

**MARY STUART, BOTHWELL, AND THE
CASKET LETTERS: SOMETHING NEW,
WITH ILLUSTRATIONS AND
PORTRAITS SELETED FROM HUNDREDS
OF SPECIMENS FROM SCOTLAND,
ENGLAND, FRANCE RUSSIA, &C.**

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Mary Stuart, Bothwell, and The casket letters: something new, with illustrations and portraits selected from hundreds of specimens from Scotland, England, France Russia, &c. by J. Watts De Peyster

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J. WATTS DE PEYSTER

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② MARY STUART, BOTHWELL,
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SOMETHING NEW.

WITH ILLUSTRATIONS AND PORTRAITS SELECTED FROM
HUNDREDS OF SPECIMENS FROM SCOTLAND,
ENGLAND, FRANCE, RUSSIA, &c.

- "Go, draw aside the curtains, and discover
The several Caskets."
- "The first, of gold ('silver-over-gilt'), who this inscription bears,—
Who chooseth me shall gain what many men desire!"
—MERCHANT OF VENICE, II, 7.
- "Fair glass of light, I bow'd you, and could still,
Were not the glorious CASKET closed with it:—"
—PENELOPE, PRINCE OF TYRE, I, 1.



BOTHWELL'S BOOK STAMP.

"HARFAGON —Et cette CASSETTE (Cristoules) comment est elle faite?"
 "MAYRE JAQUES. * * * * * *Elle est p. l'ab. si on le prendre par là: mais le Pappelle*
 GRANDE COUR CE QU'ELLE COSTENT."
 —JOLIERE.

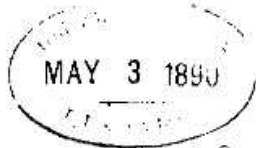
BY
★ J. WATTS DE PEYSTER. ★

New York:
CHARLES H. LUDWIG, PRINTER, 10 & 12 READE STREET.
1890.



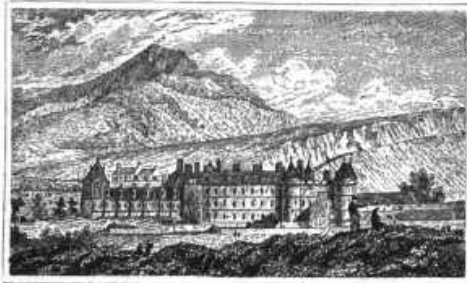
" Since this volume has been in the press, I have been enabled to add three portraits,— * * * The frontispiece [herewith presented] is reproduced, by the kind permission of his Grace, the Duke of Devonshire, and of the Marquis of Hartington, from the famous 'SHEFFIELD PORTRAIT,' preserved in Hardwick Hall. The original is printed on oak panel, and represents the Queen, in her thirty-sixth year, as anything but the beautiful woman traditionally described. *She has, also, a very decided cast in the right eye, which the artist with some skill has rendered less obvious by representing her as looking towards the left.* The upper portion of the picture, down to the hands, is reproduced in this volume with striking fidelity; but the lower part of the dress, the table on the right, and the carpet on which the Queen stands, though approximately correct, are not entirely so, owing to the difficulty of expressing in photography so dark an image as this old painting shows. The work has been skillfully executed by Messrs. Ad. Braun & Co., of Paris, from photographs prepared by Mr. J. Stringfellow, of Sheffield."

"*MARY, Queen of Scots, IN CAPTIVITY: a narrative of events from January, 1569, to December, 1584, whilst George, Earl of Shrewsbury, was the guardian of the Scottish Queen.*" By John Daniel Leader. Sheffield: Leader & Sons; London: George Bell & Sons. 1880.



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The Anchor



Holyrood Palace.

INTRODUCTION.

STRENUOUS efforts were made to exhibit in a Quartette of carefully elaborated works on Mary Stuart, Queen of Scots, the whole truth connected with her history while in Scotland, up to the date of her escape into England in 1568, particularly as regarded her relations with Bothwell. In the prosecution of these investigations, an unique and extensive library was collected in the course of ten years, which has been presented to Columbia College and there speaks for itself. Of all the authorities which it comprises, the last as to date of publication is in many respects the most important as to her culpability,—T. F. Henderson's "The Casket Letters and Mary Queen of Scots," from the press of Adam and Charles Black, Edinburgh, 1889, which is cited at length herewith, as conclusive evidence of the guilt of Mary. It establishes to the satisfaction of every non-partisan, unprejudiced and clear-headed student that Mary was guilty of the worst that has been charged against her; that she was an active and not a silent accomplice in the murder of her husband Darnley; that she loved, and loved best of all, the loyal James Hepburn, Earl of Bothwell, her third and last husband, and lured him by her "arts and part" to his ruin; and that instead of his being her "betrayed"—as he has always been represented by the champions of Mary—he was the "betrayed" both of her and of



Mary Queen of Scots.

almost the whole body of the Scottish nobility, who for, at that period, ruthless greed and crime could scarcely be equalled in

any other country in Christendom, horrible and disgusting as were all the rest.

Any reader who takes an interest in the revelation of historical truth is referred to the writer's previous works: "Mary Queen of Scots, a Study," New York, 1882; "A Vindication of James Hepburn, fourth Earl of Bothwell, Philadelphia, 1882; "An Enquiry into the Career of Mary Stuart and a Justification of Bothwell," New York, 1883; and "Bothwell, an Historical Drama," New York, 1884.



Mary Queen of Scots.

While in the collection of hundreds of authorities above referred to, no two seem to agree, altogether, when the result is carefully strained, sifted or dissected out. The writer has likewise collected almost as many hundreds of portraits of Mary, no

two of which agree. Not more than three have any claims to authenticity, and their differences cannot be reconciled if there is any foundation, even, to their claims as likenesses. It is asserted and it is extremely likely that the statement is founded on facts



Mary Queen of Scots.

pretty well established, that the most attractive picture which we have of Mary Stuart is not hers at all, but a portrait of Ida, or Agnes, Countess of Mansfelt, who, driven by persecution from

Germany, took refuge in England and was thence expelled by that jealous vanity of Elizabeth, who neither would nor could tolerate female loveliness in a court or circle in which the basest adulation accepted her ugliness as the highest type of womanly beauty and to the disgrace of truth and manhood glorified it as such.

Mary Queen of Scots was in very truth anything but that which she is almost universally accepted as having been. She was not either delicate of form and feature and of the average size of her sex. She was not fascinatingly beautiful, while perfectly fascinating in her alluring ways and infinite deceptiveness. She was rather of a rough texture than a refined, but possessed



Darnley.

of that most extraordinary of gifts, the art of concealing art, in addition to the graces conferred by education and environment; and, being a crowned head, she was accepted as a combined goddess of love and regal majesty, which certainly could not have been the case had she occupied a lower rank. Her mother,