

BALLADS and LYRICS of LOVE,

selected from PERCY'S 'Reliques.' Edited

with an Introduction by F. SIDGWICK.

With 10 Plates in Colour after BYAM

SHAW, R.I. Large fcap. 4to, cloth, 6s. net.

Legendary Ballads, selected from

PERCY'S 'Reliques.' Edited with an

Introduction by F. SIDGWICK. With 10

Plates in Colour after BYAM SHAW, R.I.

Large fcap. 4to, cloth, 6s. net.

* * * The above 2 volumes may also be had in

the ST. MARTIN'S LIBRARY, post 8vo, cloth, gilt

top, 2s. net each; leather, gilt edges, 3s. net each.

BARDSLEY (Rev. C. W.).—

English Surnames: Their Sources

and Significations. Cr. 8vo, cloth, 6s. net.

BARING-GOULD (S.), Novels by.

Cr. 8vo, cloth, 3s. 6d. net each; post 8vo,

illustrated boards, 2s. net each; POPULAR

EDITIONS, medium 8vo, 6d. each.

Red Spider. | Eve.

BARKER (E. HARRISON).—A

British Dog in France: his Adventures

in Divers places, and conversations

with French Dogs 43 Illustrations

by L. R. BRIGHTWELL. Large crown

8vo, cloth, 6s. net.

BARKER (ELSA).—The Son of

Mary Bethel. Crown 8vo, cloth, 6s.

BARR (AMELIA E.).—Love will

Venture in. Cr. 8vo, cloth, 3s. 6d. net.

BARR (ROBERT), Stories by.

Crown 8vo, cloth, 3s. 6d. net each.

In a Steamer Chair. With 2 Illusts.

From Whose Bourne, &c. With 47

Illustrations by HAL HURST and others.

A Woman Intervenes.

A Prince of Good Fellows. With

15 Illustrations by E. I. SULLIVAN.

The Unchanging East.

The Speculations of John Steele.

Crown 8vo, cloth, 3s. 6d. net; POPULAR

EDITION, medium 8vo, 6d.

BARRETT (FRANK), Novels by.

Post 8vo, illust. bds., 2s. net each; cloth, 2s. 6d. net each.

The Sin of Olga Zassoulich.
Little Lady Linton.
John Ford; and His Helpmate.
A Regolling Vengeance.
Honest Davie. | Lieut. Barnabas.

Cr. 8vo, cloth, 3s. 6d. net ea.; post 8vo, ill. bds., 2s. net each; cl. limp, 2s. 6d. net ea.
Found Guilty. | Folly Morrison.
For Love and Honour.
Between Life and Death.
Fettered for Life.
A Missing Witness. With 8 Illusts.
The Woman of the Iron Bracelets.
The Harding Scandal.
A Prodigal's Progress.

Crown 8vo, cloth, 3s. 6d. net each.
Under a Strange Mask. 10 Illusts.
Was She Justified? | Lady Judas.
The Obliging Husband.
Perfidious Lydia. With Frontispiece.
The Error of Her Ways.

POPULAR EDITIONS. Medium 8vo, 6d. each.
Fettered for Life. | Found Guilty.

BARRINGTON (MICHAEL), The Knight of the Golden Sword.

Crown 8vo, cloth, 6s.

BASKERVILLE (JOHN). By RALPH STRAUS and R. K. DENT. With 13 Plates. Quarto, buckram, 21s. net.

BATH (The) in Skin Diseases. By J. L. MILTON. Post 8vo, cl., 1s. 6d. net.

BAYEUX TAPESTRY, The Book of the. By HILAIRE BELLOC. With 76 facsimile Coloured Illustrations. Royal 8vo, cloth, 10s. 6d. net.

BEACONSFIELD, LORD. By T. P. O'CONNOR, M.P. Cr. 8vo, cloth, 5s. net.
The Pocket Beaconsfield. 16mo, cloth gilt, 2s. net; leather gilt, 3s. net.

BEARD (JOHN, D.Sc.).—The Enzyme Treatment of Cancer. With Illusts. Demy 8vo, cl., 7s. 6d. net.

BENNETT (ARNOLD), Novels by. Crown 8vo, cloth, 3s. 6d. net each.

Leonora.
Teresa of Watling Street.
Tales of the Five Towns. | Hugo.
Sacred and Profane Love.
The Gates of Wrath.
The Ghost.
The City of Pleasure.
The Grand Babylon Hotel.
Leonora. POPULAR EDITION, 2s. net.
 POPULAR EDITIONS, medium 8vo, 6d. each.
The Grand Babylon Hotel.
The City of Pleasure. | Hugo.
Sacred and Profane Love.
A Great Man. | Leonora.

CHEAPER EDITION. Cr. 8vo, 1s. net.
Sacred and Profane Love.

BELL (CLIVE). Art: a Critical Essay. With 6 Illustrations. Cr. 8vo, buckram, 5s. net.

BELLOC (HILAIRE). The Book of the Bayeux Tapestry. With 76 facsimile Coloured Illustrations. Royal 8vo, cloth, 10s. 6d. net.

BENNETT (W. C.).—Songs for Sailors. Post 8vo, cloth, 2s. net.

BESANT and RICE, Novels by.

Cr. 8vo, cl., 3s. 6d. net ea.; post 8vo, ill. bds., 2s. net ea.; cl. limp, 2s. 6d. net ea.

Ready Money Mortiboy.
The Golden Butterfly.
My Little Girl.
With Harp and Crown.
This Son of Vulcan.
The Monks of Thelema.
By Celia's Arbour.
The Chaplain of the Fleet
The Seamy Side.
The Case of Mr. Lucraft.
'Twas in Trafalgar's Bay.
The Ten Years' Tenant.

BESANT (Sir WALTER),

Novels by. Cr. 8vo, cloth, 3s. 6d. net each; post 8vo, illustrated boards, 2s. net each; cloth limp, 2s. 6d. net each (except that marked *).

All Sorts and Conditions of Men. With 12 Illustrations by FRED. BARNARD.
The Captains' Room, &c.
All in a Garden Fair. With 6 Illustrations by HARRY FURNISS.
 ***Dorothy Forster.** With Frontispiece.
Uncle Jack, and other Stories.
Children of Gibeon.
The World Went Very Well Then. With 12 Illustrations by A. FORESTIER.

Herr Paulus.
The Bell of St. Paul's.
For Faith and Freedom. With Illusts. by A. FORESTIER and F. WADDY.
To Call Her Mine, &c. With 9 Illusts.
The Holy Rose, &c. With Frontispiece.
Armored of Lyonesse. With 12 Illusts.
St. Katherine's by the Tower. With 12 Illustrations by C. GREEN.

Verbena Camellia Stephanotis.
The Ivory Gate.
The Rebel Queen.
Beyond the Dreams of Avarice. With 12 Illustrations by W. H. HYDE.
In Deacon's Orders, &c. With Frontis.
The Revolt of Man.
The Master Craftsman.
The City of Refuge.

Crown 8vo, cloth, 3s. 6d. net each.

A Fountain Sealed.
The Changeling.
The Fourth Generation.
The Orange Girl. With 8 Illustrations by F. PEGRAM.
The Alabaster Box.
The Lady of Lynn. With 12 Illustrations by G. DEMAIN-HAMMOND.
No Other Way. With 12 Illustrations.

BESANT (Sir Walter)—*continued.*

Crown 8vo, picture cl., flat back, 2s. net ea.
St. Katherine's by the Tower.
The Rebel Queen.

FINE PAPER EDITIONS, post 8vo, cloth gilt,
 2s. net each; leather gilt, 3s. net each.

London. | Westminster.
Jerusalem. (In collaboration with Prof.
 E. H. PALMER)

Sir Richard Whittington.
Gaspard de Coligny.
All Sorts and Conditions of Men.

POPULAR EDITIONS, medium 8vo, 6d. each.

All Sorts and Conditions of Men.
The Golden Butterfly.
Ready-Money Mortiboy.

By Celia's Arbour.
The Chaplain of the Fleet.
The Monks of Theiema.
The Orange Girl.

For Faith and Freedom.
Children of Gibeon.
Dorothy Forster. | No Other Way.

Armored of Lyonesse.
The Lady of Lynn.
My Little Girl.

Demy 8vo, cloth, 5s. net each,
London. With 125 Illustrations.
Westminster. With Etching by F. S.

WALKER, and 130 Illustrations.
South London. With Etching by F. S.

WALKER, and 118 Illustrations.
East London. With Etching by F. S.

WALKER, and 56 Illustrations by PHIL
 MAY, L. RAVEN HILL, and J. PENNELL.

Crown 8vo, cloth, 3s. 6d. net each.
Fifty Years Ago: 1837-1887. With
 144 Illustrations.

The Charm, and other Drawing-room
 Plays, 50 illus. by CHRIS HAMMOND, &c.
Art of Fiction. Fcap. 8vo, cloth, 1s. net.

BIERCE (AMBROSE).—In the

Midst of Life. Cr. 8vo, cl., 3s. 6d. net; p.
 8vo, bds, 2s. net; cr. 8vo, pic. cov. 1s. net

BINDLOSS (HAROLD), Novels by.

Crown 8vo, cloth, 3s. 6d. net each.

The Mistress of Bonaventure.
Daventry's Daughter.
A Sower of Wheat.
The Concession-hunters.

Ainslie's Ju-ju. Crown 8vo, cloth,
 3s. 6d. net; picture cloth, flat back, 2s. net.

POPULAR EDITIONS, med um 8vo, 6d. each.

The Concession-hunters.
The Mistress of Bonaventure.

BLAKE (WILLIAM) : A Critical

Study by A. C. SWINBURNE. With a
 Portrait. Crown 8vo, buckram, 6s. net.

**The Marriage of Heaven and
 Hell, and A Song of Liberty.** With
 Introduction by F. G. STOKES. A FLORENCE
 PRESS BOOK. Cr. 8vo, hand-made
 paper, bds., 3s. 6d. net; parchmt., 5s. net.

BOCCACCIO.—The Decameron.

With a Portrait. Post 8vo, cloth, gilt
 top, 2s. net; leather, gilt edges, 3s. net.
 (See also under FLORENCE PRESS BOOKS.)

BODKIN (McD., K.C.).—Shil-

lalah and Shamrock. Crown
 8vo, cloth, 3s. 6d. net.

BOHEMIA'S CLAIM FOR

FREEDOM.—Edit. by J. PROCHAZKA.
 With an Introduction by G. K. CHES-
 TERTON. 11.11.11. Post 8vo paper, 1s. net.

BORENIUS (TANCRED).—The

Painters of Vicenza. With 15 full-
 page Plates. Demy 8vo., cloth, 7s. 6d. net.

BORROW (GEORGE), The

Pocket. Arranged by EDW. THOMAS,
 16mo, cloth, 2s. net; leather, 3s. net.

BOSSES AND CORBELS OF

EXETER CATHEDRAL. By E. K.
 PRIDEAUX and G. R. HOLT SHAFTO.
 With Illusts. Dy. 8vo, cl., 7s. 6d. net

BOURGET (PAUL).—A Living

Lie. Translated by JOHN DE VILLIERS.
 Crown 8vo, cloth, 3s. 6d. net.

The Night Cometh. Translated by
 FREDERIC LEES. Cr. 8vo, cloth, 6s.

BOYLE (F.).—Chronicles of No-

man's Land. Post 8vo, pict. bds., 2s.
 net.

BRAND (JOHN).—Observations

on Popular Antiquities. With the
 Additions of Sir HENRY ELLIS. Crown
 8vo. cloth, 3s. 6d. net.

BRANFORD (BENCHARA).—

Janus and Vesta. Crown 8vo, cloth,
 3s. 6d. net.

BREWER'S (Rev. Dr.) Diction-

ary.
The Reader's Handbook of Famous

Names in Fiction, Allusions,
References, Proverbs, Plots,
Stories, and Poems. Crown 8vo,
 cloth, 3s. 6d. net

BREWSTER (Sir DAVID),

Works by. Post 8vo, cl., 3s. 6d. net, ea.

More Worlds than One: Creed of
 Philosopher, Hope of Christian. Plates.

The Martyrs of Science: GALILEO,
 TYCHO BRAHE, and KEPLER.

Letters on Natural Magic. With
 numerous Illustrations.

BRIDGE CATECHISM: QUES-

TIONS AND ANSWERS: including
 the PORTLAND CLUE CODE. By ROBERT
 HAMMOND. Fcap. 8vo, cloth, 2s. 6d. net.

BRIDGE (J. S. C.).—From Island

to Empire: A History of the Expansion of
 England by Force of Arms. With Maps
 and Plans. Large crown 8vo, cl., 6s. net;

also crown 8vo, cloth, 2s. net.

BROWNING'S (ROBT.) POEMS.

Large fcap. 4to, cl., 6s. net ea.; LARGE PAPER EDITION, parchment, 12s. 6d. net each.— Also in the ST. MARTIN'S LIBRARY, pott 8vo, cloth, 2s. net each; leather, 3s. net each.

Pippa Passes; and Men and Women. With 10 Plates in Colour after E. FORTESCUE BRICKDALE.

Dramatis Personæ; and Dramatic Romances and Lyrics. With 10 Plates in Colour after E. F. BRICKDALE.

Browning's Heroines. By ETHEL COLBURN MAYNE. Cr. 8vo, cloth, 6s. net.

BRYDEN (H. A.).—An Exiled Scot. With Frontispiece by J. S. CROMPTON, R.I. Cr. 8vo, cloth, 3s. 6d. net.

BRYDGES (HAROLD).—Uncle Sam at Home. With 91 Illusts. Post 8vo, illust. bds., 2s. net; cloth limp, 2s. 6d. net.

BUCHANAN (ROBERT), Poems and Novels by.

The Complete Poetical Works of Robert Buchanan. 2 Vols., crown 8vo, buckram, with Portrait Frontispiece to each volume, 12s. net.

Crown 8vo, cloth, 3s. 6d. net each; post 8vo illustrated boards, 2s. net each.

The Shadow of the Sword. A Child of Nature. God and the Man. With 11 Illustrations by F. BARNARD.

Lady Kilpatrick. The Martyrdom of Madeline. Love Me for Ever. Annan Water. Foxglove Manor. The New Abelard. Rachel Dane. Matt: A Story of a Caravan. The Master of the Mine. The Heir of Linne. Woman and the Man.

Crown 8vo, cloth, 3s. 6d. net each.

Red and White Heather. Andromeda.

POPULAR EDITIONS, medium 8vo, 6d. each.

The Shadow of the Sword. God and the Man. Foxglove Manor. The Martyrdom of Madeline.

The Shadow of the Sword. FINE PAPER EDITION. Pott 8vo, cloth, gilt top, 2s. net; leather, gilt edges, 3s. net.

The Charlatan. By ROBERT BUCHANAN and HENRY MURRAY. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illust. boards, 2s. net.

BURTON (ROBERT).—The Anatomy of Melancholy. With a Frontispiece. Demy 8vo, cloth 6s. net.

BYZANTINE ENAMELS IN MR. PIERPONT MORGAN'S COLLECTION. By O. M. DALTON. With Note by ROGER FRY, and Illustrations in Colour. Royal 4to, boards, 7s. 6d. net.

CABINE (HALL), Novels by.

Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illust. bds, 2s. net each; cl. limp, 2s. 6d. net each (except that marked *).

The Shadow of a Crime. A Son of Hagar. The Deemster. Also LIBRARY EDITIONS, crown 8vo, cloth, 6s. each; POPULAR EDITIONS, picture covers, 6d. each; and the FINE PAPER EDITION of **The Deemster**, pott 8vo, cloth, 2s. net; leather, 3s. net.

CAMBRIDGE FROM WITHIN.

By CHARLES TENNYSON. With 12 Illustrations in Colour and 8 in Sepia by HARRY MORLEY. Demy 8vo, cloth, 5s. net.

CAMERON (V. LOVETT).—The Cruise of the 'Black Prince' Privateer. Cr. 8vo, cloth, with 2 Illusts., 3s. 6d. net; post 8vo, pic. boards, 2s. net.

CAMOENS.—The Lusiad.

Translated by ROBERT FRENCH DUFF. Illustrated. Demy 8vo, cloth, 18s. net.

CANCER, THE ENZYME TREATMENT OF.

By JOHN BEARD, D.Sc. Demy 8vo, cloth, 7s. 6d. net.

CANZIANI (ESTELLA), Books by.

Costumes, Traditions, and Songs of Savoy. With 50 Illustrations in Colour and some in Line. Demy 4to, cl. gilt, 21s. net; vellum gilt, 31s. 6d. net.

Piedmont. By ESTELLA CANZIANI and ELEANOR RÖHDE. With 52 Illustrations in Colour and many in Line. Demy 4to, cloth, 21s. net.

CARROLL (LEWIS), Books by.

Alice in Wonderland. With 12 Col. and many Line Illus. by MILICENT SOWERBY. Large cr. 8vo, cl. gilt, 3s. 6d. net.

Feeding the Mind. With a Preface by W. H. DRAPER. Post 8vo, boards, 1s. net; leather, 2s. net.

CASTELLANE (MARQUIS DE).

—Men and Things of My Time. Translated by A. TEIXEIRA DE MATOS. With 13 Portraits. Demy 8vo, cl., 6s. net.

CATHOLICITY, WHAT IS?—

Letters from the *Church Times* and the *Tablet*, Collected by W. W. Crown 8vo, paper, 1s. 1d.

CHAMBERLAIN (With MR.) IN THE U.S. AND CANADA.

By Sir WILLOUGHBY MAYCOCK K.C.M.G. With 30 Illusts. Demy 8vo, cloth, 12s. 6d. net.

CHAPMAN'S (GEORGE) Works.

Vol. I., Plays Complete, including the *Doubtful Ones*.—Vol. II., Poems and Minor Translations, with Essay by A. C. SWINBURNE.—Vol. III., Translations of the *Iliad* and *Odyssey*. Three Vols., crown 8vo, cloth, 3s. 6d. net each.

CHATFIELD-TAYLOR (H. C.).—**Goldoni**: a Biography. With 16 Illustrations. Demy 8vo, cloth, 16s. net.

CHAUCER for Children: A Golden Key. By Mrs. H. R. HAWKES. With 8 Coloured Plates and 30 Woodcuts. Crown 4to, cloth, 3s. 6d. net.

Chaucer for Schools. With the Story of his Times and his Work. By Mrs. H. R. HAWKES. Demy 8vo, cl., 2s. 6d. net.

* See also THE KING'S CLASSICS, p. 16.

CHESNEY (WEATHERBY), Novels by. Cr. 8vo, cl., 3s. 6d. net each.
The Cable-man. | **The Claimant.**
The Romance of a Queen.

CHESS, The Laws and Practice of; with an Analysis of the Openings. By HOWARD STAUNTON. Edited by R. B. WORMALD. Crown 8vo, cl., 5s. net.

The Minor Tactics of Chess: A Treatise on the Deployment of the Forces in obedience to Strategic Principle. By F. K. YOUNG and E. C. HOWELL. Long fcap 8vo, cloth, 2s. 6d. net.

The Hastings Chess Tournament, Aug. Sept. 1895. With Annotations by PHILSBURY, LASKER, TARRASCH, STEINITZ, SCHIFFERS, TEICHMANN, BARDELEBEN, BLACKBURNE, GUNSBURG, TINSLEY, MASON and ALBIN; also Biographies and Portraits. Edited by H. F. CHESHIRE. Crown 8vo, cloth, 5s. net.

CHESTERTON (G. K.).—A Short History of England. Crown 8vo, cloth, 5s. net.

CHRISTMAS CAROLS, ANCIENT ENGLISH. Collected and arranged by EDITH RICKERT. Post 8vo, cloth, 3s. 6d. net. Parchment, 5s. net. See also NEW MEDIEVAL LIBRARY, p. 20.

CLARE (AUSTIN).—By the Rise of the River. Crown 8vo, cl., 3s. 6d. net, net.

CLAUDEL (PAUL).—The Tidings Brought to Mary. Translated by LOUISE MORGAN SILL. Post 4to, cloth, 6s. net.

CLAYTON (MARGARET).—Amabel and Crispin. With many Illustrations. Demy 8vo, cloth, 3s. 6d. net.

CLODD (EDWARD).—Myths and Dreams. Cr. 8vo, cloth, 3s. 6d. net.

COBBAN (J. MACLAREN), Novels by.

The Cure of Souls. Post 8vo, illustrated boards, 2s. net.

The Red Sultan. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illust. boards, 2s. net.

The Burden of Isabel. Crown 8vo, cloth, 3s. 6d. net.

CLIVE (Mrs. ARCHER), Novels by. Post 8vo, cl., 3s. 6d. net each; bds, 2s. net each.

Paul Ferroll.
Why Paul Ferroll Killed his Wife.

COLLINS (J. CHURTON, M.A.), Jonathan Swift. Cr. 8vo, cl., 3s. 6d. net.

COLLINS (MORTIMER and FRANCES), Novels by. Cr. 8vo, cl., 3s. 6d. net each; post 8vo, illust. bds., 2s. net each.

From Midnight to Midnight.
You Play me False.
Blacksmith and Scholar.
The Village Comedy. | **Frances.**

Post 8vo, illustrated boards, 2s. net each.
Transmigration.
A Fight with Fortune.
Sweet Anne Page.
Sweet and Twenty.

COLLINS (WILKIE), Novels by. Cr. 8vo, cl., 3s. 6d. net each; post 8vo, pic. boards, 2s. net ea, except those marked †; cl. limp, 2s. 6d. net each, except those marked *.

Antonina. | **Basil.** | ***Hide and Seek.**

***The Woman in White.**

The Moonstone. | **Man and Wife.**

The Dead Secret. | **After Dark.**

The Queen of Hearts.

No Name. | **My Miscellanies.**

Armadale. | **Poor Miss Finch.**

Miss or Mrs. ? | ***The Black Robe.**

The New Magdalen.

***Frozen Deep.** | **A Rogue's Life.**

The Law and the Lady.

The Two Destinies.

The Haunted Hotel.

The Fallen Leaves.

Jezebel's Daughter.

Heart and Science. | "I Say No."

The Evil Genius. | **Little Novels.**

†**The Legacy of Cain.** | **Blind Love.**

POPULAR EDITIONS, medium 8vo, 6d. each.

Antonina. | **Poor Miss Finch.**

The Woman in White.

The Law and the Lady.

Moonstone. | **The New Magdalen.**

The Dead Secret. | **No Name.**

Man and Wife. | **Armadale.**

The Haunted Hotel. | **Blind Love.**

The Legacy of Cain.

The Woman in White. LARGE TYPE, FINE PAPER EDITION. Post 8vo, cloth, gilt top, 2s. net; leather, gilt edges, 3s. net.

The Frozen Deep. LARGE TYPE EDITION. Fcap. 8vo, cloth 1s. net.

COLQUHOUN (M. J.).—Every Inch a Soldier. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illust. boards, 2s. net.

COLT-BREAKING, Hints on. By W. M. HUTCHISON. Cr. 8vo, cl., 3s. 6d. net.

COLTON (ARTHUR).—The Belted Sers. Cr. 8vo, cloth, 3s. 6d. net.

COLVILL (HELEN H.).—The Incubus. Crown 8vo, cloth, 6s.

- COMPENSATION ACT (THE),** 1906. By A. CLEMENT EDWARDS, M.P. Crown 8vo, 1s. net; cloth, 1s. 6d. net.
- COMPTON (HERBERT),** Novels by. **The Inimitable Mrs. Massingham.** POPULAR EDITION, med. 8vo, 6d. Crown 8vo, cloth, 3s. 6d. net each.
- The Wilful Way.**
The Queen can do no Wrong.
To Defeat the Ends of Justice.
- COMRADES IN ARMLETS.** Special Constable Cartoons by many well-known Artists. Demy 4to, Coloured cover, 1s. net.
- COOPER (E. H.),** Novels by. Crown 8vo, cloth, 3s. 6d. net each.
- Geoffrey Hamilton.**
The Marquis and Pamela.
- CORNWALL.—Popular** Romances of the West of England: Collected by ROBERT HUNT, F.R.S. With two Plates by GEORGE CRUIKSHANK. Cr. 8vo, cloth, 6s. net.
- CRADDOCK (C. EGBERT),** by. **The Prophet of the Great Smoky Mountains.** Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.
- His Vanished Star.** Crown 8vo, cloth, 3s. 6d. net.
- The Windfall.** Cr. 8vo, cl., 3s. 6d. net.
- CRESSWELL (C. M.)—The** Making and Breaking of Almansur. Crown 8vo, cloth, 6s.
- CRIM (MATT).—Adventures of** a Fair Rebel. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.
- CROCKETT (S. R.) and others.—**Tales of our Coast. By S. R. CROCKETT, GILBERT PARKER, HAROLD FREDERIC, "Q." and W. CLARK RUSSELL. With 13 Illustrations by FRANK BRANGWYN. Crown 8vo, cloth, 3s. 6d. net.
- CROSS (MARGARET B.),** Novels by. Crown 8vo, cloth, 6s. each.
- Opportunity.**
Up to Perrin's.
A Question of Means. Cr. 8vo, cl., 3s. 6d. net. POPULAR EDITION, medium 8vo, 6d.
- CRUIKSHANK'S COMIC AL-**MANACK. Complete in TWO SERIES: the FIRST from 1835 to 1843; the SECOND, from 1844 to 1853. With many hundred Woodcuts and Steel Plates by GEORGE CRUIKSHANK and others. Two Vols., crown 8vo, cloth, 5s. net each.
- CUMMING (C. F. GORDON),** Works by. Demy 8vo, cl., 5s. net ea.
- Two Happy Years in Ceylon.** With 23 Illustrations.
Via Cornwall to Egypt. Frontis.
- CROKER (B. M.),** Novels by. Cr. 8vo, cloth, 3s. 6d. net each; post 8vo, illustrated bds., 2s. net each (except those marked †); post 8vo, cloth limp, 2s. 6d. net each (except those marked *).
- * **A Bird of Passage.** | **Mr. Jarvis's Diana Barrington.** | **"To Let."**
* **A Family Likeness.** | † **Terence.**
* **A Third Person.** | **Interference.**
† **Beyond the Pale.** | * **Two Masters**
† **Infatuation.** | † **Some One Else.**
† * **In the Kingdom of Kerry.**
† * **Jason, &c. | Married or Single?**
† * **Miss Balmaine's Past.**
† **Pretty Miss Neville.**
† **Proper Pride.** | † **The Cat's-paw.**
† **The Real Lady Hilda.**
† **The Spanish Necklace.**
† **Village Tales & Jungle Tragedies.**
† * **A Rolling Stone.**
- POPULAR EDITIONS, medium 8vo, 6d. each.
- Proper Pride.** | **The Cat's-paw.**
Diana Barrington.
A Bird of Passage.
A Family Likeness.
The Spanish Necklace.
A Rolling Stone. | **Infatuation.**
Pretty Miss Neville.
Beyond the Pale.
The Real Lady Hilda.
Married or Single?
- CUPID AND PSYCHE.** With 8 Illustrations in colour by DOROTHY MULLOCK. Fcap. 4to, boards, 5s. net.
- CUSSANS (JOHN E.).—A Hand-**book of Heraldry. With 408 Woodcuts and 2 Col'd. Plates. Cr. 8vo, cl. 5s. net.
- DANBY (FRANK).—A Coquette** in Crape. Foolscap 8vo, picture cover, 6d.; cloth, 1s. net.
- DAUDET (ALPHONSE).—The** Evangelist; or, Port Salvation. Cr. 8vo, cl., 3s. 6d. net; post 8vo bds., 2s. net.
- DAVIDSON (H. C.).—Mr. Sad-**ler's Daughters. Cr. 8vo cl., 3s. 6d. net.
- DAVIES (Dr. N. E. YORKE—).** Cr. 8vo, 1s. net each; cl., 1s. 6d. net each.
- Nursery Hints: A Mother's Guide.**
The Diabetic Cure of Obesity (Foods for the Fat).
Aids to Long Life. Cr. 8vo, 2s. net; cl. 2s. 6d. net.
- Wine and Health: How to enjoy** both. Crown 8vo, cloth, 1s. 6d. net.
- One Thousand Medical Maxims** and Surgical Hints. Cl. 1s. 6d. net.
- DEAKIN (DOROTHEA),** Stories by. Crown 8vo, cloth, 3s. 6d. net each.
- The Poet and the Pierrot.**
The Princess & the Kitchen-maid.
- DELSTANCHE (ALBERT).—The** Little Towns of Flanders. Twelve Woodcuts, with Prefatory Letter from EMILIE VERHAEREN. Fcap. 4to, boards, 3s. 6d. net. See also under FLORENCE PRESS BOOKS, page 10.

- DEMILLE (JAMES).**—A Strange Manuscript found in a Copper Cylinder. Crown 8vo, cloth, with 10 Illustrations by GILBERT GAUL, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.
- DEVON: Its Moorlands, Streams, and Coasts.** By Lady ROSALIND NORTHCOTE. Illustrated in Colours by F. J. WIDGERY. Fcap 4to, cl., 20s. net.
- Also a CHEAPER EDITION, with 50 Illustrations. Fcap. 4to, cloth, 7s. 6d. net.
- Folk Rhymes of Devon.** By W. ROSSING. Demy 8vo, cloth, 4s. 6d. net.
- History of Devonshire Scenery.** By A. W. CLAYDEN. Illustrated. Demy 8vo, cloth, 10s. 6d. net.
- DEWAR (GEORGE A. B.), Books by.** Crown 8vo, cloth, 6s. net each.
- The Airy Way.**
- This Realm, This England.** With 9 Illustrations. Also published 12s. net.
- DEWAR (T. R.).—A Rambler Round the Globe.** With 220 Illustrations. Crown 8vo, cloth, 6s. net.
- DICKENS (CHARLES), The Speeches of.** With a Portrait. Pott 8vo, cloth, 2s. net; leather, 3s. net.
- Charles Dickens.** By ALGERNON CHARLES SWINBURNE. Crown 8vo, cloth, 3s. 6d. net.
- Dickens's Children.** With 10 Drawings in Colour by JESSIE WILCOX SMITH. Crown 4to, cloth, 3s. 6d. net.
- The Pocket Charles Dickens:** Passages chosen by ALFRED H. HYATT. 16mo, cloth, 2s. net; leather, gilt, 3s. net.
- DICTIONARIES.**
- A Dictionary of the Drama.** By W. DAVENPORT ADAMS. Vol. I. (A to G) Demy 8vo, cloth, 10s. 6d. net.
- The Reader's Handbook.** By Rev. E. C. BREWER, LL.D. Crown 8vo, cloth, 3s. 6d. net.
- Familiar Allusions.** By W. A. and C. G. WHEELER. Demy 8vo, cl., 7s. 6d. net.
- Familiar Short Sayings of Great Men.** With Explanatory Notes by SAMUEL A. BENT, A.M. Cr. 8vo, cl., 6s. net.
- The Slang Dictionary:** Historical and Anecdotal. Crown 8vo, cloth, 6s. net.
- Words, Facts, and Phrases:** A Dictionary of Curious Matters. By E. EDWARDS. Crown 8vo, cloth, 3s. 6d. net.
- DOBSON (AUSTIN), Works by.** Crown 8vo, buckram, 5s. net each.
- Four Frenchwomen.** With Portraits.
- Eighteenth Century Vignettes.** In Three Series; also FINE-PAPER EDITIONS, pott 8vo, cloth, 2s. net each; leather, 3s. net each.
- A Paladin of Philanthropy, and other Papers.** With 2 Illustrations.
- Side-walk Studies.** With 5 Illus.
- Old Kensington Palace, &c.** With 6 Illustrations.
- At Prior Park, &c.** With 6 Illustrations.
- Rosalba's Journal.** 8vo, with 6 Illus.
- DIMNET (ERNEST).**—France Herself Again. Demy 8vo, cloth, 16s. net.
- DIXON (W. WILLMOTT), Novels by.** Crown 8vo, cloth, 3s. 6d. net each.
- The Rogue of Rye.** | King Hal.
- DONOVAN (DICK), Detective Stories by.** Post 8vo, illustrated bds., 2s. net each; cloth, 2s. 6d. net each.
- Suspicion Aroused.**
- In the Grip of the Law.**
- Cr. 8vo, cl., 3s. 6d. net each; picture cl., 2s. net ea.; post 8vo, boards, 2s. net ea.; cloth, 2s. 6d. net each.
- The Man from Manchester.**
- The Mystery of Jamaica Terrace.**
- Wanted!**
- Crown 8vo, cloth, 3s. 6d. net each.
- Tales of Terror.** | Deacon Brodie.
- Tyler Tatlock, Private Detective.**
- Cr. 8vo, cloth, 3s. 6d. net each; post 8vo bds., 2s. net ea.; cl. limp, 2s. 6d. net each.
- Chronicles of Michael Danovitch.**
- Tracked to Doom.**
- Tracked and Taken.**
- A Detective's Triumphs.**
- Who Poisoned Hetty Duncan?**
- Caught at Last.**
- Link by Link.** | Riddles Read.
- From Information Received.**
- The Man-Hunter.** Crown 8vo, picture cloth, 2s. net; post 8vo, illust. bds., 2s. net; cloth limp, 2s. 6d. net.
- Dark Deeds.** Picture cl., flat back, 2s. net.
- The Records of Vincent Trill.**
- Cr. 8vo, cl., 3s. 6d. net; pict. cl., flat bk., 2s. net.
- DOSTOEVSKY (FYODOR), Letters of.** Translated by ETHEL COLBURN MAYNE. With 16 Illustrations. Demy 8vo, buckram, 7s. 6d. net.
- DOWLING (RICHARD).**—Old Corcoran's Money. Cr. 8vo, cl., 3s. 6d. net.
- DOYLE (A. CONAN).**—The Firm of Girdlestone. Cr. 8vo, cl., 3s. 6d. net; POPULAR EDITION, medium 8vo, 6d.
- DRAMATISTS, THE OLD.** Edited by Col. CUNNINGHAM. Cr. 8vo, cloth, with Portraits, 3s. 6d. net per Vol.
- Ben Jonson's Works.** With Notes and a Biographical Memoir by WILLIAM GIFFORD. Three Vols.
- Chapman's Works.** Three Vols.—Vol. I. The Plays complete; Vol. II. Poems and Translations, with Essay by A. C. SWINBURNE; Vol. III. The Iliad and Odyssey.
- Marlowe's Works.** One Vol.
- Massinger's Plays.** One Vol.
- DRAPER (W. H.).**—Poems of the Love of England. Crown 8vo, Decorated cover, 1s. net.
- (See also under PETERARCH.)

DU MAURIER (GEORGE), The
Satirist of the Victorians. By T.
 MARIN WOOD. With 41 Illustrations.
 Fcap. 4to, cloth, 7s. 6d. net.

DUMPY BOOKS (The) for
Children. Royal 32mo, cloth, 1s. net
 each.

1. **The Flamp, The Ameliorator,**
and The School-boy's Appren-
tice. By E. V. LUCAS.
4. **The Story of Little Black**
Sambo. By HELEN BANNERMAN.
 Illustrated in colours.
7. **A Flower Book.** Illustrated in
 colours by NELLIE BENSON.
8. **The Pink Knight.** By J. R. MON-
 SELLS. Illustrated in colours.
9. **The Little Clown.** By T. COBB.
10. **A Horse Book.** By MARY TOURTEL.
 Illustrated in colours.
11. **Little People: an Alphabet.** By
 HENRY MAYER and T. W. H. CROSLAND.
 Illustrated in colours.
12. **A Dog Book.** By ETHEL BICKNELL.
 With Pictures in colours by CARTON
 MOORE PARK.
15. **Dollies.** By RICHARD HUNTER.
 Illustrated in colours by RUTH COBB.
17. **Peter Piper's Practical Prin-**
ciples. Illustrated in colours.
18. **Little White Barbara.** By
 ELEANOR MARCH. Illustrated in colours.
22. **The Old Man's Bag.** By T. W.
 H. CROSLAND. Illus. by J. R. MONSELL.
25. **More Dollies.** By RICHARD HUN-
 TER. Illus. in colours by RUTH COBB.
26. **Little Yellow Wang-lo.** By M.
 C. BELL. Illustrated in colours.
28. **The Sooty Man.** By E. B.
 MACRINNON and EDEN COYBEE. Illus.
30. **Rosalina.** Illustrated in colours by
 JEAN C. ARCHER.
31. **Sammy and the Snarlywink.**
 Illustrated in colours by LENA and NOR-
 MAN AULT.
33. **Irene's Christmas Party.** By
 RICHARD HUNTER. Illus. by RUTH COBB.
34. **The Little Soldier Book.** By
 JESSIE POPE. Illustrated in colours by
 HEARY MAYER.
35. **The Dutch Doll's Ditties.** By
 C. AUBREY MOORE.
36. **Ten Little Nigger Boys.** By
 NORA CASE.
37. **Humpty Dumpty's Little Son.**
 By HELEN R. CROSS.
38. **Simple Simon.** By HELEN R.
 CROSS. Illustrated in colours.
39. **The Little Frenchman.** By
 EDEN COYBEE. Illustrated in colours by
 K. J. FRICRO.
40. **The Story of an Irish Potato.**
 By LILY SCHOFFIELD. Illust. in colours.

DUNCAN (SARA JEANNETTE).
Vernon's Aunt. With 47 Illustrations.
 Crown 8vo, cloth, 3s. 6d. net.

DUTT (ROMESH C.).—England
and India: Progress during One
Hundred Years. Crown 8vo, cl., 2s. net

EDWARDES (Mrs. ANNIE),
 Novels by.
A Point of Honour. Post 8vo,
 illustrated boards, 2s. net.
Archie Lovell. Crown 8vo, cloth,
 3s. 6d. net; post 8vo, illust. bds., 2s. net.
A Plaster Saint. Cr. 8vo, cloth, 3s. 6d.
 net.

EDWARDS (ELIEZER).—
Words, Facts, and Phrases: A Dic-
tionary of Curious, Quaint, and Out-of-the-
Way Matters. Cr. 8vo, cloth, 3s. 6d. net.

EGERTON (Rev. J. C.).—
Sussex Folk and Sussex Ways.
 With Four Illusts. Cr. 8vo, cl., 3s. 6d. net.

EGGLESTON (EDWARD).—
Roxy. Post 8vo, illustrated bds., 2s. net.

ELIZABETHAN VERSE, The
Book of. Edited, with Notes, by W. S.
 BRAITHWAITE. Crown 8vo, cloth, 3s. 6d.
 net; vellum gilt, 12s. 6d. net.

ENGLISHMAN (An) in Paris:
 Recollections of Louis Philippe and the
 Empire. Cr. 8vo, buckram, 3s. 6d. net.

EPISTOLÆ OBSCURUM
Virorum (1515-1517). Latin Text
 with Translation, Notes, &c., by F. G.
 STOKES. Royal 8vo, buckram, 25s. net.

EXETER SCHOOL, The Found-
ing of. By H. LLOYD PARRY. Crown
 4to, cloth, 5s. net.

EYES, Our: How to Preserve. By
 JOHN BROWNING. Cr. 8vo, cloth, 1s. net.

FAIRY TALES FROM
TUSCANY. By ISABELLA M. ANDER-
 TON. Square 16mo, cloth, 1s. net.

FAMILIAR ALLUSIONS: Mis-
cellaneous Information. By W. A. and C.
 G. WHEELER. Demy 8vo, cl., 7s. 6d. net.

FAMILIAR SHORT SAYINGS
of Great Men. By S. A. BENT, A.M.
 Crown 8vo, cloth, 6s. net.

FARADAY (MICHAEL), Works
 by. Post 8vo, cloth, 3s. 6d. net each.
The Chemical History of a
Candle: Lectures delivered before a
Juvenile Audience. Edited by WILLIAM
 CROOKES, F.C.S. With numerous Illusts.
On the Various Forces of Nature,
and their Relations to each
other. Edited by WILLIAM CROOKES,
 F.C.S. With Illustrations.

DE MILLE (JAMES).—A Strange Manuscript found in a Copper Cylinder. Crown 8vo, cloth, with 10 Illustrations by GILBERT GAUL, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.

DEVON: Its Moorlands, Streams, and Coasts. By Lady ROSALIND NORTHCOTE. Illustrated in Colours by F. J. WIDGERY. Fcap 4to, cl., 20s. net.

Also a CHEAPER EDITION, with 50 Illustrations. Fcap 4to, cloth, 7s. 6d. net.

Folk Rhymes of Devon. By W. A. ROSSING. Demy 8vo, cl. th., 3s. 6d. net.

History of Devonshire Scenery. By A. W. CLAYDEN, illustrated, Demy 8vo, cloth, 10s. 6d. net.

DEWAR (GEORGE A. B.), Books by. Crown 8vo, cloth, 6s. net each.

The Airy Way. With 10 Illustrations. Also published in 12s. net.

This Realm, This England. With 10 Illustrations. Also published in 12s. net.

DEWAR (T. R.).—A Rambles Round the Globe. With 220 Illustrations. Crown 8vo, cloth, 6s. net.

DICKENS (CHARLES), The Speeches of. With a Portrait. Pott 8vo, cloth, 2s. net; leather, 3s. net.

Charles Dickens. By ALGERNON CHARLES SWINBURNE. Crown 8vo, cloth, 3s. 6d. net.

Dickens's Children. With 10 Drawings in Colour by JESSIE WILLCOX SMITH. Crown 4to, cloth, 3s. 6d. net.

The Pocket Charles Dickens: Passages chosen by ALFRED H. HYATT. 16mo, cloth, 2s. net; leather, gilt, 3s. net.

DICTIONARIES.

A Dictionary of the Drama. By W. DAVENPORT ADAMS. Vol. I. (A to G). Demy 8vo, cloth, 10s. 6d. net.

The Reader's Handbook. By Rev. E. C. BREWER, LL.D. Crown 8vo, cloth, 3s. 6d. net.

Familiar Allusions. By W. A. and C. G. WHEELER. Demy 8vo, cl., 7s. 6d. net.

Familiar Short Sayings of Great Men. With Explanatory Notes by SAMUEL A. BRINT, A.M. Cr. 8vo, cl., 6s. net.

The Slang Dictionary: Historical and Anecdotal. Crown 8vo, cloth, 6s. net.

Words, Facts, and Phrases: A Dictionary of Curious Matters. By E. EDWARDS. Crown 8vo, cloth, 3s. 6d. net.

DOBSON (AUSTIN), Works by. Crown 8vo, buckram, 5s. net each.

Four Frenchwomen. With Portraits.

Eighteenth Century Vignettes. In Three Series; also FINE-PAPER EDITIONS, pott 8vo, cloth, 2s. net each; leather, 3s. net each.

A Paladin of Philanthropy, and other Papers. With 2 Illustrations.

Side-walk Studies. With 5 Illus.

Old Kensington Palace, &c. With 6 Illustrations.

At Prior Park, &c. With 6 Illustrations.

Rosalba's Journal. 8vo, with 6 Illus.

DIMNET (ERNE) Herself Again. 16s. net.

DIXON (W. WILL) The Rogue of R.

DONOVAN (D.) Stories by. 16s. net each.

Suspicion Around In the Grip of the

The Man from the

The Mystery of the Wanted!

Tales of Terror.

Tyler Tatlock,

Chronicles of M

Tracked to Doom

Tracked and Taken

A Detective's Who Poisoned Caught at Last Link by Link From Informant

The Man-Hunter

Dark Deeds.

The Records

DOSTOEV Letters of.

DOWLING Corcoran's

DOYLE (A. C.) of Girdlestone

DRAMATIC Edited by C.

Ben Jonson and a Biography

Chapman's I. The Play and Translations

SWINBURNE Odyssey.

Marlowe's Massinger's

DRAPER (N.) the Love Decorated (See 47)

RTE'S (BRET) Collected Works. LIBRARY EDITION. (Ten Volumes now ready). Crown 8vo, cloth, 3s. 6d. net each.

I. **POETICAL AND DRAMATIC WORKS.** With Portrait.

II. **THE LUCK OF ROARING CAMP—BOHEMIAN PAPERS—AMERICAN LEGENDS.**

III. **TALES OF THE ARGONAUTS—EASTERN SKETCHES.**

IV. **GABRIEL CONROY.**

V. **STORIES—CONDENSED NOVELS.**

VI. **TALES OF THE PACIFIC SLOPE—II. With Portrait by JOHN PETTIE.**

VII. **TALES OF THE PACIFIC SLOPE—I. With Portrait by JOHN PETTIE.**

VIII. **TALES OF PINE AND CYPRESS.**

IX. **BUCKEYE AND CHAPPAPEL.**

X. **TALES OF TRAIL AND TOWN.**

Bret Harte's Choice Works in Prose and Verse. With Portrait and 40 Illustrations. Crown 8vo, cloth, 3s. 6d. net.

Bret Harte's Poetical Works, including SOME LATER VERSES. Crown 8vo, buckram, 3s. 6d. net.

In a Hollow of the Hills. Crown 8vo, picture cloth, flat back, 2s. net.

Maruja. Crown 8vo, cloth, 3s. 6d. net; post 8vo, picture boards, 2s. net; cloth limp, 2s. 6d. net.

Miss, Luck of Roaring Camp, &c Condensed Novels. Both Series.

Complete Poetical Works.

Crown 8vo, cloth, 6s. each.

On the Old Trail, Trent's Trust, Under the Redwoods.

From Sandhill to Pine.

Stories in Light and Shadow.

Mr. Jack Hamlin's Mediation.

Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illustrated boards, 2s. net each.

Gabriel Conroy.

A Wolf of the Plains. With 60 Illustrations by STANLEY L. WOOD.

A Ward of the Golden Gate. With 50 Illustrations by STANLEY L. WOOD.

Crown 8vo, cloth, 3s. 6d. net each, &c.

The Bell-Ringer of Angel's, &c. With 30 Illus.

Clarence: A Story of the American War. With 8 Illustrations by A. JULE GOODMAN.

Barker's Luck, &c. With 30 Illustrations by A. FORESTIER, PAUL HARDY, &c.

Devil's Ford, &c.

The Crusade of the 'Excelsior.' With Frontis. by J. BERNARD PARKERIDGE.

Tales of Trail and Town. With Frontispiece by G. P. JACOMB HOOD.

Crown 8vo, cloth, 3s. 6d. net each; picture cloth, flat back, 2s. net each.

A Sappho of Green Springs. Colonel Starbottle's Client. A Protégée of Jack Hamlin's. With numerous Illustrations.

Sally Dows, &c. With 47 Illustrations by W. D. ALMOND and others.

HARTE (BRET)—continued. Post 8vo, illus. bds., 2s. net each; cloth, 2s. 6d. net each.

Flip. A Phyllis of the Sierras.

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

Luck of Roaring Camp, and Sensation Novels Condensed. Also in picture cloth at same price.

An Heiress of Red Dog. Californian Stories.

Three Partners. Medium 8vo, 6d.

New Condensed Novels. Cr. 8vo, cloth, 3s. 6d. net.

HAWEIS (Mrs. H. R.), Books by.

The Art of Dress. With 32 Illustrations. Post 8vo, 12 net; cloth, 1s. 6d. net.

Chaucer for Schools. With Frontispiece. Demy 8vo, cloth, 2s. 6d. net.

Chaucer for Children. With 8 Coloured Plates and 30 Woodcuts. Crown 4to, cloth, 3s. 6d. net.

HAWTHORNE (JULIAN), Novels by. Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illus. bds., 2s. net each.

Garth. Ellice Quentin. Fortune's Fool. Dust. Four Illus.

Fortunio Randolph. With Four Illus.

D. Poindexter's Disappearance. The Spectre of the Camera.

Crown 8vo, cloth, 3s. 6d. net each.

Sebastian Strome. Love—or a Name.

Miss Cadogna. Illus. boards, 2s. net.

HEAD (Mrs. HENRY).—A Simple Guide to Pictures. With 34 Illustrations (24 in Colour). Fcap 4to, cloth, 5s. net.

HEALY (CHRIS), Books by. Crown 8vo, cloth, 6s. each.

Confessions of a Journalist. Heirs of Reuben. Mara.

The Endless Heritage. Cr. 8vo, 3s. 6d. net.

HELPS (Sir ARTHUR).—Ivan de Biron. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.

HENDERSON (ISAAC).—Agatha Page. Crown 8vo, cloth, 3s. 6d. net.

HENTY (G. A.), Novels by. Post 8vo, cloth, 3s. 6d. net; illustrated boards, 2s. net.

Crown 8vo, cloth, 3s. 6d. net each.

The Queen's Cup. Dorothy's Double. Colonel Thorndyke's Secret.

- GILBERT (WILLIAM).**—James Duke, Costermonger. Post 8vo, 2s. net.
- GLOVER (JAMES).**—Jimmy Glover and His Friends. With Illustrations. Demy 8vo, cloth, 7s. 6d. net.
- GODWIN (WILLIAM).**—Lives of the Necromancers. Post 8vo, cloth, 2s. net.
- GOLDEN TREASURY of Thought, The.** By THEODORE TAYLOR. Cr. 8vo, cl., 3s. 6d. net.
- GOODMAN (E. J.).**—The Fate of Herbert Wayne. Cr. 8vo, cloth, 3s. 6d. net.
- GRACE (ALFRED A.).**—Tales of a Dying Race. Cr. 8vo, cloth, 3s. 6d. net.
- GRACE, E. M.:** A Memoir. By F. S. ASHLEY-COOPER. Crown 8vo, cloth, 5s. net.
- GRANDE (JULIAN).**—A Citizens' Army: The Swiss Military System. Cr. 8vo, cloth, 3s. 6d. net.
- GREEKS AND ROMANS, The Life of the.** By ERNST GEHL and W. KONER. Edited by Dr. F. HUEFFER. With 545 Illusts. Demy 8vo, cl., 6s. net.
- GREEN (ARTHUR).**—The Story of a Prisoner of War. Post 8vo, 1s. net.
- GREEN (F. E.).**—The Surrey Hills. Illustrated by ELLIOTT SEABROOKE. Fcap. 4to, cloth, 7s. 6d. net.
- GREENWOOD (JAMES).**—The Prisoner in the Dock. Crown 8vo, cloth, 3s. 6d. net.
- GREY (Sir GEORGE).**—The Romance of a Proconsul. By JAMES MILNE. Crown 8vo, buckram, 5s. net.
- GRIFFITH (CECIL).**—Corinthia Marazion. Crown 8vo, cl., 3s. 6d. net.
- GRIFFITHS (Major A.).**—No. 99, and Blue Blood. Cr. 8vo, cloth, 2s. net.
- GRIMM.**—German Popular Stories. — Collected by the Brothers GRIMM and Translated by EDGAR TAYLOR. With an Intro. by JOHN RESKIN. Illustrated by GEORGE CRUKSHANK. Square 8vo, cloth, gilt top, 5s. net.
- GYP.**—CLOCLO. Translated by NORA M. STATHAM. Cr. 8vo, cloth, 3s. 6d. net.
- HABBERTON (JOHN).**—Helen's Babies. With Coloured Frontis. and 60, Illustrations by EVA ROOS. Fcap. 4to, cloth, 5s. net.
- HAKE (Dr. T. GORDON), Poems by.** Crown 8vo, cloth, 5s. net each.
New Symbols. The Serpent Play
Legends of the Morrow.
Maiden Ecstasy. Small 4to, cl., 8s. net.
- HALL (Mrs. S. C.).**—Sketches of Irish Character. Illusts. by CRUKSHANK and others. Demy 8vo, cl., 6s. net.
- HALL (OWEN), Novels by.**
The Track of a Storm. Crown 8vo, picture cloth, flat back, 2s. net.
Jetsam. Crown 8vo, cloth, 3s. 6d. net.
- HALLIDAY (ANDREW).**—Every-day Papers. Illus. bds., 2s. net.
- HAMILTON'S (COSMO) Stories Two Kings, &c.** Cr. 8vo, cl., 2s. net.
Crown 8vo, 1s. net each.
The Glamour of the Impossible. Through a Keyhole.
Crown 8vo, cloth, 6s. each.
Nature's Vagabond, &c.
The Door that has no Key.
Crown 8vo, cloth, 3s. 6d. net.
Plain Brown. Cr. 8vo, cloth, 3s. 6d. net.
POPULAR EDITION, medium 8vo, 6d.
- A Plea for the Younger Generation.** Crown 8vo, cloth, 2s. 6d. net.
- HAPPY TESTAMENT, The.** By CHARLES LOUNDSBERRY. Illustrated in Colour by RACHEL MARSHALL. Post 8vo, decorated cover, 1s. net.
- HAPSBURGS, The Cradle of the.** By J. W. GILBERT-SMITH, M.A. With numerous Illusts. Cr. 8vo, cloth, 5s. net.
- HARDY (IZA DUFFUS), Novels by.** Crown 8vo, cloth, 3s. 6d. net each.
The Lesser Evil. | A Butterfly.
Man, Woman, and Fate.
- HARDY (THOMAS).**—Under the Greenwood Tree. Post 8vo, cloth, 3s. 6d. net; illustrated boards, 2s. net. FINE PAPER EDITION, post 8vo, cl. gilt, 2s. net; leather gilt, 3s. net; CHEAP EDITION, medium 8vo, 6d. Also the LARGE TYPE EDITION DE LUXE, with 10 Illustrations in Colour by KEITH HENDERSON. Fcap. 4to, cl., 3s. 6d. net.
The Pocket Thomas Hardy. 16mo, cloth gilt, 2s. net; leather gilt, 3s. net.
- HARRIS (JOEL CHANDLER): Uncle Remus.** With 9 Coloured and 50 other Illustrations by J. A. SHEPHERD. Fcap. 4to, cloth, gilt top, 5s. net.
Nights with Uncle Remus. With 8 Coloured and 50 other Illustrations by J. A. SHEPHERD. Fcap. 4to, cl., 5s. net.

HARTE'S (BRET) Collected

Works. LIBRARY EDITION. (Ten Volumes now ready). Crown 8vo, cloth, 3s. 6d. net each.

- Vol. I. POETICAL AND DRAMATIC WORKS. With Portrait.
 " II. THE LUCK OF ROARING CAMP—BOHEMIAN PAPERS—AMERICAN LEGENDS.
 " III. TALES OF THE ARGONAUTS—EASTERN SKETCHES.
 " IV. GABRIEL CONROY.
 " V. STORIES—CONDENSED NOVELS.
 " VI. TALES OF THE PACIFIC SLOPE.
 " VII. TALES OF THE PACIFIC SLOPE—II. With Portrait by JOHN PETTIE.
 " VIII. TALES OF PINE AND CYPRESS.
 " IX. BUCKEYE AND CHAPARRAL.
 " X. TALES OF TRAIL AND TOWN.

Bret Harte's Choice Works in Prose and Verse. With Portrait and 40 Illustrations. Crown 8vo, cloth, 3s. 6d. net.

Bret Harte's Poetical Works, including SOME LATER VERSES. Crown 8vo, buckram, 3s. 6d. net.

In a Hollow of the Hills. Crown 8vo, picture cloth, flat back, 2s. net.

Maruja. Crown 8vo, cloth, 3s. 6d. net; post 8vo, picture boards, 2s. net; cloth limp, 2s. 6d. net.

Post 8vo, cloth, 2s. net ea.; leather, 3s. net ea.

Miss, Luck of Roaring Camp, & Condensed Novels. Both Series. Complete Poetical Works.

Crown 8vo, cloth, 6s. each.

On the Old Trail. | Trent's Trust. Under the Redwoods. From Sandhill to Pine. Stories in Light and Shadow. Mr. Jack Hamlin's Mediation.

Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illustrated boards, 2s. net each.

Gabriel Conroy.

A Waif of the Plains. With 60 Illustrations by STANLEY L. WOOD.

A Ward of the Golden Gate. With 59 Illustrations by STANLEY L. WOOD.

Crown 8vo, cloth, 3s. 6d. net each.

The Bell-Ringer of Angel's, &c. With 39 Illusts. by DUDLEY HARDY, &c.

Clarence: A Story of the American War. With 8 Illustrations by A. JULE GOODMAN.

Barker's Luck, &c. With 30 Illustrations by A. FORESTIER, PAUL HARDY, &c.

Devil's Ford, &c.

The Crusade of the 'Excelsior.' With Frontis. by J. BERNARD PARTRIDGE.

Tales of Trail and Town. With Frontispiece by G. P. JACOMB HOOD.

Crown 8vo, cloth, 3s. 6d. net each; picture cloth, flat back, 2s. net each.

A Sappho of Green Springs.

Colonel Starbottle's Client.

A Protégée of Jack Hamlin's. With numerous Illustrations.

Sally Dows, &c. With 47 Illustrations by W. D. ALMOND and others.

HARTE (BRET)—continued.

Post 8vo, illus. bds., 2s. net each; cloth, 2s. 6d. net each.

Flip.

A Phyllis of the Sierras.

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

Luck of Roaring Camp and Sensation Novels Condensed. Also in picture cloth at same price.

An Heiress of Red Dog. Californian Stories.

Three Partners. Medium 8vo, 6d.
New Condensed Novels. Cr. 8vo, cloth, 3s. 6d. net.

HAWEIS (Mrs. H. R.), Books by.

The Art of Dress. With 32 Illustrations. Post 8vo, 1s. net; cloth, 1s. 6d. net.

Chaucer for Schools. With Frontispiece. Demy 8vo, cloth, 2s. 6d. net.

Chaucer for Children. With 8 Coloured Plates and 30 Woodcuts. Crown 4to, cloth, 3s. 6d. net.

HAWTHORNE (JULIAN),

Novels by. Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illus. bds., 2s. net each.

Garth. | Ellice Quentin. Fortune's Fool. | Dust. Four Illusts.

Beatrice Randolph. With Four Illusts.

D. Poindexter's Disappearance. The Spectre of the Camera.

Crown 8vo, cloth, 3s. 6d. net each.

Sebastian Strome. Love—or a Name.

Miss Cadogna. Illus. boards, 2s. net.

HEAD (Mrs. HENRY).—A

Simple Guide to Pictures. With 34 Illustrations (24 in Colour). Fcap. 4to, cloth, 5s. net.

HEALY (CHRIS), Books by.

Crown 8vo, cloth, 6s. each.

Confessions of a Journalist. Heirs of Reuben. | Mara.

The Endless Heritage. Cr. 8vo, 3s. 6d. net.

HELPS (Sir ARTHUR).—Ivan

de Biron. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.

HENDERSON (ISAAC).—Agatha

Page. Crown 8vo, cloth, 3s. 6d. net.

HENTY (G. A.), Novels by.

Rujub, the Juggler. Post 8vo, cloth, 3s. 6d. net; illustrated boards, 2s. net.

Crown 8vo, cloth, 3s. 6d. net each.

The Queen's Cup. Dorothy's Double.

Colonel Thorndyke's Secret.

- GILBERT (WILLIAM).**—James Duke, Costermonger. Post 8vo, 2s. net.
- GLOVER (JAMES).**—Jimmy Glover and His Friends. With Illustrations. Demy 8vo, cloth, 7s. 6d. net.
- GODWIN (WILLIAM).**—Lives of the Necromancers. Post 8vo, cloth, 2s. net.
- GOLDEN TREASURY OF Thought, The.** By THEODORE TAYLOR. Cr. 8vo, cl., 3s. 6d. net.
- GOODMAN (E. J.).**—The Fate of Herbert Wayne. Cr. 8vo, cloth, 3s. 6d. net.
- GRACE (ALFRED A.).**—Tales of a Dying Race. Cr. 8vo, cloth, 3s. 6d. net.
- GRACE, E. M.: A Memoir.** By F. S. ASHLEY-COOPER. Crown 8vo, cloth, 5s. net.
- GRANDE (JULIAN).**—A Citizens' Army: The Swiss Military System. Cr. 8vo, cloth, 3s. 6d. net.
- GREEKS AND ROMANS, The Life of the.** By ERNST GÜHL and W. KÖNER. Edited by Dr. F. HUEFFER. With 545 Illustrs. Demy 8vo, cl., 6s. net.
- GREEN (ARTHUR).**—The Story of a Prisoner of War. Post 8vo, 1s. net.
- GREEN (F. E.).**—The Surrey Hills. Illustrated by ELLIOTT SEABROOKE. Fcap. 4to, cloth, 7s. 6d. net.
- GREENWOOD (JAMES).**—The Prisoner in the Dock. Crown 8vo, cloth, 3s. 6d. net.
- GREY (Sir GEORGE).**—The Romance of a Proconsul. By JAMES MILNE. Crown 8vo, buckram, 5s. net.
- GRIFFITH (CECIL).**—Corinthia Marazion. Crown 8vo, cl., 3s. 6d. net.
- GRIFFITHS (Major A.).**—No. 99, and Blue Blood. Cr. 8vo, cloth, 2s. net.
- GRIMM.**—German Popular Stories. Collected by the Brothers GRIMM and Translated by EDGAR TAYLOR. With an Intro. by JOHN RUSKIN. Illustrated by GEORGE CRUIKSHANK. Square 8vo, cloth, gilt top, 5s. net.
- GYP.**—CLOCLO. Translated by NORA M. STATHAM. Cr. 8vo, cloth, 3s. 6d. net.

H.

N
L
M

HA

HAL

The

Jo

HAL

Ever

HAMI

Two E

The Gl

Throu

Cr

Nature's

The Doc

Plain Br

POPULA

A Plea fo

tion.

HAPPY

By CHA

trated in

Post 8vo,

HAPSBU

By J. W.

numerous

HARDY (IZ

by Crown

The Lesser

Man, Woma

HARDY (TI

the Greenwo

3s. 6d. net; ill

PINE PAPER E

2s. net; leath

EDITION, medi

LARGE TYPE E

10 Illustrations

HENDERSON. P

The Pocket Tho

cloth gilt, 2s. net;

HARRIS (JOEL

Uncle Remus. A

50 other Illustration

Fcap. 4to, cloth, gilt

Nights with Unci

8 Coloured and 50 ot

J. A. SHEPHERD. Fcap

- YSHANOVSKAYA, (V. I.)**—The Torch-Bearers of Bohemia. Translated from the Russian by J. M. SORSKICE. Crown 8vo, cloth, 5s. net.
- WB'S (CHARLES) Collected Works** in Prose and Verse, including 'Poetry for Children' and 'Prince Dorus.' Edited by R. H. SHEPHERD. Crown 8vo, cloth, 3s. 6d. net.
- 3 Essays of Elia.** (Both Series.) FINE PAPER EDITION, post 8vo, cloth, gilt top, 2s. net; leather, gilt edges, 5s. net.
- BERT (GEORGE).**—The resident of Boravia. Cr. 8vo, cloth, 6d. net.
- E (EDWARD WILLIAM).**—10 Arabian Nights. Illustrated by W. HARVEY. With Preface by ANLEY LANE-POOLE. 3 Vols., demy 1/2 cloth, 5s. net each.
- R (CHARLES A.).**—Practical Hints for Art Students. Illustrated. Post 8vo, cloth, 3s. 6d. net.
- ISTOUN (PETER).**—The nted Mountain. Cr. 8vo, cloth, 6s.
- VERNON.**—The Ballet of Nations: A Present-day Morality. Edited by MAXWELL ARMPFIELD. 944s, 3s. 6d. net.
- ANN (R. C.).**—Harry yer at Cambridge, and Conventional Hints for Young Shooters. 8vo, cloth, 1s. 6d. net.
- (MRS. DISNEY).**—The ren of the Chapel. Including ability Play, The Pilgrimage of ure, by A. C. SWINBURNE. 8vo, cloth, 6s. net.
- D (C. G.).**—A Manual of ng and Repairing. With Dia Crown 8vo, cloth, 5s. net.
- ETIER (EDMOND).**—ne Sans-Gène. Translated by OR VILLIERS. Post 8vo, cloth, net; Illustrated boards, 2s. net. R EDITION, medium 8vo, 6d.
- OHN K.).**—The Lind. Post 8vo, illust. bds., 2s. net.
- (ADAM).**—A Tragedy fe. Cr. 8vo, cloth, 3s. 6d. net.
- (HARRY),** Novels by. 8vo, cloth, 3s. 6d. net each. 3berts. | The Jacobite.
- LAUDE,** Novels by. 9, cloth, 6s. each. 'n of the Burning Bush. a on the Threshold. ren's Bread.

- LYOYD (Theodosia).**—Innocence in the Wilderness. Cr. 8vo, cloth, 6s.
- LINTON (E. LYNN),** Works by. Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illustrated boards, 2s. net each.
- Patricia Kemball. | Ione. The Atonement of Leam Dundas. The World Well Lost. 12 Illustrs. The One Too Many. Under which Lord? With 12 Illustrs. 'My Love.' | Sowing the Wind. Paston Carew. | Dulcie Everton. With a Silken Thread. The Rebel of the Family.**
- An Octave of Friends.** Crown 8vo, cloth, 3s. 6d. net.
- Patricia Kemball. POPULAR EDITION, medium 8vo, 6d.**
- LORIMER (NORMA).**—The Pagan Woman. Cr. 8vo, cl., 3s. 6d. net.
- LUCAS (E. V.),** Books by.
- Anne's Terrible Good Nature,** and other Stories for Children. With 12 Illustrations. Crown 8vo, cloth, 6s.
- A Book of Verses for Children.** Crown 8vo, cloth, 5s. net.
- Three Hundred Games and Pastimes.** By E. V. LUCAS and ELIZABETH LUCAS. Post 4to, cloth, 6s. net.
- The Flamp, and other Stories.** Royal 16mo, cloth, 1s. net.
- LUCY (HENRY W.).**—Gideon Fleyce. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.
- LYRE D'AMOUR (La).**—An Anthology of French Love Poems. Selected with Introduction and Notes, by C. B. LEWIS. Cr. 8vo, cloth, 5s. net.
- McCARTHY (JUSTIN),** Books by.
- A History of the Four Georges and of William the Fourth.** Four Vols., demy 8vo, cl., 10s. 6d. net ea.
- A History of Our Own Times** from the Accession of Queen Victoria to the General Election of 1886. LIBRARY EDITION. Four Vols., demy 8vo, cloth, 10s. 6d. net each.—Also the POPULAR EDITION, in Four Vols., crown 8vo, cloth, 5s. net each.—And the JUBILEE EDITION, with an Appendix of Events to the end of 1886, in 2 Vols., large post 8vo, cloth, 10s. 6d. net.
- A History of Our Own Times,** Vol. V, from 1880 to the Diamond Jubilee. Demy 8vo, cloth, 10s. 6d. net; crown 8vo, cloth, 5s. net.
- A History of Our Own Times,** Vols. VI, and VII, from 1867 to Accession of Edward VII. 2 Vols., demy 8vo, cloth, 21s. net; crown 8vo, cloth, 5s. net each.
- A Short History of Our Own Times,** from the Accession of Queen Victoria to the Accession of King Edward VII. Crown 8vo, cloth, gilt top, 5s. net; also the POPULAR EDITION, post 8vo, cl., 2s. 6d. net; and the CHEAP EDITION (to the year 1880), med. 8vo, 6d.

KING (LEONARD W., M.A.).—

A History of Babylonia and Assyria from Prehistoric Times to the Persian Conquest. With Plans and Illustrations. 3 vols. royal 8vo, cloth. Each vol. separately, 18s. net; or the 3 vols. if ordered at one time, £2 10s. net.

Vol. I.—**A History of Sumer and Akkad:** An account of the Early Races of Babylonia from Prehistoric Times to the Foundation of the Babylonian Monarchy.

II.—**A History of Babylon** from the Foundation of the Monarchy, about B.C. 2000, until the Conquest of Babylon by Cyrus, B.C. 539.

III.—**A History of Assyria** from the Earliest Period until the Fall of Nineveh, B.C. 606. [Preparing.]

KING'S CLASSICS (The).

Under the General Editorship of Prof. ISRAEL GOLLANZ, D.Litt. Post 8vo, quarter, bound antique grey boards or red cloth, 18. 6d. net; Double Vols. 38. net. Quarter vellum, grey cloth sides, 2s. 6d. net; Double Vols. 5s. net. Three-quarter vellum, Oxford side-papers, gilt top, 5s. net; Double Vols. 7s. 6d. net. * signifies Double net; Volumes. * can be supplied for School use in wrappers at 1s. net each.

1. **The Love of Books: the Philobiblon of Richard de Bury.** Trans. by E. C. THOMAS.
2. **Six Dramas of Calderon.** Trans. by ED. FITZGERALD. Edited by H. OELSSNER, M.A.
3. **The Chronicle of Jocelyn of Brakelond.** Trans. from the Latin, with Notes, by L. C. JANE, M.A. Introd. by ABBOT GASQUET.
4. **Life of Sir Thomas More.** By WILLIAM ROPER. With Letters to and from his Daughter.
5. **Eikon Basilike.** Ed. by ED. ALMACK, F.S.A.
6. **Kings' Letters. Part I.** From Alfred to the Coming of the Tudors. Edited by ROBERT STEELE, F.S.A.
7. **Kings' Letters. Part II.** From the Early Tudors; with Letters of Henry VIII. and Anne Boleyn.
8. **Chaucer's Knight's Tale.** In modern English by Prof. SKEAT.
9. **Chaucer's Man of Law's Tale, Squire's Tale, and Nun's Priest's Tale.** In modern English by Prof. SKEAT.
10. **Chaucer's Prioress's Tale, Pardoner's Tale, Clerk's Tale, and Canon's Yeoman's Tale.** In modern English by Prof. SKEAT. (See also Nos. 3, 47, 48.)
11. **The Romance of Fulk Fitzwarine.** Translated by ALICE KEMP-WELCH; Introduction by Prof. BRANDIN.
12. **The Story of Cupid and Psyche.** From "The Golden Age," ADLINGTON'S Translation. Edited by W. H. D. ROUSE.
13. **Life of Margaret Godolphin.** By JOHN EVELYN.
14. **Early Lives of Dante.** Translated by Rev. P. H. WICKSTEED.
15. **The Falstaff Letters.** By JAMES WHITE.
16. **Polonius.** By EDWARD FITZGERALD.
17. **Medieval Lore.** From BALTHAZARUS ANGLIENSIS. Edited by ROBERT STEELE. With Preface by WILLIAM MORRIS.
18. **The Vision of Piers the Plowman.** By WILLIAM LANGLAND. In modern English by Prof. SKEAT.
19. **The Gull's Hornbook.** By THOMAS DEKKER. Edited by R. MCKERROW, M.A.
20. **The Nun's Rule or Ancien Riwe in modern English.** Edited by ABBOT GASQUET.
21. **Memoirs of Robert Cary, Earl of Monmouth.** Edited by G. H. POWELL.
22. **Early Lives of Charlemagne.** Translated by A. J. GRANT. (See also No. 45.)

KING'S CLASSICS—continued.

23. **Cicero's "Friendship," "Old Age," and "Scipio's Dream."** Edited by W. H. D. ROUSE, Litt. D.
24. **Wordsworth's Prelude.** With Notes by W. B. WORSFOLD, M.A.
25. **The Defence of Chenevère, and other Poems by William Morris.** With Introduction by ROBERT STEELE.
26. **27. Browning's Men and Women.** Notes by W. B. WORSFOLD, M.A. (In 2 Vols.)
28. **Poe's Poems.** Notes by EDWARD HUTTON.
29. **Shakespeare's Sonnets.** Edited by C. C. STOKES.
30. **George Eliot's Silas Marner.** With Introduction by Dr. R. GARNE T.
31. **Goldsmith's Vicar of Wakefield.** With Introduction by Dr. R. GARNE T.
32. **Charles Reade's Peg Woffington.** With Introduction by Dr. R. GARNE T.
33. **The Household of Sir Thomas More.** By ANNE MANNING. With Preface by Dr. R. GARNE T. (See also Nos. 4, 46.)
34. **Sappho: One Hundred Lyrics.** By BLISS GARMAN.
35. **Wine, Women, and Song: Mediæval Latin Students' Songs.** Translated, with Introd., by J. ADDINGTON SYMONDS.
36. **37. George Pettie's Petite Palace of Pettie His Pleasure.** Edited by Prof. I. GOLLANZ. (In Two Volumes.)
38. **Walpole's Castle of Otranto.** With Preface by Miss SPURGEON.
39. **The Poets Royal of England and Scotland.** Original Poems by Royal and Noble Persons. Edited by W. BAILEY KEMPLING.
40. **Sir Thomas More's Utopia.** Edited by ROBERT STEELE, F.S.A.
41. **Chaucer's Legend of Good Women.** In modern English by Prof. SKEAT.
42. **Swift's Battle of the Books, &c.** Edited by A. GUTHRIE.
43. **Sir William Temple upon the Gardens of Epicurus, with other XVIIIth Century Essays.** Edited by A. FORBES STEVEKING, F.S.A.
44. **The Song of Roland.** Translated by Mrs. CROSLAND. With Introduction by Prof. BRANDIN. (See also No. 22.)
45. **Dante's Vita Nuova.** The Italian text, with ROSSETTI'S Translation, and Introd. by Dr. H. OELSSNER. (See also No. 14.)
46. **Chaucer's Prologues and Minor Poems.** In modern English by Prof. SKEAT.
47. **Chaucer's Parliament of Birds and House of Fame.** In modern English by Prof. SKEAT.
48. **Mrs. Gaskell's Cranford.** With Introduction by R. BRIMLEY JOHNSON.
49. **Pearl.** An English Poem of the Fourteenth Century. Edited, with Modern Rendering, by Prof. I. GOLLANZ. [Preparing.]
50. **51. 52. Kings' Letters. Parts III and IV.** Edited by ROBERT STEELE, F.S.A. (In Two Volumes. Preparing.)
53. **The English Correspondence of Saint Boniface.** Trans. by EDWARD KYLLER, M.A.
54. **The Cavalier to His Lady: XVIIIth Century Love Songs.** Edited by FRANK SIDGWICK.
55. **Asser's Life of King Alfred.** Translated by L. C. JANE, M.A.
56. **Translations from the Icelandic.** Translated by Rev. W. C. GREEN, M.A.
57. **The Rule of St. Benedict.** Translated by ABBOT GASQUET.
58. **Daniela "Dalia" and Drayton's "Idea."** Ed. by ARDRELL ESDALE, M.A.
59. **The Book of the Duke of True Lovers.** Translated from CHRISTINE DE PISAN by ALICE KEMP-WELCH.
60. **Of the Tumbler of Our Lady, and other Miracles.** Translated from GAUTIER DE COINCE &c., by ALICE KEMP-WELCH.
61. **The Chatelaine of Vergi.** Translated by ALICE KEMP-WELCH. With Introduction by L. BRANDIN, Ph.D.

KRYSHANOVSKAYA, (V. I.)—**The Torch-Bearers of Bohemia.** Translated from the Russian by J. M. SOSKICE. Crown 8vo, cloth, 5s. net.

LAMB'S (CHARLES) Collected Works in Prose and Verse, including 'Poetry for Children' and 'Prince Dorus.' Edited by R. H. SHEPHERD. Crown 8vo, cloth, 3s. 6d. net.

The Essays of Elia. (Both Series.) FINE PAPER EDITION, post 8vo, cloth, gilt top, 2s. net; leather, gilt edges, 3s. net.

LAMBERT (GEORGE).—**The President of Boravia.** Cr. 8vo, cloth, 3s. 6d. net.

LANE (EDWARD WILLIAM), **The Arabian Nights.** Illustrated by W. HARVEY. With Preface by STANLEY LANE-POOLE. 3 Vols., demy 8vo, cloth, 5s. net each.

LASAR (CHARLES A.)—**Practical Hints for Art Students.** Illustrated. Post 8vo, cloth, 3s. 6d. net.

LAURISTOUN (PETER).—**The Painted Mountain.** Cr. 8vo, cloth, 6s.

LEE (VERNON).—**The Ballet of the Nations: A Present-day Morality.** Decorated by MAXWELL ARMFIELD. Demy 4to, 3s. 6d. net.

LEHMANN (R. C.)—**Harry Fludyer at Cambridge, and Conversational Hints for Young Shooters.** Crown 8vo, cloth, 1s. 6d. net.

LEITH (MRS. DISNEY).—**The Children of the Chapel.** Including a Morality Play, **The Pilgrimage of Pleasure,** by A. C. SWINBURNE. Crown 8vo, cloth, 6s. net.

LELAND (C. G.)—**A Manual of Mending and Repairing.** With Diagrams. Crown 8vo, cloth, 5s. net.

LEPELLETIER (EDMOND).—**Madame Sans-Gêne.** Translated by JOHN DE VILLIERS. Post 8vo, cloth, 3s. 6d. net; illustrated boards, 2s. net; POPULAR EDITION, medium 8vo, 6d.

LEYS (JOHN K.)—**The Lindsays.** Post 8vo, illust. bds., 2s. net.

LILBURN (ADAM).—**A Tragedy in Marble.** Cr. 8vo, cloth, 3s. 6d. net.

LINDSAY (HARRY), Novels by. Crown 8vo, cloth, 3s. 6d. net each.
Rhoda Roberts. | **The Jacobite.**

LITTLE (MAUDE), Novels by. Crown 8vo, cloth, 6s. each.
At the Sign of the Burning Bush.
A Woman on the Threshold.
The Children's Bread.

LLOYD (Theodosia).—**Innocence in the Wilderness.** Cr. 8vo, cloth, 6s.

LINTON (E. LYNN), Works by. Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illustrated boards, 2s. net each.

Patricia Kembell. | **Ione.**
The Atonement of Leam Dundas.
The World Well Lost. 12 Illusts.
The One Too Many.
Under which Lord? With 12 Illusts.
'My Love.' | **Sowing the Wind.**
Paston Carew. | **Dulcie Everton.**
With a Silken Thread.
The Rebel of the Family.

An Octave of Friends. Crown 8vo, cloth, 3s. 6d. net.

Patricia Kembell. POPULAR EDITION, medium 8vo, 6d.

LORIMER (NORMA).—**The Pagan Woman.** Cr. 8vo, cloth, 3s. 6d. net.

LUCAS (E. V.), Books by.

Anne's Terrible Good Nature, and other Stories for Children. With 12 Illustrations. Crown 8vo, cloth, 6s.

A Book of Verses for Children. Crown 8vo, cloth, 5s. net.

Three Hundred Games and Pastimes. By E. V. LUCAS and ELIZABETH LUCAS. Post 4to, cloth, 6s. net.

The Flamp, and other Stories. Royal 16mo, cloth, 1s. net.

LUCY (HENRY W.)—**Gideon Fleyce.** Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.

LYRE D'AMOUR (Laj.)—**An Anthology of French Love Poems.** Selected, with Introduction and Notes, by C. B. LEWIS. Cr. 8vo, cloth, 5s. net.

MCCARTHY (JUSTIN), Books by.

A History of the Four Georges and of William the Fourth. Four Vols., demy 8vo, cl., 10s. 6d. net ea.

A History of Our Own Times from the Accession of Queen Victoria to the General Election of 1880. LIBRARY EDITION, Four Vols., demy 8vo, cloth, 10s. 6d. net each.—Also the POPULAR EDITION, in Four Vols., crown 8vo, cloth, 5s. net each.—And the JUBILEE EDITION, with an Appendix of Events to the end of 1886, in 2 Vols., large post 8vo, cloth, 10s. 6d. net.

A History of Our Own Times, Vol. V., from 1880 to the Diamond Jubilee. Demy 8vo, cloth, 10s. 6d. net; crown 8vo, cloth, 5s. net.

A History of Our Own Times, Vols. VI. and VII., from 1807 to Accession of Edward VII. 2 Vols., demy 8vo, cloth, 21s. net; crown 8vo, cloth, 5s. net each.

A Short History of Our Own Times, from the Accession of Queen Victoria to the Accession of King Edward VII. Crown 8vo, cloth, gilt top, 5s. net; also the POPULAR EDITION, post 8vo, cl., 2s. 6d. net; and the CHEAP EDITION (to the year 1880), med. 8vo, 6d.

MCCARTHY (JUSTIN).—*continued.*
Our Book of Memories. Letters from JUSTIN MCCARTHY to Mrs. CAMPBELL PRAED, With Portraits and Views. Demy 8vo, cloth, 12s. 6d. net.

FINE PAPER EDITIONS.

Poet 8vo, cloth, gilt top, 2s. net per vol. leather, gilt edges, 3s. net per vol.

The Reign of Queen Anne, in 1 Vol.
A History of the Four Georges and of William IV., in 2 vols.,

A History of Our Own Times from Accession of Q. Victoria to 1901, in 4 Vols.,

Crown 8vo, cloth, 3s. 6d. net each; post 8vo pict. boards, 2s. net each; cloth limp, 2s. 6d. net each.

The Waterdale Neighbours.

My Enemy's Daughter.

A Fair Saxon, Linley Rochford.

Dear Lady Disdain. | The Dictator.

Miss Misanthrope. With 12 Illusts.

Donna Quixote. With 12 Illustrations

The Comet of a Season.

Maid of Athens. With 12 Illustrations.

Camliola.

Red Diamonds. | The Riddle Ring.

Crown 8vo, cloth, 3s. 6d. net each.

The Three Disgraces. | Mononia.

Julian Revelstone.

'The Right Honourable.' By JUSTIN MCCARTHY and MRS. CAMPBELL PRAED.

Crown 8vo, cloth, 6s.

MCCARTHY (J. H.), Works by.

The French Revolution. (Constituent Assembly, 1789-91.) Four Vols., demy 8vo, cloth, 10s. 6d. net each.

An Outline of the History of Ireland. Crown 8vo, 1s. net; cloth, 1s. 6d. net.

Hafiz in London. Cr. 8vo, cl., 3s. 6d. net.

Our Sensation Novel. Crown 8vo, 1s. net; cloth, 1s. 6d. net.

Doom: An Atlantic Episode. Cr. 8vo, 1s. net.

Lilly Lass. Cr. 8vo, 1s. net; cl., 1s. 6d. net.

A London Legend. Cr. 8vo, cloth, 3s. 6d. net.

MACAULAY (LORD).—**The History of England.** LARGE TYPE, FINE PAPER EDITION, in 5 vols. post 8vo, cloth, gilt top, 2s. net per vol.; leather, gilt edges, 3s. net per vol.

MACCOLL (HUGH).—**Mr. Stranger's Sealed Packet.** Cr. 8vo, cloth 3s. 6d. net; post 8vo, illus. boards 2s. net.

MCCURDY (EDWARD).—**Essays in Fresco.** With 6 Illustrations. Crown 8vo, buckram, 5s. net.

MACDONELL (AGNES).—**Quaker Cousins.** Post 8vo, bds., 2s. net

MACKAY (HELEN).—**Half Loaves: A Novel.** Cr. 8vo, cloth, 6s.

MACDONALD (Dr. GEORGE), Books by.

Works of Fancy and Imagination

Ten Vols., 16mo, Grolier cloth, 2s. 6d. net each. Also in 16mo, cloth, gilt top, 2s. net per Vol.; leather, gilt top, 3s. net per Vol.

Vol. I. WITHIN AND WITHOUT—THE

HIDDEN LIFE.

" II. THE DISCIPLE—THE GOSPEL

WOMEN—BOOK OF SONNETS—

ORGAN SONGS.

" III. VIOLIN SONGS—SONGS OF THE

DAYS AND NIGHTS—A BOOK

OF DREAMS—ROADSIDE POEMS

—POEMS FOR CHILDREN.

" IV. PARABLES—BALLADS—SCOTCH

V. & VI. PHANTASTES. [SONGS,

" VII. THE PORTENT.

" VIII. THE LIGHT PRINCESS—THE

GIANT'S HEART—SHADOWS.

" IX. CROSS PURPOSES—GOLDEN KEY

CARASOYN—LITTLE DAYLIGHT.

" X. THE CRUEL PAINTER—THE WOV

O'RIVEN—THE CASTLE—THE

BROKEN SWORDS—THE GRAY

WOLF—UNCLE CORNELIUS.

Poetical Works. 2 Vols., cr. 8vo,

buckram, 12s. net; post 8vo, cl., gilt top,

2s. net per vol.; leather, gilt edges, 3s.

net per vol.

Heather and Snow. Crown 8vo, cloth,

3s. 6d. net; post 8vo, illust. boards, 2s. net.

Lilith. Crown 8vo, cloth, 6s.

The Pocket George MacDonald:

Passages Chosen by A. H. HYATT, 16mo

cloth gilt, 2s. net; leather gilt, 3s. net.

MACHRAY (ROBERT), Novels

by. Crown 8vo, cloth, 3s. 6d. net each.

A Blow over the Heart.

The Private Detective.

Sentenced to Death.

The Mystery of Lincoln's Inn.

Crown 8vo, cloth, 3s. 6d. net; CHEAP

EDITION, picture cover, 1s. net.

Her Honour. Cr. 8vo, cloth, 3s. 6d. net.

The Woman Wins. Cr. 8vo, cloth, 6s.

MACKAY (Dr. CHAS.).—**Inter-**

ludes and Undertones. Cr. 8vo, cloth,

6s. net.

MACKAY (WILLIAM).—**A**

Mender of Nets. Crown 8vo, cloth, 6s.

MCLEOD (IRENE RUTHER-

FORD).—**Songs to Save a Soul.**

Poet 8vo, cloth, 2s. 6d. net; parchment

gilt, 3s. 6d. net.

Swords for Life. Poet 8vo, cl., 2s. 6d. net.

One Mother (Reprinted from above). Cr.

8vo, paper, with ph. to gravure, 6d. net.

MAGNA CHARTA: A Facsimile of

Original, in Gold and Colours, 3s. 6d. net.

MALLOCK (W. H.), Works by.

The New Republic. FINE PAPER

EDITION, post 8vo, cloth, gilt top, 2s. net;

leather, gilt edges, 3s. net; also post 8vo,

illustrated boards, 2s. net.

Poems. Small 4to, parchment, 8s. net.

Is Life Worth Living? Cr. 8vo, 5s. net.

MALLORY (Sir THOMAS).—

Mort d'Arthur, Selections from, edited by B. M. RANKING. Post 8vo, cl., 2s. net.

MARGUERITTE (PAUL and VICTOR), Novels by.

The Disaster. Translated by F. LEES. Crown 8vo, cloth, 3s. 6d. net. WAR EDITION, cloth, 2s. net.

Vanity. Translated by K. S. WEST. Crown 8vo, cl., Portrait-Frontispiece, 3s. 6d. net.

The Commune. Translated by F. LEES and R. B. DOUGLAS. Cr. 8vo, cloth, 6s.

MARKINO (Yoshio), Books by.

A Japanese Artist in London. By YOSHIO MARKINO. With 8 Illusts. in Three Colours and 4 in Monochrome by the Author. Cr. 8vo, cloth, 6s. net.

My Recollections and Reflections. By YOSHIO MARKINO. With 9 Illusts. in Colour and 6 in Sepia by the Author. Crown 8vo, cloth, 6s. net.

The Charm of London. Passages selected by A. H. HYATT. With 12 Illusts. in Colour by YOSHIO MARKINO. Cr. 8vo, cloth gilt, 5s. net; velvet calf, 7s. 6d. net.

Oxford from Within. By HUGH DE SELINCOURT. With a Note and 12 Illusts. in Three Colours and 8 in Sepia by YOSHIO MARKINO. Demy 8vo, cl., 5s. net.

Large fcap. 4to, cloth, 20s. net each; LARGE PAPER COPIES, parchment, 42s. net each. Also a CHEAPER EDITION of each book, fcap. 4to, cloth, 7s. 6d. net.

The Colour of London. By W. J. LOETIE, F.S.A. With Introduction by M. H. SPIELMANN, Preface and 48 Illustrations in Colour and 12 in Sepia by YOSHIO MARKINO.

The Colour of Paris. By MM. LES ACADEMICIENS GONCOURT. With Introduction by L. BENEDITE, Preface and 48 Illustrations in Colour and 12 in Sepia by YOSHIO MARKINO.

The Colour of Rome. By OLAVE M. POTTER. With Introduction by DOUGLAS SLADEN, Preface and 48 Illustrations in Colour and 12 in Sepia by YOSHIO MARKINO.

Crown 8vo, cloth, 6s. net.

The Story of Yone Noguchi. By Himself. With 8 Illusts. by YOSHIO MARKINO.

MARLOWE'S Works, including his Translations. Edited with Notes by Col. CUNNINGHAM. Cr. 8vo, cl., 3s. 6d. net.

MARSH (RICHARD), Novels by.

A Spoiler of Men. Cr. 8vo, cl., 3s. 6d. net; POPULAR EDITION, med. 8vo, 6d.

Crown 8vo, cloth.

Justice—Suspended. 3s. 6d. net.

Margot—and her Judges. 6s.

His Love or His Life. 6s.

MASSINGER'S Plays. From the Text of WILLIAM GIFFORD. Edited by Col. CUNNINGHAM. Cr. 8vo, cl., 3s. 6d. net.

MASTERMAN (J.).—Half-a-dozen Daughters. Post 8vo, bds., 2s. net.

MASTER OF GAME (THE):

The Oldest English Book on Hunting. By EDWARD, Second Duke of York. Edited by W. A. and F. BAILLIE-GROHMAN. With Introduction by THEODORE ROOSEVELT. Photogravure Frontis. and 23 Illusts. Large cr. 8vo, cl., 7s. 6d. net; parchment, 10s. 6d. net.

MATTHEWS (BRANDER).—A

Secret of the Sea. Post 8vo, illustrated boards, 2s. net.

MAX O'RELL, Books by.

Crown 8vo, cloth, 3s. 6d. net each.

Her Royal Highness Woman.

Between Ourselves.

Rambles in Womanland.

H.R.H. Woman. POPULAR EDITION, medium 8vo, 6d.

MAYCOCK (Sir WILLOUGHBY,

K.C.M.G.) With Mr. Chamberlain in the United States and Canada. With 30 Illus. Demy 8vo, cloth, 12s. 6d. net.

MAYNE (ETHEL COLBURN).—

Browning's Heroines. With Frontispiece and Title in Colour and other Decorations by MAXWELL ARMFIELD. Large crown 8vo, cloth, 6s. net.

MEADE (L. T.), Novels by.

A Soldier of Fortune. Cr. 8vo, cl., 3s. 6d. net; post 8vo, illust. bds., 2s. net.

Crown 8vo, cloth, 3s. 6d. net each.

The Voice of the Charmer.

In an Iron Grip. | The Siren.

Dr. Rumsey's Patient.

On the Brink of a Chasm.

The Way of a Woman.

A Son of Ishmael.

An Adventurers.

The Blue Diamond.

A Stumble by the Way.

This Troublesome World.

MEDIEVAL LIBRARY (The

New). Small crown 8vo, pure rag paper, boards, 5s. net per vol.; pigskin with clasps, 7s. 6d. net per vol.

1. **The Book of the Duke of True Lovers.** Translated from the Middle French of CHRISTINE DE PISAN, with Notes by ALICE KEMP-WELCH. Woodcut Title and 6 Photogravures.

2. **Of the Tumbler of our Lady, and other Miracles.** Translated from the Middle French of GAUTIER DE COINCI, &c., with Notes by ALICE KEMP-WELCH. Woodcut and 7 Photogravures.

3. **The Chatelaine of Vergi.** Translated from the Middle French by ALICE KEMP-WELCH, with the original Text, and an Introduction by Dr. L. BRANDIN. Woodcut Title and 3 Photogravures.

4. **The Babe's Book.** Edited, with Notes, by EDITH RICKERT. Woodcut Title and 6 Photogravures.

5. **The Book of the Divine Consolation of Saint Angela da Foligno.** Translated by MARY G. STERGMANN. Woodcut Title and Illusts.

- MEDIEVAL LIBRARY (The New)**—cont
Small crown 8vo, pure rag paper, boards
5s. net per vol.; pigskin with clasps,
7s. 6d. net per vol.
- The Legend of the Holy Fina, Virgin of Santo Geminiano.** Translated by M. MAXFIELD. Woodcut Title and 6 Photogravures.
 - Early English Romances of Love.** Edited in Modern English by EDITH RICKERT. 5 Photogravures.
 - Early English Romances of Friendship.** Edited, with Notes, by EDITH RICKERT. 6 Photogravures.
 - The Cell of Self-Knowledge.** Seven Early Mystical Treatises printed in 1851. Edited, with Introduction and Notes, by EDMUND GARDNER, M.A. Collotype Frontispiece in two colours.
 - Ancient English Christmas Carols, 1400-1700.** Collected and arranged by EDITH RICKERT. With 8 Photogravures. Spectral price of this volume, boards, 7s. 6d. net; pigskin with clasps, 10s. 6d. net.
 - Trobador Poets: Selections.** Translated from the Provençal, with Introduction and Notes, by BARBARA SMYTHE. With Coloured Frontispiece and Decorative Initials.
 - Cligès: A Romance.** Translated with an Introduction by L. J. GARDNER, M.A., Lond., from the Old French of CHRÉTIEN DE TROYES. With a Frontisp.

MELBA: A Biography. By AGNES M. MURPHY. With Chapters by MADAME MELBA ON THE ART OF SINGING and on MUSIC AS A PROFESSION. Illustrated. Demy 8vo, cloth, 16s. net.

MERRICK (HOPE).—When a Girl's Engaged. Cr. 8vo, cl., 3s. 6d. net.

MERRICK (LEONARD), by.
The Man who was Good. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.
Crown 8vo, cloth, 3s. 6d. net each.

Cynthia. | **This Stage of Fools.**

METHVEN (PAUL), Novels by.
Crown 8vo, cloth, 6s. each.
Influences. | **Billy.**

MEYNELL (ALICE).—The Flower of the Mind: a Choice among the Best Poems. In 10mo, cloth, gill, 2s. net; leather, 3s. net.

MITCHELL (EDM.), Novels by.
Crown 8vo, cloth, 3s. 6d. net each.
The Lone Star Rush. With 8 Illusts.
The Belforts of Culben.
Only a Nigger.

Crown 8vo, picture cl., flat backs, 2s. net each.
Plotters of Paris.
The Temple of Death.
Towards the Eternal Snows.

MITFORD (BERTRAM), Novels by. Crown 8vo, cloth, 3s. 6d. net each.
Renshaw Fanning's Quest.
Triumph of Hilary Blachland.
Haviland's Chum.
Harley Greenoak's Charge.
The Gun-Runner.

Crown 8vo, cloth, 3s. 6d. net each; picture cloth, flat back, 2s. net each.
The Luck of Gerard Ridgeley.
The King's Assegai. With 6 Illusts.
POPULAR EDITIONS, medium 8vo, 6d. each.
The Gun-Runner.
The Luck of Gerard Ridgeley.

MOLESWORTH (Mrs.).—
Hathercourt Rectory. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.

MONCRIEFF (W. D. SCOTT).—
The Abdication: A Drama. With 7 Etchings. Imp. 4to, buckram, 21s. net.

MORROW (W. C.).—**Bohemian Paris of To-Day.** With 106 Illusts. by EDOUARD CUCUEL. Small demy 8vo, cloth, 5s. net.

MOZART'S OPERAS: a Critical Study. By E. J. DENT. Illustrated. Demy 8vo, cloth, 12s. 6d. net.

MUDDOCK (J. E.), Stories by.
Crown 8vo, cloth, 3s. 6d. net each.
Basile the Jester.
The Golden Idol.

Post 8vo, illustrated boards, 2s. net each.
The Dead Man's Secret.
From the Bosom of the Deep.
Stories Weird and Wonderful.
Post 8vo, illustrated boards, 2s. net; cloth, 2s. 6d. net.

MURRAY (D. CHRISTIE), Novels by. Crown 8vo, cl., 3s. 6d. net each; post 8vo, illust. boards, 2s. net each.

A Life's Atonement.
Joseph's Coat. With 12 Illustrations.
Coals of Fire. With 3 Illustrations.
Val Strange. | **A Wasted Crime.**
A Capful o' Nalls. | **Hearts.**
The Way of the World.
Mount Despair. | **A Model Father.**
Old Blazer's Hero.
By the Gate of the Sea.
A Bit of Human Nature.
First Person Singular.
Bob Martin's Little Girl.
Time's Revenges.
Cynic Fortune. | **In Direst Peril.**

Crown 8vo, cloth, 3s. 6d. net each.
This Little World.
A Race for Millions.
The Church of Humanity.
Tales in Prose and Verse.
Despair's Last Journey.
V.C. | **Verona's Father.**
His Own Ghost. Crown 8vo, cloth, 3s. 6d. net; picture cl., flat back, 2s. net.
Joseph's Coat. POPULAR EDITION, 6d.

MURRAY (D. CHRISTIE) and HENRY HERMAN, Novels by. Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illustrated boards, 2s. net each.

One Traveller Returns.
The Bishops' Bible.
Paul Jones's Alias. With Illustrations.

NEVILL (RALPH).
The Man of Pleasure. With 28 Illustrations, Coloured and plain. Demy 8vo, cloth, 12s. 6d. net.

NEWBOLT (HENRY). — Taken from the Enemy. With 8 Coloured Illusts. by GERALD LEAKE. Cr. 8vo, cl., 3s. 6d. net; fcap. 8vo, no Illusts., 1s. net.

NEUWE (H. W. C.), Novels by. Crown 8vo, cloth, 6s. each.
A 'Young Lady': A Study in Selectness.
The Home of the Seven Devils.
The Cuckoo Lamb.
A Pillar of Salt.
Salvation Sal.

Pansy Meares. Cr. 8vo, cl., 3s. 6d. net.

NIJNSKY, THE ART OF. By GEOFREY WHITWORTH. Illustrated in Colour by DOROTHY MULLOCK. Post 8vo, cloth, 3s. 6d. net.

NISBET (HUME), Books by.
'Ball Up!' Crown 8vo, cloth, 3s. 6d. net; post 8vo, bds., 2s. net; medium 8vo, 6d.
Dr. Bernard St. Vincent. Post 8vo, illustrated boards, 2s. net.

NOGUCHI (YONE), The Story of. Told by Himself. With 8 Illustrations by YOSHIO MARKINO. Cr. 8vo, cl., 6s. net.

NORDAU (MAX). — Morganatic. Trans. by ELIZABETH LEE. Cr. 8vo, cl., 6s.

NORRIS (W. E.), Novels by. Crown 8vo, cloth, 3s. 6d. net each; bds., 2s. net each.
Saint Ann's. | Billy Bellew.
Miss Wentworth's Idea. Cr. 8vo, 3s. 6d. net.

DHNET (GEORGES), Novels by. Post 8vo, illustrated bds., 2s. net each.
Dr. Rameau. | **A Last Love.**
A Weird Gift. Cr. 8vo, cl., 3s. 6d. net; post 8vo, illustrated boards, 2s. net.

Crown 8vo, cloth, 3s. 6d. net each.

The Path of Glory.
Love's Depths.
The Money-maker.
The Woman of Mystery.
The Conqueress.

OLIPHANT (Mrs.), Novels by. Post 8vo, illustrated boards, 2s. net each.
The Primrose Path.
The Greatest Heiress in England
Whiteladies. Crown 8vo, cloth, with 12 Illusts., 3s. 6d. net; post 8vo, bds., 2s. net.
The Sorceress. Cr. 8vo, cloth, 3s. 6d. net.

OLYMPIA: the Latin Text of Boccaccio's Fourteenth Eclogue, with an English rendering and other Supplementary Matter by ISRAEL GOL-LANZ, Litt.D., and Photogravure Finis-spisce. Printed in the Florence Press Type upon hand-made paper. Edition limited to 500 copies. Fcap. 4to, boards, 6s. net; vellum, 12s. 6d. net.

O'SHAUGHNESSY (ARTHUR).
Music & Moonlight. Fcp. 8vo, cloth, 6s. net.

QUIDA, Novels by. Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illustrated boards, 2s. net each.

Tricotrin.	A Dog of Flanders.
Ruffino.	Cecil Castlemaine's
Othmar.	Gage.
Frescoes.	Princess Napraxine.
Wanda.	Held in Bondage.
Ariadne.	Under Two Flags.
Pascarel.	Folle-Farine.
Chandos.	Two Wooden Shoes.
Moths.	A Village Commune.
Puck.	In a Winter City.
Idalia.	Santa Barbara.
Bimbi.	In Maremma.
Signa.	Strathmore.
Friendship.	Pipistrello.
Gullderoy.	Two Offenders.
	Syrlyn.

Crown 8vo, cloth, 3s. 6d. net each.

A Rainy June. | **The Massarenes.**
The Waters of Edera.

CHEAPER EDITIONS, crown 8vo, cloth, flat backs, 2s. net each.

Syrlyn. | **The Waters of Edera.**

POPULAR EDITIONS, medium 8vo, 6d. each.

Under Two Flags.	Moths.
Held in Bondage.	Puck.
Strathmore.	Tricotrin.
The Massarenes.	Chandos.
Friendship.	Ariadne.
Two Little Wooden Shoes.	
Idalia. Othmar. Pascarel.	
Folle-Farine. Princess Napraxine	
Wanda. In Maremma.	

Two Little Wooden Shoes. LARGE TYPE EDITION. Fcap. 8vo, cloth, 1s. net.

Demy 8vo, cloth, 5s. net each.

A Dog of Flanders, The Nürnberg Stove, &c. With 8 Illustrations in Colour by MARIA L. KIRK.
Bimbi: Stories for Children. With 8 Illustrations in Colour by MARIA L. KIRK.

Wisdom, Wit, and Pathos, selected from the Works of OUIDA by F. SYDNEY MORRIS. Pott. 8vo, cloth, gilt top, 2s. net; leather, gilt edges, 3s. net.

OSBOURNE (LLOYD), Stories by. Crown 8vo, cloth, 3s. 6d. net each.
The Motormanias.
Three Speeds Forward. With Illusts.

- OXFORD FROM WITHIN.** By HUGH DE SÉLINCOURT. With a Note and 12 Illustrations in Colour and 8 in Sepia by YOSHIO MARKINO. Demy 8vo, cloth, 5s. net.
- PAGE (THOMAS NELSON).**—**Santa Claus's Partner.** With 8 Coloured Illustrations by OLGA MORGAN. Crown 8vo, cloth, 3s. 6d. net.
- PAIN (BARRY).**—**Eliza's Husband.** Feap. 8vo, 1s. net; cl., 1s. 6d. net.
- PANDURANG HARI; or, Memoirs of a Hindoo.** Post 8vo, illustrated boards, 2s. net.
- PARIS.**—**Bohemian Paris of To-day.** By W. C. MORROW. With 100 Illustrations by E. CUCUEL. Small demy 8vo, cloth, 5s. net.
- The Illustrated Catalogue of the Paris Salon.** With about 300 illuſts. Published annually. Demy 8vo, 3s. 6d.
- PATTERSON (MARJORIE).**—**The Dust of the Road: A Novel.** Crown 8vo, cloth, 6s.
- PAUL (MARGARET A.).**—**Gentle and Simple.** Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.
- PAYN (JAMES), Novels by.** Crown 8vo, cl., 3s. 6d. net each; post 8vo, illustrated boards, 2s. net each.
- Lost Sir Massingberd.**
The Clyffards of Clyffe.
A County Family.
Less Black than We're Painted.
By Proxy. | **For Cash Only.**
High Spirits. | **Sunny Stories.**
A Confidential Agent.
A Grape from a Thorn. 12 Illuſts.
The Family Scapegrace.
Holiday Tasks. | **At Her Mercy.**
The Talk of the Town. 12 Illuſts.
The Mystery of Mirbridge.
The Word and the Will.
The Burnt Million.
A Trying Patient.
Gwendoline's Harvest.
Post 8vo, illustrated boards, 2s. net each.
- Humorous Stories.** | **From Exile.**
The Foster Brothers.
Married Beneath Him.
Bentinck's Tutor.
Walter's Word. | **Fallen Fortunes.**
A Perfect Treasure.
Like Father, Like Son.
A Woman's Vengeance.
Carlyon's Year. | **Cecil's Tryst.**
Murphy's Master.
Some Private Views.
Found Dead. | **Mirk Abbey.**
A Marine Residence.
The Canon's Ward.
Not Wooded, But Won.
Two Hundred Pounds Reward.
The Best of Humbards.
Halves. | **What He Cost Her.**
Kit: A Memory. | **Under One Roof.**
Glow-Worm Tales.
A Prince of the Blood.
- PAYN (JAMES)—continued.**
A Modern Dick Whittington. Crown 8vo, cloth, with Portrait of Author, 3s. 6d. net; picture cl., flat back, 2s. net.
- POPULAR EDITIONS, medium 8vo, 6d. each.
Lost Sir Massingberd.
Walter's Word. | **By Proxy.**
- PAYNE (WILL).**—**Jerry the Dreamer.** Crown 8vo, cloth, 3s. 6d. net.
- PEACE ON EARTH: The Story of the Birth of Christ in the Words of the Gospel.** Illuſt. by THOMAS DERRICK. Small 4to, bds., 1s. net.
- PEARS (CHARLES).**—**From the Thames to the Netherlands.** Illuſt. by Author. Large cr. 8vo, cloth, 6s. net.
- PENNY (F. E.), Novels by.** Crown 8vo, cloth, 3s. 6d. net each.
- The Sanyasi.** | **The Tea-Planter.**
Caste and Creed. | **Inevitable Law.**
Dilys. | **The Rajah.**
The Unlucky Mark. | **Sacrifice.**
Dark Corners. | **Love in the Hills.**
The Malabar Magician.
The Outcaste.
Crown 8vo, cloth, 6s. each.
- Love in a Palace.**
Love by an Indian River.
A Love Tangle. 5s. net.
- POPULAR EDITIONS, medium 8vo, 6d. each.
The Tea-Planter. | **Caste and Creed**
Inevitable Law. | **The Sanyasi.**
- PERRIN (ALICE), Novels by.** Crown 8vo, cloth, 3s. 6d. net each.
- A Free Solitude.** | **East of Suez.**
The Waters of Destruction.
Red Records.
The Stronger Claim.
Idolatry. Cr. 8vo, cl., 3s. 6d. net and 2s. net.
- POPULAR EDITIONS, medium 8vo, 6d. each.
The Stronger Claim.
The Waters of Destruction.
Idolatry. | **A Free Solitude.**
- PETIT HOMME ROUGE (Le),** Books by. Demy 8vo, cl., 7s. 6d. net each.
- My Days of Adventure: The Fall of France, 1870-71.** With Frontisp.
The Favourites of Louis XIV. With 4 Portraits.
- My Adventures in the Commune.** With numerous Illustrations, 12s. 6d. net.
In Seven Lands. Illuſt., 12s. 6d. net.
The Court of the Tuilleries, 1852-1870. With a Frontispiece. 5s. net.
- PETRARCH'S SECRET; or, The Soul's Conflict with Passion.** Three Dialogues. Translated from the Latin by W. H. DRAPER. With 2 Illustrations. Crown 8vo, cloth, 6s. net.
- PHIL MAY'S Sketch-Book: 54 Caricoms.** Crown folio, cloth, 2s. 6d. net.
- PHIPSON (Dr. T. L.).**—**Famous Violinists and Fine Violins.** Crown 8vo, cloth, 5s. net.

- PICKTHALL (MARMADUKE).**—
Larkmeadow. Crown 8vo, cloth, 6s.
- PLANCHE (J. R.).**—Songs and
Poems. Crown 8vo, cloth, 5s. 1 net.
- PLUTARCH'S Lives of Illus-
trious Men.** With Portraits. Two
Vols., 8vo, half cl., 10s. 6d. net.
- POEMS OF THE GREAT WAR.**
By various authors. Fcap. 4to, 1s. net.
- POE'S (EDGAR ALLAN) Choice
Works.** With an Introduction by CHAS.
BAUDELAIRE. Crown 8vo, cl., 3s. 6d. net.
- POLLEN (A. H.).**—The Navy in
Battle. Illust. Dy. 8vo, cl., 7s. 6d. net.
- POLLOCK (W. H.).**—The Charm,
and Other Drawing-Room Plays.
By SIR WALTER BESANT and WALTER
H. POLLOCK. Illustrated. Crown 8vo,
cloth, 3s. 6d. net.
- POUGIN (ARTHUR).**—A Short
History of Russian Music. Trans-
lated by LAWRENCE HAWARD. Crown
8vo, cloth, 5s. net.
- PRAED (Mrs. CAMPBELL),
Novels by.** Post 8vo, illus. bds., 2s. net ea.
The Romance of a Station.
The Soul of Countess Adrian.
Crown 8vo, cloth, 3s. 6d. net each; post 8vo,
illustrated boards, 2s. net each.
Outlaw and Lawmaker.
Christina Chard.
Mrs. Tregaskiss. With 8 Illustrations.
Crown 8vo, cloth, 3s. 6d. net each.
Nulma. | **Madame Izan.**
'As a Watch in the Night.'
The Lost Earl of Ellan.
Our Book of Memories. Letters
from JUSTIN MCCARTHY. With Ports.
and Views. Demiv 8vo, cl., 12s. 6d. net.
See also under JUSTIN MCCARTHY.
- PRESLAND (JOHN), Dramas
by.** Fcap. 4to, cloth, 5s. net each.
Mary Queen of Scots.
Manin and the Defence of Venice.
Marcus Aurelius.
Bellisarius, General of the East.
King Monmouth.
Small crown 8vo, cloth, 3s. 6d. net each.
The Deluge, and other Poems.
Songs of Changing Skies.
- PRICE (E. C.).**—**Valentina.**
Crown 8vo, cloth, 3s. 6d. net.
- PROCTOR (RICHARD A.),
Books by.** Cr. 8vo, cloth, 3s. 6d. net each.
Easy Star Lessons. With Star Maps.
Flowers of the Sky. With 55 Illusts.
Familiar Science Studies.
Saturn and its System. With 13
Steel Plates. Demiv 8vo, cloth, 5s. net.
- PRYCE (RICHARD).**—**Miss
Maxwell's Affections.** Cr. 8vo, cl.,
3s. 6d. net; post 8vo, illust. bds., 2s. net.
- RAB AND HIS FRIENDS.** By
Dr. JOHN BROWN. Square 16mo, with
Front-piece, cloth, 1s. net.
- READE'S (CHARLES) Novels.**
Collected LIBRARY EDITION, in Seventeen
Volumes, crown 8vo, cloth, 3s. 6d. net ea.
Peg Woffington; and **Christie
Johnstone.**
Hard Cash.
The Cloister and the Hearth.
With a Preface by Sir WALTER BESANT.
'It is Never Too Late to Mend.'
**The Course of True Love Never
Did Run Smooth;** and **Single-
heart and Doubleface.**
The Autobiography of a Thief; Jack
of all Trades; **A Hero and
a Martyr;** **The Wandering Heir.**
Love Me Little, Love Me Long.
The Double Marriage.
Put Yourself in His Place.
A Terrible Temptation.
Griffith Gaunt. | **A Woman-Hater.**
Foul Play. | **A Simpleton.**
The Jilt; and **Good Stories of Man
and other Animals.**
A Perilous Secret.
Readiana; and **Bible Characters.**
Also in Twenty-one Volumes, post 8vo, illus-
trated boards, 2s. net each.
Peg Woffington. | **A Simpleton.**
Christie Johnstone.
'It is Never Too Late to Mend.'
**The Course of True Love Never
Did Run Smooth.**
**Autobiography of a Thief; Jack
of all Trades; James Lambert**
Love Me Little, Love Me Long.
The Double Marriage.
The Cloister and the Hearth.
A Terrible Temptation.
Hard Cash. | **Readiana.**
Foul Play. | **Griffith Gaunt**
Put Yourself in His Place.
The Wandering Heir.
A Woman-Hater.
Singleheart and Doubleface.
Good Stories of Man, &c.
The Jilt; and other Stories.
A Perilous Secret.
- LARGE TYPE, FINE PAPER EDITIONS:
Post 8vo, cloth, gilt top, 2s. net each; leather,
gilt edges, 3s. net each.
The Cloister and the Hearth. With
32 Illustrations by M. B. HEVERDINE.
'It is Never Too Late to Mend.'
- POPULAR EDITIONS, medium 8vo, 6d. each.
The Cloister and the Hearth.
'It is Never Too Late to Mend.'
Foul Play. | **Hard Cash.**
Peg Woffington; and **Christie
Johnstone.** | **Griffith Gaunt.**
Put Yourself in His Place.
A Terrible Temptation.
The Double Marriage.
Love Me Little, Love Me Long.
A Perilous Secret.
A Woman-hater.
The Course of True Love.

READE (CHARLES)—continued.

The Wandering Heir. LARGE TYPE EDITION, 1cap, 8vo, cloth, 2s. net.

The Cloister and the Hearth. Illustrations by MATT B HEWERDINE. Small 4to, cloth 6s. net.—Also Illustrated by BYAM SHAW, R.I. Demy 8vo, cloth, 7s. 6d. net.

REITLINGER (FRÉDÉRIC).—A Diplomat's Memoir of 1870. Translated by HENRY REITLINGER. Cr. 8vo, cloth, 2s. net; paper, 1s. net.

RICHARDSON (FRANK), Novels by.
The Man who Lost his Past. With 50 Illustrations by TOM BROWNE, R.I. Crown 8vo, cloth, 3s. 6d. net; POPULAR EDITION, picture cover, 1s. net.

The Bayswater Miracle. Crown 8vo, cloth, 3s. 6d. net.

Crown 8vo, cloth, 6s. each.
The King's Counsel.
There and Back.

RIDDELL (Mrs.), Novels by.
A Rich Man's Daughter. Crown 8vo, cloth, 3s. 6d. net.

Weird Stories. Crown 8vo, cloth, 3s. 6d. net; post 8vo, picture bds., 2s. net.

Post 8vo, illustrated boards, 2s. net each.
The Uninhabited House.
Prince of Wales's Garden Party.
The Mystery in Palace Gardens.
Fairy Water. Idle Tales.
Her Mother's Darling.

RIVES (AMELIE), Stories by.
Crown 8vo, cloth, 3s. 6d. net each.
Barbara Dering.
Meriel: A Love Story.

ROBINSON (F. W.), Novels by.
Women are Strange. Post 8vo, illustrated boards, 2s. net.

Crown 8vo, cloth, 3s. 6d. net each; post 8vo, illustrated boards, 2s. net each.
The Hands of Justice.
The Woman in the Dark.

ROLFE (FR.), Novels by.
Crown 8vo, cloth, 6s. each.
Hadrian the Seventh.
Don Tarquinio.

ROLL OF BATTLE ABBEY,
THE: List of the Principal Warriors who came from Normandy with William the Conqueror, 1066. In Gold and Colours, 3s. 6d. net.

ROMAUNT (THE) OF THE ROSE. With 20 Illustrations in Coloured Collotype by KEITH HENDERSON and NORMAN WILKINSON. Crown 4to, cloth, 7s. 6d. net.

ROSENGARTEN (A.).—A Handbook of Architectural Styles. Translated by W. COLLETT-SANDARS. With 630 Illustrations. Cr. 8vo, cloth, 5s. net.

ROSER (HAROLD).—In the Royal Naval Air Service. With a Preface by ARNOLD BENNETT. Illust. Crown 8vo, 3s. 6d. net.

ROSS (ALBERT).—A Sugar Princess. Crown 8vo, cloth, 3s. 6d. net.

ROWLANDS (EFFIE ADELAIDE), Novels by. Cr. 8vo, cloth.
The Price Paid. 3s. 6d. net.
Her Husband. 6s.

ROWSSELL (MARY C.).—Monsieur de Paris. Cr. 8vo, cl., 3s. 6d. net.

RUNCIMAN (JAS.).—Skippers and Shellbacks. Cr. 8vo, cl., 3s. 6d. net.

RUSKIN (JOHN).—The King of the Golden River. Square 16mo, with Frontispiece, 1s. net.

Ruskin as a Religious Teacher. By F. W. FARRAR, D.D. Square 16mo, 1s. net.

The Pocket Ruskin. 16mo, cloth gilt, 2s. net; leather gilt, 3s. net.

RUSSELL (W. CLARK), Novels by. Cr. 8vo, cloth, 3s. 6d. net each; post 8vo, boards, 2s. net each; cloth limp, 2s. 6d. net each (except that marked *).

Round the Galley Fire.
In the Middle Watch.
On the Fo'k'sle Head.
***A Voyage to the Cape.**
A Book for the Hammock.
The Mystery of the 'Ocean Star.'
The Romance of Jenny Harlowe.
The Tale of the Ten.
An Ocean Tragedy.
My Shipmate Louise.
Alone on a Wide Wide Sea.
The Good Ship 'Mohock.'
The Phantom Death.
Is He the Man? | The Last Entry
The Convict Ship. | Heart of Oak.

Crown 8vo, cloth, 3s. 6d. net each.
A Tale of Two Tunnels.
The Death Ship.
Overdue. | **Wrong Side Out.**

POPULAR EDITIONS, medium 8vo, 6d. each.
The Convict Ship.
Is He the Man?
My Shipmate Louise.

RUSSELL (DORA), Novels by.
Cr. 8vo, cloth, 3s. 6d. net each; picture cloth, 2s. net each.
A Country Sweetheart.
The Drift of Fate.

RUSSELL (HERBERT).—True Blue. Crown 8vo, cloth, 3s. 6d. net.

RUSSIAN BASTILLE, THE
(The Fortress of Schluesselburg). By I. P. YOVVATSEV. Translated by A. S. RAPPOPORT, M.A. With 16 Plates, Demy 8vo, cloth, 7s. 6d. net.

SAINT AUBYN (ALAN), Novels

- by. Crown 8vo, cloth, 3s. 6d. net each:
 post 8vo, illustrated boards, 2s. net each.
A Fellow of Trinity. With a Note
 by OLIVER WENDELL HOLMES.
The Junior Dean.
Orchard Damerel.
The Master of St. Benedict's.
In the Face of the World.
To His Own Master.
The Tremlett Diamonds.

Crown 8vo, cloth, 3s. 6d. net each.
The Wooling of May.
Fortune's Gate.
A Tragic Honeymoon.
Gallantry Bower.
A Proctor's Wooling.
Bonnie Maggie Lauder.
Mrs. Dunbar's Secret.
Mary Unwin. With 8 Illustrations.

SAINT JOHN (BAYLE). — A
Levantine Family. Cr. 8vo, cl., 3s. 6d.
 net.

SALA (G. A.).—Gaslight and
Daylight. Post 8vo, illust. boards, 2s. net

SANDEMAN (GEORGE).—
Agnes. Crown 8vo, cloth, 6s.

SCOTT (CYRIL).—The Celestial
Aftermath. Pott 4to, cloth, 5s. net.
Also LARGE PAPER EDITION limited to
50 Signed Copies, parchment, 21s. net.

SÉLINCOURT (HUGH - DE),
 Books by.

- Oxford from Within.** With a Note
 and 20 Illustrations in Colour and Mono-
 chrome by YOSHIO MARKINO. Demy 8vo,
 cloth, 5s. net.
A Daughter of the Morning.
 Crown 8vo, cloth, 6s.

SERGEANT (ADELINE), Novels
 by. Crown 8vo, cloth, 3s. 6d. net each.

- Under False Pretences.**
Dr. Endicott's Experiment.
The Missing Elizabeth.

SERMON ON THE MOUNT

(The). Illuminated in Gold and Colours
 by ALBERTO SANGORSKI. Fcap. 4to.
 Jap. vellum, 3s. 6d. net; parchment, full
 gilt, with silk ties, 6s. net.

ST. MARTIN'S LIBRARY (The).

In pocket size, cloth, gilt top, 2s. net per
 Vol.; leather, gilt edges, 3s. net per Vol.
 By WALTER BESANT.

- London.** | **Westminster.**
Jerusalem. By BESANT and PALMER.
All Sorts and Conditions of Men.
Sir Richard Whittington.
Gaspard de Coligny.
 By GIOVANNI BOCCACCIO.
The Decameron.

ST. MARTIN'S LIBRARY—continued.

- By ROBERT BROWNING.
 Illustrated in Colours by E. F. BRICKDALE.
Pippa Passes: and Men and Wo-
men.
Dramatis Personæ: and Dram-
atic Romances and Lyrics.
 By ROBERT BUCHANAN.
The Shadow of the Sword.
 By HALL CAINE.
The Deemster.
 By WILKIE COLLINS.
The Woman in White.
 By DANIEL DEFOE.
Robinson Crusoe. With 37 Illus-
 trations by G. CRUIKSHANK.
 By CHARLES DICKENS.
Speeches. With Portrait.
 By AUSTIN DOBSON.
Eighteenth Century Vignettes.
 In Three Series, each Illustrated.
 By W. S. GILBERT.
Original Plays. In Four Series, the
 Fourth Series with a Portrait.
 By THOMAS HARDY.
Under the Greenwood Tree.
 By FRET HARTE.
Condensed Novels.
Miss, The Luck of Roaring Camp,
 and other Stories. With Portrait.
Poetical Works.
 By OLIVER WENDELL HOLMES.
The Autocrat of the Breakfast-
Table. Illustrated by J. G. THOMSON.
 Compiled by A. H. HYATT.
The Charm of London: An Anthology.
The Charm of Edinburgh.
The Charm of Venice.
The Charm of Paris.
 By RICHARD JEFFERIES.
The Life of the Fields.
The Open Air.
Nature near London.
 By CHARLES LAMB.
The Essays of Elia.
 By LORD MACAULAY.
History of England, in 5 Volumes.
 By JUSTIN MCCARTHY.
The Reign of Queen Anne, in 1 Vol.
A History of the Four Georges
and of William IV., in 2 Vols.
A History of Our Own Times from
 Accession of Q. Victoria to 1901, in 4 Vols.
 By GEORGE MACDONALD.
Poetical Works. in 2 vols.
Works of Fancy and Imagination,
 in 10 Vols. 16mo. (For List, see p. 18.)
 By W. H. MALLOCK.
The New Republic.
 By OUIDA.
Wisdom, Wit, and Pathos.
 By CHARLES READE.
The Cloister and the Hearth. With
 22 Illustrations by M. B. HEWERDINE.
'It is Never Too Late to Mend.'
 By PERCY BYSSHE SHELLEY.
Prose Works. 2 vols, with 2 Ports.
Poetical Works. 2 vols., with 2 Plates.
 Selected by FRANK SIDGWICK,
 and Illustrated in Colours by BYAM SHAW.
Ballads and Lyrics of Love.
Historical and Legendary Ballads.

ST. MARTIN'S LIBRARY—*continued*.
In pocket size, cloth, gilt top, 2s. net per Vol.;
leather, gilt edges, 3s. net per Vol.
By ROBERT LOUIS STEVENSON.

An Inland Voyage.
Travels with a Donkey.
The Silverado Squatters.
Memories and Portraits.
Virginibus Puerisque.
Men and Books.
New Arabian Nights.
Across the Plains.
The Merry Men.
Prince Otto.
In the South Seas.
Essays of Travel.
Weir of Hermiston.
Tales and Fantasies.
The Art of Writing.
Lay Morals, etc. Poems.
By H. A. TAINE.

History of English Literature, in
4 Vols. With 32 Portraits.
By TCHEHOV.

Tales. Translated by CONSTANCE GAR-
NETT. Two Vols.
By MARK TWAIN.—Sketches.
By WALTON and COTTON.

The Complete Angler.
By WALT WHITMAN.

Poems. Selected and Edited by W. M.
ROSSETTI. With Portrait.

SANGORSKI (ALBERTO),
Books Illuminated by. Fcap. 4to.
Jap. vellum; 3s. 6d. net each; parchment
4to, with silk ties, 7s. net each.

Prayers Written at Vallima by
ROBERT LOUIS STEVENSON.

The Sermon on the Mount.
Morte d'Arthur, by LORD TENNYSON.

SCOTT (CYRIL).—**The Celestial**
Aftermath. P. 4to, cloth, 5s. net.
LARGE PAPER EDITION limited to 50
copies, signed by the Author, 21s. net.

SHADOWLESS MAN (THE):
Peter Schlemihl. By A. VON CHAMISSO.
Illustrated by GORDON BROWNE. Demy
8vo, cloth, 2s. net.

SHAKESPEARE LIBRARY
PART I.

The Old-Spelling SHAKESPEARE.
Edited by F. J. FURNIVALL, M.A., D. Litt.
and F. W. CLARKE, M.A. Demy 8vo, cl.,
2s. 6d. net each Play. Of some of the
plays a Library Edition may be had
at 5s. net each. A list of volumes
on application.

PART II.
The SHAKESPEARE CLASSICS.
Small crown 8vo, quarter-bound antique
grey boards, 2s. 6d. net per vol.; those
marked † may also be had in velvet
persian at 4s. net; and those marked *
on large paper, half parchment, 5s. net,
per vol. Each volume with Frontispiece.

*† **Lodge's 'Rosalynde': the**
original of Shakespeare's 'As
You Like It.' Edited by W. W.
GREG, M.A. [Ready.]

SHAKESPEARE LIBRARY—*cont.*
SHAKESPEARE CLASSICS—*cont.*

Volumes published or in preparation.

*†2. **Greene's 'Pandosto,' or 'Doras-**
tus and Fawnia': the original
of Shakespeare's 'Winter's
Tale.' Ed. by P. G. THOMAS. [Ready.]

*†3. **Brooke's Poem of 'Romeus and**
Juliet': the original of Shake-
speare's 'Romeo and Juliet.'
Edited by P. A. DANIEL. Modernised
and re-edited by J. J. MUNRO. [Ready.]

4. **'The Troublesome Reign of**
King John': the Play rewritten
by Shakespeare as 'King John.'
Edited by Dr. F. J. FURNIVALL and
JOHN MUNRO, M.A. [Ready.]

5, 6. **'The History of Hamlet':**
With other Documents illustrative of
the sources of Shakspeare's Play, and an
Introductory Study of the LEGEND OF
HAMLET by Prof. I. GOLLANCZ.

*†7. **'The Play of King Leir and His**
Three Daughters': the old play
on the subject of King Lear.
Edited by SIDNEY LEE, D. Litt. [Ready.]

*†8. **'The Taming of a Shrew':**
Being the old play used by Shakespeare
in 'The Taming of the Shrew.' Edited
by Professor F. S. BOAS, M.A. [Ready.]

*†9. **The Sources and Analogues of**
'A Midsummer Night's Dream.'
Edited by FRANK SIDGWICK. [Ready.]

10. **'The Famous Victories of**
Henry V.'

11. **'The Menæchmi': the original**
of Shakespeare's 'Comedy of
Errors.' Latin text, with the Eliza-
bethan Translation. Edited by W. H. D.
ROUSE L. L. D. [Ready.]

12. **'Promos and Cassandra':**
the source of 'Measure for
Measure.'

13. **'Apolonius and Silla': the**
source of 'Twelfth Night.' Edited by
MORTON LUCE. [Ready.]

14. **'The First Part of the Contention**
betwixt the two famous
Houses of York and Lancas-
ter,' and 'The True Tragedy of
Richard, Duke of York': the
originals of the second and third parts of
'King Henry VI.'

15. **The Sources of 'The Tempest.'**

16. **The Sources of 'Cymbeline.'**

17. **The Sources and Analogues**
of 'The Merchant of Venice.'
Edited by Professor I. GOLLANCZ.

18. **Romantic Tales: the sources of**
'The Two Gentlemen of Verona,' 'Merry
Wives,' 'Much Ado about Nothing,'
'All's Well that Ends Well.'

*†19, 20. **Shakespeare's Plutarch: the**
sources of 'Julius Caesar,' 'Antony and
Cleopatra,' 'Coriolanus,' and 'Timon.'
Ed. C. F. TUCKER BROOKE, M.A. [Ready.]

SHAKESPEARE LIBRARY—*cont.*

PART III.

THE LAMB SHAKESPEARE FOR YOUNG PEOPLE.

With Illustrations and Music. Based on MARY and CHARLES LAMB'S TALES FROM SHAKESPEARE, and edited by Professor I. GOLLANZ, who has inserted within the prose setting those scenes and passages from the Plays with which the young reader should early become acquainted. The Music arranged by T. MASKELL HARDY. Imperial 16mo, cloth, 1s. 6d. net per vol.; leather, 2s. 6d. net per vol.; School Edit. linen, 8d. net per vol.

- I. **The Tempest.**
- II. **As You Like It.**
- III. **A Midsummer Night's Dream.**
- IV. **The Merchant of Venice.**
- V. **The Winter's Tale.**
- VI. **Twelfth Night.**
- VII. **Cymbeline.**
- VIII. **Romeo and Juliet.**
- IX. **Macbeth.**
- X. **Much Ado About Nothing.**

XI. **Life of Shakespeare for the Young.** By Prof. I. GOLLANZ.

[Preparing.]

- XII. **An Evening with Shakespeare:** 10 Dramatic Tableaux for Young People, with Music by T. MASKELL HARDY, and Illustrations. Cloth, 2s. net; leather, 3s. 6d. net; linen, 1s. 6d. net.

PART IV.

SHAKESPEARE'S ENGLAND.

A series of volumes illustrative of the life, thought, and letters of England in the time of Shakespeare.

Robert Laneham's Letter, describing part of the Entertainment given to Queen Elizabeth at Kenilworth Castle in 1575. With Introduction by Dr. FURNIVALL, and Illustrations. Demy 8vo, cloth, 5s. net.

The Rogues and Vagabonds of Shakespeare's Youth: reprints of Awdley's 'Fraternity of Vacabondes', Harman's 'Caveat for Common Cursetors', Parson Haben's or Hyberdyne's 'Sermon in Praise of Thieves and Thievery,' &c. With many woodcuts. Edited, with Introduction, by EDWARD VILES and Dr. FURNIVALL. Demy 8vo, cloth, 5s. net.

Shakespeare's Holinshed: a reprint of all the passages in Holinshed's 'Chronicle' of which use was made in Shakespeare's Historical Plays, with Notes. Edited by W. G. BOSWELL STONE. Royal 8vo, cloth, 10s. 6d. net.

The Shakespeare Allusion Book Reprints of all references to Shakespeare and his Works before the close of the 17th century, collected by Dr. INGLEBY, Miss L. TOULMIN SMITH, Dr. FURNIVALL, and J. J. MUNKRO. Two vols., royal 8vo, cloth, 21s. net.

SHAKESPEARE LIBRARY—*cont.*

SHAKESPEARE'S ENGLAND—*cont.*

Harrison's Description of England. Part IV. Uniform with Parts 1-III as issued by the New Shakspeare Society. Edited by Dr. FURNIVALL. With additions by Mrs. C. C. STOFES. (250 copies only.) 17s. 6d. net.

The Book of Elizabethan Verse Edited with Notes by WILLIAM STANLEY BRAITHWAITE. With Frontispiece and Vignette. Small crown 8vo, cloth, 3s. 6d. net; velium gilt, 12s. 6d. net.

A Study of Shakespeare. By A. C. SWINBURNE. Crown 8vo, cloth, 8s.

The Age of Shakespeare. By A. C. SWINBURNE. Cr. 8vo, buckram, 6s. net.

Shakespeare's Sweetheart: a Romance. By SARAH H. STERLING. With a Coloured Illustrations by C. E. PECK. Square 8vo, cloth, 6s.

SHELLEY'S (PERCY BYSSHE)

Complete Works in VERSE (2 Vols.) and **PROSE** (2 Vols.), each with Frontispiece. Edited by RICHARD HERSE SHEPHERD. ST. MARTIN'S LIBRARY Edition. Pott 8vo, cloth, 2s. net per vol.; leather gilt, 3s. net per vol.

*Also an Edition in 5 vols. cr. 8vo, cloth, 2s. 6d. net per vol., in which the **POETICAL WORKS** form 3 vols. and the **PROSE WORKS** 2 vols. See also under FLORENCE PRESS BOOKS, page 10.

SHERIDAN'S (RICHARD BRINSLEY) Complete Works

Edited by F. STAINFORTH. With Portrait and Memoir. Cr. 8vo, cloth, 3s. 6d. net.

SHERWOOD (MARGARET).—

DAPHNE: a Pastoral. With Coloured Frontispiece. Cr. 8vo, cloth 3s. 6d. net.

SHIEL (M. P.), Novels by.

The Purple Cloud. Crown 8vo, cloth, 3s. 6d. net.

Unto the Third Generation. Cr. 8vo, cloth, 6s.

SIGNBOARDS: The History of, from the Earliest Times; including Famous Taverns and Remarkable Characters. By JACOB LARWOOD and J. C. HOTTEN. With 95 Illustrations. Crown 8vo, cloth, 3s. 6d. net.

SISTER DORA: a Biography.

By M. LONSDALE. Demy 8vo, 4d. net; cloth, 6d. net.

SIMS (GEORGE R.), Books by.

Anna of the Underworld. Crown 8vo, cloth, 6s.

Post 8vo, illustrated boards, 2s. net each; cloth limp, 2s. 6d. net each.

The Ring o' Bells.
Tinkletop's Crime. | **Zeph.**
Dramas of Life. With 60 Illustrations.
My Two Wives. Tales of To-day.
Memoirs of a Landlady.
Scenes from the Show.
The Ten Commandments.

SIMS (GEORGE R.), Books by—cont.
Crown 8vo, picture cover, 1s. net each; cloth,
1s. 6d. net each.

The Dagonet Reciter and Reader.
Dagonet Ditties. | **Life We Live.**
Young Mrs. Caudle.
Li Ting of London.

Crown 8vo, cloth, 3s. 6d. net each; post 8vo,
boards, 2s. net ea.; cloth limp, 2s. 6d. net ea.

Mary Jane's Memoirs.
Mary Jane Married.
Rogues and Vagabonds.

Crown 8vo, cloth, 3s. 6d. net each.

Joyce Pleasantry. With a Frontispiece
by HUGH THOMSON.

For Life—and After.
Once upon a Christmas Time.

With 8 Illustrations by CHAS. GREEN, R.I.

In London's Heart.
A Blind Marriage.
Without the Limelight.

The Small-part Lady.
Biographs of Babylon.
The Mystery of Mary Anne.
His Wife's Revenge.

Picture cloth, flat back, 2s. net each.

Rogues and Vagabonds.
In London's Heart.

POPULAR EDITIONS, medium 8vo, 6d. each.

Mary Jane's Memoirs.
Mary Jane Married.
Rogues and Vagabonds.

**How the Poor Live; and Horrible
London.** Cr. 8vo, leatherette, 1s. net.
Dagonet Dramas. Crown 8vo, 1s. net.
Dagonet Abroad. Crown 8vo, cloth,
3s. 6d. net; post 8vo, pic. cover, 2s. net.

SLADEN (DOUGLAS).—A Japanese Marriage. Medium 8vo, 6d.

SLANG DICTIONARY (The): Historical and Anecdotal. Cr. 8vo, cl., 6s. net.

SMEDLEY (CONSTANCE): Mrs. Maxwell Armfield. Novels by.
Crown 8vo, cloth, 3s. 6d. net each.

The June Princess.
Service. With Frontispiece.

Crown 8vo, cloth 6s. each.

Mothers and Fathers. Frontispiece.
Commoners' Rights. With 8 illustrations
by MAXWELL ARMFIELD.

Una and the Lions.
See also **The Flower Book**, p. 10.

SOCIETY IN LONDON. Crown
8vo, 1s. net; cloth, 1s. 6d. net.

SOMERSET (Lord HENRY).—
Songs of Adieu 4to, fap. vell., 5s. net.

**SPALDING (Kenneth J.).—A
Pilgrim's Way.** Fcap. 4to, 1s. 6d. net.

**SPANISH ISLAM: A History of
the Moslems in Spain.** By REINHART
DOZY. Translated, with Biographical
Introduction and additional Notes, by
F. G. STOKES. With Frontispiece and
Map. Royal 8vo, buckram, 21s. net.

**SPEIGHT (E. E.).—The Galleon
of Torbay.** Crown 8vo, cloth, 6s.

SPEIGHT (T. W.), Novels by.

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

The Mysteries of Heron Dyke.
By Devious Ways.

**Hoodwinked; & Sandycroft Mys-
tery.** | **The Golden Hoop.**

Back to Life. | **Quittance in Full.**
The Loudwater Tragedy.

Burgo's Romance.
A Husband from the Sea.

Crown 8vo, cloth, 3s. 6d. net each.

Her Ladyship. | **The Grey Monk.**
The Master of Trenance.

The Secret of Wyvern Towers.
Doom of Siva. | **As it was Written**

The Web of Fate.
Experiences of Mr. Verschoyle.

Stepping Blindfold.

**SPIELMANN (MRS. M. H.),
Books by.**

Margery Redford and her Friends.
With Illustrations by GORDON BROWNE.

Large crown 8vo, cloth, 5s. net.

**The Rainbow Book: Sixteen
Tales of Fun and Fancy.**

With 37 Illustrations by ARTHUR RACKHAM,
HUGH THOMSON and other artists. Large

crown 8vo, cloth, 2s. 6d. net; also the

FINE PAPER EDITION, cloth gilt, 5s. net.

**SPRIGGE (S. SQUIRE).—An In-
dustrious Chevalier.** Cr. 8vo, cl., 3s. 6d.
net.

**'SPY' (FORTY YEARS OF), by
LESLIE WARD.** With over 150 Illustrations
after Portraits and Caricatures
by the Author. Demy 8vo, cloth, 16s. net.

**STAFFORD (JOHN).—Doris and
I.** Crown 8vo, cloth, 3s. 6d. net.

STATHAM (H. HEATHCOTE).—
What is Music? With Frontispiece.
Crown 8vo, cloth, 3s. 6d. net.

**STEDMAN (E. C.).—Victorian
Poets.** Crown 8vo, cloth, 6s. net.

**STEPHENS (RICCARDO).—The
Cruciform Mark.** Cr. 8vo, cl., 3s. 6d. net.

STEPHENS (R. NEILSON).—
Philip Winwood. Cr. 8vo, cl., 3s. 6d.
net.

**STERLING (S.).—Shakespeare's
Sweetheart.** With 6 Coloured Illus-
trations by C. E. PECK. Sq. 8vo, cloth, 6s.

STERNDALE (R. ARMITAGE).—
The Afghan Knife. Post 8vo, cloth,
3s. 6d. net; illustrated boards, 2s. net.

STERNE (LAURENCE).—
A Sentimental Journey. With 8
Illustrations by T. H. ROBINSON, and
Portrait. Cr. 8vo, cloth, 3s. 6d. net;

post 8vo, cloth, 2s. net; leather, 3s. net.

STEVENSON (BURTON E.).—
Affairs of State. Cr. 8vo, cl., 3s. 6d. net.

STEVENSON (R. LOUIS),

Works by.

Virginibus Puerisque, and other Papers. FLORENCE PRESS EDITION. With 12 Illustrations in Coloured Colotype by NORMAN WILKINSON. Cr. 4to. bds., £2 12s. 6d. net; vellum, £3 3s. net.
Stevenson's Poems: Complete Edition. Printed in the Florence Type. Small fcap. 4to, cloth, 12s. 6d. net; velvet calf 18s. net.

Crown 8vo. buckram, 5s. net each.

Travels with a Donkey. With a Frontispiece by WALTER CRANE.

An Inland Voyage. With a Frontispiece by WALTER CRANE.

Familiar Studies of Men & Books. The Silverado Squatters.

New Arabian Nights. The Merry Men. Lay Morals, &c.

Underwoods: Poems. Memories and Portraits.

Virginibus Puerisque. | Ballads. Songs of Travel.

Prince Otto. | Across the Plains. Weir of Hermiston.

In the South Seas. Essays of Travel.

Tales and Fantasies. Essays in the Art of Writing.

Records of a Family of Engineers

The above books are also issued in a FINE PAPER EDITION, post 8vo, cloth, 2s. net each; leather, 3s. net, with the exception of 'Underwoods' and 'Ballads', which are printed in 1 vol. together with 'Songs of Travel,' under the title of 'Poems.' 'Records of a Family of Engineers' is published at 5s. net only.

A Lowden Sabbath Morn. With Coloured Front and numerous Illus. by A. S. BOYD. Cr. 8vo, buckram, 5s. net.

Large crown 8vo, cloth, 5s. net each; parchment, 7s. 6d. net each; or, LARGE PAPER EDITIONS, vel., 12s. 6d. net each.

An Inland Voyage. Illustrated in Colour by NOEL ROOKE.

Travels with a Donkey in the Cevennes. Illustrated in Colour by NOEL ROOKE.

A Child's Garden of Verses. Illustrated in Colour by MILICENT SOWERBY. Large crown 8vo, cloth, 5s. net; LARGE PAPER ED., parchment, 10s. 6d. net.

Long fcap. 8vo, quarter-cloth, 1s. net each.
Father Damien. Talk and Talkers.

A Christmas Sermon. Post 8vo, bds., 1s. net; leather, 2s. net. Also a MINIATURE EDITION in velvet calf, 1s. 6d. net.

Prayers Written at Vallima. Post 8vo, bds., 1s. net; leather, 2s. net. Also a MINIATURE EDITION in velvet calf, vapp. 1s. 6d. net; and the EDITION DE LUXE, Illus. by A. SANGORSKI in gold and colours, fcap. 4to, Jap. vel., gilt top 3s. 6d. net.; parch. gilt, with t.es, 6s. net.

STEVENSON (R. L.)—continued.

New Arabian Nights. CHEAPER EDITION, post 8vo, illust. boards, 2s. net; POPULAR EDITION, medium 8vo, 6d.

The Suicide Club; and The Rajah's Diamond. (From NEW ARABIAN NIGHTS.) With 8 Illustrations by W. J. HENNESSY. Crown 8vo, cloth, 3s. 6d. net.

16mo decorated cloth, 1s. net each.

The Sire de Malétreff's Door. A Lodging for the Night.

The Wail Woman. On the Choice of a Profession.

The Pavilion on the Links. With Illustrations by GORDON BROWNE, R.I. Demy 8vo, cloth, 2s. net.

The Stevenson Reader. Post 8vo, cl., 2s. 6d. net; buckram, gilt top, 3s. 6d. net; SCHOOL EDITION, cloth, 1s. 6d. net.

The Pocket R.L.S.: Favourite Passages. 16mo cl., 2s. net; leather, 3s. net.

Brave Words about Death. Selected from the Writings of Stevenson. Post 8vo decorated cover, 1s. net.

R. L. Stevenson: A Study. By H. B. BAILDON. Crown 8vo, buckram, 5s. net.

Recollections of R. L. Stevenson in the Pacific. By ARTHUR JOHNSTONE. Cr. 8vo, buckram, 6s. net.

STOCKTON (FRANK R.)—The Young Master of Hyson Hall. With 30 Illustrations. Crown 8vo, cloth, 3s. 6d. net; picture cloth, 2s. net.

STOKES (FRANCIS GRIFFIN). Translated and Edited by:

Epistolæ Obscurorum Virorum. The Latin text with English Rendering. Royal 8vo, buckram, 25s. net.

Spanish Islam: a History of the Moslems in Spain. By REINHART DOZY. Royal 8vo buckram 21s. net.

STONE (CHRISTOPHER), Novels by. Crown 8vo, cloth, 6s. each.

They also Serve. The Shoe of a Horse.

The Noise of Life. 3s. 6d. net.

STOTT (BEATRICE).—Christian Derrick. Crown 8vo, cloth, 6s.

STRAUS (RALPH), Novels by. Crown 8vo, cloth, 6s. each.

The Man Apart. The Little God's Drum.

STRUTT (JOSEPH).—The Sports and Pastimes of the People of England. With 140 Illustrations. Crown 8vo, cloth, 3s. 6d. net.

STUART (H. LONGAN), Novels by. Crown 8vo, cloth, 6s. each.

Weeping Cross. | Fenella.

SUNDOWNER, Stories by. Told by the Taffrail. Crown 8vo, 3s. 6d. net.

Tale of the Serpent. Crown 8vo cloth, 2s. net.

SUTRO (ALFRED). — The

Foolish Virgins. Fcp. 8vo, 1s. net.
cloth, 1s. 6d. net.

SWIFT'S (Dean) Choice Works,

in Prose and Verse. Cr. 8vo, cl., 3s. 6d. net.
Jonathan Swift: A Study. By J.
CHURTON COLLINS. Cr. 8vo, cl., 3s. 6d. net.

SWINBURNE'S (ALGERNON CHARLES) Works.

Mr. Swinburne's Collected Poems.
In 6 Vols., crown 8vo, 36s. net the set.

Mr. Swinburne's Collected Tragedies. In 5 Vols., cr. 8vo, 30s. net the set.

Songs before Sunrise. FLORENCE
PRESS EDITION. Crown 4to, hand-made
paper, boards, 26s. net; vellum, 36s. net.

Selections. Fcap. 8vo, cloth, 6s.
Dolores. Small 4to, boards, 1s. net.

The Queen-Mother; and Rosamond. Crown 8vo, 7s. 6d. net.

Atalanta in Calydon. Crown 8vo, 6s.
Chastelard: A Tragedy. Crown 8vo, 7s.

Poems and Ballads. FIRST SERIES
Crown 8vo, 6s.

Poems and Ballads. SECOND SERIES
Crown 8vo, 6s.

Poems and Ballads. THIRD SERIES
Crown 8vo, 7s.

Songs before Sunrise. Cr. 8vo, 10s. 6d.
Bothwell: A Tragedy. Crown 8vo, 12s. 6d.

Songs of Two Nations. Crown 8vo, 6s.
George Chapman (In Vol. II. of G
CHAPMAN'S Works.) Cr. 8vo, 3s. 6d. net.

Essays and Studies. Crown 8vo, 12s.
Erechtheus: A Tragedy. Crown 8vo, 6s.

A Note on Charlotte Bronte. Crown
8vo, 6s.

A Study of Shakespeare. Cr. 8vo, 8s.
Songs of the Springtides. Cr. 8vo, 6s.

Studies in Song. Crown 8vo, 7s.
Mary Stuart: A Tragedy. Crown 8vo, 8s.

Tristram of Lyonesse. Crown 8vo, 6s.
A Century of Roundels. Cr. 8vo, 6s.

A Midsummer Holiday. Cr. 8vo, 7s.
Marino Fallero: A Tragedy. Cr. 8vo, 6s.

A Study of Victor Hugo. Cr. 8vo, 6s.
Miscellanies. Crown 8vo, 12s.

Locrine: A Tragedy. Crown 8vo, 6s.
A Study of Ben Jonson. Cr. 8vo, 7s.

The Sisters: A Tragedy. Crown 8vo, 6s.
Astrophel, &c. Crown 8vo, 7s.

Studies in Prose and Poetry.
Crown 8vo, 9s.

The Tale of Balen. Crown 8vo, 7s.
Rosamund, Queen of the Lombards: A Tragedy. Crown 8vo, 6s.

A Channel Passage. Crown 8vo, 7s.
Love's Cross-Currents: A Year's Letters. Crown 8vo, 6s. net.

William Blake. Crown 8vo, 6s. net.
The Duke of Gandia. Crown 8vo, 5s.

The Age of Shakespeare. Crown
8vo, 6s. net.

Charles Dickens. Cr. 8vo, 3s. 6d. net.

The Pilgrimage of Pleasure. See p.
17 for Mrs. DISNEY-LEITH'S **Children
of the Chapel.** Cr. 8vo, 6s. net.

SWINNERTON (FRANK),

Novels by. Crown 8vo, cloth, 6s. each.
The Young Idea. | **The Casement.**
The Merry Heart. 3s. 6d. net.

SYRETT (NETTA), Novels by.

Crown 8vo, cloth, 3s. 6d. net each.
Anne Page.

A Castle of Dreams.
Olivia L. Carew.

Crown 8vo, cloth, 6s. each.
Dreder's Daughter.

The Endless Journey, &c.
Three Women.

Barbara of the Thorn.
POPULAR EDITIONS, medium 8vo, 6d.

Anne Page. | **Olivia L. Carew.**
Three Women.

TAINÉ'S History of English

Literature. Trans. by HENRY VAN LAUN.
Four Vols., with 32 Portraits, post 8vo,
cloth, 2s. net each; leather gilt, 3s. net ea.

TAYLOR (TOM). — Historical

Dramas: JEANNE D'ARC, TWINT AXE
AND CROWN, THE FOOL'S REVENGE,
ARKWRIGHT'S WIFE, ANNE BOLEYN.

PLOT AND PASSION. Cr. 8vo, 1s. net each.

TCHÉHOV. See ST. MARTIN'S

LIBRARY, page 26.

TENNYSON (CHARLES). —

Cambridge from Within. Illusts. by
HARRY MORLEY. Dy. 8vo, cl., 5s. net.

THACKERAY (W. M.). — **The Rose**

and **The Ring.** Illusts. by GORDON
BROWNE. Demy 8vo, cloth, 3s. 6d. net.

The Pocket Thackeray. Arranged
by A. H. HYATT. 16mo, cloth, gilt
top, 2s. net; leather, gilt top, 3s. net.

THOMAS (ANNIE). — **The**

Siren's Web. Cr. 8vo, cloth, 3s. 6d. net.

THOMPSON (FRANCIS). **The**

Hound of Heaven, Ten Drawings
Illustrating, by FRIDSWITH HUDDART.
Royal 4to, boards, 7s. 6d. net. Also 50
copies on parchment.

THOREAU: His Life and Aims.

By H. A. PAGE. Post 8vo, buckram,
3s. 6d. net.

THORNBURY (WALTER). —

Tales for the Marines. Post 8vo,
illustrated boards, 2s. net.

TIMBS (JOHN), Works by.

Crown 8vo, cloth, 3s. 6d. net each.
Clubs and Club Life in London.
With 41 Illustrations.

**English Eccentrics and Eccen-
tricities.** With 48 Illustrations.

TROLLOPE (FRANCES E.)

Novels by. Crown 8vo, cloth, 3s. 6d. net
each; post 8vo, illust. boards, 2s. net each.

Like Ships upon the Sea.
Mabel's Progress. | **Anne Furness,**

TROLLOPE (ANTHONY), Novels
 by. Crown 8vo, cloth, 3s. 6d. net each;
 post 8vo, illustrated boards, 2s. net each.
The Way We Live Now.
Frau Frohmann. | **Marion Fay.**
The Land-Leaguers.
Mr. Scarborough's Family.

Post 8vo, illustrated boards, 2s. net each.
Kept in the Dark.
The American Senator.
The Golden Lion of Granpere.
John Caldigate. Crown 8vo, cloth,
 3s. 6d. net.

TROLLOPE (T. A.).—Diamond
Cut Diamond. Post 8vo, illus. boards,
 2s. net.

TWAIN'S (MARK) Books.
 UNIFORM LIBRARY EDITION. Crown
 8vo, cloth, 3s. 6d. net each.

Mark Twain's Library of Humour
 With 107 Illustrations by E. W. KEMBLE.
Roughing It: and The Innocents
at Home. With 200 Illustrations by
 F. A. FRASER.

The American Claimant. With 81
 Illustrations by HAL HURST and others.
Pudd'nhead Wilson. With Portrait
 and Six Illustrations by LOUIS LOEB.

* **The Adventures of Tom Sawyer.**
 With 111 Illustrations.

Tom Sawyer Abroad. With 26
 Illustrations by DAN BEARD.

Tom Sawyer, Detective. With Port.

* **A Tramp Abroad.** With 314 Illusts.

* **The Innocents Abroad; and The**
New Pilgrim's Progress. With
 234 Illusts. (The 2s. edition is also known
 as MARK TWAIN'S PLEASURE TRIP.)

* **The Gilded Age.** By MARK TWAIN
 and C. D. WARNER. With 212 Illusts.

* **The Prince and the Pauper.**
 With 100 Illustrations.

* **Life on the Mississippi.** 300 Illusts.

* **The Adventures of Huckleberry**
Finn. 174 Illusts. by E. W. KEMBLE.

* **A Yankee at the Court of King**
Arthur. 220 Illusts. by DAN BEARD.

* **The Stolen White Elephant.**

* **The £1,000,000 Bank-Note.**

A Double-barrelled Detective
Story. With 7 Illustrations.

Personal Recollections of Joan of
Arc. With 12 Illusts. by F. V. DU MOND.

More Tramps Abroad.

The Man that Corrupted Hadley-
burg. With Frontispiece.

The Choice Works of Mark Twain.
 With Life, Portrait, and Illustrations.

* The Books marked * may be had in post
 8vo, cl., without Illustrations, at 2s. net each.

POPULAR EDITIONS, medium 8vo, 6d. each.
Tom Sawyer. | **A Tramp Abroad.**
The Prince and the Pauper.
Huckleberry Finn.

Mark Twain's Sketches. Post 8vo,
 cloth, gilt top, 2s. net; leather, gilt edges,
 3s. net; post 8vo, cloth, 2s. net

TYTLER (C. C. FRASER-).—
Mistress Judith. Post 8vo, bds., 2s. net.

TYTLER (SARAH), Novels by.
 Crown 8vo, cloth, 3s. 6d. net each; post
 8vo, illustrated boards, 2s. net each.

Buried Diamonds.
The Blackhall Ghosts.
What She Came Through.

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

Saint Mungo's City. | **Lady Bell.**
The Huguenot Family.

Disappeared. | **Noblesse Oblige.**
The Bride's Pass.

Beauty and the Beast.

Crown 8vo, cloth, 3s. 6d. net each.

The Macdonald Lass.
The Witch-Wife.
Rachel Langton. | **Sapphira.**

Mrs. Carmichael's Goddesses.
A Honeymoon's Eclipse.
A Young Dragon.

Three Men of Mark.
In Clarissa's Day.
Sir David's Visitors.

The Poet and His Guardian Angel.
Citoyenne Jacqueline. Crown 8vo,
 picture cloth, flat back, 2s. net.

UPWARD (ALLEN), Novels by.

The Queen against Owen. Crown
 8vo, cl., 3s. 6d. net; picture cl., flat back,
 2s. net; post 8vo, picture bds., 2s. net.

The Phantom Torpedo-Boats.
 Crown 8vo, cloth, 3s. 6d. net.

VANDAM (ALBERT D.).—A
Court Tragedy. With 6 Illustrations
 by J. B. DAVIS. Cr. 8vo, cloth, 3s. 6d. net.

VAN VORST (MARIE).—Fairfax
and his Pride. Crown 8vo, cloth, 6s.

VASHTI and ESTHER. By
 'Belle' of *The World*. Cr. 8vo, cl., 3s. 6d. net.

VICENZA (The PAINTERS of).
 By TANCREDO BORENIUS. With 15 full-
 page Plates. Demy 8vo, cloth, 7s. 6d. net.

VIOLIN TONE. By HIDALGO MOYAY
 and TOWRY PIPER. Cr. 8vo, cl., 5s. net.

VIZETELLY (ERNEST A.)
 Books by. Cr. 8vo, cloth, 3s. 6d. net each.

The Scorpion.
The Lover's Progress.
The Wild Marquis.

A Path of Thorns. Cr. 8vo, cloth, 6s.
 Demy 8vo, cloth, 7s. 6d. net each.

The Favourites of Louis XIV.
My Days of Adventure: the Fall
of France, 1870-71. With a Frontisp.

The Court of the Tuileries, 1852.
 1870. Demy 8vo, cloth, 5s. net.

My Adventures in the Commune.
 Demy 8vo, cl., 12s. 6d. net.

In Seven Lands. Demy 8vo, cloth,
 12s. 6d. net.

WALTON and COTTON'S
Complete Angler. Post 8vo, cloth,
 gilt, 2s. net; leather, gilt edges, 3s. net.

WARDEN (FLORENCE), by.
Joan, the Curate. Crown 8vo, cloth, 3s. 6d. net; picture cloth, flat back, 2s. net.
 Crown 8vo, cloth 3s. 6d. net each.
The Heart of a Girl. With 8 Illusts.
Tom Dawson.
The Youngest Miss Brown.
A Fight to a Finish.
The Old House at the Corner.
Love and Lordship.
What Ought She to Do?
My Lady of Whims.
Tom Dawson. Medium 8vo, 6d.

WARMAN (CY).—The Express Messenger. Cr. 8vo, cloth, 3s. 6d. net.

WARRANT to Execute Charles I.
 With the 59 Signatures and Seals, 2s. net.
Warrant to Execute Mary Queen of Scots. 2s. net.

WERNER (A.).—Cnapenga's White Man. Cr. 8vo, cloth, 3s. 6d. net.

WESTALL (WILL.), Novels by.
Trust-Money. Crown 8vo, cloth, 3s. 6d. net; post 8vo, illustrated boards, 2s. net.
With the Red Eagle. Med. 8vo, 6d.
 Crown 8vo, cloth, 3s. 6d. net each.
A Woman Tempted Him.
For Honour and Life.
Her Two Millions.
Two Pinches of Snuff.
With the Red Eagle.
A Red Bridal. | Nigel Fortescue.
Ben Clough. | Birch Dene.
Sons of Belial. | Strange Crimes.
Her Ladyship's Secret.
The Phantom City.
Ralph Norbreck's Trust.
A Queer Race. | Red Rivington.
Roy of Roy's Court.
As Luck would have it.
As a Man Sows. | The Old Bank.
Dr. Wynne's Revenge.
The Sacred Crescents.
A Very Queer Business.

WESTBURY (ATHA).—The Shadow of Hilton Fernbrook. Crown 8vo, cloth, 3s. 6d. net.

WHISHAW (FRED.), Novels by. Crown 8vo, cloth, 3s. 6d. net each.
A Forbidden Name. | Mazeppa.
Many Ways of Love. With 8 Illusts.
Near the Tsar, near Death.

WHITMAN (WALT), Poems by.
 Selected by W. M. ROSSETTI. Pott 4to, cloth, 2s. net; leather, 3s. net.
Drum Taps. Special War Edition
 Small 4to; decorated cover, 1s. net.

WILDE (LADY).—The Ancient Legends, Charms, and Superstitions of Ireland. Cr. 8vo, cloth, 3s. 6d. net.

WILLIAMS (W. MATTIEU).—The Chemistry of Cookery. Crown 8vo, cloth, 5s. net.

WILLIAMSON (Mrs. F. H.).—A Child Widow. Post 8vo, illust. boards, 2s. net.

WILLS (C. J.).—An Easy-going Fellow. Crown 8vo, cloth, 3s. 6d. net.

WILSON (Dr. ANDREW), by.
Leisure-Time Studies. With Illustrations. Crown 8vo, cloth, 5s. net.
Common Accidents, and how to Treat Them. Cr. 8vo, cloth, 1s. net; paper cover, 6d. net.

WINTER (JOHN STRANGE), by.
Regimental Legends. Post 8vo, 1 illustrated bds., 2s. net; cloth, 2s. 6d. net.
Cavalry Life; and Regimental Legends. Crown 8vo, cloth, 3s. 6d. net; picture cloth, flat back, 2s. net.

WOLSELEY (LADY).—Women and the Land. Cr. 8vo, cloth, 5s. net.

WOOD (H. F.), Detective Stories by. Post 8vo illust. boards 2s. net each.
Passenger from Scotland Yard.
The Englishman of the Rue Cain.

WORDSWORTHSHIRE: An Introduction to the Poet's Country. By ERIC ROBERTSON, M.A. With 47 Illustrations by ARTHUR TUCKER, R.B.A. Portrait and Map. Dy. 8vo, cloth, 7s. 6d. net.

WRAGGE (CLEMENT L.).—The Romance of the South Seas. With 84 Illusts. Cr. 8vo, cl., 7s. 6d. net.

WRAY (ROGER).—Madcaps and Madmen. Crown 8vo, cloth, 5s. net.

ZANGWILL (LOUIS).—A Nineteenth Century Miracle. Crown 8vo, cl., 3s. 6d. net; pic. cl., flat back, 2s. net.

ZOLA (EMILE), Novels by.
 UNIFORM EDITION. Mostly Translated or Edited, with Introductions, by ERNEST A. VIZETELY. Cr. 8vo, cl., 3s. 6d. net each.
His Masterpiece. | **The Joy of Life.**
Germinal. | **Thérèse Raquin.**
The Honour of the Army.
Abbe Mouret's Transgression.
The Fortune of the Rougons.
The Conquest of Plassans.
The Dram-Shop.
The Fat and the Thin. | **Money.**
His Excellency. | **The Dream.**
The Downfall. | **Doctor Pascal.**
Lourdes. | **Fruitfulness.**
Rome. | **Work.**
Paris. | **Truth.**

The Downfall. WAR EDITION. Cr. 8vo, cloth, 2s. net.

POPULAR EDITIONS. medium 8vo, 6d. each.
Abbe Mouret's Transgression.
The Fortune of the Rougons.
Lourdes | **Rome.** | **The Downfall.**
Paris. | **Money.** | **The Dram-shop.**
The Joy of Life.
Germinal. | **Thérèse Raquin.**
Dr. Pascal. [10/16.]



