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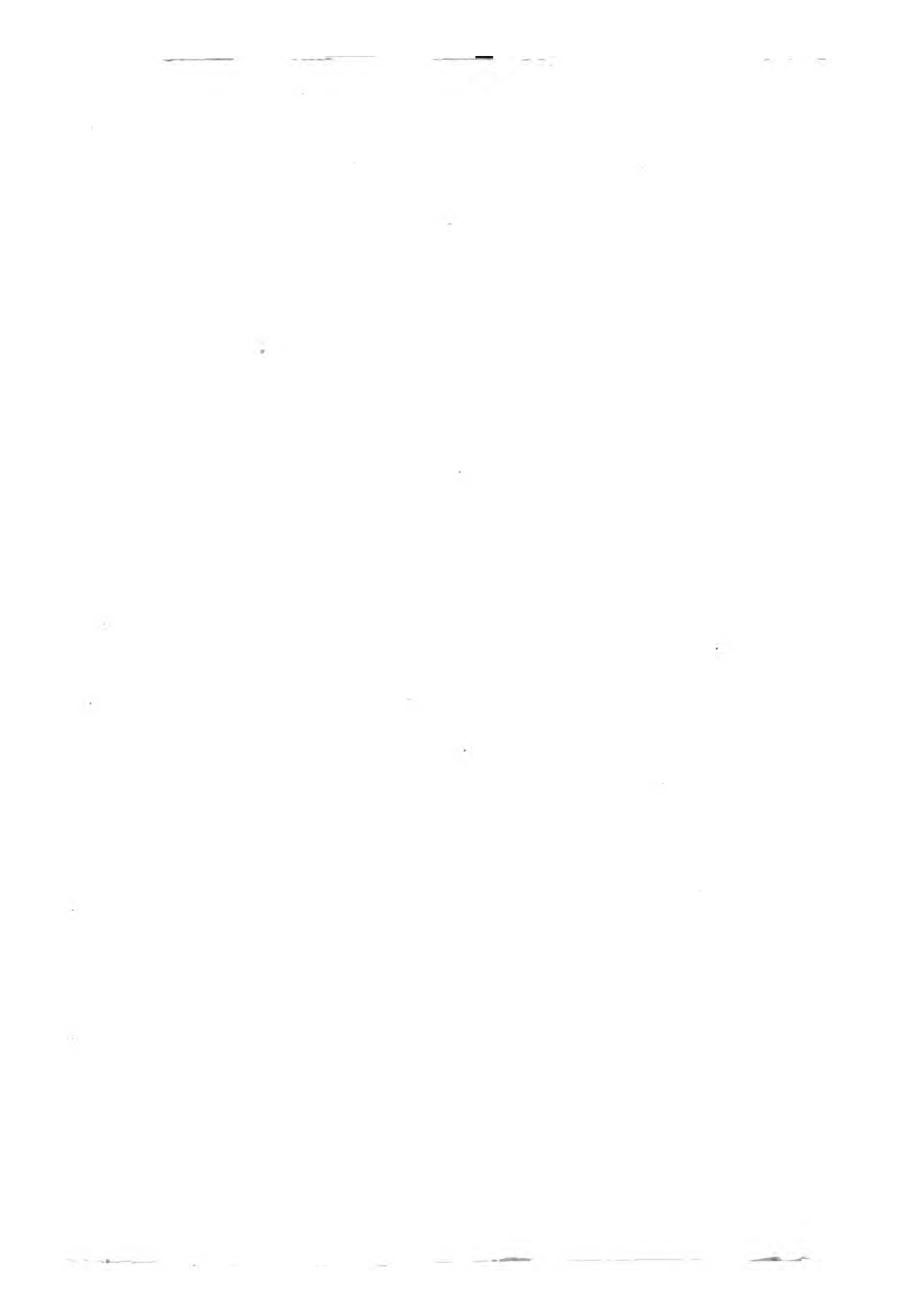
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A MANUAL

FOR THE

AUTOGRAPH COLLECTOR,

BY

HENRY T. SCOTT, M.D., L.R.C.P.,
&c.

Author of "*Autograph Collecting*," published at 170, Strand, W.C., 7s. 6d., and one of the authors of "*A Guide to the Collector of Historical Documents, Autograph Letters, &c.*," published at 47, Great Russell Street, W.C., 30s.

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On Autograph Collecting.

EVERY prudent person will choose a pursuit capable of providing agreeable occupation for those leisure hours which otherwise would weigh heavily or be wasted. This pursuit should be of sufficient interest to absorb and recreate the mind, relieving it from more arduous duties, and yet be so profitable as to give the satisfaction of knowing the time spent in it had not been wasted. He who has experienced the delight afforded by the possession and study of a large collection of autographs knows what it is to have a literary luxury of the daintiest kind always within his reach, an inexhaustible source of enjoyment to which he can fly as a refuge against many of the cares and vexations of life, especially that weary burden of loneliness, which of all our trials is, perhaps, the most oppressive. "These ink-scratches," Charles Reade observes, "which in the imperfection of language we have called words—these word-shadows then, are latent living powers, which, could they again be uttered by the lips which perished long ago, would subdue, as eloquence ever does the hearts of all within their reach; and even in their silence still possess a strange charm to penetrate and stir the deepest feelings of those privileged to read them."

Who has not felt the charm holding him spell-bound, rousing

again long dormant recollections, as in some moments of quiet retirement, he read the letters of old, long departed friends? Perhaps there were youthful love-epistles of relatives whom he has only known in their advanced age; or letters describing business struggles and perplexities of those who died wealthy; or records of strange adventures; or the sad vicissitudes of sickness and bereavement. Perhaps there were early letters of his own containing school-boy experiences, or later incidents causing things forgotten to rush back on the mind, bringing other memories in their train and the manifold and variegated events of years were lived over again while the epistles were slowly read. Old letters are histories of the family heart and mind, replete with power to stir the chords of love and pain. So likewise is it with the autograph collector, who extends his interests to the various great and celebrated characters whose letters he possesses, and who become to him, henceforth, intimate associates, since by their correspondence he can enter into their thoughts and feelings, listen to their very words, become familiarised with their manners, and know what they said and did during their most private moments in the seclusion of their households. By means of his written treasures he can, at will, enter into close communion with the distinguished of every rank and condition of life; not as a mere spectator, standing in the crowd, catching a passing glance when in solemn pomp they march across the stage of life, but as a near acquaintance to whom they appear

in undress, ready to unbend and converse in the most secret and confidential way—since by the irony of fate it is always the most private and close correspondence, sent with strict injunctions that it should be destroyed which is carefully preserved.

What intellectual enjoyment more delicious or absorbing can be imagined than that of the possessor of well filled portfolios, sitting in his easy chair surrounded with the correspondence and portraits of the eminent, in every department of life—able to invite at his choice beauty, wit, eloquence, majesty and literary and inventive talent? If he select the letter of a monarch or statesman, dealing with some important event, he will be led to investigate by the various aids of history what the writer was engaged in when it was written, what he had done previously, and what he intended to do immediately after, and will endeavour to learn whether the thoughts expressed by the writer were justified or the reverse by succeeding events. He may, at his choice, turn to strange and dramatic episodes, to scenes of triumph or disappointment, to woman's tenderness or passionate complaint or he may search for phrases and expressions that will explain or reveal some of the mysterious affairs of by-gone years, often as he reads he will be surprised at the gross mis-statements which pass current as history.

Differing in interest from all other mementoes, autographs in this way bring the individual who may have died centuries ago again vividly before us, uttering the very words he was accustomed to

use; on the paper his hand rested, while his eyes followed the characters traced by his fingers to express the thoughts then passing through his brain. It is not wonderful, as we look at a verse written by Milton to be able to perceive the first incubation of his ideas, the varied changes they underwent until they reached their final expansion and beauty, as expressed by his corrections and interlineations—how sometimes the poetic ardour rushed excitedly along and sometimes grew sluggish, as may be seen after the long lapse of time, by the hurried scrawl sprinkled with ink, or the characters more slowly and carefully formed!

To take up the letter of an interesting personage, is almost as truly to receive a short visit from the writer in a confidential intimacy of as real a kind as if the spiritualist's pretended power could actually be practised in calling up the great ones of the past in visible presence before us.

When the daily post brings to our breakfast table letters from every part of the kingdom, it is difficult to realise the adventurous romance which often involved the conveyance of letters two or three centuries ago, but when we see the paper blood-stained or containing a perforation by a dagger or bullet, and know that its delivery was effected only after a desperate struggle, or at the cost of a life, we begin to perceive the difference between periods of civil war and our own peaceful times; and as we take up one faded letter after another, which

speak of loss and painful anxiety, serious danger, or happy escape, we catch a little of that excitement of the time when life was always in peril; and even an intimate acquaintance a possible spy. We see many pages stained with tears, but it is with deeper interest we look at little marks which lips have fondly pressed, because other lips had lovingly touched them previously, and then we think of the many years that have elapsed since the hearts which throbbed tumultuously with pain and affection have ceased to beat, while these old letters have power, centuries after, to excite emotions in other breasts never intended to intrude into, or share these most secret sentiments!

Dr. Johnson wrote to Mrs. Thrale—"In a man's letter, you know, Madam, his soul lies naked; his letters are only the mirror of his heart."

Letters are autobiographies in epitome, and what is history itself but a collection of biographies? There is nothing we esteem so precious, next to the *presence* of a friend, as his letters. Of many personages we should know nothing were it not for his letters. History would be almost lifeless, a mere chronological table of events, without such communications.

A powerful and increasing sentiment of our age, consequently, impels us to seek more and more of this intercourse with the past, which intimate correspondence renders so real and palpable. We can, no longer, accept ideal presentiments

of historical personages; we want to see them in their easy garb of every-day life, or better still, in the dressing gown and slippers of familiar privacy, rather than in the stately robes with which early biographers deemed it only decent to array their heroes for introduction to a respectful posterity.

Added to these great intellectual advantages, the collector enjoys the varied and sometimes eventful experiences which befall him in obtaining his choicest specimens—such as visits to out-of-the-way places, acquaintances formed with interesting people, searchings in the archives of old mansions. Papers have been found under circumstances similar to the incidents invented by novelists—in clock-cases, chests, between the leaves of books, and amidst the rubbish of forgotten wardrobes. New discoveries, strange and unlooked for, occur almost daily, but they are not often the prizes awarded to the careless, the unskilled, or unsystematic explorer; no, the most watchful and painstaking pursuit must be given to the clue, however slight, which is discovered. Every sense must be on the alert, and the active interest of friends enlisted in the cause, and whenever it is prudent to do so, the subject of Autographs and Manuscripts should be introduced especially with new acquaintances. Things which others would pass by may be important to the autograph hunter. He loves old rambling streets, with their miscellaneous stalls, and the stores of the waste-paper and parchment dealers. Neither cobwebs nor dust have any

terrors for him—disused rooms, old chests, lofts, and cellars he ransacks with pleasure.

The first qualification for an Autograph collector, which the amateur has to master, is the instant recognition of the handwriting of prominent characters of the past and present. At first sight this may appear to be a formidable task, but, in reality, it is easily acquired. It must be remembered that many different writings resemble each other, and a mere superficial recognition will not suffice, the scrutiny must be followed up, and so improved with practice, that the peculiarities not only in the form of the letters but also the mode of expression, the paper, ink, the folds, and seals may all become familiar. It will then be seen that every writer has some method, peculiarly his own, as to the formation of certain letters, or flourishes, dots, or loops, which are characteristic. The *m*'s and *n*'s of Burns, the slopes of Addison's long strokes, the way in which these are made parallel with each other, and the curve at the end of certain letters must all be noticed. As for instance, the writing of Thackeray, remarkable for its neatness and distinctness, whether in his early sloping style or the vertical in latter years—with the long letters, except the *f*'s, written with loops and most of the capitals *printed*; the capital *I*'s, in his upright writing, being mere strokes. The Duke of Wellington's, known by the slight curve of the long stroke (and these are very long), and by the capital *W*'s and *D*'s, all bearing

evidence of haste. Another important fact is, that with most men the writing changes in the course of years. This will be found especially the case with Disraeli, Tennyson, Sydney Smith, Dr. Parr, and many others. With Dr. Johnson, John Wesley, Gladstone, &c. the writing varies very little; indeed, with Dr. Johnson, his writing from the age of seventeen to the end of his life has but little change, and a letter written only a few days before his death is about his best piece of penmanship. During certain periods various kinds of writing have been fashionable, and in certain localities the hands have great resemblance. During a portion of the last century, many of the students of Cambridge wrote so much alike that it is sometimes difficult to distinguish the writing of Gray from some of his contemporaries, and the same may be said of the angular female style of past generations.

Even if a letter be unsigned it should be recognised. The most intimate and confidential epistles, those most interesting to the historian, are frequently unsigned, or else subscribed with some familiar phrase only known to the correspondents themselves. How then shall we recognise the authors with certainty? Deprived of the signatures, curiosity would have languished before many charming collections of ladies' epistles, which the mystery, when once penetrated renders the agitations of love, intrigue, and devotion more *piquant*. Numbers of political letters of the greatest importance were naturally left unsigned, and one could not at the first glance establish the authenticity of that brilliant

correspondence of Voltaire's, rarely signed, but which contains all the man and all his age, with the good and bad passions, the puerile trifles and pride, the impetuous movement of sentiments—or rather sensations—and the sovereignty of good sense united to irritability of talent.

To verify unsigned letters often requires time and patience. The contents, paper, postmark, style of writing, and the seals will generally give a clue to the date, perhaps also to the events of the period and some of the persons concerned. Most people use the same kind of ink and paper, this was especially the case with former generations. By a further examination it is probable that the names of some of the writers may be guessed at, and if so, their known writing and fac-similes may be used for verification. Most persons have an uniform manner of subscribing themselves:—Addison's "My dear Sir,—your most obedient humble servant;" Steele's "I am, Sir, your most obedient humble servant;" Pope's is "Adieu," or "Adieu my good friend;" De Quincy "Most faithfully and truly yours;" Dr. Johnson's and Warren Hasting's "Sir, yours most affectionate."

Moreover, the way the date and address are placed; whether at the beginning or end of the epistle, should be noticed. Thus the circle of search will be rapidly narrowed, and negative evidence proving who were *not* the writers would narrow it still more. Nearly all persons use some peculiar phrases and endearing expressions in their intimate correspondence. Thus, with pains and

study, the autographs of all well-known individuals may soon be verified. It is in this direction that the richest prizes will probably be obtained, since at stores and sales, bundles of old letters without any well-known names attached, often go at waste paper prices. The educated eye, however, will readily perceive whether a batch of MSS. is likely to contain things of value. Still even at auctions with men accustomed to autographs, want of perception in this direction often occurs. Letters are sold as holographs when they are merely signed, and as merely signed when holograph. A fine holograph letter of Pope Leo X. was sold at a tenth of its price as a merely signed letter. Even lithograph prints sometimes pass as originals. One must especially be on one's guard against letters only signed with *initials*, having the name forged in full by the dexterous addition of the supplementary letters. This is frequently done with letters of Cowper, Disraeli, Ruskin, &c. Proper scrutiny will easily detect these additions.

Another point of importance to the collector is that he should strive to obtain nice and interesting letters which contain something respecting the personal history of the writer, the circle in which he lived, or the career in which he was distinguished. If of a writer of eminence they would be especially valuable if they referred to his works. Letters of Keats, Tennyson, Ruskin, Dickens, and others have realised sums out of all proportion to their ordinary value when they gave some information respecting their literary creations.

Moreover a letter should have all its characteristics just as it was originally received, without mutilation or disfigurement—seal, post mark, folds, all are of importance and lend interest and beauty to the specimen. It is far better to have a few fine letters than a whole heap of rubbish. Mere signatures cut off from letters or documents are usually of no value to a collector. One often has to lament the destruction of a lot of valuable letters in order to fill out a trumpery album with signatures. Just now when nearly every book contains a portrait with the fac-simile of the signature there is a slight demand for signatures, but bare scraps of writing will never obtain any marketable value where letters can be procured.

Letters of mere Bishops, Peers, Members of Parliament, &c., unless the writers are otherwise distinguished, are quite unsaleable. The same may be said of *Franks*. For one's own private collection the limits may be extended according to choice, but he would be unwise who expended money on letters which are never at all likely to realise their cost.

There are eccentric and blatant individuals, orators, and men raised to notoriety by accidental circumstances who are eminently popular for the moment, but whose names will soon be forgotten; it would obviously be folly to give money for any mementoes of them. With regard to criminals, no one with correct feeling would wish to contaminate his collection with crime.

Perhaps the most important consideration for the collector is how to estimate the value of autographs. To learn the reasons which influence the different prices of letters of men of equal eminence. He will discover that of the prominent characters of the last century throughout the world, very few are regarded with much interest at the present time by the autograph collector, but the letters of the exceptionally few command a very high price. Defoe's fetch as much as £60, Pitt (the Great Commoner) even more, Horace Walpole's, Dr. Johnson's, Boswell's, Burke's, Goldsmith's, Wesley's, Reynold's, Cowper's all maintain high prices. When we approach nearer to our own period the problem becomes more difficult, for we find letters of Lord Nelson selling from £5 to £10, whilst the Duke of Wellington's are unsaleable at as many shillings, those of Lord Byron realise from £8 to £10, whilst Tom Moore's, Southey's, and Campbell's may be purchased at from 10s. to 15s., Charles Dickens' or Thackeray's command a couple of guineas and upwards, but Bulwer Lytton's are offered at three or four shillings, Ainsworth's at less, Fennimore Cooper's and Charles Lever's at 15s., "Ouida's" letters are often prized above Miss Braddon's, and Irving's above Macready's, whilst Lord Brougham's Lord Palmerstone's, and Sir Robert Peel's are mere drugs. When we consider that the touchstone of the real sentiment of mankind is money, we are surprised at this, but reflection will suggest reasons for the apparent anomaly; and, after all, it

may be found that there is something substantial and sound in the estimation of merit by the monetary value placed upon letters by the autograph collector. Fluctuations occur in all markets, and the favourites of to-day do not always maintain their popularity. Certain autographs are in demand for a season, and command high prices, and are then disregarded. Sometimes the plentiful supply brings down the price. This is the case with the letters of the Iron Duke. He was a prominent figure in the World's history for more than fifty years. During much of this period his correspondence was enormous, and he seldom employed a Secretary. People who received his letters treasured them, consequently, letters of the Duke are so abundant as to be among the cheapest in the market. On the other hand Lord Nelson's famous career extended over little more than 20 years, much of which was passed at sea; his correspondence, therefore, was very limited and his letters are dear. The lives of Chatterton, Shelley, Lord Byron were brief, while Southey, Campbell, Moore, and Lytton lived the allotted span and wrote abundantly; and the ordinary rules of demand and supply sway the prices. It is more difficult to explain the value awarded to the autographs of Dickens, Carlyle, Ruskin and several others, as there is no dearth, as compared, for example, with those of John Bright or Disraeli, and it is probable that a few years may make an alteration in some of these instances. Thackeray's letters seem

to be less abundant and very difficult to obtain, and consequently command a high price which is likely to continue. These hints will, perhaps, enable a shrewd observer to choose among the autographs he may find within his reach, such as are likely in the future to be prized. It is difficult to believe that years hence either John Bright or Lord Beaconsfield, Lord Macaulay, Canning, or Peel will be neglected; and if all the works of Southey remain unread, his letters are so beautiful that they will never be lost. Bright is just as popular in America as in England, his name is so associated with important political movements as to command a prominent place in history; and if for the moment the fame of Disraeli is overshadowed by others who usurp public attention, it is impossible to believe that a genius so versatile, a novelist, orator, and statesman of such eminence, and whose name is the watchword of a national association, will not in after years be regarded as one of the greatest characters of the nineteenth century, and his letters, which just now are remarkably cheap, will be certain to prove a good investment to those who are prudent enough to secure them. As to Macaulay, who for a moment could doubt the perennial reproduction of his important works? What else do we possess equal to his essays? and yet a *good* letter of Macaulay's may be purchased for less than a pound. On the other hand the autographs of Wordsworth bring from two to three pounds each, but will

that price be long maintained. As a letter-writer, Wordsworth is the reverse of brilliant; and his poetry, we venture to say, is read by comparatively few persons.

Let the amateur, then, procure all the catalogues both of dealers and sales by auction for the past thirty years, and carefully study them so as to discover the various reasons which regulate prices. Experience will soon teach him that sums are asked by dealers very different in many cases to those which he is able to obtain when he wishes to dispose of the same autographs himself. He will also discover when, for particular reasons, very high prices have once been given for a letter of some personage at a sale, and the fact has been extensively published a *rumor* on the letters of that person is established which requires a good deal of time to diminish. Some years since the enormous sum of £500 was given for two or three letters of Charles Dickens' and some sketches of his artist. These were of a very interesting nature with reference to "Pickwick." This extraordinary instance gave rise to various absurd statements in the daily papers, such as that the merest scrap of the writing of Charles Dickens was priceless, &c., and the present high prices are the result. As, however, the name of Dickens is universally beloved, and everyone would gladly possess some memento of him, we may be sure that his writings will long be appreciated. A similar case occurred with the MS. of a short poem by Tennyson, which realized £120, and caused

high prices to be offered for his autograph: this, added to the fact that the Laureate obstinately refused to reply to any correspondent unless quite obliged to do so, makes his letters scarce, and consequently dear.

It is not surprising that persons, ignorant as to autographs, on learning that writings are valuable, jump at the conclusion that a source of wealth may be found in the old letters they possess, especially if well-known names are attached to them—such as Wellington, Lytton, Southey, &c. A few weeks ago the owner of a one-page octavo letter of Sir Edwin Landseer's gravely asked £10 for it. Another wanted £100 for a similar letter of Disraeli's. The *Daily Telegraph* mentions an old lady who valued a letter she possessed of Abd-El-Kadir at £240! Advertisements are very frequent which demand £5 for a letter of the "Great Duke of Wellington."

These circumstances will soon be learnt, and our present endeavour is to save the reader from purchasing his experience too dearly. We supply him with the necessary information, and trust he will make good use of it.

Illegible writing is of little value—many ladies' letters, written in the former slender angular style, crossed and re-crossed, are painfully difficult to read. The later letters of Sydney Smith were often illegible to his wife and daughters; and when they were referred to himself, he declared that he never attempted to read one of his letters twenty-four hours after it was written.

Lord Jeffreys (the Edinburgh Reviewer), Archdeacon Coxe, Dr. Parr, and many others wrote a sad scrawl. One witty writer says: "The handwriting of great men is an interesting subject, and much of it has caused discussion, especially in printing houses, where 'copy' is rarely given up in despair. For instance, the great Duke of Wellington once wrote a letter to a Minister in Lord Derby's Cabinet, the meaning of which has never been discovered to this day. Lord Brougham, in the matter of what is generally termed '*hen-tracks*' instead of writing, was a prominent offender; for in Messrs. Clowe's extensive printing establishment there was only one man who could make out what the great man meant. The first Napoleon did not spare his paper. He could write about fourteen pages a minute, but the Emperor's writing had this drawback: his 'copy' generally consisted of eight blots and a splutter, resembling more or less the walk of a centipede who had taken a header into the ink bottle. Horace Greely's writing is deplorable. On one occasion he wrote in a moral mood, 'Virtue is its own reward,' and the much-abused compositor set it up carefully, 'Washing with soap is absurd.' His '*hen-tracks*,' however, were sometimes useful, for a servant, about whom he had written, came to thank him for his situation. 'Why,' said the astonished statesmen, 'I distinctly called you a thief.' 'Did you, sir?' said the unabashed candidate, 'but they took it for a strong letter of recommendation, as they could not read a word of it.'"

No amateur can afford to risk money in autographs until he is able to discriminate between the false and the real. The ardour of many enthusiastic beginners has been chilled at once through purchasing spurious specimens. All possible care is therefore necessary in order to avoid this danger.

No forgery would ever succeed in deluding anyone who coolly and deliberately examined it, and exercised proper judgment respecting it. The banker is under no nervous concern about losses through false signatures, nor is the autograph dealer troubled at the thought of being duped by counterfeits—both know that if deceived they must only blame their own carelessness.

The inexperienced collector should avoid purchasing from advertisers, booksellers, and indeed from any individual, unless well known and respectably established, and who will guarantee that his autographs are genuine. There are, of course, many pitfalls for the unwary. Lithographs and photograph copies are often purchased as originals. This is especially the case with Lord Byron, Washington, Franklin, Lord Nelson, and several others, whose lithographs are found in their biographies. Genuine letters, written by persons of similar name, may be mistaken if one is not well acquainted with the writing. There are two Charles Dickens, two Ben Websters, two Tom Hoods, two Sir Robert Peels, many Lord Palmerstons, two Lord Tennysons, two William Pitts, two Oliver Cromwells, and even two Queen

Elizabeths. Moreover, the writings in several of these instances may easily be mistaken, and the mistake would involve considerable loss. Then there also are old *copies* of letters and letters written by amanuenses. As a rule, modern letter writers are seldom forged, not being of sufficient value to tempt the forger, though Thackeray, Burns, and Sir Walter Scott are exceptions which have been extensively imitated.

Short scraps of writing should always be suspected, and old letters enclosed in wrappers. Parchment deeds or scraps of writing on vellum must be severely scrutinized, as nothing is easier than to obtain old documents with convenient blank spaces for the insertion of names. Some French signatures of great note are written with long thin strokes that are easily imitated—indeed, French autographs must always be suspected.

In order to forge an autograph, either the strong light of the window or tracing-paper must be used. If a suitable piece of paper be placed over the autograph and pressed closely against a window it may easily be traced ; or, if tracing-paper be laid over the writing, it may be carefully copied, and then, by rubbing black-lead over the back of the tracing-paper and laying it over the blank sheet, the copy may be gone over with a hard well-pointed pencil, and a distinct lead tracing will be found on the blank sheet, that can be covered with ink and the superfluous black-lead removed with bread crumbs. But let us examine a forgery, and explain the tricks in detail. Here

is a forged letter of Jean Jacques Rousseau, folio size, possessing a fine seal, with the initials "J.J.R." nicely designed on it. The paper has evidently been taken out of an eighteenth century book, but it is not exactly the size of any letter paper, hence the margins are diminished. Its quality is very poor, whereas good stout paper was always used for correspondence. It is badly glazed and consequently the ink is blurred in several places. The edges are not gilt, but have the ragged worn appearance common to books, and close observation detects some impressions and stains derived from its lying long in a volume. Creases and smudges have been artfully added, but they are very different to the real marks on old letters produced by time and use. If the writing be examined with a good lens, crystals of sulphate of iron will be visible, in the thick strokes especially—such would never be found in old ink. The strokes will also present that shaky appearance peculiar to forgery—a trembling and hesitation of the strokes, especially in the flourishes—easily recognisable. We say nothing about the shape of the letters, stops, the slope of the writing, &c., because the autograph has been traced, and these may have been closely imitated. The peculiar *colour* of the writing would at once be noticed, as it is so different to that of ink slowly oxydised by time. The colour varies strangely. Where the strokes are thickest they are also darkest, some being almost black ; whereas the thin strokes are so pale as to be almost

invisible. As the depth of the colour here depends on the quantity of ink, we know that it has been washed over with diluted muriatic acid or a solution of oxalic acid, which has acted superficially on it. If the sheet be turned over we shall see that the ink has sunk so deeply into this inferior paper that the writing may be plainly seen on the reverse side, and it appears blacker behind than in front. Where the seal is placed there should be a discolouration well marked on the under surface of the paper; but it is absent, showing that the seal has only very recently been placed there. It would be well for the beginner to try his hand at copying an old letter, taking his utmost pains, and though the result will be so poor that he will cease to be nervous respecting imitations, yet he will educate his eye so as at once to notice the various points which indicate a forgery.

The difficulties to be surmounted in order to produce a forgery of an old letter are so many and various as to render it almost an impossibility. The writing must be so perfect that a skilled eye would be deceived, and when the usually bold, easy, uniform and beautiful hand of former generations is compared with our present scrawl, the production of an exact copy would tax the utmost skill. The lines must flow with an uniform graceful sweep, instead of which the imitation would show shaky, trembling, angular-looking scratches which offend the eye and should deceive no one.

As to photographs, lithographs, and engraved copies of letters, a single drop of diluted muriatic acid placed on any stroke of the writing would show the difference between a fac-simile and real writing: if it be the former it would remain unchanged, if the latter it would grow fainter or disappear.

It is necessary to procure one or two volumes of fac-similes of the letters of eminent men, and these are easily purchased second-hand at small cost. Nichol's, Netherclift's, and Philips' are useful volumes. At the British Museum fac-similes of most of the important historical personages may be purchased at threepence each.

With these hints, and the extensive price list attached, the autograph collector will soon learn sufficiently so as to be able to form a collection of great interest and value.

Any of the specimens mentioned in the catalogue will be sent on approval before they are purchased. This will ensure satisfaction and save the annoyance of forwarding money for autographs that may have been sold.



CATALOGUE
OF
AUTOGRAPH LETTERS,

Offered for Sale, or Exchange,

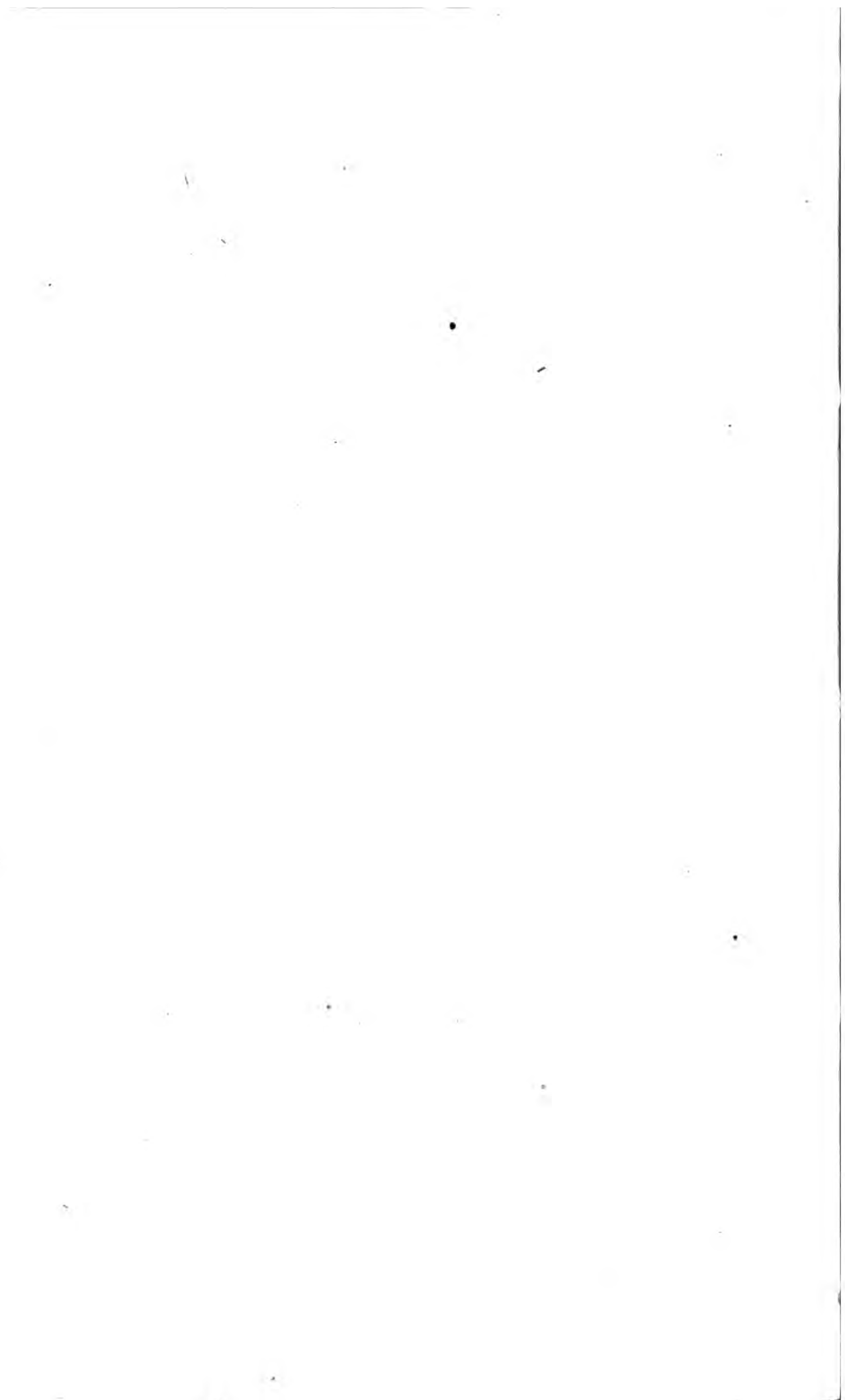
BY

H. T. SCOTT, M.D., &C.,

17, Crondace Road, Walham Green, Fulham, London, S.W. ;
and 3, Grove Street, Oxford.

THE GENUINENESS OF EVERY LETTER IS GUARANTEED.

ABBREVIATIONS used in this Catalogue: A.L.S., Autograph Letter Signed (the whole of the writing and signature is autograph); L.S., or Doc. S., Letter Signed or Document Signed (only the signature is autograph); N.S., Note Signed; 8vo, Note size; 4to, Letter size. The number of the pages of writing is given.




- Abbott** (Chas.) Lord Tenterden, Chief Justice.
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A.L.S., 4 pp. 8vo, 1869, *very interesting*, 5s
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A.L.S., 4 pp. 8vo, *nice letter* 4s
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A.L.S., 2 pp. 8vo, 1882. 1s
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A.L.S., 1 p. 4to, 1810; with autograph address 7s 6d
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A.L.S. 3 pp. 8vo, 1820 2s
- Adams** (Dr. Joseph) wrote on Epilepsy and many other works
A.L.S. 1808 and address 1s. 6d
- Adamson** (John) of Newcastle, Tragedy Writer and Biographer, one line and signature, very rare 2s
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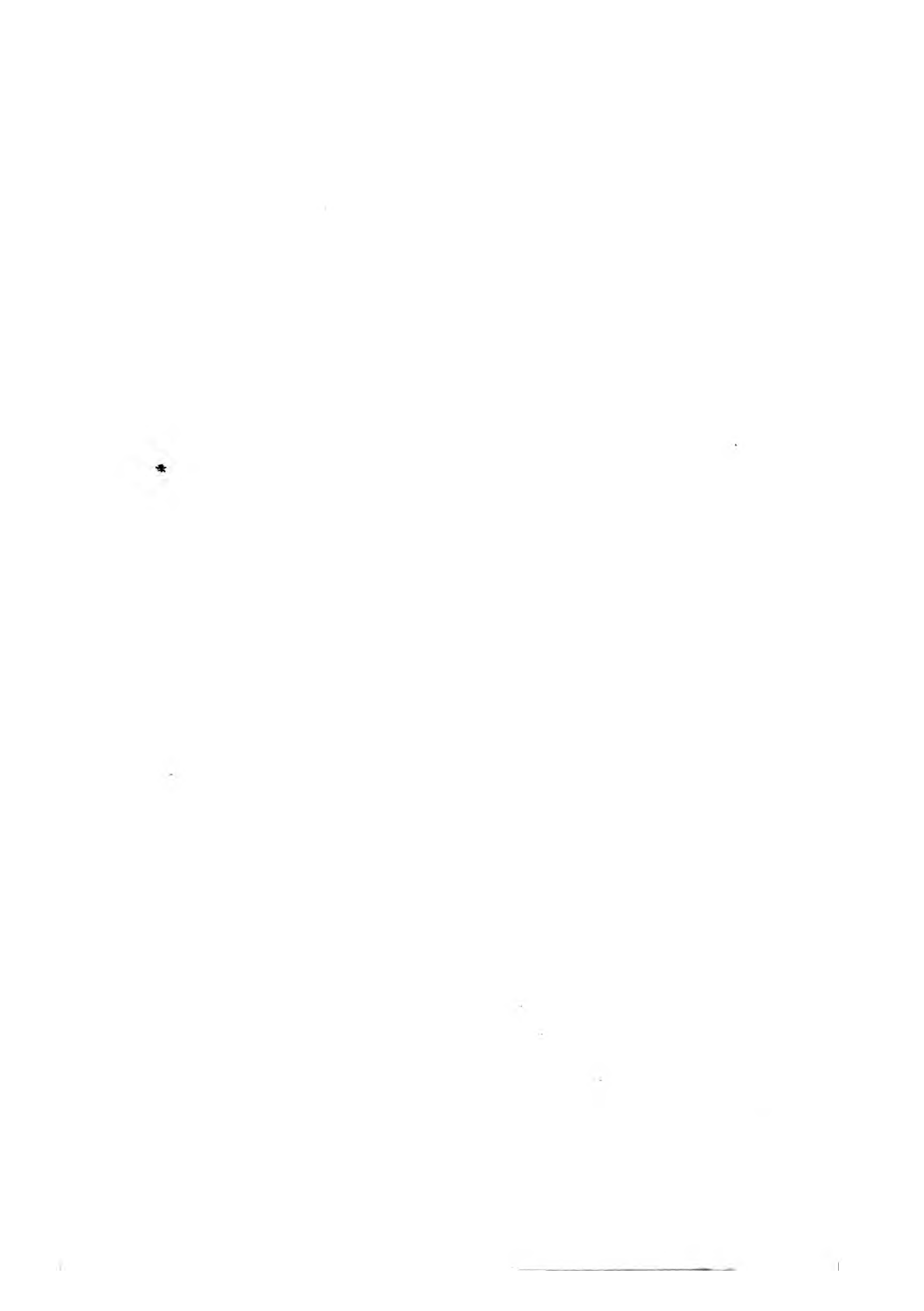
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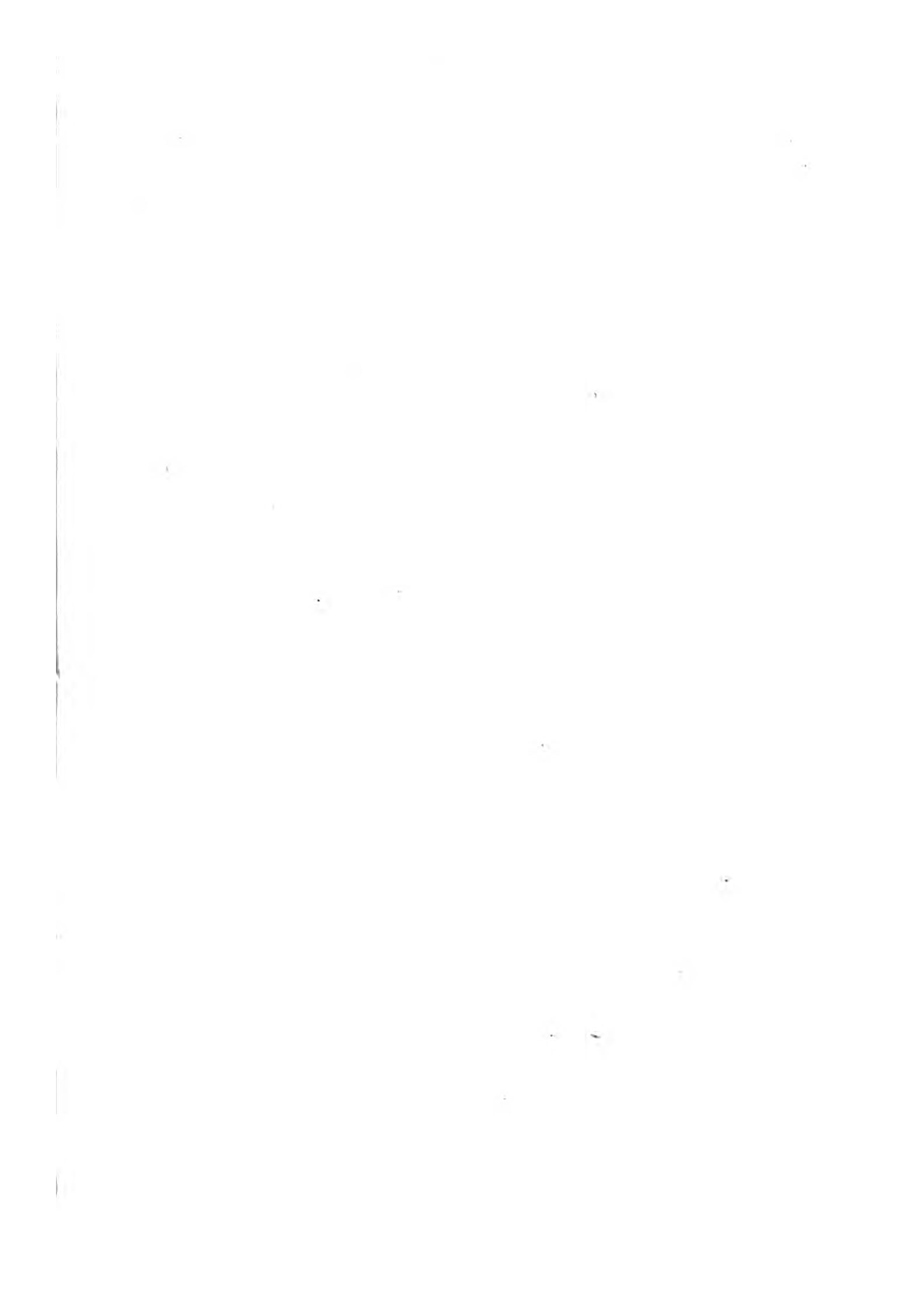
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