

1775 CHARLES LAMB 1834

The Temple - Christ's Hospital

South Sea House - East India House

Charles Lamb was born at 3 Crown Office Row, the Temple, on February 10, 1775. He was the seventh and youngest child of his parents, John and Elizabeth Lamb. John and Mary Lamb were the only two surviving children in 1775. The Lamb family came from Lincolnshire. Charles' mother, Elizabeth Field, was the daughter of a Hertfordshire yeoman. John Lamb, the father, was, for nearly forty years, the clerk and servant of Samuel Salt, Benchler of the Inner Temple. He also held the position of first waiter to the Benchers. The Lambs occupied one of the two sets of chambers belonging to Salt and here the family lived until his death in 1792.

Charles Lamb's connection with the Temple was, however, fairly continuous until 1817.

THE INNER TEMPLE, about 1800.

The view of the Inner Temple (shown) was drawn by Samuel Ireland. From his: "Picturesque Views, with an Historical Account of the Inns of Court, in London and Westminster." London, 1800.

CHRIST'S HOSPITAL

A view of Christ's Hospital as it appeared about 1809. The engraving originally published in the "European Magazine," is laid on the text page of Ireland's "Views."

The Hospital, founded by Edward VI in 1552, occupied the site of the monastery of Grey Friars in Newgate Street.

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"The Old Benchers of the Inner Temple," included in the first series of the "Essays," was originally published in the "London Magazine" for September, 1821 (shown). In this delightful essay Lamb describes his childhood recollections of the Temple and of Samuel Salt, the friend and benefactor of the family.

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The petition of John Lamb for the entry of his son, Charles, into Christ's Hospital is dated March 30, 1781. The boy was admitted July 17, 1782, and clothed on October 9. He remained in school until November 23, 1789. Timothy Yeats, a friend of Samuel Salt, served as his guarantor, but probably at the instigation of Salt himself who was one of the Governors of the Hospital.

Case 1 (Continued)

Shoberl, Frederic.

The World in Miniature; England, Scotland, and Ireland.
London: R. Ackermann, 1827. 4 volumes.

Christ's Hospital, better known as the "Blue-Coat" school, was removed from Newgate, London, to Sussex, near Horsham, some thirty years ago. The boys still wear the ancient costume of a coarse blue coat and yellow stockings pictured here.

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An engraving after Pugin of the "stately dining-hall" of Christ's Hospital. In Ackermann's "History of the Colleges of Winchester, Eton, and Westminster..." published in 1816. There are entertaining accounts of the picturesque ritual that accompanied meals, about which the boys no doubt complained as much as they did about the quality and quantity of the food provided for them.

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Another view of the Great Hall of Christ's Hospital on the occasion of the Annual Orations on St. Matthew's Day (September 21). The engraving by Pugin and Rowlandson is in Ackermann's "Microcosm of London," published in 1808.

Compare this picture with the engraving after Stothard's painting that hangs on the east wall above Case 5.

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Charles Lamb, after six months in a clerkship in the South Sea House where his brother John was employed, entered the service of the East India Company April 5, 1792. He retired on pension March 29, 1825. His appointment was no doubt owing to the kindly interest of Samuel Salt who was a Director in both Companies.

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Lamb was employed as a clerk by the South Sea Company for about six months in 1791-92. His brother John worked all his life for the Company and rose to be chief accountant. This view of South Sea House, engraved after a drawing by T. H. Shepherd, appeared in a work by James Elmes, "London and its Environs in the Nineteenth Century," published in 1829.

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This view of the India House, the scene for so many years of Lamb's uncongenial labors, is in Ackermann's "Repository of Arts" for March, 1810.

Case 1 (Continued)

The East India Register and Directory, for 1823.
Second edition.

The arrow points to the name of "Chas. Lamb" as one of
the Clerks in the Office of the Accountant-General.

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Portrait of Charles Lamb at the age of twenty-three.
From the drawing by Robert Hancock in 1798. The drawing,
now in the National Portrait Gallery, was made for Joseph
Cottle of Bristol, and the engraving shown here first appear-
ed in Cottle's "Early Recollections," published in 1837.
A copy of volume 1 is shown in Case 2.

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Portrait of Charles Lamb, in his thirtieth year, in the
dress of a Venetian Senator. Engraved after a painting by
William Hazlitt. The painting now hangs in the National
Portrait Gallery, London.

Case 2.

CHARLES LAMB

Friendship with Samuel Taylor Coleridge
(1772-1834)

EARLY POETRY

The "Monthly Magazine" for July, 1796, (shown) contained the sonnet beginning "We were two pretty babes," written towards the end of the preceding year. It was one of the four sonnets by Lamb included in "Selected Sonnets" privately printed by Coleridge in 1796.

It was reprinted in the 1797 edition of the "Poems," two copies of which are shown in this case, and again, with some changes in the 1818 edition of Lamb's "Works."

LAMB and COLERIDGE

Samuel Taylor Coleridge, poet and philosopher, the centenary of whose death is also commemorated this year, entered Christ's Hospital in 1782, the same year that Charles Lamb was admitted. Coleridge remained in the school until 1790, but how close a friendship there may have been between the two boys during those years is uncertain. The acquaintance was renewed upon Coleridge's return to London in December, 1794. There were memorable evenings at the Salutation Tavern in Newgate Street when Lamb, after his day's work at the India House, sat far into the night listening to Coleridge's impassioned talk. The story of their long friendship, not always serene and untroubled, has been told by E. V. Lucas.

Lamb contributed four poems to this volume. [Poems on various subjects, by S. T. Coleridge.] They were entitled, "Effusions," and signed, "C.L."

The volume was published in April, 1796, by Joseph Cottle, bookseller and poet of Bristol, who had paid Coleridge thirty guineas for the copyright of a book of verse at a time when the latter was in financial difficulties.

In the second edition of the "Poems," published by Cottle in June, 1797, Lamb's name appears on the title-page.

To this edition he contributed fifteen poems (sonnets or fragments) including the four that had appeared in the 1796 edition.

Another copy of the second, 1797, edition of "Poems" by S. T. Coleridge opened to Lamb's dedication of his contribution to his sister, Mary.

The half-title on the page preceding the dedication reads: "Poems by Charles Lamb, of The India House," over a motto of six lines taken from Massinger.

This copy of the third edition of "Poems by S. T. Coleridge" once belonged to Canon Ainger, one time Master of the Temple and Lamb's editor and biographer. A note on the fly-leaf in his handwriting states that this edition was arranged by Lamb and

Case 2 (Continued)

passed through the press under his care.
This edition contained no poems by Lamb.

BLANK VERSE, by Charles Lloyd and Charles Lamb. London, 1798.

Lamb contributed seven poems to this little volume. Among them was "The Old Familiar Faces," the poem by which he is perhaps best known. It is dated, "January, 1798." The first stanza, with its reference to his mother's tragic death at the hand of his sister, Mary, in 1796, was omitted when the poem was reprinted in 1818 in his "Works." Charles Lloyd, the son of a Quaker banker of Birmingham, had come under the influence of Coleridge early in 1796, and later in the year it was arranged that Lloyd should join Coleridge at Bristol as his pupil. Lloyd was just the age of Lamb whom he first met in January, 1797.

The "Annual Anthology" was edited by Robert Southey (1774-1843), and published in September, 1799. It contains one poem by Lamb, beginning "Living without God in the World," which he never reprinted. The second and last volume of the "Anthology" was issued for 1800, but contains nothing by Lamb.

JOSEPH COTTLE

Joseph Cottle (1770-1853), author and bookseller of Bristol, met Coleridge and Robert Southey in 1794. He published, in addition to the 1796 and 1797 editions of Coleridge's "Poems," Southey's "Joan of Arc" (1794) and, in 1798, the famous "Lyrical Ballads" by Coleridge and Wordsworth.

His "Early Recollections" of Coleridge, of which the first volume [London, 1837] is shown contains portraits of Coleridge (two), Southey, Amos Cottle, Wordsworth, and Lamb. Those of Wordsworth and Lamb are shown elsewhere in the exhibition.

Letter, dated Bristol, December 13, 1804, written by Joseph Cottle to "Messrs Button & Son, Paternoster Row, London." (Lent by Mr. Ernest Dressel North.)

Letter, dated April 26, 1814, from Coleridge to Joseph Cottle. Written from Bristol where Coleridge was then staying with his friend Josiah Wade in Queen Square. Addressed to "Joseph Cottle, Esqre., Brunswick Square." (It is a reply to a long letter from Cottle written after he had discovered Coleridge's excessive indulgence in opium.)

Charles Lamb and the Theatre

"John Woodvil" (first edition shown) was not produced. Lamb sent it to John Philip Kemble in December, 1799, under the title of "Pride's Cure." Kemble returned the play to him a year later.

Another copy of the first edition of "John Woodvil," inscribed by Charles Lamb to William Dawson, is shown in Case 9.

Three extracts from Lamb's play, "John Woodvil," printed as "From an unpublished drama by C. Lamb," are shown here in the number for November, 1800, of the monthly edited by Dr. James Anderson, "Recreations in Agriculture, Natural History, Arts, and Miscellaneous History."

Dr. Anderson was a friend of Lamb's friend, George Dyer, and this probably explains Lamb's contributing to the monthly. Dyer's portrait is shown in the frame above Case 9.

This collection of Lamb's writings on the drama, edited by the late Brander Matthews of Columbia University, was published in 1891.

The interior of the Drury Lane Theatre in 1808, shown in Ackermann's "Microcosm of London," published in that year. This theatre was designed in 1791 by Henry Holland, who also designed the East India House as it was known to Lamb. It was opened on March 12, 1793, and destroyed by fire on February 24, 1809. It was in this playhouse, on December 10, 1806, that the farce, "Mr. H.," was produced with one of Lamb's best-loved actors, Robert Elliston, heading the cast.

The Theatre Royal, Drury-Lane, erected in 1812.

Shown in the European Magazine for October, 1812. The building shown here was opened October 10, 1812. It was designed by Benjamin Wyatt, whose "Observations on the Design for the Theatre Royal, Drury Lane," published at London in 1813, is shown in the upright case.

Drury Lane was always Lamb's favorite theatre. He saw his first play in Garrick's Drury Lane on December 1, 1780. The bill was Arne's opera "Artaxerxes," followed by the pantomime of "Harlequin's Invasion." Lamb has recorded his impression of his first visit to the theatre in the Elia essay, "My First Play," which was first printed in the London Magazine for December, 1821. Garrick's Drury Lane was condemned in 1791 and superseded by the playhouse designed by Henry Holland, in which Lamb's farce, "Mr. H.," was acted. A print of the interior of Holland's Drury Lane is shown in the centre of this case.

Joseph Shepherd Munden (1758-1832) was the most celebrated comedian of his day. He became well acquainted with Charles Lamb, and acted at Drury Lane, Lamb's favorite theatre, from 1813 to 1824. See the playbill of his farewell performance on the stage in the frame above this case.

Lamb has described Munden and his acting in the "Essays of Elia," and elsewhere.

Case 3 (Continued)

Lamb composed this farce [Mr. H., or, Beware of a bad name. Philadelphia, 1813. First edition.] in the winter 1805-1806. It was produced with Robert William Elliston in the cast on December 10, 1806, at Drury Lane. It was a failure, and was withdrawn after the first performance at the request of Lamb, although the management was willing to repeat it.

In the United States, especially at Philadelphia, the play met with considerable success. In England the play was revived by the Dramatic Students' society at the Gaiety on October 27, 1885.

Robert William Elliston, a theatrical acquaintance of Lamb, was long the lessee and manager of Drury Lane. In 1807 he acted in Lamb's unsuccessful farce, "Mr. H." On October 10, 1812, he played Hamlet at the re-opening of Drury Lane after the fire. He also played in the long run of Coleridge's "Remorse". (See the playbill at the left); his name will be found on two of the playbills shown in the frame above this case.

Siddons, Henry.

Time's a Tell-Tale: A Comedy, in Five Acts, as performed at The Theatre Royal, Drury Lane. London: Printed for Longman, Hurst, Rees, and Orme, 1807. First edition.

Henry Siddons was the son of the great Mrs. Siddons. This play was produced in 1807 at Drury Lane, with Lamb's prologue, which was, however, received so badly that on the second night another was substituted for it.

Godwin, William.

Faulkener: A Tragedy, as it is performed at The Theatre Royal, Drury Lane. London: Printed for Richard Phillips, 1807.

"Faulkener" was produced at Drury Lane, December 16, 1807, with some success. Lamb's letters to Godwin of September 9 and 17, 1801, suggest that he had a share in the framing of the plot. For the relations between the Lambs and the Godwins see Case 4.

Coleridge, Samuel Taylor.

Remorse. A Tragedy, in Five Acts. London: Printed for W. Pople, 1813. First edition.

This is Coleridge's play of "Osorio," written originally in 1797 at Sheridan's request for Drury Lane, and re-cast at Lord Byron's suggestion; produced at Drury Lane, January 25, 1813. It ran for twenty nights; a playbill for the third performance is shown in the centre of this case. Three editions of the play were published within a few weeks.

Lamb's prologue, "spoken by Mr. Carr," was a recasting of some verses composed for the prize offered by the Drury Lane Committee in the previous year, 1812, in response to their advertisement for a suitable poem to be read at the reopening of

Case 3 (Continued)

the new building after the fire of 1809.

Playbill for the third performance of Coleridge's "Remorse" at Drury Lane.

Kenney, James.

Debtor and Creditor: A Comedy, in Five Acts, as performed at The Theatre Royal, Convent Garden. London: Printed for John Miller, 1814. First edition.

James Kenney, the writer of this farce, was the friend with whom Charles Lamb stayed at Versailles in 1822 on his only trip abroad. The play was produced at Convent Garden on April 20, 1814.

"The Pawnbroker's Daughter," printed in Blackwood's Magazine for January, 1830. Written in 1825, this farce was never acted.

Case 4.

"Tales from Shakespeare"

"Specimens of English Dramatic Poets"

"Tales from Shakespeare"

Lamb first met William Godwin (1756-1836) late in 1798. Godwin's first wife, Mary Wollstonecraft, had died the year before in child-birth; their daughter afterwards became Mrs. Shelley, the wife of the poet. In 1801 Godwin married again, a Mrs. Clairmont, a widow. It was the second Mrs. Godwin who took to publishing and who incited Charles and Mary Lamb to write books for children.

In 1805 Mrs. Godwin set up a small publishing business under the name of its manager, Thomas Hodgkins, for producing children's books written by her husband and others. It was in this year, or early in 1806, that she asked Mary Lamb to write, with help from her brother, the "Tales from Shakespeare." The first edition was published in 1807, in two volumes. Mary Lamb is the true author of the "Tales," as of "Mrs. Leicester's School" and of "Poetry for Children," her share being much greater than her brother's in all of these, but it was not until many years later that she was associated publicly with any of them.

The second edition [London, 1809. 2 volumes] of "Tales from Shakespeare."

The second edition was issued in two forms: one, of which both volumes are shown here, similar to the first edition, with the plates attributed to William Blake after designs by Mulready; and one, of which the first volume is shown elsewhere in this case, with a frontispiece only and a foreword probably written by William Godwin.

The second form of the second edition. (Volume 1 shown.)

Lamb, Charles, and Mary Lamb.

Tales from Shakespeare. With introductions and additions by F. J. Furnivall. Illustrated by Harold Copping. London, Paris, New York: Raphael Tuck & Sons Ltd., 1901. 2 volumes.

This edition of the "Tales from Shakespeare" was edited by the founder and director of the New Shakespeare Society.

The following editions were also shown:

Phila., 1813. volume 2 only.

Lond., 1831.

Balt., 1837.

Lond., 1845.

Phila. [, n.d.] edited by Ainger.

"Specimens of English Dramatic Poets"

Lamb is generally regarded as being the discoverer of the old English dramatists. In Charles Lamb, London, 1934, Mr. Orlo Williams writes of the Specimens:

"Historically regarded, they are one of the earliest ex-

Case 4 (Continued)

pressions of the modern attitude in criticism of poetry, and they firmly place Lamb, as a critic, in the first rank."

The book received little notice when it was published, and seems to have sold slowly. In 1813 John Bumpus bought the unsold remainder sheets from Longman, and re-issued the volume with a new title-page, as "Second edition." This is shown at the right, below the first edition. In 1835 Moxon issued a new edition in two volumes. A copy of the first volume is shown in this case.

The following editions were shown:

- Lond., 1808. First edition.
- Lond., 1813. Second edition.
- Lond., 1835.
- Lond., 1844.
- New York, 1845.

Swinburne, Algernon Charles.

Tristram of Lyonesse and other poems. London: Chatto & Windus, 1882. First edition.

Two sonnets, "On Lamb's Specimens of Dramatic Poets," by Swinburne, who greatly admired Lamb as a critic of dramatic literature. This volume also contains a sequence of twenty-one sonnets entitled, "Sonnets on English Dramatic Poets (1590-1650)," which was inspired by Lamb's work. In his edition of Lamb, Edward Verrall Lucas reprints Swinburne's sonnet sequence as an appendix to the volume containing "Specimens of English Dramatic Poets." In this same volume the first of the two sonnets shown above is prefixed to the text of Lamb.

THE ESSAYS OF ELIA

"Elia"

"The Last Essays of Elia."

"Elia"

"Elia" contains twenty-eight essays reprinted from the "London Magazine." All but three had made their first appearance in this periodical, which was edited by John Scott, between August, 1820, and November, 1822.

"A Bachelor's Complaint of the Behaviour of Married People" was originally published in "The Reflector" (Number 4) in 1811. This short-lived periodical was planned by John Hunt, and edited by his brother, Leigh Hunt, who had been, as Lamb and Coleridge had been, a pupil at Christ's Hospital. "On the Acting of Munden," and "Valentine's Day" made their first appearance in "The Examiner" in 1819; the latter essay had also been reprinted in "The Indicator" for 1821.

The following editions were shown:

Lond., 1823. First edition. William Wordsworth's copy.

Lond., 1823. Another copy of first edition.

Phila., 1828. First American edition.

Phila., 1828. Second edition.

New York, 1835.

Lond., 1836.

Lond., 1888. Ed. Birrell.

Lond., 1900. Illus. Brock. (This edition of "Elia," published by Dent in 1900, has an introduction by Augustine Birrell. The delightful and appropriate illustrations are by Charles E. Brock.)

In Case 6 is an amusing picture of a chimney-sweeper by George Cruikshank (from his "London Characters").

Here are shown William Wordsworth's copies of the first editions of the essays. His comment on "Grace before Meat" reveals no sense of humour, or understanding of Lamb's thought, a lack perhaps characteristic of the age, for Southey may have had this essay in mind when he criticized "Elia" as wanting a "sounder religious feeling."

The half-title of "The Last Essays of Elia" (shown at the right) bears Wordsworth's autograph.

"Last Essays of Elia"

"Elia" did not reach a second edition in Lamb's lifetime, but ten years after the publication of the first series Lamb made up another collection of essays which had originally appeared in various periodicals - most of them in the "London Magazine" - between 1822 and 1833. The sequel to "Elia" was published by Edward Moxon under the title "The Last Essays of Elia" in 1833.

The following editions were shown:

Lond., 1833. First edition. 2 copies shown of which one belonged to William Wordsworth.

Phila., 1828. (Three of the twenty-five essays in this pirated "second series" were not by Lamb. The compiler made the

Case 5 (Continued)

mistake of including two by Barry Cornwall and one by Allan Cunningham.

Twelve of the essays were included by Lamb in the "Last Essays" of 1833, four in the "works," 1818, and six were never reprinted by him.)

Phila., 1833.

Lond., 1836. (Prose works volume 3.)

Edward Hoxon (1801-1858) married Lamb's adopted daughter, Emma Isola, in 1833.

THE REFLECTOR

Volume 2, Number 4 (last issue), 1811. First appearance of this essay. Later reprinted in the "London Magazine," September, 1822, and in the first edition, 1823, of "Elia." Lamb omitted it from the 1818 edition of his "works."

The first of the essays of Elia was originally published in the "London Magazine" for August, 1820 (shown).

It will be recalled that Lamb had been employed for a short time at the South-Sea House. (See Case 1.)

The name "Elia" was used for the first time in this essay. In a letter to John Taylor, dated July 30, 1821 (shown in the centre of Case 10), Lamb tells how he came to adopt this pseudonym.

An engraved portrait of Lamb was shown in the centre of the case.

Case 6.

"A DISSERTATION UPON ROAST PIG"
SOME EDITIONS OF SINGLE ESSAYS
COLLECTIONS OF POEMS

"A Dissertation Upon Roast Pig."

Five editions of this popular essay were shown.

Illustrated by L. J. Bridgman. Published in 1888 by D. Lothrop, Boston.

Illustrated by Wilfred Jones. Printed by Leo Hart at Rochester, N. Y., 1932.

Printed at The Antioch Press, Yellow Springs, Ohio, by Walter Kahoe for his Friends. Christmas, 1933.

Cedar Rapids, Iowa; [The Torch Press,] 1916.

Lamb, Charles.

A Letter regarding Roast Pig to William Hazlitt and a Letter on Friendship to Robert Lloyd, together with a "Dissertation on Roast Pig." [Boston:] "Privately printed for his friends by W. K. Bixby" [The Merrymount Press.] 1922.

Rejoicings upon the New Year's Coming of Age.

Of this book two hundred copies were printed for Thomas Nast Fairbanks by the Marchbanks Press in December, 1916.

New Year's Eve. New York: William Edwin Rodge, 1923.
Another edition, 1924.

Dream Children; A Reverie.
New York, 1923.

500 copies printed by Bruce Rogers. Woodcut by Florence Wyman Ivins.

Grace Before Meat. From the Essays of Elia by Charles Lamb.

Seventy-five numbered copies privately printed by Arthur W. Rushmore for his friends at Christmas. 1931.
Copy no. 54.

ALBUM VERSES, 1830.

"The publication of this volume... was due more to Lamb's kindness of heart than to any desire to come before the world again as a poet. But Edward Moxon, Lamb's young friend, was just starting his publishing business, with Samuel Rogers as a financial patron; and Lamb, who had long been his chief literary

Case 6 (Continued)

adviser, could not well refuse to help him with a new book. Album Verses became thus the first of the many notable books of poetry which Moxon was to issue between 1830 and 1858, the year of his death." E. V. Lucas.

The volume is dedicated to Moxon.

The Poetical Works.

London: Edward Moxon, 1838. Third edition.

With some additions and some omissions, this edition of the "Poetical Works" comprises the poems in the 1818 "Works" and in "Album Verses," 1830. It is not known whether Moxon himself made up the volume, or whether Mary Lamb or Talfourd had any hand in it. The dedication to Coleridge (written for the 1818 "Works") stands at the beginning, and that to Moxon half way through.

Lamb, Charles.

Little Essays --- selected from his Letters by Percy Fitzgerald. London: Chatto and Windus, 1884.

The amusing "Chimney Sweeper," designed and etched by George Cruikshank, is one of his "London Characters," published in 1829.

CHARLES AND MARY LAMB

BOOKS FOR CHILDREN

Mrs. Leicester's School

"The Adventures of Ulysses"

This first edition was printed in 1808 by T. Davison for Mrs. Godwin's Juvenile Library. A second edition was published in 1819.

This is Lamb's third publication through the Godwines; probably he found the children's book the only remunerative literary work he had done so far. On February 26, 1808, in a letter to Thomas Manning, Lamb describes "The Adventures of Ulysses" as "intended to be an introduction to the reading of Telemachus! it is done out of the Odyssey, not from the Greek. I would not mislead you: nor yet from Pope's Odyssey, but from an older translation of one Chapman. The 'Shakespeare Tales' suggested the doing it."

The first and second editions were shown.

"Mrs. Leicester's School"

Of the ten stories contained in this volume, three were by Lamb; the others by his sister. "Mrs. Leicester's School" is considered by many critics a perfect work. Coleridge wrote of it as follows: "The time will come when this little volume of my dear and well-nigh eldest friend, Mary Lamb, will be not only enjoyed but acknowledged as a rich jewel in the treasury of our permanent English literature."

The first edition was published by Mrs. Godwin about Christmas in 1808, but the title-page bore the date 1809.

Second edition, London, 1809.

This copy of the second edition belonged to Dorothy Wordsworth and bears her autograph on the fly-leaf. (Lent by Mr. North.)

Third edition, London, 1810.

First American edition. George Town, 1811.

New York, 1844.

The Original Letters of Sir John Falstaff. Philadelphia, 1813.

First published at London in 1796.

Lamb has nowhere acknowledged having had any part in the writing of this book, the work of his old school-fellow, James White, with whom Charles Lloyd lived in lodgings in London for a time. Had Lamb had a hand in the actual writing of the book

Case 7 (Continued)

it is unlikely he would not have divulged the fact to some of his friends. Southey, however, wrote Moxon that White and Lamb were joint authors of the "Original Letters of Falstaff."

A Tale of Rosamund Gray.
London, 1928.

"A Tale of Rosamund Gray and Old Blind Margaret" was originally printed at Birmingham in 1798, and published there and in London in the same year.

Charles Lloyd lived in Birmingham, and as he was comparatively wealthy, it is probable he was associated with this first independent venture of Lamb.

Poetry for Children. London, 1872.

This is a selection of poems for children written by Charles and Mary Lamb, collected and edited from several printed sources by Richard Herne Shepherd.

A two-volume work by the Lambs, "Poetry for Children," was originally published by Mrs. Godwin in 1809. All trace of it had been lost until 1877, when a copy was discovered in Australia and reprinted by Mr. Shepherd, the editor of the volume shown here; since then some half dozen copies have been traced.

The King and Queen of Hearts.
London, 1809. A chapbook (facsimile).

"Satan in Search of a Wife."
London, 1831. First edition.

Prince Dorus. With nine illustrations
in facsimile (hand-coloured). London: Field & Tuer, 1889.

Showing a reproduction of the original title-page and a facsimile of the original frontispiece.

Beauty and the Beast. With an introduction by Andrew Lang. London [, about 1887].

"Beauty and the Beast" was originally published by Mrs. Godwin in 1811. There is no evidence, direct or indirect, that Lamb wrote this "Poetical Version of an Ancient Tale." It is, however, generally accepted as his.

Beauty and the Beast. London, 1886.

Reprinted from the original edition of 1811 with preface and notes by Richard Herne Shepherd.

THE GEM, A Literary Annual.
Edited by Thomas Hood, Esq. London: W. Marshall, 1829.

The poem, "On an Infant dying as soon as born," was written in May, 1827, and sent to Thomas Hood, who had just lost his first-born.

MISCELLANEOUS WRITINGS

LETTERS

Lamb's first contribution to Leigh
Hunt's Examiner
March 15, 1812.

"The Triumph of the Whale," epigrammatic verses on the
Prince Regent (afterwards George IV). The Examiner for March
22 of this year contains an epigram by Lamb, also on the Prince
Regent.

The Quarterly Review, October, 1814.

Showing Charles Lamb's review of Wordsworth's "Excursion."
That Lamb should review the "Excursion," published in July,
1814, seems to have been suggested by Wordsworth himself.

The New Monthly Magazine, 1826.

From January to September, excepting July and August, Lamb
contributed a series of articles entitled "Popular Fallacies."
These were reprinted in "The Last Essays of Elia," 1833.
The January number of the New Monthly Magazine is shown.

"Elia," London, 1864.

This volume was edited by an American, J. E. Babson, to
whom the credit is due of having re-aroused interest in Lamb's
writings at a time when the editions of Lamb's works contained
only the writings he himself had published in volume form.
Almost the entire contents of this volume was republished from
periodicals for the first time.

This full-length portrait of Lamb was "scratched on copper
from life in 1825 by his friend Brook Pulham."

James Brook Pulham, who belonged, like Lamb, to the
Accountant-General's department at the East India House,
evidently was not much of a hand at a likeness, but an interest-
ing feature of the portrait is that it undoubtedly represents
Lamb's costume in the later years of his connection with the
East India House.

Seven letters from Charles Lamb to
Charles Ryle 1828-32. Oxford, 1931.

First edition.

Not very much seems to be known of Charles Ryle of the
East India House, except that he was one of the two executors
of Charles Lamb's will, sir Thomas Noon Talfourd being the
other.

Manning, Thos.

Letters to Charles Lamb.
Ed. by G. A. Anderson. London, 1925.

Case 8 (Continued)

Lamb's letters to Manning are considered among the most interesting that he wrote. In the opinion of some critics, Lamb the letter-writer is superior to Lamb the essayist.

Letters. Ed. Talfourd. Lond., 1837.

Final Memorials. Ed. Talfourd. Lond. 1848.

Letters. Ed. Hazlitt. Lond., 1886.

Letters. Boston: Bibliophile Soc., 1905. Volume 2 shown.

Three editions of Charles Lamb's letters, edited by his friend and executor, Sir Thomas Noon Talfourd. A portrait of Talfourd is shown in the frame above Case 9.

Some Lamb and Browning letters to Leigh Hunt.

By Luther A. Brewer. 1924. Cedar Rapids, Iowa: The Torch Press.

Case 9.

MARY ANNE LAMB

1764—1847

DEATH OF CHARLES LAMB

December 27, 1834.

On September 22, 1796, Mary Lamb, in a fit of insanity, killed her mother. The family was then living in Little Queen Street, Holborn.

Here is shown the "Gentleman's Magazine" for September, 1796, containing the report of the coroner's jury.

Gilchrist, Anne.

Mary Lamb. Lond., 1883.

(Eminent women ser.)

By all accounts Mary Lamb, ten years the senior of Charles must have been a remarkable woman. Charles loved her deeply, and after the terrible tragedy that so profoundly affected their lives he devoted himself to her care. At various times she had to be placed under restraint, and Charles himself spent six weeks in a madhouse in Hoxton in 1795.

At the end of 1796 Charles wrote the "Sonnet to a Friend," first printed in the "Monthly Magazine" for October, 1797, which shows the depth of his affection for Mary. Coleridge had rejected it for the "Poems" of 1797.

The first lines are:

"Friend of my earliest years and childish days,
My joys, my sorrows, thou with me hast shar'd
Companion dear, and we alike have far'd
(Poor pilgrims) thro' life's unequal ways."

William Hazlitt is probably the son of the essayist, the friend of the Lambs. Mary Lamb had once taught the younger Hazlitt the rudiments of Latin.

The presentation copy of the "New edition" published by Hoxon in 1840, and the letter addressed to "Miss Norris" that is laid on the cover have been lent by Mr. Ernest Dressel North.

Letter, dated July 25, 1843, written at Mary Lamb's request by her nurse, Sarah James. The letter is addressed to Jane Norris and expresses Mary Lamb's sorrow at the death of her mother, Mrs. Randal Norris. Mary Lamb had been a bridesmaid at Mrs. Norris's wedding.

Lent by Mr. Ernest Dressel North.

Two letters written by Emma Hoxon to Jane Norris giving her news of Mary Lamb's health.

Lent by Mr. Ernest Dressel North.

Procter, Bryan Waller.

Charles Lamb: a memoir. London: Edward Hoxon & Co.,
Dover Street, 1866. First edition.

Case 9 (Continued)

In the preface "Barry Cornwall" writes (May, 1866):
"Assuredly I knew him more intimately than any other existing person during the last seventeen or eighteen years of his life."

Mary and Charles Lamb; Poems, letters, and remains; ed. by W. Carew Hazlitt. London: 1874.

W. Carew Hazlitt is the grandson of William Hazlitt, the friend of the Lambs.

In May, 1833, the Lamb's gave up housekeeping and moved to Mr. Walden's at Edmonton. On July 30 Emma Isola, whom they had adopted, was married to Edward Moxon, the publisher.

Coleridge died on July 25, 1834. Lamb felt his loss deeply. On December 23, while walking, he fell and grazed his face. Erysipelas set in, and he died December 27 in his sixtieth year. He is buried in the Edmonton churchyard. Mary lies beside him.

"Fraser's Magazine" for February, 1835, containing a sketch of Charles Lamb accompanied by a portrait by Daniel Maclise (1806-1870). It was probably not drawn from life. Leigh Hunt wrote: "Of Lamb there have been three or four miserable attempts at portraiture: the last (that by Maclise in Fraser's Magazine) the most miserable of all."

An obituary by Edward Moxon. Dated January 27th, 1835.

An obituary signed "B. F." Barron Field, lawyer and writer, was intimate with Lamb and his circle. Reprinted from: "Annual biography and obituary of 1835."

Presentation copy of the first edition of Lamb's tragedy "John Woodvil." Lent by Mr. Ernest Dressel North.

→ Lent by Mr. Ernest Dressel North.
Volume of old plays (Aristophanes' "Clouds," and others) from Lamb's library.

Bacon, Nath., comp.
A relation of the fearful estate of Francis Spira in the year 1548. London, 1681.

Book from Charles Lamb's library.

Priced catalogue and MS. price list of the sale of Charles Lamb's Library, New York, February, 1848.

A descriptive catalogue of the library of Charles Lamb. New York: The Bibbia Club, 1897.

SOME AUTOGRAPH LETTERS

OF CHARLES LAMB

AND HIS FRIENDS.

Hunt, Leigh.

Lord Byron and Some of His Contemporaries; with Recollections of the Author's Life... London: Henry Colburn, 1838. First edition.

The portrait of Charles Lamb was painted and engraved by Henry Meyer.

Letter, dated July 30, 1821, from Lamb to John Taylor. Addressed to "Messrs. Taylor & Hessey, Fleet Street," and marked "For J. Taylor, Esq." Taylor and Hessey had bought the "London Magazine" in 1821 after the death of the editor, John Scott. In this letter Lamb explains how he happened to adopt the name "Elia" as a pseudonym.

Lent by Mr. Ernest Dressel North.

Letter, undated, written by Lamb from "Chase, Enfield - Thursday" to Richard Brinsley Peake (1792-1847), the dramatist.

Lent by Mr. Ernest Dressel North.

Letter, dated July 26, 1824 (post-mark), from Lamb to "Messrs. Taylor & Hessey, Booksellers, Fleet Street, Mr. Hessey."

Letter, dated Paris, October 6, 1822, from John Howard Payne to Charles Lamb.

Lent by Mr. Ernest Dressel North.

Letter from William Hone "For Charles Lamb, Esq., Colebrooke Cottage."

Lent by Mr. Ernest Dressel North.

Letter from the Quaker poet, Bernard Barton, addressed to "Mr. Edwd. Evans, Printseller, No. 1 Great Queen St. Lincoln's Inn Fields, London."

Lent by Mr. Ernest Dressel North.

Barton, Bernard.

Poetic Vigils. London: Printed for Baldwin, Cradock, and Joy, 1824.

Bernard Barton, a poet, of Quaker parentage, formed a close friendship with Lamb, and was intimately acquainted with Southey and other literary men of his time.

Opened to "Sonnet to Elia."

Barton, Bernard, and Lucy Barton.

The Reliquary. London: John W. Parker, 1836.

The portrait of John Milton in Lamb's parlour celebrated in this sonnet of Barton is now in the possession of The New York

Case 10. (Continued)

Public Library, and is shown in the present exhibition, hung on the south wall of the room opposite the entrance.

Letter, dated April 5, 1833, from Leigh Hunt to Thomas Carlyle.

Lent by Mr. Ernest Dressel North.

Letter from Bryan Waller Procter, "Barry Cornwall," to John Payne Collier.

Lent by Mr. Ernest Dressel North.

Letter, dated "2 Feby 1836" from Robert Southey at Keswick "To Edward Moxon, Esqre., 44 Dover Street, Picadilly, London."

Lent by Mr. Ernest Dressel North.

"European Magazine" for July, 1814, shown.

Opened to "Memoir of Robert Southey, Esq., Poet Laureate," with a portrait engraved after Eldridge.

Upright Case.

Lucas, Edward Verrall.

At the Shrine of St. Charles.
Stray Papers on Lamb Brought together for the Centenary of His
Death in 1834.

London: Methuen & Co. Ltd., [1934.]

The Wit and Wisdom of Charles Lamb, with Anecdotes by His
Contemporaries.

Selected and arranged by Ernest Dressel North.
New York and London: G. P. Putnam's Sons, The Knickerbocker
Press, [1892?]

An original pen and ink drawing by Charles E. Brock pictur-
ing Charles and Mary Lamb.

Wyatt, Benjamin.

Observations on the Design for the Theatre Royal, Drury
Lane, as Executed in the Year 1812. London: Printed for J.
Taylor, 1813.

The plate shown pictures the interior of Lamb's favorite
theatre, Drury Lane. This building was the fourth playhouse to
stand on the site. Lamb attended three of them: that of Sir
Christopher Wren, condemned in 1791; that of Henry Holland,
burned in 1809; and that of Wyatt above.

Birdwood, Sir George, and William Foster.

Relics of the Honourable East India Company. A Series of
Fifty Plates by William Griggs. London: Bernard Quaritch,
[1909.]

Front of the East India House, Leadenhall Street, as re-
built in 1796.

"Mr. H - "

The playbill for the first performance on December 10, 1806.
Theatre Royal, Drury Lane.

Lamb wrote to Wordsworth on the following day:

"Mr. H - came out last night and failed. I had many fears; the subject was not substantial enough. John Bull must have solidier fare than a Letter. We are pretty stout about it, have had plenty of condoling friends, but after all, we had rather it should have succeeded. You will see the Prologue in most of the Morning Papers..."

The leaf from Walker's Hibernian Magazine for January, 1807, contains a review of the first performance. (East Wall.)

"Mr. H - "

Playbill for the second English performance April 26, 1822.
Theatre Royal, English Opera House, Strand.

"Particularly Private."

It contains the unusual note, "This Piece was damned at Drury Lane Theatre." The following notice appeared in The Guardian of April 28: "On Friday evening a treat of no ordinary description was given at the English Opera House, to which we were fortunate to be invited. 'Particularly private' headed the bills but we can hardly say that a select number of the amateurs' friends only was present, as the house was completely filled with an elegant company."

The play had been performed in New York in 1807, and in Philadelphia in 1812. The first edition of Mr. H - (see Case 3) was published in Philadelphia in 1813. (East Wall.)

Playbill for "Modern Antiques, or the Merry Mourners," at Drury Lane, February 17, 1816.

During the opening scene of this farce a lunatic fired a pistol at Miss (Frances Maria) Kelly, who was playing the rôle of Nan. Some of the shot fell into the lap of Mary Lamb, who was there with her brother. It will be noted that Lamb's friend, Munden, was also in the cast of "Modern Antiques." (East Wall.)

Playbills for the last two appearances of Joseph Munden on the stage.

New Theatre Royal, Drury Lane,
Saturday, May 29, 1824.
ROAD TO RUIN.

Monday, May 31, 1824.
POOR GENTLEMEN
PAST TEN O'CLOCK.

Charles and Mary Lamb were Munden's guests at the Drury Lane, Monday night, May 31, 1824, on the occasion of his farewell

Wall Frames (Continued)

to the stage. In his centenary study of Lamb, Mr. A. G. Ward, writing of this performance, informs us that "when admirers sent in more pots of stout than Munden could manage, the old actor carried the surplus to Lamb and waited in view of some of the audience to receive the empty measure when it had been obligingly drained by his guest."

A portrait of Joseph Munden is shown in Case 3 below this frame.

FRANCES MARIA KELLY IN 1819.

In July, 1819, Charles Lamb asked Frances Maria Kelly to marry him, but she refused, although she was devoted to him and his sister.

Miss Kelly was associated with all the great actors of her time, including John and Charles Kemble, Mrs. Siddons, Mrs. Jordan, Joseph Munden, Mathews, and others. She was specially associated with Edmund Kean, and was often the Ophelia to his Hamlet. She died in 1882 at the age of ninety-two. (East wall.)

East India House portrait of Lamb. (East wall, centre.)

THE ANNUAL ORATIONS ON ST. MATTHEW'S DAY
AT CHRIST HOSPITAL.

Engraved by J. G. Walker after a painting of 1799 by T. Stothard.

Published in 1822 by Hunt, Robinson & Co., R. Ackermann, and others.

Compare with the Ackermann print on the same subject in Case 1. (East wall.)

Two original pen and ink drawings by Charles E. Brock illustrating Lamb's essay, "Christ's Hospital Five and Thirty Years Ago." (East wall.)

Lent by Mr. Ernest Dressel North.

Oil portrait of John Milton formerly in the possession of Charles Lamb. (Centre of south wall of room, opposite the entrance.)

FRIENDS OF CHARLES LAMB
(Engraved portraits.)

Upper row, left to right:

John Howard Payne, Bryan Waller Procter (Barry Cornwall), Leigh Hunt, William Wordsworth, and William Godwin.

Lower row, left to right:

George Dyer, Thomas Hood, William Hone, Vincent Novello, and Sir Thomas Noon Talfourd. (West wall.)

Maclise's caricature of Lamb, together with Lamb's autograph. (West wall.)

Photograph of Lamb's House at Enfield. (West wall.)