



EUROPEAN TREASURE

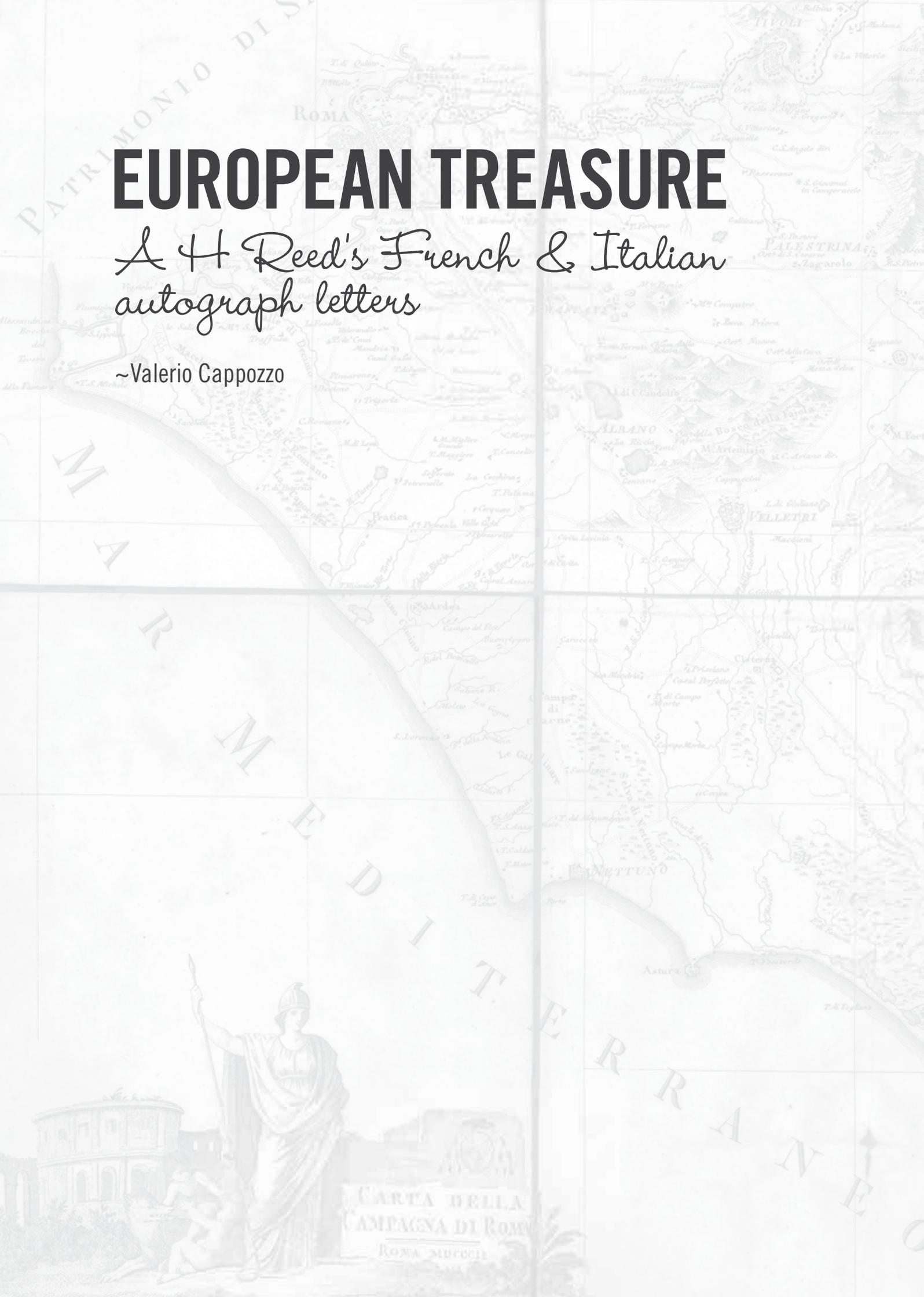
*A H Reed's French & Italian
autograph letters*

Valerio Cappozzo

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European Treasure: A. H. Reed's French and Italian Autograph Letters
Valerio Cappozzo

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I also would like to express my gratefulness to my colleagues at the University of Mississippi, Dr. Michael Hoffheimer, Dr. Allison Burquette, and John Biffle, for their help and support. On a personal note, the idea of this project came to my mind one afternoon of February 2011 when, seated by Wellington Harbour, where the Reed family arrived in 1887, I read the following lines for the first time:

It is my hope that now and again someone who has hitherto been interested only in sensational fiction should, through some of these exhibits, be led through what Conan Doyle called "the magic door" and find – through an ancient illuminated Bible manuscript, a Dickens or Johnson item, an autograph letter, an association book – happy hunting grounds in biography, history, letter, poetry or literature generally and thus fulfil one of the cherished purposes of my wife and myself.¹

I promised myself to come back to New Zealand with my daughter Alina and my wife Louise, to share with them the enchanting turquoise of this land. Considering that Louise is from Paris, France, and that I am from Rome, Italy, I thought at that time that we should follow A. H. Reed's words and work together on his French and Italian collection. Now this is reality, Louise curated the French letters of this catalogue, and I did the rest. Our little Alina has now a book to recollect our magnificent journey in New Zealand.

Valerio Cappozzo
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¹ A.H. Reed, *A.H. Reed: an Autobiography*, A.H & A.W. Reed, Wellington-Auckland-Sydney, 1967, p. 290.

RECOLLECTING OLD CULTURE IN A NEW LAND

Valerio Cappozzo

*Lives of great men all remind us
we can make our lives sublime,
and, departing, leave behind us
footprints on the sand of Time.*

H. W. Longfellow

THE LITERARY LIFE OF A.H. REED

Those who love literature rearrange the moments of their lives as if they were narrative passages until they eventually become a character in their own novel. While reading Alfred Hamish Reed's autobiography, one cannot but have the sensation of sailing through the pages of a novel of formation. Life and narrative are, of course, intertwined but it is literature that confers an extraordinary quality to each life it depicts. The life of A. H. Reed has been a long and peculiar one, an existence propelled towards the advancement and improvement of the person and of the environments that have witnessed his presence – a life in which he was able to keep a balance between fate and free will, toil and hope, nature and man's work, culture and spirituality. It is within this tale that he transformed himself from an English emigrant to an eminent citizen of New Zealand, from a gumdigger to a publisher, from a cripple to a long-distance walker, from an enthusiastic reader to a writer.

Alfred Hamish was born in England on December 30th, 1875, in Hayes, west London. He was the son of James William Reed and Elizabeth Wild, and the second of four children who were, in decreasing order of age, Frank, himself, Alec, and Marian. (Fig.1) The father was a tireless and resolute man and his children depict him as being of solid morals and great generosity, a man convinced that one must earn his own livelihood through the exploitation of every last fragment of one's strength. Initially manager of a brickfield, he eventually became its owner, giving the Reed family a chance of a more peaceful life. This temporary calm was shattered by the economic crisis at the end of the nineteenth century, forcing James to sell his business. He then chose an extreme remedy that was filled with hope. He sailed to the ends of the earth in search of a new beginning. Emigration to New Zealand had started when, in 1840, it became part of the English dominion. It was a land dreamed of by many, a young nation at the edge of the world where one could build a new life and find a home away from home. To James this not only was the right choice, but also the only action to take in a dramatic moment. In the eyes of his children, especially Alfred and Frank who were indefatigable readers from an early age, their father became a model and an adventurous explorer who shared Captain James Cook's first name. They embraced the decision as if it were a mission aboard the *Endeavour*, the first ship to circumnavigate New Zealand. With the innocent belief that they were officials of the Royal Navy, the two children and their family embarked on the *Arawa* at the end of February 1887. The *Arawa* was a 5,000 ton steamer designed for the carriage of frozen meat and three classes of passengers. The ship bore a very suggestive name since, according to the Maori mythology, *Arawa* was the name of one of the two canoes that allowed the first voyage from Polynesia to the north island of Aotearoa. Both *Arawa* and *Tainui* were built from a single tree of Hawaiki, grown in the place that was considered to be the afterlife. But there was one more detail that thrilled the two little Reed brothers. Two years before their traveling, the *Arawa* had beaten, by ten days, the record established by Phileas Fogg, the famous character from Jules Verne's *Around the World in Eighty Days* (1873). The combination of these literary and mythological elements, coupled with the homonymy of their father's and Captain Cook's names, ensured that Frank and

Alfred undertook their trip with something vital for their young minds: imagination. We will, in fact, find Captain Cook and Verne in the autograph albums that Alfred would make years later. After a six-week-long trip in third class, the Reed Family touched land at the Wellington dock in April 1887.

Destiny had played its part in bringing my parents to the close of a business career, carried along by circumstances over which they had no control. Now came the opportunity for Freewill, and looking back, how glad I am that the choice was New Zealand.²

But even New Zealand had its financial issues. The economic crisis that afflicted England had spread to its colonies, inducing the New Zealand depression of the 1880s. After having spent a period of time in Auckland without finding employment, James decided to transfer to Whangarei after a brief and fruitless stay in Otorohanga. Life was initially tough and the idea of seeing some butter at the Reed's table was nothing but a dream, while the idea of buying a book was a perennial wish. But the family reacted with decisive and extraordinary strength. James started working as a gumdigger in the Kauri fields of the area until he became economically stable and able to reunite the family in Parahaki, a few miles east of Whangarei, where the A. H. Reed Memorial Kauri Park is today. Here, with little money left from the selling of the brickfield, and with what he had earned in New Zealand, he bought a small piece of land on which he built a farm where his children could work. After school, Alfred started working with his father in the gumfields in order to help the family the best he could.

The primitive conditions of life on the farm and, in A. H.'s case, on the gumfields were doubtless a formative influence in the lives of the boys. From their father they inherited a capacity for hard work and from their mother an inclination towards a cultured attitude of life.³

Every day, Frank and Alfred walked a 22 kilometres round trip "barefoot over rough, hilly clay roads winter and summer",⁴ until, one day in the autumn of 1888, Alfred strained his knee, an event that was followed by even worse consequences. A bone illness, probably osteomyelitis, forced the thirteen-year-old Alfred to drop out of school and spend an entire year at the Public Hospital in Auckland. It was a year of utmost solitude since the family was unable to visit due to their financial issues. After his return to Whangarei, Alfred never attended school again so that he would not weigh on his family's finances. He worked full-time with his father in the gumfields for the next three years, from when he was sixteen to when he was nineteen. Young Alfred hated such a tiresome job but it instilled in him a sense of sacrifice. Much later he would recall these years when, at seventy-three years of age, he wrote *The Gumdigger: the Story of Kauri Gum* (1948). He was aware that in such a dark period of financial depression, any job was a gift from providence and that no cost was too high if that led to the exertion of one's free will against a destiny that was not always conducive to an improved life.

The day after his seventeenth birthday he wrote in his journal, "Shorthand is my hobby. During the past two or three months I have worked pretty hard at it all the evening. I have worked up to a speed of about 25 to 35 words per minute according to the length of words dictated. I am determined to persevere until a speed of at least 100 words a minute is reached. I don't want to be a gumdigger all my life". His life, in fact, was about to change. His determination was so strong that in just a few months he was able to break the one hundred and thirty-five words per minute mark, surpassing his own expectations. Literature helped him, too. Through the famous novels of his beloved Charles Dickens, literature started to play a fundamental role in his life. His diary entry for December 30th reads, "My birthday. Nineteen. Reading *David Copperfield* and

² Alfred H. Reed, *A. H. Reed: an Autobiography*, A.H. & A.W. Reed, Wellington-Auckland-Sydney, 1967, p. 29.

³ Alexander W. Reed, *Young Kauri, 1875-1975: Personal Recollections of Sir Alfred Hamish Reed CBE*, A.H. & A.W. Reed for the Alfred and Isabel and Marian Reed, Wellington 1975, p. 8.

⁴ Alfred H. Reed, *A. H. Reed: an Autobiography*, pp. 39-40.

Macaulay's essay on Frederick the Great. Frank gave me Carlyle's *French Revolution*". This entry is particularly significant because it links three fundamental characteristics of A. H. Reed. The French revolution is a pivotal moment in which the European states are formed in a modern fashion, a process to which the Italian and French letters of our exhibition are dedicated. Frederick the Great is an example of a ruler who is strong and, at the same time, culturally involved in philosophy and literature; the same way Reed will be as a publisher. David Copperfield was the character who would inspire him throughout his life to the point that he would emulate him through his stenographic work and through the love of culture as the main tool to measure achievement:

If David (Dickens himself of course) could teach himself shorthand, why not I? My experience was somewhat similar to that of Dickens, who says: "I bought an approved scheme of the noble art and mystery of stenography and plunged into a sea of perplexity that brought me, in a few weeks, to the confines of distraction. The changes that were rung upon dots, which in such a position meant such a thing, and in such another position something else, entirely different; the wonderful vagaries that were played by circles; the unaccountable consequences that resulted from marks like flies' legs; the tremendous effects of a curve in a wrong place; not only troubled my waking hours, but reappeared before me in my sleep. [...] Every scratch in the scheme was a gnarled oak in the forest of difficulty, and I went on cutting them down, one after another".⁵

In a society that was stricken by financial depression, David, Charles, and Alfred devoted themselves to the art of cryptographic language. The words were transcribed at the speed of the spoken language. Stenography became their secret language, their hobby, and the key to enter the world. Charles Dickens, as other writers he loved, will be his "friend" for his whole life. The English writer would lead him, through inspiration, in the right direction during the important choices in his life. In fact, Reed treasured ten of his letters and his complete bibliography.⁶ Whenever Alfred would admire a great man and became convinced that he could be a model, he would welcome his works in his collection, creating a small world made of great voices from the past and against which he could compare himself, and refer to in hard times. This was one of the distinctive aspects of his collecting passion.

After having worked, for the first time, as a shorthand writer for a newspaper in Whangarei, in October of 1895 he moved to Auckland with his brother to search for fortune. While Frank studied for his pharmacy exam, Alfred insistently tried to get hired by one of the local newspapers. There was little work and they all told him to wait. Not being able to stay idle, he started to learn how to typewrite. Finally, after two and a half months of constant searching, he was hired by the New Zealand Typewriter Company. We are now in 1895, the first year in which he started becoming economically stable.

Nearly eight years had now passed since our arrival in Whangarei, and the hardships of previous years had been succeeded by more comfortable living conditions. [...] and here was I, preparing to strike out myself. Though this had been foreseen for some time, and my departure [to Auckland] must have been regretted, neither Father or Mother ever said a word in dissuasion. [...] The tide was at the flood; Freewill could take the helm; I could launch out or remain on shore.⁷

5 Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 57.

6 See: Mary A. Ronnie, *Charles Dickens 1812–1870: Supplementary catalogue*, 1971 of the Alfred and Isabel Reed Collection, A.H. & A.W. Reed for the Dunedin Public Library, Wellington, 1971.

7 Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 59.

Now that we are becoming acquainted with A. H. Reed, we know that he could not simply remain on shore and that his personality would bring him to find an existential condition in which he could express his individuality in the most disparate ways. In Auckland he was a guest of the Fishers, a family of immigrants who moved there two years before the Reeds did and for similar reasons. The daughter's name was Harriet Isabel Fisher, also known as Isabel or Belle, as Alfred affectionately called her. She was nine years older than him and she would finally become his wife in 1899. She initially took shorthand lessons from him and they both attended the same Methodist church. This brought him a profound knowledge of the sacred text and of the value of helping others. They also went to Sunday School together where they attended Bible readings and theology classes. Isabel became the first companion with whom Alfred shared a dedication for religious education.

Young Alfred was becoming a man in both the personal and the professional spheres. He constantly traveled across the North Island selling typewriters while he also learned to repair them in order to make more money. But fate offered him a chance when the company he worked for asked him to establish the South Island branch of the New Zealand Typewriter Company in Dunedin. He knew that accepting the offer would take him away from family except for sporadic visits, but the desire to carry on and grow convinced him to take the leap, and he moved once again to reach the south of the South Island.⁸

As his father James had done years before in Whangarei, he did all that was in his power to create the ideal financial conditions for Isabel to join him. Thus, Alfred left alone for Dunedin. It took him eleven days to reach his destination and he arrived in Dunedin the night of November 20th 1897. As a manager, he took care of the typewriter's sales and repairs. He was also a typist and he cleaned the pavement and windows, although he could only do the latter activity at nights or during weekends. The years in Dunedin were hard, but he was part of a very hospitable community, in which he started envisioning his future life. Alfred would get married two years after, in 1899, in Auckland. From then on, things started getting much better. In 1902, he was able to buy the Typewriter Company and both he and Isabel became Sunday school teachers in their Church.

In toto, these were no doubt the qualities – honesty, integrity, doggedness, and initiative – that opened the door to opportunity in Dunedin.⁹

8 At the time of his departure from the North Island, Reed described his family as follows: "On leaving school Alec started work as telegraph messenger at Whangarei. He became interested in church work, later became a local preacher, later still a home missionary, won his way with great hardship into the home missionary, won his way with great hardship into the Methodist ministry, and died at the age of thirty-two. Frank, overcoming all handicaps, became a fully qualified chemist, and a world authority on Alexandre Dumas; his collection of printed and MS material was bequeathed to the Auckland Public Library. Marian, her mother's helpmeet, became a well-known teacher of painting at Whangarei." Alfred H Reed, *Family life in New Zealand. 1880 – 1890*, A. H. & A. W. Reed, Wellington, 1969, p. 22.

9 Alexander W. Reed, *Young Kauri*, p. 20.

A PUBLISHER'S JOURNEY

A. H. Reed was a great traveller; he covered countless miles by train, and by sea, but most of all, Alfred enjoyed walking. Indeed, walking was a pause between the intense activities of his everyday life. It was a moment in which his thoughts followed his steps tirelessly. His spiritual pilgrimages were not tied to a specific place but were rather an attitude towards life that found, by covering long distances, a way to connect with nature and the divine. Walking made him feel alive. The marvelous land of the South Pacific facilitates spiritual elevation thanks to its beauty and its peace in which nature is accessible and generous.

Alfred covered the two islands far and wide, as we can see from the titles of some of his books such as, *Farthest North: Afoot in Maoriland Byways*, *From East Cape to Cape Egmont: A Pictorial Record of an East-West Walk* and *From North Cape to Bluff: A Pictorial Record of a 1,750-Mile Walk*. Reed was indeed an explorer. He wanted to know every stretch of his land, every curve, each mountain and cliff, until the entire landscape would become familiar. Walking made time and space come together.

Looking back then, in 1905, it was difficult to realise that no more than 10 years had passed since I was a callow, teen-age gumdigger. If I had then cherished any dream, other than to extricate myself from an occupation with no future, it was probably of a good permanent position as a shorthand-writer and typist in Auckland. I certainly could not have pictured myself happily married, superintendent of a large Sunday School, and owner of an established business hundreds of miles away.¹⁰

Under Reed and Isabel, the Sunday School activities flourished to the point that they evolved into a Sunday School Supply Store. During the couple's first years in Dunedin, Isabel and Alfred devoted themselves completely to the religious literature business: they imported teaching material from America and England and taught children. Alfred and Isabel never had children of their own but were dedicated to helping children in need. Isabel also established a mail-order business to supply Sunday Schools across the entire country, widening their network of services. Throughout his life, Alfred was constantly thanked during random encounters with adults who once had been his students.

In A. H. Reed they found an ideal leader – one who threw himself into the work wholeheartedly. He studied overseas methods, corresponded with experts in Britain and the United States, and studied books, periodicals, and catalogues of equipment that would increase the effectiveness of his work. More important even than these, more important than the lesson preparation classes he arranged for a devoted band of teachers, more important than the time and thought given to the work, were the care and affection for the children and concern for their spiritual and material welfare.¹¹

A. H. Reed was also active in social work. His devotion to children in need and his appreciation of education as a tool to escape the nightmare of poverty are not at all surprising, as we know what struggles he and his family went through. In their first years in Dunedin, Alfo and Belle – as they affectionately called each other – were building the fundamentals for a future that was stable and consistent with their moral commitment and with their abilities.

¹⁰ Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 122.

¹¹ Alexander W. Reed, *Young Kauri*, p. 23.

In 1907, after they finally reached a stable financial situation that allowed them to invest money, Alfred sold the Typewriter Company and the couple started to sell educational books, class registers, booklets, and Bible games. As advertised by the flyers they distributed across the country, they sold “Everything for the Modern Sunday School”.

It is at this date that the A. H. Reed Publishing House was born, and it published small booklets related to various Sunday School activities¹². But World War I was just around the corner and, even if New Zealand was far from the battlefields, in 1916 Alfred wanted to contribute by enlisting in the 21st Reinforcements. His shorthand abilities granted him a position as a headquarters staff. Before enlisting, he decided to sell his religious supply business to serve what now had become his country. In his own words, “The sale of the business to which there seemed no alternative, was a painful enough decision to make, but a minor sacrifice compared to that of those in the trenches in the front line”.¹³

Luckily he was able to take over his business once the war was over and he went back to work with more enthusiasm than ever. In 1922 he officially founded the A. H. Reed Publishing house and published the first books in 1923.¹⁴ Since business was good, in 1925 he bought a building between Jetty and Crawford Street as the head office of both the Sunday School store and the publishing house. (Fig. 2)

The same year, his nephew Alexander Wyclif Reed, son of his brother Alec who disappeared in 1912, reached Dunedin and he became partner of the publishing house. This marked the beginning of the editorial activity of A. H. Reed Ltd, with the distinctive title-page imprint reading A. H. & A.W. Reed, a business that would grow thanks to the opening of an additional office in Wellington, managed by A. H.’s nephew.¹⁵ The chosen logo was the reed, a symbol that not only evoked the publisher’s last name but also represented the Christian value of humility that bends to divine will without breaking: it is a strong and resilient plant that symbolized perseverance, and was a perfect fit to represent the values of the publishing house. Moreover, the publishing house was bestowing a new identity upon the young New Zealand by exploring Maori culture and the natural peculiarities of this land. In the meanwhile it also celebrated great writers such as Charles Dickens and Samuel Johnson, showing ties to distant England in the most sophisticated ways.

With a production of about 100 titles per year, the publishing house was establishing itself as the most important one of the country and as a reference for new authors. The books covered everything from Maori culture to natural history, from art to religion, and from sport to literature. Through his publishing, Reed’s name was becoming recognized as a cultural authority throughout New Zealand. The time of the Kauri fields and of the exhausting travels to sell typewriters were long gone; Reed was affirming himself as capable of offering his work and cultural mind to countless people. His commitment and hard work were constant throughout the years under the best and the worst circumstances. His efforts carried him through the financial crisis of the 1930’s and the death of Isabel in 1939, an event that would leave a permanent wound but brought him to dedicate to her memory the majority of his works. He obtained the highest British acknowledgments for his perseverance and hard work: he was appointed as Ordinary Member of the Most Excellent Order of the British Empire (OBE) by George IV in 1948,

12 “This was more or less an arbitrary date; it might reasonably have been fixed at any time between the first sale of material to other schools and the disposal of the typewriter business”, Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 123.

13 Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 136.

14 Rutherford Waddell, *The Dynamic of Service*, A.H. Reed Sunday School Supply Stores, Dunedin, 1923. The author was the Presbyterian minister of Dunedin from 1879.

15 Edmund Bohan, *The House of Reed, 1907–1983: Great Days in New Zealand Publishing*, Canterbury University Press, Christchurch, 2005.

“for services in connexion with publication of historical and other New Zealand works”,¹⁶ was made Commander of the Order (CBE) in 1962 and was eventually declared Knight Bachelor by Queen Elizabeth II in 1974, “for services to literature and culture”.¹⁷

A. H. Reed peacefully passed away on the night of January 15, 1975. He had just entered his hundredth year of life, the furthest limit of time granted to a man: with the Ribbon of Knight Bachelor on his jacket and the badge of the Grand Cross’ star around his neck, with all the books he published as author and editor, with Belle’s picture by him, and with shoes consumed by thousands of walks across New Zealand, but still sleeping on the floor in a sleeping bag with the window open just as he used to do back in the times of Whangarei and the gumfields.

As he was living it, Reed probably perceived his life as an exhausting journey with highs and lows, but for those who read his autobiography, A. H. Reed’s life has a literary character. This is why a man like A. H. Reed is still an important figure today for the new generations that, amidst thousands of difficulties, are in search of their own path.



FIG.1: Reed Family at the beach: mother, father, Frank and Alfred. Alfred H. Reed, *A. H. Reed: an Autobiography*, A.H. & A.W. Reed, Wellington-Auckland-Sydney, 1967, p.14. Reproduced by permission of Alfred and Isabel and Marian Reed Trust.



FIG. 2: Reed Building, corner of Jetty and Crawford Streets, Dunedin. Alfred H. Reed, *A. H. Reed: An Autobiography*, A.H. & A.W. Reed, Wellington-Auckland-Sydney, 1967, p.127. Reproduced by permission of Alfred and Isabel and Marian Reed Trust.

16 “The King has been graciously pleased, on the occasion of the Celebration of His Majesty’s Birthday, and on the advice of His Majesty’s New Zealand Ministers, to give orders for the following appointments to the Most Excellent Order of the British Empire: [...] To be Ordinary Members of the Civil Division of the said Most Excellent Order: [...] Alfred Hamish Reed, Esq., of Dunedin. For services in connexion with publication of historical and other New Zealand works”, *Supplement to The London Gazette*, 10 June 1948, no. 38312, p. 3398.

17 Third Supplement to *The London Gazette*, Friday», 7th June 1974, no. 46312 (New Zealand), p. 6829: “The Queen has been graciously pleased, on the occasion of the Celebration of Her Majesty’s Birthday, and on the advice of Her Majesty’s New Zealand Ministers, to signify her intention of conferring the Honour of Knighthood upon the undermentioned: Knight Bachelor Alfred Hamish Reed, C.B.E., of Dunedin. For services to literature and culture». This title was conferred to A. H Reed on Saturday, 15th June 1974.

A COLLECTOR OF HANDWRITINGS

The young Reed experienced deprivation, which is a state that can bring a human to despair, or – as in his case – to learn how to count on oneself; he in fact invested in the only thing of value he had: himself. His understanding of scarcity made him a collector in better times. It is sometimes believed that collectors accumulate objects as a response to a loss, to a trauma, or as in Reed's case to poverty. The fact that, as a child, he possessed very little directed him as an adult toward a disciplined attraction to collecting which is always a mixture of passion and obsession. He thus populated the young New Zealand with a wealth of authors, with books, with manuscripts and with autograph letters. His hobby was not a simple pastime; it aimed to serve a growing nation.

After being inspired by Dickens to learn stenography, his interests moved towards handwriting. He saw it as a distinctive trait of a person, something as characteristic of the human nature as a painted or photographic portrait can be. As the physical features of a person distinguish each individual, so does writing, which grants a glimpse into the personality of the writer, as well as into the historical period in which this person lived.

Every autograph letter is unique; it is inseparably linked with a certain person, retaining something of the individuality of the writer, with sometimes an added interest by reason of the personality of the recipient.¹⁸

His passion was to collect autograph letters and then research them so that he would have been able to connect the sender to the recipient of the letter. He would then give life to anonymous threads of ink. He would historically contextualize them and attempt the reconstruction of a specific moment made of fragments of conversation between individuals. New Zealand acquired thus thousands of new authors, artists, explorers, scientists, and politicians. He started first with buying closed cases of letters from England, for a few pounds. Reed became well acquainted with the British antiquarian market, and established privileged relationships with certain booksellers who would find autograph letters for him, as well as manuscripts. For instance, Alfred Reed corresponded regularly with Edward George Friehold, a British book dealer, for about ten years, from 1925 to 1934; these letters focused mainly on the acquisition of autograph letters.¹⁹

He would also sometimes obtain albums created by people throughout the 1800's that contained hundreds of letters, business cards, tickets, and every kind of autograph that Reed would analyse in order to unveil the name of the author. Reed seemed to enjoy the album format, to which he added pencilled notes. He started cataloguing his materials, and he compiled an index so that, besides affirming the individual value of his collected objects, they could offer a cultural panoramic view of Europe.

I had been receiving the catalogues of a London antiquarian bookseller in rather a small way, Mr Edward G. Friehold, who told me that he had been for 40 years with another firm and had started for himself. He offered to attend auction sales on my behalf, buying on commission bundles of miscellaneous letters, and for this purpose I arranged to keep a small credit balance in his hands.

One day two bulky parcels arrived by post, containing two large albums and one small one, all sumptuously bound, together with a large bundle of loose letters, comprising in all several hundred. [...] I shall never forget the enchantment of opening up and examining those parcels; it was the realisation of an autograph collector's dream.²⁰

¹⁸ Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 282–283.

¹⁹ See: Anthony Tedeschi, 'Cordially yours, Edward Friehold': *Letters to a New Zealand Collector*, Antiquarian Booksellers' Association, < <http://www.aba.org.uk/book-collecting/485-letters-to-a-new-zealand-collector> >.

²⁰ Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 283.

Alfred shared this passion with his brother Frank through a rich correspondence. From these letters that they regularly sent to each other throughout the years, we can detect a lesson about collecting. They exchanged ideas and advice on how to reach their goal such as finding letters or manuscripts within the wealth of the European book system. They also talked about how to bring each piece to life within the endlessness of their collection. Frank stayed in Whangarei and became a chemist, pharmacist, stationer and bookseller. He was also an exceptional collector who was awarded the Decoration of *Officier d'Académie* by M. Edouard Herriot, Minister of Public Instruction and Fine Arts in France "for services in French literature; as world authority on the works of Dumas père".²¹

The two brothers were similar collectors as they were both interested in autographs and in European history. They were also different because Frank collected exclusively works related to Alexandre Dumas, showing thus a monothematic trend. Alfred's interests, on the other hand, ranged from illuminated Bibles to the incunabula, from rare books to autographed letters. If we take a look at specific letters that Frank sent to Alfred we can deduce the similarity of their curiosity. Excerpts of these letters are here published for the first time. From this material we can observe the kind of conversation they would have, as well as the reciprocal consideration they had for the passion they shared.

Dear Alf,

You are a hefty detective: in all my years of attachment to Dumas – no half-hearted, wavering or slack devotion I do protest and declare – never do I remember to have seen one of his autograph letters offered in any catalogue. How did you do it?²²

Alfred's ability as a collector resided in the way he studied each letter; he used his remarkable skills as a researcher to reconstruct a time frame and an individuality for each letter in his collection. Frank used to ask for help in the deciphering of some signatures that were for him still enigmatic.

Dear Alf,

[...] I can see you becoming a recognized authority on signatures, and, incidentally, one on the by warp of biographical knowledge and the connections, friendly, literary and perhaps acrimonious between men and not usually connected in ones thoughts.²³

As a collector, Frank was more methodical than Alfred and he sought, above all, precision within the process of cataloguing. His main ability was thus well-adapted to the monographic reconstruction of Dumas père's oeuvre.

Dear Alf,

[...] I have maybe a good start with my "final" bibliography. It will probably run to three volumes: 2 comprising the main bibliography in chronological order with numerous notes, and at least a third of publishers' list and other tables, tables of books on or about Dumas, lists of magazine articles, a list of all his works touching on history and showing what years they cover, and probably essays on some features of his work – as poet, journalist, conversationalist [...].

How go the autographs? Have you reached the 1000 limit yet? I suppose at any date you are beginning to classify and index.²⁴

21 From a newspaper clipping dated to December 29, 1927, attached to a letter to his brother Alfred. On Frank W. Reed as collector of Alexandre Dumas, see: Donald Kerr, *Frank W. Reed and his Dumas Collection*, Puriri Press, Auckland, 2002.

22 Whangarei, August 14, 1926. Auckland, Central City Library, Sir George Grey Special Collections, NZMS 529, Folder 1/6.

23 Whangarei, September 7, 1927. NZMS 529, Folder 1/13.

24 Whangarei, May 27, 1928. NZMS 529, Folder 2/18.

Thanks to Frank, classification became an essential element for Alfred as well. He considered it essential within the system of his collection. It eventually would make his collection available to others as well. Frank, in fact, suggested Alfred create an index of all the letters in his possession, a task that he would undertake, finding his own efficient method: creating his autographed albums:

Dear Alf,
[...] You have certainly developed an excellent system for your letters. [...] Did you never think of giving a lecture occasionally on a selection of the treasures the matters of interest which they naturally evoke? [...] I feel that a topical index should be supplied so far as your time admits. Especially as it has to be remembered that by far the larger number of even quite interested persons who might consult it in the future would have little idea, in many cases, of what might lie behind a mere name and date catalogue.
[...] You should, as opportunity offers, leave a record, even of brief of the various stages of the development of your hobby.²⁵

Frank realized that Alfred's cataloguing method could be of interest to other people as a study tool for future scholars of his collection. He thus advised him to write a journal that would explain the steps that brought him toward collecting. On the other hand, Alfred sent his brother letters that could appeal to him and he would tell him about his own discoveries. He would also embellish the title pages of works by Dumas – that Frank translated from French – with floral designs and writings in the medieval style, along with rubricated and finely drawn initials.

Dear Alf,
Admirable! Those pages will adorn the books most gracefully [...]. It would be difficult to choose between the two little pages: both are admirable, but the scheme of the dedication is superlative – a fine piece of work indeed, and the opportunity for a larger scale of lettering gave your scope which you have taken full advantage of. In particular after your capitals and decorative scheme I admire the balance you put into your work.²⁶

They not only shared their experiences as collectors. In their letters they constantly talked about their work, about selling books, and about many other personal issues. Frank was immediately notified about all the decisive moments of the publishing house, as when their nephew, A.W. Reed, moved to Wellington to open a new branch of the company.

Dear Frank,
[...] Clif left for Wellington [...]. It is a bit of a risk, but I think it should turn out alright if we can see the slump through. The time seemed to have come to either step in or leave it alone, and if anyone else stepped in there it might have had a detrimental effect on us, in fact would sure to do so if those who started there knew how to run this kind of business.
[...] I am taking all risk of loss.²⁷

Their relationship remained consistent throughout their life, until Frank died in 1953. Thanks to their collections and their intellectual lives as collectors, the brothers still represent two personalities of great importance in the New Zealand cultural world. Indeed, both Frank and Alfred donated their book collections to the public libraries of their cities. (Figs. 3 & 4) The older brother donated his Dumas collection to the Whangarei Central Library, which would later be moved to the Auckland City Library. Alfred, on the other hand, worked on a collection that has been of interest to many curious people and scholars since the 1920's:

25 Whangarei, June 10, 1928. NZMS 529, Folder 2/19.

26 Whangarei, July 13, 1900. NZMS 529, Folder 1/2.

27 Dunedin, August 13, 1932. NZMS 529, Folder 10/1.

It was during the latter half of the 1920s that I formed the definitive purpose of building up a collection which should eventually be given to the Dunedin Public Library.²⁸

In 1948 the Alfred and Isabel Reed Collection came into existence through his donation to the Dunedin City Library, where they are still preserved today. We learn much about the personality of A. H. Reed by looking at the statement behind the decision of donating his priceless cultural treasure, which was one of benefiting the community:

By the courtesy of the Dunedin City Council any item, or selections from the entire collection, are available on free loan to educational, religious and other responsible organisations. It has always been my desire that the time and the hard-earned money expended on this collection should result in the fullest possible benefit to the community.²⁹

Throughout years of collecting and autograph hunting, A. H. Reed was able to gather thousands of letters, some of which he divided into albums with the intent of exhibiting them weekly in Dunedin's library: "I confided my intention to Mr. W. B. McEwan, Dunedin's first city librarian, and at his request began to exhibit autograph letters in the library, changing them every week".³⁰

In the following statement, Reed explained how his collection was gathered, and what pieces were of interest to him. He gathered those letters in organized albums, with portraits of the writers:

The Library's autograph collection is mainly comprised of purchases made prior to the Second World War. Since then prices have been steeply rising, and additions have been mainly those of Dickens and Johnson interest.

About 300 letters have been inserted in albums, with portraits where possible, and supplemented with biographical notes in Indian ink and colour, on the preparation of which I spent a good deal of spare time in the past. Four albums contain in all sufficient letters to enable daily changes to be made for a year; a fifth contains over 50 letters of hymn writers, enabling a page to be turned weekly for a year. A sixth album, adapted from one of the superb morocco cases from the Hodgkins parcels, has been made into a loose-leaf book containing over 50 letters and portraits of selected important people, with neatly lettered informative notes and arranged chronologically through the year. This is the *magnum opus* of the autograph collection and is exhibited in a special case on the Library stair landing. In addition to these albums there are many hundreds of letters.³¹

Thanks to Frank's advice and to the experience he gathered through years of practicing his hobby, Alfred started creating his albums in a very personal way. He took the albums he first bought in London: he classified and indexed the letters he had previously researched. In his library, in fact, we can find books on how to create manuscripts based on the medieval model and others about how to collect autograph letters.³² Just like a medieval copyist, he would include a portrait or picture for each author and he would highlight, through gothic characters, the initial letters of certain paragraphs in order to highlight specific professional, human, and personal traits of the author.

28 Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 257.

29 Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 289.

30 Alfred H. Reed, *A. H. Reed: an Autobiography*, p. 257.

31 Alfred H. Reed, *A. H. Reed: an Autobiography*, pp. 288.

32 See examples within Reed's personal library: Henry T. Scott, *Autograph collecting: a practical manual for amateurs and historical students. Containing ample information on the selection and arrangement of autographs, the detection of forged specimens etc.; Notes on autographs*, L. Upcott Gill, London, 1894; David Bland, *A history of book illustration: the illuminated manuscript and the printed book*, Faber, London, 1969; Falconer Madan, *Books in manuscript: a short introduction to their study and use*, Kegan Paul, London, 1920; Walter de Gray Birch, *The history, art and palaeography of the manuscript styled the Utrecht psalter*, S. Bagster & Sons, London, 1876.

The first album that he completed, Album A, was exhibited at the New Zealand Centennial Exhibition in Wellington from November 8, 1939 to May 4, 1940, which celebrated the Treaty of Waitangi of February 6, 1840. (Fig. 5) The treaty proclaimed British sovereignty over New Zealand, when the first European settlements were born along with the founding of Auckland and Wellington.

You are invited to visit the Whare Raupo (the House of Reed).

In the New Zealand Manufacture's Court at the Centennial Exhibition, you will find a stall in the form of a Maori whare, symbolising the New Zealand publishing House of Reed. Every one who is interested in the history of our country during its hundred years and more of progress will find books and pictures describing the transformation of Aotearoa from savagery to civilisation. You are invited to come and browse among the books, which include accounts of early voyages, perils of early settlers and missionaries, the growth of towns and provinces, outstanding novels and volumes of Maoriland short stories, official Centennial publications, books about New Zealand birds, books for children – outstanding publications to purchase as souvenirs for your permanent enrichment and the pleasure of your friends.³³

A. H. Reed's stand for the centennial exhibition was particularly abundant. (Fig. 6) Together with the books published by his own publishing house, which were mainly dedicated to the history of New Zealand, Album A was of great importance and attracted the attention of numerous people. Reed's collection would in fact be the source of the best comments he received and would let A. H. Reed gain a reputation as a collector: "This collection has been arranged with intelligence and distinction. [...] The whole album had devoted to it the painstaking artistry and contempt of hurry which medieval monks gave to their manuscripts. The collection includes the autographs of most of the important figures of the nineteenth century".³⁴

Album A is culturally vast; its contents range from the sovereigns Queen Victoria and King Edward VII, to political heroes like the Duke of Wellington, Lord Nelson, and Giuseppe Garibaldi. We find explorers like Captain James Cook and David Livingstone. There are scientists such as Charles Darwin and Michael Faraday. Literary figures are also included like Henry Wadsworth Longfellow, Mark Twain, and Anthony Trollope. We also see important figures for New Zealand such as Bishop Selwyn, Sir George Grey, and William Chambers, who named the city of Dunedin.

The other five albums created by Reed are no less important than the first one; they contain autograph letters from relevant people such as William IV, Charles Dickens, Thomas Moore, Captain James McNamara, Lord Byron, Dante Gabriel Rossetti, Antonio Canova, Jules Verne, and hundreds more.

This cultural patrimony is enriched, as we already said, with biographies that are centered on the human aspect of the person. This indicates, coherently with A. H. Reed's philosophy and personality, that history is made by men for mankind. This was the main reason that pushed him to populate the South Pacific country with these authorities. Album A, in fact, starts with the following words:

³³ Flyer of the A.H. & A.W. Reed publishing House's stand at the New Zealand Centennial Exhibition.

³⁴ *New Zealand Centennial News*, 12, October – November issue, 30th November 1939, p. 17. The entire article is republished in Appendix 2.

Longfellow, in the following stanzas from his Psalm of Life provides the key-note of this memorial volume of autographs, and for that reason this page is placed first in the book.

«Life is real! Life is the earnest!
And the grave is not its goal;
Dust thou art, to dust returnest
Was not spoken of the soul.

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sand of Time».³⁵



FIG. 3: Ex Libris A. H. Reed book plate.



FIG. 4: Ex Libris Frank Reed book plate.



FIG. 5: *Pictorial Souvenir of the New Zealand Centennial Exhibition*, Coulls, Somerville Wilkie Ltd., 1939–1940. McNab NZ Collection, Dunedin Public Libraries. (ZPAM 606 NEW).

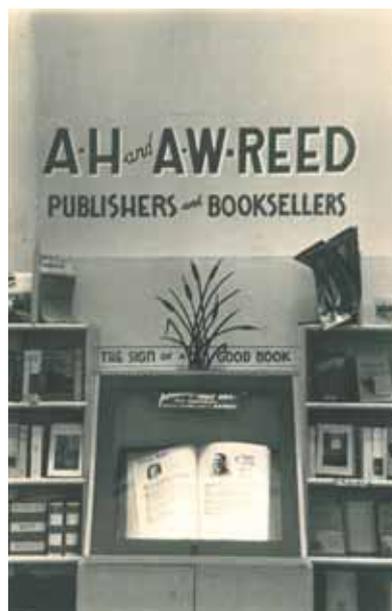


FIG. 6: Reed stand at the Centennial Exhibition. Reed Collections, Dunedin Public Libraries. (RA + M Misc 21/REE).

³⁵ Album A, p. 1.

THE AFTERLIFE OF A. H. REED: FRENCH AND ITALIAN AUTOGRAPH LETTERS AND A NEW ALBUM

The Heritage Collections in Dunedin City Library preserve hundreds of folders with unpublished materials related to Reed: his personal papers, his private and more official correspondence, as well as personal objects, such as pieces of Kauri gum, his beloved typewriter, a briefcase and photographs. There are also preserved hundreds of autograph letters belonging to his collection that Reed did not have the time to classify in albums, and therefore that still need to be carefully studied. Among those, the French and Italian letters are of great interest. At first glance, these letters seemed of general purpose, and moreover they were difficult to decipher. Some of them had pencilled notes by Reed himself, indicating the identity of the writer; meaning that Reed had done some preliminary research.

However, when these letters are researched more accurately a red thread clearly comes out, which links those nineteenth century personalities. In this exhibition, the intent was one of creating a meaningful connection among disparate handwritings, which would guide us through a troubled century, and among nations that were in search of their national identities. "Great Men in the Age of Revolutions" is thus the title behind which evolve many different identities, of people who helped make France and Italy the modern states that we now know. The intent was also one of following A. H. Reed methodology, creating what could have been one of his albums; in this exhibition however a thematic approach has been proposed.

Each letter was thus taken for its singularity, in the effort to recognize the person through the personal marks of his or her handwriting and signature. With this first achievement in hand, the next important step was one of deciphering the content of the letter, which finally led to the historical reconstruction of the time period in which the letter had been written. Some letters eventually appeared to be unveiling very delicate moments in the history of the late eighteenth and early nineteenth century Europe: the tormented years of the French Revolution appear through the lines of acute witnesses of their time. But also the rapid and unsettled changes of French regimes can be felt in certain of those pages: monarchies, the apex and downfall of empires, exiles, prison, intellectual censorship, political ideals and battles. The letters by Giuseppe Garibaldi truly represent a focus of this exhibition as they exemplify remarkably the rebellious spirit agitating the old continent in those years; a spirit that was searching with determination for stability, identity and peace for the European nations.

Some other letters, even if still tied to the European transformation occurring during the nineteenth century, evoke cultural aspects. Famous writers, historians, and philosophers of the stature of Jules Verne, Alexandre Dumas *filis*, or Vincenzo Gioberti and Giuseppe Mazzini enliven the ranks of those notable personalities. Through the letters they sent to their publisher in Switzerland, Giuseppe Massari, Giuseppe Ferrari and Vincenzo Gioberti uncover a lesser-known facet of the movement for the Italian unification, called Risorgimento, which involved the issue of censorship. These authors attempted with determination sometimes mixed with anxiety to make their works available through a secret network of friendships; their solidarity is certainly palpable in their written exchanges.

Being often personal letters to friends, however, they also convey a more human side, and give us a glimpse into some private and daily aspects of the lives of those authors. A good example of this is the letter by Antonio Canova, one of the most exquisite sculptors of Neoclassicism in Italy. We generally know him thanks to the masterpieces of translucent marble which he has left to posterity. Here, however, we approach him from a different side, that of his daily life, while the master is bored and restless when away from his work. Other examples as well direct us to the private sphere of some leaders of nineteenth century history: dinner invitations, business cards with just a few friendly words, thankful messages for a gift received, or for a moment shared, are also featured here. From this portion of letters belonging to Reed's collection

emerges an important fact indeed. It seems that, through the very act of collecting letters which related directly or indirectly to the European search for national stability, Reed was attempting to build New Zealand's own national and cultural identity. Therefore, it is Reed himself who belongs to New Zealand's identity.

I have moreover recently found at Russell bookstore in Victoria, British Columbia, Canada, a scrapbook made by Mr. and Mrs. Barham who have preserved accurately their correspondence with A. H. Reed in the last years of his life. They were fascinated by his personality so much so that they made an album out of their exchange of letters. This thirty-page album contains typed letters from Mrs. Barham to Reed as well as his answers to her, together with many autographs, letters, and greeting cards by Reed and photographs. The Barhams also collected newspaper clippings with news related to Reed, his last long-distance walks, as well as all the obituaries that appeared after Reed's death in January 1975. After spending fifty years in the United States, the Canadian couple moved to Auckland where they lived for two years. There, Mrs. Barham started to know New-Zealand through A. H. Reed publications. Like many others, she was fascinated by Reed's intense life.

This album, which is one of the very latest acquisitions of the Heritage Collections in Dunedin City Library, concludes this exhibition on Reed's French and Italian autograph letters. The finding of a new piece within Reed's afterlife closes the circle of a journey through the wealth of his endless collection that still lives in new meaningful ways for us today. (Fig. 7)



FIG. 7: Postcard of A. H. Reed at various ages. Reed Collections, Dunedin Public Libraries. (Barham scrapbook).

CATALOGUE – GREAT MEN IN THE AGE OF REVOLUTIONS

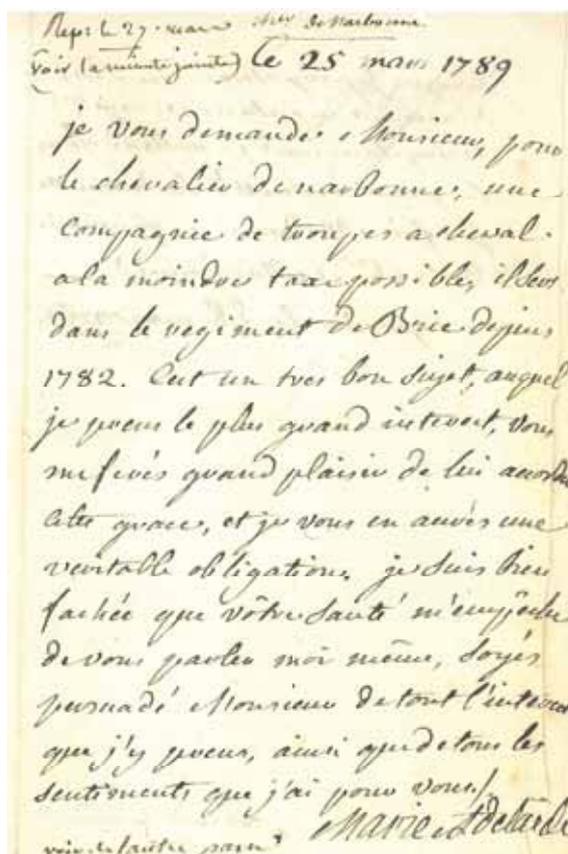
CHRONOLOGY

- 1789:** French Revolution starts; storming of the Bastille (July, 14th).
- 1793:** Former King of France Louis XVI is executed by guillotine. Revolutionary Paris sections take over the Convention; the Terror starts. Former Queen of France, Marie-Antoinette, is executed by guillotine. Antonio Canova sculpts the masterpiece *Psyche revived by Cupid's Kiss*.
- 1795:** The Directory takes power over the Convention.
- 1796:** Napoleon invades Italy.
- 1799:** Coup of 18 Brumaire: General Napoleon Bonaparte overthrows the Directory, replacing it with the Consulate. French Revolution ends.
- 1804:** Napoleon crowns himself Emperor (2 December). First French Empire begins.
- 1805:** Felice Baciocchi and his wife Elisa Bonaparte are appointed as Prince and Princess of Lucca and Piombino, Tuscany.
- 1812:** French Empire reaches its apogee then starts its decline after the Russian campaign, and the disastrous battle of Berezina. First exile of Napoleon in Elba.
- 1814:** First Restoration: the House of Bourbon comes briefly back to power with Louis XVIII as King of France.
- 1815:** Hundred days of Napoleon. Defeat of Waterloo, and definitive exile in Saint Helena (July, 7); Second Restoration: Louis XVIII becomes King of France until his death in 1824.
- 1824:** Reign of Charles X of the House of Bourbon starts. The Italian historian Carlo Botta publishes his *History of Italy, from 1789 to 1814*.
- 1825:** French writer Charles Nodier establishes a literary salon fostering interest for the new movement of Romanticism.
- 1830:** July Revolution, or French Revolution of 1830. The House of Bourbon is overthrown and replaced by the more liberal House of Orléans; Louis-Philippe becomes King of the French. Alessandro Repetti founds the clandestine press of the patriots of the Italian Risorgimento, the *Tipografia e Libreria Elvetica di Capolago*.
- 1831:** Giuseppe Mazzini is involved in the rebellion in Piedmont, but is forced to flee to France, where he founds the secret group Young Italy, which supports the unification of Italy.
- 1837:** Queen Victoria ascends to the British throne.

- 1848:** French Revolution of 1848: Republican riots force King Louis-Philippe to abdicate and flee to England. Louis Napoleon Bonaparte starts his term as the first president of the French Second Republic.
Revolutions break out throughout Italy. Alexandre Dumas *fils* publishes his most famous novel, *The Lady of the Camellias*.
- 1848–49:** First Italian War of independence between the Kingdom of Sardinia and the Austrian Empire. The Piedmontese are defeated in Custoza and Novara by the Austrians. Vincenzo Gioberti is briefly appointed as Prime Minister of the Kingdom of Sardinia.
- 1849:** Massimo D'Azeglio is appointed as Prime Minister of the Kingdom of Sardinia.
- 1851:** Coup d'état; President Louis-Napoleon Bonaparte becomes Napoleon III and rules as Emperor of the Second French Empire.
- 1852:** Giuseppe Ferrari publishes his *Opuscoli politici e letterari*.
- 1853–56:** Crimean War. France and Britain declare war on Russia.
- 1856:** The Treaty of Paris ends the Crimean War.
- 1858:** Giuseppe Massari becomes Camillo Benso, Count of Cavour's official secretary.
- 1860:** Second Italian War of Independence. Italian regions of Nice and Savoy are transferred to the French Empire. Giuseppe Garibaldi leads the Expedition of the Thousand to conquer the Kingdom of the Two Sicilies ruled by the Bourbon.
- 1861:** Fall of the Kingdom of the Two Sicilies. Most of the states of the Italian peninsula are united under King Victor Emmanuel II of the House of Savoy. Cavour becomes the first Prime Minister of the newly united Italy. Garibaldi retires on the rocky island of Caprera (Northern Sardinia).
- 1866:** Third Italian War of Independence against Austria and Prussia.
- 1870:** Alphonse Daudet publishes his volume of short stories, *Letters from my Windmill*.
- 1870–71:** Franco-Prussian War.
Rome is declared capital of the united Italy (October 2, 1870).
- 1871:** France is defeated against Prussia; downfall of Napoleon III and end of Second French Empire. Exile of Napoleon III, and start of the Third French Republic. The Paris Commune lasts from March to May, after which it is violently suppressed by Adolphe Thiers' government.
- 1871–1940:** Third French Republic. Adolphe Thiers becomes the first President of the Third Republic, from 1871–1873.
- 1873:** Jules Verne publishes *Around the World in Eighty Days*.

FRENCH LETTERS

1. MARIE ADELAÏDE DE FRANCE (1732–1800) TO ANONYMOUS March 25, 1789



Après le 27. mars 1789. *à M. de Narbonne*
Vois (la minute jointe) le 25 mars 1789
je vous demande Monsieur, pour
le chevalier de narbonne, une
compagnie de troupes à cheval.
à la moindre taxe possible, il est
dans le régiment de Brice. depuis
1782. C'est un très bon sujet, auquel
je prou le plus grand intérêt, vous
me ferez grand plaisir de lui accorder
cette grâce, et je vous en aurai une
véritable obligation. je suis bien
fâché que votre santé m'empêche
de vous parler moi même, soyez
persuadé Monsieur de tout l'intérêt
que j'y prou, ainsi que de tous les
sentiments que j'ai pour vous.
Marie Adelaïde

Marie Adelaïde was the fourth daughter, and sixth child of the King Louis XV and Queen Marie Leszczynska, who reigned in France from 1715 to 1774. Marie Adelaïde was raised in Versailles and remained unmarried; she was accorded the title Fille de France (Daughter of France).

Among Louis XV's numerous progeny – ten children – only one boy potentially able to ascend the throne, survived: Louis-Ferdinand, Dauphin of France (1729–65). However, the young man died prematurely, at age thirty-six; three of his sons would eventually become kings: Louis XVI (reign: 1774–1792), Louis XVIII (reign: 1814–1815), and Charles X (reign: 1824–1830). Marie Adelaïde was a talented musician, and for some years became one of Louis XV's favorite daughters. She also was close to her brother,

Louis-Ferdinand, and with him led the group of “Devout” – a religious faction influenced by the Jesuit order – who opposed the rise of Madame de Pompadour as mistress of the King.

When Louis-Ferdinand died, he gave his papers to Marie Adelaïde to be transmitted to his son, the future heir. Marie Adelaïde had thus a certain influence on the young Louis XVI, however she disliked his wife Marie-Antoinette, from the moment she arrived at court, nicknaming her: *L'Autrichienne* (the Austrian woman). Soon after the start of the French Revolution, Marie Adelaïde, with the rest of the court, had to leave Versailles permanently (October 1789). Instead of going to the Tuileries with the King and Queen, she stayed at the palace of Bellevue until 1791. When events worsened she escaped to Italy and Greece. Marie Adelaïde died in Trieste, in 1800.

The date at which this letter was sent is of importance; it precedes by a few months the storming of the Bastille, with which the French Revolution officially started (see n. 2). That very event started the overthrow of the French monarchy, and declared the end of feudalism. It was however preparing itself through growing protests as people, burdened by a deep financial crisis, resented the privileges of the few. Thus the months prior to the storming of the Bastille were ones of unrest and disorder in Paris.

In her letter, Marie Adelaïde sent a request in favour of the Chevalier de Narbonne. She wanted to obtain for him a company of mounted troops at minimum cost. It seemed to

be an urgent request, and she strongly recommended him as someone for whom she had great regard. The Chevalier de Narbonne was in fact believed to possibly be one of Louis XV's natural sons. His mother, Françoise de Châlus, who was one of Marie Adelaïde's lady-in-waiting, had also been one of Louis XV's mistresses. Louis of Narbonne served as Marie Adelaïde's chamberlain, and was commander of an infantry regiment until the French Revolution. He also was appointed as minister of war in 1791, and accompanied Marie Adelaïde and her sister when they fled to Italy. After the revolution he was integrated in the Napoleonic army.

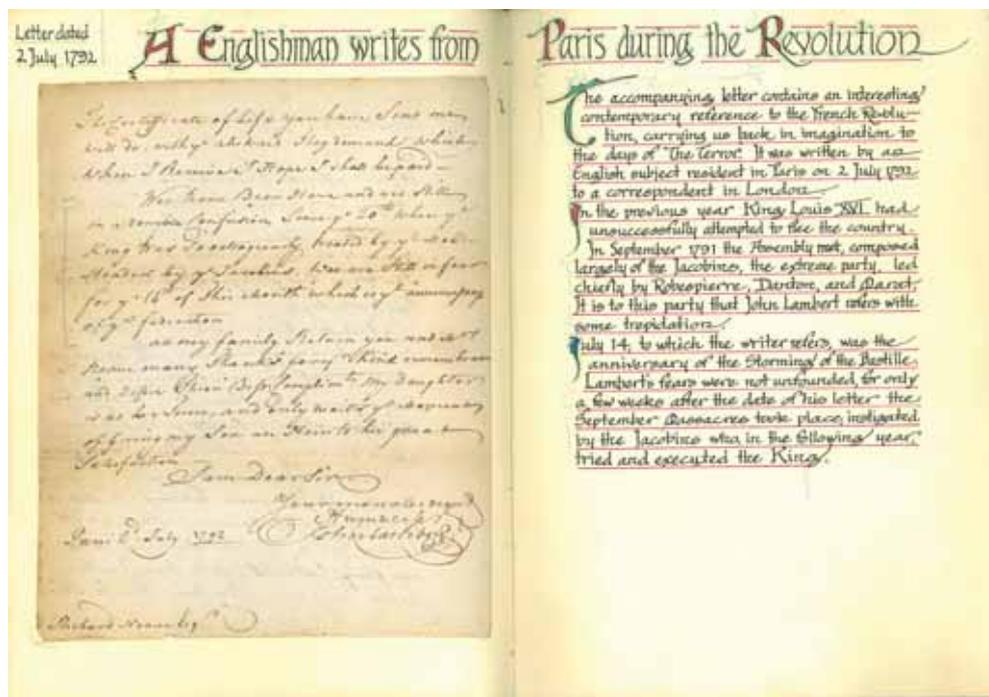
I request, Sir, for the Chevalier of Narbonne, a company of mounted troops, with the most reduced tax possible. He has served in the regiment of Brie since 1782. He is a very good subject, to whom I give my greatest interest. You would give me great pleasure in according him this favour, for which I would be truly obliged to you. I feel very sorry that your health prevents my coming to talk to you myself. Please be assured, Sir, of the great interest that I take in it, as well as all the feelings I have for you.

Marie Adelaïde

2. JOHN LAMBERT (?-?) TO ANONYMOUS

Paris, July 2, 1792

Album B-3, p. 2



John Lambert was a British agent settled in Paris. He witnessed the more violent moments of the French Revolution, known as the Terror.

Reed, who studied this letter carefully, gave it an important place in one of his albums:

"A Englishman writes from Paris during the Revolution:

The accompanying letter contains an interesting reference to the French Revolution, carrying us back in imagination to the days of "the Terror". It was written by an English subject resident in Paris on July 2 1792 to a correspondent in London.

In the previous year King Louis XVI had unsuccessfully attempted to flee the country. In September 1791 the Assembly met, composed largely of the Jacobins, the extreme party, led chiefly by Robespierre, Danton and Marat. It is to this party that John Lambert refers with trepidation.

July 14, to which the writer refers, was the anniversary of the storming of the Bastille. Lambert's fears were not unfounded, for only a few weeks after the date of this letter, the September massacres³⁶ took place, instigated by the Jacobins, who in the following year tried and executed the King".

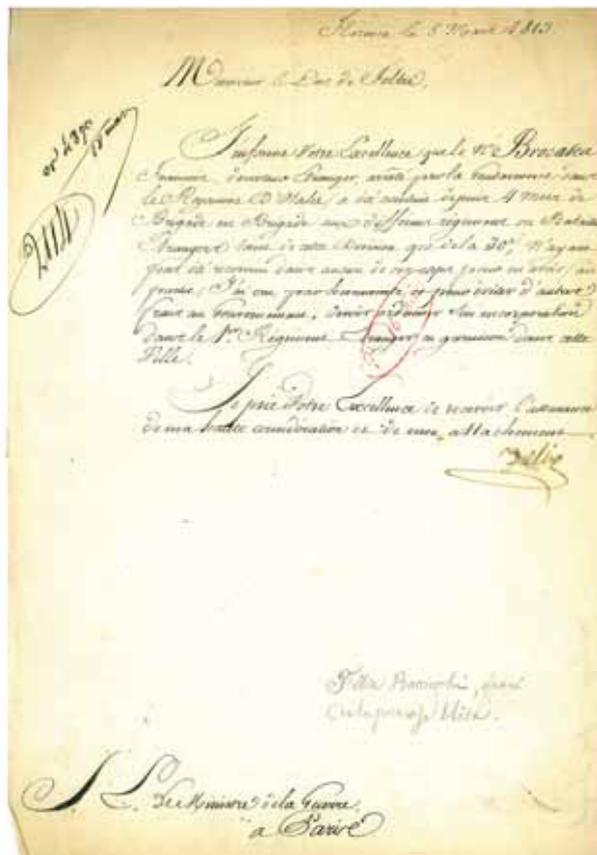
[...] *We have been here and are still in a terrible confusion, since the 20th when the king was so outrageously treated by the mob headed by the Jacobins. We are still in fear for the 14th of this month which is the anniversary of the federation [...].*

Your [...] agent [...] John Lambert.

³⁶ September 2 to 7, 1792, a wave of killings occurred in Paris and other French cities, caused by fear for the invasion of Austria and Prussia as well as of internal conspiracies against French revolutionaries.

3. FELICE PASQUALE BACIOCCHI (1760–1844) TO THE DUKE OF FELTRE, MINISTER OF WAR (1760–1818)

Florence, March 5, 1813



Felice Pasquale Baciocchi was born in Ajaccio, Corsica to a noble Corsican family of Italian descent. He served in the French and then the Napoleonic armies. He was mostly famous for his marriage to Napoleon Bonaparte's sister, Elisa³⁷. Felice Baciocchi met Elisa in Marseille, and the couple decided to marry in 1797. Napoleon, since Baciocchi's marriage to Elisa, supported his career, which eventually experienced very successful outcomes. Baciocchi was on his brother-in-law's side during the coup of 18 Brumaire – November 9, 1799 – which brought Napoleon to power, when he overthrew the Directory and installed the Consulate. It was also in this move that Napoleon became the first consul, and brought the French Revolution to a close.

With the ascension of Napoleon as Emperor in 1804, Elisa was appointed as Princess of Lucca and Piombino, while she obtained for her husband the title of Prince. In 1809, driven by further political ambitions, Elisa was appointed Gran Duchess with the right to govern Tuscany. Her husband moved to Florence with her, and became commander-in-chief of the French army. Felice Baciocchi had always been overshadowed by his wife, who was not only a skilled politician but also a great patron of the arts.

In 1813, the year in which Baciocchi wrote this letter to the minister of war in Paris, Henri-Jacques-Guillaume Clarke, appointed Duke of Feltre by Napoleon in 1809, was facing some more difficult moments in Florence. Napoleon's power was starting to decline, and his army had suffered a great loss in the Russian campaign (1812); Italy was then menaced by British forces. Elisa and Felice Baciocchi attempted to save the area under their control until March of 1814, when they fled to France, Austria and finally Trieste, while Napoleon was going through his first exile. After the empire collapsed, and after his wife died in 1820, Baciocchi decided to settle in Bologna.

37 See: Maria Teresa Caracciolo, *Les Sœurs de Napoléon. Trois Destins Italiens*, Hazan, Paris, 2013.

In this letter, Baciocchi is informing the minister of war of a decision he had just made regarding a foreign deserter, François Brocasca, who had been arrested in Florence. Baciocchi had tried to find Brocasca's regiment, but in vain; therefore, he had decided to enroll him in the first foreign regiment stationed in Florence. He identifies his decision as being a sign of his humanity, as well as a way to avoid further expenses for the French government. Baciocchi was mainly remembered as a good-natured man, something that can be perceived in this letter.

Florence, March 5, 1813

Monsieur Duke of Feltre,

I inform your Excellency that a certain Brocasca, François, arrested by the police in the Kingdom of Italy, has been conducted in different brigades or foreign battalions [...]. However he has not been recognized for having been part of any of them. As a sign of our humanity and to avoid further expenses on the part of the government, I have made the decision to let him join the first regiment stationed in this city. [...]

Felice [Baciocchi].

4. **A. LOUIS-PHILIPPE I (1773–1850) TO ANONYMOUS VISCOUNT**

April 4, 1836

B. QUEEN MARIE-AMÉLIE (1782–1866) TO QUEEN VICTORIA (1819–1901)

Claremont, 1855

C. LOUIS D'ORLÉANS, DUKE OF NEMOURS (1814–1896) TO ANONYMOUS

Teddington, Middlesex, January 2, 1871

Louis Philippe, of the House of Orléans, became King of France from 1830 to 1848; his reign is known as the July monarchy³⁸. With his father, he participated in the French Revolution, with enthusiasm at first. When events worsened during the years known as the Terror, his father was beheaded after a year, despite the fact that he had voted for the death of the King Louis XVI in 1792 (see n. 2). Louis-Philippe fled to Belgium, Switzerland, Scandinavia, and finally England during the time of Napoleon's empire. He married Marie-Amélie of Bourbon, in 1809 and he settled with her in Palermo. The couple had ten children.

He and his family were able to come back to France after the fall of Napoleon in 1815, when Louis XVIII and then Charles X re-established the Bourbon monarchy, in a period known as Restoration. Louis-Philippe had ideas which were considered more liberal than those of Charles X, and his popularity grew to the extent that the Bourbon king had to abdicate the throne in his favor. Louis-Philippe declared himself King of the French, which sounded different than King of France. He put in place a parliamentary system and used a tricolor flag instead of the white one which had been characteristic of the French monarchy. He also favored the industrial revolution, as well as the rise of the wealthy bourgeoisie, and he supported colonial expansion. When his first and more liberal prime minister, Adolphe Thiers, was replaced by the conservative Francois Guizot, Louis-Philippe's regime became much less popular (see n. 6). Although Louis-Philippe attempted to bring peace to France, his efforts were short-lived, as his government was oblivious to the plight of the lower classes, which worsened rather than improving their living conditions. The French Revolution of 1848 put an end to his reign, and Louis-Philippe exiled in England.

Louis-Philippe's letter is dated April of 1836, a few years after he rose to power. The message was addressed to a viscount who was charged with thanking the Duke of Sutherland for a map of Sutherland in Scotland that Louis-Philippe had just received as a gift. He mentioned that he was a map lover, as he had travelled extensively. In fact, he knew Scotland quite well, and loved it for its genuine hospitality; however he added that he had never been to Sutherland. Louis-Philippe asserted that the Duke and Duchess were welcome to come back to see Versailles when the project he had in mind for the former royal palace would be complete. In fact, in 1833 the new King of the French decided to transform Versailles into a museum which would gather artworks related to the history of France.

The letter of Queen Marie-Amélie exhibited here with that of her husband was written in 1855 from the palace of Claremont, in England, where the couple was exiled after 1848. She was presumably writing to Queen Victoria (1819–1901) who reigned over the United Kingdom from 1837. Queen Victoria was the first cousin of Princess Victoria of Saxe-Coburg and Gotha (1822–1857), wife of Louis of Orléans, duke of Nemours. Louis was Louis-Philippe and Marie-Amélie's fourth child; Marie-Amélie thus considered herself as a relative of Queen Victoria, and called her "my dear cousin"; she also addressed her as

³⁸ H.A.C. Collingham and R.S. Alexander, *The July Monarchy: A Political History of France, 1830–1848*, Longman, New York, 1988; François Furet, *Revolutionary France, 1770 – 1880*, Blackwell, Oxford, UK – Cambridge, USA, 1992.

Her Royal Highness. Queen Victoria lent Claremont house to the exiled French royal couple. The house was an eighteenth century palladian mansion in Surrey, that was lent to her by her uncle Leopold when he went to Belgium to become King of the Belgians in 1831. It was known that Queen Victoria enjoyed Claremont very much and went there frequently. In Marie-Amélie's letter, it was understood that Victoria had planned to go there the next day, but Marie-Amélie had made other arrangements. The message, although formal, expresses great affection toward the Queen Victoria as she referred to her feelings for her as "constant and affectionate friendship."

A letter from Louis D'Orléans, duke of Nemours is also on display near that of his parents. He served in the Royal army during the Restoration and he assisted the Belgian revolution in 1831–32, as well as the ascension to power of his uncle-in law, Leopold I as King of Belgium (former owner of the house of Claremont, and Queen's Victoria's uncle as well). When the French Revolution of 1848 exploded, the duke of Nemours escaped to England with his parents and his wife, Princess Victoria of Saxe-Coburg and Gotha, Queen Victoria's first cousin. His wife would die in England, giving birth to their fourth daughter, Blanche. Louis was allowed to come back to France in 1871, after the end of the Second Empire (see n. 6, 7). There, he re-joined the French army; he died in Versailles in 1896.

Louis D'Orléans wrote this letter – which is a greeting for the New Year – at the beginning of 1871, while he was still in England, in Teddington – perhaps in Hampton Court, located at Bushy Park, with Queen Victoria. This very year however, he would be able to return to France for good.

4a. April 4th, 1836

Lundi 4 Avril
1836.

Mon cher Vicomte, je suis
fâché de n'avoir pas été chez
moi quand vous y êtes venu.
Je vous remercie les deux Packets
Recueillis remercie le Duc de
Sutherland de la belle carte
qu'il veut bien me donner que
j'apprécie beaucoup comme
venant de lui, & comme souvenir
d'un pays pour lequel j'ai
conservé toute la sympathie.
Vous savez d'ailleurs que j'aime
beaucoup les cartes, comme vous
voyageur, & sans avoir été dans
le Sutherland, j'ai après parcourir
l'Écosse

My dear Viscount,

I am sorry I was not here when you came [...] please thank the duke of Sutherland for the beautiful map he gave me. I appreciate his gift as it reminds me of a place for which I have a high regard.

You know that I love maps, as I am an old traveller and even though I have never been to Sutherland, I travelled across Scotland enough for everything that is connected with it to interest me, as it recalls for me the genuine hospitality that I found everywhere, as well as the good reception that I have had there. [...] Tell the duchess not to forget she has promised me to come back to see Versailles, when it is completed [...].

Louis-Philippe

4b. Claremont, 1855

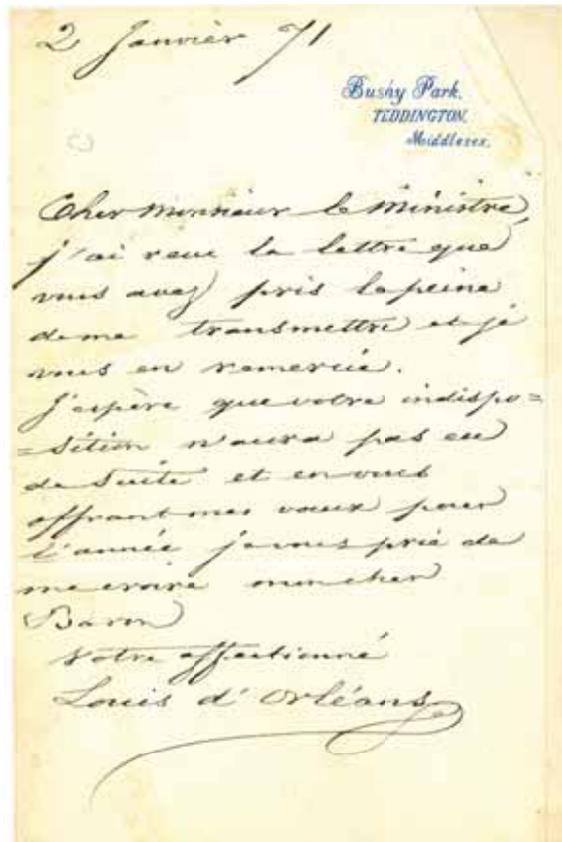
Claremont le 1er Juin 1855

Madame ma bien chère Cousine
ma belle fille la Duchesse d'Aumale
m'a dit l'incroyable intention de Votre
Altesse Royale de venir demain à
Claremont et de s'y amuser avec ses
amis je suis toujours très jalouse de vous
mais je regrette d'avoir fait depuis quel-
ques jours un arrangement avec mes
Chers Cousins Espagnols, qui sont dans un
moment d'absence de moi, je ne puis
la jour née de demain à Londres. Je le
regrette d'autant plus que depuis notre
séjour de Beaumont tous les jours je

Madam my dear cousin (Queen Victoria), My daughter-in-law, the duchess of Aumale (Maria Carolina (1822–69); the wife of Marie-Amélie's fifth son, Prince Henri, duke of Aumale), told me the amiable intention of your Royal Highness to come tomorrow to Claremont [...] I regret that I have made other arrangements to spend the day in London. This is all the more regrettable since when you came back [...] I wanted to come and see you every day, but one thing or another prevented me from doing so. I hope that I will be able to rectify this very soon and assure you in person of my constant and affectionate friendship for which I am Madame, my dear cousin and Royal Highness,

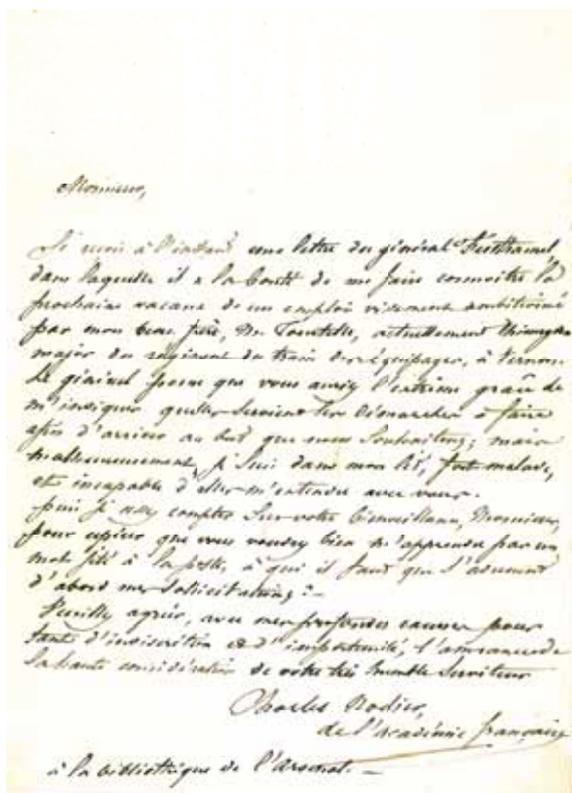
Yours, Marie-Amélie

4c. *Bushy Park, Teddington, Middlesex*
January 2, 1871



Dear Sir,
I have received the letter that you
had very nicely transmitted to
me, and I thank you very much.
I hope your indisposition had no
consequences. Offering you my
best wishes for the New Year,
I am affectionately yours,
Louis d'Orléans.

5. CHARLES NODIER (1780–1844) TO ANONYMOUS
n. d.



Charles Nodier was a French writer, novelist and member of the French Academy who is believed to have played an important role in the birth of Romanticism.

Nodier supported the monarchy all his life, which caused him some troubles during the French Empire. He generally disliked despotic power and indeed published a poem against Napoleon Bonaparte in 1793 – titled *La Napoléone* – for which he went to prison.

During the ensuing years, he devoted himself to literature, and started cultivating a long-term interest in nature and the supernatural, as he wrote fantastic tales.

After he spent some time wandering in Europe, especially in Lubjana and Trieste – he came back to Paris in 1813. In 1824 the future king

of France, Charles X, appointed him as librarian at the Bibliothèque de l’Arsenal, after which he became, in 1833, a member of the French Academy – an institution devoted to the study of the French language. These years were by far the most prolific for Nodier, and he established a literary salon – called the “*Cénacle*” – fostering interest in the new movement of Romanticism³⁹. Great writers, including Lamartine, Victor Hugo, Alexandre Dumas, and Alfred de Musset participated in his circle, Nodier was an admirer of Goethe and Shakespeare, and he contributed to Romanticism with his writings. Among his most famous fantastic tales are *Infernalina* (1822); *Smarra, ou les démons de la nuit* (1821); *Trilby, ou le lutin d’Argail* (1822). This last one inspired the Romantic ballet, *La Sylphide* (1832). Nodier was also very interested in dreams as part of the process of literary creation. Some of his writings on sleep and dreams were collected in the volume: *De Quelques Phénomènes du Sommeil* (1831).

The letter exhibited here is undated, however it was sent after Nodier settled at the Arsenal, and he became a member of the French Academy, as he included this information in his signature. This was, as already mentioned, the most productive part of the writer’s career, and the message itself reflected a certain social status. It was a request of favor directed to an influential figure on behalf of his brother-in-law. The latter served as a major in a regiment, and he had heard through the general Feisthamel that a more prestigious position had become available. He had thus asked Nodier to act in his favor, which was a sign of the writer’s well-established role and influence at that time.

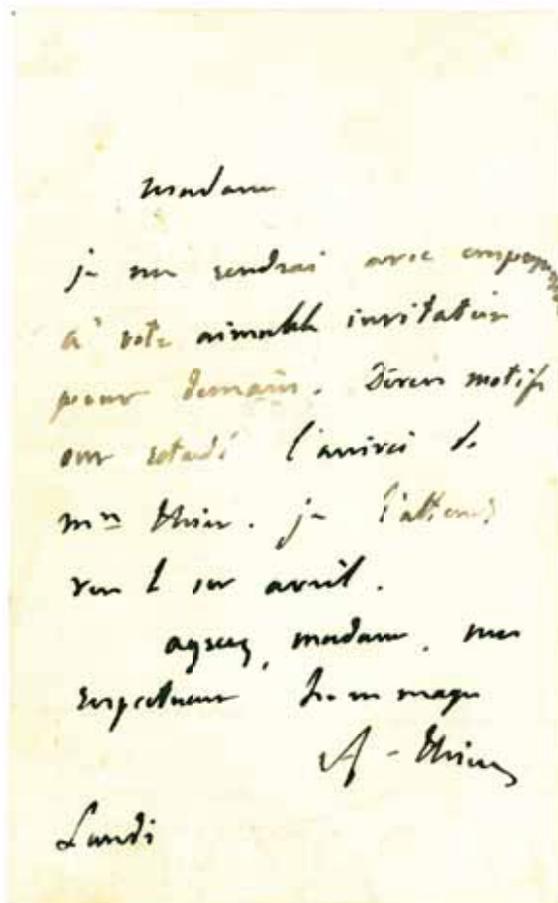
39 See: Vincent Laisney, *L’Arsenal Romantique, le Salon de Charles Nodier*, Champion, Paris, 2002.

Sir,

I have received just now a letter from General Feisthamel (Joachim François Philibert Feisthamel (1791–1851); he served in the French army and also was an entomologist.) in which he was so kind as to let me know about the opening of a position that would be very attractive to my brother-in-law [...] who is now a major in a regiment [...]. The general believes you would be so graceful to give me guidance in order to achieve our goal. Unfortunately, I am in my bed, very ill, and it is impossible for me to come and see you. Would I be able to count on your benevolence, Sir, in hoping you will let me know, through a few words sent through the mail, to whom I should address my solicitations? [...]

Charles Nodier of the Académie Française,
At the Bibliothèque de l’Arsenal.

6. ADOLPHE THIERS (1797–1877) TO ANONYMOUS n. d.



Madame
je me rendrai avec empressement
à votre aimable invitation
pour demain. J'en profite
sur l'état de l'université de
m. Thiers. Je l'ai vu
sur l'air de l'air.
Ayez, madame, mes
respectueux hommages
A. Thiers
Lundi

Adolphe Thiers was a politician and historian active in the nineteenth century. He was the author of a famous *History of the French Revolution*; he served as prime minister under Louis-Philippe's July monarchy, and then as the first President of France during the Third Republic (see n. 4A).

Thiers first started his career in Paris as a journalist and he wrote articles of a liberal slant for the political and literary newspaper *Le Constitutionnel*. He also devoted his major interests to history, as he wrote ten volumes on the history of the French Revolution published between 1823 and 1827; these books became well known and helped advance his career.

Thiers, who strongly believed in the constitutional monarchy, sustained Louis-Philippe in his rise to power which gained him major positions within the government, first as minister of the interior (1832) and

then as prime minister (1836, 1840). However, later in 1840, he was replaced by the more conservative François Guizot.

Thiers was strongly opposed to Napoleon III (who came to power through a *coup d'état* in 1851) and escaped to Switzerland. He gradually came back into politics later in the 1860s, and he played an active role in the transition from the Second Empire into the Third Republic (1871). When the Second Empire collapsed, he decided for a heavy

repression of the Paris Commune⁴⁰, which killed thousands of revolutionaries. He then became the first President of the French Republic in 1871, an appointment he held until 1873.

The letter exhibited here is unfortunately undated; Thiers was accepting an invitation to dinner, to which his wife, Elise Dosne Thiers (1818–1880) is not able to go.

Madam,

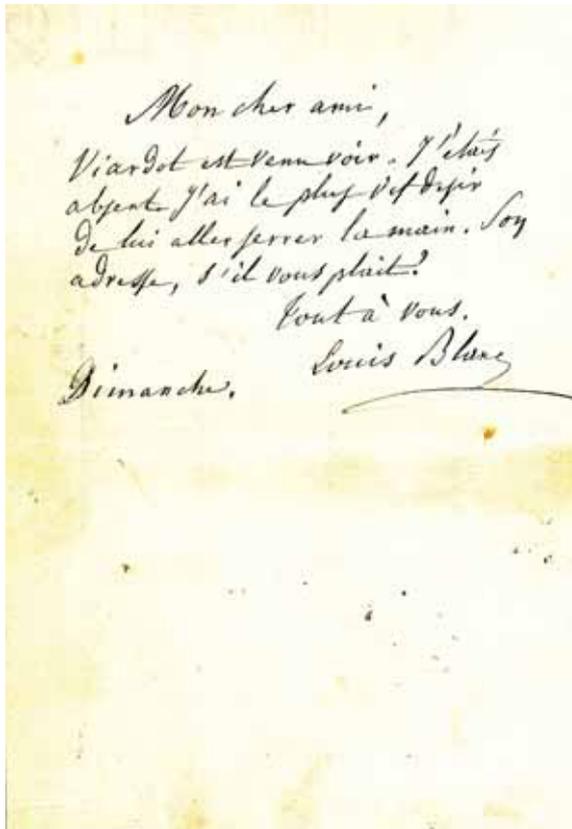
I am delighted to accept your friendly invitation. Different reasons have delayed Madam Thiers' arrival. I am waiting for her return on April 1.

Respectfully yours,

A. Thiers

7. LOUIS BLANC⁴¹ (1811–1882) TO ANONYMOUS

n. d.



Louis Blanc was a French historian and politician whose thoughts were at the base of socialism in France⁴². The fervor of his ideas made him a great orator, and his left-wing convictions concerning the organization of labor attracted many followers to him. However, the various governmental changes and upheavals that occurred in France during a good part of the nineteenth century clearly placed a strain on his life.

Since the early phases of his career, he had started to develop political thoughts aimed at reforming people's working conditions. In fact, he was strongly against the type of competition that arose from capitalism, and he sought to organize the labor of workers in a more humane way, through the equalization of wages and the reduction of required working hours.

He meant to accomplish this objective through the creation of workers' cooperatives aided by the government but controlled by unions of workers. For him, the only acceptable structure of government was the republic, and he opposed King Louis-Philippe (who governed France from 1830 to 1848), and also Napoleon III – who took power in 1850 and ruled until 1871.

40 The Paris Commune was a French socialist and revolutionary movement that briefly ruled Paris at the collapse of the Second Empire, from March to May 1871. It came out of the growing discontent of workers; the repression of the Commune is known as "The Bloody Week". See: Stewart Edwards, *The Paris Commune 1871*, Eyre & Spottiswoode, London, 1971.

41 Frank W. Reed was also interested in Louis Blanc as he writes to his brother the following: "Dear Alf, [...] How did you come to know that Louis Blanc was connected, in a way, with the "Corsican Brothers"?" Whangarei, May 12, 1927. Auckland City Library, NZMS 529, Folder 1/12.

42 G.D.H. Cole, *Socialist Thought, The Forerunners 1789–1850*, St. Martin's Press, New York, 1953.

After the French Revolution of 1848, which overthrew King Louis Philippe of the House of Orléans, he became a member of the provisional government, where he started to set up and act on his ideas concerning labor. His reforms, however, did not come to fruition, and to escape a riot he had to flee to England. As he strongly opposed Napoleon III's Second Empire, he decided to stay in Britain for another twenty years. It was possible for him to return to Paris only in 1871, when the Third Republic began. He then became a member of the National Assembly until 1879; he died in Cannes in 1882. He was the author of several major historical works, including a twelve-volume set of the *History of the French Revolution* (1847–62).

The letter exhibited here is undated, and represents an inquiry to obtain the address of Louis Viardot, as he wanted to pay him a visit. Louis Viardot (1800–1883) was the husband of the very famous opera singer Pauline García Viardot (1821–1910). Viardot, thanks to the talents of Pauline, was well-known in artistic Parisian circles. Pauline performed and befriended musicians, including Frédéric Chopin, Franz Liszt, Charles Gounot, and Hector Berlioz. They were acquainted with writers like Georges Sand, Alfred de Musset and the Russian novelist Ivan Turgenev. Louis and Pauline Viardot – as Louis Blanc – were strongly opposed to the Second Empire, and they escaped from France in 1863, after Pauline retired from the stage. The couple went to Germany and returned to Paris in 1870. This letter thus may have been sent prior to 1848, or after 1871:

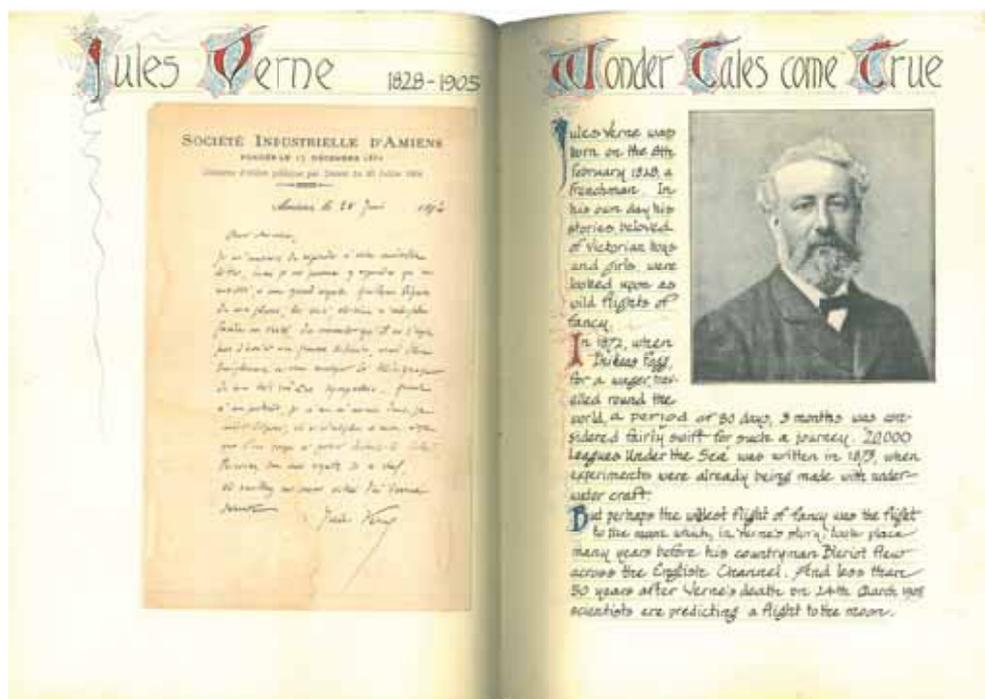
Viardot came to see me. I was not there. I desire very much to go shake his hand. His address, please?

*All yours,
Louis Blanc*

8. JULES VERNE (1828–1905) TO ANONYMOUS

Amiens, June 22, 1894

Album B-4, p. 66



Jules Verne was a major French author who lived and worked during the nineteenth century. He was considered to be the “Father of science fiction” for his accurately researched adventure novels. He was a prolific writer, and his forty-year-long project *Extraordinary Journeys* was composed of sixty-two novels and eighteen short stories⁴³.

His literary production can be divided into several periods, one of which was the most positive, and which was inspired by sciences and technology. It was during these years (1862–86) that he composed his best sellers: *From the Earth to the Moon*, *Twenty Thousand Leagues under the Sea*, and *Around the World in Eighty Days*. With his science fiction and adventure stories, Verne inspired generations of scientists and travellers. After the publication of *Around the World in Eighty Days*, people tried to break Phileas Fogg’s record in circumnavigating the globe. Remarkably, this record was of great interest to Alfred H. Reed as well. As a boy, he embarked upon a journey from England to New Zealand; during this experience he was happy to report that the steamboat *Arawa* that would take him to the other side of the world, had just completed its circumnavigation in a record-breaking time⁴⁴.

Following this first period, Jules Verne’s literary production contained more pessimistic themes, and his faith in the sciences started to decline. His novels revealed some of his fears concerning a world that was changing at a fast pace, and they cautioned against the dangers that could arise in relation to technological progress. His better-known works from these years include *Topsy Turvy* and the *Master of the World*, among many others.

43 See: William Butcher, *Jules Verne: The Definitive Biography*, Thunder’s Mouth Press, New York, 2006; Arthur B. Evans, *Jules Verne Rediscovered: Didacticism and the Scientific Novel*, Greenwood Press, New York, 1988; Edmund J. Smyth (ed.), *Jules Verne: Narratives of Modernity*, Liverpool University Press, Liverpool, 2000.

44 See: Alfred H. Reed, *A. H. Reed: An Autobiography*, A. H. & A. W. Reed, Wellington, 1967, p. 29.

After Verne's death in 1905, his son Michel undertook the project of editing – sometimes rewriting – novels that his father had left unfinished.

Alfred Reed, like many other Victorian children of his time, read Verne with enthusiasm. He dedicated a full page of one of his autograph albums to the French writer. Reed expresses here his admiration for the author's far-sightedness:

In his own day his [Jules Verne's] stories, beloved of Victorian boys and girls, were looked upon as wild flights of fancy [...] perhaps the wildest flight of fancy was the flight to the moon which, in Verne's story, took place many years before his countryman [Louis] Blériot flew across the English channel. And less than fifty years after Verne's death on 24th March 1905, scientists are predicting a flight to the moon.

This letter was written in 1894 when Verne had already reached the apex of his fame; he was in fact referring to himself here as an old man. He was most likely responding to a fan who had sent him a letter expressing admiration for his literary works. This devotee asked for a portrait of the great writer (perhaps a photo-portrait with a dedication)⁴⁵. The tone of this letter is very friendly, and from the request he received, Jules Verne answered that he was happy to send him a few words. He mentioned that his message was perhaps not written in the highest literary style, but he expressed his most sincere cordiality. He however was not able to send the portrait, as he did not have one, and being not as young as he once was, he did not feel like posing for one. Yet, in this letter, it is touching to see the care with which one of the most translated authors of the world responded to people who enjoyed his novels.

Amiens, June 28, 1894

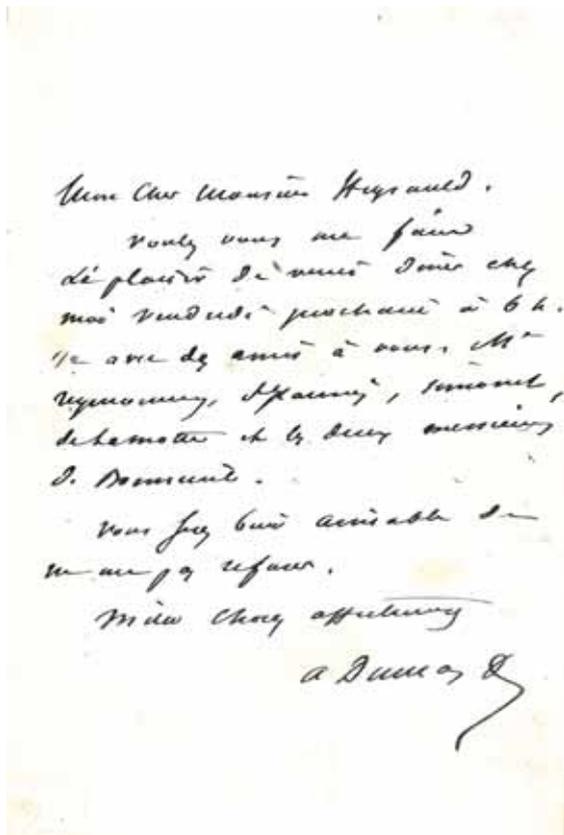
Dear Sir,

I am prompted to answer your amiable letter; however, I regret that I only will be able to reply to half of your requests. A few lines of my hand: here they are. And this, in fact, is very easy, since it is not a question here of writing sublime thoughts, but rather, to testify to my most sincere cordiality to you. Regarding the portrait, unfortunately, I do not have one now, and at my age, it is not really appropriate to pose under the sun.

*Please believe me to be your very devoted servant,
Jules Verne*

⁴⁵ Jules Verne, as many other French celebrities, had his photo-portrait done by Nadar (1820–1910), a famous photographer, journalist and caricaturist.

9. ALEXANDRE DUMAS FILS (1824–1895) TO MONSIEUR HÉGRAULD
n. d.



Alexandre Dumas *fils* was a French novelist and playwright, son of Alexandre Dumas, who authored the famous historical novels *The Three Musketeers* (1844), and *The Count of Monte Cristo* (1845–46). Dumas *fils* was born an illegitimate child, and was only legally recognized at age seven. This painful childhood marked him deeply in a psychological and emotional sense, and influenced his later thoughts and writings. Although Dumas *fils* embraced his father's profession, his works proved to be profoundly different. He specialized in dramas set in contemporary times, and in writings with moralizing tones. He espoused singular causes, such as the fate of abandoned women with their illegitimate children, which stood against the tide of the self-righteous French society of the nineteenth century.

Dumas *fils*'s most famous novel was *La Dame aux Camélias* (*The Lady of the Camellias*, 1848). The book became so popular that the author was asked to convert it into a play, *Camille*, which was first performed in 1852; this production later set the stage for Giuseppe Verdi's opera, *La Traviata* (1853). This occurrence opened up a new vocation as playwright for Alexandre Dumas *fils*, and he continued to be very prolific until the end of his life. Due to the intense suffering he experienced during his childhood, his writings were often serious in tone, and the themes he focused on remaining connected to marriage and family.

This letter can easily be attributed to Alexandre Dumas *fils* thanks to its recognizable signature. The epistle is a dinner invitation addressed to a certain Mr. Hégrauld, who was asked to join a circle of common friends. While the Dumases, both father and son, frequented the refined Parisian literary circles, they still maintained a very complex relationship. As Dumas *père* was considered debauched and eccentric, Dumas *fils* became irreproachable; he was admitted into "good" society, as well as into the French Academy (1875).

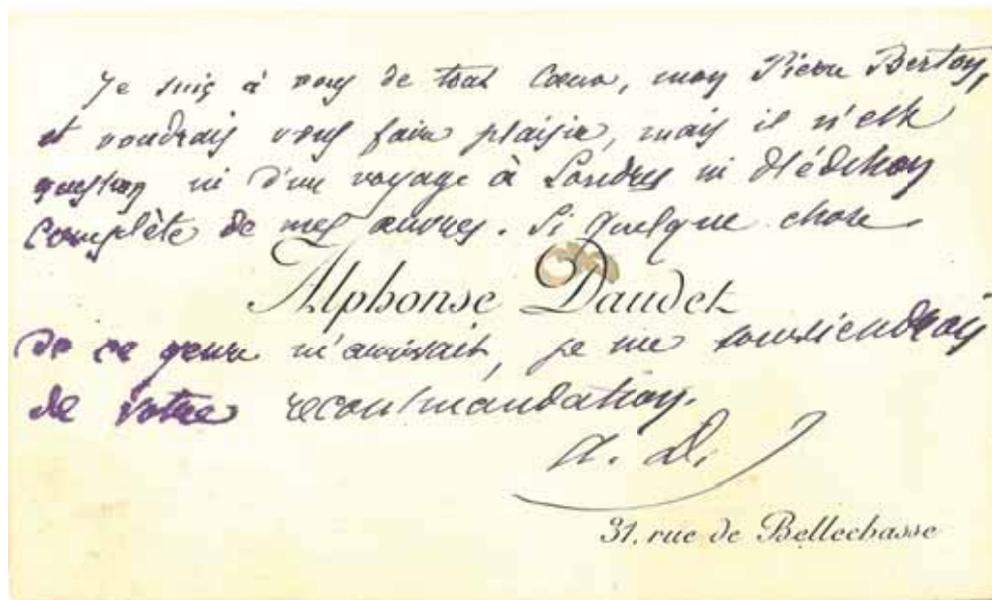
Remarkably, Alfred H. Reed's brother, Frank, became an assiduous collector of Alexandre Dumas *père*; he in fact owned one of the largest collections of books, manuscripts, and autograph letters by the French novelist outside of France⁴⁶.

46 See: Donald Kerr, *Frank W. Reed and his Dumas Collection: Portrait of a Bibliophile*, Auckland City Library Council, Auckland, 2002.

My dear Monsieur Hégrauld,
Would you please give me the pleasure of coming to dine at my house next Friday at half past six, with some of your friends: Madame Reprommy [?], Manin, Simonet, De La Motte, and the gentlemen De Beaumesnil [?] [...].

Most affectionately,
A. Dumas

10. ALPHONSE DAUDET (1840–1897) TO PIERRE BERTON (?–?)
n. d.



Je suis à vous de tout coeur, mon Pierre Berton,
et voudrais vous faire plaisir, mais il n'est
question ni d'un voyage à Londres ni d'édouard
complète de mes affaires. Si quelque chose
de ce genre m'arrivait, je me souviendrais
de votre recommandation.
n. d.
31, rue de Bellechasse

Alphonse Daudet was a French novelist and playwright active in the nineteenth century who was best known for his stories set in southern France, such as his now famous volume of short stories, *Lettres de mon Moulin* (*Letters from my Windmill*, 1870). Daudet was born in Nîmes in the south of France; although his family was from the bourgeoisie, they went through heavy financial struggles, leaving their son in poverty. He had to quit school and he began working as a high school teacher at a very young age. Those painful memories were recollected in one of his first novels, *Le Petit Chose* (*Little Good-For-Nothing*, 1868). Daudet, however, was not made for being a teacher and he soon escaped to Paris, where he joined his older brother Ernest, who was starting a career as a journalist. There, he began a bohemian lifestyle in which he was devoted to writing. He frequented literary circles, published articles for the newspaper *Le Figaro*, and a collection of poems, *Les Amoureuses* (1867), inspired by his liaison with the model Marie Rieu. In 1860, he was hired as secretary by the Duke of Morny, Napoleon III's half-brother, a position that he maintained until the death of the Duke in 1865. Daudet was a monarchist and remained so during his entire life.

During these very years, Daudet's career started to take off, and he published novels and plays, which all obtained great success. In 1867, he married the writer Julie Allard, and together they had three children. As Daudet's literary fame increased, the couple moved to upscale neighborhoods in Paris; one of those residences was 31, *rue de Bellechasse*, an address that can be seen in the business card collected by Reed. Daudet and his family

lived there from 1885 to 1897, the date on which they moved again, just a few months before he died of an excruciating illness caused by syphilis.

The business card exhibited here is addressed to Pierre Berton (1842–1912), a French actor, who performed in one of Daudet's plays, *Le Nabab* (first published as a novel in 1878, it was presented on stage at the Théâtre du Vaudeville in 1880). The play tells the story of a parvenu who made a colossal fortune in Tunisia, and attempted a social escalation in Second Empire Paris. *Le Nabab* is considered a novel in the realistic style, in line with Zola and Dickens⁴⁷.

Daudet sent this card from his residence in *rue de Bellechasse*, which helps with dating it around or after 1885. From the tone of the message, Pierre Berton was one of the writer's friends, as he called him *my Pierre Berton*. Apparently, Berton must have sent a recommendation dealing with two themes: London and Daudet's complete works, maybe to help him find a publisher in England? These few words scribbled rapidly on a business card remain enigmatic, as they answer precisely to an inquiry to which we are not privy.

I am yours with all my heart, my Pierre Berton, and would like to please you, but there is no anticipation of a trip to London, nor of a complete edition of my work. If something of the sort should become possible, I will remember your recommendation.

A. D.
31 rue de Bellechasse.
[Alphonse Daudet, business card]

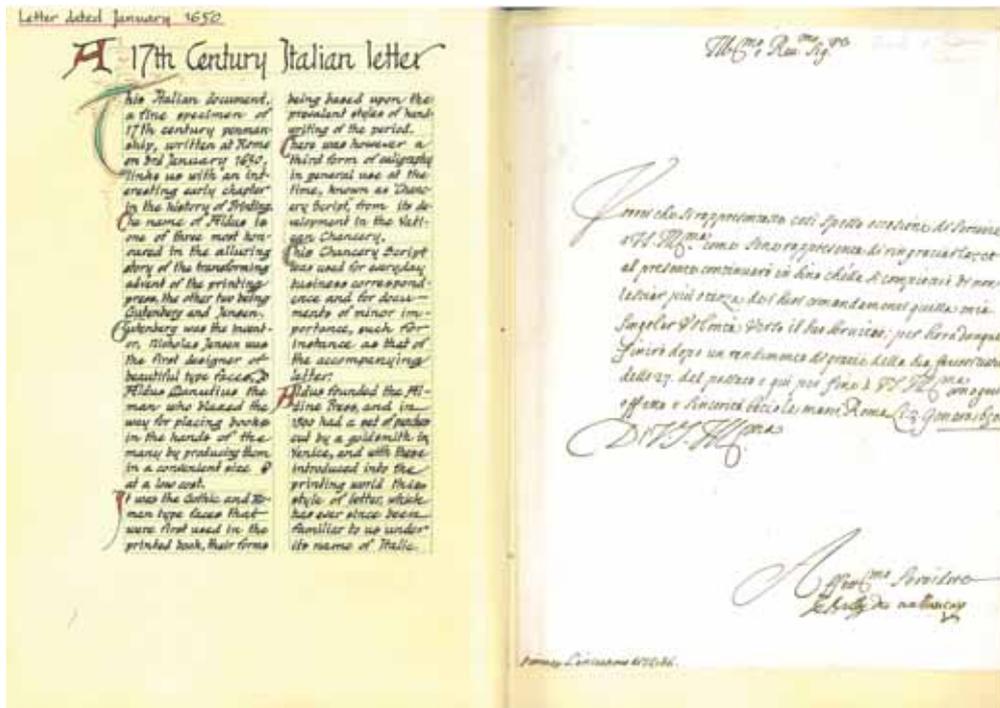
47 See: Anne-Simone Dufief, *Alphonse Daudet, romancier*, Champion, Paris; Diffusion, Slatkine, Genève, 1997.

ITALIAN LETTERS

11. ANONYMOUS TO ANONYMOUS

Rome, January 3, 1650

Album B-1, p. 3



According to A.H. Reed this Italian letter of the seventeenth century is a remarkable example of handwriting. In this album page, Reed excels in giving us a succinct history of calligraphy. In this letter – the transcription of which can be found in appendix 1 – he recognized the chancery script, which was used for less official documents and daily business correspondence.

“This Italian document, a fine specimen of 17th century penmanship, written at Rome on 3rd January 1650, links us with an interesting early chapter in the history of Printing. The name of Aldus is one of three most honoured in the alluring story of the transforming advent of the printing press, the other two being Gutenberg and Jensen. Gutenberg was the inventor and Nicholas Jensen was the first designer of beautiful type faces, and Aldus Manutius⁴⁸ the man who blazed the way for placing books in the hands of the many by producing them in a convenient size and at low cost.

It was the Gothic and Roman type faces that were first used in the printed book, their forms being based upon the prevalent styles of handwriting of the period.

There was however a third form of calligraphy in general use at the time, known as “Chancery Script”, from its development in the Vatican Chancery.

This Chancery Script was used for everyday business correspondence and for documents of minor importance, such for instance as that of the accompanying letter.

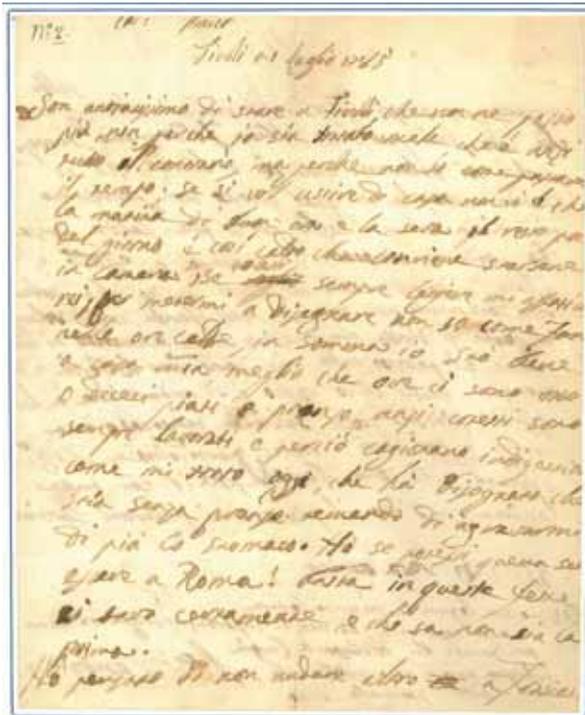
48 See: Martin Davies, *Aldus Manutius, Printer and Publisher of Renaissance Venice*: Arizona Center for Medieval and Renaissance Studies, Tempe, Arizona, 1995.

Aldus founded the Aldine Press, and in 1500 had a set of punches cut by a goldsmith in Venice, and with these introduced into the printing world this style of letter, which has ever since been familiar to us under its name of Italic”.

12. ANTONIO CANOVA (1757–1822) TO ANONYMOUS

Tivoli, July 1, 1785

Album A, p. 59



Antonio Canova was an Italian sculptor from Possagno near Venice, who was famous for his marble groups of neoclassical style. Through his works of perfected beauty he became known as one of the artists who best expressed Johann Winckelmann’s doctrine of “noble simplicity and quiet grandeur”: this philosophical perspective believed that the imitation of the ancients was the only way to create great art. One of Canova’s most famous masterpieces was his idealized portrait of Paolina Borghese – Napoleon Bonaparte’s sister – depicted as Venus (1805–1808). When he was twenty-two years old, he decided to move to Rome, to complete his training and find inspiration by looking

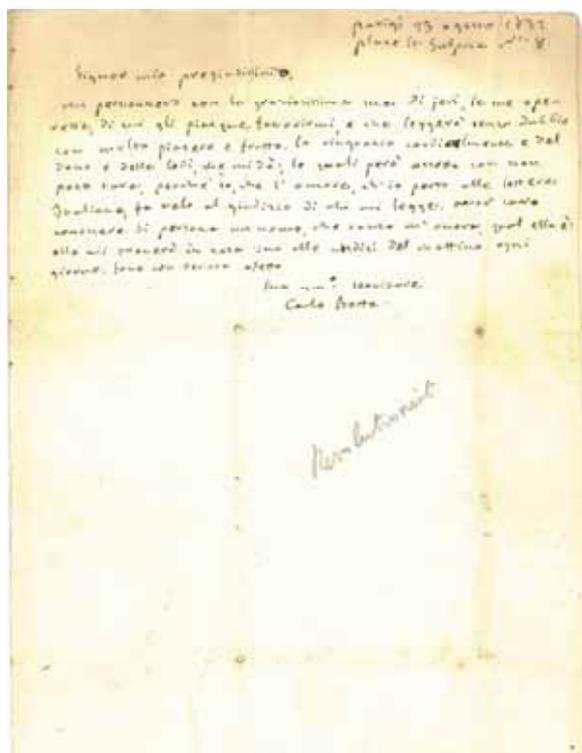
at the works of antiquity. He settled there permanently in 1781. Canova produced most of his major artworks in Rome, such as *Amore e Psyche* (*Psyche revived by Cupid’s Kiss*, 1793) and *Le Tre Grazie* (*The Three Graces*, 1816).

This letter that Antonio Canova sent to a friend from Tivoli, was written just a few years after he settled in Rome. Tivoli is a small city at the northeast of Rome, and it is especially famous for its beautiful views of the Roman countryside, as well as its ancient remains including the Villa of the emperor Hadrian and the Temple of Vesta. In Tivoli, Canova most likely spent part of his summer being a guest at some friend’s house. However, in this letter we find him unhappy, and restless when away from his work. In 1782, Canova had just received a major commission that he would be able to complete in 1787: a funerary monument to the Pope Clement XIV (Pope from 1769–1774) in a central basilica of Rome, S.S. Apostoli. As this commission represented such an important artwork, it is understandable that Canova may have felt as if he were under pressure, this perspective can be detected through the openly discontented tone of the letter he sent to a close friend. It also shows the human side and the daily routine of the great artist:

My friend,
 I am so bored to be in Tivoli, I cannot stand it anymore. I am not badly treated, on the contrary, but I do not know how to spend my free time. I can only go out of the house early in the mornings or in the evenings. The rest of the day being too hot, it is most advisable to stay in one's room; if I wanted to read the entire day I would be way too tired; and if I wanted to paint, I would not even know how to do it in this heat. In other words, I feel well only at my house [...] If only I could be in Rome tonight! [...] I long to be able to regain my most beloved freedom, to be able to eat what I want, and to go to bed when it pleases me [...].

Your true friend,
 Antonio Canova

**13. CARLO GIUSEPPE GUGLIELMO BOTTA (1766–1837) TO FELIX C. ALBITES (?–?)
 Paris, 23 August, 1832**



Carlo Botta was an Italian historian and revolutionary, author of *Storia della guerra dell'Indipendenza d'America* (*History of the American War of Independence*, 1809), and *Storia d'Italia dal 1789–1814* (*History of Italy, from 1789 to 1814*, 1824).

Botta first earned a degree in medicine in Turin, northern Italy. Soon after, in 1794, he was imprisoned for being considered subversive by the government of Piedmont, as well as for being a Francophile. After his liberation, he went to France; he came back to Italy only in 1798, serving as a surgeon for the Napoleonic army. He was in favour of the annexing of Piedmont by France in 1802. After he retired to private life, he settled in Paris and devoted himself to

literature. He is now mostly famous for his text, *History of Italy from 1789 to 1814*.

This letter is addressed to another author, Felix C. Albites, however a much less famous one than Botta was. Albites authored several volumes on the study of the Italian language, including the following: *Bussola per lo Studio Pratico della Lingua Italiana*, per ordine di difficoltà and *Della lingua italiana in Inghilterra ragionamento contenente la spiegazione de' dialetti e la chiave della vera pronunzia*. He also worked as a translator of Italian writings into French.⁴⁹

⁴⁹ See: Joseph-Marie Quérard, *Littérature Française Contemporaine. XIX siècle*, Daguin Frères, Paris, 1842, p. 14 and *The New Monthly Magazine and Literary Journal*, London, Jan. 1, 1832, p. 18.

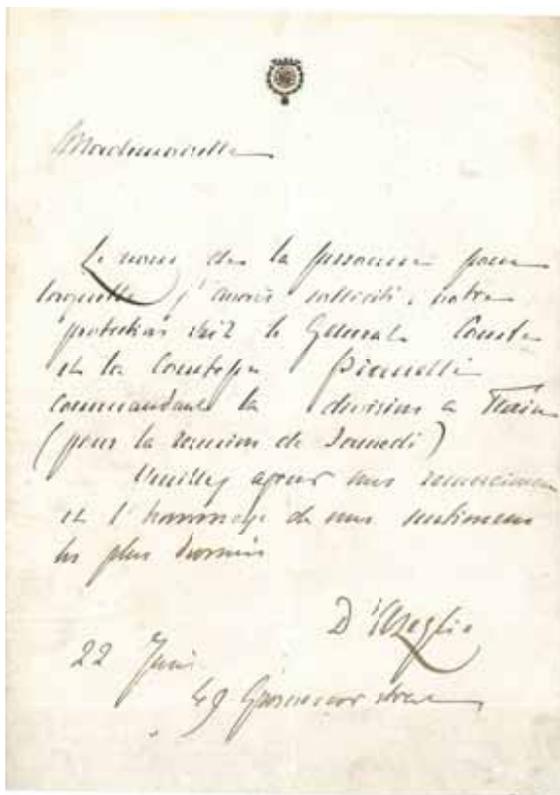
In his letter, Botta thanks Albites for having sent him his works. In a previous letter, Albites most likely expressed his esteem for Botta, and Botta probably felt honoured by this sentiment. He proposes that the two meet the following day:

I have just received yesterday your kind letter and your works [...] I will surely read them all soon with great pleasure and interest. I thank you cordially for this gift and for your praise [...] I wish to meet personally with a man who is paying homage to me, as you do [...].

Carlo Botta

14. MASSIMO D'AZEGLIO (1798 – 1866) TO ANONYMOUS

June 22, 1849



Although Massimo D'Azeglio began his professional life as a landscape painter, he played a critical role in the unification of Italy⁵⁰. He took part in the first Italian war of Independence (1848–1849); during this period, he was severely wounded. After his recovery, he started his political career at the age of fifty-one. He participated in the government that was being formed by the King of Sardinia, Victor Emmanuel II, of the House of Savoy, and he was appointed Prime Minister, a position he held from 1849 to 1852. That year, he resigned from his duties in favor of Camillo Benso, Count of Cavour, to whom he was extremely close.

He was very much attached to his artistic production, and besides this pastime, he also wrote a number of newspaper articles and

political pamphlets. In addition, he wrote two novels, *Ettore Fieramosca* (1833) and *Niccolò dei Lapi* (1841), as well as an unfinished autobiography, *I Miei Ricordi*, published posthumously in 1866.

This letter, dated 1849, was written in French, which before the Italian unification was the official language for written communications; this letter is addressed to a woman. D'Azeglio was communicating the name of a person for whom he had asked for protection, the General Count Pianelli (better known as Pianell). Pianelli would eventually become a famous symbol of the Italian unification, as he participated in many victorious battles for Italian independence. In 1849 – the time at which the letter was sent – Pianelli was still a young man, with a promising career in front of him. In April of that same year, Pianelli had been awarded a golden medal which honoured the victory of his army over the rebellious Sicilian city of Messina.

⁵⁰ See Lucio Villari, *Bella e Perduta. L'Italia del Risorgimento*, Editori Laterza, Roma, 2011.

Miss,

The name of the person for whom I had asked your protection was the general Count and the Countess Pianelli, commander of the Turin division (for Saturday's meeting).

Please accept my heartfelt thanks,

yours sincerely,

D'Azeglio

22 June 1849

15. A. VINCENZO GIOBERTI (1801–1852) TO ALESSANDRO REPETTI (1822–1890)

April 26, 1850

B. VINCENZO GIOBERTI TO ALESSANDRO REPETTI (1822–1890)

May 14, 1850

Originalmente designato 26. April 1850
Ho già inviato per mandarmi alcuni
quadernetti del Discorso preliminare della
Teorica, ma sospetto la spedizione
finché mi decide, se la via della posta
è fatta sicura. Non so se la lettera
indirizzate a Capolago oppure via Milano;
in questa caso vi metterò ogni di tenore.
Ripetto un modo di mandare il
originale a Svizzera, e di
una parte immagino questo giorno
inviando la parte del manoscritto.
Per la direzione dell'opera in due o
tre volumi, fatto come volete. Ben mi
pare che si mettano in tre tomi e la metà
della Teorica in un solo tomo, i due
volumi rimanono separati; tutto
più che il carattere delle note sulle
teorica sono minute già non sarebbe
male stare nella vostra casa, per
quelli del tomo; ma in tal caso si dovrebbe
tra volumi.

Vincenzo Gioberti was an Italian politician and philosopher. He became President of the Italian Chamber of Deputies in 1848, and Prime Minister of the Kingdom of Sardinia from December 1848 to February 1849.

In April of 1850, Gioberti wrote to Alessandro Ripetti, a journalist, publisher, and printmaker. Repetti founded, in Switzerland, the *Tipografia e Libreria Elvetica di Capolago* (1830–1853) which was the clandestine press of the patriots of the Italian Risorgimento.

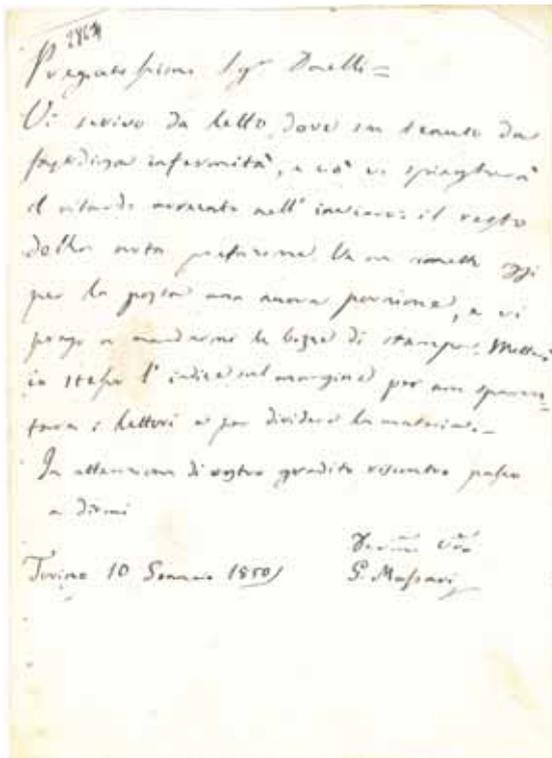
Gioberti is about to send to his publisher a first draft of one of his books, *Discorso preliminare della Teorica or Teorica del Sovranaturale o sia Discorso sulle Convenienze colla Mente Umana e col Progresso Civile delle Nazioni*. His work philosophically analyzes the idea that religion is connected to civilization and its history.

In this letter he conveys his anxiety about sending his manuscript during this time of turmoil. He fears that he may lose his writings if they are sent to Switzerland via Milan. In fact, he was not able to publish his writings in Italy, because of censorship. Authors connected with the Risorgimento movement had to send their works outside of the country – in this case, to Switzerland – in order to avoid their destruction (see n. 16, 17). Gioberti clearly expresses this same fear in his letter to his publisher. He also provides precise guidelines concerning the editing of his manuscript:

[...] I am ready to send you some notebooks of the *Discorso preliminare della Teorica*; however I am still holding on to it, until you tell me that the route of the mail is a safe one. I do not know if the mail directed to Capolago is going through Milan. If this were the case, this would be dreadful. Please think about a way which would avoid danger, and that would be very safe. You can well imagine how serious it would be if I were to lose my manuscript [...].

The second letter by Vincenzo Gioberti, exhibited here, dated May, 14 1850, is very similar to the one he sent a few weeks earlier; the anonymous recipient could again be his publisher Alessandro Repetti. In the letter, Repetti describes how he is sending back proofs of another book by Gioberti, *Operette Politiche*; although Gioberti announces that he has completed his *Discorso [preliminare della Teorica]*, composed of fourteen notebooks, he again describes his anxiety for the potential of losing the manuscript because he has sent it through the mail. He is urging the publisher to begin to print the book as soon as possible. The author also provides a detailed list of guidelines for the editing of his book; this inclusion reveals his extremely meticulous working methods.

16. GIUSEPPE MASSARI, (1821–1884) TO LUIGI DAELLI (1816–1882)
Turin, January 10, 1850



Giuseppe Massari was an Italian patriot, journalist, and politician who played a role in the unification of Italy. In 1838, he was exiled in Paris for ten years due to his political ideas. There, he started contributing with patriotic writings to newspapers such as *The Gazzetta Italiana*. Massari felt close to Vincenzo Gioberti's beliefs and political thought regarding the fate of the Italian peninsula, and established with him a regular correspondence (see n. 15 A. and B). He disapproved, however, of the more radical ideas of Giuseppe Mazzini (see n. 22). He was able to return briefly to Naples, where he served as a member of the Parliament, but moved rapidly back to Northern Italy, to Milan and then Turin, where he became director of the newspaper, *Gazzetta Ufficiale* (1856). When Gioberti died in 1852, Massari

started a long-term friendship with Cavour to whom he gave full support; and he became his official secretary from 1858 to 1860. Massari was often charged with secret missions for the sake of the Italian unification, of which he gave accounts in his journal⁵¹. He became a member of the Italian Parliament from 1860 to his death; he also edited Gioberti's writings and authored several books on the protagonists of the Risorgimento.

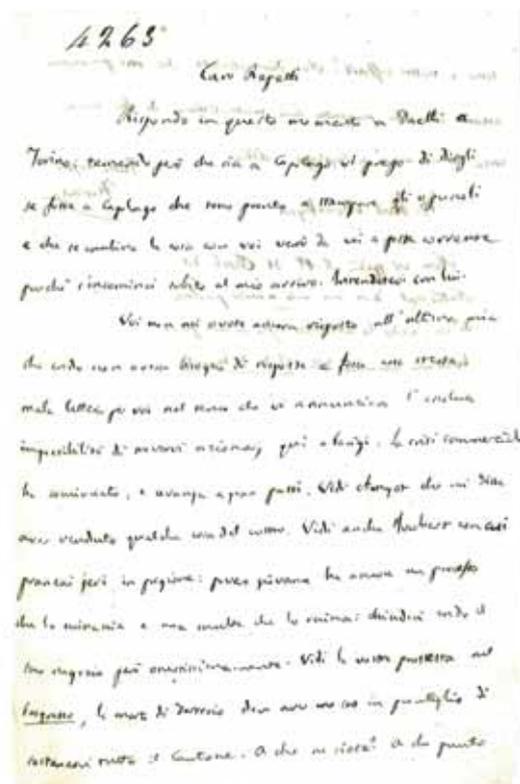
51 See: Nico Perrone, *L'agente segreto di Cavour. Giuseppe Massari e il mistero del diario mutilato*, Palomar, Bari, 2011.

Massari sent this letter from Turin on January 10, 1850, to Luigi Daelli, who was director of the publishing house *Tipografia e Libreria Elvetica* (see n. 15, 17). Massari is sending a message to his publisher to let him know that an illness has prevented him from finishing the introduction he had promised him. He is sending though a portion of it, and he asked Daelli to be nice enough to send the proofs for him to look at. Massari was writing the introduction to Gioberti's *Operette politiche* (see n. 15. B.).⁵²

*My dearest Daelli,
I am writing you from my bed, from which I am not able to move due to a bothersome illness. This may explain my being late in sending you the rest of my introduction. Today I am sending you a new piece of it, and I ask you to be kind enough to send me the proofs. I will write myself an index in the margins which may be more appealing to the readers, as well as help in dividing the materials. I am waiting for your much-appreciated answer [...].*

G. Massari, Turin,
January 10, 1850.

17. GIUSEPPE FERRARI (1811–1876) TO ALESSANDRO REPETTI (1822–1890) Paris, 1851[?]



Giuseppe Ferrari was an Italian politician, philosopher and historian.⁵³ He believed in federalism as well as in the republic; he was a democrat and a member of the Italian Parliament from 1860 to 1876. He spent twenty-one years in France, during which time he was appointed as a professor of philosophy in several French universities and high schools. In 1851, Napoleon III took power in France, a move that thus ended the Second Republic. Ferrari's democratic and anti-clerical ideas were unwelcome, and he was wanted by the police; thus he had to flee France. After a few years in Brussels, Ferrari returned permanently to Milan, Italy in 1859. There, he participated actively in the struggle for the Italian unification.

His political ideas were strongly influenced by the French Enlightenment, and by the concept of equality which stemmed from the French Revolution.

He disagreed with the idea of a united Italy but rather envisioned Italy as a confederation of republics, a governmental structure which would protect regional differences. He therefore disagreed with Cavour's plan for a united Italian monarchy. He was the author of several of

⁵² Vincenzo Gioberti, *Operette politiche con proemio di Giuseppe Massari ex deputato al Parlamento napoletano e lettera dell'autore all'editore*, Tipografia Elvetica, Capolago, 1851.

⁵³ See: Rinaldo Caddeo, *La Tipografia elvetica di Capolago; uomini, vicende, tempi; con documenti pubblici, privati e lettere inedite di G. Mazzini, C. Cattaneo ... e altri*, "Alpes", Archetipografia di Milano, co-editrici, Milano, 1931; Clara M. Lovett, *Giuseppe Ferrari and the Italian Revolution*, the University of North Carolina Press, Chapel Hill, 1979.

important works: *La Mente di Vico* (1837); *La Federazione Repubblicana* (1851), *Filosofia della Rivoluzione* (1851); and *L'Italia dopo il colpo di Stato del 2 dicembre 1851* (1852), among many others.

Ferrari's letter was addressed to the publisher Alessandro Repetti. Like other authors who were working during the Risorgimento, Ferrari had to send his writings to a publishing house *Tipografia Elvetica* in Switzerland; this organization specialized – especially during the years 1851–53 – in works related to the Risorgimento. Alike Vincenzo Gioberti, Ferrari expressed an anxiety regarding the publication of his book, *Opuscoli politici e letterari ora per la prima volta tradotti*, (1852). He urged Repetti to act promptly, but reminded him of the impossibility of finding for him any useful supplies in Paris, due to the rising commercial crisis. He also mentioned that he went to visit a young man in prison, who was awaiting for his trial: Ferrari seemed worried about his fate. The letter was most likely written from Paris, where Ferrari still lived and owned an apartment (rue Meryon[?] as he indicated in the signature). The epistle can most likely be dated to around 1851, as it announces the forthcoming publication of the *Opuscoli*. At the end of 1851, or early in 1852, Ferrari escaped to Belgium after Napoleon III's coup. Even if the identity of the prisoner mentioned in the letter remained unclear, he could well have been some anti-Napoleonic rebel, incarcerated for his political beliefs.

Dear Repetti,

I am now replying to Daelli (Luigi Daelli (1816–1882) was the administrative director of the Switzerland-based publishing house owned by Alessandro Repetti) in Turin [...] Please tell him that I am ready to print the Opuscoli, and if things can be arranged properly [...] we would be able to start immediately. [...] I also went to see Hunbert and had lunch with him in prison: poor young man, he still has a trial that awaits him and a huge fine that is ruining him [...].

Farewell, all yours,

Ferrari

17, rue Meryon[?]

18. CAMILLO BENSO, COUNT OF CAVOUR (1810–1861) TO ANONYMOUS
Turin, November 18, 1855

Turin 18 nov. 55.

Monsieur le Comte,

Le professeur Curroffio m'a remis les
documents que vous avez bien
voulu prêter à cet égard.
Je vous en remercie et si vous prie
d'être l'intermédiaire de mes remercifs.
L'ouvrage sur le Commerce
que vous m'avez
prêté m'est très utile.
Je vous en remercie et si vous prie
d'être l'intermédiaire de mes remercifs.

Camillo Benso, Count of Cavour is recognized as a leading figure of Italian politics during the country's process of unification. Although he was trained in a military school in Turin, he soon started to develop liberal beliefs. These led him to embrace a political career, especially after having travelled to France, where he heard parliamentary discussions by Francois Guizot and Adolphe Thiers (see n. 6)

Since early in his career, he was in charge of leading ministerial functions for the Kingdom of Piedmont and Sardinia⁵⁴. In 1850, his excellent knowledge of the European economy brought him to be selected as Minister of Agriculture, Trade and Navy and in 1851, as Minister of Finance. He then became Prime Minister from 1852 to 1859; in 1861 King Victor Emmanuel made him officially the first Prime Minister of the newly united Italy.

Unfortunately, the high pressure related

to this important charge caused Cavour's premature death, at age fifty, just three months after his nomination.

Cavour promoted the Risorgimento through liberal ideas and encouraged free trade and economic expansion. He also had anticlerical beliefs, and supported the cause of the separation of the church and the state his entire life. Although he employed his career to the unification of Italy, he disagreed with the more radical factions of the Risorgimento, such as Mazzini's republicanism, and Garibaldi's revolutionary force.

This letter, dated 1855, reveals Cavour's interest in trade, economics, and statistics. Cavour is here sending some inquiries, through friendly connections, to obtain certain up-to-date publications that may be of interest to his studies. It can be noticed that Cavour has academic connections not only in Italy, but also in France and England, two countries where he had travelled extensively. This letter is written in French, a language that Cavour spoke privately at home, as he was raised by a French mother, Adèle de Sellon (1780–1846). French also was the official written language before the Italian unification. Cavour was trying to obtain *Commercial Law of the World*, a book by Leone Levi an Italian-born jurist who emigrated in Liverpool in 1844. Cavour's second inquiry was a book by the English scholar, Charles M. Willich, who published several editions of the volume *Income Tax Tables*, the most recent one requested by Cavour was dated 1853.

⁵⁴ Also known as kingdom of Sardinia, it was the predecessor state of modern Italy. It was ruled by the house of Savoy since 1720, and its capital was Turin, in Piedmont. By the mid-nineteenth century, it turned into a powerful and much larger state, much thanks to Cavour's politics. See Denis Mack Smith, *Victor Emmanuel, Cavour and the Risorgimento*, Oxford University Press, London-New York, 1971.

Dear Count,

Professor Carrosio has given me the documents that you had provided for Mr. Mayan. I thank you very much for this and I ask if you could be the intermediary in expressing my gratitude to Mr. Goulburn [Henry (?), 1784–1855] [...].

You would oblige me greatly if you could send the following:

1. 2 copies of the second volume of Mr. Leone Levi [1821–1888] “Commercial Law of the world” edited by William Benning [1854]
2. 1 copy of [Charles M.] Willich new edition of the Income Tax tables [1843, 1853] [...]

C. Cavour

19. MEMBERS OF THE CONGRESS OF PARIS

Paris, 1856

Autograph Signatures



The Congress of Paris involved a meeting of fourteen representatives⁵⁵ of the nations of Europe involved in the Eastern Question⁵⁶ related to the Crimean War; this group included France, England, Austria, Turkey, Sardinia-Italy, Russia, and Prussia. Count Walewsky was president of the congress:

Camillo Benso, Count of Cavour,
1810–1861

Salvatore Pes, Marquis of Villamarina,
1808–1877

Senator, Italian diplomat.

George William Frederick Villiers,
1800–1870

4th Earl of Clarendon, Baron Hyde of Hindon, English diplomat and statesman.

Florian Alexandre Joseph, Count Colonna-Walewski, 1810–1868

French diplomat and politician.

Karl Ferdinand, Count von Buol-Schauenstein, 1797–1865

Austrian Foreign Minister, diplomat and statesman.

Joseph Alexander Freiherr von Hübner, 1811–1892

Austrian diplomat.

François Adolphe, Baron de Bourqueney, 1799–1869

French politician and diplomat, Ambassador to the Ottoman Empire.

55 Fourteen on fifteen, Vincent, Count Benedetti, 1817–1900, French diplomat, is missing.

56 For the Eastern Question as related to a letter by Garibaldi, see n. 21.

Henry Richard Charles Wellesley, Baron Cowley, 1804–1884

English diplomat, British Ambassador to France.

Otto Theodor, Baron of Manteuffel, 1805–1882

Prussian statesman, Prime Minister and Foreign Minister.

Philip, Baron von Brunnow, 1797–1875

Russian diplomat.

Mohammed Emin Aali Pasha, 1815–1871

Egyptian diplomat.

Mehemed Djemil Bei, 1825–1872

Turkish diplomat and Ambassador.

Maximilian Friedrich Karl Franz, Count of Hatzfeldt-Wildenburg-Schönstein, 1813–1859

Prussian politician and Ambassador.

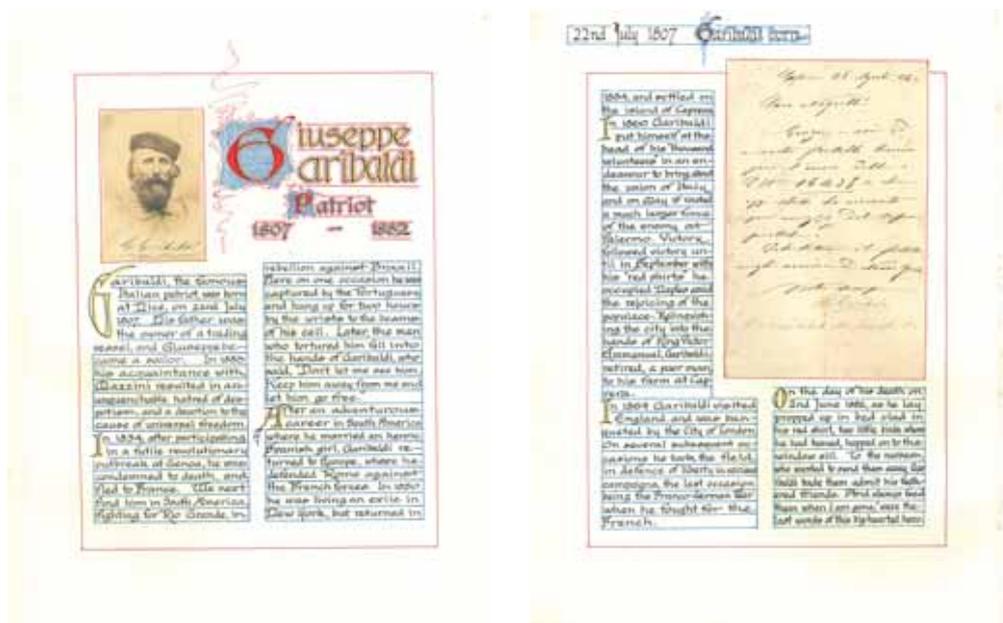
Aleksej Fëdorovic, Count Orlov, 1797–1882

Russian politician.

20. GIUSEPPE GARIBALDI (1807 – 1882) TO NEGRETTI (? – ?)

Caprera, August 23, 1864

Album A, p. 41



Giuseppe Garibaldi was an Italian patriot. He was one of the leading figures of the Italian unification (called *Risorgimento*, or resurgence) which ended in 1871, when Rome was declared capital of the kingdom of Italy. He was best known for his conquest of Sicily and Naples, when he conducted battles with a corps of a thousand volunteers that inspired the name of the mission: the Expedition of the Thousand (1860). However, after this campaign, Garibaldi retired to the island of Caprera as he mainly disagreed with the politics of the Italian Prime Minister, Camillo Benso, Count of Cavour.

The letter exhibited here is dated August 23, 1864, and was written from the island of Caprera. In the letter, Garibaldi writes to Negretti, brother of the more famous Enrico Negretti (1818–1879), an Italian scientist who immigrated to London, and who later espoused Garibaldi's cause. In his message, Garibaldi thanks Negretti, one of Enrico's brothers, for sending him – most likely – some money. At the end of his message he asks Negretti to greet his England-based brother: “*Many thanks to you and to your brother Enrico for sending me n. 16439 [...]*”⁵⁷. What is scribbled on this message most likely stands for a receipt number, as if Garibaldi did not want to disclose the content of what he had just received. It could be possible that Garibaldi had just received some money from Negretti; and this message sounds like a receipt that acknowledges the delivery of the sum. We know that the Negretti family was fairly close to Garibaldi; therefore we can deduce that they supported his military actions financially as well⁵⁸.

In his Album A, Reed reports interesting biographical information about the Italian patriot, through a description of salient events in his life. He sketches Garibaldi as a generous and loyal hero, and he concludes on a touching note regarding his death. In this piece, we can notice Reed's flowing literary style, and detect how easily he captured the essence of human nature.

57 “*Grazie a voi ed a vostro fratello Enrico per l'invio delle L.1 16439 che oggi stesso ho ricevuto per mezzo del vapore postale.*”

58 Even though Garibaldi officially retired in Caprera after 1860, he continued to be engaged in several campaigns for the Italian government; the most important of these was against Austria (1866). In 1864, he visited England, where he was greeted with enthusiasm. During these years, he also undertook the ambitious project of freeing occupied nations, like Hungary, Croatia, and Greece.

Note by Reed:

“Garibaldi, the famous Italian patriot, was born at Nice, on 22nd July 1807. His father was the owner of a trading vessel, and Giuseppe became a sailor. In 1833 his acquaintance with Mazzini resulted in an unquenchable hatred of despotism, and a devotion to the cause of universal freedom. In 1834, after participating in a futile revolutionary outbreak at Genoa, he was condemned to death, and fled to Florence. We next find him in South America, fighting for Rio Grande, in rebellion against Brazil. Here on one occasion he was captured by the Portuguese, and hung up for two hours by the wrists to the beams of his cell. Later, the man who tortured him fell into the hands of Garibaldi, who said, “Don’t let me see him. Keep him away from me and let him go free”. After an adventurous career in South America where he married an heroic Spanish girl, Garibaldi returned to Europe, where he defended Rome against the French forces. In 1850 he was living as an exile in New York, but returned in 1854, and settled on the island of Caprera. In 1860 Garibaldi put himself at the head of his “thousand volunteers” in an endeavor to bring about the union of Italy and on May 15 routed a much larger force at the enemy at Palermo. Victory followed victory until in September with his “red shirts” he occupied Naples amid the rejoicing of the populace. Relinquishing the city into the hands of King Victor Emmanuel, Garibaldi retired, a poor man, to his farm at Caprera. In 1864 Garibaldi visited England, and was banqueted by the City of London. On several subsequent occasions he took the field in defense of liberty in various campaigns, the last occasion being the Franco-German War when he fought for the French.

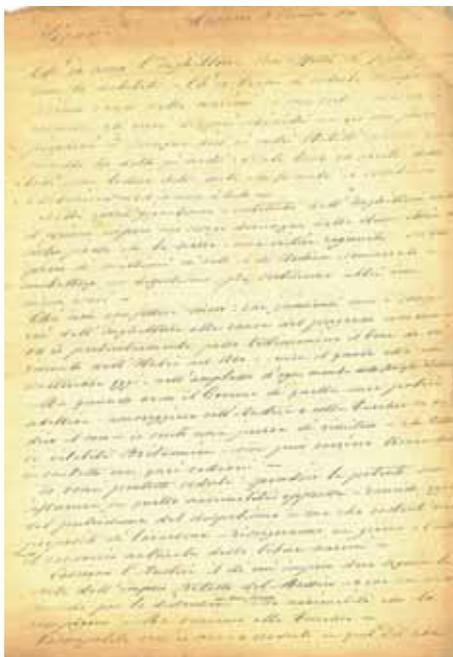
On the day of his death on 2nd June 1882, as he lay propped up in bed clad in his red shirt, two little birds, whom he had tamed, hopped on the window sill. To the nurses, who wanted to send them away, Garibaldi bade them admit his feather friends. “And always feed them when I am gone”, were the last words of this big-hearted hero⁵⁹.

59 Information on Garibaldi’s life and death are taken by Reed from: R. Collett Cowell, *Joseph Garibaldi: Patriot and Soldier*, Charles H. Kelly, London, 1897, p. 118; George Macaulay Trevelyan, *Garibaldi and the Making of Italy*, Longmans, Green and Co., New York-London-Bombay-Calcutta, 1911, pp. 293-294.

21. GIUSEPPE GARIBALDI (1807–1882) TO ANONYMOUS

Caprera, December 15, 1866

RA + M Reed 52/GAR



Garibaldi wrote this letter a few years after the one he sent to Negretti (see n. 20); however the content of this letter is far more significant. It shows that Garibaldi, even though he was retired on the island of Caprera, remained very active politically⁶⁰. Here, he expresses very openly and vividly his opinion about a specific yet complex issue: the Eastern Question. This issue began in the late eighteenth century, and it was mainly concerned with the political balance of European territories after the fall of the Ottoman Empire – primarily the eastern territories of the Balkans. After Greece obtained its independence, England tried to sustain the Ottoman Empire against the counter efforts of France, Egypt, Russia, and Austria, which all tried to gain dominance in the area. After the Crimean War (1853–56), the British and the French were still determined to fight the Russian expansion towards the Mediterranean territories. The Congress of Paris (1856) favored granting the French control over the Balkans (see n. 19). However, England remained interested in maintaining their power over the area.

As mentioned earlier, Garibaldi had many Italian connections in England. The open and confidential tone of the letter implies that Garibaldi was writing to a close friend with whom he could share the truth of his opinions. In 1866, Garibaldi was fifty-nine years old, and he had behind him a full career in which he had been committed to fighting for justice and for the rights of people. He was always known for possessing strong ideals, but in the letter to his friend we can detect his disillusion. The tone of the message sounds bitter; he expresses his lack of faith in England, a nation that once he considered his adopted country: *“That I love England with the affection of a son you cannot doubt, and that it is ever the desire of my heart to see her in the first rank among Nations, is equally certain, but to caress the errors of her Ministers – To that I cannot lend myself...”*.

⁶⁰ See n. 20, note 18.

Garibaldi expresses his full resentment towards Britain when he provides a vivid example of how Greek peasants have to live an inhuman life under Islamic and British law. England, a country that Garibaldi once held in the his highest esteem, now conducted itself like a despotic nation, and took actions which undermined these people's enjoyment of basic human rights: *"Well, now I have laid before you the condition of the Christians under Islam and Britain the classic ground of human rights, the protectress of the oppressed, the emancipator of the slaves, persists in upholding these fruits of a despotism the most inhuman, and the most monstrous!"*

For its complex political significance, this letter truly represents one of the most important pieces in Reed's collection. It has been transcribed and translated here in its entirety.

Caprera, 15th December 1866

Madam,

That I love England with the affection of a son you cannot doubt, and that it is ever the desire of my heart to see her in the first rank among Nations, is equally certain, but to caress the errors of her Ministers – To that I cannot lend myself, I repeat therefore to your Statesmen that which I have stated to our own, "Do well, and you will receive praise, but to lavish praise on those who do evil, is servile adulation, and I never flatter". In the war of giants waged by England against the first Emperor, I search in the pages of those histories of your Country which narrate it, for one single expression of condemnation, at the expenditure of Millions of lives, and Millions of money, sacrificed to combat one despotism, indeed but certainly to sustain another not less exacting. Who, however, on the other hand will not confess with me, that the services rendered by England to the cause of human progress have been immense? And in particular bear testimony to the benefits received from you by Italy in 1860, without which we should not now be exulting in the embrace of every Member of the Italian family. But when I see the Government of this my adopted Country allied with Austria, and with Turkey, I must tell you the truth, namely that I inhale the fumes of a charnel house which all the National vitality may be unable to dispel, if Great Britain places herself in contact with these dead corpses. I would rather see her using her power and her influence to support those oppressed Nationalities at present going to decay in the putrid atmosphere of despotism but who remaining constant to their desire of purifying themselves must certainly rise one day or another to their natural places in the fraternity of free Nations.

Let us leave Austria whose Emperor ought to receive the fate of his brother Emperor of Mexico and which exists only through the dissensions of the Nationalities checkmating each other's efforts towards emancipation.

Let us travel to Turkey, Cosmopolitan as I am and a believer in that God who desires not factions and discords but on the contrary that men should love each other as Brethren (which fraternization can only be possible however when we send the Dervish to the spade and the Romish Priest to the matlock) believing fully all this I can make no difference between the Natives of the plains of Tartary and my countrymen born on the sunny Hills of Rome.

But have you any idea what this despotism of the Turks protested by you really is? I will give you an example.

One day, in the Port of Olivieri, in the Island of Mytelene, I enquired of a Greek peasant the reason why he did not gather up the olives, instead of permitting them to perish on the ground. "Because", he answered, "the Pacha buys up all the olives, and we are compelled to deliver them to him, at such a low price that it would not pay the expense of gathering them in". Behold! How the interest of this poor remnant of Christians is neglected in

temporal matters. And for the rest, for all that concerns the prostitution of the body and of the soul, how am I to relate it to you? Who have so kind a heart, and who have a son and daughters! It is most horrible! And if I do not speak of it, oh! Forgive me! It is for the sake of decency, and from the respect which I owe you, that I cannot detail such brutalities.

Well, now I have laid before you the condition of the Christians under Islam and Britain the classic ground of human rights, the protectress of the oppressed, the emancipator of the slaves, persists in upholding these fruits of a despotism the most inhuman, and the most monstrous!

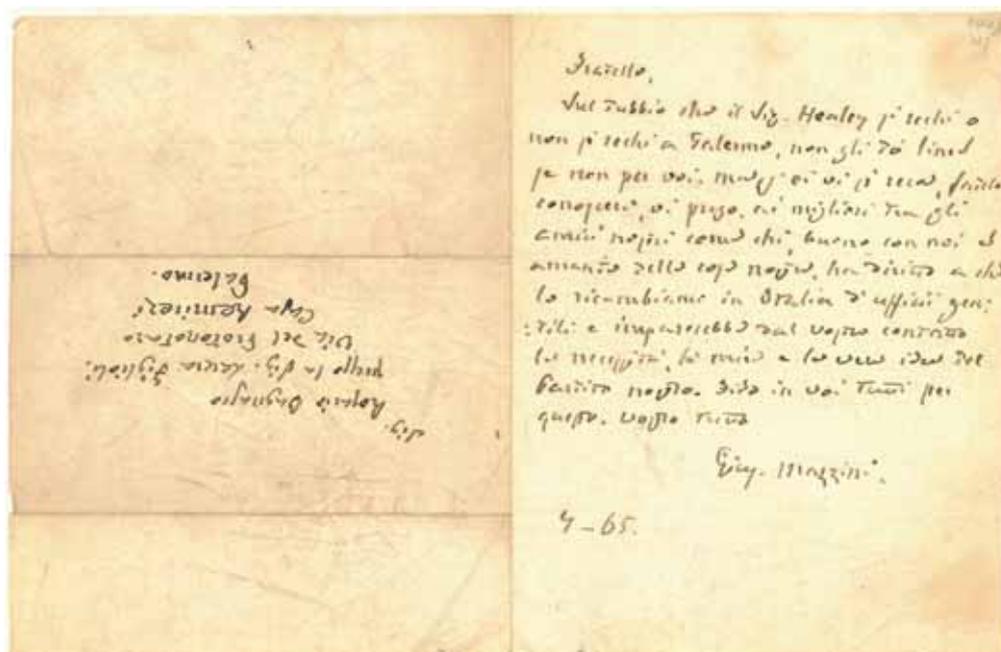
In 1827, England, France, and Russia, in one of those outbursts of generosity which God sometimes excites in great minds, accomplished one of those feats which in the history of nations are followed by Universal gratitude. Let them complete the sublime task, let them spare to humanity a fresh torrent of blood, and they will receive from her a thousand benedictions.

G. Garibaldi

22. GIUSEPPE MAZZINI (1805–1872) TO ROSARIO BAGNASCO (1810–1879)

July 1865

RA+M REED 92/MAZ



Giuseppe Mazzini was an Italian statesman, journalist and activist. He played a major role in the unification of Italy. His political theories helped shape the idea of the modern democratic state. Since his early years, he fought to transform Italy into a free republic, and he perseverated in his endeavor despite many failed insurrections. He organized several secret societies – such as *La Giovine Italia* (*Young Italy*) – which worked to achieve national freedom and unification. This political activism caused Mazzini to be exiled, first to Switzerland, then to France, and finally to England. From the 1850s onward, Mazzini attempted several uprisings with no result; and left the leadership of the Risorgimento to King Victor Emmanuel and his prime minister Camillo Benso, Count of Cavour. He was the author of *Doveri dell'Uomo* (*Duties of Man*, 1860) which was a synthesis of his political

and social thoughts. In the 1860s he joined Garibaldi several times in his expeditions to Naples and to Sicily.

While in exile, Mazzini actively sent letters to his agents in Italy. This letter, addressed to the Sicilian sculptor Rosario Bagnasco – a man who was also politician and patriot as well – could well have been a recommendation letter, in which Mazzini sends someone from England to Palermo, Sicily. A certain Mr. Healey was supposed to travel to Palermo; Mazzini asked to his friend Bagnasco – whom he called Brother (*Fratello*) – to introduce Healey to the best of their friends, because he was a good man, who shared their same beliefs. Healey would therefore have been able to learn, through Bagnasco, about the needs and the ideas of their political society. He ended the letter by entrusting his friend to do what he had asked:

Brother, If Mr. Healey will come to Palermo [...] let him be introduced to the best of our friends, as he has been good to us and he shares our same beliefs; he has earned the right for us to reciprocate his friendship, by offering him good services in Italy. In exchange, he would learn from you about the necessities [...] of our party. I trust you will complete this.

*All yours,
Gius. Mazzini*

APPENDIX 1

A. FRENCH LETTERS: ORIGINAL TEXTS

1. MARIE ADELAÏDE DE FRANCE (1732–1800) TO ANONYMOUS

March 25, 1789

Je vous demande, Monsieur, pour le Chevalier de Narbonne, une compagnie de troupes à cheval à la moindre taxe possible. Il sert dans le régiment de Brie depuis 1782. C'est un très bon sujet, auquel je prends le plus grand intérêt, vous me ferez grand plaisir de lui accorder cette grâce, et je vous en aurais une véritable obligation. Je suis bien fâchée que votre santé m'empêche de vous parler moi-même. Soyez persuadé, Monsieur, de tout l'intérêt que j'y prends, ainsi que de tous les sentiments que j'ai pour vous.

Marie Adelaïde

2. JOHN LAMBERT (?–?) TO ANONYMOUS

Paris, July 2, 1792

Album B–3, p. 2

Original in English

3. FELICE PASQUALE BACIOCCHI (1760–1844) TO DUKE OF FELTRE, MINISTER OF WAR (1760–1818)

Florence, March 5, 1813

Florence, Le 5 Mars 1813

Monsieur le Duc de Feltre,

J'informe votre Excellence que le né Brocasca, François, déserteur étranger, arrêté par la gendarmerie dans le Royaume d'Italie, a été conduit depuis 4 mois de brigade en brigade aux différents régiments ou bataillons étrangers tous de cette division que de la 30e; n'ayant pas été reconnu dans aucun de ces corps pour en avoir fait partie, j'ai cru par humanité et pour éviter d'autres frais au gouvernement, devoir ordonner son incorporation dans le 1er régiment étranger en garnison dans cette ville.

Je prie votre Excellence de recevoir l'assurance de ma haute considération et de mon attachement.

Felice

Le Ministre de la Guerre à Paris

4 A. LOUIS-PHILIPPE I (1773–1850) TO ANONYMOUS VISCOUNT

April 4, 1836

Lundi 4 Avril 1836

Mon cher Vicomte,
je suis fâché de n'avoir pas été chez moi quand vous êtes venu. Je vous remets les deux incluses. Veuillez remercier le duc de Sutherland de la belle carte qu'il veut bien me donner que j'apprécie beaucoup comme venant de lui, et comme souvenir d'un pays pour lequel j'ai conservé tant de sympathie.

Vous savez d'ailleurs que j'aime les cartes, comme vieux voyageur et sans avoir été dans le Sutherland, j'ai assez parcouru l'Ecosse pour que tout ce qui s'y rapporte m'intéresse particulièrement surtout en me rappelant l'aimable et franche hospitalité que j'y ai trouvée partout, ainsi que le bon accueil que j'y ai reçu. Faites aussi mes compliments à la duchesse, et dites lui de ne pas oublier qu'elle m'a promis de revenir voir Versailles quand il sera terminé. Je suis charmé qu'ils emportent l'un et l'autre un bon souvenir de nous. C'est ce que nous désirions bien vivement.

Bonjour, mon cher vicomte.

4 B. QUEEN MARIE AMÉLIE (1782–1866) TO ANONYMOUS

Claremont, 1855

Madame ma bien chère cousine,
Ma belle-fille la duchesse d'Aumale m'a bien dit l'aimable intention de votre altesse royale de venir demain à Claremont [...]. Je regrette d'avoir fait depuis quelques jours un arrangement [...] pour aller passer la journée à Londres. Je le regrette d'autant plus que depuis votre retour [...] tous les jours je voulais venir vous voir et j'en ait été empêchée par une chose ou par une autre. J'espère m'en dédommager au plus tôt et vous répéter de vive voix l'assurance de la constante et tendre amitié avec laquelle je suis madame ma bien chère cousine de votre altesse royale la [...] cousine et amie

Marie-Amélie.

4C. LOUIS D'ORLÉANS, DUKE OF NEMOURS (1814–1896) TO ANONYMOUS

Teddington, Middlesex, January 2, 1871

Bushy Park, Teddington, Middlesex
2 Janvier '71

Cher Monsieur le Ministre,
J'ai reçu la lettre que vous avez pris la peine de me transmettre et je vous en remercie.

J'espère que votre indisposition n'aura pas eu de suite et en vous en offrant mes vœux pour l'année, je vous prie de me croire, mon cher Baron,

Votre affectionné,
Louis d'Orléans

5. CHARLES NODIER (1780–1844) TO ANONYMOUS

n. d.

Monsieur,

J'ai reçu à l'instant une lettre du général Feisthamel dans laquelle il a la bonté de me faire connaître la prochaine vacance d'un emploi vivement ambitionné par mon beau-frère, M. [?] actuellement [?] major du régiment du train d'un équipage, à [?]. Le général pense que vous auriez l'extrême grâce de m'indiquer quelles seraient les démarches à faire afin d'arriver au but que nous souhaitons; mais malheureusement je suis dans mon lit, fort malade, et incapable d'aller m'entendre avec vous.

Puis-je compter sur votre bienveillance, Monsieur, pour espérer que vous voudrez bien m'apprendre par un mot jeté à la poste, à qui il faut que s'adressent d'abord mes sollicitations?

Veillez agréer, avec mes profondes excuses pour tant d'indiscrétion et d'importunité, l'assurance de la haute considération de votre très humble serviteur.

Charles Nodier de l'Académie Française,
A la bibliothèque de l'Arsenal

6. ADOLPHE THIERS (1797–1877) TO ANONYMOUS

n. d.

Madame,

je me rendrai avec empressement à votre aimable invitation pour demain. Divers motifs ont retardé l'arrivée de Madame Thiers. Je l'attends pour le 1 Avril. Ayez, Madame, mes respectueux hommages.

A. Thiers

7. LOUIS BLANC (1811–1882) TO ANONYMOUS

n. d.

Viardot est venu me voir. J'étais absent. J'ai le plus vif désir de lui aller serrer la main. Son adresse s'il vous plait?

Tout à vous,
Louis Blanc

8. JULES VERNE (1828–1905) TO ANONYMOUS

Amiens, June, 22 1894

Album B–4, p. 66

Amiens, le 28 Juin 1894

Cher Monsieur,

Je m'empresse de répondre à votre aimable lettre, mais je ne pourrai y répondre qu'à moitié, à mon grand regret. Quelques lignes de ma plume, les voici, et rien n'est plus facile en vérité, du moment qu'il ne s'agit pas d'écrire une pensée sublime, mais tout simplement de vous envoyer le témoignage de ma très sincère sympathie. Quant à un portrait, je n'en ai aucun dont je puisse disposer, et ce n'est plus à mon âge que l'on songe à poser devant le soleil.

Recevez donc mes regrets de ce chef et veuillez me croire votre très dévoué serviteur.

Jules Verne

9. ALEXANDRE DUMAS FILS (1802–1870) TO MONSIEUR HÉGRAULD (?–?)

n. d.

Mon cher Monsieur Hégrauld,

voulez-vous me faire le plaisir de venir dîner chez moi vendredi prochain à 6 h et demi avec des amis à vous, Madame Reprommy [?], Manin, Simonet, De La Motte, et les deux messieurs de Beaumensil [?] [...].

Mille choses affectueuses.

A. Dumas

10. ALPHONSE DAUDET (1840–1897) TO PIERRE BERTON (?–?)

n. d.

Business card

Je suis à vous de tout cœur mon Pierre Berton et voudrais vous faire plaisir mais il n'est question ni d'un voyage à Londres ni d'édition complète de mes œuvres. Si quelque chose de ce genre m'arrivait je me souviendrais de votre recommandation.

A.D.

31 rue de Bellechasse.

B. ITALIAN LETTERS: ORIGINAL TEXTS

11. ANONYMOUS TO ANONYMOUS

Rome, January 3, 1650

Album B-1, p. 3

Affettuosissimo Servidore [...] Fiorenza L'arcivescovo di [...] Bali di Vallanse
Ambasciatore.

Vorrei che si rappresentasse così spesso occasione di servire S(ignoria) Ill(ustrissi)ma come
sene rappresenta di ringraziarla; et al presente continuerò in sino ch'ella si compiaceria
di non lasciar più otiosa dei suoi comandamenti quella mia. Singolar volontà verso il suo
servitio; per hora dunque finirò dopo un rendimento di gratie della sua, favoritissima dellì
27 del passato e qui per fine a S(ignoria) Ill(ustrissi)ma con ogni affetto e sincerità bacio
le mani. Roma li 3 genaro 1650

12. ANTONIO CANOVA (1757–1822) TO ANONYMOUS

Tivoli, July 1, 1785

Album A, p. 59

Amico,

Son annoiatissimo di stare a Tivoli che non ne posso più, non perché io sia trattato male,
che è anzi modo il contrario, ma perché non so come passare il tempo; se si vuol uscire di
casa non vi è che la mattina di buon ora e la sera il resto par del giorno è così caldo che
conviene starsene in camera, se volessi sempre leggere mi affaticherei per mettermi
a dipingere non so come fare nelle ore calde, insomma io sto bene a casa mia, meglio che
ora ci sono ozio o [...] Sono sempre lavorati e perciò cagionano indigestione come mi trovo
oggi, che hai bisognato che stia senza pranzo temendo di aggravarmi di più lo stomaco.
Oh se potessi questa sera essere a Roma! Basta in queste feste ci sarò certamente, e chi
sa non sia la prima.

Ho pensato di non andare a Frascati quantunque avessi molto desiderio di vedere collà
parecchie cose, così per Albano [...] tanto più perché voi volevate venirmi a trovare, ed io
essendo certo, che in quel giorno non potissimo andare in alcun luogo per il gran caldo
[...] e allora andare uniti all'altro amico che saluterete caramente per me, e così farete con
Girolamo al quale gli direte che desidero ogni momento di rientrare in possesso della mia
santissima libertà e di mangiare quello ch'io voglio e di andarmene a Leno quando più mi
piace, salutate tanto sua moglie e così tutti i amici [...].

Di voi vero amico,
Antonio Canova

P.S. potete leggere la succinta lettera anco a casa mia, che non mi importa anzi andava
bene [...]. Addio

13. CARLO GIUSEPPE GUGLIELMO BOTTA (1766–1837) TO FELIX C. ALBITES (?–?)
Paris, August 23, 1832

Al Monsieur F. C. Albites,
Rue Chantereine n. 24, Paris
Parigi, 23 agosto 1832
Place St. Sulpice n. 8

Signor mio pregiatissimo,
mi pervennero con la graziosissima sua di ieri, le sue operette, di cui gli piacque favorirmi, che leggerò senza dubbio con molto piacere e frutto. La ringrazio cordialmente e del dono e delle lodi, che mi dà; le quali però accetto con non poca tara, perché io, che l'amore, che porto alle lettere Italiane, fa velo al giudizio di chi mi legge. Però conto conoscere di persona un uomo, che trovo m'onora, qual ella è: ella mi troverà in casa sino alle undici del mattino ogni giorno. Sono con devoto affetto Suo um.[ile] servitore.

Carlo Botta

14. MASSIMO D'AZEGLIO (1798–1866) TO ANONYMOUS
June 22, 1849
Album G, p. 75

Mademoiselle,
Le nom de la personne pour laquelle j'avais sollicité votre protection était le général Comte et la Comtesse Pianelli, commandant la division à Turin (pour la réunion de samedi).
Veuillez agréer mes remerciements et l'hommage de mes sentiments les plus dévoués.
22 Juin 1849
D'Azeglio

15a. VINCENZO GIOBERTI (1801–1852) TO ALESSANDRO REPETTI (1822–1890)
April 26, 1850

Al Signor Repetti
Direttore della Tipografia Elvetica di Capolago
Canton du Tessin
26 Aprile 1850

Pregiatissimo Signore,
Ho già in pronto per mandarvi alcuni quadernetti del *Discorso preliminare della Teorica*; ma trattengo la spedizione, finché mi diciate, se la via della posta è affatto sicura. Non so se le lettere indirizzate a Capolago passano per Milano; in questo caso vi sarebbe assai da temere. Pensate un modo d'invio che escluda ogni pericolo e sia securissimo; ché ben potete immaginare quanto grave mi riuscirebbe la perdita del manoscritto. Per la divisione dell'opera in due o tre volumi, fate come volete. Ben mi pare che a mettere il testo e le note della *Teorica* in un solo tomo, i due volumi riuscirebbero sproportionati; tanto più che i caratteri delle note nella prima edizione sono minuti; e non sarebbe male che nelle vostre fossero simili a quelli del testo; ma in tal caso ci vorrebbero tre volumi. Il testo in dodicesimi grande o piccolo in ottavi va benissimo. Quanto al tempo della pubblicazione, il dar fuori le due opere insieme sarebbe convenientissimo e avrebbe alcuni vantaggi,

quando la stampa delle *Operette politiche* si accelerasse. Ma se la *Teorica* sarà presto finita di stampare, e la Raccolta non si potrà aver così presto, amerei che la prima si pubblicasse sola, essendo di somma premura che si veggia la mia risposta al Zarelli per le ragioni che vi sarà facile l'immaginare.

Voi mi parlate della critica di un anonimo intorno alla mia politica. Non la conosco. Ditemene il titolo: e se lo scritto è di qualche merito, vi pregherei di mandarmelo.

Avete a tempo una mia lettera a voi, stampabile in fronte delle *Operette politiche* unitamente alla prefazione del Massari.

Le tre opere di cui vi scrivono da Genova che io stia componendole, sono una favola. Dite pure che non solo non lo scrivo, ma non le ho né anco pensate.

Aspetto le copie degli opuscoli raccolti dal sig. Dealli e li correggerò. Mandatemi pure i dispacci relativi alla Svizzera; dei quali non ho copia. Vedrò se son pubblicabili, e li tradurrò in italiano, affinché la raccolta non abbia niente di gallico.

Accennerò questo nelle lettere a voi.

Vi saluto di cuore,
Gioberti
Parigi, 26 Aprile, 1850
3 rue de Parme

15b. VINCENZO GIOBERTI TO ALESSANDRO REPETTI (1822–1890)

May 14, 1850

14 Maggio 1850

Pregiatissimo Signore,
Ho ricevuto il pacco delle *Operette politiche*. Mi dica per che via glielo dovrò rispedire. Vedrò se i dispacci elvetici sono stampabili. In tal caso ne rifarò lo stile. La lettera a Lei stampabile in fronte, e la traduzione del mio dispaccio come imbasciatore, sono già apparecchiate. Glielie manderò col resto.

Le mando col presente ordinario della posta il *Discorso* quasi finito. (Non ci mancano che 3 o 4 quaderni simili, che non ho potuto ultimare pel tempo grande che richiede il riscontro delle citazioni). La parte che Le spedisco si compone di 14 quaderni; in tutto pag. 334. Vi sono poche aggiunte collocate nei luoghi, a cui si riferiscono. Ci aggiungo l'indice di tutto il *Discorso*. Gl'imposterò distribuiti in 3 plichi separati, senza la presente, che piegherò a parte [...]

Appena ricevuti me ne dia subito il riscontro; perché se il manoscritto si perdesse, non avrei né il tempo, né la pazienza, né la lena di rifarlo.

Sarà bene che la stampa si cominci subito. Riguardo alla quale La prego a far osservare accuratamente le avvertenze seguenti:

Riguardo alle maiuscole, all'ortografia, agli a-linea o capiversi, alla punteggiatura, si segua esattamente il manoscritto, anche dove paresse di poter far meglio.

Le parole lineate si mettano in corsivo. Vi sono delle citazioni colle virgolette (guillemets),⁶¹ una parte delle quali è in corsivo: si segua anche in ciò puntualmente il manoscritto.

Mi si mandino per la posta le ultime prove della stampa. È assolutamente indispensabile che io le vegga, e non si stampi alcun foglio del *Discorso* senza la mia firma.

Dico le ultime prove, perché le altre dovranno esser corrette dal correttore della tipografia.

Il correttore della tipografia dovrà soprattutto porre attenzione I) alla paginatura e alla distinzione dei capiversi; facendola ristabilire, secondo il manoscritto, se fosse alterata, perché importa alla chiarezza ed economica dell'opera; II) all'esattezza del numero dei volumi e delle pagine che si citano in nota a piè delle facciate. Ogni errore di questo genere saria grave; la onde se io non posso avere piena fiducia nel correttore, sarà d'uopo che colle prove mi si mandino le pagine (p. 4) relative del manoscritto. Altrimenti, basterà che mi si mandino le prove di stampa senza il manoscritto.

Quanto agli scritti politici amerei che il titolo fosse: *Operette politiche di Vincenzo Gioberti con una lettera del medesimo all'editore di Capolago e una prefazione di Giuseppe Massari*;⁶² senz'altro. Imperocché dalla lettera che raccoglierà che non conviene ch'io mi presenti al pubblico come correttore di esse.

Dallo sguardo che ho potuto dar sinora al pacchetto mandatomi mi parve che ci manchino l'Indirizzo ai Bresciani, ai Parmigiani, ai Livornesi; (p. 5) uno dei due indirizzi all'esercito stampati in Torino; le lettere pubblicate nella Patria di Firenze sul partito cattolico del Belgio, e sul Sonderbund; e quella sull'occupazione di Ferrara uscita fuori in un supplemento dell'Italia di Pisa. Ella potrebbe scriverne al Massari.

Le affranco i pacchi che importerò oggi per maggior sicurezza dalla spedizione.

La saluto cordialmente [...]

Gioberti
Parigi, 14 maggio, 1850
3 rue de Parme

16. MASSARI, GIUSEPPE (1821–1884) TO LUIGI DAELLI (1816–1882) *Turin, January 10, 1850*

Pregiatissimo Sign. Daelli,
Vi scrivo da letto, dove son tenuto da fastidiosa infermità, e ciò vi spiegherà il ritardo arrecato nell'inviarvi il resto della [...] prefazione. Ve ne rimetto oggi per la posta una nuova porzione e vi prego di mandarmi le bozze di stampa. Metterò io stesso l'indice nel margine per non spaventare i lettori e per dividere la materia. In attenzione di un vostro gradito riscontro [...].

G. Massari
Torino 10 gennaio 1850

⁶¹ Quotations in French

⁶² See: discussion of letter 16; Giuseppe Massari to Luigi Daelli.

17. GIUSEPPE FERRARI (1811 – 1976) TO ALESSANDRO REPETTI (1822 – 1890)
Paris, 1851 [?]

Caro Repetti,

Rispondo in questo momento a Daelli a Torino: tenendo però che sia a Capolago vi prego di dirgli se fosse a Capolago che sono pronto a stampare gli opuscoli e che se combina le cose con voi verrò da voi a posta corrente perché incominci subito al mio arrivo. Intendetevi con lui.

Voi non mi avete ancora risposto all'ultima mia che credo non aveva bisogno di risposta e forse essa stessa mala lettera per voi nel senso che vi annunciava l'assoluta impossibilità di trovarvi a [...] qui a Parigi. La crisi commerciale ha cominciato, e avanza a gran passi. Vidi Amyor [?] che mi disse aver venduto qualche cosa [...] Vidi anche Hunbert con cui pranzai ieri in prigione: povero giovane ha ancora un processo che lo minaccia e una multa che lo ruina [rovina]: chiuderà credo a suo augurio però onestissimamente. Vidi la vostra protesta nel progresso, la morte di D[...] deve aver messo in puntiglio di tenervi tutto il Cantone. A che ne siete? A che punto ? di un mese a Capolago.

Addio tutto vostro Ferrari.

18. CAMILLO BENSO, COUNT OF CAVOUR (1810 – 1861) TO ANONYMOUS
Turin, November 18, 1855

Monsieur le Comte,

'a remis les documents que vous avez bien voulu procurer à Mr. Mayan. Je vous en remercie et je vous prie d'être l'interprète de ma reconnaissance auprès de M. Goulburn [Henry, 1784 – 1855?] [...]

Vous m'obligeriez en m'enquérant [?] le plus tôt possible:

2 exemplaires de seconds volume de l'ouvrage de Mr. Leone Levi [1821-1888]
« Commercial Law of the world » edited by William Benning [1854]

1 exemplaire de [Charles M.] Willich new edition of the Income Tax tables [1843, 1853]

Veillez recevoir l'assurance de ma considération distinguée.

C. Cavour

20. GIUSEPPE GARIBALDI (1807 – 1882) TO NEGRETTI (? – ?)
Caprera, August 23, 1864
Album A, p. 41

Caprera 23 Agosto 1864

Caro Negretti,

Grazie a voi ed a vostro fratello Enrico per l'invio delle n. [?] 16439 che oggi stesso ho ricevuto per mezzo del vapore postale.

Salutatemi il fratello e gli amici di New York.

Vostro sempre

G. Garibaldi

Un caro saluto alle famiglie V(ostr)e.

21. GIUSEPPE GARIBALDI (1807 – 1882) TO ANONYMOUS

Caprera, December 15, 1866

RA + M Reed 52/GAR

Caprera 15 dicembre 1866

Signora,

Ch'io amo l'Inghilterra con affetto di figlio, voi non lo dubitate. Ch'io brami di vederla sempre al primo rango delle nazioni, è cosa certa, ma ch'io accarezzi gli errori de' suoi Ministri, a ciò non posso piegarmi. Dunque dirò ai vostri Statisti: ciocché qualche volta ho detto ai nostri: "Fate bene ed avrete delle lodi, ma lodare della gente che fa male è servilismo, adulazione, ed io non adulo".

Nelle guerre gigantesche sostenute dall'Inghilterra contro il primo impero, io scorgo dovunque nella stessa storia del vostro paese cha la pazzia – una critica ragionata – sullo spreco di milioni di vite – e di sterline – consacrato a combattere un dispotismo per sostenere altri non meno esosi.

Chi non confesserà meno: che immensi sono i servigi resi dall'Inghilterra alla causa del progresso umano – ed io particolarmente posso testimoniare il bene da voi ricevuto dall'Italia nel 1860 – senza il quale essa non esulterebbe oggi nell'amplesso d'ogni membro della famiglia italiana. Ma quando vedo il Governo di quella mia patria adottiva amoreggiare coll'Austria e colla Turchia, vi dico il vero – io sento una puzza di cimitero – che tutta la vitalità Britannica non può cacciare trovandosi in contatto con quei cadaveri.

Io vorrei piuttosto vederla spendere la potente sua influenza su quelle nazionalità oppresse – rancide oggi dal putridume del dispotismo – ma che costanti nel proposito di lavarsene, risorgeranno un giorno o l'altro al consorzio naturale delle libere nazioni.

Lasciamo l'Austria il di cui impero deve seguire la sorte dell'impero fratello del Messico, e che non esiste sennonché per le dissensioni in cui tiene le nazionalità che lo compongono. Ma veniamo alla Turchia. Cosmopolita com'io sono – e credente in quel Dio che non vuol sette, ma uomini fratelli – e che la fratellanza umana sarà solo possibile quando si mandi il Dervish alla vanga, ed al bidente il prete. Con tali credenze – voi vedete – ch'io non fo differenza tra il nato nelle pianure della Cartaria, e colui nato sui colli di Roma.

Però avete voi idea del dispotismo Curio che proteggete, io ve ne darò un cenno:

Un giorno nel porto Olivieri, sull'isola di Metelino, io chiedeva ad un contadino Greco: Perché non cogliete le olive e le lasciate perdere sul terreno?

Perché – mi rispondeva egli – il Pascià vuol pagarci l'olio che siamo obbligati di rendere a lui ad un prezzo che non equivale alla spesa di coglierle.

Ecco per quanto concerne gl'interessi di quella povera razza di Cristiani, e del resto, per ciò che si addice alle prostituzioni del corpo e dell'anima – Voi signora dall'anima gentile – e che avete figli e figlie!..... inorridireste! Se ve ne parlassi – Oh! Permettetemi che per decenza e per il rispetto che vi devo io non narri di tali brutture!

Ebbene, ecco la condizione dei Cristiani sotto l'Islam e l'Inghilterra, il paese classico del diritto umano, la protettrice degli oppressi, l'emancipatrice degli schiavi, si ostina a puntellare quelle macerie a un dispotismo, il più inumano, il più mostruoso!

In 1827 l'Inghilterra, la Francia, la Russia in uno di quelli slanci generosi che Dio suscita alcune volte sulle anime grandi, operarono uno di quei fatti che nella storia delle nazioni

sono segnati dalla gratitudine universale. Complotto esse il sublime mandato, risparmiando all'umanità una nuova lotta di sangue, e ne avranno le mille benedizioni.

G. Garibaldi

22. GIUSEPPE MAZZINI (1805–1872) TO ROSARIO BAGNASCO (1810–1879)

July 1865

RA+M REED 92/MAZ

Sig. Rosario Bagnasco presso la Sig. Laura Figlioli
via del Protonotaro
casa Ranieri
Palermo

Fratello,

Nel dubbio che il Sig. Healey si rechi o non si rechi a Palermo, non gli dò [...] se non per voi. Ma s'ei vi si reca, fatelo conoscere, vi prego, ai migliori tra gli amici nostri come chi, buono con noi ed amante delle cose nostre, ha diritto a che lo ricambiarmi in Italia d'uffici gentili e imparerebbe dal vostro contatto la necessità, le mie e le sue idee del partito nostro. Fido in voi tutti per questo.

Vostro tutto Gius. Mazzini.

APPENDIX 2

TRANSCRIPTION OF ALBUM A, EXHIBITED AT THE NEW ZEALAND CENTENNIAL EXHIBITION

Note: Album A was the first that A. H. Reed had made; it was exhibited at the New Zealand Centennial Exhibition in Wellington, from November 8, 1939 until May 4, 1940. In this section, Album A is transcribed in its integrity, as it is a major piece within Reed's collection. This will allow to understand with greater precision the way in which Reed composed the other albums in his collection, which are six in total.

Reed's original ordering of the autograph letters has been maintained. The sender's last name appears first, then his or her name (when missing, full names with titles have been added. For example: Earl of Clarendon, has been integrated as such: Villiers, Thomas, 1st Earl of Clarendon), title, date of birth and death, profession follow; when possible, the date in which the letter was sent has been mentioned. A. H. Reed's notes regarding the professional and human profile of the writer is then reported in italics. For a more convenient reading, a selection of the most relevant parts of these notes has been made, with an emphasis given on persons and facts that are related to New Zealand. My notes can be found in square brackets. The title of Sir has been removed when obvious.

ALBUM A, NEWSPAPER CLIPPINGS AND LETTERS TO A.H. REED: NEW ZEALAND CENTENNIAL NEWS, 12, OCTOBER – NOVEMBER ISSUE, 30TH NOVEMBER 1939, P. 17:

Famous Autographs. Unique Exhibit at Centennial Exhibition.

The firm of A. H. and A. W. Reed, Ltd., Publishers, is well known for its vigorous support of books by New Zealand writers about New Zealand. But even more interesting than the display of New Zealand publications in its stall at the Centennial Exhibition is the finely produced album containing Mr. A. H. Reed's collection of the autographs of fifty or sixty men and women famous in every walk of life which is also exhibited there.

This collection has been arranged with intelligence and distinction. Each letter – and nearly all the autographs are in the form of private letters, in themselves adding much to the value and interest of the collection – is pasted into a special aperture in the page which allows both sides to be seen. The portrait of each personality whose autograph is included is shown on the same opening as the handwriting. Each has appropriate biographical notes, and occasionally, notes on the letter shown, engrossed with equal care and beauty by Mr. A. H. Reed. The principal capitals are illuminated in colour and embellished with graceful scroll work. The whole album has had devoted to it the painstaking artistry and contempt of hurry which medieval monks gave to their manuscripts.

The collection includes the autographs of most of the important figures of the nineteenth century. Queen Victoria and King Edward VII are here, and also such great servants of the state as William Pitt, Gladstone, and Disraeli. There are heroines, too – Grace Darling and Florence Nightingale, as well as the Quaker reformer Elizabeth Fry. Heroes include the Duke of Wellington, Lord Nelson, and the great adventurer Garibaldi. Explorers such as Livingstone, Stanley, and Franklin vie with those, like Captain Cook and his botanist shipmate, Sir Joseph Banks, who have a special interest for New Zealand. Other great men of science who visited New Zealand – Darwin, Hooker, and von Haast – here meet Faraday and Edison.

The arts are represented by Landseer, Watts, Reynolds, and Millais. Literature has such figures as Tennyson, Thackeray, Mark Twain, Trollope and Longfellow. Bishop Selwyn and Sir George Grey, two men who contributed much to making New Zealand, are here in illustrious company that they cannot be held to defame.

The autographs are arranged in order of the writers' birthdays. The oldest autograph is that of Admiral Robert Blake who commanded the British Fleet during the Commonwealth and who died in 1657. It is interesting to remember that Blake distinguished himself as a soldier in the Civil Wars before Conwell entrusted him with naval command. This is an appropriate time to remember him, for he reasserted the supremacy at sea which was first won for England by the great Elizabethan.

UNIQUE EXHIBIT AT CENTENNIAL EXHIBITION

An article in the N. Z. Centennial News, November, 1939, after describing a collection of Autograph exhibited at the stall of A.H. and A.W. Reed, continues:

“Each has appropriate biographical notes, and occasionally, notes on the letter shown, engrossed with equal care and beauty by Mr. A.H. Reed. The whole album has had devoted to it the painstaking artistry and contempt of hurry which medieval monks gave to their manuscripts.”

In a letter to the firm, congratulating it upon its exhibit of its New Zealand publications, the Under-Secretary of Internal Affairs adds, with reference to the Album above alluded to:

“I desire to extend to you hearty congratulations on what I feel to be a wonderful piece of craftsmanship, which to my mind is really a feature of the Exhibition.”

That is the standard of craftsmanship which is put into any Illuminated Address, or engrossed minute or letters which is entrusted to us.

AH. & A.W. Reed
P.O. Box 330, Dunedin
And 182 Wakefield St., Wellington

Department of Internal Affairs,
Government Buildings, Wellington,
30th November 1939

Dear Sir,

On a recent visit to the Exhibition I inspected your firm's stand and was particularly interested in your album of famous autographs.

I desire to extend to you hearty congratulations on what I feel to be a wonderful piece of craftsmanship, which to my mind is really a feature of the Exhibition. I was so taken with it as a matter of fact that I instructed Mr. D.W.O. Hall of the National Historical Committee Branch of my Department to write a special notice for the next issue of the “The New Zealand Centennial News”.

May I also congratulate your firm on the excellent display of New Zealand books.

Your sincerely,

J.W. Heenan,
Under-Secretary

ALBUM A

LONGFELLOW, HENRY WADSWORTH, 1807 – 1882

American poet and professor.

Portrait and autograph letter to Elizabeth Missing Sewell, (1815 – 1906), English author.

Paris, June 29, 1869

The first page of this Letter of Longfellow's will be found in this Library's "Extra-illustrated" Forster's Life of Dickens, facing page 656.

Longfellow, in the following stanzas from his Psalm of Life provides the key-note of this memorial volume of Autographs, and for that reason this page is placed first in the book.

[From: 773. "A Psalm of Life". "What The Heart Of The Young Man Said To The Psalmist"]
"Life is real! Life is earnest! / And the grave is not its goal: / Dust thou art, to dust returnest / Was not spoken of the soul. / Lives of great men all remind us / We can make our lives sublime, / And, departing, leave behind us / Footprints on the sand of Time".

PITMAN, ISAAC, SIR, 1813 – 1897

English inventor of phonography, knighted by Queen Victoria in 1894.

Memorial photographic portrait and autograph letter to Oliver Dyer (1824 – 1907), Pitman's American student and pioneer in phonography.

November 10, 1887

The accompanying letter was written when Pitman was seventy-four years of age shows that he preserved in promoting this reform which, though it received strong support in influential quarters was unable to conquer established custom and tradition, and is now apparently dead and forgotten.

On 21st May 1894 Queen Victoria conferred a knighthood on the Inventor of Phonography.

COLLINS, WILKIE, 1824 – 1889

English novelist, playwright and author of short stories.

Photographic portrait and autograph letter to Chauncy Hare Townshend (1798 – 1868), poet as well as Charles Dickens' friend.

June 2, 1865

When about twenty-seven years of age he made the acquaintance of Charles Dickens, and began to contribute to "Household Words" [English magazine edited by Dickens in 1850-1859]. It was in 1860 that won fame by the publication of "The Woman in White", which was first printed in Dickens's periodical "All the Year Round". [...] It was to the introduction of Augustus Egg that Collins owed his acquaintance with Dickens, and the outcome was a warm and lasting friendship. This friendship had its influence in determining Collins to pursue a literary career. In 1853 he accompanied Dickens to Italy, and in 1855 the two visited Paris. In 1857 the spent a holiday together in the lake country, and afterwards collaborated in writing "The Lazy Tour of Two Idle Apprentices".

BIRRELL, AUGUSTINE, 1850–1933

English politician and author, Chief Secretary for Ireland, President of the Board of Education.

Coloured portrait and autograph letter to A. H. Reed.

September 3, 1926

"[...] I was glad to see that good books (& my good books became school prizes!) have a market in N.Z. for there is no better bond of Empire".

The first page of this letter, dated from Chelsea, London, S. W, 3rd September 1926, relates to a book which had come into my possession, and which I believe to bear the interesting signature of Samuel Richardson (1689–1761) the author of "Pamela", "Clarissa Harlowe", etc.

KINGSLEY, CHARLES, 1819–1875

Priest at the Church of England, historian, novelist, and poet.

Portrait and autograph letter.

A. H. Reed reproduced Kingsley's signature twice along with quotations from his works.

PLIMSOLL, SAMUEL, 1824–1898

English politician and social reformer; known as "The seamen's friend".

Coloured portrait, autograph letter to Mr. H. M. Farquhar.

London, March 19, 1873

The first page of the above letter is dated from London March 19, 1873, and refers to the promotion of "the passing of a bill this session to provide for the survey of unclassed ship and to prevent overloading".

EDISON, THOMAS ALVA, 1847–1931

American inventor and businessman.

Autograph signature.

This one is one of the few Autographs in the book written especially for me. Having informed Dr. Edison on the purpose of the book he was kind enough at once to accede to my request. He was then over eighty years of age.

DARWIN, CHARLES, 1809–1882

The famous English naturalist.

Autograph letter to Mr. John Murray, publisher.

The letter was addressed to Mr. John Murray the publisher, who presented it to me. Down house, Darwin's Rentish home, set in the midst of beautiful gardens and orchards, was, in 1929, presented to the nation. During the voyage of the "Beagle" (1831–1836) a call was made at the Bay of Islands, where Darwin (naturalist of the expedition) and Fitzroy (afterwards Governor of New Zealand), spent the Christmas of 1835.

BANKS, JOSEPH, SIR, BARONET, 1743 – 1820

English naturalist.

Engraved portrait and autograph letter.

May 26, 1787

The name of Sir Joseph Banks will always be closely associated with New Zealand. In February 1770 Capt. Cook in the “Endeavour”, with Banks on board sailed down the East Coast of the South Island of New Zealand. Cook named the most prominent landmark on the coast after his distinguished companion, but under a misapprehension called it Banks “Island”, and it is so designated on early maps. The “Endeavour”, on Sunday February 25, passed within sight of the Dunedin hills.

NEWMAN, JOHN HENRY, BLESSED, 1801 – 1890

English Cardinal Deacon of San Giorgio in Velabro, Rome, Italy, 1879 – 80.

Photographic portrait and autograph letter to Joshua Watson (1771 – 1885), English wine merchant and philanthropist.

April 20, 1835

BURNEY, JAMES, REAR-ADMIRAL, 1750 – 1821 AND COOK, JAMES, CAPTAIN, 1728 – 1779

Three engravings, reproduction of recto and verso of a medal struck in Captain Cook’s honour, initialled autograph of James Cook, autograph of J. Burney.

Rear-Admiral James Burney (1750 – 1821) accompanied Captain Cook on two of his voyages. On the Third Voyage he was Lieutenant on the “Discovery” under Captain Clerke. [...] the contemporary engraving on the opposite page depicts the Endeavour, a cockleshell of merely 320 tons. Less than four months after she had passed the uninhabited site of Dunedin, she struck a rock on the Great Barrier reef on the east coast of Australia. The engraving shows her beached for repairs at a spot near the site in North Queensland where the town of Cairns now stands. The medal struck in his honor bears a well-executed representation on the first circumnavigator of New Zealand.

Captain Cook first landed on the shores of New Zealand on the 8th October 1769 at Poverty Bay, near the present town of Gisborne. He first saw the South Island on January 14 1770, and landed on the following day at an inlet to which he gave the name of Queen Charlotte Sound. It is of interest to the people of Otago to remember that in the early part of 1770 the great navigator coasted down the eastern side of the South Island, within sight of the sand hills at St. Clair. On Sunday February 25 was sighted the point of land which Cook named Cape Saunders, in honour of Admiral Sir Charles Saunders, First Lord of the Admiralty. In imagination we can see them on that far-off Sabbath, as the good ship ploughs its way southward, turning their gaze to the long lonely stretch of silver sand, one day to become the happy playground of the children of a populous city. Captain Cook, in his journal, writes: “We kept off the shore, which appeared to be interspersed with trees and covered with green hills”. One of these he named Saddle Hill. Let us then, as we turn our eyes seawards or to the hills, remember the intrepid Voyager and his companions, the first of our race to view this portion of our beautiful and well-favoured land.

LANDSEER, EDWIN HENRY, SIR, 1802 – 1873

English painter, sculptor.

Engraved portrait and autograph letter to Julia Mary Cartwright Ady (1851-1924), historian of Italian Renaissance and art critic.

January 20, 1852

This letter is dated 20th January 1852, and bears a characteristic postscript. Landseer, almost needless to say, was a lover of animals and especially of dogs. At thirteen years of age he drew a majestic Saint Bernard dog which was engraved and published by his elder brother Thomas. "Dogs of Saint Gothard Discovering a Traveller in the Snow" was painted when he was but eighteen years of age. One of his best known dog pictures is "Dignity and Imprudence".

IRVING, HENRY, SIR, 1838 – 1905

English actor.

Holograph photographic portrait and autograph letter.

March 10, 1870

He made his first appearance on the stage in 1856, and established his reputation by his performance of Hamlet in 1874. He was knighted in 1895, being the first actor receiving this distinction.

CHALMERS, THOMAS, DR., 1780 – 1847

Scottish theologian, political economist and leader of the Church of Scotland and Free Church of Scotland, Vice-president of the Royal Society of Edinburgh.

Autographed engraved portrait and autograph letter.

1838

Chalmers died only about four months before the "John Wickliffe" sailed for Dunedin with the pioneer settlers, who placed his name indelibly upon the map of Otago when they called Port Chalmers after this noble Scotsman.

CHAMBERS, WILLIAM 1800 – 1883

Scottish publisher and politician.

Coloured engraved portrait and autograph letter to Anna Maria Hall (1800–1881), Irish novelist.

December 15, 1863

It was at this suggestion that our City received its beautiful name – Dunedin. Mr. A. Bathgate, in his "Dunedin and its Neighbourhood" (Dunedin 1904) says: The proposed name of New Edinburgh for our city had fortunately been abandoned owing to the happy suggestion of Mr. William Chambers, the well-known publisher, who protested against the barbarity of the intended name for the future Edinburgh of the South, and proposed the adoption of the Celtic name of the northern city instead.

COBDEN, RICHARD, 1804 – 1865

English statesman, manufacturer.

Engraved portrait and autograph letter to Frances Anna-Maria Russell (1815–1898), wife of John Russell, 1st Earl Russell, Prime Minister of the United Kingdom (1865–1866).

The Apostle of free trade.

It was largely through Cobden's instrumentally that the Corn Laws were repealed in 1846. His zeal in promoting this reform left him practically ruined, but a generous fund was raised for him throughout the country. One of Cobden's objects in advocating Free Trade was the promotion of friendly relations between nation and nation.

RAIKES, ROBERT, 1736 – 1811

English philanthropist and Anglican layman, founder of the Sunday school movement.

Engraved portrait and autograph letter.

November 18, 1800

When Captain Cook and his company sailed down the coast of Otago, the first white man to see the silver sands of St. Clair, the Sunday School movement, as we know it, had not come into being. Ten years later, in 1780, Robert Raikes, printer and humanitarian, opened his first school in a Gloucester dame's kitchen, and, incidentally, laid the foundation of our national system of education. From such a small beginning has grown perhaps the largest organisation in the Christian world, with a membership of over thirty millions, and hundreds of thousands of individual Sunday Schools scattered over the face of the earth – a great fellowship which might truly be regarded as one of the wonders of modern Christendom.

SELWYN, GEORGE AUGUSTUS, BISHOP, 1809 – 1878

First Anglican Bishop of New Zealand.

Autographed engraved portrait and autograph letter to Richard Wagner (1813–1883), German composer [?].

January 20, 1869

He was consecrated Bishop of New Zealand on October 17, 1841, and landed at Auckland on 31st May 1842. In 1844 Selwyn accompanied by Tamihana Te Reuparaha visited Otago. He wrote in his journal for January 21, "Otakau is a small harbor, but good, and well marked from the sea by two patches of very white sand, which can be seen from a long distance". The devotion to duty, tireless zeal, and daring exploits of Selwyn, first and only Bishop of New Zealand, have made him almost a legendary figure in the annals of Maoriland. The portrait was executed by the famous portrait painter George Richmond. It was painted just before the Bishop's departure from New Zealand at 32 years of age. In 1868 Selwyn was appointed Bishop of Lichfield, where he died on 11th April, 1878. His beloved Maoris were in his thoughts to the last. He frequently said, "They will all come back, and almost his last words were spoken in Maori, "It is light".

GREY, GEORGE, SIR, 1812–1898

English Governor of New Zealand (1845–1853; 1861–1867), Governor of Cape Colony, South Africa, and 11th Premier of New Zealand (1877–1879).

Photographic portrait and autograph letter.

London, March 7, 1860

The name of Sir George Grey will forever be associated with the dominion of New Zealand, in the early history of which he was so closely and prominently identified for a period of over half a century. As Governor during two critical periods; as Member of Parliament and Premier; as patron of the fine arts, and recorder of the legends and lore of the Maoris, he rendered conspicuous service to New Zealand. To the city of Auckland, where his statue stands, he left his priceless collection of books and illuminated manuscripts.

HEBER, REGINALD, BISHOP, 1783–1826

English clergyman, poet, Bishop of Calcutta.

Engraved portrait and autograph letter.

Heber wrote his Prize Poem “Palestine” in the Spring of 1803. During its composition Sir Walter Scott, while on a visit with some friends, and breakfasting with him, remarked: “You have omitted one striking instance in your account of the building of the temple, that no tools were used in its erection”. Herber retired, and before the party separated produced these beautiful lines: “No hammer fell; no ponderous axes rung; / Like some tall palm the mystic fabric sprung, / majestic silence.

TROLLOPE, ANTHONY, 1815–1882

English novelist.

Photographic portrait and autograph letter.

March 26, 1860

Trollope visited New Zealand and in his subsequently published the book “Australia and New Zealand”. He describes Dunedin as a remarkably handsome town. He went from Invercargill to Queenstown and thence across Central Otago to Cromwell, Clyde, Roxburgh, Lawrence, Milton to Dunedin.

LIVINGSTONE, DAVID, 1813–1873

Scottish missionary and explorer.

Engraved portrait and autograph signature.

London, January 24, 1858

A. H. Reed copied the inscription on Livingstone’s Grave in Westminster Abbey.

BROWNING, ROBERT, 1812–1889

English poet.

Photographic portrait and autograph letter.

This letter is undated, but the paper, according to the watermark, was milled in 1838. From internal evidence in the letter it was apparently written near the close of that year, when Browning was about 26 years of age. L. E. L. was, of course, Letitia Elizabeth Landon, who was a familiar figure in literary circles in London in the thirties, and who met her death under tragic circumstances at Cape Coast Castle, in October 1838. There are interesting references to other well-known contemporaries of Robert Browning. William Harness (1790–1869) was an author and divine. He was at the time incumbent of Regent Square Chapel. In 1870 he wrote the life of Russell Mitford. Harriet Martineau (1802–1876) was a prolific and well-known miscellaneous writer of the period, and sister of James Martineau the Unitarian divine, who died as recently as 1900, at the age of 95.

STANLEY, HENRY MORTON, SIR, 1841–1904

English journalist and explorer.

Photographic portrait and autograph letter.

After some years of an adventurous life, as soldier and war correspondent, Gordon Bennett, of the New York Herald, sent him, in 1869, to find Livingstone, somewhere in the vast central African jungle, whether alive or dead none knew. What plagues, mutinies and perils this man survived... , what he endured... – all this is unparalleled, and gives us evidence that any obstacle can be surmounted. Stanley's account of his meeting with Livingstone is classical. At the climax of his great achievement, at Ujiji, on 10th November 1871, in order to conceal his deep emotion, he advanced towards the pale, grey-bearded veteran, and lifting his cap, conventionally asked, "Dr. Livingstone, I presume?" "Yes", was the reply. "I thank God, Doctor", said Stanley, "I have been permitted to see you". "I am thankful", said the other, "that I am here to welcome you".

NIGHTINGALE, FLORENCE, 1820–1910

English nurse and statistician, founder of modern nursing, awarded the Royal Red Cross by Queen Victoria in 1883.

Photographic portrait and autograph letter to William Henry Corfield (1843–1903), English hygienist.

April 16, 1875

"A lady with a Lamp" [original title: "Santa Filomena"] by Longfellow: So in that house of misery, / A lady with a Lamp I see / Pass through the glimmering gloom, / And flirt from room to room. / And slowly, as in a dream of bliss, / The speechless sufferer turns to kiss / Her shadow, as it falls / Upon the darkening walls. / On England's annals, through the long / hereafter of her speech and song, / A light its rays shall cast / From portals of the past. / A lady with a Lamp shall stand, / In the great history of the land, / A noble type of good / heroic womanhood.

FRY, ELIZABETH, 1780 – 1845

English prison reformer, social reformer and, as a Quaker, a Christian philanthropist.

Engraved portrait and autograph letter.

She was a pioneer in almost the first principles of prison methods, such as the separation of criminals; classification of criminals; female supervision for women; adequate provision for secular and religious instruction; and useful employment.

QUEEN VICTORIA, 1819 – 1901

Queen of the United Kingdom (1837–1901).

Engraved portrait, autographed signature, and address label.

It was in the year of Queen Victoria's accession to the throne that the New Zealand Company was formed in England, the first emigrants for Port Nicholson sailing two years later in the pioneer ship "Tory", in charge of Colonel Wakefield.

PITT, WILLIAM, 1759 – 1806

Prime Minister of Great Britain (1783–1801), and Prime Minister of United Kingdom (1804–1806).

Engraved portrait and autograph letter.

He threw his weight on the side of the abolition of the slave trade.

FARADAY, MICHAEL, 1791 – 1867

English scientist, discoverer of electromagnetic induction, diamagnetism and electrolysis.

Photographic portrait and autograph letter.

June 3, 1857

Faraday had the gift of humour. He joined heartily in any fun that was going on, and all who knew him speak of the vivacity of his manner.

MILLAIS, JOHN EVERETT, BARONET, 1829 – 1896

English painter and illustrator.

Engraved portrait and autograph letter to Frances Hodgson Burnett (1849–1924), English playwright.

January 1, 1873

In 1848 he and W. Holman Hunt inaugurated the Pre-Raphaelite Brotherhood, in which they were later joined by Dante Gabriel Rossetti and others. According to Millais the Pre-Raphaelites had but one idea, "to present on canvas what they saw in nature".

FRANKLIN, JOHN, REAR ADMIRAL, 1786–1847

British Royal Navy Officer.

Engraved portrait and autograph signature and autograph biographical note by a previous owner.

June 1824

Added interest attaches to this exhibit in that it formed a page in the autograph collection of some previous owner. From internal evidence the earlier part was written in 1825. Franklin set out on the expedition referred to on 16th February 1825, and only six days later his wife died.

WOODS, JOHN JOSEPH, 1849–1934

New Zealand teacher and songwriter.

Musical score to the national anthem “God Defend New Zealand”, obituary notice (from: Otago Daily Times, June 11, 1934), and autograph letter to A.H. Reed.

June 14, 1927

Lawrence, Otago, New Zealand, 17th June 1927.

A. H. Reed Esq.: Publisher, P. O. Box 330, Dunedin.

Dear Sir,

At your request I send a short account of the origin of the Music of New Zealand Anthem “God Defend New Zealand” the words of which were written by the late Thomas Bracken. In the year 1875 “The Saturday Advertiser” newspaper (published in Dunedin) offered a prize of ten guineas for the best musical Composition for the Anthem. The copy of “The Saturday Advertiser” containing the words of the Anthem also Competition Conditions reached me here in Laurence at 9 o’clock at night. On reading the beautiful and appealing words I immediately felt like one inspired to accompany these words with appropriate musical setting while the theme was ringing through my mind. I set to work instanter and never left my seat till the music was completely finished late on in the night as now published. The musical compositions were sent to Melbourne, to be judged by 3 of the most eminent Musicians in Australia. Zelman, Zeplin, and Siede who judged the music – “separately” and unanimously awarded me the price. I have received many congratulatory letters and testimonials from various parts of the world including America but perhaps the one I prize most being a Soldier’s son is that of the late beloved Queen Victoria who was graciously pleased to accept same, commanding it to be lodged in Buckingham Palace and expressing her personal thanks to me. So far as I know I am the only living Composer of the established and recognized National Anthem of this country.

Yours faithfully, John J. Woods

SPURGEON, CHARLES HADDON, 1834–1892

English Particular Baptist preacher.

Photographic portrait and autograph letter.

September 10, 1876

Charles Haddon Spurgeon was one of the greatest, if not the greatest, of Victorian preachers. He helped to keep the soul of England alive, and his readers were numbered by the million throughout the English speaking world. [...] For many years his sermons were published weekly, with a circulation of 25.000, and they were also printed in a number of European translations.

MARSDEN, SAMUEL, REVEREND, 1764–1838

English Anglican cleric, member of the Church Missionary Society, Christian missionary in New Zealand. Two engraved portrait, one with his printed signature, an autograph letter to James Kemp, second bishop of the Diocese of Maryland, USA (1816–1827).

January 18, 1823

Samuel Marsden's name will imperishably be associated with New Zealand. Through his vision translated into heroic labours, the art of civilization and the Gospel of Peace were brought to a race of cannibals. To him we are in large measure indebted for our intimate knowledge of the primitive Maori. [...] The accompanying autograph letter of Samuel Marsden was written to James Kemp, Kerikeri, and is included in this collection by the kindness of Miss C. Kemp (granddaughter) and the courtesy of the City of Auckland, in whose custody the letter, with others, had been placed. It is dated January 18, 1823, only about 8 years after Marsden's historic landing.

HOOKER, JOSEPH DALTON, SIR, 1817–1911

English botanist and explorer, founder of geographical botany, Director of the Royal Botanical Gardens. Photographic portrait and autograph letter to Sir Richard Owen (1804-1892), English biologist, palaeontologist and comparative anatomist.

January 17, 1851

During a winter break he spent some time in New Zealand, and in 1867 published his "Handbook of the New Zealand Flora".

In 1928 Sir Arthur W. Hill, the present (1937) Director at Kew Gardens, visited New Zealand. While here I gave him an autograph letter of Sir J. D. Hooker, dated September 6, 1860.

WATTS, GEORGE FREDERIC, 1723–1792

English painter and sculptor. Engraved self-portrait and autograph letter to the Prime Warden of the Goldsmiths' Company.

February 11, 1873

SHARP, GRANVILLE, 1735–1813

English campaigner for the abolition of the slave trade.

Engraved portrait and autograph letter.

December 9, 1766

In 1765, when a clerk in the Ordnance Department, he overtook, in the streets of London, a poor slave named Jonathan Strong, who had been brought to England by his master, a Barbadoes lawyer, who had turned him adrift half starved, and shaking with ague, to die. Sharp took the negro under his protection, and with the aid of his brother, a medical man, the slave was restored to health. Sharp then found him a position as footman to a Quaker apothecary. One day Jonathan Strong was seen on the street by his former master, who had him kidnapped and sold to a Jamaica planter about to leave for the West Indies. Sharp at once took proceedings on a charge of kidnapping, and after protracted litigation the negro was permitted to go free. Sharp now determined to devote his life to the cause of slave emancipation. [...] The result was a triumph for the cause of freedom, in the famous decision that a slave, once he sets foot on British soil, is free. Fighting a noble battle Granville Sharp spent his life and his means to win this great victory.

REYNOLDS, JOSHUA, SIR, 1723–1792

English painter.

Engraved self-portrait and autograph letter to Miss Weston.

April 30, 1751

Sir Joshua Reynolds was recognized as the foremost painter of his day, was elected as the first President of the Royal Academy, and his "Discourses" is recognized as a standard work on art. [...] He was knighted by George III.

THACKERAY, WILLIAM MAKEPEACE, 1811–1863

English novelist.

Engraved and autographed portrait and autograph letter to Mark Lemon (1809–1870), journalist and editor.

The letter on the opposite page, unsigned, is such as could only pass between intimate friends. Mark Lemon, a "mutual friend" of Thackeray and Dickens, was the jovial editor of Punch, for which Thackeray was a regular contributor.

OWEN, RICHARD, SIR, 1804–1892

English biologist, comparative anatomist and palaeontologist.

Photographic portrait and autograph letter to Mr. Baillie.

October 7

"Romance of a Moa Bone". In 1839 – writes James Drummond in dealing with the moa – a man from New Zealand walked into the British Museum with a bone six inches long and three inches wide in his hand, and offered to sell it to the authorities for ten guineas. He said he had just arrived from New Zealand, and the Maories had given it to him and had told him it was the bone of a great bird. The Museum authorities, after examining it, were not impressed,

and referred him to the Royal College of Surgeons. There he was referred to Sir Richard Owen Professor of Anatomy and Physiology, who, after examination, said it was merely a marrow bone. The man was palpably disappointed. Sir Richard Owen seeing this, said he would make further investigation next day. On the following day, therefore, he closely studied the bone and compared it with all other animals, but was mystified. Under the microscope he saw obscure markings which recalled to his mind similar markings on the big bones of large birds. Keenly excited, he made a more minute examination, and finally came to the conclusion that it was the shaft of a thigh bone of a huge bird unknown to science. Sir Richard Owen, keenly interested, wrote a short paper on these lines, which he read to a meeting of the Zoological Society in London. [...] Several boxes were filled with bones and forwarded to Sir Richard Owen, and thus the structure of the moa was built up, and Sir Richard Owen's reputation as a scientist was upheld throughout the world.

GARIBALDI, GIUSEPPE

(see the exhibition catalogue)

BORROW, GEORGE HENRY, 1803–1881

English author and philologist.

Engraved portrait and autograph letter to Mr. Halford.

July 16, 1864

His vivid and abundant personality was too large and generous to be closed within the covers of even such amazing books as "Lavengro" and "Romany Rye". The true Borrovian simply loves George Borrow, placing his books entirely out of the question. A tramp in the open with "Lavengro" in one's pocket is the best way to attune oneself to Borrow. Walking - the exercise of kings and paupers - saved Borrow from despair and death.

"Life is sweet, brother". "Do you think so?" "Think so! - There's night and day, brother, both sweet things; sun, moon and stars, brother, all sweet things; there's likewise a wind on the heath. Life is very sweet, brother". ("Lavengro")

WILBERFORCE, WILLIAM, 1759–1833

English philanthropist, politician, and a leader of the movement to abolish the slave trade.

Engraved portrait and autograph letter, to Rev. Dr. Williams.

November 15, 1800

Wilberforce, thwarted and opposed at every step, in face of apathy and threats of physical violence, laboured unceasingly for twenty years for the abolition of slavery. When the Abolition Bill finally passed both Houses, the Commons gave Wilberforce the rare tribute of round after round of hearty cheers. This was the supreme moment in the life of this little man with the big heart. Overcome with emotion, he sat with his head in his hands, the tears streaming down his face. The Bill passed by 283 to 16, and England voted Twenty million pounds to free the slaves under her Flag.

BLAKE, ROBERT, ADMIRAL, 1598 – 1657

Engraved portrait, transcription of “The Admiral’s Broom” and autograph letter.

January 23, 1652

From “The Admiral’s Broom”: [...] *Blake was an Admiral true as gold, / And he walked by the English sea, / And when he was told of that Dutchman bold / A merry laugh laughed he. / He cried: “Come here! you Dutchman queer, / To-day you must fight with me! / For while I ride on the rolling tide / I’ll be second to none”, said he. / “I’ve a whip at the fore, you see, For a whip is the sign for me, / That the world may know, wherever we go / We ride and rule the sea.*

[The autograph letter] *is an Original Document of importance, referring to preparations for the coming naval warfare with the Dutch under Van Tromp.*

LOWELL, JAMES RUSSELL, 1819 – 1891

American poet, editor and diplomat.

Photographic portrait and autograph letter to Thomas Hughes (1822 – 1896), English lawyer, judge and author.

May 28, 1877

Lowell attained eminence as poet and man of letters, and for a time was United States Ambassador at London. The accompanying letter was written to Thomas Hughes, the author of “Tom Brown’s Schooldays”. The opposite page contains an inspiring example of Lowell’s stirring verse.

“New occasions teach new duties; Time makes / ancient good uncouth; / They must upward still, and onward, who would / keep abreast of Truth; / Lo, before us gleam her camp-fires! We / ourselves must Pilgrims be, / Launch our Mayflower, and steer boldly / through the desperate winter sea, / Nor attempt the Future’s portal with the Past’s / blood-rusted key”.

SCOTT, WALTER, SIR, 1ST BARONET, 1771 – 1832

Scottish novelist, playwright, and poet.

Engraved autographed portrait and autograph letter to Mr. Andrew Lang.

October 28, 1818

The accompanying letter, dated 28th October, 1818, when Scott was forty-seven years of age, was written to his friend Andrew Lang, Procurator-fiscal for Selkirkshire, and chief magistrate.

“Breathes there a man, with soul so dead, / Who never to himself hath said, / This is my own, my native land! / Whose heart hath ne’er within him burned, / As home his footsteps he hath turned, / From wandering on a foreign strand”. Scott.

VON HAAST, JOHANN FRANZ “JULIUS”, SIR, 1822 – 1887

German geologist, founder of the Canterbury Museum at Christchurch, New Zealand. He named the Franz Josef Glacier after the Emperor of the Austro-Hungarian Empire Franz Joseph I (1848 – 1916); the Haast river, the Haast Pass, and the town of Haast (South Island).

Photographic portrait and autograph letter to his son Heinrich F. von Haast.

He arrived in New Zealand in December 1858, having been sent out by a firm of London ship-owners to report upon New Zealand's suitability for German emigration. The Maori War having checked emigration for a time, at the request of the Provincial Government of Nelson he explored the western and southern districts. In December 1860 the contractors for the Lyttelton tunnel having abandoned work in consequence of the hardness of the rock, von Haast was asked for a report, as a result of which the contract was re-let and the tunnel successfully completed. From 1861 to 1878 he was mainly occupied in extensive exploration of Canterbury and Westland, tracing the rivers to their sources, investigating the passes. He was the first to penetrate the great series of mountains and glaciers and alpine rivers on both sides of the Southern Alps were named by him. The most important of his journeys were the exploration of the headwaters of the Waitaki in 1862, when he discovered the regions around Mt. Cook, his journey to Wanaka and the West Coast in 1863, when he discovered the Haast Pass, his journey to the West Coast when he discovered and named the Franz Josef glacier, after the Emperor of Austria from 1868 to 1878. Dr. Haast was chiefly occupied in building up the Canterbury Museum, of which he was appointed Director. In 1884 the Royal Geographical Society awarded him the patron's Gold Medal, the first bestowed for exploration in New Zealand. In 1886 he represented New Zealand as Commissioner at the Colonial and Indian Exhibition in London, with such success that the Queen made him a K.C.M.G. [Knight Commander]. During the first half of 1887 he made a tour through Europe in the interests of his museum. [...] In recognition of the untiring zeal, ability and industry devoted by him to the public to honour his memory in this Museum, which will be his lasting Monument.

“A congenial companion, described by a mutual friend, in a letter to Hochstetter as ‘jolly, joyous Haast’, he was the life and soul of any society in which he chanced to be”.

HASTINGS, WARREN, 1732 – 1818

Engraved portrait and autograph letter to his nephew Rev. T. B. Woodman, English first Governor-General of Bengal (1772 – 1785).

January 23, 1814

The letter is dated from Dalesford, 23rd January, 1814. Hasting then being 82 years of age. It is written to his nephew, Rev. T. B. Woodman, in Northamptonshire. He acknowledges a packet and letter of 12th, containing “the worry chessmen” and Dr. Brookes's account current, remarking that he will keep the latter “till the roads are open for the safe conveyance of it”. “Mrs. Hasting thanks our dear Louise for the chessmen; but desires that she will not send the board. She forgot this in her last” [...]

FAWCETT, HENRY, 1833 – 1884

Postmaster General of the United Kingdom, academic, statesman and economist; he was blind.

Photographic portrait and letter written by his secretary to Rev. William Mandell Gunson (1822–1881).

March 2, 1867

The accompanying letter was written in 1867. Dame Millicent Fawcett in a letter to me, dated 14 May, 1928, informed me that her husband never acquired the habit of writing his own letters, but depended entirely upon dictation to a secretary.

VON HUMBOLDT, FRIEDRICH WILHELM ALEXANDER, BARON, 1769 – 1859

German naturalist and explorer.

Engraved portrait and autograph letter.

September 7, 1826

In 1799 he set out for South America, and during five years explored a vast extent of territory in Venezuela, Granada, Equador and Peru, after which he and his companion crossed Mexico from east to west.

MORE, HANNAH, 1745 – 1833

English religious writer and philanthropist.

Engraved portrait and autograph instructions for regulating the Mendip Schools.

Hannah More devoted much of her life to the education of the poor and, as the friend of Robert Raikes, was one of the earliest promoters of Sunday Schools. The quaint Rules on the opposite page, drawn up in her own handwriting form an interesting memento of this good woman and of the infancy of the Sunday School.

TRENCH, RICHARD CHEVENIX, ARCHBISHOP, 1807 – 1886

Irish Anglican archbishop and poet.

Engraved portrait and autograph letter to Miss Angela Georgina Burdett-Coutts, Baroness Burdett-Coutts (1814 – 1906), philanthropist.

May 10, 1864

Author of works dealing with history and literature, poetry, divinity and philology; including "The Study of Words" 1851; "Notes on the Parables" 1841; "Notes on the Miracles" 1846; and other works. He suggested the Oxford English Dictionary.

The [...] letter was written to the Baroness Burdett-Coutts (Philanthropist, 1814–1906) soliciting monetary assistance for educational purposes. The following beautiful Sonnet was written by Archbishop Trench:

"Prayer". "Lord, what a change within us one short hour / Spent in Thy presence will avail to make! / What heavy burdens from our bosoms take! / What parched ground refresh as with a shower! / We kneel, and all the distance and the near / Stands forth in sunny outline, brave and clear. / We kneel, how weak! We rise, how full of power! / Why therefore, do we do ourselves this wrong, / Or others, that we are ever weak or helpless be, / Anxious or troubled, when with us is prayer, And joy, and strength and courage are with Thee!"

LODGE, OLIVER, SIR, 1851–1940

English physicist, inventor, and writer.

Engraved portrait and typewrite telegram with autograph signature to Mr. A. H. Reed. September 13, 1927.

Lodge's telegram: *Dear Sir, the pamphlet "Earth and Heaven" was a simplified edition of my small book called "The Substance of Faith", published about a year previously by Messrs. Methuen, and still I believe in the market. The pamphlet "Earth and Heaven" was never published, but only privately printed. Tours faithfully.*

Lodge's quotations: *"I will not believe that is given to man to have thoughts higher and truer than the real truth of things".*

"When for a moment, after a long day's survey of the field, we lift our eyes and gaze toward the spiritual horizon, we perceive a region beyond the scope of science, and we catch a glimpse of an unfathomed glory".

WELLESLEY, ARTHUR, FIELD MARSHAL, "THE IRON DUKE", 1769 – 1852

Soldier, 1st Duke of Wellington, Commander-in-Chief of the British Army, British Prime Minister (1828 – 1830; 1834 – 1835).

Engraved portrait and autograph letter.

May 24, 1844

The battle of Waterloo, fought on June 18, 1815, will always be known as one of the turning points of the world's history, and the name of "The Iron Duke" is imperishably associated with that battle. [...] As a commander he overcame countless by honesty, sagacity, singleness and constancy to duty. Queen Victoria described him as the greatest commander whom England ever saw. [...] Cautious and prudent, he was yet, when the occasion required, daring in the extreme, and his union of physical with moral courage earned for him appropriately the name of The Iron Duke.

The accompanying letter shows evidence that the Duke possessed a kindly nature. It is a request that the park gates, including the one opposite his own house, might be kept open for the convenience of "the publick". The date (May 24, 1844) was Queen Victoria's 25th birthday, and the letter doubtless has reference to some commemorative celebrations.

BATHURST, CHARLES, 1ST VISCOUNT BEDISLOE, 1867–1958

English politician and colonial governor, 4th Governor-General of New Zealand (1930 – 1935).

Autographed photographic portrait and autograph letter to A. H. Reed.

September 29, 1930

Hailing as I do from Gloucestershire in England, where Robert Raikes, the founder of Sunday Schools was born [...] and being myself a profound believer in the efficacy of Sunday Schools as a powerful instrument in building up a nation of robust God-fearing men and women and loyal devoted patriots. I desire on the occasion of the 150th anniversary of Robert Raikes' world-wide Movement, to express to Sunday School teachers throughout the Dominion my cordial good wishes for the success of their beneficent and unselfish labours [...].

NELSON, HORATIO, 1ST VISCOUNT NELSON, "LORD NELSON" 1758 – 1805
Vice Admiral of the Royal Navy.

Line of autograph manuscript and labelled engraved portrait; on the previous page there are two autograph letters by Thomas Masterman Hardy (1769–1839), *Nelson's friend and Flag Captain on the Victory at Trafalgar* [A. H. Reed's note]; and by Sir William Beatty (1773–1842), surgeon on board the Victory at Trafalgar [A. H. Reed's note], both to Captain Duff, the first dated October 9, 1835, and the second March 26, 1835.

The line of MS. At the foot of this page is in the autograph of Lord Nelson. It was given to one Captain Duff by Sir William Beatty on March 26 1838. A brief note attached to it when it came into my possession in 1931, stated that it was written by Lord Nelson on the night before Trafalgar. In his famous request to the nation on behalf of Lady Hamilton written on the morning of the great Battle, these words occur: "that being supplied with everything"; and "we put into Syracuse and received every supply". A reference to the line of MS. Would seem to indicate the likelihood that it formed part of Nelson's draft of this historic letter.

Nelson's Famous Signal: "England expects that every man will do his duty".

MS. line: [...] every refreshment and necessary which [...].

COOPER, ANTHONY ASHLEY, 7TH EARL OF SHAFTESBURY, 1801 – 1885

English politician, social reformer, and philanthropist.

Photographic portrait and autograph letter to Edwin Arnold (1832 – 1904), English poet and journalist.

July 18, 1884

Whilst a schoolboy at Narrow he saw the body of a pauper being carried up the hill to burial. The bearers-drunken, and singing a foul song, let their burden drop, broke into curses, and picking up the coffin again, staggered on, singing their drunken song. Ashley Cooper was stirred to the depths, and resolved: "Henceforth, with God's help, I will give my life to the poor and friendless". [...] In 1881 he was presented with the Freedom of the City of London.

The accompanying Autograph Letter was written to the Editor of the Daily Telegraph, Mr. (afterwards Sir) Edwin Arnold, author of "The Light of Asia" (1879) and "The Light of the World" (1891).

TENNYSON, ALFRED, LORD, 1809 – 1892

Poet Laureate of Great Britain and Ireland.

Engraved coloured drawn portrait and autograph signature.

"Sunset and evening star, / And one clear call for me! / When I put out to sea, / But such a tide as moving seems asleep, / Too full for sound and foam, / When that which drew from out the boundless deep / Turns again home. / Twilight and evening bell, / And after that the dark! / And many there be no sadness of farewell / When I embark, / For though from out our bourne of time and place / The flood may bear me far, / I hope to see my Pilot face to face / When I have crost the bar.

Exert from "Oh, yet we trust that somehow good": Behold, we know not anything; / I can but trust that good shall fall / At last – far off – at last, to all, / And every winter change to spring.

CANOVA, ANTONIO, 1757 – 1822

Italian sculptor and painter.

Engraved portrait by Thomas Lawrence and autograph letter to a “friend.”

Tivoli, July 1785

The Court de Faliero [Giovanni Falier] was about to give a grand banquet to his noble friends. Consternation was writ large on the face of the steward; the banqueting table lacked its principal ornament; the crest of the Faliero family, a marble couchant lion, dropped to the floor by a footman, was broken in pieces. The grandson of the village stonemason, eleven years old Antonio Canova, who had a passion for modelling clay, said he thought he could fashion a replica in hard yellow butter. Though the offer was ridiculed he was finally permitted to try his hand. Setting to work, his only tool a knife, in half an hour he had produced a work of art which delighted the sceptical steward. Amongst the Count's guests was the sculptor Torretto [Giuseppe Bernardi, also called Toretto], who saw at once in the butter lion indications of undoubted genius. He admitted the boy to his studio, and very eagerly did young Canova respond to the opportunity.

The letter was written in 1785, when Canova would be about 28 years of age. He was born in Venetian territory, on 1st November, 1757, and died at Venice on 13th October, 1822.

MURCHISON, RODERICK IMPEY, SIR, 1ST BARONET, 1792 – 1871

Scottish geologist, knighted in 1846

Engraved portrait and autograph letter to E. J. Goodman, September 21, 1864.

Murchison's name is perpetuated in New Zealand by an old mining township, a county, a glacier in the South Alps, all called after him.

Murchison's name is connected in a most interesting way with the story of the Australian goldfields. Whilst concluding a geological survey of the Russian Empire he was greatly struck with the resemblance in geological structure between the Ural Mountains and the Australian chain, and as early as 1844 predicted the discovery of gold in Australia. In 1846, several years before the first nugget was found, he recommended some Cornish tin miners to emigrate to Australia to search for gold, which was actually discovered in 1851.

HUGHES, THOMAS, 1822 – 1896

English lawyer, judge and author.

Photographic portrait and autograph letter.

November 19, 1867

Hughes wrote a number of books, amongst which was “Tom Brown at Oxford”, and “The Scouring of the White Horse”. It is upon “Tom Brown's “School Days”, which appears to be an evergreen boys classic, that his fame rests.

MACAULAY, THOMAS BABINGTON, 1ST BARON MACAULAY, 1839 – 1841

English historian and politician.

Engraved portrait and autograph letter.

July 15, 1833

Dr. George Jackson says of him: “[...] Macaulay remains one of the foremost figures in our literature. [...] I used sometimes to advise students that if they wanted hints on how to build words into paragraph, and paragraph into a completed whole there are few writers better worth their study than Macaulay.

CUNNINGHAM, ALLAN, 1784 – 1842

Scottish poet and author.

Engraved portrait and autograph letter to Sir Joshua Watson (1771 – 1855), English wine merchant and philanthropist.

September 17, 1836

In 1814 he became Secretary to Sir Francis Chantrey (1781 – 1841), the famous sculptor, to whom he rendered many valuable services, and to whom he introduced Sir Walter Scott and Robert Southey. “A Wet Sheet and a Flowing Sea”, though written by a landsman, is considered to be one of our best sea songs. Allan Cunningham was a stalwart and kindly man. In early life he was a stonemason. He became generally known as “honest Allan Cunningham”.

COOK, JAMES, CAPTAIN, 1728 – 1779

English explorer, navigator, cartographer, and captain in the Royal Navy.

Engraved portrait and initialled autograph and autograph letter to Captain Charles Clerke (1741 – 1779), officer in the Royal Navy, Captain Cook’s companion.

On the morning of the 11th July 1776 Captain Cook, then about to set sail in the ‘Resolution’ on his Third Voyage of Discovery, delivered into the hands of James Burnay, first Lieutenant of the ‘Discovery’ (the consort vessel) the Sailing Orders of Captain Charles Clerke, her Commander. He also left a copy of these Sailing Orders with the Commanding Officer of His Majesty’s Ships at Plymouth, to be delivered into Captain Clerke’s own hands on his arrival. The whereabouts of the original of Captain Clerke’s Sailing Orders are unknown, and it is unlikely that they are in existence. The above exhibit is Captain Cook’s endorsement cut from the duplicate referred to. It bears his Autographed Initials, and on the reverse, in his own handwriting, is a portion of his instructions to Captain Clerke. This fragment, probably the only remaining portion of the duplicate Orders, was acquired by me in 1925, and formed part of the gatherings of an early nineteenth century Collector.

Captain Cook was killed by the Natives at Owhyhee (Hawaii) on 14th February 1779, and was succeeded by Captain Clerke, who had accompanied Cook on each of his three Voyages. Captain Clerke, a very Gallant Seaman and Gentleman, did during the homeward voyage off the coast of Kamtschatka, on 22nd August 1779.

EDWARD VII, KING, 1841 – 1910

King of the United Kingdom and the British Dominions.

Engraved portrait and autograph address label.

He maintained and extended his friendly relations with foreign countries. He identify himself with philanthropic work and public improvements. [...] He is generally considered to have rightly earned the appellation “Edward the Peacemaker”.

HERSCHEL, WILLIAM, SIR, 1738 – 1822

German-born British Astronomer.

Engraved portrait and autograph letter.

He became interested in astronomy, and made himself a telescope. In 1781 he discovered a new planet, Uranus, with its six satellites. Herschel was the first to give the human mind any conception of the immensity of the universe.

This autograph letter of Sir William Herschel has added interest by reason of its reference to one of the telescopes he had made.

BRIGHT, JOHN, 1811 – 1889

English statesman and orator, Quaker.

Engraved portrait and autograph letter.

March 2, 1860

DARLING, GRACE, 1815 – 1842

English heroine in the shipwrecked Forfarshire in 1838.

Engraved portrait and autograph.

Longstone Light, October 4, 1839

[Between the pages] an illustrated magazine article, *Picture Post*, May 8, 1948 titled “Disaster at Sea”; and a newspaper article, *The Evening Star*, titled: “Grace Darling. England’s National Heroine. Centenary of Her Famous Exploit”, September 3, 1938.

Her father, William Darling, [...] succeeded his father as keeper of the Longstone Light on the Farne Island. On 7th September 1838, the Forfarshire steamboat was wrecked upon one of the rocks, and most of the persons on board were lost. Darling, who was alone with his wife and daughter, saw that a few of them had found refuge on a rock. Urged by Grace, he launched a small boat, and father and daughter, in momentary peril of their lives, set out on their perilous enterprise. They were successful in rescuing four men and a woman, for whom, but for this heroic deed, there would have been no hope. [...] The Humane Society awarded gold medals to Grace Darling and her father.

CLEMENS, SAMUEL LANGHORNE, (MARK TWAIN), 1835 – 1910

American author and humourist.

Photographic portrait and autograph letter to Rev. T. F. Cornish, Master of Christ's Hospital.

November 10, 1896

It may be added that Mark Twain included New Zealand in one of his lecturing tours towards the close of the nineteenth century.

SALA, GEORGE AUGUSTUS HENRY, 1828 – 1896

English journalist.

Engraved portrait and autograph address label and letter to the Editor of The Daily Telegraph. The note at the head is by E. J. Goodman, a colleague of Sala's, at The Daily Telegraph.

"Helped by Dickens". It was Charles Dickens who gave him his first real start in literature. He was always grateful for this encouragement, and used to say "The first five pounds which I ever earned in literature came from that kind hand". [...] in 1857 he became associated with the "Daily Telegraph" and this was probably the most flourishing period of his career. For nearly a quarters of a century he wrote two articles a day.

A Plaintive Note scribbled to his Editor (Edwin – later Sir Edwin – Arnold) would indicate that the daily 'leader' was sometimes a strain upon even his versatility. 'Copperplate' handwriting how seldom is a meed of praise awarded to those whose writing is conspicuously good. Sala's 'copy' in his early days was said to be equal to 'copperplate'. The address label below appears to bear this out.

STANLEY, ARTHUR PENRHYN, DEAN OF WESTMINSTER, 1815 – 1881

English churchman.

Photographic portrait and autograph letter to Angela Georgina Burdett-Coutts (1814-1906), philanthropist and 1st Baroness Burdett-Coutts.

September 3, 1864

The accompanying letter is dated "Geneva, September 3rd, 1864" and is addressed to Miss Coutts, the well known Philanthropist, who was, a few years later, raised to the Peerage with the little Baroness Burdett-Coutts. The first part of the letter acknowledges receipt of a sum of £500, as to which Stanley adds, "I trust that the matter may be worthy of the effort". He continues: "We have enjoyed ourselves greatly in these beautiful regions".

ROGERS, SAMUEL, 1763 – 1855

English banker and poet.

Engraved portrait with autograph signature and autograph letter.

Rogers, in a sense, forms a connecting link between Samuel Johnson and Charles Dickens. Accompanied by a friend he went one day to call upon Doctor Johnson; but his courage failed him when his hand was upon the knocker. Dickens dedicated to Rogers the first volume of "Master Humphrey's Clock".

The little poem on the opposite page [Mine be a cot beside the hill], in praise of the simple life, is a characteristic example of his work, and it is interesting to reflect, when reading it, that the poet lived all his life, not in a 'cot beside the hill', but in a city mansion.

DISRAELI, BENJAMIN, 1ST EARL OF BEACONSFIELD, 1804 – 1881

English statesman and man of letters.

Engraved portrait and autograph letter to Sir Arthur Helps (1813 – 1875), English writer and dean of the Privy Council.

April 3, 1871

The above letter doubtless refers to Sir Arthur Helps's (1813 – 1875) "Short Essays and Aphorism" published in 1871. The initial "D" is a characteristic "Dizzy" signature.

MORLEY, JOHN, 1ST VISCOUNT MORLEY OF BLACKBURN, 1838 – 1923

Photographic portrait and autograph letter.

October 25, 1901

John Morley was known to fame both as Man of Letters and Statesman. It has been said that no statesman had held higher rank in the realm of literature, and that literary man had risen higher in the service of the States.

BLAIR, HUGH, 1718 – 1800

Scottish minister of religion, author and rhetorician.

Engraved portrait and autograph letter to his daughter Martha "Mattie" Blair.

Friend of Dr Johnson. Dr Johnson said to Boswell: "I love Blair's sermons. Though the dog is a Scotchman, and a Presbyterian, and everything he should not be, I was the first to praise them". "Everything he should not be" no doubt included his support of James Macpherson's "Ossian" claims, which Johnson vigorously attacked. Johnson's reply to Macpherson's threats is an epistolary classic.

GLADSTONE, WILLIAM EWART, 1809 – 1898

Prime Minister of the United Kingdom (1892 – 1894).

Photographic portrait, autograph signature, and autograph letter to Mr. G. Ingledeu and Mr. Joseph Simpson.

London, April 17, 1841

"Be inspired with the belief that life is a great and noble calling, not a mean and grovelling thing that we are to shuffle through as we can, but an elevated and lofty destiny". W. E. Gladstone.

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A Sunday School Recruiting Campaign, A. H. Reed, Dunedin, 1922

1930

Reed's Catalogue: Everything for the Modern Sunday School, A. H. Reed Ltd, Dunedin, 1932?

(compiler), *Golden Tributes to Sunday School Teacher from National Leaders*, A. H. Reed, Dunedin, 1932?

(editor), *A White Boy Among the Maoris in the 'Forties: Pages from an Unpublished Autobiography of James West Stack*, A. H. Reed Ltd, Dunedin, 1934

(editor), *Early Maoriland Adventures of J.W. Stack*, A.H & A. W. Reed, Dunedin, 1935

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(compiler), *A Little Book of Inward Peace*, Presbyterian Bookroom, Christchurch, 1940

(compiler), *My Little Book of Prayer*, A. H. & A. W. Reed, Wellington, 1941

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Jesus of Galilee, A. H. & A. W. Reed, Wellington, 1943

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The Story of New Zealand, A. H. & A. W. Reed, Wellington, 1945
Great Barrier: Isle of Enchantment, A. H. & A. W. Reed, Wellington, 1946
Farthest North: Afoot in Maoriland Byways, A. H. & A. W. Reed, Wellington, 1946
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Larnach and his Castle, A. H. & A. W. Reed, Wellington, 1950
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The Kauri, A. H. & A. W. Reed, Wellington, 1953
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1960

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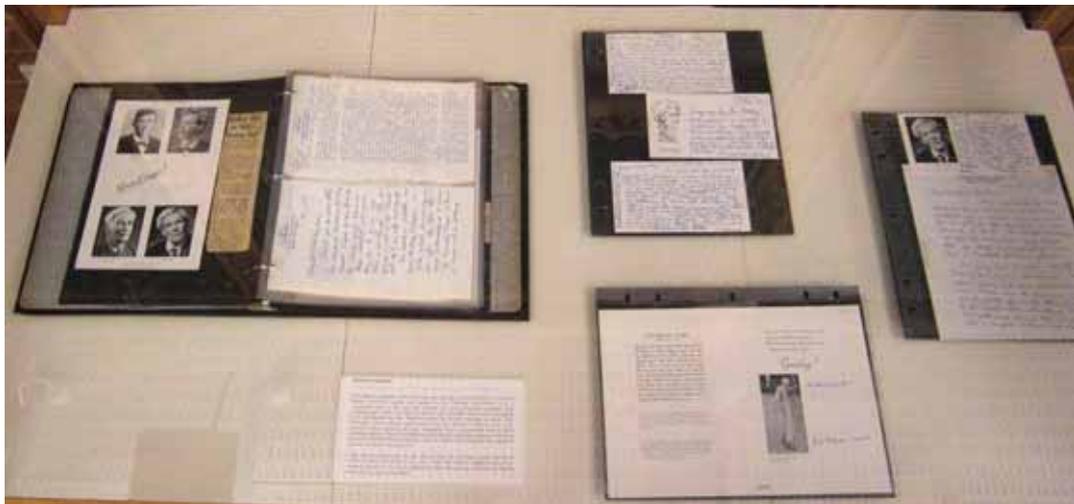
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View of the Reed Gallery, with the exhibition in situ.



The Barham scrapbook on display (see page 19).



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A. H. Reed's iconic backpack. This, and a small suitcase which once belonged to Reed, were given to the library in 2006 by Mr. Jim Gunn. Both were packed full of Reed memorabilia.



A. H. Reed's Blickensdorfer series 8 typewriter from the New Zealand Typewriter Company.