

THE
POETS
OF
THE
RHYMERS'
CLUB



BOOKS AND MANUSCRIPTS
COLLECTED BY PHIL COHEN
OFFERED BY MAGGS BROS



Lionel Johnson. See item 196

The Poets of The Rhymers' Club

The
Cohen Collection
Part 3

Catalogue 1521

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*Poets with whom I learned my trade,
Companions of the Cheshire Cheese,*

*You had to face your ends when young—
'Twas wine or women, or some curse—
But never made a poorer song
That you might have a heavier purse,
Nor gave loud service to a cause
That you might have a troop of friends.
You kept the Muses' sterner laws,
And unrepenting faced your ends,
And therefore earned the right—and yet
Dowson and Johnson most I praise—
To troop with those the world's forgot,
And copy their proud steady gaze.*

From “The Grey Rock”, by W.B. Yeats
First published in *Poetry: A Magazine of Verse*. April 1913,
and then in *Responsibilities*. Cuala Press. 1914.

The Poets of the Rhymers' Club

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*The Poets of
the Rhymers' Club*

**[1] RHYMERS' CLUB. The Book of the Rhymers' Club
[with] The Second Book of the Rhymers' Club.**

First editions, one of 400 and 650 copies respectively. 8vo., original pale brown and dark brown cloth. London: Elkin Mathews, 1892 and 1894.

The second volume has the fine smallish armorial bookplate (by CW Sherwood) of the Boston lawyer Boylston Adams Beal. Unusually good copies, boxed together in a good quality modern case.

For further examples of *Books of the Rhymers' Club* see under Albert Hillier, Lionel Johnson (both volumes inscribed to his mother), and Richard Le Gallienne.

[2] [Large-Paper Issue]

*First edition, one of 50 and 70 (actually 76) large paper copies.
8vo., original grey boards, paper spines with printed labels.
London: Elkin Mathews 1892 & 1894.*

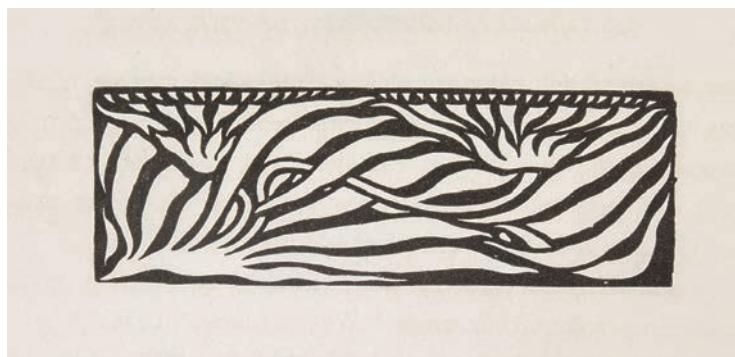
First volume with a slightly defective spine with chipping at head and foot and splits at the hinges, minor wear to board edges and very light staining: still very handleable. With an undated ALS from Richard Le Gallienne, 2pp, on the letterhead of the Grand Hotel Paris to a publisher apologising for the quality of a manuscript just submitted “a very brief and feeble one – the poorest yet”. Its quality is because “I have had another breakdown” for which he is off to Hyères for two or three weeks, “where I hope to get southern sun & warmth to help me write my books.” The breakdown was the emotional crisis brought on by his breakup with Ethel Reed, the American artist (whose portfolio includes *The Yellow Book* and a great poster for his *The Quest of the Golden Girl*). The last paragraph refers to the death of the American poet Richard Hovey: his usage is slightly odd, and the conclusion distinctly ominous (if a little melodramatic) “I was so sorry to hear of the death of Hovey – if only for your sake. Help me not to be “the next to go”. Love to you both Richard.”

The second volume's binding is split at joints and with some wear and staining to the extremities of the binding. With slightly untidy evidence (by way of several inscriptions) of the ownership

of Hamilton Phelps Clawson, an interesting American child of fortune. As a young man he served in Europe in the first war, and stayed on for a while, where he married a Russian actress Valia Vanitsky, whose gift inscription “To Phelps from Valia” is the earliest inscription on the endpaper. He also had a small volume of poems, *Transmutation*, published by Elkin Mathews. The marriage didn’t last, and Clawson returned to the States, where he became an archaeologist, initially at Harvard, then Buffalo where he was curator of Anthropology at the Museum of Science, and then Old Chatham New York, where he was the founding director of the Shaker Museum. Each of these moves is recorded by Clawson on the front paste-down endpaper.

[3] HORNE, Herbert (editor). *The Century Guild Hobby Horse.*

Consisting of the single issue of the first series of 1884 (with an unexplained variant of Herbert Horne's frontispiece loosely inserted), a complete set of the bound issue of the de facto second series, Vol 1 to Vol 7, and issues 1–3 of the successor, titled The Hobby Horse, in original wrappers with 3 unbound gatherings of this first issue, consisting of Herbert Horne's essay on Inigo Jones. With illustrations by, inter alia, Arthur Burgess, Ford Madox Brown, Selwyn Image, William Blake (facsimiles by William Muir), Dante Gabriel Rossetti, G.F. Watts, Edward Burne-Jones, Frederic Shields, Simeon Solomon, Horne himself, Edward Calvert, May Morris, Charles Shannon (a gorgeous lithograph inspired by the Song of Songs) & Frederick Leighton: literary contributors include John Addington Symonds, Lionel





Johnson, W.S. Blunt, Katharine Tynan, Arthur Galton, Arthur MackMurdo, "Michael Field", Ernest Dowson, William Morris, Richard le Gallienne, Ada Radford, Charles Sayle (an extraordinary puff on John Gambril Nicholson's Love in Earnest), Christina Rossetti, John Todhunter and Oscar Wilde. 4to., original printed boards, white paper spines, issue number 1 in original wrappers. Uncut. Beckenham, George Allen, 1884 & 1886 – 1892 and London, Elkin Mathews 1893–1894.

A very good set (original bindings, slight wear to fore-edge corners, modest handling signs to the binding) of the pioneering English aesthetic and arts and crafts journal, a bridge between the Pre-Raphaelite and the Decadent. It was notionally the organ of the Century Guild, an informal grouping founded by A.H. Mackmurdo and Herbert Horne, with the stated aim "to render all branches of art the sphere no longer of the tradesman but of the artist. It would restore building, decoration, glass painting, pottery, wood carving and metalwork to their right place beside

painting and sculpture.” The Guild had a house at 20 Fitzroy Street, where several of the members lived: Ernest Dowson was consciously exaggerating when he described it as “a colony à la Thoreau of Hobby Horse people and a few elect outsiders each with a ‘beloved’ . . . where there will be leisure only for art and unrestrained sexual intercourse.” (quoted by Adams), and Victor Plarr (normally a sober source) described as “a movement, an influence, a glory” (quoted by Evans and Liddiard). Lionel Johnson was to be evicted from this Eden, after his nocturnal drinking habits led him to be condemned as a fire hazard. The Guild’s connections with the Rhymers’ Club are many, and if it deserved its place in the collection for no other reason, it would earn it for seeing the first publication of Dowson’s “Non sum qualis eram bonae sub regno Cynarae”. Wilde contributes an essay on the manuscript of Keats’ sonnet “On Blue” (an essay by him on Thomas Chatterton was promised but never delivered).

The history of *The Hobby Horse*, the Guild’s organ, is a little tortured. It was originally launched in 1884, the single issue being published by Ruskin’s publisher George Allen. Allen also published Mackmurdo’s celebrated *Wren Churches*, and this first issue re-uses the famous tailpiece engraved by Allen after Mackmurdo. It’s not quite clear why this initial launch stuttered to a halt, but Evans and Liddiard tie it in to a viciously hostile review from *The Academy* “The affectation of these persons seems to be only commensurate with their ignorance and their conceit with their incapacity.” The notion of its suppression derives from an early bookseller, William Ward, who gave no source. In any case, this single issue stands alone until the 1886 relaunch (starting at issue 1 again) in a similar but not identical format and its relaunch under the imprint of Elkin Mathews as *The Hobby Horse*. Complete sets such as this are rare.

Complete sets are extremely rare, in this case with extra matter consisting of a variant of Herbert Horne’s frontispiece for the first issue and unbound printings of Herbert Horne’s contribution to the first number of the third and final iteration, as *The Hobby Horse*.

John Davidson

The brilliant but problematic Davidson was brought down by Nietzsche and Grub Street. He wrote influential, often moving, and still-anthologised poetry, as well as sporadically successful drama and hundreds of pieces of insightful literary journalism, yet found himself literally washed up, at the age of 52. He was killed not by over indulgence, but by overwork and failure.

In our contemporary world he might have been saved by a pensionable position as a bad-tempered professor of creative writing, and indeed his first work had been as a schoolteacher, but the only safety net in his years was journalism, which in the end took more out of him than he had to give. A believer in Social Darwinism and the poisons that go with it, and having worked himself to exhaustion, he was forced to the conclusion that he was nothing but a failure, and failures should be eliminated. George Gissing is believed to have used him as a model for Harvey Rolfe in *The Whirlpool*, a novel described by Henry James as a study of “the lower, the lowest middle-class . . . a region vast and unexplored,” which gives a melancholy angle on Davidson’s life, for his failure was not absolute, but relative. Even when pressed Davidson maintained the decencies of middle class life, with no traces of Bohemia, and indeed scorned what he saw as the effeminate indulgences of the lifestyles of Dowson or Johnson.

Notwithstanding that few of us have much choice over who we are, many of his problems were of his own making. He was a disastrous literary businessman, made a complete mess of his early copyrights and was then roped into a bizarre arrangement of literary devilling with the clubland yahoo C.J. Wills, supplying novels at a flat rate to be published under Wills’ own name. He later misinterpreted an astonishingly generous piece of patronage by George Bernard Shaw (see Davidson’s correspondence with Rene Ghil below for an account of this). Simultaneously sociable and spiky, he was proud of the Greenock roots from which he attacked the decadence of his poetic peers. He was a member of the Rhymers’ Club, but didn’t contribute to either of their anthologies, and once formally attempted to destroy it by inserting a faction of rowdy Scots poets, an episode given a distorted reflection in his very odd novel

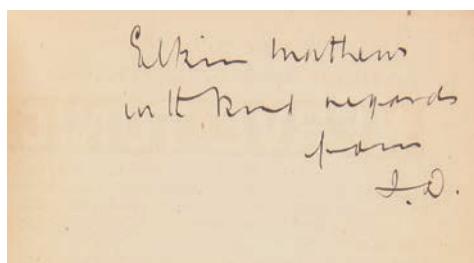
Earl Lavender. He shared with Yeats the lack of security offered by higher education, but still managed to feud with him.

Among Davidson's fans we find Hugh MacDiarmid, who perceptively noted his "looking for or looking like God through the wrong end of the telescope", and T.S. Eliot, a great admirer of his moving account of the struggle to survive on "Thirty Bob a Week" and "In the Isle of Dogs", a tremendous poem, in which "The Lake Isle of Innisfree" meets "The Waste Land".

This is probably the best collection of Davidson in private hands, with an unrivalled selection of the rare early self-published editions and some first class manuscript and association material. We note in particular the collaborations with Wills, which are all extremely rare, demonstrating one of the paradoxes of preservation: Davidson's first editions have been collected since his lifetime and as a consequence many are relatively common in the market, whereas his mostly anonymous presence in Wills' work was not widely recognised until relatively recently and these books have more or less disappeared. For Davidson's copy of Le Gallienne's *The Book-Bills of Narcissus* see item 304 in this catalogue.

[4] **The North Wall.**

First edition. 8vo., original white printed wrappers. Glasgow: Wilson & McCormick, 1885.



An important presentation copy of Davidson's first book, inscribed by the author on the half title "Elkin Mathews / with kind regards / J. D."

Ends of spine just chipped, otherwise a very good copy indeed, near fine.

Sloan convincingly suggests that Davidson sought Mathews as his publisher, to demonstrate to his fellow Rhymers' Club members that he was himself a contender and indeed Mathews' publication of *Fleet Street Eclogues* in 1893, marked Davidson's breakthrough to widespread acceptance.

Price ONE SHILLING

The
**North
Wall**

BY
JOHN DAVIDSON



GLASGOW
WILSON & McCORMICK, SAINT VINCENT STREET

All rights reserved

[5] [Another Copy].

A remarkably good copy, with the bookplate of John A. Spoor, protected by a non-original but early cloth dust jacket, and a stout modern cloth box.

[6] [Another Binding].

First edition. 8vo., original grey printed wrappers. Glasgow: Wilson & McCormick, 1885.

Original grey (as opposed to white) printed wrappers, measuring 16.5 cm tall as opposed to 16.3 for the white variants. Trivial marginal creases to the wrappers, otherwise a near fine copy.

[7] [Anon.] *Diabolus Amans. A Dramatic Poem.*

First edition. 8vo., original white cloth-backed boards, printed label on spine. Glasgow: Wilson & McCormick, 1885.

The author's second book, and very rare in commerce. Very minor wear and staining to the binding and spine a little sunned, but a very good copy indeed.

[8] *Bruce: A Drama in Five Acts.*

First edition. 8vo., original cloth backed boards, printed label on spine. Glasgow and London: Wilson & McCormick, 1886.

Quite extensively read, binding a little shaken, spine slightly stained and a little wear to the fore-edge corners. The first issue.

[9] [Another Issue].

First edition. 8vo., original grey boards, cloth spine, original tissue jacket. Largely unopened. Glasgow and London: Wilson & McCormick, 1886; London, Elkin Mathews and John Lane. 1893.

The later, Elkin Mathews, issue, with the cancel title pasted in before the original. Dust jacket slightly spattered, and missing a chip at the bottom of the spine, with a corresponding darkening of the spine. But a very good copy: the jacket, understandably, is very rare indeed.

[10] Smith: A Tragedy.

First edition, first issue, with advertisements at rear. 12mo., original printed “vegetable parchment” wrappers. Glasgow: Frederick W. Wilson and Brother, 1888.

A presentation copy, inscribed “To David Paton, from his affectionate friend, John Davidson.” Paton was the dedicatee of *Bruce* (1886) and may have been of the clan of Allen Park Paton, Greenock librarian and Shakespeare enthusiast. Wrappers somewhat foxed and stained, spine darkened, and with a 1 cm chip at the foot of the spine, but a very good copy nonetheless.

[11] [Another Copy].

Very minor damage to head of spine, and foxed throughout, including on the wrappers, but a very good copy indeed in an early good quality half-morocco slipcase.

[12] Plays.

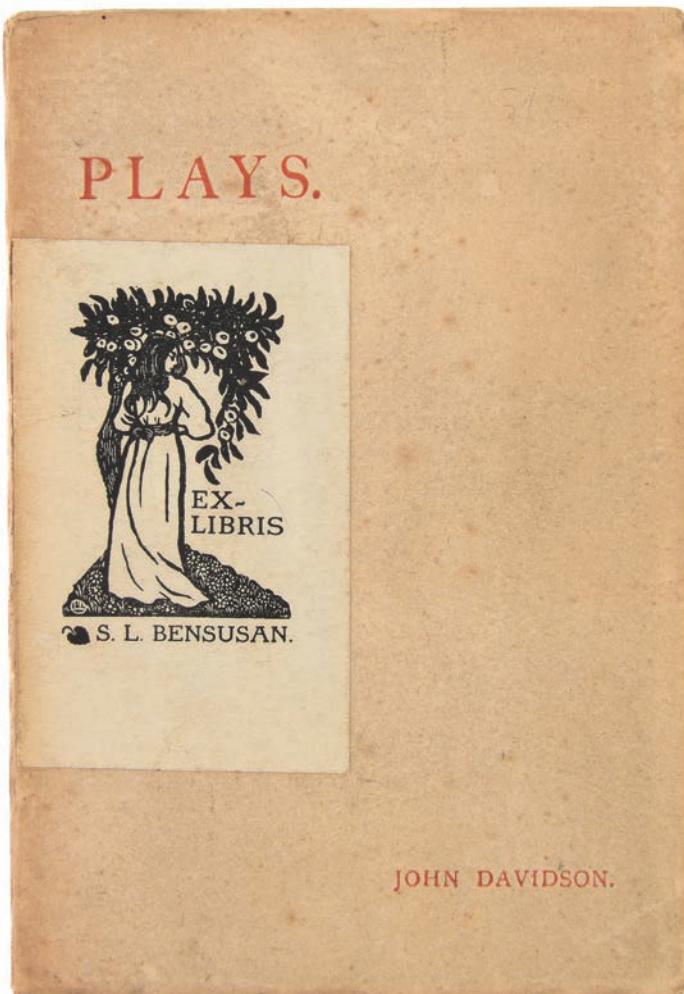
First edition, first issue (one of 300 copies printed at the Greenock Telegraph). 8vo., original printed wrappers. Greenock: John Davidson, 12 Brisbane Street, 1889.

Inscribed by Davidson, in this case both author and publisher: “With the Publisher’s compliments.” Spine worn with some loss, upper hinge split, and some light overall soiling to the wrappers, but with a very good copy in a good quality early half morocco slipcase.

[13] [Another issue, as:] Scaramouch in Naxos, A Pantomime, and Other Plays.

First edition, second issue. 8vo., original orange cloth lettered in red. London: T. Fisher Unwin, 1890.

Sloan places this issue of Davidson’s *Plays*, first self-published the preceding year, in the narrative of the provincial writer recently arrived in London and beginning to understand the literary establishment. On realising that the press (then as now) tend not to notice privately issued books, he made a deal with Fisher Unwin to re-issue the sheets of *Plays*, with the slightly specious cancel title page stating “Second Edition”. Davidson took offence at being asked to contribute to the costs of the reissue and



flounced from the negotiations, leaving everything up to Unwin. He regretted that immediately when Unwin changed the title of the book (to one of its component plays), and the regret was yet deeper in later years, when he was attempting to gather back his copyrights. It can't have done Unwin any favours, for the book is extremely rare, and Worldcat finds only the BL copy.

Spine darkened but a very good copy with the ownership inscription, dated December 1894 of St. John Adcock, critic and writer.

[14] [Another issue, as:] Plays: An Unhistorical Pastoral. A Romantic Farce. Scaramouch in Naxos.

First edition, third issue. 8vo., original printed wrappers. Greenock: John Davidson 1889; London: Elkin Mathews and John Lane, 1893.

The third re-issue (under different titles) of unsold sheets of the first edition, with the Bodley Head title-page added in front of the original 1889 title page. With the bookplate of the interesting writer Samuel Levy Bensusan on the front wrapper, almost certainly by his brother-in-law Lucien Pissarro at the Eragny Press. He has left an interesting note on the half title "Scaramouch is the best, with lovely passages in tone, the rest becomes insignificant by comparison". This uncommon issue is not to be confused with the Elkin Mathews 1894 Plays which is a completely different book. Nelson, BH, 1893.16/57. A very good copy.

[15] [Another Copy].

Three small ink-spots on the upper wrapper, some slight general soiling and wear, and small chip knocked off (but still present) at the head of the spine: a perfectly presentable copy.

[16] (Davidson's copy). J. M. Barrie. An Edinburgh Eleven. Pencil Portraits from College Life.

First edition. 8vo., original pale beige cloth, lettered and decorated in gilt and brown. British Weekly Extras, No. 3. London: Office of the "British Weekly" 1889.

John Davidson's copy, signed by him on the front free endpaper: "John Davidson June '93." Barrie and Davidson were

at Edinburgh University together for a brief period, although Davidson did not proceed beyond the first year – incidentally the present cataloguer was very impressed by the alarmingly casual observation by Barrie's biographer that “it was not unusual for students to die. Many of them suffered so badly from malnutrition that they had little chance of survival if attacked by serious illness.” Barrie was much later spontaneously kind to Maggie Davidson when her husband disappeared in 1909, sending an unsolicited gift of money, which enabled her to continue and widen the search for him, offering a reward for identification. A very good copy.

[17] Perfervid. The Career of Ninian Jamieson.

With Twenty-three Illustrations by Harry Furniss. First edition.

8vo., original illustrated blue cloth lettered in gilt. London: Ward and Downey, 1890.

Inscribed on the title page to the American author and patron “To Louise Chandler Moulton with kindest regards from John Davidson.” This volume escaped the donation of many hundreds of inscribed books from Moulton’s library to Boston Public Library, as described by her early biographer Lilian Whiting. Moulton kept literary salons in London in summer and Boston in winter, and Whiting quotes the delightful opinion of Thomas Wentworth Higginson: “Few American women, perhaps none, have succeeded in establishing such a pleasant intermedian position before English and American literature as have you”.

With the slightest of wear to board edges, but a fine copy of Davidson’s first book produced in London as a professional writer. It was reviewed in *The Speaker* in the same issue as *The Picture of Dorian Gray* and the verdict was that Davidson “had every advantage of Mr. Wilde”.

[18] [Another Copy].

A near-fine copy.

[19] Ninian Jamieson and a Practical Novelist.

Second edition, first thus. 8vo. original blue cloth gilt. London, Ward & Downey. 1897.

An advertisement leaf offers this as the fourth volume of a “collection of prose writings”, but despite its position in the list, it appears that only three such were published. A very good copy indeed.

[20] In a Music-Hall.

First edition. 8vo., original red cloth. London: Ward and Downey, 1891.

The author’s first book of poetry. With John Drinkwater’s leather book label. Hayward, 301. Spine very slightly darkened with a string mark. Very fine, bright copy.

[21] [Another State].

First edition. 8vo., stapled into original printed wrappers. London: Ward and Downey, 1891.

Possibly a unique copy in wrappers, this copy sold as Item 193 in Dulau Catalogue 164, *Books from the Library of John Lane and Other Books of the Eighteen-Nineties*. The page size is notably smaller than normal, which combined with the crudeness of the printed wrappers with basic stock printers’ devices, the nasty stapled binding, and the fact that between the imposition and the binding, most pages are not quite on the horizontal, suggests pre-publication status.

[22] The Great Man and A Practical Novelist.

With Four Illustrations by E. J. Ellis. First edition. 8vo., original red embossed cloth. London: Ward & Downey, 1891.

Binding slightly tilted, but a very good copy indeed.

[23] WILLS, C.J. Was He Justified?

First edition. 8vo., original red cloth, lettered in gilt on the spine and black on the front cover. London: Spencer Blackett, n.d. [1891].

In the early 1890s Davidson was all but desperately taking any literary work he could get – a literary “devil” in his words – including ghost writing. The ghosting was not of the misery memoirs that are the standby of today’s hack, but of novels, particularly for C.J. Wills, a sociable medical man and former

traveller. Davidson had a hand in five books “by” Wills, in only one of which he was credited.

Spine faded, and binding cracked between gatherings G and H, but otherwise nearly fine, very sharp and bright. This is the primary binding, with two leaves of ads at end for other books by Wills (none published after 1891), followed by four leaves of general publisher’s ads. Sloan, p. 54, discusses Davidson’s role in this book: “He seems, from the internal evidence, to have written much of *Was He Justified?* (1891), a 5-shilling shocker about a husband’s jealousy and a woman with a past which anticipates the frank treatment of sexual themes in the new fiction of the 1890s”. Rare in commerce and institutionally: Worldcat finds just the Emory and University of Illinois copies in the Americas.

[24] [Another issue].

First edition. 8vo., later issue in original “yellowback” style pictorial boards. London: Spencer Blackett, n.d. [1891].

Secondary yellow-back binding of paper-covered boards. Front board and spine illustrated in colour, advertisement on rear board. Four leaves of ads at end advertising other books by Wills. Spine rather rubbed with some wear at extremities, but a sound copy.

[25] WILLS, C.J. Jardyne’s Wife. A Novel in Three Volumes.

First edition. 3 vols., 8vo., original pale blue cloth. London: Trischler and Company, n.d. [1891].

Really fine copies, signed on recto of initial blank in all three volumes by the author’s son, Geoffrey Wills. At end of Vol. I, 9 pp. ads for new releases, integral to the text, followed by 4 pp. ads for “Books by the same author.” At end of Vol. II, same ads for books by Wills, followed by 6 pp. general publisher’s ads dated “May 1891.” At end of Vol. III, the same ads dated May 1891.

Davidson was the ghostly collaborator with Wills on this, and is credited anonymously as “an ingenious friend” in the introduction. Sloan believes his authorial hand can be seen most clearly in volume 2: second volumes were clearly a specialisation of Davidson’s – see the following item. We note that the title page

description of Wills' other books includes four written as "joint author" with one F.C. Philips. Rare: WorldCat finds three copies only, all in the UK.

[26] WILLS, C.J. His Sister's Hand. A Novel.

First edition. 3 vols. 8vo., original green cloth lettered and decorated in black and red. London: Griffith Farran & Co., n.d. [1892].

The slightest of wear to the binding extremities but a very handsome copy of one of the more extreme Grub Street manifestations.

Sloan believes that Davidson was responsible for Volume 2 only of the current title: Wills received £200 for the entire book, Davidson £15 for his one volume. Wills did this more than once and Sloan's dry description of Wills' "fleecing" of Davidson reads like an Oscar Wilde plot device: "Wills had delayed placing some of the manuscripts with publishers, including *An Easy-Going Fellow* in which they had half-profits. This put pressure on Davidson to sell his rights for some urgently needed cash". Of course it might have raised some awkward questions among the members of the Oriental Club with whom Wills enjoyed a reputation as a clever novelist if too many of his books had appeared at the same time.

Signed on the initial blank in all three volumes by Wills's son Geoffrey. A brilliant, fine set. Rare: Worldcat finds no copies in North America, and only one (at Leiden) outside the UK.

[27] WILLS, C.J. Laura Ruthven's Widowhood.

First edition. 3 vols. 8vo., original green cloth. London: Lawrence and Bullen, 1892.

A really fine set preserved in a modern folding cloth box. This was the only one of the "collaborations" with Wills that carried Davidson's name. Davidson wrote of the odd arrangement between them thus: "I'm sometimes inclined to grumble at my novelist's ways, but then he has given me what no publisher or editor has, bread, if not much butter. He is the only man who has said write and I'll pay you. To be sure it's inferior writing

he wants, and the credit of it such as it is he would like also to secure, but what am I to do? I could starve, but I can't ask my wife and bairns to do so."

[28] MONTESQUIEU, Charles-Louis. *Persian Letters.*

Newly Translated into English with Notes and Memoir of the Author by John Davidson Author of "Scaramouch in Naxos" "Perfervid" &c. With Portrait and Eight Etchings by Ed. De Beaumont Engraved by W. Boilvin. First edition, one of 520 copies printed. 2 vols. 8vo., original dark blue cloth, printed labels on spines. London: Privately Printed, 1892.

Spine just darkened, otherwise a near-fine set.

[29] [Another Edition].

Now Completely Done Into English by John Davidson, from the Original by Montesquieu, In One Volume. With Nine Etchings by M. A. Laluzé. First edition, one of 300 copies. Large 8vo., original brown cloth, printed label on spine. London: Printed for Subscribers Only [Athenaeum Publishing Company], 1897.

Spine label slightly chipped, rear hinge just cracked, otherwise a very good copy indeed.

[30] [Another Edition].

Translated with an introduction by John Davidson. Frontispieces and elaborate pictorial title pages. [Second edition] 3 vols., 8vo., original brown cloth, spines gilt. London: Gibbings & Co. Limited, 1899.

Reprinting the text of the 1892 translation and Introduction with the same illustrations, but entirely reset. Very fine set.

[31] [Another Edition].

Being the Lettres Persanes by Charles Louis, Baron De Montesquieu Translated and Introduced by John Davidson and The Citizen of the World by Oliver Goldsmith with a Special Introduction by Oliver H. G. Leigh. With two illustrations: frontispiece, hand-painted photogravure after the painting "Dream of the Orient" by Benjamin Constant; and photogravure after the

painting “The Sword Dance” by Gerome. First edition, first issue. Original [low-quality] three-quarter leather and marbled boards. Washington and London: M. Walter Dunne, Publisher, 1901.

A very good copy with third-rate leather split along bottom half of front joint.

[32] [Another Edition].

Being the Lettres Persanes by Charles Louis, Baron De Montesquieu Translated and Introduced by John Davidson and The Citizen of the World by Oliver Goldsmith. Illustrated with Photogravures on Japanese Vellum Hand-painted Reproductions and Full Page Portraits of the Authors. 8vo., original beige cloth, printed label on the spine. Universal Library Classics. New York and London: M. Walter Dunne 1901.

This issue also has a second title-page identical to the title-page in the first issue. Original publisher's cloth with paper spine label. Edges cut. The promised portraits of the authors are nowhere to be seen. Nice copy with chipped spine label.

[33] Fleet Street Eclogues.

First edition “limited to 300 copies”. 8vo., original black cloth. London: Elkin Mathews and John Lane, 1893.

A tremendous association copy, with the ownership inscription of “Lionel Johnson / 20, Fitzroy Street: London. / 1893.” and the Jack Yeats bookplate of the great collector and patron John Quinn on the front pastedown. Two years before, Davidson had described Johnson's Fitzroy Street apartment: “walled with books and overpowering pictures by Simeon Solomon. Lionel about among them like a minnow, or an anatomical preparation – the Absinthe you remember.” (quoted by Sloan, p. 60). Extremely modest wear to the binding, but an excellent copy.

[34] [Another Copy].

Four-line errata slip tipped in after the contents leaf. Tipped in following the title-page is a short autograph letter from the author to John Lane, 14 Nov. 1895. Stripped of context the letter can only tantalise, though its combination of aggressive irony and underlying

insecurity is typical Davidson. “The enclosed is unimportant and uninteresting in the last degree”. At the date of writing this letter he had just finished the negotiations for the Second Series of Fleet Street Eclogues, was approaching the high water point of his literary success and already showing the strain that led to his breakdown in the following year: his handwriting here is somewhat distract.

The copy of Thomas Hutchinson, the schoolmaster, poetaster, indefatigable collector, and pest to writers. As was his way, it is neatly decorated with Davidson-related clippings. A near fine copy.

[35] [Another Copy].

Nelson, BH, 1893.9/50. Four-line errata slip tipped in after contents leaf. A near fine copy.

[36] [Another Edition]

Pictorial title page. [Third edition, revised]. 8vo., original black cloth gilt. London: John Lane; New York: Dodd Mead and Company, 1896.

16 pp. ads dated 1895 at end. Very good copy.

[37] Sentences and Paragraphs.

First edition. 8vo., original brown cloth. London, Lawrence & Bullen. 1893.

Very minor wear to the extremities of the binding, otherwise a near fine copy. Peculiar are the ways of books: Worldcat records a remarkable 60 institutional copies, yet this is a book that you never see on the market.

[38] A Random Itinerary.

First edition “One of 600 copies” (755 per Nelson). Frontispiece and title page device by Laurence Housman. 8vo., original light brown cloth with device by Housman. London: Elkin Mathews and John Lane; Boston: Copeland & Day, 1894 [i.e. 1893].

Nelson, 1893.29/70. Tape stains to endpapers, and browning from tissue between title page and frontispiece, otherwise a very fine and bright copy: rare thus.

[39] The Last Rose.

Single leaf folded to make 4 pp. Chicago: Stone and Kimball, 1895.

With the manuscript colophon stating: “Of this edition on handmade paper only seven copies were printed four of which are for sale. Stone & Kimball. No 2. Printed for Mrs. H. Ingalls Kimball.” With some marginal creasing and staining, and at one time pierced by a pin at the upper end of the gutter.

[40] New Ballads.

Pictorial title page. First edition, English issue. 8vo., original black cloth decorated in gilt. London and New York: John Lane, 1897 [i.e., 1896].

An important presentation copy, inscribed on the title-page to his future publisher: “Grant Richards / from John Davidson” and with an ALS fixed to the front endpaper.

The letter, dated 31 March 1896, to Richards, reads in part “I wonder whether the Yankee White or the English Mitchell is the more foolish. It must have been remarked by you too that well-meaning people are often blatant” and transcribes a song that Richards had asked after “I haven’t a copy, but you will find it written within, as I have it in my memory. It owes very much to Mrs. Campbell’s beautiful recitation.”

The song, “Butterflies”, is sung by the slave Militza, before she stabs herself (having first stabbed her lover), in François Coppée’s *Pour La Couronne*, adapted by Davidson as For *The Crown: A Romantic Play in Four Acts*. It was the only real theatrical success that Davidson experienced, and the song was a real crowd pleaser – melodrama turned to 11 on the dial. Davidson and Mrs Pat got on famously together and she persuaded him to allow her to recite rather than sing it. Sloan notes that Davidson received requests for manuscripts of the verses, amongst which must have been Richards’, as the letter is dated a month into the play’s run, which stretched out to over three months.

New Ballads itself marks the end of Davidson's "Yellow Book" phase and the end of his short period of popular success. Sloan notes its newly aggressive demeanour, quoting Neil Munro's contemporary review which described a "tone like that of a 'new evangelist' – a provincial one at a street corner on a Saturday night." The present cataloguer however, himself a son of the suburbs, relishes Davidson's having voiced the voiceless in his "A Northern Suburb"

For here dwell those who must fulfil
Dull tasks in uncongenial spheres,
Who toil through dread of coming ill,
And not with hope of happier years

The lowly folk who scarcely dare
Conceive themselves perhaps misplaced,
Whose prize for unremitting care
Is only not to be disgraced.

[41] **Baptist Lake.**

First edition. 8vo., original dark blue cloth. London: Ward and Downey, 1894.

A fine copy. The title references neither the place in Michigan nor the description of a super-sized church font, but the name of a character in the novel.

[42] **[Another Edition].**

"New Edition" (i.e. second edition) 8vo., original light blue cloth. London: Ward and Downey, 1896.

The second volume in "a collection of prose writings by John Davidson" that was initiated in the same year with *The Pilgrimage of Strong soul*. Ads project two more volumes, *The Wonderful Mission of Earl Lavender* (first published in 1895) and *Ninian Jamieson* (which first appeared in 1890). In fact, *Ninian Jamieson* appeared in 1897 as promised, but there is no record of a reprint of *Earl Lavender*, which was to have appeared in 1896, in the British Library Catalogue, WorldCat, or COPAC. The publisher may have been attempting to capitalize on Davidson's reputation as a poet, which crested in 1896. The binding is uniform with the

other two, though with the publisher's name at the foot of the spines. Assuming that *Earl Lavender* was not reprinted, the collection includes all volumes in the Collected Prose. Whereas the first editions are fairly common, these reprints are almost never seen. Spine a little darkened and spattered otherwise a very good copy.

[43] Plays by John Davidson. Being: An Unhistorical Pastoral: A Romantic Farce: Bruce a Chronicle Play: Smith a Tragic Farce: and Scaramouche in Naxos a Pantomime.

Frontispiece and title page drawing by Aubrey Beardsley. First edition, one of 500 copies (actually 760, per Nelson) 8vo., original white cloth, gilt design by Beardsley on upper cover. Uncut and unopened, London: Elkin Mathews and John Lane; Chicago: Stone and Kimball, 1894.

A rare example of the trial binding of white buckram gilt with the defect in the tutu of the dancer in the frontispiece that signifies early copies. Binding slightly and unevenly discoloured by light. Nelson, 78/1894.5; Lasner, 58: "A few copies were bound in white cloth."

[44] [Another State].

Frontispiece and title page illustration by Aubrey Beardsley. First edition, one of 500 copies (actually 760, per Nelson) 8vo., original maroon cloth, gilt design by Beardsley on upper cover. London: Elkin Mathews and John Lane; Chicago: Stone and Kimball, 1894.

A very good copy in the primary binding of maroon cloth, with the frontispiece in corrected state: spine somewhat sunned but a very good copy indeed of a book usually found with binding wear. Nelson, BH, 1894.5/78; Lasner, AB, 58.

**[45] Autograph Letter Signed,
2 pp., 8vo, 18 December 1894,**

An intriguing letter to the editor Clement Shorter, beginning with spiky thanks for a letter from him "I had been saying to myself 'however absurd he thought my proposal he ought surely to acknowledge it'. You have done so. Many thanks." Shorter's

letter was clearly one of rejection and Davidson (characteristically playing the Eeyore) seems to agree with him “although I still believe in its power to entertain, I find in the latter part of it matters which I had forgotten quite unsuitable for serial publication”. Nice condition.

[46] Autograph Letter Signed,
to John Lane, from 20 Park Ridings, Hornsey. 1 p. 4to. “Tuesday”
No Date, probably September 1894.

A letter to his publisher, shortly after Lane had split with Elkin Mathews, complaining that Lane has not returned the manuscript of what may be Davidson's most famous (or at least most notorious) poem “The Ballad of a Nun”, which was first published by Lane in *The Yellow Book*, Vol. III (October 1894). Davidson was rather desperately trying to get the manuscript of *Ballads and Songs* together, and this letter is written in some distress and is a little garbled: he had been suffering from overwork, anxiety and poverty – the struggle so memorably described in “Thirty Bob a Week”, first published in the book he is trying to submit:

... the difficultest job a man can do
Is to come it brave and meek with thirty bob a week
And feel that that's the proper thing for you.

“I have been somewhat worse, but am better again. My work has had to wait. I promise a refund [sic] on the MS by Friday. Harland has not sent me MS. My new book except for revision going on still, only wants for “The Ballad of Nun”. If you can send me the proof you have, I shall copy it into my MS and return it the same day.”

Slight wear at folds and some edges slightly stained.

[47] Ballads and Songs.
*Pictorial title page. First edition. 8vo., original black cloth
elaborately gilt. London: John Lane, Boston, Copeland and Day.
1894.*

A near fine copy of the first issue, without the errata slip, and the armorial bookplate of Arthur Quiller-Couch, fellow contributor to *The Speaker*. Q was probably the author of the first mainstream review of a book by Davidson, an enthusiastic notice of *Scaramouch in Naxos*, which he followed with a rave review of *A Random Itinerary*.

Ballads and Songs was a great success, with warm notices from all, and all of its 5,000 copies sold quickly.

[48] [Another Issue].

Pictorial title page. First edition. 8vo., original black cloth gilt. London: John Lane; Boston: Copeland and Day, 1894.

Spine very slightly faded, otherwise a near fine copy of the second issue with the three-line errata slip, with a pleasing Scots provenance, bearing the bookseller's ticket of James W. Block of Greenock (Davidson's hometown) and the primitive but endearing booklabel of Peter Clemenson of The Schoolhouse, Balallan, Stornoway.

[49] [Another Issue].

Pictorial title page. First edition. 8vo., original black cloth elaborately gilt. London, John Lane The Bodley Head; Boston, Copeland and Day. 1894.

First edition, third issue, with the two line errata slip at rear. A fine copy.

[50] A Full and True Account of the Wonderful Mission of Earl Lavender, Which Lasted One Night and One Day.

Frontispiece by Aubrey Beardsley. First edition. 8vo., original blue-grey cloth, lettered in gilt. London: Ward & Downey, 1895.

Spine faded and binding a bit shaken, but a very good copy. This profoundly odd burlesque novel uses an elaborate scenario of communal flagellation as a metaphor of the decay of culture among "unfortunate people with no vital interest in life, ignorant of what to do with their health and strength". The flagellation is front and centre in the narrative and the introduction, and is flagged up prominently in Beardsley's frontispiece. It presumably

helped with sales, which were strong, despite (or maybe due to) scourging reviews: the *Pall Mall Gazette* prescribed a course of the “well-earned whippings . . . that he so feelingly describes”, and later that “to combine dullness and indecency is the nearest touch to fame that Mr. Davidson’s last effort is likely to achieve.” Davidson’s fellow Rhymer, Arthur Symons, wrote privately to Edmund Gosse “An astounding novel by John Davidson about flagellation. Shades of Lord Houghton. Is the man serious or joking?”

The book also features a lampoon of the Rhymers’ Club, as “The Guild of Prosemen”, fictionally revisiting the evening where Davidson nearly destroyed the Club by inviting three unsuitable Scottish guests to deliberately antagonise the other members. In the fictionalised version Davidson describes his fellow members as “individually, charming fellows; but in the lump, and as a body corporate, they are not charming . . . they must have many superior qualities, in their own opinions at any rate” and includes a flattering self-portrait as “a strange man, who lives somewhere in the northern wilds of London, supporting himself nobody exactly knows how, and appearing at uncertain intervals in Fleet Street and Piccadilly. He is a Scotchman, and a very special blend of the shrewdness, simplicity and fervour which characterise his race. He possesses the gift, unusual even in an Englishman, of recognising merit in others, and expresses his admiration sincerely, and without flattery, expecting no return.” Yeats’s account of the distressing evening has Davidson demanding that his guests be elected to membership, which produced the very English response of simultaneous agreement coupled with a covert vow to abandon the club altogether.

Lasner, AB, 82.

[51] St. George’s Day. A Fleet Street Eclogue.

First edition, printed to secure copyright in the USA. 8vo., original printed wrappers. New York: John Lane, 1895.

Very minor chips to spine, and joint partly split.

Davidson, an unapologetic North Briton, celebrated England as the Mother of Nations. John Sloan: Davidson “bridged the

camps of the so-called Decadents and Counter-decadents. ‘St. George’s Day’, his final contribution to *The Yellow Book*, indicates that his own thoughts were moving towards Empire and the cult of manly strength. ‘St. George’s Day’ was widely admired. The reviewer in Black and White saw in it the quality of a national anthem and suggested that ‘to know it should henceforth be part of the education of every child.’”

[52] Fleet Street Eclogues.

First collected edition of the Eclogues. 8vo., original pale green cloth, decorated in gilt. New York: Dodd, Mead and Company; London: John Lane, 1895.

Very good copy with head and foot of spine considerably rubbed, with interesting early 20th century gift inscriptions seemingly from the family of the important obstetrician James Platt White of Buffalo.

[53] WILLS, C.J. An Easy-Going Fellow.

First edition. 8vo., original blue cloth, lettered and decorated in black and gilt. London: Chatto & Windus, 1896.

Inscribed by Wills’ son on the recto of the half-title-leaf: “Geoffrey Wills.”

The book has a characteristically unconventional Wills/Davidson authorship, whereby Davidson “expanded one of Wills’s *St James’s Gazette stories*, ‘Mrs. Redmayne’s Complexion’ into a full-length novel in the belief that they already had a publisher for it, and that they would share the profits”. In fact Wills stitched up Davidson (as per usual) by delaying “placing some of the manuscripts with publishers, including *An Easy-Going Fellow* in which they had half profits.” (Quotations from Sloan). A fine copy, seemingly unread. As rare as the other Wills collaborations: WorldCat finds only NYU and Leiden outside the UK.

[54] FOSTER, Birket. Pictures of Rustic Landscape.

*With Passages in Prose and Verse Selected by John Davidson
Author of ‘Ballads and Songs’ with Portrait and Thirty Engravings.*

Introduction by Davidson. First edition. Large 8vo., original green cloth lettered in gilt. London: John C. Nimmo, 1896.

Binding a little faded and worn, but a decent copy, with an elaborate prize label “for Cookery” of Whitelands College. Davidson includes himself alongside Jefferies, Stevenson, Walton, Cobbett, Wordsworth et al. Surprisingly, given the subject that the prize was awarded for, Whitelands is a higher education seat of learning, initially for teacher training.

[55] For the Crown. A Romantic Play, in Four Acts.

Done into English from François Coppée’s “Pour La Couronne” and Presented at the Lyceum Theatre on Thursday, February 27, 1896. First edition. 8vo., original printed drab wrappers. London: Nassau Press, 1896.

Some neat repairs to the spine, and wrappers just a little soiled, but a perfectly sound copy of the second issue, as indicated by the overprinted (with a rubber stamp) text “For Private Circulation Only” on the upper wrappers. In clamshell box with leather spine label.

[56] For the Crown.

Programme for the first production of John Davidson’s translation of François Coppée’s Pour la Couronne. Single sheet folded once to make 4 pp, printed in brown and red. London, Lyceum Theatre. 1896.

The production was a considerable success, with Mrs. Pat Campbell as the slave Militza, bringing the house down with the finale in which she stabs herself. “Militza’s Song”, which Davidson agreed she should recite rather than sing, became a great individual success. Johnston Forbes-Robertson played the male lead, and produced the play.

[57] “For the Crown” and “Carrots”.

Theatre programme for a revival of For the Crown, A Romantic Play in Four Acts, Davidson’s translation of François Coppée’s Pour la Couronne, preceded by Jules Renard’s Carrots in a translation by Alfred Sutro. 4to., eight pp, stapled as issued, 25.4 x

19 cm, printed in red and pink. London, the Scala Theatre, opening on Tuesday, 10 October [1905].

A revival of the successful production of 1896: Johnston Forbes-Robertson again was principal male, with Gertrude Elliott playing the role of Militza, the slave, with which Mrs. Pat Campbell had a triumph in 1896. Horizontal crease, and wrappers a little dusty, but perfectly presentable.

[58] Miss Armstrong's and other Circumstances.

First edition. 8vo., original red cloth lettered in gilt. London: Methuen & Co., 1896.

A fine copy in the primary binding of red cloth: with the bold inscription by the author on the half title “‘Something’s necessary’ – John Davidson.” The quotation is from the short story “The Member for Gotham” included in this volume: the “something” was that Members of Parliament would be literally worked to death: most would be expected to last three years, but the most exceptional might last seven. Davidson lasted eleven: even when ill, he had a remarkable work ethic, and pretty much did work himself to death.

[59] [Another Copy].

Spine faded and minor marks to the binding, but a very good copy in the secondary binding of pale blue cloth. Ownership inscription dated June 3rd 1905.

[60] [Another Edition].

First American edition. 8vo., original light beige cloth gilt. New York: Stone and Kimball, 1896.

A fine bright copy.

[61] [Another Issue].

First American edition, second issue. 8vo., original red cloth, spine lettered in gilt. Uncut and partly unopened. London: Methuen & Co., New York, Duffield & Co. 1906.

This second issue has new half-title and title-page with the sheets of the 1896 Stone and Kimball edition. A very good copy.

[62] The Pilgrimage of Strong soul and Other Stories.

First edition. 8vo., original blue vertically ribbed cloth. London: Ward and Downey Limited, 1896.

A fine copy.

[63] A Second Series of Fleet Street Eclogues.

Pictorial title page. Second edition. 8vo., original black cloth decorated in gilt. London: John Lane; New York: Dodd Mead and Company, 1896.

The copy of the composer and Conscientious Objector Felix Harold White (1884–1945), with his large bookplate, his ownership inscription on the title page, and an ALS to him from John Davidson loosely inserted, the envelope glued in.

The letter, dated 6 Feb. 1909, (a few weeks before Davidson took his own life) verges on the despondent: “Being certain you won’t I know, trouble with “The Last Journey” or “The Ides of March” unless you are really moved to music.” Despite this opening gambit he then discusses how “The Last Journey” might actually be treated “I should omit the second stanza, as it would require a different colour of music from the rest” and goes on to describe the poem in terms which suggest he identifies with it very closely “The song is for the end of a heroic life which cannot be lived any longer, although the hero would fain live and live.” He concludes with a discussion of other settings of his music by [Charles] Willeby and “a Mrs. Hart”. The book is underlined in many places by White demonstrating a close reading, with the interesting note criticising Davidson’s Unionist stance in “St George’s Day” with the wry observation, dated May 1914, “Very dubious this, on the day following the passing of the Home Rule Bill.” There are several interesting notes on “Lammas”, including observations on Swinburne’s influence, questioning whether a passage was John Davidson’s own position, and two inserted clippings of Davidson’s verse from *The Yellow Book* and another source. His signature dated “Sunderland, May 1914” seems to mark completion of a later reading.

Binding very slightly worn, and traces of a musical manuscript on the lower endpaper.

With: *The Last Ballad and Other Poems*. First edition. 8vo., original black cloth gilt. London and New York: John Lane, 1899.

With: *Holiday and Other Poems With a Note on Poetry*. First edition. 8vo., original dark blue cloth. London: E. Grant Richards, 1906. The issue with erratum slip tipped in after Contents leaf. (Some copies have the slip tipped in before p. 117, which it corrects.)

A presentation copy, inscribed by the author at the top of the title-page “Felix H. White from John Davidson”, with a warm ALS from Davidson to White thanking him for his musical setting of a poem of his “I like the sound and colour of your ‘Stoop of Rhenish’ very much”. Sending this copy, Davidson says “I should like one of my eclogues set to music: Perhaps the Ides of March p. 49. And of all my songs I should like best to hear this one sung.” He finishes with a pleasant note “I see from a note in the programme you enclose that your life is all before you. I hope you have great pleasure and prosperity in all you do.” With two corrections to the text of “Laburnum and Lilac” by Davidson and evidence of close and repeated reading by White, with underlining, marginal emphases and scores of words of annotations. Three contemporary accounts of Davidson’s death pasted to the rear endpaper, and newspaper portrait of Davidson pasted as frontispiece.

White has pasted a periodical reproduction of a photograph of Davidson by Bassano to the verso of the half-title, and three long newspaper accounts of Davidson’s life and death on the rear endpapers. One is from the *Daily News* of 19 April 1909, and another, by William Watson, appeared in *The Times* of 26 April 1909.

[64] A Second Series of Fleet Street Eclogues.

Illustrated title page. First edition. 8vo., original black cloth decorated in gilt. London: John Lane the Bodley Head; New York: Dodd Mead and Co. 1896.

A fine copy.

[65] Autograph Letter Signed,

to John Lane, 1 p., 8vo, from 18 Warrington Crescent, London, 26 October 1896,

A cheerful letter (by Davidson's standards at any rate) enclosing an inscribed copy of his new book, and making a modest quip about introducing the book to its publisher. "I am sending you with this, copy of a new book of mine entitled "New Ballads"."

He also thanks Lane for the author's copies and orders a half-dozen more, to be charged to his account. Very good with some foxing.

[66] New Ballads.

First edition. 8vo., pictorial title page, original black cloth decorated in gilt. London and New York: John Lane, 1897 [i.e., 1896].

A fine copy with the armorial bookplate of Arthur Quiller-Couch.

[67] [Another Copy].

Inscribed on the title-page to the playwright "Arthur W. Pinero / from / John Davidson." The only evidence of a friendship between the two men is a letter of 1899 from Pinero to Sir Henry Irving, introducing Davidson, who hopes to discuss with Irving a play he is working on – Pinero describes Davidson as "a considerable man as well as a modest one." A fine copy.

[68] [Another Copy].

Inscribed by Davidson's future publisher on the title-page to an as-yet unidentified recipient: "Mrs. Bagg at Rome / on Christmas Day, 1896 / Grant Richards." A fine copy.

[69] [Another Edition].

Pictorial title page. First American edition. 8vo., original black cloth decorated in gilt. London and New York: John Lane, 1897 [i.e., 1896].

This American edition was reset, and has the list of works by Davidson to be had from John Lane, New York, on verso of half-

title and ads for John Lane, New York, at end. A near fine copy, with an early and illegible ownership inscription.

[70] Godfrida. A Play in Four Acts.

Pictorial title page. First American Edition. 8vo., original black cloth decorated in gilt. New York and London: John Lane, 1898.

A fine copy.

[71] The Last Ballad and Other Poems.

First edition. 8vo., original black cloth decorated in gilt. London and New York: John Lane, 1899.

A near fine copy with an attractive contemporary gift inscription.

[72] [Another Issue].

First edition. 8vo., original maroon cloth decorated in gilt. London and New York: John Lane, 1899.

In the rare trial binding of maroon gilt-stamped buckram. Davidson has transcribed a verse from his poem “The Merchantman” on the front free endpaper.

[73] Testaments, No. 1: The Testament of a Vivisection.

First edition. 4to., original printed grey wrappers. London: Grant Richards, 1901.

A few slight stains to the wrappers and lower wrapper partly sunned, but a very good copy indeed.

The T.S. Eliot scholar Anthony Cuda posits this first instalment of Davidson’s *Testaments* series as a source for Eliot: “Another of Davidson’s speakers, who seems to have had a similarly haunting effect on Eliot, relates with philosophical detachment the details of a ghastly vivisection he performed on a dying man whom he had taken into his care. “I study pain,” the narrator of Davidson’s *The Testament of a Vivisection* explains before dismembering the paralyzed man, “measure it and invent it.””

[74] Testaments, No. 2: The Testament of a Man Forbid.

First edition. 4to., original printed grey wrappers. London: Grant Richards, 1901.

A particularly clean copy, with only the barest wear around the edges of the wrappers.

[75] [Another Copy].

With a gift inscription from the bibliophile R.N. Green-Armytage to the celebrated Dominican priest Father John O'Connor, who received G.K. Chesterton and David Jones into the church, and who was the model for Chesterton's cassocked detective Father Brown.

[76] Self's the Man. A Tragi-Comedy.

First edition. 8vo., original green cloth. London: Grant Richards, 1901.

Boldly inscribed on the title page “To Edmund Gosse / Poet and Critic from / John Davidson,” with Gosse’s bookplate. A fine copy of one of Davidson’s several unperformed later plays. Sloan writes that “its theme was the failure and belated recognition of the great man – a subject near his own heart.”

[77] Testaments, No. 3: The Testament of an Empire-Builder.

First edition. 4to., original printed grey wrappers. London: Grant Richards, 1902.

Short split to the spine, and a little wear to the yapp edges, but a sound copy.

[78] A Rosary.

First edition. 8vo., original red cloth lettered in gilt. London: Grant Richards, 1903.

A near fine copy.

[79] The Knight of the Maypole. A Comedy in Four Acts.

First edition. 8vo., original red boards gilt. London: Grant Richards, 1903.

Signed on the front free endpaper by the author, below his quotation of four stirring lines from the play

Shoulder to shoulder with the day and night,
The seasons and the tides, the heat, the cold,
Men grow like powers of nature, hope and fear
Of elemental things their only moods.
Slight wear to the extremities of the binding.

[80] A Queen's Romance. A Version of Victor Hugo's "Ruy Blas."

Written for Lewis Waller by John Davidson. First edition. 8vo., original red cloth lettered in gilt. London: Grant Richards, 1904.

With a cabinet photograph of Lewis Waller in character in *A Queen's Romance*, signed "Yours truly, Lewis Waller" demonstrating the charisma that led Davidson's friend Max Beerbohm to describe "his eyes flashing luminous shafts as he turns his profile ... with the abruptness of a ventriloquist's dummy". Spine of book just slightly faded. The production, which was a commission from Waller for a translation of Victor Hugo's *Ruy Blas*, carried a heavy burden of expectation for Davidson, but was yet another disappointment. It never recovered from its hostile reviews, which even came from Davidson's friend Max, and played for less than a fortnight, not earning back his advance.

[81] The Ballad of a Nun.

With six full page Illustrations by Paul Henry. Small (15 x 12 cm) 4to., original green cloth gilt. Flowers of Parnassus, No. 25. London and New York: John Lane, "1905", ver. 1904.

A sparkling copy with very occasional bubbling of cloth and some foxing of text. An early separate printing of one of Davidson's most popular poems, first published in The Yellow Book. Its popularity owed much to its slightly racy (and odd) narrative of a nun dealing with the temptations of the flesh by yielding to them.

[82] [Another Copy].

Very light wear at top corners and head of faded spine, attractive ownership inscription of Millicent Beatrice Story, dated September 10th 1904. Covers very bright.

[83] [Another Edition].

Single small (13 x 10 cm) 8vo. gathering, first page serving as wrapper and title. Unbound, as issued. New York: H. S. Nichols, n.d.

Minor wear to the edges but a good copy of this fugitive and piratical publication.

[84] Autograph Letter Signed.

to "Mr Dunn". Blind stamped stationery of 9 Fairmile Avenue, Streatham. 1 p., 8vo, 30 December 1904,

Probably addressed to J.M. Dunn, editor of *The London Morning Post*, seeking work: "May I say to you that I should be glad to review again? It is many years since I wrote my last review. The periodicals with which I was at one time connected are now directed by men whom I do not know and who do not know me; and so I draw a bow at a venture. I could bring a fresh mood and success to the business. . . ." John A. Lester's remarkable bibliography of Davidson's journalism has no mention of any work for the LMP. Fine condition.

[85] The Testament of a Prime Minister.

First edition. 8vo., original red cloth lettered in gilt. London: Grant Richards, 1904.

The slightest of wear along the lower edge of the binding, and some endemic browning to the text, but a very nice copy.

[86] Selected Poems.

First edition. 8vo., original brown cloth, dust jacket. London and New York: John Lane, 1905.

Fore-edge foxed, otherwise a fine copy in original translucent onionskin dustwrapper.

[87] [Another Issue].

First edition. 8vo., original special binding of limp roan. London, John Lane the Bodley Head. 1905.

The slightest of wear to the extremities of the binding, but effectively a fine copy.

[88] The Theatrocrat. A Tragedy of Church and Stage.

First edition. 8vo., original red cloth lettered in gilt. London: E. Grant Richards, 1905.

Spine just darkened, but an excellent copy.

[89] Three Autograph Letters Signed to René Ghil, French poet and critic. 1906, 1907 & 1908.

The first of two and a half pages, the others of one each, the first written from "Corvean", St. Ives, Cornwall, the other two from Streatham.

The brief correspondence with the French critic sprang from Davidson's promotion of his play *The Theatrocrat*. He had sent copies to European critics including Ghil, as well as the usual suspects, in Ghil's case based on Davidson's appreciation of "the remarkable writings" in Ghil's periodical *Écrits pour l'Art*: "I anticipate much encouragement also from your own note upon myself in the last number of your important publication." Davidson's first letter is in answer to Ghil's having sounded him out about Grant Richards as a potential publisher, and Davidson tells him that he has duly forwarded what he described to Richards as Ghil's "very French letter". It is hard to believe that Ghil, an intellectually ambitious avante-garde disciple of Mallarmé who was developing theories of "poésie scientifique" would have found a place on Richards' list, but it is easier to see why Davidson should have found his work attractive in its attempt to integrate science and poetry, a theme that was close to Davidson's antitheist materialism.

The Theatrocrat was widely and hostilely reviewed but it did impress some readers, including George Bernard Shaw, who on the basis of it commissioned a play from Davidson, to which Davidson refers obliquely in the first letter "your exceedingly kind

letter . . . has been forwarded to me in my retreat in Cornwall, where I shall be for a month or two, making a play." The story of the play is a remarkable one: Shaw hoped to allow Davidson to express fully his materialist philosophy free of the Shakespearian ambition of his blank verse, but Davidson interpreted the commission as an invitation to have a go at writing a Shaw play. Shaw paid up his money and delivered an extensive critique of the play, which he later described as "quite useless, commercially". At the same time he somewhat overstated his importance in Davidson's life when he wrote that Davidson had "thrown away his big chance; and drowned himself. Meaning to do him a service I had killed him."

The second letter, of March 1907, thanks Ghil for his "beautiful book" which is "to me wonderfully interesting, being as it is, so pregnant with the future" and the following year Davidson thanks him for "the second volume of your magnum opus. I shall read it with the interest and attention your work commands and receives."

The three letters loosely inserted in Ghil's copy of *The Theatrorat*, annotated throughout with his marginal emphases and underlinings.

[90] Holiday and Other Poems. With a Note on Poetry.

First edition. 8vo., original black cloth lettered in gilt. London: E. Grant Richards, 1906.

The issue with one-line erratum slip tipped in after contents page. Spine slightly faded, otherwise a fine copy.

[91] [Another Issue].

The issue with the one-line erratum slip tipped in before p. 117, on which the error appears. Spine faded, otherwise a fine copy.

[92] The Triumph of Mammon. [Part I of] God and Mammon: A Trilogy.

First edition. 8vo., original green cloth lettered in gilt, dust jacket. London: E. Grant Richards, 1907.

The first issue, with adverts at rear. A near fine copy, the rare dust jacket slightly chipped at extremities.

[93] Mammon and His Message. Being the Second Part of God and Mammon.

First edition. 8vo., original dark blue cloth, lettered in gilt. London: Grant Richards, 1908.

A fine copy, with some endemic browning to the text owing to the cheap acidic paper used.

[94] The Testament of John Davidson.

First edition. 8vo., original red cloth, lettered in gilt. London: Grant Richards, 1908.

Spine slightly darkened, otherwise a fine copy.

[95] Fleet Street and Other Poems.

First edition, first issue. 8vo., original green cloth, dust jacket. London: Grant Richards, 1909.

A fine copy in the slightly light-stained dust jacket, with a carbon copy (presumably a transcript) of an undated letter from Davidson to John Lane, from 9 Fairmile Avenue, Streatham, “I am deeply obliged to you for your offer of help: and I shall be glad to avail myself of it when the time comes. Meanwhile, you will help me best by saying nothing at all about the matter to anyone; ample reason after I meet you.” No clue is given as to the letter’s presence here.

The ominous tone of the book’s preface was born out by his suicide later that year: “The time has come to make an end. There are several motives. I find my pension is not enough; I have therefore still to turn aside and attempt things for which people will pay. My health also counts. Asthma and other annoyances I have tolerated for years; but I cannot put up with cancer.” Sloan could find no evidence for the cancer claim: Davidson had been seeing a doctor, but the condition appears to have been haemorrhoids.

[96] [Another Issue].

First edition. 8vo., original green cloth lettered in gilt. London: Grant Richards, 1909.

The second issue, with cancel title-page bearing American copyright notice on verso, inscribed by the author “With kind regards from John Davidson.” A very good copy with the unusual Shetland-inspired bookplate of Alexander Sandison. Originally of Yell, in Shetland, Sandison was a congregationalist minister, and was responsible for commissioning the remarkable Kings Weighhouse chapel in Mayfair, an Arts and Crafts *tour de force*, designed by Alfred Waterhouse with a window by Robert Anning Bell. The building is now the Ukrainian Catholic Cathedral of the Holy Family in Exile.

[97] [Another Copy].

A very good copy indeed, in the rare dust jacket, which is a little darkened on the spine, and has some very minor wear but is largely in excellent order.

[98] [Another Copy].

Spine just darkened, otherwise fine.

[99] [Another Edition].

First American edition. 8vo., original brown cloth, printed label on spine. New York: Mitchell Kennerley; London: Grant Richards, 1909.

A review copy, with the slip from Mitchell Kennerley advertising its price and asking for the favour of a copy of any review they may publish. A near fine copy.

[100] The Man Forbid and Other Essays.

First edition. 8vo., original red cloth lettered in gilt. With an Introduction by Edward J. O’Brien. Boston: The Ball Publishing Co., 1910.

The slightest of shelf wear along the lower edge of the binding, but a fine copy. The introduction by the American editor E.J. O’Brien treats Davidson principally as a Nietzschean “an English [sic] follower of the Apostle of the Uebermensch . . . like many

before him he glimpsed the Grail, but only through a mist of error which he lacked the will to disperse.” This remains the only collection of Davidson’s journalism: John A. Lester identifies some 300 such essays, and makes a fascinating case in *Modern Philology* Vo. 56, No. 1, for journalism as the first draft of poetry for Davidson.

[101] Poems.

Introduction by R. M. Wenley. First edition thus. 8vo., original limp maroon cloth, dust jacket. Modern Library Series. New York: Boni & Liveright, 1924.

A bright copy in a defective dust jacket that does, however, retain all of the front panel, with its elaborate puff quoting from the introduction by the philosopher R.M. Wenley, who had been, with Davidson, a student of the great teacher John Nichol at the University of Glasgow. The introduction does indeed benefit from personal knowledge.

Ernest Dowson

Febrile, enervated, brilliant, Dowson was “the most gifted and technically perfect” (T.S. Eliot) poet of his age, with an ability to create lines of lapidary permanence. He has to an extent become obscured by his own legend, and any account of his life has to get clear of the wrong beginnings created by the likes of Arthur Symons. And yes, Larkin was a fan, describing “lines [that] are so successful to me that some other poets fade to nothingness beside them”. Symons and other early commentators overstated Dowson’s appetite for stimulants, undervalued his remarkable industry (see the quantity of “hack” translation he completed) and overlooked the sheer quality of his work, which includes some of the most quoted poems in the English language. Everyone is familiar with elements of, for instance, “Non Sum Quales Eram Bonae Sub Regno Cynarae” although many would not even recognise Dowson’s name. Yeats also contributed to the malign personality-based commentary, but had no doubt about his genius: “I think Dowson’s best verse immortal, bound, that

is, to outlive famous novels and plays and learned histories and other discursive things.”

Cohen’s Dowson collection comes as close as is possible to being bibliographically complete, with (we believe) all of Dowson’s books, both original and translations, in all issues and with previously unrecorded variants. Cohen notes that the only item lacking is a greeting card *A Basket of Primroses* which was referenced only in Stonehill’s *Bibliographies of Modern Authors (Second Series)* (London, 1925) where it is illustrated from what they describe as the unique Bodleian copy, from where it had been “swept away”. It is also incredibly rich in association and manuscript material. Among the highlights we find two fine manuscript poems, one in a letter to his friend the poet John Gray (whose response to the cultural cataclysm of the century’s end was a very different one), and one sent to Herbert Horne. We have the only surviving gift from Dowson to his idolized Adelaide Foltinowicz, a sort of embodiment of the Victorian cults of death and child-worship; a brace of letters to Leonard Smithers, publisher by appointment to the tragic generation; John Gray’s copy of his *Verses* and Robert Steele’s copy of its rare Japanese Vellum state; a pristine copy of the most perfect of ‘90s books, the Beardsley decorated *Pierrot of the Minute*; More Adey’s copy of the posthumously published *Decorations* inscribed to him by Leonard Smithers and a run of Dowson’s rare novels written with Arthur Moore.

This is certainly the best such collection to have been offered for sale.

**[102] The Temple Bar With Which is Incorporated
“Bentley’s Miscellany.”**

*A London Magazine for Town and Country Readers. Vol. 82
(January to April 1888). Contemporary half roan, lettered in gilt
on spine. London: Richard Bentley & Son; New York: Willmer and
Rogers; Paris: Galignani, n.d. [1888].*

Ernest Dowson’s first published story, “Souvenirs of an Egoist,” appears on pp. 83–88: it later appeared in *Dilemmas*. A perfectly sound copy.

[103] Autograph Letter Signed,
to "Poeta Optime" [John Gray], 2 pp., 14 Bristol Gardens. "Sat."
n.d. [February 1892].

On the verso is the manuscript of "To his Lady: A Nocturne", first published as "Gray Nights" in Verses 1896: the letter evocatively describes its origin: "On the other side you will find a Sonnet: I wrote it last night after consuming many whiskeys & it probably contained then some intention in it. This morning I found it, & it was absolutely unintelligible to me, & will remain so, I presume."

To His Lady: a Nocturne.

wrote we wandered, (thus it is I dream !)
Through a long, sandy tract of no man's land,
And only poppies grew amongst the sand, -
To which we plucking cast with slant esteem,
And ever sooth her, into the sad stream.

Which followed us, as we went, hand in hand
Under the estranged stars a road untramed
Where all things grew the shadow of a dream.
And ever sadder, as the stars expired
We found the poppies rare, till true eyes
Grown all my light, to light me were too weak,
And at their darkening, had no surmise.
Night haunt me on the last days we desired
After them all, I flung those memories.

The sonnet shows Dowson at his most enervated, as he dreams of his lover and himself walking hand in hand through a fading existence.

And ever sadder, as the stars expired
We found the poppies rarer, till thine eyes
Grown all my light, to light me were too tired
And at their darkening, that no surmise
Might taunt me of the lost days we desired.

The letter is as nihilistic, reinforcing the meaninglessness of life as well as the meaninglessness of the poem, which announces its own “futility, its insufficiency, its imminent demise.” (Stephen Thomson, *Sleepwalking into Modernity: Bourdieu and the Case of Ernest Dowson*).

[104] Programme for the performance of The Pierrot of the Minute

in the West Theatre of the Royal Albert Hall at 3:00 on 4 May 1893. One sheet of beige laid paper folded once to form four oblong pages, 15.8 x 18.4 cm., printed in olive ink. Cover design by Clinton Peters, brother and frequent collaborator of William Theodore Peters, who commissioned the play in October 1892.

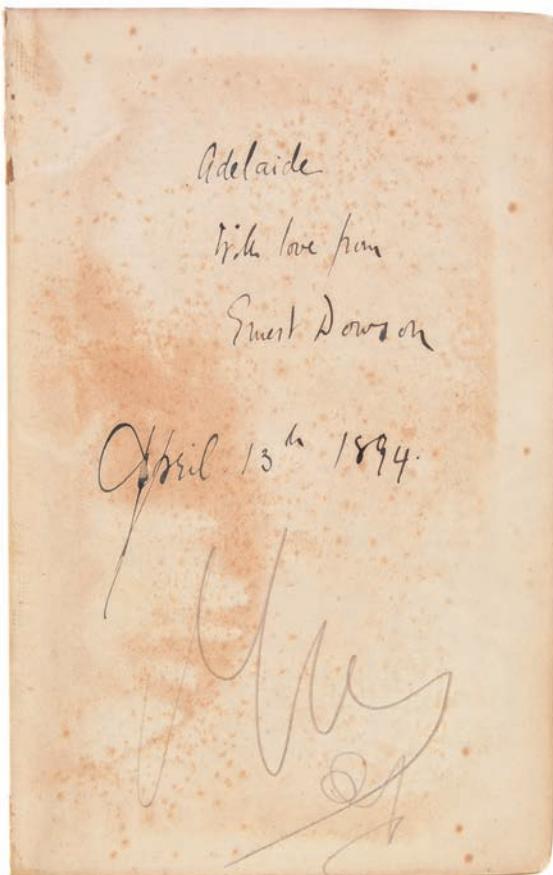
The evening began with “Un Marquise”, a dramatic vignette adapted from Austin Dobson and featuring William Theodore Peters. A concert followed, including works by Beethoven, Grieg, *et al.* Then came *The Pierrot* with Peters and Miss Ida North, and “incidental music expressly composed by Noel Johnson.” Miss Alice Davies sang “The Moon Maiden’s Song” which is printed on p. 4 of the program, at the end of the play. This program referenced by Longaker, p. 136.

The venues for the first performances present an unexpected angle on the relationship Decadent and Conservative values, being at Chelsea Town Hall on behalf of the “Primrose League”, the social wing of the Conservative Party, and The Officers Club, Aldershot. In good sound condition, though the cheap paper is somewhat foxed, with the upper right corner chipped, two vertical folds, and a one-inch tear extending down from the top edge.

[105] BLACK, William. A Princess of Thule.

"New and Revised Edition." 8vo., original black cloth lettered in gilt on the spine and in blind on the front cover. London, Sampson, Low, Marston & Co. 1893.

The only surviving relic of Dowson's infatuation with Adelaide Foltinowicz, being his gift for her sixteenth birthday, inscribed on the recto of the front free endpaper: "Adelaide / With love from / Ernest Dowson / April 13th 1894."

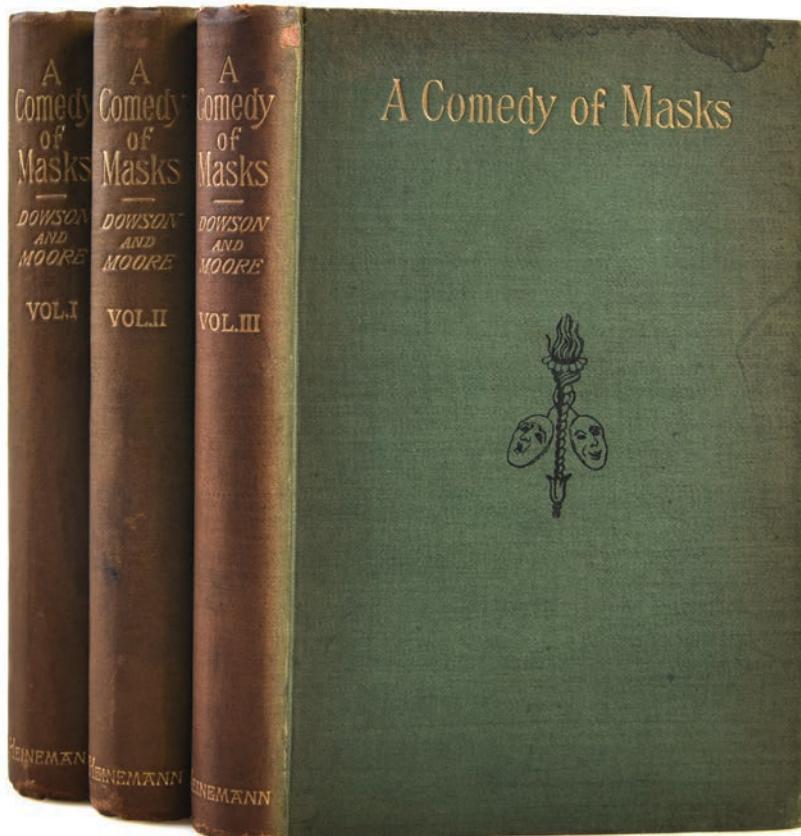


It is hard to exaggerate the importance of Adelaide in Dowson's life, as muse and unattainable object of affection, dedicatee of both his volumes of verse and clear inspiration of his most famous poem. She was the daughter of the proprietors of a small restaurant in Soho, which became Dowson's regular dining room. He first met her when she was alarmingly young, only eleven years old and he quickly became obsessed with her. Jad Adams writes eloquently on this difficult subject: "Dowson favoured women younger than himself, and endeared himself to barmaids, show girls and others in professions considered dubious in contemporary terms, by treating them with the exaggerated courtesy of the Victorian drawing room, to which they were not accustomed. . . . While Dowson's girlfriends were sexually mature, they were as young as propriety would allow them to be. It is at this point that Dowson's love of girl children, and his need for sex simultaneously begin to approach each other and are instantly repelled. The adult passion combined with the unnatural yearning for innocence is a central contradiction in his nature, and one which lay like an offshore rock in a stormy sea, waiting for him to smash his life against it." Adelaide was not exactly baffled by the attentions of the charming, unworldly poet and didn't entirely reject him, not least because he was an important customer at the family's very modest operation, and the one marriage proposal he plucked up courage to make was brushed under the table and never referred to again. William Rothenstein described her as "a decent, rather plain, commonplace girl, a Dulcinea in fact, quite unable to understand Dowson's adoration, his morbid moods or his poetry." Conal O'Riordan didn't even go that far: she "was not the Helen for whom the Greeks burnt Ilion: she was not even so much as the Dulcinea who lured Quixote to defeat by the windmill. She was at most the symbol of a symbol . . . In his lucid moments Dowson knew that his union with her if consummated would destroy his notion of her. He might be content to woo her for all eternity: to win her would be fatal."

She was to marry conventionally, by which time they were on good enough terms that Dowson was invited to the wedding, but she died tragically young at the age of 25, apparently as the result of a failed abortion, after she had already delivered two

children. It is tempting to tie in the date of the inscription with Adelaide's "coming of age" – it was eight years earlier that the age of consent had been raised from thirteen to sixteen – but there is no evidence that Dowson ever achieved any physical intimacy with Adelaide: for him this was a *manie blanche*.

Dowson wrote of having given her (appropriately maybe) a Lewis Carroll book four years earlier, but that has gone the way of many things, and the present book is the only known surviving one inscribed by Dowson to her. Black's very popular novel (which inspired L. Frank Baum's musical play *Arran*) features a sophisticate from the mainland who breaks the heart of an innocent Hebridean island girl ("fine and delicate in form, and yet full of an abundance of health and good spirits that shone in deep gray-blue eyes") but eventually returns to her. Dowson had not chosen it casually, just as the Christmas gift of Carroll's writings to a 12-year-old suggests his effort to keep her suspended in the transition from childhood innocence to adulthood. In fairly robust condition, with some wear at the extremities of the spine and along joints, foxing and staining to endpapers: the text block is tight in the binding and seems not to have suffered the indignity of having been read. Below Dowson's bold and confident inscription lies an incomprehensible pencil squiggle – it would take a more optimistic cataloguer than the present one to identify it as Adelaide's hand.



[106] With Arthur MOORE. A Comedy of Masks.

First edition, first issue. 3 vols. 8vo., original green cloth lettered in gilt and decorated in black. London: William Heinemann, [September] 1893.

With faint traces of labels on the upper covers, presumably of a circulating library, though there is little evidence of circulation, since it is otherwise an exceedingly nice set, joints tight and edges unworn: this first edition is rare in commerce, and especially so in this condition.

Written with his best friend Arthur Moore, this was Dowson's first book, handsomely published by a mainstream publisher. Jad Adams writes of its "mine of biographically interesting information" including the portrayal of the artist Oswyn, with this tendency to "lapse from the eloquence to the incoherency of drunkenness" (from the text) as "the closest Dowson came in prose to a self-portrait".

[107] [Another Issue].

"Second edition", i.e. first edition, second issue. Vol 2 only, of 3. 8vo., original grey cloth lettered in gilt and decorated in black. London: William Heinemann, [September] 1893.

Slightly tilted, with a little wear light wear at extremities of spine.

[108] [Another Edition].

First One-Volume edition. 8vo., original blue cloth with pictorial device on upper cover, lettered in gilt on spine. London: William Heinemann, [July] 1894.

Twenty pp. ads at end dated June 1894. Spine darkened, and slight wear at extremities, but a very good copy with a contemporary ownership inscription.

[109] [Another Edition].

Second One-Volume edition. 8vo., original red pebble-grain cloth, lettered in gilt. Unopened. London: William Heinemann, 1896.

Spine faded, but a very good copy, with ads dated May 1896.

[110] [Another Copy].

Second One-Volume edition. 8vo., original red pebble-grain cloth lettered in gilt. London: William Heinemann, 1896.

Fore-edge corners just bumped, but a very handsome copy, with ads dated August 1896, with the neat signature of the interesting Cleveland-born writer and bibliophile Samuel Loveman, friend of H.P. Lovecraft and Hart Crane, and executor of the latter.

[111] Autograph Manuscript.

unsigned, a fair copy of his poem “A Requiem,” 24 lines consisting of four six-line stanzas on one side of a leaf of laid paper, 20.1 x 12.2 cm, containing only part of the watermark “MILLS.” [1893].

“A Requiem” is a substantial poem, written during his most productive period, and published first in *The Hobby Horse*, a precursor to *The Yellow Book* and *The Savoy*, and in book form in *Verses*. It is a requiem for Neobule, who had been the subject of a satire by her rejected suitor the Greek poet Archilocus, who so scorned and ridiculed her and her family in verse that they took their own lives. It is one of two by Dowson – the other is “A Last Word” – which uses “the Hollow Lands” as a synonym for death. There are a few variants of punctuation, and one textual variant – “leaves of asphodel” rather than the “blooms of asphodel” as printed in *Verses* – that suggest this manuscript dates from its first use.

Written in black ink, bold, clear, and entirely legible, with an ink blot not effacing text. A largely erased marginal pencil notation “Signed? No!” is probably by *The Hobby Horse*’s editor Herbert Horne. Blank verso irregularly soiled. Near fine condition. Ex Roy Davids collection, Bonhams 2013.

[112] Songs of Adieu: A Little Book of Finale and Farewell.

One of 725 copies. 16mo., original overlapping printed wrappers, uncut. Portland, ME: Thomas B. Mosher, 1893.

This elegant anthology is (unexpectedly) the first book appearance of Dowson’s best-known poem “Non Sum Quales Eram Bonae Sub Regno Cynarae”, following its first appearance in the *Century*

Guild Hobby Horse in 1891. Spine slightly damaged, covers a little discoloured and a few stains to the text.

[113] COUPERUS, Louis. *Majesty*.

Translated by A. Teixeira de Mattos and Ernest Dowson. First edition. 8vo., original blue-grey ornately decorative cloth. London: T. Fisher Unwin, 1894.

Spine darkened, and slight offsetting from a now-removed book-plate. Otherwise a very good copy indeed.

Teixeira de Mattos had begun the translation before handing it over to Dowson.

[114] *Dilemmas. Stories and Studies in Sentiment*.

First edition, primary binding. 8vo. original pale blue cloth. Uncut. London: Elkin Mathews; New York: Frederick A. Stokes Company, 1895.

Nelson, Elkin Mathews, 1895.9. Spine sunned; otherwise a fine copy of Dowson's first solo publication, a collection of short stories, all previously published in periodicals. The book has the printed dedication to Adelaide Foltinowicz "To Missie (A.F.)", and two of the stories are concerned with external agencies rendering impossible the love between young women and older men: *A Case of Conscience* where an Englishman "built large to an uniform English pattern" falls for a Breton slip of a girl, and *An Orchestral Violin* where a sentimental musician adopts a talented girl, nurturing her musical talents.

[115] [Another Issue].

First edition, American issue, from the English sheets. Original vertically grained blue-green cloth lettered in gilt. London: Elkin Mathews; New York: Frederick A. Stokes Company, 1895.

A very good copy, with spine a little darkened: the secondary binding. Bookplate of the publisher and printer Thomas Bird Mosher.

[116] [Another Edition].

Translated into German by F.P. Greve. First German language edition, one of 1000 copies. Pictorial title page by Walter Tiemann. 8vo., original pictorial boards after Tiemann. Leipzig: Insel-Verlage [sic], 1903.

Very slight wear to ends of spine and lower hinge, but a very good copy of an extremely handsome book. Sarkowski *Insel-Verlag*, 416.

[117] [Another Issue].

Second edition, 8vo., original red cloth over heavy bevelled boards, lettered in gilt. London: Elkin Mathews, Vigo Street, 1912.

Printed from the same setting as the first edition, but by a different printer, W. H. Dargan, Ltd., Printers, Smithfield, E.C., with new preliminary leaves and with the acknowledgments leaf placed at the end of the text. The printed page area is some 2 mm shorter in this edition, and the printing a little smudgy: it is most unlikely that Mathews would have gone to the cost of stereotyping the book at the time, and the type was clearly not left standing, so the only conclusion can be that the reprint was made from stereos made photographically from a printed copy of the book. Very good copy.

[118] [Another Issue].

Third edition. 8vo., original red cloth lettered in gilt on front cover and spine. Uncut. London: Elkin Mathews, 1913.

A very good copy, with the bookplate (by Evelyn Waugh) and neat ownership inscription of "Alec R. Waugh The House Sherborne May 1915." Two years later, the publication of Waugh's first book, which described his time at Sherborne was to become successful and scandalous for its reference to homosexuality in school life. Waugh's third wife Virginia Sorenson probably did not have this book (with its printed dedication to Adelaide Foltinowicz as "Missie") in mind when she wrote her children's book *Curious Missy*.

[119] ZOLA, Emile. *La Terre*.

Now First Completely Translated into English by Ernest Dowson. One of 300 copies of a total edition of 310. 2 vols. 8vo., original black cloth, uncut. London: Printed by the Lutetian Society for Private Distribution among Its Members, 1895.

The Lutetian Society was an imprint of Leonard Smithers and Teixeira de Mattos, which exploited luxurious production and high price as a legal defence for publishing indecent texts. It seemed to work, for whereas W.T. Stead and other moral guardians jumped down the throat of Vizetelly for publishing Zola (culminating in a prison sentence), these more expensive editions sailed on by – clearly only the poor are corruptible. Nelson, LS, C1894-5.2-IV. In near fine condition.

**[120] MUTHER, Richard. *The History of Modern Painting*.
In Three Volumes.**

Translated by Ernest Dowson, George Arthur Greene and Arthur Cecil Hillier. 3 volumes 4to., original blue cloth decorated in a fairly elaborate art-nouveau design in blind, and lettered in gilt.

London: Henry and Co., 1895–86.

Dowson was involved only in the first volume. Joints a little weak internally and some very trivial wear to the binding, but an excellent set.

[121] [Another Copy].

Volume one only.

Dowson translated only this first of three volumes. Upper joint a little weak, but a fine copy with the bookplate of Fritz Ponsonby, Grenadier Guards and courtier.

[122] Verses.

First edition, one of 300 copies (numbered in hand as no. 14) of a total edition of 330. 8vo., original boards decorated with a design by Aubrey Beardsley. Uncut. London: Leonard Smithers, 1896.

Minor wear to the board edges, more marked on the spine than elsewhere and a little uneven discolouration, but a very good

copy of the first binding state, with an important association, bearing as it does the bookplate of John Gray and with the later small stamp of Hawkesyard Priory, where many of Gray's books trickled down after being bequeathed to the Dominican Fathers of Edinburgh. The bookplate of Monsignor Vincent Lloyd-Russell of the Mission of San Juan Capistrano in California (founded in 1776) adds an interesting later dimension, as does its yet later ownership by Robert Booth, whose remarkable collection of Leonard Smithers was sold in 1996.

The author's first volume of poetry, containing most of his best known work, and sent to Gray at the author's request. Dowson was in Brittany at the time of publication and wrote to Gray "This is to tell you that my volume is, or will be, sent to you; it should be out by this time. I'm afraid I have written an indiscreet 'preface', although it seems to me very exquisite: – indiscreet I mean in that it will give an handle to the little yapping puppies of the press to émender me." Thus Gray and others to whom Smithers sent copies saw the book before Dowson: when he finally did get his copies he was appreciative of the taste with which the book was presented, writing to Smithers initially that "My compliments and thanks for the luxury with which you have encadré my lucubrations. The cover is really very beautiful" and shortly after "I am more delighted with their appearance than I can say. Beardsley's binding block is admirable – *simplex munditiis*, and yet most sumptuous." Beardsley's design is indeed a minor masterpiece of restrained elegance, despite the fact that he was no more a fan of Dowson than he was of Wilde: Adams quotes his quip that the roughly Y-shaped design meant "Why was this book ever written?"

Hayward, 307; Nelson, LS, 1896.9, Lasner, AB, 106. Very good copy.

[123] [Another Copy].

First edition, one of 300 copies (this copy un-numbered) of a total edition of 330. 8vo., original boards decorated in gilt with a design by Aubrey Beardsley. Uncut. London: Leonard Smithers, 1896.

Spine just a little darkened, but an excellent copy with the bookplate of bibliophile Adrian Goldstone, better known for his collections of detective literature and John Steinbeck.

[124] [Japanese Vellum issue].

First edition, one of 30 numbered copies on Japanese vellum of a total edition of 330. 8vo., original boards decorated after Aubrey Beardsley. Stout modern folding box, leather label on spine. Uncut. London: Leonard Smithers, 1896.

A near fine copy in the primary binding, which has the publisher in his earlier style without “AND CO” at the foot of the spine. Cohen makes the interesting observation that this special issue must have been prepared after the regular copies: whereas the contents leaf in the regular copies is a cancel, here in the special copies it is conjugate. With the elegant small book label of the medievalist Robert Steele, a disciple of Morris and later a Vale Press author: the label would appear to be printed by them.

[125] BALZAC, Honoré de. *La Fille aux Yeux d’Or* [The Girl with the Golden Eyes].

Translated by Ernest Dowson. With Six Illustrations Engraved on Wood by Charles Conder. Large 8vo., original blue cloth, lettered and blocked in gilt. London: Leonard Smithers, 1896.

A near fine copy (head of spine just bumped) in the primary binding, with the wonderful bookplate of Herbert Pollitt by Beardsley. The remarkable Pollitt was a theatrical female impersonator, friend of Beardsley and McNeill Whistler, customer and backer of Smithers, early romantic partner of Aleister Crowley (whom he left on account of having less than no interest in the latter’s magical interests) and model for E.F. Benson’s *The Babe B.A.* (Nelson, LS, p. 95). Nelson, LS, 1896.12, indicates that only 500 copies were printed.

[126] [Another Issue].

Translated by Ernest Dowson. Six Illustrations Engraved on Wood by Charles Conder. Large 8vo., original yellow cloth lettered and decorated in black. London: Leonard Smithers, 1896.

An unusual copy, in the secondary binding with "AND CO" added to Smithers name at the foot of the spine, but with all the plates in the correct order. One corner banged; otherwise a fine, bright copy.

[127] [Another Issue].

Translated by Ernest Dowson. Six Illustrations Engraved on Wood by Charles Conder. Large 8vo., original yellow cloth lettered and decorated in black. London: Leonard Smithers, 1896.

Very light overall soiling, but an excellent copy in the secondary binding with, as usual thus, the plates bound in the wrong order.

[128] The Pierrot of the Minute. A Dramatic Phantasy in One Act.

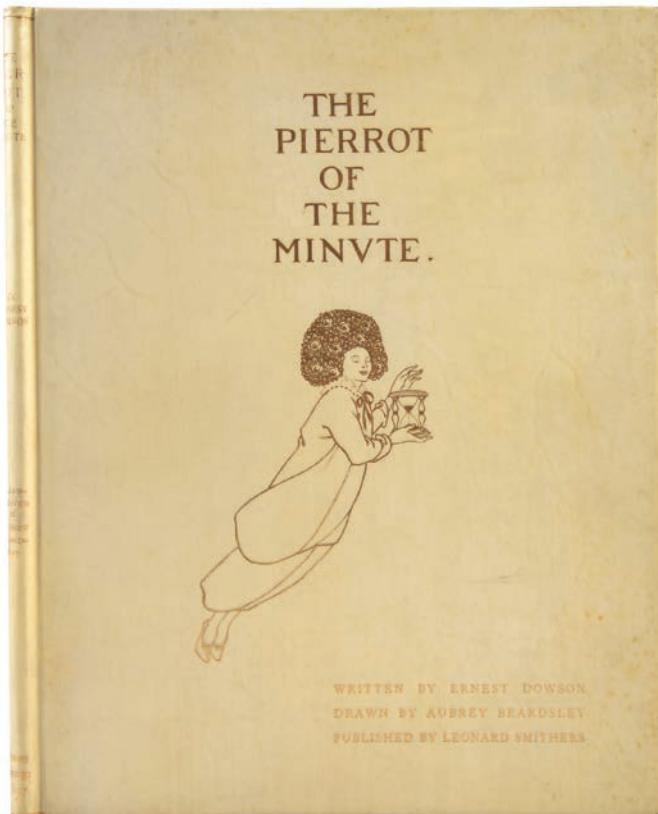
Illustrated with a frontispiece, two vignettes and an initial letter by Aubrey Beardsley. One of 30 large paper copies on Japanese vellum. 4to., original vellum decorated in gilt with illustration by Beardsley. London: Leonard Smithers, 1897.

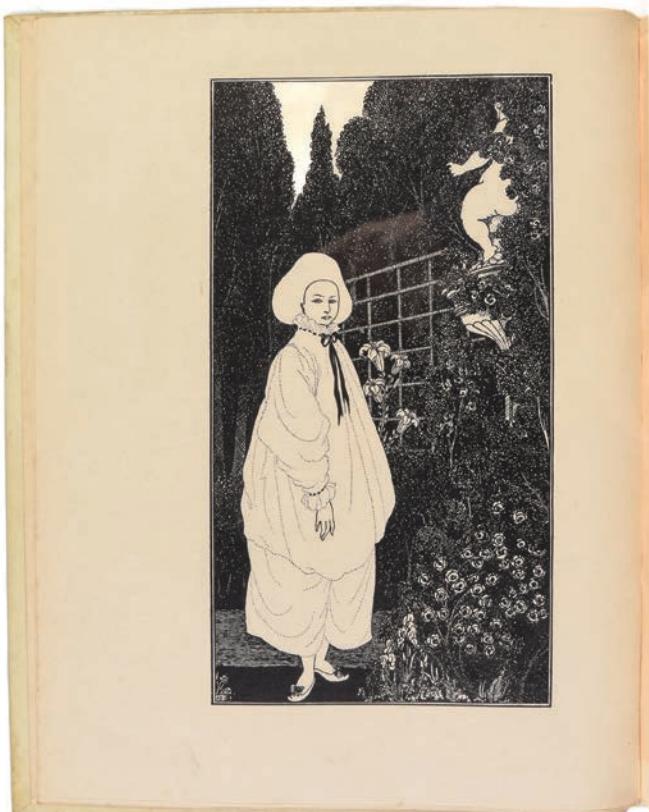
A pristine copy of this most beautiful of books. With the occult (skull, snakes, plump heart) bookplate of Gilbert C. Elliot and that of H. Bradley Martin (lot 2802 in his 1990 sale). In an early morocco backed slipcase with chemise.

Dowson was a great prevaricator, but this quite extensive piece, his only work for performance, was delivered in 1892 within the required two weeks. It offers an exploration of the divide between the dreamed-of and the real and the impossibility of perfect love. See later in this catalogue for a fine small collection of the American actor and poet W.T. Peters, who commissioned the play.

The narrative features that favourite figure of the '90s, Pierrot. Bearing lilies, he falls asleep in a garden to be woken by the Moon Maiden, whom he persuades to unveil and falls in love comprehensively, ignoring her warning that

Mortal, beware the kisses of the moon!
Whoso seeks her she gathers like a flower -
He gives a life, and only gains an hour





It ends badly of course:

I come no more, thou shalt not see my face
 When I am gone to mine exalted place:
 Yet all thy days are mine, dreamer of dreams,
 All silvered over with the moon's pale beams:
 Go forth and seek in each fair face in vain,
 To find the image of thy love again.
 All minds are kind to thee, yet never one
 Shall hold thy truant heart till day be done.
 Whom once the moon has kissed, loves long and late,
 Yet never finds the maid to be his mate.
 Farewell, dear sleeper, follow out thy fate.

As Reed says “The Moon Maid’s name might be Cynara.”

As book productions, it’s hard to exaggerate the perfection of these de-luxe copies, in which Beardsley’s un-anchored Pierrot dreamily drifts across the moon-coloured vellum boards.

[129] [Issue on Ordinary Paper].

First edition, one of 300 copies of a total edition of 330.

Frontispiece, two illustrations, initial letter and “Puck on Pegasus” device on title page by Aubrey Beardsley. Large 8vo., original green cloth with a design by Beardsley in gilt. London: Leonard Smithers, 1897.

Nelson, LS, 1897.3. The slightest signs of handling, but a very good copy indeed, near fine.

[130] [Another Edition].

One of 50 copies on Japanese Vellum of a total edition of 1000.

12mo., original printed stiff wrappers, original tissue jacket, original printed card slipcase. Maine: Thomas B. Mosher, no 26 of the Lyric Garland Series. 1913.

A fine copy but for a very small area of staining on the lower cover, resulting from some sort of earlier inundation, which has left a more marked stain to the original unprinted dust jacket and the rather battered original slipcase.

[131] [Issue on Ordinary Paper].

One of 950 copies of a total edition of 1000. 12mo., original grey boards, printed labels to spine and front cover. Maine, Thomas B. Mosher, No 26 of the Lyric Garland Series. 1913.

Bookplate of Eugene and Mildred Prince. Very fine in the printed slipcase, which is mildly worn.

[132] [Another Edition].

First edition thus. 8vo., original grey printed wrappers. New York: Samuel French Publisher, 28–30 West Thirty-Eighth St., n.d. [ca. 1920].

With ownership inscription of Georgia Hencken. Annotated throughout in pencil in preparation for a performance.

[133] [Another Edition].

One of 30 copies 8vo., original marbled boards, printed label on upper cover, original tissue jacket. Uncut and unopened. New York: printed by Bruce Rogers for The Grolier Club, 1923.

A fine copy of this small and perfectly formed book, “one of a series of six books done by eminent American printers at the invitation of the Grolier Club.”

[134] [Another State].

Single gathering of four pages, with title page, two pages of text (pp 6 & 7) and colophon page with Bruce Rogers’ device. New York: the Grolier Club, 1923.

Either a specimen or a proof – it is printed on a heavier paper than the finished book. Traces of mounting along the gutter of the last page, otherwise fine.

[135] JONSON, Ben. *Volpone: Or The Foxe.*

A New Edition [edited by Ernest Dowson] With a Critical Essay on the Author by Vincent O’Sullivan and a Frontispiece Five Initial Letters and a Cover Design Illustrative and Decorative by Aubrey Beardsley Together with an Eulogy on the Author by Robert Ross. One of 100 numbered copies on Japanese vellum, with the plates in two states, of a total edition of 1100. 4to., original vellum decorated

in gilt with an all-over design by Beardsley. London: Leonard Smithers and Co., 1898.

The reproduction of the extra set of plates, printed full size rather than the vignette size of those in the text, is vastly superior to the slightly muddy ordinary set.

A fine copy of this beautiful issue. The book has a printed dedication (by Ross?) to "The mother of the gifted artist whose work, had he lived to complete the series of twenty-four drawings in course of preparation, would have so enriched it."

[136] [Issue on Ordinary Paper].

A New Edition [edited by Ernest Dowson] With a Critical Essay on the Author by Vincent O'Sullivan and a Frontispiece Five Initial Letters and a Cover Design Illustrative and Decorative by Aubrey Beardsley Together with an Eulogy on the Author by Robert Ross. One of 1000 copies of a total edition of 1100. 4to., original blue cloth decorated in gilt with an all-over design by Beardsley. London: Leonard Smithers and Co., 1898.

A very good copy of the first binding, with Smithers imprint at foot of spine, as usual, out of series. Nelson, LS, 1897.7; Lasner, AB, 129.

[137] [Another Issue].

A New Edition [edited by Ernest Dowson] "With a critical essay on the author by Vincent O'Sullivan, and a Frontispiece, five initial letters and a cover design illustrative and decorative by Aubrey Beardsley together with an eulogy on the author by Robert Ross." One of 1000 copies of a total edition of 1100. 4to., original blue cloth decorated in gilt with an all-over design by Beardsley. London: Leonard Smithers and Co., 1898.

An out of series copy of the second issue, "THE BODLEY HEAD" at foot of spine. Lasner, 129, notes that copies of the ordinary and special issues appear with the Bodley Head spine marking, constituting "American sub-issues." Minor edgewear but a very good copy with an early ownership inscription that combines assertion and illegibility. Presumably in a successful attempt to cover up

its provenance a later owner has over-pasted a generic nameless bookplate over an existing one.

[138] CHODERLOS DE LACLOS, Pierre. *Les Liaisons Dangereuses.*

Translated by Ernest Dowson. One of 300 numbered copies. Fifteen Illustrations in Photogravure after Monnet, Fragonard Fils, and Gerard. 2 vols. 8vo., original parti-coloured cloth lettered in gilt. Uncut. London: Privately Printed [Leonard Smithers], 1898.

Tape marks to endpapers and discolouration at ends of spines, Nelson, LS, C1898.9.

[139] With Arthur MOORE. *Adrian Rome.*

First edition. 8vo., original blue cloth, gilt decorations on the spine and front cover. Uncut. London: Methuen & Co., 1899.

An excellent copy in the primary binding.

[140] [Another Issue].

First edition. 8vo., original green pebble-grain cloth, uncut. London: Methuen & Co., 1899.

A near-fine copy in the secondary binding, which is still more than respectable, but lacks the fancy gilt-blocking on the spine.

[141] [Another Issue].

First edition, "Colonial Library" issue. 8vo., original blue diamond-cut cloth. Uncut. London: Methuen & Co., The Colonial Library, 1899.

As well as the neat overprint of "Colonial Library" at foot of title-page and a half title identifying it as such, this issue is identified by its robust blue cloth binding with "METHUEN'S COLONIAL LIBRARY" stamp at foot of spine and endpapers covered with advertisements for other books in the series. Appropriately, the lower paste-down has the bookseller's ticket of "Cole's Book Arcade" of Sydney, Melbourne and Adelaide. Evidence of an unidentifiable effacement from the title page and facing page.

[142] [Another Issue].

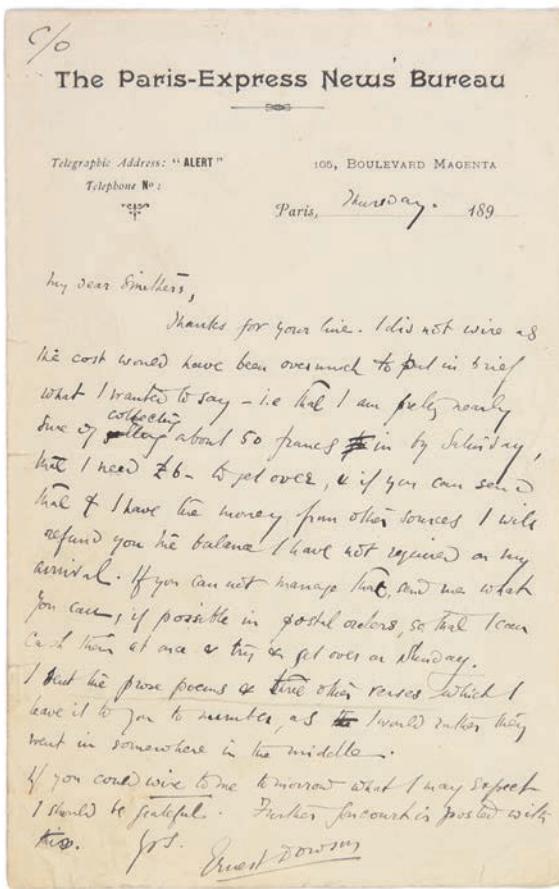
*First American edition. 8vo., original pictorial cloth. New York:
Henry Holt and Company, 1899.*

A near fine copy, with the lightest of wear to the extremities of the binding, which bears an extremely stylish design.

[143] Autograph Letter Signed,

*to Leonard Smithers, 1 p., Hotel St. Malo, Rue d'Odessa, Paris,
n.d. [June 1899],*

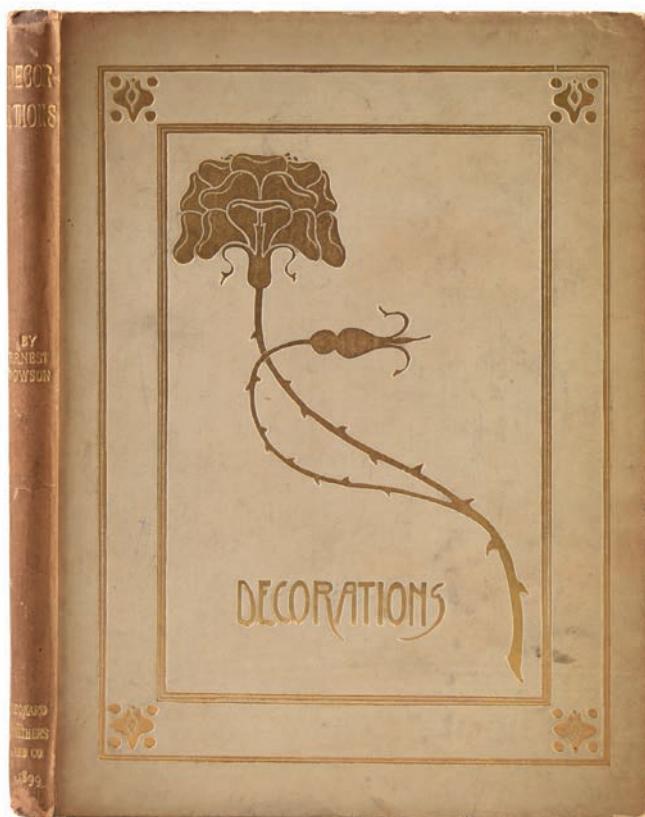
An unpublished letter to Leonard Smithers, about money worries, “I hope you will be able to let me have money by Tuesday as I go in such dire fear of my landlord that I live chiefly *En Cachette* at the houses of different friends” and preparations for the publication of his *Decorations*: “I did not know you wanted the poems at once, but I have been at them very hard for the last three days, my chief difficulty being the arrangement. I will send you the copy of them tomorrow, but there may be other ones which I should like to put in the volume as well. Could this be arranged?” Smithers appears to have been interceding with Dowson’s family in an attempt to speed up the process of probate – the family business had been left in a total pickle, and in the end Dowson never received any inheritance: “With regard to my uncle I should like to see you before writing to him, as in that kind of matter, ten minutes conversation is more satisfactory than scores of letters.” Dowson, for all the chaos of his life was always productive, and he announces the intention of including more of his Goncourt translation in the packet. Not in Flower and Maas, but datable to June 1899 by apparently being written the day before their letter no 397.



[144] **Autograph Letter Signed,**
to Leonard Smithers. 1 p., 8vo, letterhead of *The Paris-Express*
News Bureau, 105 Boulevard Magenta, with c/o added in hand
“Thursday” [summer, 1899],

An unpublished letter, written from the office and home of R.H. Sherard in Paris, enclosing the latest instalment of Dowson’s Goncourt translation, referring to his recent despatch of material for *Decorations* “I sent the prose poems & three other verses which I leave it to you to number, as I would rather they went in somewhere in the middle” and making a fairly desperate plea for money so that he may return to England to pursue his inheritance. He is scraping funds together: “I am pretty sure of collecting about 50 francs in by Saturday, but I need £6 to get over, & if you can send that & I have the money from other sources I will refund you the balance I have not required on my arrival. If you can not manage that, send me what you can, if possible in postal orders, so that I can cash them at once & try to get over on Sunday.”

It would appear to be written just a couple of days before Flower & Maas no. 398, where he describes staying in Sherard’s apartments “for purposes of economy & others”, towards the end of his last summer in Paris, and his last summer of life. Jad Adams on this period “Dowson was quite clearly three-quarters dead already, drifting around the Latin Quarter and the marketmen’s bars about the Halles, where he could drink all night.” He was drinking absinthe as well as ordinary drinks when he could find the money, suffering hallucinations and seizures, and masochistically refusing most help. When staying with Sherard he turned down Sherard’s offer of a comfortable sofa, choosing instead the “hardest and most uneasy couch that upholsterer ever devised” as well as “many other examples of the deliberate way in which he used to inflict pain and discomfort on his body, as though his soul wished to revenge itself upon its earthly coil for what it had suffered through its agency.” (Both quotations from Sherard’s *Twenty Years in Paris*, quoted by Adams).

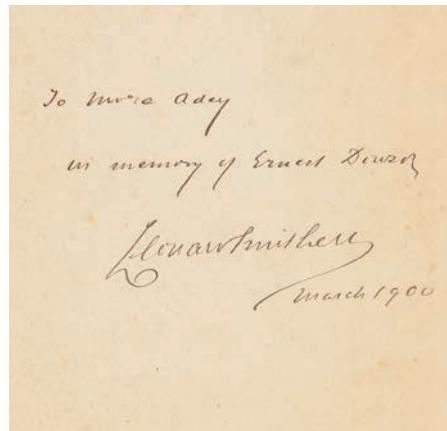


[145] Decorations: In Verse and Prose.

First edition. 8vo., original white boards with elaborate gilt designs on both covers by Althea Gyles, uncut. London: Leonard Smithers and Co., 1899.

Spine just a little darkened, and a very little overall soiling to the binding. With a fine bold inscription on the front free endpaper “To More Adey / in Memory of Ernest Dowson / Leonard Smithers / March 1900.”

Adey, art journalist, editor of *The Burlington Magazine*, was among the most loyal of Wilde’s friends and for many years a close friend of Robbie Ross. He was also Smithers’ silent partner in publishing at this time. The binding designs were traditionally but erroneously attributed to Beardsley, but in fact are probably by Althea Gyles: only the rear design is signed by her, but the front design has very marked similarities in the treatment of the rose petals to her design for Yeats’s *Poems* of the same year.



Simon Cooke in a good essay at www.victorianweb.org writes of the design: “Responsive to Dowson’s verse, Gyles celebrates life while simultaneously suggesting its frail limitations; the poet’s pessimism is also projected in the thorniness of the design on the rear, which acts as a metaphor of the existential struggle. At once almost painfully refined and rather unsettling, Gyles’s design is entirely a product of its *zeitgeist*, and is inseparable from the text it symbolizes.”

He also references Gyles’ disastrous (for her) love affair with Smithers.

[146] [Another Copy].

Spine very slightly darkened and a very little darkening to the edges of the boards, otherwise a fine copy, with the attractive bookplate of Elkin Mathews. The bookplate is signed in the block “P.H. 1916”, so its application to the book postdates the book’s publication considerably, which only slightly dilutes the significance: Dowson’s decision to give the earlier Verses and the current book to Smithers (“besides offering me most munificent terms, he is one of my most intimate friends”) instead of the eminently respectable Mathews, was a sign of his commitment to the Bohemian life. Decorations belongs more completely to the racketty world of Smithers than Verses, with its binding designed by the remarkable Althea Gyles, who also appears to have been Smithers’ lover at the time.

We note that the book remains unopened . . .

[147] BALZAC, Honoré de. The Thirteen.

Translated by Ellen Marriage and Ernest Dowson, with a signed introduction by Dowson to the final part (La Fille aux Yeux d’Or). Four illustrations after W. Boucher. Authorized Cabinet Edition of La Comédie Humaine, edited with a general Introduction and Prefaces by George Saintsbury. 8vo., original plain brown cloth, printed label on spine. T.e.g., others uncut. New York: Croscup & Sterling Co.; London: J. M. Dent & Company, 1899.

A complex and paradoxical issue, which includes the text of *La Fille aux Yeux d’Or*, despite the introduction more or less boasting of its suppression. The text was first published in London by Dent without *La Fille aux Yeux d’Or* (which was the only part translated by Dowson) and was then taken up by the American firms of Grebbie, and Croscup & Sterling. The Grebbie edition is the same as the Dent one, but the Croscup and Sterling edition, references Dowson as translator on the title page and includes the 92 pages of *La Fille* at the end with a separate imprint but consecutive page numbering. Not only odd, but very rare – Cohen notes that in 50 years of haunting the booktrade for Dowson arcana, this is the only copy he has encountered.

George Saintsbury’s introduction notes that “*La Fille aux Yeux d’Or* . . . in some respects one of Balzac’s most brilliant effects,

does not appear here, as it contains things that are inconvenient." The "inconvenience" refers to the theme of sapphic love which becomes possessive to the point of death, and really is quite gory.

Spine darkened, the label to the point of illegibility, otherwise a very good copy of a rare and odd issue.

[148] DUBOIS, Guillaume. *Memoirs of Cardinal Dubois.*

Translated from the French by Ernest Dowson. With photogravure Portraits of Cardinal Dubois and The Duc d'Orléans. 2 vols. 8vo., original blue cloth lettered in gilt. London: Leonard Smithers, 1899 [i.e., 1900].

Slight wear to board edges, spine a little darkened, but a very good set. Nelson, LS, 1900.1.

[149] VOLTAIRE. *La Pucelle. The Maid of Orleans:*

An Heroic-Comical Poem in Twenty Cantos by Arouet de Voltaire: A New and Complete Translation into English Verse Revised Corrected and Augmented from the Earlier English Translation of W.H. Ireland and the one attributed to Lady Charleville with the Variants now for the first time translated by Ernest Dowson. 2 vols. One of 500 copies. 4to., original cloth backed boards, uncut. London: Printed for the Lutetian Society, 1899.

This translation of Voltaire's scandalous parody of the exploits of Joan of Arc includes the usually suppressed finale. Dowson's translation was, as admitted in the extended title, more of an adaptation of earlier ones than a wholly original work: William Rothenstein initially agreed to illustrate it but got cold feet and withdrew. The Lutetian Society was a Leonard Smithers imprint, in partnership with Teixeira de Mattos. Spines a little darkened at the ends, and old tape stains on the endpapers, but very good copies nonetheless.

Nelson, LS, 1899.15. Near fine set.

[150] *The Poems of Ernest Dowson: Verses, The Pierrot of the Minute, Decorations in Verse and Prose.*

One of 50 copies on Japan Vellum, signed by the publisher, of a total edition of 650. 8vo., original stiff card wrappers, with French-

*fold inner wrappers, original plain dust jacket printed on spine.
Uncut. Portland, ME: Thomas B. Mosher, 1902.*

The first collected edition of Dowson's verse, preceding the English edition by three years. Book in very fine condition, dust jacket a little discoloured and with a small stain and a small tear on the spine.

[151] [Issue on Ordinary Paper].

One of 600 copies. 8vo., original white boards, title printed in black, original printed dust jacket. Uncut. Portland, ME: Thomas B. Mosher, 1902.

A remarkably fine copy, the dust jacket slightly darkened on the spine and with early repairs at head and foot: the original silk bookmark has stained the page it is laid in, there are a couple of slight stains from inserts no longer present, and a very neat pencil emphasis of "Cynara".

[152] SCOTT, Cyril. *Sorrow Composed for Voice and Pianoforte.*

Words by Ernest Dowson. Folio. 8pp. London: Elkin & Co., Ltd, [copyright] 1904

With the publisher's rubber stamp "Presentation Copy. / With Messrs. Elkin and Co's compliments." on title page. Though no markings document its provenance, this copy comes from the collection of Maud Beerbohm Tree (1863–1937), as augmented by her daughters Viola (1884–1938) and Felicity (1894–1978). Some dusting and faint evidence of a single vertical fold, but in excellent condition for sheet music.

[153] The Poems of Ernest Dowson.

First English edition of Dowson's collected verse. With a Memoir by Arthur Symons, Four Illustrations by Aubrey Beardsley, and a Portrait by William Rothenstein. 8vo., original green cloth with a design by Beardsley (that used for Verses of 1896). London and New York: John Lane, 1905.

A fine presentation copy from the editor, inscribed "To Thomas Hardy from Arthur Symons 1905". Symons was a friend of each,

and the inscription connects the two great poetic pessimists of the turn of the century. An early pencil hand has identified the Horatian source of the Latin title of the “Cynara” poem, and has marked the poem “Amantium Irae” in the contents. A fine copy.

[154] Cynara: A Little Book of Verse by Ernest Dowson.

One of 100 copies on Japanese Vellum of a total edition of 1050.

12mo., original printed boards, plain paper dust jacket. Portland, ME: Thomas B. Mosher, 1907.

A fine copy in its original tissue dustwrapper, which is a little torn and soiled.

[155] GONCOURT, Edmond de. Confidantes of a King: The Mistresses of Louis XV.

First edition 8vo., original red cloth decorated with fleurs-de-lys in blind. 2 vols. London and Edinburgh: T. N. Foulis, 1907.

The terminal translation made by Dowson for Smithers, who continued to pay for the work even when his own finances were so compromised that he couldn't afford to publish.

[156] DE VILLENEUVE, Gabrielle-Suzanne de (attrib.). The Story of the Beauty & the Beast: The Complete Fairy Story.

“Translated from the French by Ernest Dowson”. One of 300 copies. With Four Plates in Colour by Charles Condor (sic). 4to., original green cloth lettered in blocked in gilt. London: John Lane, The Bodley Head; New York: The John Lane Company, 1908.

A fine bright copy. A puzzle of a book that attracted error right from its publication with the embarrassing mistake in spelling Conder's name. Dowson's supposed translation is unremarked by his two biographers, although Longaker lists it in his bibliography section: Flower and Maas believe the translation (though they don't give their source) to be a misattribution and that it was the work of the Anglo-Irish lawyer, writer and friend of Oscar Wilde's Edward Strangman; Anne Galbally's life of Conder gets the whole thing wrong in writing that it was published by Smithers in 2002 (!). Conder's portrayal of a blowsy Beauty suggests a racier translation than Dowson actually provides: “unable

to return the affection of a lover, who though disguised as a monster, displayed so noble a soul".

[157] SCOTT, Cyril. *The Valley of Silence Composed for Voice and Pianoforte.*

Words by Ernest Dowson. American edition. Two leaves folded once to form eight pages, unsewn as issued. 36 x 26 cm. New York: Boosey & Co.; London: Elkin & Co., Ltd., n.d. [copyright Elkin & Co., Ltd., 1910].

The title is taken from the opening words of Dowson's "Beata Solitudo," which first appeared in his *Verses* (1896). Scott (1879–1970) was an influential and prolific composer, as well as mystic, occultist and advocate of natural therapies. He created songs using the poetry of Symons and Rosamund Marriott Watson as well as Dowson, and also wrote poetry. Elkin Mathews published a couple of his books, including a translation of Baudelaire's *Les Fleurs du Mal*. A fine copy.

[158] HARRISON, H. Guy. *A Bibliography of the Works of Ernest Dowson.*

Uncorrected typescript, title-page plus 7 pp, on paper water-marked "Action Bond". N.d. [1914].

This was published as a supplement to Plarr's book on Dowson, published in 1914. Some wear, soiling, and chipping to the title-page; otherwise in very good condition, with horizontal centerfold.

[159] *Studies in Sentiment.*

With a foreword by Thomas Bird Mosher. One of 25 copies printed on Japanese vellum [of a total edition of 475]. 8vo., original thin boards with integrated printed wrapper and conventional dust jacket, both printed on spine. Uncut and unopened. Portland, ME: Thomas B. Mosher, 1915.

Spine of both dust jackets very slightly darkened, and outer jacket with some very minor marginal tears and soiling, but an extremely good copy indeed.

Four prose pieces: "Apple-Blossom in Brittany", "The Eyes of Pride", "Countess Marie of the Angels" and "The Dying of Francis Donne."

[160] [Issue on Ordinary Paper].

With a foreword by Thomas Bird Mosher. One of 450 copies of a total edition of 475. 8vo., original grey boards with printed label on spine. Uncut and unopened. Portland, ME: Thomas B. Mosher, 1915.

Spine slightly faded, otherwise fine with a rather plain bookplate (which seems to be referencing Leda, although the the bird looks more goose than swan) from which the name has been effaced .

[161] Non Sum Qualis Eram Bonae Sub Regno Cynarae.

First edition thus. 2 pp of text with two blank leaves at front and rear. Original printed wrappers. N.p.: [Everett, WA]: The Fox Head, July 1936.

A fine copy of a tasteful little publication.

[162] Non Sum Qualis Eram Bonae sub Regno Cynarae.

Illustrated with four small wood-engravings. First edition, one of 100 copies. 4 leaves folded once, including blanks. Original green-grey wrappers, printed label on upper cover. Los Angeles: The Press of Osborn Durand, 1937.

A near-fine copy of a delicate little edition – Durand was an author and published a few small press books, apparently printed in his kitchen.

[163] New Letters from Ernest Dowson.

Frontispiece portrait after Will Rothenstein. Edited with a preface by Desmond Flower. One of 200 copies of a total edition of 220, all signed by Flower. 4to., original cloth backed patterned boards. Andoversford, Glos.: The Whittington Press, 1984.

A fine copy. Here-printed are Dowson's letters to the Uranian poet and librarian Charles Sayle, only discovered after the completion of the Maas edition of letters. The introduction includes

a vigorous attack on Arthur Symons “One of the nastiest people I have ever met”, and an attempt at elegant euphemism in “Sayle was rusticated for an impropriety far removed from Dowson’s later nymphophilia”.

Edwin Ellis

Edwin Ellis, writer and artist, neighbour of the Yeats family in Bedford Park, and collaborator with W.B. on a mighty and pioneering edition of William Blake. He was a writer and artist, and is condemned to a rather ghostly posthumous existence, since the main source of his life is some rather vague passages in Yeats’ *Autobiographies*, where he describes Ellis’s conversation being “a labyrinth of abstraction and subtlety” and of how they would argue about Blake for hours. Ellis was a regular member of the Club.

[164] Doda’s Birthday. The Faithful Record of All that Befel [sic] a Little Girl on a Long Eventful Day.

Chromolithographic frontispiece and title page, five wood-engraved illustrations. First edition. 8vo., original red cloth gilt. London and Belfast: Marcus Ward & Co., n.d. [1873].

The author’s first book: binding slightly mottled, but a very good, tight, clean, unworn copy.

[165] Autograph Letter Signed.

7 pp., 41 Fitzroy Square letterhead. 8vo, 26 August 1876,

to one Alwin Soutar: A chatty letter discussing recently completed and planned paintings, travels, and related professional topics. “Still I have several I have been reserving with a notion of sending to the winter show at Suffolk St., which by the bye reminds me--when at Yarmouth the Suffolk St. people sent me an invite to join their body--they sent invites to a number of other fellows. Some have accepted, some declined--Having thought the matter over I accepted and am now a fellow member with your friend Peel[?].” This probably refers to the Society for British Artists, established in 1823 in opposition to the Royal Academy.

Corner of first leaf torn away, not affecting text. Very good.

[166] Fate in Arcadia and Other Poems.

With illustrations by the Author. First edition, large paper issue.

Folio, original orange cloth with art lettering. London: Ward and Downey, 1892.

An extraordinary issue, half the size again of the ordinary state, and with an added frontispiece, pictorial title page and seven illustrations not found in the ordinary state. The extra illustrations are printed in sepia and would appear to be actual lithographs, unlike the process blocks of the regular copies. Of the text itself Yeats wrote a review under the title "A New Poet". He must have intended to do the older man a favour by bringing it to the notice of the public, but the tone is ambivalent at best: "The very defects of the book, its occasional obscurity, and the careless way in which the stanzas are built every now and then, come from excess, and not, as is commonly the case, from lack of personality—everything is vitalised, though often vitalised awry. In drawing attention to such a book for the first time, however, it is the duty of the reviewer to praise its excellences, and leave the discussion of its defects to those coming years whose more deliberate judgment it is destined to challenge."

A presentation copy, inscribed to the Irish writer [Joseph] Fitzgerald Molloy "with the best of best wishes": Joseph Fitzgerald Molloy (1858–1908), was a historian and biographer specializing in theatre and royalty, though he also wrote a biography of Sir Joshua Reynolds: his Dictionary of Irish Biography entry comes alive with the mention that he simultaneously entertained Wilde and Bernard Shaw at dinner.

Binding somewhat soiled and rubbed at extremities, pin-hole in spine, but a very good copy.

[167] [Small Paper Issue].

With Twenty-four Illustrations by the Author. First edition.

8vo., original orange cloth with art lettering. London: Ward and Downey, 1892.

A near-fine copy.

[168] The Greymare Romance.

With Title-Page and Twenty-Four Illustrations by the Author. First edition. 8vo., original grey pictorial cloth. London and Sunnyside, Orpington: George Allen, 1891.

A whimsical, skilfully illustrated fantasy about talking horses at Oxford. A very good copy..

[169] Seen in Three Days.

Written, Drawn & Tinted by Edwin J. Ellis. 60 leaves, 31 x 14 cm., unbound as issued, in original cloth portfolio. London: Sold by Bernard Quaritch, 1893.

An eccentric publication, a single poem with text and illustrations lithographed, showing all the signs of Ellis's deep immersion in William Blake. Portfolio with the armorial bookplate of the Dowager Lady Head (Lady Florence Julia Head (née Pollock)). Portfolio soiled, damped, and warped, leaving the text unaffected, with a duplicate of page 23.

[170] The Man of Seven Offers.

Frontispiece and four (apparently of five) plates. First edition. 8vo., original black cloth. London: Ward & Downey, Limited, n.d. [1895].

In this comic novel, the offers are marriage proposals. This is an atmospherically distressed copy, evoking a picture of working-class literacy, with the early ownership inscription of Nehemiah Sage of Penrhwceiber in the Rhondda Valley in South Wales: Nehemiah was surely a coal miner for every page is thumbed and soiled. Binding worn and soiled, hinge starting. WorldCat finds only two copies outside the British copyright receipt libraries.

Arthur Galton

Galton was a fellow traveller of the Rhymers' Club, a tenant of MackMurdo's proto-commune at 20 Fitzroy Street (from which Lionel Johnson was barred as constituting a health and safety hazard) a contributor to *The Century Guild Hobby Horse* and friend of Ezra Pound, Dorothy Shakespear and Lionel Johnson. He had in fact followed Johnson from Winchester to New College Oxford, although as a mature student for his second degree. Galton was clearly something of a restless soul, having left Cambridge after matriculation to be ordained in the Church of Rome, from which he then seceded, taking his second undergraduate degree at Oxford, and being ordained into the Church of England in 1898. At one stage he shared the vicarage at Edenham, in Lincolnshire, with the interesting Australian author Frederic Manning, who considered him something of a mentor. See the ALS from Lionel Johnson to John Lane in this catalogue where he describes Galton as "my very great friend".

[171] Autograph Letter Signed

Letterhead of The Palace Ripon (Yorkshire), 1 p, 15 December 1902.

Addressed to L. Jardine, the letter thanks him for Lionel Johnson's letter which has been copied and will be returned, and which he will not fail to make use of. "Alas that Dowson, as well as Johnson, should have come by his death so tragically."

[172] Two Essays upon Matthew Arnold with Some of His Letters to the Author.

*First edition. 12mo., original grey printed boards, linen spine.
London: Elkin Mathews, 1897.*

Nelson, EM, 1897.13. A very good copy of this elegant production, with a little staining at the upper edge of a few leaves at the rear, and the bookplate of Charles Shadwell, provost of Oriel College and friend and confidant of Walter Pater.

[173] Rome and Romanizing: Some Experiences and a Warning.

First edition. 8vo., original grey printed wrappers. London: Skeffington & Son, 1900.

Galton's autobiographical account of his spiritual journey (which included successive ordination as a Roman and then as an Anglican) to Rome and back – Chapter 1 is “Why I entered the Roman Church” and Chapter 2 is “Why I left the Roman Church – and then to Canterbury”. The only copies Worldcat finds in the Americas are at the Newberry Library, Dallas Theological Seminary and Emory.

[174] Acer In Hostem.

First edition. 8vo., original grey printed wrappers. Windermere: A. W. Johnson & Sons [Privately printed], 1913.

A collection of essays on literature and contemporary politics, originally written for the Birmingham bookseller Cornish's Christmas circular *Friendship's Offering*. The introduction attacks Cornish's impudence in editing them aggressively and in suppressing two of them, and explains that this edition is for his friends. The printed dedication is to Galton's friend “To Dorothy Shakespear in Memory of Dreaming Hours at Oxford with a hope of more Golden Realities in Rome” and seems to carry hope of intimacy, though she was already in a state of unofficial engagement to Ezra Pound in 1913, and was to marry him in April 1914. With a correction in the author's hand on p. 51, adding eleven words and striking nine, in response to an apparent typesetting error. Fragments of wrappers missing at head and foot of spine, and neat 1-inch split in front joint at head of spine; lower corner of rear wrapper missing. Otherwise a very good copy indeed of this very rare item: Hamilton College have Dorothy Shakespear's own copy annotated by Ezra Pound, in their Pound collection, which is the only copy noted by Worldcat to be found in the Americas – Bodley and BL are the only ones in the UK.

Edward Garnett

Garnett, most distinguished of publishers' readers and intimate to many of the greatest writers of the period, was a close friend of W.B. Yeats, and with him visited the Rhymers' Club. Alford describes him as a "Permanent Guest" but Garnett's biographer Helen Smith writes that he "rapidly found the solemnity of the meetings insufferable and much preferred Yeats's company in less formal surroundings."

[175] GARNETT, Edward. **An Imaged World. Poems in Prose by Edward Garnett.**

With Five Drawings by William Hyde. First edition. 8vo., original cloth elaborately decorated with an all-over art nouveau design in gilt. London: J. M. Dent & Co., 1894.

A near fine copy of the author's first book, issued in delicate silk over boards with elaborate art nouveau design gilt-stamped on cover and spine and art nouveau borders on pages. Arts and crafts bookplate of M. H. DeYoung, editor of the San Francisco Chronicle, civic leader, and donor of the DeYoung Museum in Golden Gate Park.

G.A. Greene

Greene was born in Florence, educated in Dublin and acted as Secretary of the Rhymers' Club: Edgar Jepson describes his "for-bidding" beard, Alford includes him as one of the journeymen poets and Andrew Lang lampoons him over his "poetic intention to hammer the ringing rhyme". He collaborated with Ernest Dowson on the massive translation of Richard Muther's *History of Modern Painting* in 1895 to 1896 – catalogued here under Dowson. He was fluent in both Italian and Irish, and both taught and administered in the British education system.

[176] GREENE, G[eorge] A[rthur]. **Italian Lyrists of To-Day.** *Translations from Contemporary Italian Poetry with Biographical Notices by G. A. Greene. Title page designed by Walter Biggar Blaikie. First edition. 8vo., original green cloth stamped in gilt with an eponymous lyre. London: Elkin Mathews and John Lane; New York: Macmillan and Company, 1893.*

Printed in an edition, per Nelson, BH, 1893.20/61, of 1000 copies. A near fine copy of a handsomely made book.

Arthur C. Hillier

Hillier was a full member, but contributed only to the second volume of the *Books of the Club*, and earned (along with a few others) the casual insult from Yeats that his contributions were “intolerably bad as was to be expected”. He only troubles the scorers again as one of the three translators of Richard Muther’s massive *History of Modern Painting*: Dowson was one of his collaborators in this, and see under Dowson for the work.

[177] **The Book of the Rhymers’ Club.** [and] **The Second Book of the Rhymers’ Club.**

First editions, one of 450 and 500 (plus another 150 for the USA) copies respectively. 8vo., original light brown and darker brown cloths, the first with a printed label on the spine, the second lettered in gilt on the spine, both uncut. London: Elkin Mathews, 1892 & 1894.

The first volume has the bookplates of the Dundee University Club and G.C. Williamson, and the second a contemporary presentation inscription to Walter Worrell from Hillier, signed with initials. Hillier has also neatly annotated Dowson’s “Non Sum Qualis Eram Bonae Sub Regno Cynarae” with a couplet from Joseph Beaumont’s *Psyche*: “It pittied me to see this gentle fashion / Of her sincere, but unsuccesfull Passion”

Herbert Horne

Alford acknowledges Horne, architect, book designer and co-editor of *The Hobby Horse* as an “unofficial Rhymer” and the club met once at 20 Fitzroy Street, the communal home established by him and Mackmurdo, an event described by Victor Plarr: “The Rhymers held one memorable meeting in Mr. Herbert Horne’s rooms in the Fitzroy settlement. They were then, so to speak, rediscovered and reconstituted, having previously been but a small group of Dublin poets.”

[178] *Diversi Colores*.

Title page and colophon by Horne. First edition. 12mo., original grey boards, small printed label on spine. London: Published for the Author at the Chiswick Press, 1891.



A fine copy of a fragile and elegant little book – an understated masterpiece of design.

[179] Autograph Letter Signed.

From 2 Kings Bench Walk, 1 1/4 pp., 8vo, 29 April 1893,

to “Dear Mr. [C. Kegan] Paul,” the publisher. He is happy to contribute his “two little songs” to Paul’s *Living English Poets* “if you really think they are worth putting in.” Horne goes on to state his date of birth as requested, complain of ill health (“I have not been at all the thing”), and mention a trip to Belgium. In the event, when the new edition of *Living English Poets* appeared in 1893, it included only Horne’s “Amico Suo,” p. 266. Paul published *The Century Guild Hobby Horse*, of which Horne was de facto editor.

Selwyn Image

Image, designer, poet, art historian and amateur entomologist, was a close friend of A.H. Mackmurdo, collaborating on *The Century Guild Hobby Horse* and living for a time at the Fitzroy Settlement. Alford quotes Yeats as saying that he “came constantly” to the Rhymers’ Club for a time, but that he was neither a member nor a “permanent guest”.

[180] The Art of Dancing: On a Question of Dress.

Being a Paper Read before the Church and Stage Guild Tuesday, Feb. 24, 1891, by Selwyn Image. First edition. 8vo., original wrappers, upper cover serving as title page London: Office of the “Church Reformer” 8, Duke Street, Adelphi, W.C. 1891.

Inscribed by the author along top edge of front wrapper in his neat calligraphic hand: “With my best remembrances. S. I.” Blue-pencil proofing marks on four pages (not in Image’s hand), passed with a tick and dated at the end 5 May 1891. Wrappers somewhat soiled, front wrapper foxed, and evidence of a vertical fold. Overall, a very good copy of a fragile and ephemeral item, printed by the Women’s Printing Society.

[181] Of the Critic and Criticism.

Autograph Manuscript signed. Extensively revised, 13 pp. written in black ink on blue paper, small 4to, fine early morocco backed case. n.d. [1895].

This essay, which begins with great celebratory vigour, was published in the first issue of *The Savoy* and can be read as an alternative statement of editorial intent, describing “a somewhat fresh variety of literary and artistic journal . . . this paper would have no principles and no policy . . . the Editor should have no further care than to see that his writers possess individuality and can express it, and that they run him not into a libel-action. The writers shall have no further care than to say precisely what each of them thinks and feels on the matter in hand, unhampered by the least concern of supporting any tradition, or by a dread of contradicting, even flatly, what someone else, or their own selves, may have written in the same paper. Each of them, therefore, would have a free hand entirely, with that one proviso of blanching the libel-court.”

It would be interesting to know if Image had seen Symons' own, better-known, manifesto for *The Savoy* before writing his.

[182] Poems & Carols.

First edition. 12mo., original drab boards. London: Elkin Mathews, 1894 [i.e., 1895].

Title-page, colophon, and typography by Herbert Horne. Elegantly printed at the Chiswick Press and bound in paper-covered boards with printed spine label. The companion volume to Herbert Horne's *Diversi Colores* (1891). Nelson, BH, 1895.3, indicates that 500 copies were printed. Attractive small booklabel, and two assertive but not offensive inscriptions by that same early owner, otherwise about fine.

[183] A Monk of Fyfe. Being the Written Chronicle of Norman Leslie of Pitcullo, Concerning Marvellous Deeds that Befell in the Realm of France, in the Years of Our Redemption, MCCCCXXIX–XXXI.

Now First Done into English Out of the French by Andrew Lang. Initial letters and 13 illustrations in the manner of medieval woodcuts by Selwyn Image. First edition. 8vo., original red-brown cloth lettered in gilt on the spine. London, New York, and Bombay: Longmans Green and Company. 1896.

A very good copy indeed.

[184] Autograph Letter Signed,

70 Parkhurst Road, Holloway. 1 p., 8vo, 12 December 1919,

An attractive letter in Image's endearingly neat hand to David T. Davies, of the Central School of Arts and Design hoping to be able to attend their "Carnival" tomorrow evening, concluding cheerfully "May all success wait on the Festival!".

[185] Letters.

Edited by A.H. Mackmurdo. Frontispiece portrait of Image and facsimile letter. First edition, one of 500 copies. 8vo., original cloth backed boards. London: Grant Richards, 1931.

A very good copy.

[186] The Poems of Selwyn Image.

Portrait frontispiece. First edition. 8vo., original cream boards, linen spine. Printed dust jacket and original plain tissue jacket. London: Elkin Mathews & Marrott, 1932.

Publisher's review slip laid in, indicating that the book was published on 9 September, ordinary issue at 7/6 net and special issue of 60 copies signed by the editor, at £1/1-. Dustwrapper with art nouveau design, probably by Image. A very good copy of this handsome posthumous edition edited by his friend A.H. Mackmurdo, himself then in his eighties. A small area of light dampstaining along bottom edges of dustwrapper, rear board, and preliminary and terminal leaves.

Lionel Johnson

The poetry of Lionel Johnson sometimes struggles to make itself heard above the sound of his legend. Certainly he was an extraordinary person, diminutive, childlike, brilliant, learned, and self-destructive. He was famously known as “The Changeling” (see under Wilfred Meynell below for the first attribution of the name), less famously as “like a minnow, or an anatomical preparation” (by John Davidson), rather unkindly as a “homunculus” by Richard Le Gallienne in *Young Lives*, and affectionately by ‘Michael Field’ as having a “little form, weary little face, and brow domed like the British Museum Reading Room (and as full of literature)”.

His impact on his friends was little short of messianic: on the future Russell for instance he exercised “an extraordinary intellectual, spiritual and emotional ascendancy. To learn from an imperturbably aloof, and apparently omniscient, adolescent whose pale oval face and childish physique (in this he curiously resembled Sayle) gave him the appearance of a youthful saint in a stained-glass window, that the only realities were of the mind and spirit, and that those things which were commonly supposed to be real – ‘the physical things, the humours, the happenings, disgraces, successes, failures’ – were all illusions was heady wine indeed.” (Oates, partly quoting Russell).

“From the first I devoted myself to Johnson” wrote Yeats in “The Tragic Generation”. “I shall . . . remember all my life that evening when [he] read or spoke aloud in his musical monotone, where meaning and cadence found the most precise elocution, his poem suggested ‘by the Statue of King Charles at Charing Cross’. It was as though I listened to a great speech.” Their friendship wasn’t based on emotional kinship, and Johnson pointedly (Yeats having no formal higher education) warned him that whereas “I need ten years in the wilderness, you need ten years in a library”.

He adopted Ireland as his psychic motherland, despite having little Irish in his family line. In 1891 he adopted the Catholic faith, and in the same year helped Dowson on the same path, describing in a letter to Katharine Tynan in this collection that

“one of my few unmixed good deeds was my share in his conversion”.

It's hard not to use words like remarkable in describing Cohen's Johnson library. As so often with Cohen's books, a life-time's informed pursuit has made a collection that one wouldn't have thought possible. There is a copy of the unobtainable *Sir Walter Raleigh in the Tower*, his first publication, five autograph letters, including one to Katharine Tynan discussing Dowson, two manuscript poems, seven books from his library, including his own copies of *The Art of Thomas Hardy* and *Poems* of 1895, and four presentation copies, including the pre-eminent copy of *Poems* inscribed to Ernest Dowson. All states of all his significant first editions are present, including a detailed collection of the pamphlet on the Gordon Riots, one of the foundation events of modern Catholicism in England, headed by the extremely rare first issue. There is a delightful document relating to Johnson's posthumous reputation, namely the copy of *The Dublin Review* which Katharine Tynan gave to Ezra Pound and from which Pound rashly transcribed Johnson's brilliant and undiplomatic analyses of his contemporary poets.

Biographical sources on Johnson are few, partly because of the obscurcation caused by legend, and partly because of the wholesale series of thefts of manuscript material by the mysterious and malicious would-be biographer Adrian Earle, who ingratiated himself with Johnson's surviving connections and stole a wide range of primary material. All that remain of Johnson's archives are scraps, and the material in this collection represents a significant addition.

See Item number 33 in this catalogue for his copy of John Davidson's *Fleet Street Eclogues*.

*“O men of muscle, will we slay us worms
of earth?”*

[187] **The Wykehamist.**

4to., contemporary half calf gilt. Number 158 of October 1881 to 238 of December 1888, in two overlapping volumes, not bound uniformly.

The two volumes cover most of Johnson's school career and all his contributions to the magazine. He entered Winchester on a scholarship in 1880 but is not mentioned in *The Wykehamist* until No. 172 (December 1882), when he delivered before the Debate Society “a most eloquent harangue on the general worthlessness of our landed aristocracy.” Thereafter, he is mentioned as a participating member of the Debate Society and the Shakspeare Society. Oddly, Johnson opposed a resolution put forth by the Debate Society opposing the execution of Charles I, arguing that Charles had “Broken every principle of the constitution,” and “that the execution had served as a wholesome warning to later kings” (p. 115). Johnson became editor in 1884, and his unsigned editorials clearly express his interests and values, which were not shared by the vast majority of his classmates: it is a fine example of the aesthete taking on the hearties.

In No. 189 (October 1884), he alludes in passing to the first title published by Bradley and Cooper under the pseudonym “Michael Field,” a book which few other Wykehamists can be assumed to have read: “We print elsewhere a letter from a correspondent, who evidently feels what is beyond reasonable doubt a real want. The art of dancing, in whatever light we view it, is emphatically not one unworthy of being classed with other arts. A relic of solemn enthusiasm, which according to the authoress of *Callirhoe* (sic) is the ‘sap of the tree of Life,’ dancing holds its own, though in the passionless external society of to-day it is very far from being so considered...” (Henry James himself might have been baffled by his tortured syntax.) In No. 191 (December 1884), under the heading “A Plea for a Poet's Corner,” he editorializes: “It is too long since *The Wykehamist* had any poetry, save that which is made to order, in its columns” (p. 257). This same issue includes

five original poems, some probably by Johnson. In No. 192 (16 December 1884), he indicates that, despite the popular outcry, he intends to continue printing verse (pp. 266–67). Indeed, this number includes three poems, one of which, signed “NONYMUN- CULUS QUIDAM,” and entitled “Ballad of His Critics”, pursues the defiant theme of the editorial, with an added note of irony: “O men of muscle, will ye slay / Us worms of earth?”

The first volume is a fine copy, the binding on the second is rather distressed, spine barely hanging on and a chip missing (but preserved) from the foot of the spine. One issue of a post Johnson number (July 1893) in original wrappers, is included.

[188] French Lyrics.

Selected and Annotated by George Saintsbury. Engraved frontispiece by H. Clinton Scollard. First edition. 8vo., original vellum. Uncut. London: Kegan Paul, Trench, & Co., 1882.

Lionel Johnson’s copy with his bookplate and inscription: “L. Johnson / Win. Coll. / 1883” and with the later ownership inscription of the publisher and book collector Roger Senhouse. Quite extensively read, with a few thumb-marks to the text, and binding a little mottled and soiled.

[189] Sir Walter Raleigh in the Tower.

First edition. 4to., original printed wrappers. The Queen’s Gold Medal, English Verse, Winchester College. Chester: Phillipson and Golder, n.d. [1885].

The author’s extremely rare first separate publication, following its appearance in *The Wykehamist*, No. 200 (August 1885), pp. 326–28. Very skilful restoration of the rear wrapper, which had been missing a few inches at the top – the last page of text is stained accordingly, otherwise a very good clean copy, in a stout modern cloth folding case with the neat book-label of the legendary collector Simon Nowell-Smith. Only one copy appears in auction records, namely the Esher copy, which was sold as part of the great library of H. Bradley Martin in 1990, and then was re-sold at Sotheby’s in 2016.



Sir Walter Raleigh in the Tower.

I do not know what you are for, (I do not know what I am,
For myself, nor what anything is fact),
But I will search carefully for it even in being sold,
In defeat, poverty, imprisonment—for they too are great.
Did we think victory great?
So it is—but now it seems to me, when it cannot be helped,
that defeat is great,
And that death and dismay are great.—Walt Whitman.

HUNDRED have I lived so vainly? From the child
Beside the Devon seas, past wars and wars,
Up to this twelve years lodging? But I think
Not vainly, from the first; can I think false,
Who have not done ought else but merely think
Through twelve years gradual moon? But that is past
Now, and instead of a world's history's
Dead weight within my brain, Guyana gold
Shall gleam and glamour me across the seas,
And burnish the grey dreams about my sleep,
And I shall play the willing fool once more
Beneath gold's gracious smile. What bars me here?
Is gold so viler than the holier pearl,

How Now.

For years ago, I have; her, how I have.
How hearts both such are the break in.
This is thy mother's spirit now
She is like thou say, Jesus, that is not her.
It is to her, that the living first appears
She is happy spirit, that looks fair to me.

Then feel with secret: for to this are known
The fatal hours, breaking up our shall;
also the last years of work of passing there,
But much which is known, of past.
So all to best take a schme lone,
the art, is all of melancholy said.

Now here you is of mine abroad, for me, my
here long dark woodland meadow, and here
The voice, an note of the howling, sea.
This is in the banks, as here other day:
The quiet brook here is full of the
steel rock, bright noon, each autumn set, day.

Keep this, well, well, here is the West
To the him lay, and much to the place;
A mid, about, rocks the West at set
is this of the wind broken, earth and trees;
Rock where no man's people told of here,
the wavy ocean, before Calmer of you.

— L. J.

1893.

To the Miss, stills Miss.

ora pro anima

Nathaniel Hawthorne

sculptor sibi nomen.

1893.

**[190] HAWTHORNE, Nathaniel. Mosses from an Old
Manse.**

*8vo., original very dark blue cloth, spine lettered in gilt.
Edinburgh: William Paterson, 1883.*

Lionel Johnson's copy, inscribed in his hand on verso of front free endpaper in his last year at Winchester: "L. P. Johnson / Win. Coll. / 1886", with the manuscript of his 24 line poem "Hawthorne", and an original Latin prayer for Hawthorne, reading "Sancta Maria, Stella Maris:/ ora pro anima/ Nathaniel Hawthorne / scriptoris dilectissimi". Both are signed with initials: the poem dated 1889, the blessing 1893. The poem was later published in *Poems* of 1895, and the manuscript shows a couple of substantial variants from the published version, with one substantial revision in the manuscript. It's a moving poem in which Johnson claims emotional kinship with Hawthorne – "Was it thy melancholy spirit moved / Mine, with those gray dreams, that invested thee?". Previously sold at Sotheby's London, December 1990, to Rota.

[191] *Noctes Shakspearianaæ: A Series of Papers by Late and Present Members.*

Edited by Rev. Charles Halford Hawkins, M.A. First edition. 8vo., original magenta cloth. Published during the 25th Season of the Winchester College Shakespeare Society. Winchester: Warren & Son, Printers and Publishers, High Street; London: Castle & Lamb, 133, Salisbury Square, Fleet Street, 1887.

The first state of the binding – spine a little faded and corners just bumped, but a very good copy. Includes Johnson's essay "The Fools of Shakspere," pp. 171–89. Preceded in his canon only by *Sir Walter Raleigh in the Tower* and contributions to *The Wykehamist*.

[192] [Another Issue].

Edited by Rev. Charles Halford Hawkins, M.A. First edition. 8vo., original blue-green cloth. Published during the 25th Season of the Winchester College Shakespeare Society. Winchester: Warren & Son, Printers and Publishers, High Street; London: Castle & Lamb, 133, Salisbury Square, Fleet Street, 1887.

Some foxing, otherwise about fine, with an unsigned presentation inscription "From the least of the authors" – none of the authors besides Johnson made much of an impression on the literary world, and the inscription is not in his hand.

[193] *ROSSETTI*, Dante Gabriel. *The Collected Works of Dante Gabriel Rossetti.*

With Preface and Notes by William M. Rossetti. First edition. 2 vols., original black cloth decorated in gilt with an elaborate design by the author. 2 vols. London: Ellis and Scrutton, 1886.

Lionel Johnson's copy, with his ownership inscriptions on both half titles "Lionel Johnson / New Coll: / Oxford, 1887" in both volumes. Yeats described Rossetti as "perhaps the most powerful influence" on the Rhymers, and Johnson wrote in one of his *Winchester Letters* ". . . poetry has no relation to morality nor theology nor theosophy, but is for itself: one verse of the *Blessed Damozel* is to me worth the whole of *Dipsychus*".

Fredeman, 23.13. the bindings remain bright, despite significant wear at head and foot of spines. Text blocks tight and clean despite some foxing.

[194] BUTLER, Samuel. *Hudibras. The First Part. Written in the Time of the Late Wars.*

First edition. 8vo., a slightly unusual binding of 19th century sheep with roll-tooled decoration, five raised bands, leather lettering piece, all edges sprinkled. London: Printed by J. G. For Richard Marriot, under St. Dunstan's Church in Fleet Street, 1663.

Lionel Johnson's copy, inscribed by him on the front free binding endpaper: "Lionel Johnson / New College / Oxford. / 1887."

Lacking [A1], and extensively restored prior to Johnson's ownership, title page and terminal leaf remargined, occasional marginal worming not affecting text, [K6] to L[1] damaged at lower outside edge and remargined with the missing text added in a clear but clumsy hand (probably contemporarily with the binding). A few early annotations correcting mis-readings. This appears to be, judging from the four line errata on [R8] the issue described in Hayward, 113, as "the earliest of the three genuine editions of the first part of *Hudibras*, published in 1663." Item 292 in Quaritch Catalogue 1043.

[195] GOSSE, Edmund. *On Viol and Flute.*

Title page illustration of a classical scene. Second edition. 8vo., original off-white cloth lettered in gilt with a repetition of the title page illustration also blocked in gilt. London: Chatto & Windus, 1876.

Lionel Johnson's copy, with his self-confident ownership inscription on the half-title: "Lionel Johnson / New College / Oxford / 1887." Binding a little discoloured around the edges, but a very good copy indeed.

Gosse wrote to Johnson in 1897 that his poetry "is full of beauty, full of elevation & delicate strenuous force", adding with unintended irony (Johnson had only five more years to live), "you have already added to English poetry what, I believe, will never cease to be enjoyed; I hope you will have long years and energies to perfect your service in it".



[196] Large photograph of the New College Essay Society.
23 x 276 mm albumen print. Unmounted, undated, c. 1889.

With a pencil note on the verso identifying the photograph, in the hand of A. J. A. Symons. Horizontal crease toward the top, not affecting any of the subjects. Johnson was the president of the Society, described by the historian Sir Charles Oman as “the intellectual centre of New College” at the time. The photograph shows a group of serious-minded young men, dominated by the diminutive Johnson, at the centre of the back row, and tactfully seated so as not to draw attention to his height. He shows a self-confidence at odds with his youthful demeanour.

[197] Musa Proterva: Love-Poems of the Restoration.

Edited by A.H. Bullen. First edition, one of 780 copies on Van Gelder Paper. 8vo., original blue roan-backed cloth, lettered in gilt on spine. Uncut. London: Privately Printed (at the Chiswick Press), 1889.

With Lionel Johnson’s ownership inscription, dated “Oxford 1889, New College”. An evocative association copy: Oxford was the home of the Royalist forces in the Civil War, and the restoration of the monarchy was very close to Johnson’s heart, vide his much-anthologised poem “By the Statue of King Charles at Charing Cross”. In part:

Armoured he rides, his head
 Bare to the stars of doom:
 He triumphs now, the dead,
 Beholding London’s gloom.

Our wearier spirit faints,
 Vexed in the world’s employ:
 His soul was of the saints;
 And art to him was joy.

King, tried in fires of woe!
 Men hunger for thy grace:
 And through the night I go,
 Loving thy mournful face.

Yet when the city sleeps;
When all the cries are still:
The stars and heavenly deeps
Work out a perfect will.

There are two poems by Andrew Marvell in this anthology, a poet whom Johnson worshipped “to the point of extravagance” (Letter to Gosse). Murray Pittock, in his “The Poetry of Lionel Johnson” devotes a good half of the essay to Marvell’s influence on Johnson, particularly on his Jacobite verse.

[198] Cabinet photo portrait

*Oval image, printed on rectangular leaf, and mounted on studio board. The image c. 66 mm tall, the mount c. 165 mm tall.
Oxford: H. P. Clifford, 11 Woodstock Road. Undated, c. 1890.*

With, on the verso two gift inscriptions by Louise Imogen Guiney, Johnson’s friend and American champion. The first is to Herbert Edwin Clarke “H.E.C. from L.I.G. Feb. 14, 1903” the second “To Rev. J. J. Daly, S.J. L.I.G. Oxford. 1912.” With a note by Guiney identifying “Lionel Johnson, about 1890.” Daly was a literary teacher-priest of Chicago and Detroit, and was one of the editors of the journal *America*, where he wrote on Guiney, with whom he seems to have had an epistolary friendship. “Herbert Edwin Clarke 1852–1912, English poet, to whom both Guiney and her fellow American Louise Chandler Moulton were devoted.” (Mark Samuels Lasner, in correspondence).

Reproduced in Wright’s 1906 book on Pater. Image somewhat faded, but a rare portrait of Johnson, fully confirming his unearthly changeling persona – the photographer appears to have intervened to emphasise Johnson’s features, particularly around the eyes, but has done little to reduce the manchild impression. Johnson seems to have formally renounced being photographed, and this unsettling image may be reason enough: Daly’s note on the accompanying envelope quotes Guiney as having described it as the “Only adult portrait” of Johnson.

[199] Autograph Letter Signed, [to John Lane]
3½ pp, on mourning paper, "Wednesday," [1892?]

A fine letter with substantial content, accompanying the manuscript of his first book *The Art of Thomas Hardy* to its publisher, written with a self-confidence that belies his relatively young age. “As to dedication I think we agree, that Hardy does not deserve it. Now only a third of the book is mine: you do the useful part [Lane was doing a bibliography of T.H.], Strang the sentimental: mine is something between the two.” Lane didn’t rise to his suggestion that they print a dedication of his part only to “my very great friend, Arthur Galton.” Johnson then issues a fine screed against interfering printers:

“Could you impress these points upon the printer? 1. Do not change colons for semi-colons. 2. Do not change semi-colons for commas. 3. Do not omit a single comma. 4. Do not break up my paragraphs into short sentences. 5. Do not insert a single bracket or dash. 6. Copy my spelling exactly: it is perfectly right in every particular. If the printer will only do all this, the book will only take a few hours to correct.”

[200] The Book of the Rhymers’ Club. [and] The Second Book of the Rhymers’ Club.

First editions, one of 450 and 500 (plus another 150 for the USA) copies respectively. 8vo., original light brown and darker brown cloths, the first with a printed label on the spine, the second lettered in gilt on the spine, both uncut. London: Elkin Mathews, 1892 & 1894.

Both copies inscribed by Lionel Johnson on the front free endpaper, the first “With Lionel’s love. Feb 1892”, the second “To his Mother with Lionel’s love. 1894”, Books inscribed to mothers have a particular place in the hierarchy of association, and in Johnson’s case it is a powerful one. Johnson’s mother’s “churchism” and “gruesomely apocalyptic outlook” (Johnson himself, in a letter to Campbell Dodgson) contributed to stunt his emotional growth in childhood, and combined with the family’s generally highly conservative outlook to give him something to turn against.

To his Mother
With love & care.

1894.

With love & care.

Feb: 1892.

Johnson's contributions to the first volume include his hymn to monarchy and London "By the statue of King Charles . . .": Yeats' contributions include "The Lake Isle of Innisfree" in the first volume, and "The Fiddler of Dooney" in the second.

Nelson, BH, 1892.2/28 and 1894.20/93, respectively. Minor wear and soiling, but very good copies indeed in a good quality cloth case with chemises, leather spine label lettered in gilt. both volumes with the small and tasteful centaur booklabel of "Hamill", being Alfred E. Hamill of Chicago, bibliophile, banker and cousin of the great Chicago bookseller Frances Hamill.

[201] **The Gordon Riots**

This was probably Johnson's most widely printed publication, as this important micro collection will show. This account of "the last great persecution of the Catholic Church in England." was clearly a significant text in the revival of Catholicism in the late 19th and early 20th century, and remained in print in various forms for at least 40 years. Johnson wrote in 1891 that "Twice I have held forth to Irish audiences upon the Gordon Riots, at the Dominicans in Hampstead and elsewhere: and I am becoming notorious in that capacity. . . ." and early printings of the text describe it as "A Lecture given at the St. George's Students' Union, Southwark". The first edition is notably rare. The collection is offered as a single item – our descriptions of likely states and issues is provisional, and this might prove to be an interesting small research collection – more variants will probably come to light.

a. The Gordon Riots.

First edition, first state of the text, issue in wrappers. Engraved device on title page. 8vo., sewn into original very pale grey printed wrappers serving as title page. London, Catholic Truth Society, 18 West Square, London, SE. No date [1893].

Published as No XII in the series "Historical Papers", edited by the Rev. John Morris, S.J. The advertisement inside the rear wrapper lists only 11 issues of the "Historical Series" [sic]. The collection has two copies of this first issue, which should not lead one to conclude that this is other than a genuinely rare item, and

both have a broken initial letter “P” in the bottom line of the title page/wrapper. The one has a light vertical fold that might have come from having been mailed and a stain on the rear wrapper that could have come from a postmark, as well as a minute black ink correction of the typo in the Cowper transcription and the other has the early pencil note “H69” on the upper wrapper: this identification suggests a provenance close to the publishers since this in house reference does not appear in printed versions until the 1930s.

b. The Gordon Riots.

First edition, first state of the text, issue in cloth as part of Volume XVIII of the “Publications of the Catholic Truth Society”. 8vo., original blue cloth, simple blind border and central device, gilt lettering on spine. London, Catholic Truth Society, 18 West Square. 1893

Evidently from the same printing as the first issue in wrappers, here issued with eight other pieces, all with their original separate pagination. There are no advertisements or prefatory material beyond the collective title page, and the other essays are not issued in the “Historical Papers” series, but the British Library notes an 1893 publication date for those it has copies of, making contemporary issue very likely. With a pleasing provenance of St. Finian’s College, Tullamore and the note that it was part of the “Bequest of Fr. Bracken.” Modest signs of handling but a very good copy.

c. The Gordon Riots.

First edition, second state of the text, issue in cloth, under the title of “Historical Papers, Edited by the Rev. John Morris, S.J. [Volume 2 – indicated by two asterisks]”. 8vo., original blue cloth, black letter title on spine with two asterisks denoting second volume. London, 21 Westminster Bridge Road. 1893

The pagination is now continuous through the other five papers, and Johnson’s name is corrected at the head of his paper to include his B].A. The title page is dated 1893, as is Morris’s one page preface. A one page advertisement at rear lists the *Historical Papers*, ending with this as Number 12 which, coupled with the

dated title page and preface, suggests an issue from 1893: this might be contradicted by the change of address to Westminster Bridge Road, previously given merely as a “Depôt”. A very good copy with the ownership inscription of one J. Smith. Another copy, slightly worn, with the ownership stamps of the Basilian Fathers and “Our Lady Seat of Wisdom Academy” [sic] both of Ontario, Canada.

d. The Gordon Riots.

First edition, third state of the text. Engraved device on title page. 8vo., sewn into original blue-grey printed wrappers serving as title page. London, Catholic Truth Society. No date [c. 1899].

The title page has been reset, with a revised imprint which removes the Calcutta and Toronto “Depôts” and locates the Society at 69 Southwark Bridge Road. The pagination [171] to 194 is now continuous to reflect its place at the end of the second volume of the Shilling Issues, the first page of Johnson’s text now re-unites him with his B.A., and a typo (full stop for a comma) has been introduced at the bottom of page 173. The title still refers to this as Number 12 in the “Historical Papers” series, but the advertisements offer it as part of the “Shilling Issues” (six individual Historical Papers at a penny each, or bound for 12 pence, a shilling). The most recent addition to the Historical Papers at this time was No. 26, Dudley Baxter’s *The Reformation at St. Martin’s, Leicester* which the BL catalogue dates to 1899.

e. The Gordon Riots.

Crudely reproduced engraving of “The Burning of Newgate” on front wrapper. “Tenth thousand”. 8vo., stapled into original light grey wrappers. London (72 Victoria Street), Catholic Truth Society, No date.

This issue makes no mention of the “Historical Papers” or “Shilling Series”. It lacks the press signatures in previous states, and has corrected the typo at the foot of p 173. The pagination remains continuous. The wrapper, which is a new design, has the house reference H69 printed at lower left. The binding now uses staples rather than sewing. Staples slightly rusted but otherwise in very good order.

The date of issue may be as late as 1925, judging by the advertisements: the BL catalogue dates H153 *The Fires of Smithfield* to 1955, but may be in error there, since the “next latest” in the list is from 1925.

f. The Gordon Riots.

Crudely reproduced engraving of “The Burning of Newgate” on front wrapper. “Fifteenth thousand”. 8vo., stapled into original light blue wrappers. London (38/40 Eccleston Square), Catholic Truth Society.

A completely reset edition, with different page breaks, the title no longer in Black Letter, separate pagination and no mention of The Shilling Series, suggesting that it has been outlived. The imprint at the foot of the last page of text conveniently gives the date of printing as September, 1930. Staples slightly rusty, signs of having been crudely sewn into some sort of binder, and with a big spindle hole at the lower corner.

[202] A Friend.

Printed in The Spirit Lamp, an Aesthetic, Literary and Critical Magazine. Edited by Lord Alfred Douglas. Vol. 4, No. 1. 4to., original grey printed wrappers. Oxford: James Thornton, 1893.

Johnson’s poem is rather over-shadowed in this issue by the “Hyacinth” sonnet by Pierre Louÿs, his translation into French of a love letter from Wilde to Bosie Douglas: the original letter was in the hands of Albert Wood, who was feared as a black-mailer, and this marked an attempt to turn the letter into Art. Original printed wrappers. The issue includes Lionel Johnson’s “A Friend”, a song of love addressed to an unidentified man. Very fine unopened copy.

[203] Ballade of the Caxton Head, autograph manuscript.

on the first page of a piece of stationery folded once to form four pages, 18 x 11.3 cm, of wove paper watermarked “HIERATICA / A Vegetable Parchment”. No date, c. 1893.

Just one correction appears in the manuscript: “In one good fellowship” has been changed to “In one true fellowship”. The

Ballads of the Carlton Head.

News! good news! at the old year's end,
 Losses of breeding come by, come by.
 Now I do Wilson be bookman man,
 May the town be givin' us givin' the sky.
 News! for them! in the Christmas day;
 For the feast of reason is nobby spears;
 For hunting bookmen may have us boy
 The famous sign of the Carlton Head.

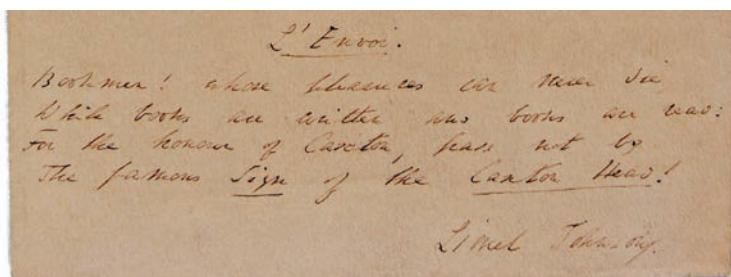
Let me tell talk of the up-to-date friends:
 But both we are report of friends, say I!
 The best of good fello's will oft offend;
 But books, like men do wrong, for why?
 To them loss's are as plain black' eyes,
 They are fair the 'sana, as I seen green flies;
 And the liveliest haunts, till you bid them fly,
 The famous sign of the Carlton Head.

True
 In our good fellowship, see them blow!
 The delicate page of 'Italy, to land.
 Touches are Berkerville, far to land.
 In the strong Nash letter of Germany:
 How can fresh wonder? beauty lie,
 Count it by the hundred of hours long days;
 All that are waiting till you come with
 The famous sign of the Carlton Head.

Epilogue.

Bookmen! what blessings we have got;
 Which books are either new books we was;
 For the honour of Carlton, pass not by
 The famous sign of the Carlton Head!

Final Tally.



poem – is a celebration of the pleasures of old books, and specifically of the Caxton Head Bookshop of James Tregaskis, then in Holborn. It seems to have been written at the request of Tregaskis himself: in a letter to Le Gallienne of Dec 19 1893, Johnson writes “My friends Mr. and Mrs. Tregaskis, of the Caxton Head, ask me to ask you, whether you would do them the honour and the kindness of writing them a few bibliophilist or bibliomaniac lines for their next catalogue: a quatrain, a triolet, anything. The verse would not be a direct advertisement, as mine was last year.”

The poem was published that year in Gleeson White’s anthology Book-Song, and was not reprinted until a facsimile of the manuscript was issued for the 900th Caxton Head catalogue in 1925. Johnson was quite a serious book collector and unlike many of his contemporaries he was always in funds and could afford his own tastes. As Johnson retreated into the bottle, he abandoned society, giving these otherwise conventionally bibliophilic lines written in the Forme Fixe of the French Ballade an added poignancy:

Let moralists talk of the lifelong friend;
 But books are the safest of friends, say I!
 The best of good fellows will oft offend;
 But books can never do wrong: for why?
 To their lover’s ear, and their lover’s eye.
 They are ever the same as in dear years fled;

And the choicest haunt, till you bid them fly,
The famous Sign of the Caxton Head.

Ex Sotheby's London, 1984, to Roy Davids and sold as part of his collection, Bonhams 10 April 2013, lot 248.

[204] Catalogue 900 of the Caxton Head

4to, original printed wrappers after Walter Crane, with a loosely inserted 4 pp. leaflet, presenting a photographic reproduction of the manuscript of Lionel Johnson's poem, "Ballade of the Caxton Head," "Printed for the 900 Catalogue." [1925].

A very rich catalogue, with Blake drawings, Stuart embroidered bindings, a book annotated by Milton and a fine first of Henry Vaughan's *Silex Scintillans*.

[205] Ballade of the Caxton Head.

Single folded leaf with facsimile of Johnson's poem on the glories of the bookshop, first page serving as title. No Place, No date [London, Caxton Head Book Shop 1925].

As above, this is the insert alone.

[206] Winchester College 1393–1893 by Old Wykehamists.

Published in Commemoration of the 500th Anniversary of the Opening of the College. Illustrated by Herbert Marshall. First edition, one of 1000 copies. 4to., original blue-black cloth, cream coloured cloth spine, front cover lettered in gilt with a large device. London: Edward Arnold, 1893.

An elaborate and rather leaden production, which includes Johnson's "Dedication of a Volume of Verse". The Appendix, "Proceedings at the Celebration of the 500th Anniversary of the Opening of the College," reports the performance of "Country singers, leave not mute" by Johnson and Lord Alfred Douglas. This song was published as sheet music by Novello; a copy is held by Winchester College, though the publisher has no record of it.

Cream cloth spine darkened and water-stained and rear lower corner banged, otherwise a very good copy.

[207] The Art of Thomas Hardy.

With a Portrait Etched from Life by William Strang and a Bibliography by John Lane. First edition, one of 150 copies on handmade paper with the frontispiece in proof and signed by the artist. 8vo., original grey boards, printed label on spine. Uncut. London: Elkin Mathews and John Lane; New York: Dodd, Mead and Company, 1894.

The author's copy, with his bookplate and ownership inscription "Lionel Johnson / 20 Fitzroy Street: London. / Sept: 1894." and with corrections in his hand on six pages, only three of them noted in the printed list of errata. With an unidentified press announcement pasted below his inscription announcing "There is but one Thomas Hardy, and Mr. Lionel Johnson is to be his prophet . . . Mr. Johnson is a young Oxford man of quite incredible learning, and, we may now be permitted to divulge, was one of the mainstays of the literary portion of the *Anti-Jacobin*."

Johnson's first book. This was the most substantial critical work on Hardy to date, and Lane's bibliography was surely the first such exercise: Johnson had first conceived the book in 1891, and had delivered the text by the summer of 1892, for the project to stall behind Lane's uncompleted bibliography. Johnson's letters to Lane on the subject – see the Tragara Press *Selected Letters* – became increasingly outspoken: in an early letter, before Lane's dilatoriness became so marked, Johnson complains of his health "I hope the book won't be posthumous".

Hardy was extremely courteous to Johnson, writing that "I have not yet thanked you for your thoughtful, generous, & scholarly book on my novels . . . You seem to be criticizing the stories as I imagined them before I had written them, & not the executed work – so far short of the intention." (ALS, Winchester College). He was a little less complimentary behind Johnson's back, though not disrespectful: in a letter to Sir George Douglas he wrote "Both Lionel Johnson's book & another on my novels by Miss Macdonell were unauthorized by me, as you will suppose – While his is too pedantic, & hers too knowing, & both are too laudatory, they are not in bad taste on the whole, if one concedes

Lionel Johnson
20, Fitzroy Street, London.
Sept. - 1854.

Mr. Meredith has recently had many prophesies. Mr. Thomas Hardy is shortly to have his. There is one for Mr. Elkin Mathews, and Mr. Lionel Johnson is to be his. His prophecy is to take the form of a volume, a sketch of which will be added a complete bibliography of the novelist's writings by Mr. John Lane. The fitness of both gentlemen for the task will be evident to anyone who knows Mr. Lane's bibliography of Mr. Meredith, or has from time to time seen Mr. Johnson's exceedingly penetrating and scholarly articles in the *Academy*. Mr. Johnson is a young Oxford man of considerable learning, and, we may now be permitted to divulge, was one of the mainstays of the literary portion of the *Anti-Jacobins*. He is one of the twelve adventurous "Rhymer's" who are shortly to see all together in a joint volume from "The Bodley Head." Mr. Elkin Mathews will also publish the volume on Mr. Hardy.

There was a pleasant little unreported incident

that they had to be written, which I do not quite. Indeed I rather dreaded their appearance."

Boards barely attached, spine darkened and slightly worn and stained, in part by earlier attempts at repairing the joints.

[208] [Another Copy].

A presentation copy inscribed by the publisher, who provided the Hardy bibliography: "C. K. Shorter Esq / with John Lane's / compliments." Shorter – a serious bibliophile himself – is acknowledged as a helper in compilation of the bibliography (in fact it seems likely that he did most of the work, as Lane repeatedly missed his own deadlines), and he edited Selections from the Poems of Lionel Johnson for Elkin Mathews in 1908.

In half-morocco clamshell box. As usual, due to defective binding technique, the front hinge is almost completely separated, rear hinge tender, and wear at head and foot of spine. Clippings have been incompletely removed from recto and verso of front free endpaper.

[209] [Another Copy].

Probably the copy of the artist of the frontispiece – signed by him on the front free endpaper: "William Strang / London."

Bookplates of Carroll Atwood Wilson and Frederick Baldwin Adams, Jr. From Lot 596, *The Library of Frederick B. Adams, Jr., Part II : Thomas Hardy* (Sotheby's (London) Sale of 7 November 2001). An unusually good copy of a very fragile book normally found in poor condition, owing to the substantial bulk of the special paper issue and the inherent weakness of the boards binding.

[210] [Issue on ordinary paper].

First edition, ordinary paper issue. 8vo., original green cloth. London: Elkin Mathews and John Lane; New York: Dodd, Mead and Company, 1894

Spine just a touch faded, but an excellent copy in the primary binding.

[211] [Another Issue].

The slightest signs of handling to the binding, but a very good copy indeed, in the secondary binding of tan buckram with "The Bodley Head" at foot of spine, and without ads at end. Attractive art nouveau bookplate of one C.W. Allen with on the lower paste-down a larger image by the same unidentified artist quoting Gray's Elegy with an admirably gruesome scene incorporating skulls and lilies.

[212] [Another Edition].

With a Portrait Etched from Life by William Strang and a Bibliography by John Lane. Second edition. 8vo., original green cloth. London: John Lane; New York: Dodd, Mead and Company, 1895.

Spine just faded, but a very good copy. The binding cases appear to have been left over from the second issue of the first edition, and still have the date 1894 on them.

[213] [Another Edition].

With two portraits of Hardy, that by William Strang as in the first edition, and a new one by Vernon Hill. With an additional chapter on Hardy's poetry by J.E. Barton, and a new "Publisher's Note" and updated bibliography by John Lane. "New Edition." 8vo., original green cloth, spine lettered in gilt. London, John Lane the Bodley Head. 1923.

The copy of J Carroll Johnson, a Hardy specialist, who is acknowledged in the preface, with his ownership inscription dated July 1923 and the note "Being a present from John Lane." A very good copy but for some staining to both boards.

[214] Autograph Letter Signed,

to Katharine Tynan, letterhead of King's Mead, Windsor Forest. 1 p., 8vo, 12 September 1894.

A tremendous short early letter to one of his staunchest supporters, the Irish poet Katharine Tynan, to whom he dedicated his poem "Desideria". He thanks her for her review in *The Independent* "Your review of the Rhymers [The Second Book of the Rhymers' Club] is most kind and generous and what you say

of my own verses is most pleasant to me. . . I am delighted that you praise my dear friend Dowson; perhaps the greatest friend I have . . . one of my few unmixed good deeds was my share in his conversion."

He ends up with a fine swipe at the English, describing an upcoming trip to Cornwall: "If it is not Ireland, at least it is not England. . . ."

Johnson and Dowson both entered the Catholic Church in 1891, Johnson in June and Dowson in September. Dowson was wonderfully wry in a note to Arthur Moore in June 1891, writing that "his 'first general confession' must have been extremely disagreeable." Some evidence on verso of removal from an album page; overall nice condition.

Partly published in Arthur W. Patrick, *Lionel Johnson (1867–1902): Poète et Critique* (Paris, 1939).

[215] with Richard Le Gallienne. Bits of Old Chelsea:

A Series of Forty-One Etchings by Walter W. Burgess. Fellow of the Royal Society of Painter- Etchers. With Letterpress Description by Lionel Johnson and Richard Le Gallienne. First edition, one of 110 copies, 100 of which are for sale. Folio, 44 x 30 cm. Original red cloth lettered in gilt. London: Kegan Paul, Trench, Trubner & Co., Ltd., 1894.

Unusually for such a book, each of the etchings is signed in pencil by the artist, which can only have accelerated its breaking into individual plates.

Binding quite badly faded, small stain on upper cover, corners bumped.

[216] BRIDGES, Robert. The Growth of Love.

With an introduction by Lionel Johnson. One of 40 large-paper copies on hand-made paper (another ten large-papers were printed on Japanese vellum). 4to., original printed wrappers over thin boards. Uncut. Portland, ME: Thomas B. Mosher, 1894.

A fine copy – the piece by Johnson first appeared in *The Century Guild Hobby Horse* (October, 1891), and the author was angered

by this piratical printing. Fine copy with outer dustwrapper very slightly chipped.

[217] [Another issue].

One of 400 small-paper copies 8vo., original self-wrappers over card, original printed dust jacket. Portland, ME: Thomas B. Mosher, 1894.

[218] Poems.

First edition, one of 750 copies. Title-page designed by Herbert Horne, incorporating a large woodcut of William of Wykeham, printed in red. 8vo., original grey boards, printed title on spine. Uncut. London: Elkin Mathews, 1895.

The author's own copy, with his tasteful small armorial bookplate, and ownership inscription "Lionel Johnson / 20, Fitzroy Street: London. / Feb: 28. 1895." on the free endpaper. With nine corrections in the author's hand in the text, which he has organised in a list of errata on the rear free endpaper. Binding soiled and somewhat worn, overall a tight and solid copy with the later bookplates of fellow New College graduate Duff Cooper (by Rex Whistler) and the 1890s scholar Miriam Benkowitz. The book is an understated masterpiece of book production, designed by the architect Herbert Horne: his woodcut on the title page of Bishop William Wykeham, who established both of Johnson's places of education, reinforces Johnson's demeanour of permanent youth.

[219] Poems.

First edition, one of 25 special copies signed by Johnson, this copy number 4, the notice of limitation entirely in Johnson's hand. Title-page designed by Herbert Horne, incorporating a large woodcut of William of Wykeham, printed in red. 8vo., original polished brown buckram. London: Elkin Mathews, 1895.

Per Hayward, 304, "It [i.e., the ordinary issue] was preceded by a limited issue of twenty-five copies, signed by the poet. After these had been printed off, the first and last gatherings were re-imposed and, among other things, the capital letters at the beginning of the lines were altered throughout." It is easy to see why this re-setting was done for these "special" copies, the first printed, which use

small caps for the line openings instead of the conventional capitals, giving a rather unsettling effect. One wonders whether this issue made a virtue out of necessity, and offered a way of using up the sheets of a rejected state: one would also very much like to know the role of Herbert Horne in the affair: among the evidence is a letter from Johnson to Mathews: "As to the caps., I leave the question to you and Horne: at first, I did not altogether take to them: but my reading through the whole proofs, many times, I grew to like them, and hardly to notice anything odd or unusual in them. And the public would probably do the same. In these matters, I trust Horne completely: he may sometimes do unfamiliar things, but never any thing unscholarly or affected. But it is for you to decide." Nelson, EM, 1895.4, notes that the first and last gatherings were revised, as well as reset.

In *Men and Memories* (New York: Tudor, n.d.), Will Rothenstein discusses Mathews' request that he draw a frontispiece portrait of Johnson for this book and presents Johnson's 24 October 1894 letter to Will declining the honor, which reads in part: "Too great an honour! Or shall I say premature? . . . a portrait in my book would be too great a vanity, even for me. . . . I am explaining to Mathews, that the very portrait itself would blush: which is undesirable for a lithograph by you. . . . Seriously, in a first volume of verse, it would be a little absurd. . . ." (p.157).

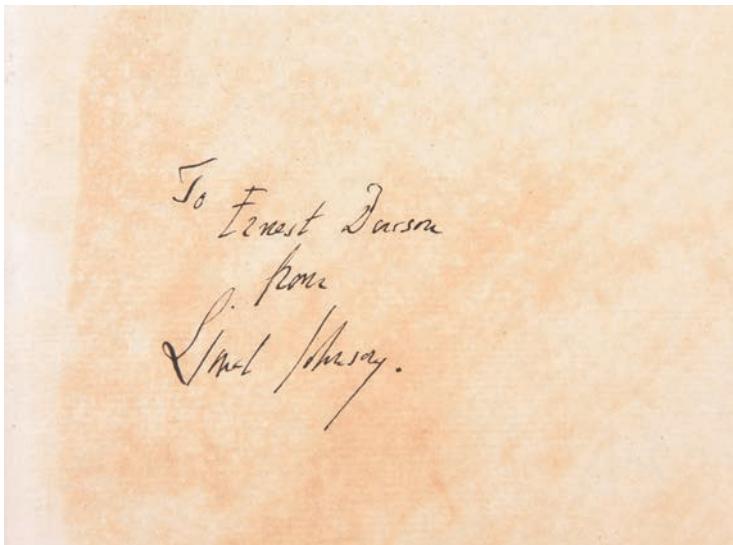
A brilliant, perfect copy in cloth clam-shell box with morocco spine labels.

[220] [Small Paper Issue]

First edition, one of 750 copies. Title-page designed by Herbert Horne, incorporating a large woodcut of William of Wykeham, printed in red. 8vo., original grey boards, printed title on spine. Uncut. London: Elkin Mathews, 1895.

An important presentation copy inscribed by the author on the front free endpaper: "To Ernest Dowson / from / Lionel Johnson." and with 8 corrections in the author's hand.

One of the most important presentation copies of the 1890s, linking two brilliant and troubled poets with a deep friendship. Dowson wrote in 1890 that Johnson "seems to me more won-



derful & adorable the more I see of him. I have watched many nights with him; down here, until the morning broke over the grey river, and in Fitzroy St., in those charming rooms: each time I have come away more astonished at his extraordinary width of knowledge: at his catholicity in every sense, including Zola and Newman." They had literary tastes and erudition in common, as well as having great thirsts and appetites for talking through the night. In 1890 Dowson noted that Johnson's "first visit to me at the Dock was characteristic; he arrived there at 2-AM and departed at 6-AM" and it established a pattern. By 1892 their friendship even survived Johnson's attempts to argue Dowson out of his obsession with Adelaide Foltinowicz – not that he was alone in that thankless task.

The receipt of the book by Dowson, published towards the end of February, is not recorded anywhere and there is nearly a six month gap in Dowson's correspondence from February 1895 when his mother took her own life, following the death of his father. This marked the beginning of a steep decline for Dowson, and Johnson wasn't far behind: he was badly rattled by the Wilde trial in April, and by September his drinking was so out of

control that he was evicted from the artistic Eden of the Fitzroy Settlement for fear of accidentally burning it down.

Boards slightly soiled and worn at extremities, with a two centimetre chip at the foot of the spine, but in perfectly sound condition, in a fine modern half-morocco clamshell box.

[221] [Another Binding].

First edition. 8vo., original red cloth. Title-page printed in red and black, with a woodcut of William of Wykeham by Herbert Horne, who also designed the book. London: Elkin Mathews, 1895.

One of only three copies known in this trial binding of terra cotta coloured cloth – the typesetting is that of the presumed-later unsigned issue.

The copy of Elkin Mathews with his attractive bookplate showing him as an angling cupid and later small label of Simon Nowell-Smith and then of his widow Judith, and with two Autograph Letters to the publisher from the author.

The first letter, dated 21 March 1895 from 20 Fitzroy Street, encloses a signed copy of a publishing agreement, which if it was for this volume was only signed after copies were in hand, as Johnson mentions having received six of his seven complimentaries already, and asks for fifteen (presumably further) copies. Le Gallienne's review is described as "very kind and quotable" and that of the Sketch as "not bad". An endnote adds "Long letter from Gosse. Very laudatory."

The second letter is undated, but is from Gray's Inn, to where Johnson only moved in September. The rather less breezy letter asks Mathews to get a move on, presumably with his *Ireland and other Poems* of 1897 "As to my poems? I want to see you about these: for if you can't see your way to publish in the next autumn season, I must make arrangements elsewhere. I can get nothing else ready, till they are off my hands."

Nowell-Smith, a prince among book collectors, had contacted the Chiswick Press to see what, if anything they knew of the printing history of *Poems*, and a TLS in response is present: "On reference to the details given they indicate that 25 copies were printed in

the first place and then the capitals and corrections were made and a further 750 copies printed."

[222] [Another copy of the unsigned issue of the first edition].

Spine just a little faded, otherwise a near fine copy, with an early reader's pencil marginal emphases and neat pencil list of poems on the rear.

[223] [Another issue].

Title page printed in red and black, with wood-engraving of William of Wykeham by Herbert Horne, who also designed the entire book. First edition, American issue. 8vo., original boards. Uncut. London: Elkin Mathews, 1895

With the imprint at the foot of the spine of Copeland and Day – this issue is rare. The copy of Thomas Whittemore, editor of *Post Liminium* (1911), with his ownership inscription “T. W. / 1897.” See elsewhere in this catalogue for the ALS from Johnson to Whittemore, formerly mounted on the first blank, where it has left four small stains. A fine copy of a fragile item.

[224] Proof of title-page for Poems

One half-sheet, folded once. Woodcut by Herbert Horne of William of Wykeham. London, Elkin Mathews, 1895.

Printed on laid paper, no visible watermark, with a slightly more golden tint than the published copies. The page size is significantly smaller than either of the published states.

25
not in CR

To Lionel Johnson.

My friend, & yet I dare not call thee so;
My friend, the web and tinger on my lip,
My spirit doth the houged heart rep,
And, troublous, in her dreams, to the doth go.
I met thee, took thy hand, & felt ~~the~~^a glow
Of visionary glory reach and tip
The heaven of my young discipleship;
I strain'd; ah me! to feel but bound below.

Yes, I, an outcast, shelterless and cold,
Stand looking at thee from the wayward wan,
Thou, in Romeo's royal robe, purple & gold,
And Autumn-yellow wrapt: I, with poor
Must homeless shiver; still make I thee, bold
To hope that love with thee is no blind
partner.

27th Sept 1895

[225] FITZPATRICK, R.H. Lyrics.

First edition. 8vo., original dark blue cloth lettered in gilt. London: W. H. Stewart & Co., 41 Farringdon Street, n.d. [1895?].

The author has transcribed a sonnet “To Lionel Johnson” on the front free endpaper, and dated it 27th Sept 1895. The poem is extremely stylishly written out, with the dash of a professional artist, and is a remarkable statement of “young discipleship”. Fitzpatrick seems to envy Johnson his faith “I am outcast, shelterless and cold . . . I, with poor Pan must homeless shiver . . .”

Fitzpatrick, described by the Dictionary of Irish Biography (he doesn’t get an entry, but earns a substantial footnote) as a “merchant tailor”, was associated with the Irish Theosophists in Dublin before moving to Stratford where he edited a Shakespearean journal. He published two volumes of verse and George Russell, surely driven by ties of friendship, reviewed this volume warmly, in 1895: “and now comes a volume of lyrics which has that transcendental note which is peculiar to our younger writers. It is full of the mystery and commingling of the human and the divine soul.”

A near fine copy with the neat bookplate of Burns Gillam by Rockwell Kent.

[226] Lady Amabel Kerr, ed. The Catholic Magazine, 8vo., original dark green cloth. London: The Catholic Truth Society, 1895.

Included Johnson’s “Our Lady of the May,” pp. 16–17, and Katharine Tynan Hinkson’s “The Brothers of the Dolours,” pp. 97–89. Tight and clean in worn contemporary cloth with morocco spine label, hinges and joints almost entirely separated, one mended.

[227] O’HARA, John Bernard. Songs of the South. Second Series. The Wild White Man and Other Poems.

First edition. 8vo., original brown cloth lettered in gilt. Uncut. London: Ward, Lock, & Bowden, Limited, 1895.

Lionel Johnson's copy, with his ownership inscription on the front free endpaper: "Lionel Johnson / Gray's Inn: 1895." Slight wear to board edges but a very good copy. O'Hara was an Australian headmaster and prolific poet of Irish Catholic background – his verse is conventional and at times jingoistic.

[228] Carol.

Single sheet of pale grey paper, 20.6 x 7.4 cm. London: Catholic Truth Society, n.d. [1896].

Imprint at bottom of verso reads: "Catholic Truth Society, 21 Westminster Bridge Road, S.E." Fine condition.

[229] Ireland with Other Poems.

First edition. Title page printed in red and black. 8vo., original grey boards. Cloth folding box with leather spine label. London: Elkin Mathews; Boston: Copeland and Day, 1897.

A presentation copy linking two Bodley Head authors who were also among the foremost English Catholic poets of the decade, inscribed by the author on the front free endpaper: "To / Mrs. Meynell / with the Writer's regards." "A Descant upon the Litany of Loretto," pp. 22–24 of this volume, is dedicated to the recipient.

With a brief note from *The Westminster Gazette* pasted to a front blank, and at the rear, three pages from *The Tablet* of the 4th of December 1915 reviewing Elkin Mathews' publication of *The Poetical Works* – this latter with three manuscript corrections and the pencil initials at rear WM, inferring that Wilfrid Meynell was the author: this review quotes the Loretto poem, describing it as "the first verses of Lionel Johnson seen by the present writer . . . printed in a number of *Merry England*", but oddly quotes a variant text, presumably that of its first appearance.

Spine a little darkened, with wear at head and foot, slight offsetting from the news clippings.

[230] [Another copy].

A presentation copy, inscribed by the author on the front free endpaper: "To Mrs. Hartley Withers with the writer's regards."

Mrs Withers was born Letitia Harrison, to a family rooted in Irish Protestant Nationalism. Her two children, Henry and Sarah, were both prominent in Nationalist politics, Henry as an MP and friend and supporter of Parnell, and Sarah as the first female councillor on Dublin City Council.

[231] [Another Copy].

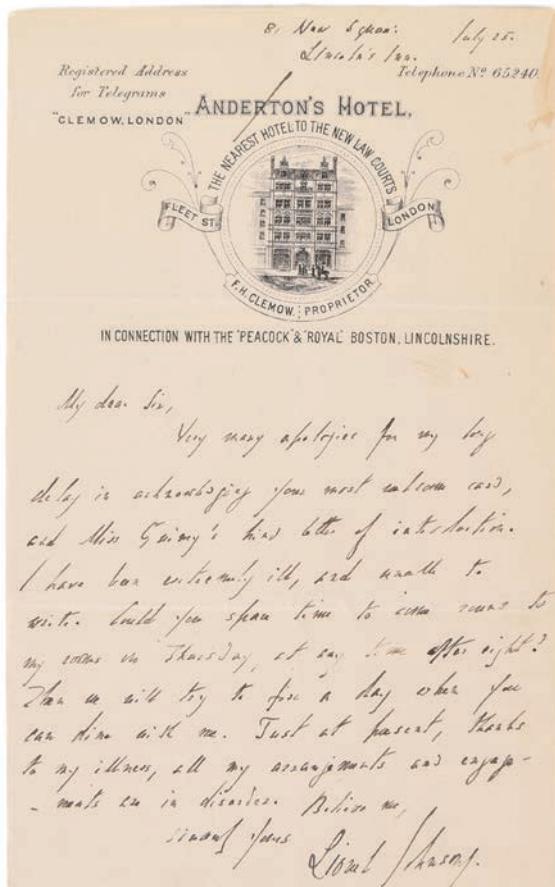
Nelson, EM, 1897.14, citing 300 copies. A very fine copy in original plain tissue dustwrapper. Copy of the Scottish poet Sydney Goodsir Smith, with a 1955 gift inscription to him "in friendship" from one "Herbert".

Spine a little faded, very light wear to extremities of binding, and a previous owner's neat pencil ownership inscription neatly and (mostly) erased.

[232] Autograph Letter Signed,

to Thomas Whittemore, 1 p., letterhead of Alderton's Hotel on Fleet Street, overwritten by hand "81 New Square, Lincoln's Inn". With the envelope, 25 July 1898.

The letter, through its demeanour rather than its content, is a moving document of Johnson's decline. He apologises for the delay in writing "I have been extremely ill, and unable to write" following "Miss Guiney's kind letter of introduction". Johnson suggests that Whittemore call to his rooms on the following Thursday "at any time after eight" (from most accounts this would be shortly after Johnson would have risen from bed) "then we will try to fix a day when you can dine with me. Just at present, thanks to my illness, all my arrangements and engagements are in disorder." Johnson's illness was of course that of alcoholism: the handwriting in this letter is much clearer than his usual, and appears to have been written with great care and some effort, suggestive of the pains that a drunkard will sometimes take to appear sober. Alderton's hotel was a fairly large establishment just down the road from the Cheshire Cheese where the Rhymers' Club



had met, and a short walk from Johnson's rooms in Lincoln's Inn – one can only speculate that Johnson was dining or drinking there. Whittemore later edited for Elkin Mathews Johnson's *Post-Liminium. Essays and Critical Papers*, which he dedicated to Guiney. He became a pre-eminent Byzantine specialist, founding the Byzantine Institute of America and much of his archive, including letters from Guiney, is at Harvard. The current letter had been carefully tipped in (minor mounting stains remain) to his copy of Johnson's *Poems*.

[233] Johnson Club Papers by Various Hands.

[Edited by George Whale and John Sergeant]. With illustrations by Joseph Pennell and others. First edition. 8vo., original tan cloth over bevelled boards. London: T. Fisher Unwin, 1899.

Lionel's contribution to his namesake's tribute is a cheerful and eloquent piece of doggerel in rhyming couplets, imagining the Doctor himself coming to one of the Johnson Club evenings. Twelve pages of undated ads at the end. A very good copy with two small dents on spine.

[234] [Another Issue.]

[Edited by George Whale and John Sergeant]. With illustrations by Joseph Pennell and others. First edition, American issue from the English sheets. 8vo., original tan cloth over bevelled boards. New York, Charles Scribners & Sons. London: T. Fisher Unwin, 1899.

The American issue, from the English sheets, retaining the Unwin title-page and adding Scribner's title-page before it. No ads at end. Binding identical to the English issue except that "SCRIBNERS" is gilt-stamped at foot of spine instead of "T. FISHER. UNWIN." Nice copy.

[235] The Mind of the Century.

Reprinted from "The Daily Chronicle." First edition. 8vo., original red cloth. London: T. Fisher Unwin, n.d. [1901?].

This anthology of essays from the paper leads with Lionel Johnson on "Poetry". Ex-library copy with white lettering at foot of spine

and book label neatly removed from the front paste-down endpaper.

[236] “Vita Venturi Saeculi,”

Poem printed on pp. 7–8, in The Student: The Edinburgh University Magazine. New Century Number (January 1901). 8vo., original pictorial wrappers Edinburgh: Students’ Representative Council of the University of Edinburgh at the Darien Press; London: Grant Richards, n.d. [1901?]

The first printing of this poem. Also includes John Davidson’s “Villanelle,” p. 11, with a photograph of the author. Other contributors include Ernest Rhys, Katharine Tynan, Gissing, and Selwyn Image. Nice copy in original printed wrappers.

[237] Twenty One Poems Written by Lionel Johnson.

Selected by William Butler Yeats. First edition, one of 220 copies. 8vo., original grey boards, cloth spine. Uncut. Dundrum: the Dun Emer Press, 1904 [i.e. 1905].

A fine copy: the fifth book printed by the Yeats sisters, before they changed the press’s name to Cuala.

[238] A Little Garland of Celtic Verse.

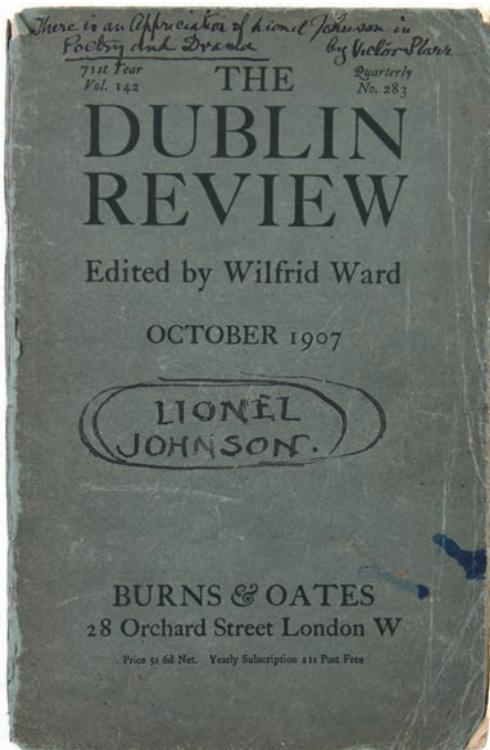
First edition, one of 100 copies on Japanese vellum. 12mo., original printed card wrappers, plain paper jacket. Portland, ME: Thomas B. Mosher, 1905.

Includes three poems by Johnson as well as several by Yeats. A fine copy in original plain tissue dustwrapper.

[239] TYNAN, Katharine. A Catholic Poet.

Article in The Dublin Review, pp 327–344, Vol. 142. 4to., original printed wrappers. London, Burns and Oates, (October 1907).

An important copy of an important source on Johnson and other Rhymers’ Club members. Johnson’s friend the poet Katharine Tynan wrote this hagiographical account of his life, hinting only very slightly at his “lifestyle issues”. As such it wouldn’t be a particularly noteworthy essay, but she sexed up the dossier no end



Begin

A Catholic Poet

WATSON

An almost unfailing dignity of *external* manner; and always an attempt at an *internal* gravity and greatness, which sometimes succeeds, but most often when he is reflecting and commenting, not imagining. An understudy, as actors say, of the great men, Arnold, Wordsworth, etc., capable of deceiving you for a time by his airs of being the true master instead of a very serious and accomplished substitute. At his best he impresses by his frequent stateliness and purity of phrase, his freedom from positively bad work, and his sincere desire to be lofty and impassioned and fine. He will tell you, in felicitous phrases and with a grand air, that Duty is difficult and divine; and the poem will be just an honest and thoughtful moral essay aptly versified. Read Wordsworth's *Ode to Duty*, and Watson vanishes. He has *worked at poetry*, and has made himself a sonorous orator, a fine declaimer, a dexterous manager of words. He respects himself and the English language.

DAVIDSON

Powerful is the word: fervour, ardour, energy, rapid imagination and passion, sometimes heated and turbulent—a dash of Watson's sobriety would improve him. Intensely interested in *life* and its questions: a Scotch metaphysician turned into a romantic and realistic poet, without losing his *curiosity* about things. Versatile, experimentalist, prolific: writes ballads, which are psychological problems dramatically conceived and put, with wonderful beauty of language at moments, but with a certain lack of delicacy—the poems rush and dash at you, overpower and invigorate you, rather than charm and enchant you. A restless poet—a true countryman of Burns and Carlyle, who has read the Elizabethans, and Keats and Browning. Earthly in a good sense; loves facts and Darwin: dreams and wonders and imagines, but always with a kind of robust consciousness. His beauty and his strength not in perfect accord. Take a poem of Watson; no amount of alteration would improve its decent and decorous mediocrity: Davidson's work often requires a last refining touch to transfigure it into a very wonderful thing. Hardest to estimate of all the younger poets: has tried so many ways and done so much. Has put genuine passion into his poetry, not an "artistic" pose; full-blooded, generous, active; very human. Has not quite "found himself" in literature or in life.

LE GALLIENNE

Prettiness, not beauty, which implies more imaginative thought and faith, than he possesses. Sensitive by temperament, and feels

336

the *background*?
A *proletariat*?
village *familiarities*?
With his wife
though he does
natural and a
surgeon?
intelligent?
be a "self-taught
the blower, this
is never quite
life, that has
ever units. His
poet, thinking
a long country
curious person
aspiration.

SIMONS

A singular
conception, in
and Venetian
and *Electra*?
the reader to
wishes does not
with a strong
delicate, delicate
champagne, in
And this sort
delicate! He
wishes more
improvement
for the May
time, the May
champagne, in
nothing more
absolutely per
fect, but only

THOMAS
McINTOSH
The *oldman*,
writing more
absolutely per
fect, but only

by including the entire text of a remarkable piece of criticism by Johnson. This was a sort of crib on the state of contemporary poetry, written to help her with a journalistic assignment, and it consisted of candid and exceptionally insightful opinions on his coevals William Watson, John Davidson, Richard le Gallienne, Arthur Symons, Francis Thompson and Michael Field. Its inclusion was either a bold or careless piece of journalism, but it doesn't seem to have caused much fuss at the time, until it was reprinted in full by Ezra Pound in his preface to his edition of Johnson's *Poetical Works*. It did cause a great fuss then, and resulted in its suppression in all but the earliest copies.

This appears to be Tynan's own copy, then lent to Pound. The upper wrapper is identified with a bold upper case manuscript title "LIONEL JOHNSON" with an additional reference to Victor Plarr's essay published in *Poetry and Drama* at the head – it's always difficult to be certain with such a small and self-conscious sample of handwriting but we're confident that this is Tynan's hand. What is more certain is Ezra Pound's notes on the essay, where he characteristically marks, in red crayon, where the extract is to begin and end.

[240] BLAIKIE, Walter Biggar. **Autograph Letter Signed, to Clement Shorter, printed letterhead of 2 Thistle Street, Edinburgh. 2 pp., 8vo, 10 October 1907,**

From the head of the Edinburgh printers and publishers, regarding the design of the title-page for an unspecified book, which is almost certainly *Selections from the Poems of Lionel Johnson* (Mathews, 1908). Also: "I will soon give you and Dr. Nichol complete proofs. As to title page – I enclose one that I made out. It seemed to me that to put more words on the title would hardly be dignified. One of your suggestions was to state how many hitherto unpublished poems were included. Don't you think that would be better in a page which might be called in the old fashioned way 'advertisement' & might either face or follow the title page."

[241] Selections from the Poems of Lionel Johnson.

Including Some Now Collected for the First Time. With a Prefatory Memoir [by Clement Shorter]. First edition. 16mo., original pale blue-grey cloth. Vigo Cabinet Series. London: Elkin Mathews, 1908.

A completely fine copy of the cloth issue, which also includes the covers of the more common wrapped issue: slightly oddly this issue is the only one where the binding title of *XXI Poems by Lionel Johnson* appears.

[242] [Another Issue].

Including Some Now Collected for the First Time. With a Prefatory Note [by Clement Shorter]. First edition. 8vo., original blue-grey printed wrappers. Vigo Cabinet Series. London: Elkin Mathews, 1908.

Neatly rebacked – wrappers a little worn. With the ownership inscription of F[rances] Elinor Rendel, daughter of Elinor Strachey Rendel, sibling to Lytton and the other extraordinary Stracheys. Nelson, EM, 1908.23.

[243] [Another Copy].

A very fine copy.

[244] XXI Poems.

First American edition of this selection. One of 950 copies. 8vo., original grey boards, printed labels on spine and front cover. Portland, Maine: Thomas B. Mosher, 1908.

The selection first published by the Yeats sisters at the Dun Emer Press in 1904 [actually February 1905], with seven further poems added by Mosher. Minute wear at the extremities of the binding, but an excellent copy.

[245] [with] YEATS, W.B. Poetry and Ireland:

Essays by W. B. Yeats and Lionel Johnson. One of 250 copies. 8vo., original blue-grey boards, linen spine. Churchtown, Dundrum: Cuala Press, [1 December] 1908.

This perfect little book consists of two essays of the same title, namely "Poetry and Patriotism". Yeats' version is partly in response to Johnson's, and he gives him high credit, writing of "the romantic conception of Irish nationality on which Lionel Johnson and I myself founded, so far as it was founded on anything but literature, our Art and our Irish criticism." Johnson's was delivered as a lecture in 1894 to Dublin's National Literary Society (founded by W.B.) A fine copy.

[246] Post Liminium: Essays by Lionel Johnson.

Edited by Thomas Whittemore. Title page with woodcut by Herbert Horne of William of Wykeham. First edition. 8vo., original green cloth. London: Elkin Mathews, 1911.

A fine copy of this anthology of Johnson's brilliant literary criticism, much of it written for *The Academy* and *The Daily Chronicle*.

[247] [Another Issue].

Edited by Thomas Whittemore. Title page woodcut by Herbert Horne of William of Wykeham. First edition, second impression. 8vo., original green cloth lettered in gilt on the spine. London, Elkin Mathews. 1912.

A fine copy.

[248] [Another Issue].

Edited by Thomas Whittemore. First edition, American issue from English sheets. 8vo., original green cloth lettered in gilt on the spine. New York: Mitchell Kennerly, 1912.

A near fine copy.

[249] PLARR, Victor. The Art of Lionel Johnson.

8 page article in The Poetry Review. 4to., original printed wrappers. Vol 1 No. VI. London, the St. Catherine Press. Vol. 1, No. 6 (June 1912).

pp. 525–63. The clumsiness of Plarr's affectionate tribute (Johnson's burial in Kensal Green was apparently "in sound of melodious factory-hammers that he, in his large-hearted way,

would have loved to listen to alive") only reinforces the elegance of Johnson's own critical writing. A fine copy.

[250] Some Winchester Letters of Lionel Johnson.

[Edited by Earl Russell]. First edition. 8vo., original brown boards, cloth spine. Dust jacket. London: George Allen & Unwin Ltd.; New York: The Macmillan Company, 1919.

Not only is the editorship anonymous, but none of the three correspondents are identified other than as A, B, & C. A was the remarkable Frank Russell (who also edited the book), elder brother of Bertrand Russell and a model of the unconventional intellectual English upper class man: B was Charles Sayle, the Uranian poet and Cambridge librarian, who contributed to *The Century Guild Hobby Horse*: C was Jack Haden Badley, who at the age of 28 became the first headmaster of Bedales School. Writing from today's perspective it is hard to see the necessity for anonymity, unless it be a slight embarrassment for Russell in his youthful enthusiasms for Buddhism. Johnson's parents had been warned of the influence of the older Russell on their son (Russell was an enthusiastic Buddhist at the time), but the evidence is that the influence was all the other way: "Russell's friendship with Johnson had begun when they were both at Winchester, where Johnson, a year or two younger than Russell but 'about fifteen years older both in erudition and in thought', established over the older boy an extraordinary intellectual, spiritual and emotional ascendancy." (Oates, quoting in part from Russell).

A fine copy with a single leaf of advertisements at rear, and the rare dust jacket with price of 7/6 on the spine. Jacket slightly chipped at extremities but otherwise clean and unworn. One would assume that this binding – of more expensive material – is earlier than the variant listed below.

[251] [Another Issue].

[Edited by Earl Russell]. First edition. 8vo., original grey boards, printed paper spine. London: George Allen & Unwin Ltd.; New York: The Macmillan Company, 1919.

One leaf of ads at rear. Spine very slightly darkened, otherwise near fine.

[252] [Another Issue].

[Edited by Earl Russell]. First edition, American issue from the London sheets. 8vo., original grey boards, printed white paper spine. London: George Allen & Unwin Ltd.; New York: The Macmillan Company, 1919.

Spine a little darkened, otherwise very good – this is distinguished from the London copies by the lack of advertisement leaf at rear and the Macmillan slug at the foot of the spine.

[253] Some Poems of Lionel Johnson.

Newly Selected with an Introduction by Louise Imogen Guiney. First edition. 8vo., grey original printed wrappers. Vigo Cabinet Series. London: Elkin Mathews, 1912.

Inscribed by the editor on recto of half-title: “To W:R:C:Jr from L.I.G. / 1914. Oxford.” A near fine copy with a split or two along yapp edges of wrappers.

[254] [Another Copy].

A very good copy indeed with very light creasing to the upper corner of the front wrapper and preliminary leaves.

[255] [Another Issue.]

Newly Selected with an Introduction by Louise Imogen Guiney. First edition. 8vo., original grey cloth lettered in gilt. Vigo Cabinet Series. London: Elkin Mathews, 1912.

A beautiful copy of the cloth issue, with a gift inscription “For Spencer with love from Tom For his birthday July 2 1925.”

“Tom” is surely Thomas S. Jones Jr., minor American poet, for a broadside printing of his poem dedicated to Guiney, “The Vigil” is pasted in at the rear.

[256] [Another copy]

A fine copy.

[257] [Another issue].

First edition. 8vo., original brown printed wrappers. Vigo Cabinet Series. London: Elkin Mathews, Vigo Street, 1912.

A later issue, in brown printed wrappers, with the publisher's Cork Street address, where they moved in 1912. On the verso of the front wrapper are ads for Nos. 1–21 in the Second Century of the series; the verso of the rear wrapper advertises Nos. 23–30, and Nos. 1–8 of the Savile Series. Four pp. ads at the end of the text for Nos. 1–100 of the First Century, giving the Cork Street address. The first issue lacks the ads, is bound in grey wrappers, and very slightly larger than this. Slight wear to extremities of wrappers, but a near fine copy of a very fragile item.

[258] The Poetical Works of Lionel Johnson.

Edited and with a Preface by Ezra Pound. Photographic illustrations. Title page with Herbert Horne's woodcut of William of Wykeham. 8vo., original green cloth, spine lettered in gilt. London: Elkin Mathews, 1915.

A very good, near fine, unopened copy of the first issue. Pound's preface was suppressed from later issues owing to his indiscretion in quoting Johnson's brilliant and unrestrained descriptions of his poetic co-evals in a letter to Katharine Tynan, as published in The Dublin Review in 1907. See item 239 in this catalogue for the copy which Tynan sent Pound.

[259] [Another issue].

[Edited by Ezra Pound]. Photographic illustrations. Title page with Herbert Horne's woodcut of William of Wykeham. First edition, American issue. 8vo., original green cloth. New York: The Macmillan Company; London: Elkin Mathews, 1915.

From the English sheets, with preliminaries reprinted by the Chiswick Press in order to remove the Pound preface, which is absent from all further printings. A near fine copy with a contemporary gift inscription.

[260] [Another printing].

With Photographic illustrations. Title page with Herbert Horne's woodcut of William of Wykeham. "Reprinted, second thousand". 8vo., original green cloth. London: Elkin Mathews; New York: The Macmillan Co., 1917.

A fine copy

[261] [Another Binding].

8vo., original grey boards, title printed on spine. London: Elkin Mathews; New York: The Macmillan Co., 1917.

Binding a little worn at extremities, but a very good copy indeed.

[262] [Another Issue].

Third printing. Title page with wood-engraving by Herbert Horne of William of Wykeham. 8vo., original grey boards, cloth spine, dust jacket. London: Elkin Mathews, 1926.

With no illustrations. Spine of jacket a little darkened, but a very good copy indeed. The jacket is a recycled one, advertising the Ninth Revised Edition of Hatch's *Igneous Rocks* on its verso.

[263] [Another Binding].

8vo., original green cloth. London: Elkin Mathews, 1926.

A near fine copy.

[264] Wilfrid Meynell, Autograph Manuscript Signed of his Preface to *The Religious Poems of Lionel Johnson*.

Incorporating Meynell's text for the title page. 8 closely written 8vo pages. 1916.

The text, which shows some signs of haste in its lack of accuracy, is pretty much as printed, but there are various bracketed notes that weren't used, including the interesting observation that it was Alice Meynell's circle that knew Johnson as "The Changeling".

[265] *The Religious Poems of Lionel Johnson*.

Being a Selection of His Collected Works With a Preface by Wilfrid Meynell. [Edited by George F. Engelbach] Frontispiece portrait

and Herbert Horne's woodcut of William of Wykeham on the title page. First edition, one of 300 copies [on thin hand-made paper]. 8vo., original grey boards, uncut and unopened. London: Elkin Mathews, 1916.

A very superior production, at 205 x 145 mm much larger than the small paper copies, which come in at 185 x 115, printed on laid paper, with a well-printed frontispiece portrait of the author is not found in the small-paper issue. A fine copy, and quite rare thus.

[266] [Another State].

Being a Selection of His Collected Works with a Preface by Wilfrid Meynell. [Edited by George F. Engelbach]. Frontispiece portrait and Herbert Horne's woodcut of William of Wykeham on the title page. First American edition, one of 300 copies [on thick hand-made paper]. 8vo., original grey boards, uncut. London: Elkin Mathews, 1916.

The other state of the large-paper issue, printed on a thick Van Gelder hand-made paper, text block .9 cm thick. Spine slightly damaged at foot, modest wear at extremities of binding, with short splits at ends of joints: despite this, in bookseller-ese, not as bad as it sounds.

[267] [Small Paper Issue].

Being a Selection of His Collected Works with a Preface by Wilfrid Meynell. [Edited by George F. Engelbach]. Frontispiece portrait and Herbert Horne's woodcut of William of Wykeham on the title page. First edition. 8vo., original purple cloth, lettered in gilt, with gilt device on front cover. London: Elkin Mathews and Burns & Oates, 1916.

Spine slightly faded, but a very good copy of the first binding state of the small paper issue which has the joint imprint of Burns & Oates, the specialist Catholic publisher. One leaf of ads at end. The Chiswick Press archive at the BM records that this printing consisted of 500 copies for the American issue and 750 for the English, as well as "300 + 10" copies on large paper. Nelson, EM, 1916.24.

[268] [Another Binding].

Being a Selection of His Collected Works with a Preface by Wilfrid Meynell. [Edited by George F. Engelbach]. Frontispiece portrait and Herbert Horne's woodcut of William of Wykeham on the title page. First edition. 8vo., original grey boards, cloth spine. London: Elkin Mathews and Burns & Oates, 1916.

Spine a little darkened and some marks to the upper cover, but a very good copy of Binding B (this descriptor from Cohen, based on this collection). Ownership inscription of one Horace Nelson, 1917.

[269] [Another Binding].

Being a Selection of His Collected Works. [Edited by George F. Engelbach]. With a Preface by Wilfrid Meynell. Title page with woodcut by Herbert Horne of William of Wykeham. First edition. 8vo., original rust boards, cloth spine. London: Elkin Mathews and Burns & Oates, 1916.

Spine somewhat darkened and some minor marking to the boards, but a very good copy in Binding C. with image on title-page matching colour of boards, as opposed to being in red. This implies two separate impressions of the image.

[270] [Another Issue].

Being a Selection of His Collected Works. [Edited by George F. Engelbach]. With a Preface by Wilfrid Meynell. Title page with woodcut by Herbert Horne of William of Wykeham. First edition, American issue from the English sheets. 8vo., original blue cloth lettered in gilt, cloth spine. New York, MacMillan & Co., London: Elkin Mathews, 1916.

A very good copy of the American issue.

[271] TYNAN, Katharine. Autograph Letter Signed, as "Katharine Tynan Hinkson". Printed letterhead of her house Brookhill, Claremorris [Co. Mayo]. 1 p., 15 March 1917,

To Elkin Mathews, acknowledging receipt of Johnson's *Religious Poems* and apologising for her slowness in thanking him.

[272] Reviews & Critical Papers by Lionel Johnson.

Edited with an Introduction by Robert Shafer. Woodcut by Herbert Horne of William of Wykeham on the title page. First edition. 8vo., original green cloth, lettered in gilt on spine, dust jacket. London: Elkin Mathews, 1921.

Dust jacket a little chipped and worn, but a near fine copy otherwise.

[273] [Another issue].

Edited with an Introduction by Robert Shafer. Woodcut by Herbert Horne of William of Wykeham on the title page. First edition, American issue. 8vo., original pale blue cloth, lettered in gilt on spine, dust jacket. New York, E.P. Dutton, 1921.

Dust jacket slightly defective at the joints but a very good copy.

[274] A New Selection from the Poems of Lionel Johnson.

Compiled with an Introduction by H. V. Marrot. First edition thus. 8vo., original blue skiver. Uncut. London: Elkin Mathews & Marrot, The Bodoni Series. 1927.

The special issue in publisher's gilt-stamped royal blue leather. Fine copy.

[275] Lionel Johnson.

8vo., original red wrappers, printed label. London: Ernest Benn Ltd., n.d. [1931?].

One of the Augustan series of modern poetry. Quite well read, and a bit limp as a consequence (and no, this is a description of the book, not of the cataloguer).

[276] The Irish Christmas.

Frontispiece after Sadhbh Trinseach and drawings by Margaret O'Keeffe. Third edition. 8vo., original pictorial wrappers. Dublin: At the Sign of the Three Candles in Fleet Street, 1933.

First issued in 1917 and reprinted in 1918. Lionel Johnson's "Christmas in Ireland." is printed, alongside work by Susan Mitchell, Joseph Campbell and others. The frontispiece was

drawn by the remarkable Cesca Trench under her Irish name – she was a fierce nationalist, who died in the post war 'flu epidemic. A very good copy.

[277] Three Poems.

Brief introduction by Vincent Starrett. First edition. Stapled as issued into plain wrappers. Ysleta, [Texas]: Edwin B. Hill, 1928.

A fine copy. Edwin Hill was a titan of tiny editions – a true private press enthusiast, he printed over 200 small editions of books at home, laying claim to be America's longest-established private press. He was close friends with the American bibliophile Vincent Starrett, who wrote a brief foreword here, and Hill's two books of verse by Johnson must have come through that channel, for his usual passions were for Thoreau and Poe. A checklist published in *The American Book Collector* states an edition of 100 for this wee thing. The poems include "In Honorem Doriani Creatorisque Eius", addressed to Oscar Wilde, in thanks for an inscribed copy of *The Picture of Dorian Gray*.

[278] Two Poems.

Three leaves folded into a wrapper (as if to be stapled, but never so done) Ysleta, [Texas]: Edwin B. Hill, 1929.

The poems are addressed to Edmund Gosse, presenting *The Art of Thomas Hardy*, and Yeats's *Poems* (1895), and as a little foreword by Vincent Starrett and Edwin Hill writes, were previously printed in the Chaundy Catalogue of Gosse's Library. Very fine copy.

[279] Four Unpublished Poems of Lionel Johnson

In NINE, Vo. 2, No 5. 8vo., original printed wrappers. London, 1950.

Edited by Iain Fletcher: I. "Of the Memorial Verses upon Matthew Arnold Written by His Friend . . . Mr. Arthur Galton." II. "Matthew Arnold." III. "Seagulls wheeling. . . ." IV. "What sunset goldens here. . . ."

[280] Some Letters to Richard Le Gallienne [from] Lionel Johnson.

First edition, one of 95 copies. 8vo., original printed wrappers. Edinburgh: Privately Printed [by Alan Anderson at the Tragara Press], 1979.

Most of the letters refer to Johnson and Le Gallienne's collaboration on the letterpress for *Bits of Old Chelsea* – far from the finest hour for either author. Halliwell, Part I, 60. Mint copy.

[281] A Letter to Edgar Jepson.

Edited with an Introduction by Ian Fletcher. One of 175 copies. 4to., original printed wrappers. London: Privately Printed at the Daedalus Press for Eric and Joan Stevens, 1979.

As new. The first publication of a remarkable letter written as a schoolboy to Edgar Jepson, and withdrawn by Johnson's family from the Winchester letters, as "too antinomian" (Fletcher in the brief introduction).

[282] Poetry and Fiction: Reflections on Three Nineteenth Century Authors.

Introduction by Alan Anderson. First edition, one of 95 copies. 8vo., original marbled wrappers, printed label on upper cover. Edinburgh: The Tragara Press, 1982.

The three essays are on Herbert Horne, Hubert Crackanthorpe, and William Johnson Cory. That on Horne's *Diversi Colores* incorporates a great manifesto-like declaration of what design can do for a book: "But when we light upon a book in which size of page and type, quality of paper and ink, arrangement of lines and spaces, severity or ornament and design, are one and all satisfying and admirable, we look with confidence to the discovery of like excellences in the literature of so good and choice an artist. Here, in external matters, is evidence of abundant thought: surely, then, the interior graces and dignities will not be wanting." Mint copy.

[283] BARKER, George. *The Jubjub Bird Or Some Remarks on the Prose Poem. A Little Honoring of Lionel Johnson.*

First edition, one of 150 copies. 8vo., original printed wrappers. Emscote Lawn, Warwick: The Greville Press, 1985.

A fine copy. The text consists of two essays – the second on Johnson in which he compares him with Hopkins, and prints three poems, *Nihilism*, *The Statue of King Charles*, and *Dark Angel*.

[284] Selected Letters of Lionel Johnson.

Edited by Murray Pittock. One of 120 copies of a total edition of 150. 8vo., original green printed wrappers. Edinburgh: The Tragara Press, 1988.

Halliwell, A.128. Fine copy, but for the glue holding the binding together having failed, resulting in the gatherings now being loose: one imagines this to be an endemic issue.

Richard Le Gallienne

Le Gallienne rode to fame partly on the back of the vogue for book-collecting, and he conflated zeal for rare books with a mild eroticism, in work such as “Who has not loved an Elzevier”. The taste for booksellers, bookshops and books themselves came to him as a young man, when he would spend all his spare time and more than his spare money in the Liverpool bookshops. See below for a fascinating copy of *The Book-Bills of Narcissus* annotated by one of his Liverpool bookseller friends with a key to locations and characters.

This comprehensive collection gives a good illustration of his popularity, even if his poems struggle under the burden of what Lionel Johnson called their “prettiness, not beauty”. He was indeed pretty in person and was very popular with the ladies, marrying three times despite having been scouted for the other side in flirtations with Oscar Wilde and Charles Sayle. Johnson concluded that he was “Too much the ‘professional poet’” and Yeats concurred with this, though less concisely: “I have certainly

known more men destroyed by the desire to have wife and child and to keep them in comfort than I have seen destroyed by drink and harlots. . . . Harlots in his case finished what the virtues began, but it was the virtues and not the harlots that killed his knack of verse."

Dowling's short but incisive essay in *Victorian Studies* Autumn, 1978, Vol. 16, No. 3 concludes:

"The young man from Liverpool, who shortly after his arrival in London in 1891 became the chief publicist and, in many eyes, the most typical representative of the nineties movement in poetry, lived to see his literary success evaporate in the inhospitable artistic climate of the twentieth century; Le Gallienne became an anachronistic reminder of the late-Victorian 'will to romance.' "

He was industrious and productive, although his later career, much of which was spent in America was marked by depression and a drinking problem, as his career ebbed. This is a comprehensive collection, especially of his earlier life, with manuscripts, books inscribed to members of his family, John Davidson, Arthur Pinero, Arthur Quiller Couch and Edward Heron-Allen.

[285] My Ladies' Sonnets and other "Vain and amatorious" Verses with some of Graver Mood.

Prospectus: single leaf, folded once to form four pages, the first three printed. Liverpool, W. & J. Arnold [1888].

Offers 200 small-paper copies at 4/6 nett, and 50 large-paper copies at 9/- nett, and lists all the contents. Small chip at upper fore-edge corner, otherwise a nice, very clean copy.

[286] My Ladies' Sonnets and other "Vain and amatorious" Verses with some of Graver Mood.

By Richard Le Gallienne. First edition, one of 50 large paper copies. 4to., original boards, paper spine, printed label on spine. N. pl. [Liverpool]: Privately Printed [by Arnold's and published by John Robb], 1887.

It is endearing that this special issue of the first book of a great bibliophile should have the colophon lovingly written out in

his best hand. Whittington-Egan: “Richard had made his ‘real printed book’ at last. It was published by the loyal Robb and printed by Arnold’s of Redcross Street, and a very good job they made of it between them, for it is still a delightful book to handle, with its fine, cream paper, its rusticated edges, and clean, workmanlike fount of type. Richard’s immediate circle rushed to see what they looked like through the eyes of this excited young man whom they had known, not as a writer, but as a beau, a brother, a colleague, a customer or, for Jane Gallienne had her poem too, as a most unbiddable son.”

Spine somewhat worn with loss in a couple of areas, and lower fore-edge corners worn. Rare Book Hub notes no copy at auction since 1991.

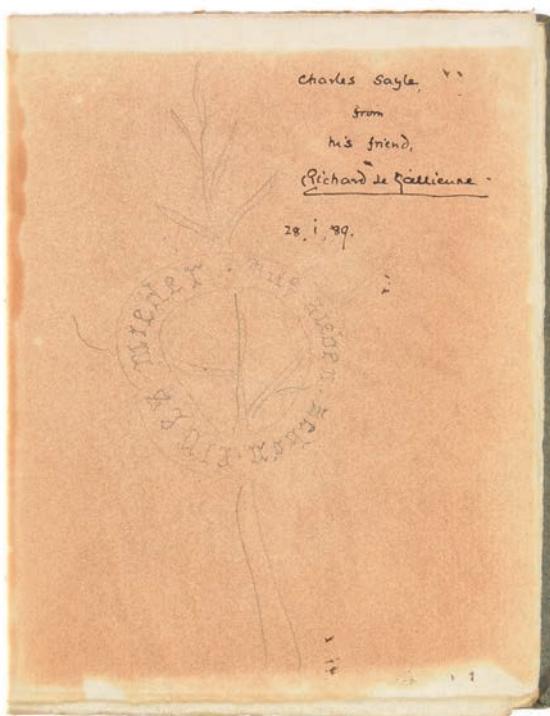
[287] [Small Paper Issue].

Initials printed in red. First edition, small paper issue. Small 8vo., original grey boards, paper spine, printed label on spine. N. pl. [Liverpool]: Privately Printed [by Arnold’s and published by John Robb], 1887.

A presentation copy, inscribed on the front free endpaper “Charles Sayle / from / his friend / Richard Le Gallienne. 28. I, ‘89.” Le Gallienne has also corrected two misprints in the text (one of them for an initial – “Ah me!” from “Oh me!”). On the endpaper below the inscription an unidentified hand, presumably Sayle, has drawn a sketch of a motto in German over a branching tree – the text is indistinct.

Le Gallienne’s friendship with Charles Sayle, one of the small sect of gay librarians at Cambridge, may have indicated a different orientation to that which he later embraced with such enthusiasm: a gushing letter to his parents later in 1889 notes that he can’t return home yet on account of a pressing engagement with Oscar Wilde from which he is going on to stay with Sayle.

Spine a little darkened and some very slight wear to the spine but an excellent copy of an extremely fragile book, enclosed in chemise in half-morocco slipcase.



[288] [Another Copy.]

A fine presentation copy, inscribed “To Claudia Le Gallienne from her loving friend & brother R. Le G. 8 XI ‘87. ‘The song which first of all he made when young’”.

Boards a bit nicked at the lower edge with a string mark, and very slight dustiness to the binding at foot of spine where the jacket (a miraculous survival) is defective. The jacket is missing a few chips along the spine, and has a shortish tear on the rear cover. Withal, a fine copy.

[289] Volumes in Folio.

First edition, one of 50 large paper copies. 8vo., original grey boards, paper spine, printed spine label. London: C. Elkin Mathews, 1889.

Le Gallienne’s second book, and the first book published by Elkin Mathews and the Bodley Head, combines sex and book-collecting in a novel way, creating a genre for himself. *The Liverpool Mercury* wrote of “the erotic bibliophilist’s ideal” and the poet himself concludes that:

There’s many a lover worse than those
Who love their honest folios.

Some wear to the extremities of the binding but, overall, a very good copy of a fragile item, with the neat early book label of Liverpool bookseller and collector Arnold Yates.

[290] [Small Paper Issue].

First edition, one of 250 small-paper copies. 8vo., original grey boards, paper spine, printed label on spine. London: Elkin Mathews at the Sign of the Bodley Head. 1889.

A fine presentation copy inscribed by the author on the recto of the front free endpaper: “To Gleeson White with the affectionate regard of Richard Le Gallienne. 22.3.‘89.” With White’s rather bizarre bookplate by Alan Wright: the text reads “I sought peace everywhere and found it not save in nooks with books” and the image depicts Death and Time burning books. With the later

small label of one Thomas D. Murphy – probably the American travel writer of that name.

Crease forming down centre of spine, with chipping at the foot and separation in paper beginning at the joints, the usual endemic foxing.

[291] [Another Copy].

A contemporary presentation copy, inscribed by the author on the front free endpaper “Charles Sayle, from / his friend, / Richard Le Gallienne / 21.3.89.”

See above under *My Ladies’ Sonnets* for Le Gallienne’s friendship with Sayle

Boards soiled, corners worn, front board hanging on by a few threads, and spine missing some pieces, preserved, skilfully, with a coat of dull-finish transparent glue. With the usual occasional bad foxing, including to the preliminary leaves. Bookplate of Myrtle A. Crummer. Nelson, 1889.1/1.

[292] [Another Copy].

Spine slightly darkened, but an excellent copy, with the usual slight foxing.

[293] [with] Robinson K. Leather. The Student and the Body-Snatcher and Other Trifles.

First edition, one of 50 large paper copies. 8vo., original black cloth. London: Elkin Mathews, 1890.

Whittington-Egan believes that Leather was the original of the character George Muncaster in Le Gallienne’s *Book-Bills of Narcissus*. Their friendship has a sentimental back-story: although Leather had gone to the same school as Le Gallienne he did so later, and it wasn’t until they had a chance encounter in an hotel in Tewkesbury (prompted by Le Gallienne happening on Leather’s copy of Whitman) that the two became friends. The friendship was as short as it was deep, as Leather declined, victim of a medical condition that may have been multiple sclerosis. He was to live until 1895, but was already very poorly by the publi-

cation of this volume, a publication which was organised by Le Gallienne as an act of kindness.

Nelson, BH, 1890.12/14. Some very slight wear to the binding, otherwise a fine copy.

[294] [Small Paper Issue].

First edition. 8vo., original black cloth. London: Elkin Mathews, 1890.

Spine a little faded and some slight staining to the binding.

[295] George Meredith: Some Characteristics. With a Bibliography by John Lane.

First edition, one of 75 large paper copies signed by the author. 8vo., original brown buckram. Uncut and largely unopened. London: Elkin Mathews, 1890.

A presentation copy, inscribed by the bibliographer/publisher on recto of front free endpaper to the remarkable polymath, fellow member of the Sette of Odd Volumes, “To – Edward Heron-Allen, O:V. / from / John Lane. / with every good wish. / July 1 1891.”

With Heron-Allen’s armorial bookplate on front pastedown. Spine darkened, but a very good copy indeed. We note the final chapter on Meredith in America, written by the extraordinary Morton Fullerton, journalist, who was Edith Wharton’s lover.

[296] [Small Paper Issue].

Frontispiece portrait of Meredith. First edition. 8vo., original black cloth. London: Elkin Mathews, 1890.

Per Nelson, BH, 1890.9/11, one of 750 copies. A near fine copy.

[297] Autograph Letter Signed,

to Elkin Mathews. 3 pp., 12mo, Liverpool, 2 October 1890,

In which Le Gallienne discusses the printing of *George Meredith* and demonstrates a deeper involvement in the details of publication than typical, in particular looking out for the interests of the book’s printer, his old friend John Robb. Robb had been at

the centre of Le Gallienne's bibliophilic circle in Liverpool: ". . . it was at Robb's that Richard was most in his element, for there he found poverty, idealism and bibliomania in the authentic blend. Robb was a Scot who had a great love of poetry and some taste in it too. He had, moreover, a tremendous admiration for Richard, whom he believed to be a genius . . . His was the one image Richard remembered with affection when in later years, saddened by experience, he reserved a special place in his catalogue of abuse for publishers and booksellers."

Among other details, in this letter Le Gallienne asks Mathews if he can possibly give Robb an advance of money, "He is rather hampered, poor fellow, with the necessities of a young growing business, & a small capital. I wish you would. He has worked the Meredith book very well, I think, & deserves some consideration." Letter slightly discoloured.

**[298] Cabinet photographic portrait,
bust in profile. Pembridge Crescent, London: H. L. Mendelssohn.
Surely from the early 1890s.**

With a note on verso: "for cover and inside." In fact, this appeared in photogravure as the frontispiece to *Odes from the Divan of Hafiz* (New York, 1903). Mounted on gilt-edged board with studio mark gilt-stamped at foot of image and elaborately printed on verso. Some uneven variations in tone in the image itself due to imperfect mixture or temperature variation in chemical bath. But the image is strong and impressive.

[299] The Book-Bills of Narcissus: An Account Rendered.
*First edition [one of four copies printed on Japanese vellum]. 8vo.,
original French-fold wrappers over card. Derby, Leicester, and
Nottingham: Frank Murray, The Moray Library, 1891.*

The limitation of this deluxe issue isn't stated in the book, as it is in other Japanese vellum issues of books from The Moray Library, but is so in the prospectus, a copy of which is in the collection of Peter and Angela Astwood. Very slight soiling to the wrappers, but effectively a fine copy in a modern cloth folding case with leather label on spine.

[300] [Large Paper Issue].

First edition, one of 100 large-paper copies. 8vo., original French-fold wrappers over card. Derby, Leicester, and Nottingham, printed and Published by Frank Murray, 1891.

Spine just a little marked, and some very slight soiling to the binding, but a very good copy, near fine.

[301] [Small Paper Issue].

First edition, one of 250 copies printed. 8vo., original French-fold wrappers over card. Derby, Leicester, and Nottingham, Printed and Published by Frank Murray, 1891.

The copy of Elkin Mathews, signed and inscribed by the author on the title page with the opening of the Victor Hugo quotation that the book uses as a dedicatory verse:

“O mes lettres d’amour de vertu, de jeunesse, C’est donc vous!”

(A sigh heard in the presence of my friend Elkin Mathews,
20 Oct ‘91)

[302] [Another Issue].

First edition. 8vo., original straw-coloured buckram with printed spine label. Derby, Leicester, and Nottingham: Frank Murray, 1892.

The least common of the small-paper variants of this title – slightly taller than the others as the top edge is uncut and not gilt. Overall, very good, with spine label rubbed and slightly chipped and light wear at head and foot of spine.

[303] [Another Edition].

[Second edition], one of 25 large paper copies signed by the author. 4to., original red heavy bevelled cloth. Derby, Leicester, and Nottingham: Frank Murray, 1892.

The publisher’s own copy, with his handsome bookplate. This very large-paper state involved a reimposition to make a large quarto, unlike the conventional octavo of the ordinary copies. Spine just faded, but a very good copy indeed.

With a very endearing 3-page manuscript transcript (slightly foxed) by Le Gallienne himself of favourable (and they are most favourable indeed) reviews of this book, from five publications, including George Bernard Shaw's in *The Star*. One can feel the glowing pride of the young author as he transcribes these evidences of triumph.

[304] [Small Paper Issue].

Second edition. 8vo., original blue cloth, lettered in gilt on the spine. Derby, Leicester, and Nottingham: Frank Murray, 1892.

A presentation copy, inscribed to Le Gallienne's friend and fellow-rhymers "To John Davidson with sincere admiration of the poet & respect for the man from Richard Le Gallienne. 4, July '93." With various marginal emphases in a bold pencil, which appear to be the work of Davidson – one passage in particular is very Davidsonian "... the truth is that the footpath of pioneer individualism more and more becomes the highway of the race."

With the remains of a small old auction label on the upper cover, spine a bit darkened and rather shaken in the binding.

[305] [Another Binding].

Second edition. 8vo., original dark blue-grey cloth. Derby, Leicester, and Nottingham: Frank Murray, 1892.

A variant binding in dark blue buckram, less common than the red.

The publisher's copy with his large pictorial bookplate and an interesting letter (rather foxed) of November 9 1891 from the author, demonstrating his deep involvement in its publication. He transcribes a flattering review from Ernest Radford to be used in advertisements, asks for something more elaborate than the "Barrie Shield" to be used on the spine, posits variant bindings, and suggests a couple of layouts for the title page.

[306] [Another Binding].

Second edition. 8vo., original red cloth over bevelled boards. Derby, Leicester, and Nottingham: Frank Murray, 1892.

Tipped to the front paste-down is an interesting ALS, 4 pp., 8vo, 12 November 1891, to the book's publisher, Murray (see above for Murray's own copy of the book, with the preceding letter in this correspondence). In the letter Le Gallienne demonstrates both bibliophilic and self-regard in a detailed discussion about the binding for this book, particularly his specification for a frame, or "shield" around the spine title: "I said 'J.M. Barrie' shield because his books have been rather conspicuously bound in buckram, with a square shield . . . of course Stevenson really set the fashion . . . I would much prefer my name in full. This could easily be done by having my Christian name in smaller type above my surname. The latter, having a prefix, looks odd by itself" (he got the shield, but not the first name, by the way). He also hopes that he will not be forgotten in the distribution of large paper copies and mentions his Guernsey roots.

Binding a little shaken, and text block loose in the binding with wear at head and foot of spine and corners and front joint splitting. Letter in very good condition.

[307] [Another Copy].

Second edition. 8vo., original brick-red buckram over bevelled boards. Top edge gilt, others uncut. Derby, Leicester, and Nottingham: Frank Murray, 1892.

A little wear to the cloth, and text block somewhat loose in the binding.

[308] [Another Edition].

Frontispiece by Robert Fowler. Third edition, one of 50 large paper copies. 8vo., original sand-coloured boards, printed label on spine. London: John Lane; New York: G. P. Putnam's Son, 1895.

This first Lane edition marks Le Gallienne's arrival as a mainstream writer, adds a frontispiece (of Narcissus, but looking just a little like Le Gallienne himself) and an extra chapter.

An important presentation copy, inscribed by the author on the initial blank: "Frank Murray / to whom this little book / owed its first welcome into / the world / from / Richard Le Gallienne."

With Murray's bookplate and the later one of the American diplomat and novelist Paul Hyde Bonner, who has insensitively pasted his on top of Murray's. An unusually good copy of this fragile issue, with some slight staining to the boards and darkening to the spine.

[309] [Another Copy].

Frontispiece by Robert Fowler. Third edition, one of 50 large-paper copies. 8vo., original boards, printed label on spine. London, John Lane: New York, G.P. Putnam's Sons. 1895.

The spine has the slightest of darkening, and the corners are just bumped, but pretty much a fine copy.

[310] [Another Edition].

Frontispiece by Robert Fowler. Third edition. 8vo, original blue cloth. London, John Lane: New York, G.P. Putnam's Sons. 1895.

With the note "This third edition has been revised, and Chapter V is entirely new." A presentation copy, inscribed "To A. W. Pinero / with admiration & regard / from / Richard Le Gallienne / Feb. 6, '95." A very small hole at the foot of the spine, otherwise a fine copy.

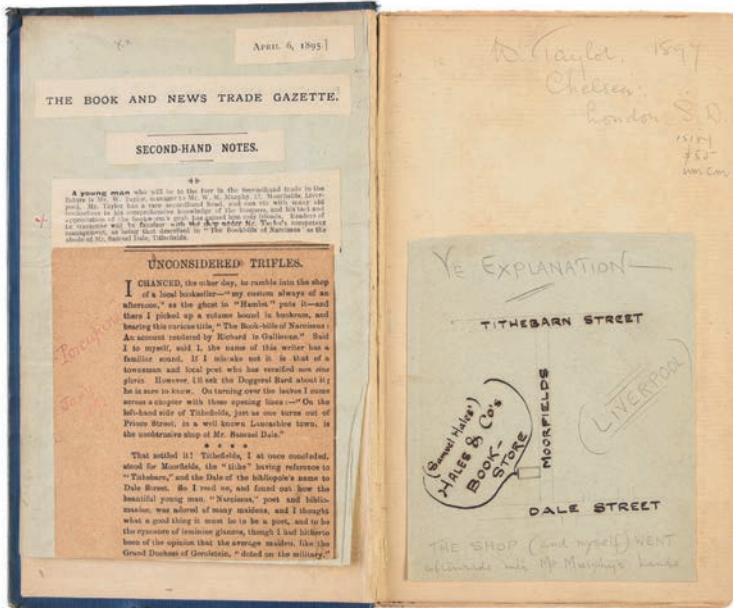
[311] [Another Copy].

A presentation copy, inscribed "To A. T. Quiller Couch from Richard Le Gallienne. Feb. 2 '95." A very good copy indeed.

[312] [Another Copy].

An interesting copy, being that of one W. Taylor, a bookseller of Liverpool, (though he signs himself as now being of Chelsea), and a friend of Le Gallienne's from the formative years when he was spending too much money in the second-hand bookshops of the city, and too little time studying for his exams.

Le Gallienne has signed the half-title and opposite it Taylor has transcribed the first verse of Le Gallienne's poem "With Pipe and Book". Taylor has also annotated the book throughout in pencil, identifying booksellers, teasing Le Gallienne ("You scoundrel"), celebrating with wit and acute criticism (at one point echoing Lionel Johnson's description of Le Gallienne's style as "pretty")



and "Very Pretty", at another describing the mention of oaths of secrecy taken by theosophists as "absolute Rot". He supports le Gallienne's newfound hostility to decadence "We buy smut and hang it on our walls & call it art. We read *Mademoiselle du Maupin* and call it literature" and expresses conventional sympathy for Wilde "If he had only mastered himself as he mastered the English language." With various notes and clippings about Taylor's bookselling career, including a map of where his shop was. Binding rather worn, and preliminary leaves loose: nevertheless an evocative connection to Le Gallienne's youth.

[313] [Another Issue].

First edition, one of 450 copies. Small 4to., original pink cloth, remains of printed label to spine. London: Elkin Mathews, 1892.

A presentation copy from Richard Le Gallienne to an as-yet unidentified recipient "TO / B. H. L. / with the old love / from 'One of the Twelve' / Dicky. / 18, Feb 92." A minuscule pencil

inscription below seems to be a later gift inscription, but has defied our efforts to decode.

Binding soiled, spotted, and worn at head and foot, lacking paper spine label. Some internal soiling speaking of close and repeated reading, but hinges and joints are sound, and text block is tight in the binding.

[314] English Poems.

First edition, one of "Twenty-five copies printed on Japanese paper for Richard Le Gallienne, Elkin Mathews, John Lane, and their friends." 8vo, original plain paper over boards. London, 1892.

This copy un-numbered: Nelson suggests 30 copies were actually printed. Not only was the calligraphic title page remade for this issue, but it also includes the three poems suppressed from the ordinary and HMP issues. "They are, to say the least, in questionable taste, and might best be described as erotica." (Whittington-Egan, in rather prissy mode). One of the themes of *English Poems* was to try and reclaim poetry from the hands of the decadents, and Le Gallienne's friend, the journalist Arthur Bennett was greatly antagonised by the reversion to type that these three poems represented: "For three brief pages, Richard had suddenly relapsed, and there was mud in his music—the mud which, if he did not mind, would one day make its music mute!" (Quoted by Whittington-Egan).

Dustwrapper soiled with light wear at head of spine; internally a fine, tight, immaculate, unopened copy.

[315] Three Poems Printed for Private Circulation Only.

Single folded sheet to make four pages. N. pl. [London]: N. pub. [for John Lane, and the author], n.d. [1892].

A separate printing of the three poems exiled from *English Poems* for being too erotic.

[316] English Poems.

First edition, one of 150 numbered copies on large paper signed by the author. 8vo., original boards, paper spine, printed label on the

spine. Uncut. London: Elkin Mathews and John Lane; New York: The Cassell Publishing Company, 1892.

Spine darkened and a little wear to extremities of binding.

[317] [Another Copy].

First edition, one of 150 large paper copies signed by the author, this copy un-numbered. 8vo., original ochre boards, printed label on spine. Uncut and largely unopened. London: Elkin Mathews and John Lane; New York: The Cassell Publishing Company, 1892.

Spine a little darkened, otherwise a very good copy.

[318] [Small Paper Issue].

First edition, one of 800 copies. 8vo., original boards, printed label on spine. London: Elkin Mathews and John Lane; New York: The Cassell Publishing Company, 1892.

Inscribed by the author: "A. Rae Banks / from his friend / Richard Le Gallienne / 30 Sept '92." Rae Banks was from Liverpool (where one assumes his friendship with Le Gallienne originated). After qualifying as a barrister in 1880 he returned to Liverpool and wrote for the Liverpool Post before dying at the age of 42 in 1894. Spine darkened, rubbed, and, due to faulty binding process, vertically creased. Head of spine rubbed, and fragments of paper covering worn away at foot.

[319] [Another Copy].

Inscribed by the joint publishers "To Mr. & Mrs. Arthur Tomson from Elkin Mathews & John Lane"; the inscription in Mathews' hand, with Lane signing.

Mrs. Arthur Tomson was the writer later known as Rosamund Marriott Watson (and published by John Lane thus) after she divorced Arthur in 1896. Cohen notes that "I have not seen another book with an inscription signed by both Mathews and Lane." Nelson, BH, 1892.8/34. Spine a little darkened but a very good copy.

[320] **HALLAM**, Arthur Henry. **The Poems of Arthur Henry Hallam. Together with His Essay on the Lyrical Poems of Alfred Tennyson.**

Edited with an Introduction by Richard Le Gallienne. First edition, small paper issue. London: Elkin Mathews & John Lane; New York: Macmillan & Compy., 1893.

Nelson, BH, 1893.15/56, indicates that 860 copies were printed. About fine copy of a fragilely bound book.

[321] **HAZLITT**, William. **Liber Amoris, or The New Pygmalion.**

Edited with an Introduction by Richard Le Gallienne, and much critical apparatus. First Le Gallienne edition, one of 50 large-paper copies. 8vo., original boards, paper spine with printed label. London: Elkin Mathews and John Lane, 1893.

Spine chipped at head and spine, and joints open, showing remains of earlier crude tape repair. Hazlitt's famous text of erotic obsession and Le Gallienne's own tendency to be similarly "pre-disposed to erotomania" – le Gallienne's description of Hazlitt – is a marriage made in heaven.

[322] **[Small Paper Issue].**

With a facsimile of the title page of the original edition. Introduction by Richard Le Gallienne. First Le Gallienne edition, one of 500 copies. 8vo., original ochre boards, paper spine, printed label on spine, original plain paper jacket. Uncut. London: Elkin Mathews and John Lane, 1893.

Spine slightly darkened, otherwise a fine copy.

[323] **[Another Edition].**

With Additional Matter Now Printed for the First Time from the Original Manuscripts. With an Introduction by Richard Le Gallienne. Second Le Gallienne edition, one of 500 copies. Large 8vo., original brown cloth. "Privately Printed" [i.e. London, John Lane], 1894.

Binding A, with "1894" at foot of spine. A fine copy with lightly foxed preliminaries. This is effectively a new book, and the appa-

ratus is considerably expanded from the previous year and the book entirely reset, on a luxurious scale.

[324] [Another Binding].

With Additional Matter Now Printed for the First Time from the Original Manuscripts. Second Le Gallienne edition. Large 8vo., original brown cloth, spine lettered in gilt. With an Introduction by Richard Le Gallienne. "Privately Printed" [i.e. London, John Lane], 1894.

Binding B (Cohen's descriptor), with "THE BODLEY HEAD" enclosed in line-border, at foot of spine. A fine copy but for modest bumping to the lower fore-edge corners.

[325] The Religion of a Literary Man (Religio Scriptoris).

First edition, one of 250 large-paper copies. 8vo., original brown cloth with the appearance of an 18th Century panelled binding. London: Elkin Mathews and John Lane, 1893.

A fine copy. Many of le Gallienne's "bibliophilic" productions fall on their bindings, usually fragile boards affairs, but the current binding is a modest masterpiece of commercial book production.

The Religion of a Literary Man was the second part of Le Gallienne's response to Robert Buchanan's theological study of Christ *The Wandering Jew: a Christmas Carol*. Le Gallienne's review of it in *The Chronicle* (edited by Quiller-Couch) prompted a vigorous debate (Whittington-Egan cites 2000 letters to the paper) and Le Gallienne followed up the review with a poem "The Second Crucifixion" which was published in Quiller-Couch's *The Speaker*, followed up by this book, a statement of his personal theology. It was received sceptically, to say the least, and Whittington-Egan yields to the temptation to quote W.E. Henley's review in full, which is a vituperative (and bafflingly sexist) masterpiece "As a conjunction of pretentiousness and cheapness, affectation and simplicity, shallowness and foppery, it is all that the Heart of Woman could desire."

[326] [Small Paper Issue].

First edition. 8vo., original blue cloth, lettered in gilt. London: Elkin Mathews and John Lane, 1893.

A presentation copy, inscribed on recto of front free endpaper to one of the arbiters of conservative literary taste, – see the description above for an account of his role in this book – : “To A. T. Quiller Couch, Esqr. / with admiration & kind regards / from / Richard Le Gallienne. / 30, Novr. ‘93.” Spine a little darkened.

[327] [Another Copy].

Nelson, BH, 1893.27/68, indicates that 3,000 copies were printed. Fine copy.

[328] Limited Editions A Prose Fancy: Together with Confessio Amantis, A Sonnet:

By Richard Le Gallienne. First edition [one of 50 copies on Japanese vellum]. Small 8vo., original grey printed wrappers, paper spine. London: Privately Printed for Richard Le Gallienne, Elkin Mathews, John Lane and Their Friends, Christmas 1893.

Signed elegantly by the author on the half title. Very small chip missing from lower fore edge corner of upper wrapper, and wrappers slightly soiled and foxed, but a very good copy.

[329] [Another Copy].

First edition, [one of 50 copies on Japanese Vellum]. 16mo., original printed wrappers. London: Privately Printed for Richard Le Gallienne, Elkin Mathews, John Lane and Their Friends, Christmas 1893.

Wrappers slightly foxed at fore-edge, otherwise a very good copy indeed, with the bookplate of Evan Gill, bibliographer and brother of the artist Eric.

[330] [Small Paper Issue].

By Richard Le Gallienne. First edition. Small 8vo., original grey printed wrappers, paper spine. London: Privately Printed for Richard Le Gallienne, Elkin Mathews, John Lane and Their Friends, Christmas 1893.

A fine presentation copy, inscribed by the author to his sister: “Claudia with love from Dicky. Christmas, 1893”, with correction of a misprint on p. 7 in the author’s hand. A very good copy indeed.

[331] [Another Copy].

With compliments slip for Christmas 1893 loosely inserted. A fine copy.

[332] Autograph Letter Signed,

to Kegan Paul, Trench, Trubner & Co. 1 1/3 pp., 8vo, 4 March 1893,

He apologetically reports to his publishers another delay in submission of “my Chelsea MS.,” which he hopes to send before the end of the week. “I hope to send the whole, or at least the greater part of it, by then.” He is referring to his portion of the letterpress for Walter W. Burgess, *Bits of Old Chelsea*, which did not appear until April 1894 (Whittington-Egan, p. 244). Nice condition. It’s rather moving that Le Gallienne uses the pretentious address of “Meadowsweet, Hanwell, W.” which bucolic address concealed a perfectly pleasant suburban semi-detached newbuild: it was their first house in London.

[333] Menu/Programme for the 157th meeting of Ye Sette of Odd Volumes,

Title illustration, text printed in red and black. Sheet of hand-made paper folded to form four pages of 22 x 15 cm. Limmer’s Hotel, 3 November, 1893,

“After Dinner the Laureate [William Wilsey Martin] Will Hold Forth on Our Noses.”

The programme for Le Gallienne’s induction into the Sette, to which he was introduced by John Lane, with a doggerel sextet by WMT (William Mort Thompson, one of the founders of the Sette) welcoming him. The cover illustration [attributed to Joseph Grego by J. King, but signed in the plate “C. N. [?]”] illustrates a wide range of nose physiognomy, descriptive of the after-dinner speaker’s topic “The Laureate will hold forth upon our Noses”.

Aside from shadows of dust-soiling in margins of the cover, a nice copy of a fragile item.

[334] In Praise of Bishop Valentine.

Etched frontispiece by Jacomb Hood. [Edited by Frank Bliss], with an essay by Richard Le Gallienne. First edition, one of 25 copies on Japanese vellum of a total edition of 150. 8vo., original vellum lettered in gilt (silk ties absent). London: Printed for Private Circulation, Valentine's Day, 1893.

Printed at the Chiswick Press for Frank E. Bliss, who provides an introduction, and who presumably also edited this anthology of Valentinian poetry. Le Gallienne's contribution is an essay on Valentine verse, and is written specifically for the book.

The Japanese vellum copies are slightly larger than the hand-made paper issues. A near fine copy, lacking its ties.

[335] [Issue on Hand Made Paper].

Etched frontispiece by Jacomb Hood. [Edited by Frank Bliss] with an essay by RLG. First edition, one of 125 copies on hand made paper of a total edition of 150. 8vo., original vellum lettered in gilt, silk ties. London: Printed for Private Circulation, Valentine's Day, 1893.

Inscribed on the front free endpaper to an unidentified recipient “To Fanny Browne / from / Frank Bliss Esq. / on Valentine's Day -- / 1925.” A fine copy, lacking part of one lower tie.

[336] [with] Alfred Hayes and Norman Gale. A Fellowship in Song.

First edition (one of 310 small paper copies – see Nelson). 8vo., original plain wrappers of hand made paper. Uncut and largely unopened. Rugby: George E. Over; London: Elkin Mathews and John Lane, 1893.

Nelson: “Comprises three 32-page separately paginated pamphlets, each with its proper preliminary leaves, [each] preceded by a general title. . . . These titles were not issued separately.” A near-fine copy of a handsome little production, printed by Over.

[337] Woodburytype photographic portrait.

From W. & D. Downey's Cabinet Portrait Gallery, with the accompanying leaf of text. Image size 135 x 95 mm. N.D. [Cassell & Company]. [1894].

[338] Prose Fancies.

With a Lithographed Portrait of the Author by Wilson Steer. First edition, one of 100 (actually 117, see Nelson) large paper copies signed by the author. London: Elkin Mathews and John Lane; New York: G. P. Putnam's Sons, 1894.

Spine very slightly darkened and light wear to the extremities of the binding, otherwise a very good copy with the bookplate of Francis Kettaneh.

[339] [Small Paper Issue].

With a Lithographed Portrait of the Author by Wilson Steer. First edition. 8vo, original blue cloth. London: Elkin Mathews and John Lane; New York: G. P. Putnam's Sons, 1894.

A very good copy indeed of the small paper issue, per Nelson, 1894.18/91, limited to 1100 copies.

[340] Autograph Letter Signed,

To Mrs. Stannard. 3 pp., 8vo, 6 September 1895,

A charming, endearing, and gently flirtatious letter to the writer “John Strange Winter” declining an invitation because, as usual, he has left his work – particularly writing lectures for his American tour – until the last minute. He plans to sail “in abt. 5 weeks.” Le Gallienne was indeed extremely busy at the time, but not just with work. He was then becoming involved with Julie Norregard, who would become his second wife, and, contrary to the implications in this letter, he was traveling and engaged in social activities. The lecture tour was cancelled in October. Very good condition.

[341] [with] E. Nesbit and Norman Gale. Holly and Mistletoe. A Book of Christmas Verse.

First edition, one of 200 numbered copies. Calligraphic text, Illustrated throughout with hand colouring, by the as-yet

unidentified F.A. 8vo., original vellum over boards, with attractive gilt lettering and decoration. silk ties. London, Belfast, and New York: Marcus Ward & Co., n.d. [1895].

A fine, bright copy. Not to be confused with editions of the same title, published by Dutton in 1889 and Griffith Farran in 1900.

[342] Robert Louis Stevenson An Elegy and Other Poems Mainly Personal.

Fine etched title page by D.Y. Cameron, incorporating a portrait of Stevenson. First edition, one of 75 large-paper copies. 8vo., original sand coloured boards, London: John Lane; Boston: Copeland & Day, 1895.

The etched title-page is printed on thick Japanese vellum and provides greater detail than the version in the small-paper issue. Three extra spine labels tipped in at rear. A presentation copy, inscribed "Louise and Prior Christian in memory of their first visit to Moorcroft--from a lover of their love Richard Le Gallienne. July 7, '96." Prior Christian is described as an "old friend" by Whittington-Egan, and the John Ruskin society notes his lecture on "Early Tuscan Art" but beyond that we know nothing of them: Moorcroft is the house near Hindhead where Le Gallienne moved in the aftermath of the death of his first wife. A very slight touch of darkening to the spine, but essentially a fine copy of a fragile item.

[343] In Memory of Robert Burns. Selected Poems and Songs.

With an Introduction by Richard Le Gallienne. Frontispiece portrait, plates, and decorative devices. First edition, large paper issue of 200 numbered copies. 8vo., original faux-vellum boards, lettered and decorated in gilt. London: Marcus Ward & Co., 1896.

Spine slightly mottled. This is printed in an unusual fount which combines a rather mannered informality with two different forms for each letter, used in a more or less random arrangement so as to suggest calligraphy.

[344] [Small Paper Issue].

With an Introduction by Richard Le Gallienne. Frontispiece portrait, plates, and decorative devices. First edition, original green cloth lettered in silver. London: Marcus Ward & Co., 1896.

Frontispiece loose, otherwise a very good copy.

[345] [Another Copy].

Inscribed by the publisher to Alice Parsons on her wedding to Thomas Fifoot (of whom we know nothing beyond the existence of one letter to him in the John Lane archive at the University of Texas) "Alice McLearn Fifoot 16: April 1896 / with the Publisher's best wishes & congratulations / JL."

Rebacked, using one of the spare spine labels. Boards a little soiled, spotted, and worn at corners.

[346] [Another Binding].

Fine etched title page by DY Cameron, incorporating a portrait of Stevenson. First edition, 8vo., original blue cloth. London: John Lane; Boston: Copeland & Day, 1895.

A string mark to the lower board, otherwise a very good copy.

[347] [Another Copy].

First American edition. 8vo., original brown boards, printed in black. Boston: Copeland & Day; London: John Lane, 1895.

A near fine copy, with two small dark stains on the boards, a neat repair at the head of the spine and a bit of a scrape on the lower board. Signed by the author on the front free endpaper.

[348] [Another Edition].

Fine title page in orange and black by Will Bradley. First American edition, one of 500 ordinary copies. 8vo., original brown boards. Boston: Copeland and Day; London: John Lane, 1895.

Spine a little damaged, as usual.

[349] Christmas.

Single folded leaf sewn into illustrated wrappers with gold ribbon. Artwork by "F.A." London, Belfast, and New York: Marcus Ward & Co., Limited, n.d. [1895?]

A separate publication of Le Gallienne's poem from *Holly and Mistletoe*. The imprint "printed and published by Marcus Ward" suggests a commercial publication rather than an actual house Christmas card. OCLC records three copies only. Fine copy.

[350] Retrospective Reviews: A Literary Log.

First edition, first issue. 2 vols. 8vo., original blue cloth London: John Lane; New York: Dodd Mead and Company, 1896.

A fine set.

[351] [et al.] A Christmas Posy.

Unsigned frontispiece in the arts and crafts style. First edition. 8vo., original green cloth with elaborate design in gilt on front cover. London, Belfast, New York, and Sydney: Marcus Ward & Co., Ltd, n.d. [1896].

Printed on luxuriously thick, stiff handmade paper. Contributors include Dolly Radford, Robert Louis Stevenson, E. Nesbit, Richard Le Gallienne, Norman Gale, Alice Meynell, and several obscure authors. Not in Lingel's descriptive bibliography or Whittington-Egan's checklist. Some catastrophe must have fallen on this very well produced item from a mainstream publisher, for it appears to have all but disappeared from the world: not in the BL, and only one copy found in JISC LibraryHub (formerly COPAC), at Manchester Public Library, and only one in WorldCat (at the University of New Brunswick). Its absence from the extraordinary Stevenson collection at the Beinecke is particularly noteworthy. Its rarity may relate to the fact that the firm of Marcus Ward, who had been astonishingly successful during the mid and later nineteenth century, expanding from its Belfast base to a world-wide operation, had by the 1890s fallen into a well of litigation, and went out of business in 1899.

A fine copy (apparently uncirculated) of an unusual item.

[352] The Quest of the Golden Girl.

First edition, American issue. 8vo., original elaborately decorated cloth. London and New York: John Lane, 1896.

With a manuscript fair copy of the first stanza of his poem “Who was it swept against my door”, signed by Le Gallienne. The book carries the bookplate of one A.W. Lubin, who apparently weaselled a quotation out of Arthur Symons as well – with, pasted on the verso an engagingly mysterious small and faded photographic print of two attractive young women of the 1920s.

Spine a little darkened, but a very good, bright copy with extremely minor wear at head and foot of spine. This American issue precedes the English, to which its sheets are identical, except in lacking the initial blank [i-ii] and half-title leaf [iii-iv] found in English issue.

[353] [Another Issue].

First edition, English issue. 8vo., original blue-green cloth. London and New York: John Lane, 1896.

This issue is from the American sheets, probably preceded by the American issue of the same year. There are two sets of advertisements at the rear, the first, for Lane in “London and New York,” begins, curiously, with press notices for “the American Edition of ‘The Quest of the Golden Girl.’ [“Second Edition”]”. A very good copy with binding cocked, spine sunned, very lightly worn at head and foot of spine, rear hinge starting.

[354] REED, Ethel. The Quest of the Golden Girl.

Lithographic poster for Le Gallienne’s The Quest of the Golden Girl (published in 1896). Image size 310 x 197, sheet size 400 x 290. Les Maîtres de l’Affiche Series, Plate 128. [Paris], Imprimerie Chaix, [1898]

Created by the artist, printer and businessman Jules Cheret, this very well printed series allowed the public to collect and exhibit smaller versions of the often very large originals. They were supplied, four per month (one of which was by Cheret), to subscribers, and the series ultimately consisted of 256 plates, by nearly 100 artists.



Reed was born in 1874 to Irish immigrants in New England, and after art school achieved remarkable early success and celebrity as a graphic artist in her native New England. She had a run in with the establishment early on when his Brahmin family squashed her love affair and engagement with Philip Leslie Hale, and she and her mother went to Europe, and then London. She was an immediate success there and went in at the top, with work published in *The Yellow Book*, but then it began to go wrong again, as she found little more work, and seemed condemned to unsuccessful love affairs. Among her lovers was Richard Le Gallienne himself (see above for his oblique reference to its emotional aftermath). Her death certificate spoke of death (in 1912) by misadventure, which could have applied to much of her life – two children by two fathers and marriage which ended during the honeymoon. The great Bill Peterson has managed to research and describe her later life in his *Beautiful Poster Lady: The Life of Ethel Reed*, New Castle Delaware, 2013.

In this really remarkable, rather symbolist image, Reed eschews both the Beardsleyesque compositions she used for Copeland and Day and other American clients, the broad outlines and bold colors characteristic of poster art for subtler effects. The original was 76 x 47 inches, and was printed as a four colour lithograph by Waterlow for the Bodley Head. Matted, with the blindstamp of Imprimerie Chaix in the lower right corner.

[355] Prose Fancies. Second Series.

First edition. 8vo., original blue-grey cloth. London: John Lane; Chicago: H. S. Stone & Co., 1896.

An important presentation copy, inscribed on the dedication leaf by the author to his mother: "Mother's copy of our own Maggie's and Dick's book! June 11, '96" and with his mother's exuberant ownership inscription on the front free endpaper "Mrs. Gallienne Oxton Birkenhead". The Maggie reference is to the printed dedication of the book to the author's sister Margaret.

Spine faded with extremely light wear at head. In a modern cloth clamshell box, with leather spine label.

[356] [Another Issue].

*First American edition. 8vo., original red cloth, elaborately gilt.
Chicago: Herbert S. Stone & Co., 1896.*

With an elaborate ownership inscription of one Homer Earle.

[357] If I Were God. A Conversation.

*First edition. Tall narrow 8vo., original pictorial wrappers.
London: James Bowden, 1897.*

A very good copy with some minor chipping around the wrapped edges. The book also appeared in cloth.

The deliberately provocative title was quite good for sales, and Whittington-Egan reports some 10,000 copies were sold: Whittington-Egan also quotes a letter from the author's father, based solely on the book's title: "I sincerely trust *If I were God* won't offend as it seems likely to us, but does it not suggest itself to your mind that you have run counter to the public taste quite long enough and that, even if for no higher reason, it is time you began to fall in with the views and tastes and opinions of those whose favour you need in the matter of purchasing your books. —Independent people my dear can afford to smile, if I may so put it, at the public, but for those dependent on the public, the public tastes must be consulted. This may be bitter medicine to you my dear, but depend upon it, if, long years since, I had not learned to bite the bit and curb my natural impetuosity and temper, the risk would have been run of your (and all the other children) losing many of the privileges you have all enjoyed."

[358] [Another Binding].

*First edition. Tall narrow 8vo., original blue-green cloth with
decorative panel in gilt. London: James Bowden, 1897.*

Spine just faded, but a very good copy indeed of the cloth-bound issue.

[359] [Another Edition].

*First American edition [?]. 8vo., original grey printed boards, linen
spine. New York and Boston: T. Y. Crowell & Company, 1897.*

Front free endpaper loose, and remains of an earlier mounting on rear endpapers.

[360] [Another Binding].

First American edition [?] Original boards, floral design in gilt and green on front cover, with “art lettering” in gilt, original dust jacket. What is Worth While Series. New York and Boston: Thomas Y. Crowell & Company, 1897.

The series title is derived from a loosely inserted brochure, listing 47 titles, mostly on devotional subjects (e.g., *Of Intercourse with God*), 35 cents each.

In a larger format than the above edition of the same year by the same publisher, the type entirely reset. Slight marginal staining of the boards, but a near fine copy with the original dust jacket (separated at the spine and slightly chipped at extremities) with its printed title panel.

[361] WALTON, Izaak & Charles COTTON. *The Compleat Angler*

Edited with an Introduction by Richard Le Gallienne. Illustrated by Edmund H. New. First edition thus. 4to., original oatmeal cloth, lettered and decorated in black. London & New York: John Lane, the Bodley Head, 1897.

A mammoth book profusely illustrated and printed on fine handmade paper. This edition uses the text of the fifth edition, the last to be revised by Walton himself. Terminal Bodley Head ads, as well as ads for Sampson, Low, Marston and Company's angling titles.

Splash stain to the lower portion of spine barely affecting front board, and faintly present on rear board. One corner of the rear board is badly banged. Otherwise a very good copy of an imposing book.

[362] *The Romance of Zion Chapel.*

First edition. 8vo., original blue cloth. London and New York: John Lane, 1898.

Inscribed by the author's father to one G.E. Noel "with respectful compliments from the Author's Father, April 1898" – a moving association, since Richard's father was a vigorously unliterary man, who confined his reading to the Bible (24 times in total according to Whittington-Egan) and the sermons of the Particular Baptist preacher Charles Spurgeon: one can only assume he was attracted by the subject of the book. He also kept a life-long album of news clippings of his son. Spine a bit darkened, but a very good copy.

[363] [Another Copy].

Spine darkened, a little wear to the binding.

[364] [Another Edition].

Third edition. 8vo., original black cloth lavishly gilt to a design by Will Bradley. London and New York: John Lane, 1898.

A fine presentation copy inscribed by the author to his sister "To Nurse Maggie Le Gallienne / from a would-be Patient–her loving / Brother, Dick of the same name. / Christmas, '98." Spine darkened, a little wear to the extremities of the binding, but still a very bright and presentable copy.

[365] [Another Copy].

Third edition. 8vo., original black cloth lavishly gilt with a design by Will Bradley. London and New York: John Lane, 1898.

A presentation copy inscribed on half-title to the author's sister "Claudia with much love from / Dicky. / Christmas, '98." Nice, bright copy.

[366] Young Lives.

First edition. 8vo., original blue-grey cloth. Bristol: J. W. Arrowsmith; London: Simpkin, Marshall, Hamilton, Kent and Company Limited, n.d. [1899].

A largely autobiographical novel covering the author's later years in Liverpool, and some of his earliest days in London. A very good copy with extremities of spine rubbed, a slightly unsightly later ownership inscription and bookplate.

[367] [Another Edition].

First American edition. 8vo., original pictorial cloth after Will Bradley. New York and London: John Lane, 1899.

Some very slight loss to the white lettering on the spine, but a fine copy.

[368] The Rubaiyat of Omar Khayyam.

A Paraphrase from Several Literal Translations. First edition, ordinary issue. Tall 8vo., original printed paper wrappers over thin card stock. London: Grant Richards, 1897.

Wrappers a little foxed and very slightly worn, but an excellent copy of one of his least common books, usually found in tatters. An original photographic print of schoolgirls in comic pose is pasted on rear pastedown; titled in pencil CHRYSTABEL: it has so far defied interpretation.

[369] [Another Edition].

A Paraphrase from Several Literal Translations. First American edition, one of 1250 copies signed by the author. Large 8vo., original boards, printed label on spine. New York: John Lane, 1897.

Spine repaired with some new material, and a bit dusty. Housed in a good quality early chemise and slipcase, itself slightly worn.

[370] Travels in England.

With Six Illustrations by Herbert Railton. First edition. 8vo., original green pictorial cloth. London: Grant Richards, 1900.

Spine marginally darkened and a pair of non-authorial inscriptions (one contemporary, one from 1935) on the front free endpaper.

[371] The Worshipper of the Image.

First edition. 8vo., original blue cloth, lettered in gilt on the spine. London and New York: John Lane: the Bodley Head. 1900.

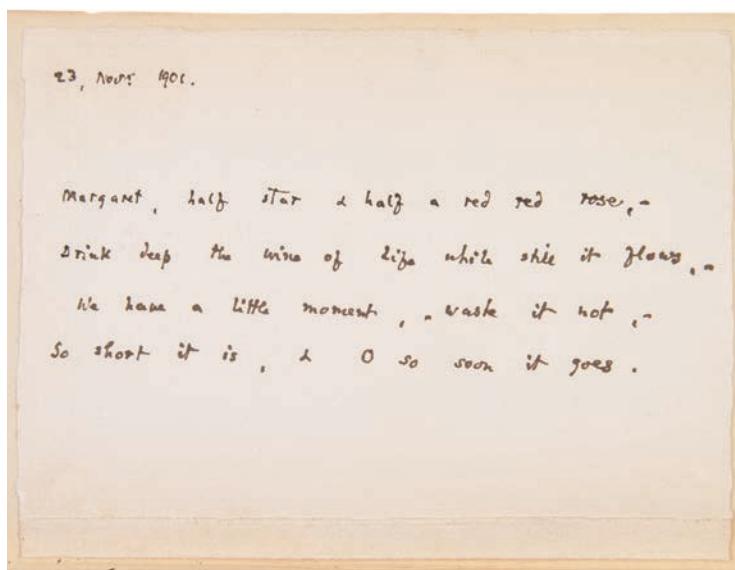
Spine just a shade darkened, but an excellent copy.

[372] **Sleeping Beauty and Other Prose Fancies.**

*First edition. 8vo., original blue cloth, lettered in gilt on the spine.
London and New York, John Lane: The Bodley Head, 1900.*

A presentation copy “To Little Margaret That Dropped / from the Stars – with ‘a Blue Jar’-- / from / Richard Minneapolis, Christmas, 1900.” with a slightly later four-line stanza, dated 23 November 1901, also addressed to Margaret, an *ad personam* improvisation based on *The Rubaiyat*.

Le Gallienne was in Minneapolis over Christmas 1900, as the guest of the wealthy bibliophile James Carleton Young. Margaret is as yet unidentified – the Youngs had a 14-year-old daughter, and she seems a likely candidate. It’s tempting to identify her as Mrs. Carleton Young herself, who he remarkably described in a letter to Julie Norregard as “just a restful flirtatious American wife, a mother who has remained a pretty girl, not averse to an innocent game of sex, just as she plays golf and cycles” but this is probably libellous to the memory of the mother: the recipient could also be Le Gallienne’s sister, presumably back in England, although he normally addresses her as Maggie.



Spine just a little darkened, but a very good copy. The inscription refers to the prose fancy "The Blue Jar" in this volume, a taste of Le Gallienne at his sweetest romantic best ". . . There was in that great hall but one other thing as beautiful as she,--a little jar of unfathomable blue, with smooth simple sides, which at the same moment I caught sight of, cloistered and calm in a niche high above us: simple in shape as a maid, simple in colour as a violet, and all mysterious as a star. . . . Here at last was something sufficient, complete, elemental, eternal."

[373] [Another copy].

First edition. 8vo., original blue cloth, spine lettered in gilt. London and New York: John Lane, 1900.

A fine copy.

[374] [Another edition].

Second edition. 8vo., original blue cloth. London and New York: John Lane, The Bodley Head, 1900.

Tipped onto the front pastedown is an ALs, 1 p. 16mo, n.d., to one L. A. Straight, about an essay in this book, "A Desultory Note on Values," which, as Straight has reminded him, first appeared in Collier's. The values, we note, are roughly speaking moral values, but he can't resist an observation on the values of literary property, noting that the manuscript of "Endymion" sold recently, making four times more than Keats earned from poetry in his whole lifetime. Slightly shaken, upper joint a little weak, contemporary newsclipping on front free endpaper with concomitant staining.

[375] The Life Romantic. Including Love-Letters of A King.

First edition. 8vo., original brown cloth. London: Hurst and Blackett Limited, 1901.

Some very slight soiling to the binding, but a very good copy indeed.

[376] The Beautiful Lie of Rome.

First American edition. 8vo., original cloth backed decorated boards. New York and London: M. S. Marshall & Company, The Bankside Press, n.d. [1901].

Preceded by Simpkin, Marshall's London edition of 1900 – a handsome production with a powerful unsigned cover design.

The text is a letter to the seemingly fictional Lady Diana Templemere, (though Whittington-Egan seems to have believed she was real) written to dissuade her from converting to Catholicism. A near fine copy.

[377] An Old Country House.

First English edition. Very Small 8vo., original skiver, attractive lettering with devices in gilt on spine and cover. The Breviary Series. London: Grant Richards, 1903.

Preceded by the American edition of 1902. Spine just a little faded, but a very good copy indeed of this attractive little book.

[378] The Youth of Lady Constantia.

Top copy typescript, 34 pp., A4 on paper watermarked "Berkshire Type Writer Paper USA". Gathered in a patent spring steel binder, front cover with typed label, now separated and rather chipped. [c. 1903].

Probably a professionally typed script, with manuscript revisions by the author throughout (with one full sentence added) and signed at the end. With his bookplate featuring a reflective self-portrait.

A fable of ageing, undoubtedly influenced by Wilde's *The Picture of Dorian Gray* but with a particularly Le Gallienne-esque lyricism. This is the lead story, pp. [1]–38, in *Painted Shadows* (Boston, Little Brown. 1904), following publication in *The London Magazine* and the *Metropolitan Magazine*, both in 1903.

Slightly battered with a sizeable chip to the title page and an early tape repair there.

[379] Odes from the Divan of Hafiz

Rendered Freely from Literal Translations by Richard Le Gallienne. First edition, one of 300 copies signed by the author. Large 8vo., original boards. New York: Privately Printed [at the Heintzemann Press, Boston], 1903.

The small paper issue, but nonetheless measuring 25.7 x 16.2 cm. Original fragile paper-covered boards, with most of spine, including the rather cheesy gilt-stamped leather label, separated but present, and front board detached.

[380] Painted Shadows.

First edition. 8vo., original grey pictorial cloth. Boston: Little, Brown, and Company, 1904.

A significant presentation copy, inscribed: "To Dear Mother: a Birthday Present not ready in time: from her ever-loving boy: Dick. Oct. 7 Nov. 9 1904. New York". Jane Gallienne provided the poetic part of her son's soul: Whittington-Egan wrote of "Richard's extravagant tastes and talents, egged on by a bevy of adoring younger sisters, and encouraged by his mother's belief in the validity of his poetic vision." The book itself is something of a pot-boiler, an anthology of short stories, published at a time when he was rather at a low ebb – "mistresses came and went; he was sometimes sober and sometimes drunk; but the tedious endless struggle went on like the wrigglings of a fly in treacle" (R. W-E).

Spine just a little darkened, and endpapers stained, but a very good copy in a modern folding box with a leather spine label.

[381] Autograph Letter Signed,

to "Ned" 2 pp., Westminster Hotel, New York. 4 January 1907.

A disconsolate letter at the beginning of what was to be a particularly difficult year for him: Ned is an as-yet unidentified editor, and Le Gallienne sends him a "fairy-tale . . . if the story doesn't suit you, at least keep it as 'collateral', till I can write something better in its place." He excuses his negligence as to correspondence "I have been pulled from pillar to post . . . I have not been very well, & I have had a heap of worries chiefly from the other side of the world." His posthumous ego would have been

given little comfort by the album page that the letter is hinged to, which has a collector's note identifying Le Gallienne as "English writer – Father of actress Eva."

[382] Omar Repentant.

First English edition. Oblong 8vo., original vellum. London: Grant Richards, 1908.

Printed at the Chiswick Press, this is a rather more elegant production than the American, while sticking to the same format.

[383] [Another Edition].

First American edition. One of 100 copies on Japanese vellum, with an additional quatrain and signed by the author. Oblong 8vo., original boards, t.e.g., others uncut. Original tissue dust jacket. New York: Mitchell Kennerley, 1908.

A fine copy.

[384] [Small Paper Issue].

First American edition. Oblong 8vo., original boards, cloth spine with printed label, t.e.g., others uncut. Original printed dust jacket. New York: Mitchell Kennerley, 1908.

Inscribed by the author "To Dear Mother & Father, from Dick. Christmas, 1908." and with mother's ownership inscription on the title page. An evocative copy, made more so by the clippings pasted to the endpaper, from *The Christian World* which concludes that "Many Temperance advocates will thank its author for the service his brilliant pen has rendered to their not too popular work" (Le Gallienne's biographer Richard Whittington-Egan, however, dismisses it as "probably the worst of all Richard's books . . . it is a poor thin thing and contains lines whose earth-shaking bathos qualify it for immediate inclusion in any anthology of poesy a la McGonagall"). Le Gallienne was a problem drinker for many years and seven years later wrote to his sister "that that old troublesome family devil of mine which was still troubling me occasionally when I saw you last—you know what I mean—let us call him Omar Khayyam!—has been completely laid for nearly two years." though that phase didn't last, and towards the end

of life he confided to his diary that “I am a believer in Drink—for work—it will make the impossible possible. Those who deny it know nothing about it.” Board edges just a little darkened, a modest gape between gatherings, but essentially a fine copy, in the original printed dust jacket which is just a little soiled.

[385] October Vagabonds.

With illustrations by Thomas Fogarty. First edition. 8vo., original mushroom-coloured decorated boards. New York and London: Mitchell Kennerley, 1910.

Apart from offsetting of the frontispiece to the title page, a fine copy in the pleasantly decorated paper-covered boards.

[386] ALS,

3 ½ pp., 8vo, 21 January 1910,

to Ellis B. Robb of Eldora, Iowa, about a requested lecture, with the stamped envelope of a different letter to Robb postmarked 7 September 1909, and printed on the upper left corner “Richard Le Gallienne’s / Lectures / [double-rule] / J. G. McDougall / Personal Representative.” Le Gallienne has met Robb and his wife and apologizes for having taken so long to reply. Vintage Le Gallienne: “To tell the truth, I am an impossible correspondent. There seems to be something in me organically incapable of answering letters. . . . But I must say, in extenuation of my neglect, that I have been quite ill with my chest since I returned to New York, and had very little energy either to work or play. . . .”

[387] The Lonely Dancer and Other Poems.

Frontispiece portrait clumsily reproduced from a medallion by Irma Le Gallienne. First edition. 8vo., original blue cloth. London: John Lane; New York: John Lane and Company; Toronto: Bell & Cockburn, 1914 [i.e., 1913].

A presentation copy, inscribed on publication by the author to his former colleague at the Bodley Head “To Herbert Jenkins – for remembrance – from his friend Richard le Gallienne. December 1913.” Jenkins had set up his own publishing house in 1912, and

went on to publish much of P.G. Wodehouse. Binding slightly worn, with a significant vertical fold in the upper board

[388] [Another Copy].

A presentation copy inscribed by the author to his sister and her husband: "To Claudia and Jack – with true love from Irma & Dick – 1914." Irma was Le Gallienne's third wife, and this inscription is dated three years into their marriage, which surprised many by lasting until his death: her artistry is not flattered by the frontispiece of Richard. Spine slightly worn and darkened, otherwise a very good copy.

[389] Michael Monahan. An Appreciation by Richard Le Gallienne.

Frontispiece portrait of Monahan. First edition. 8vo., original dark green printed wrappers. New York: The Printery of the Phoenix, 1914.

Monahan, Irish born, spent his adult years in the U.S.A. where he was a popular literary figure, if a struggling one, whose two magazines *The Papyrus* and *The Phoenix* had a modest success.

[390] Woodstock.

"With reproductions of the work of Woodstock Artists". First edition, ordinary issue. 8vo., original printed wrappers. Woodstock, NY: Woodstock Art Association, 1923.

Le Gallienne's few years living in Woodstock, an "artist's colony" in New York State seem to have been the happiest and most stable of his life. His essay which addresses the founding of the colony by Ralph Whitehead, the English disciple of Morris and Ruskin occupies pp. 7–19 in a work of 40 pp. plus numerous unnumbered leaves of ads. Some staining along fore edge of front wrapper, which is neatly separated at the joint at the bottom four inches. Clean and tight.

[391] The Romantic '90s.

Frontispiece after Max Beerbohm. First edition. 8vo., original cloth backed boards, printed label on spine. Garden City, NY: Doubleday, Page & Co., 1925.

A presentation copy, inscribed to an unconventional (pagan rites, Egyptian Sun-God dances) priest “To William Norman Guthrie who by his interpretive imagination has made religion a living thing for America. From his long admiring friend Richard Le Gallienne. May 11, 1926, Paris.” See below for a letter to Guthrie. Le Gallienne had done well with popular religion and religious controversy, including *Religio Scriptoris* (1893), *If I Were God* (1897), and *The Beautiful Lie of Rome* (1900). With three corrections in the author’s hand. Very good copy.

[392] The Romance of Perfume with Drawings by George Barbier.

With colour illustrations after George Barbier “reproduced by the Smithsonian Method”. First edition. 8vo., original pictorial boards, plain tissue jacket, illustrated promotional pamphlet “At 20 Rue de la Paix” in pocket at rear, original card slipcase. New York and Paris: Published by Richard Hudnut, 1928.

Except for very light foxing of the preliminaries of the book, and rusting to staple in the pamphlet, a fine copy. This was a promotional production for Hudnut, who founded a very successful Franco-American beauty products empire: it is hard to find complete, as it is frequently broken for the plates.

[393] Autograph Letter Signed,

to William Norman Guthrie. 4 pp., 35 Rue de Fleurie, Paris 8vo, 23 October 1928,

William Norman Guthrie, Scots and French in origin, was a radical New York priest, who endeavoured to reinterpret the gospels through different belief systems, including ancient Egyptian and pagan rituals. Guthrie seems to have asked Le Gallienne’s advice on a drama he is writing “I was very happy to get your reassuring letter about your book, and to find that we are essentially in accord about it. Your comment in regard to your

rationalization of the miracles clears up the matter . . . great care will have to be taken that you do not appear to be too consciously straining after a rationalization of them, that your purpose is not too obvious . . . I think the garden scene between Gabriel and Miriam might be made a little, a very little, clearer with any loss of its beauty and power." The Le Galliennes are helping Guthrie buy a Madonna "for 14000 francs, we will try to get it for less, if possible."

[394] The Philosophy of Limited Editions. Taken from Prose Fancies by Richard Le Gallienne.

First edition, one of 100 copies. Illustrated with two hand-coloured illustrations by Calvin Brazelton. 8vo., original printed patterned boards. Chicago: Privately Printed at the Black Cat Press, 1935.

The Black Cat was the private press of Norman Forgue: unusually for private presses Forgue was a working trade printer, and even more unusually, was of African-American origins. This brief essay was first published in *Prose Fancies*.

[395] Exaggerated Nationalism.

First edition. 12mo., original pictorial boards, dust jacket. [New York] The Press of the Woolly Whale, 1935.

One of an annual series produced to mark Armistice Day, the text is a commissioned essay against "the new and rabid nationalism which in its insane arrogance is now threatening the peace of the world." A presentation copy, inscribed on the title page by the author to his sister "To Dear Old Mags – with love from Dick. February 1936." and further inscribed by her to their nephew "Dear Geoffrey, with love from A. Margaret. Jan: 30 50." A fine copy of an endearing book, in the original plain tissue dust jacket which is a little worn.

[396] Wood Flower.

First edition, one of 400 copies. 8vo., original marbled wrappers, printed label on upper cover. Printed by the Pickering Press, Philadelphia for the Brayers Club, Madison, New Jersey, November, 1947.

"The frontispiece is printed directly from the silk of a milkwood seed, without any plate or other means of mechanical reproduction, on a Washington hand press by Arthur Rushmore at the Golden Hind Press, Madison, New Jersey". Contemporary gift inscription, and slight crumpling at foot.

[397] DEARMER, Mabel. Bookplate

on toned, watermarked paper, all edges cut, 3.7 x 7.8 cm, on a leaf 5.7 x 10.1 cm.

Line drawing of Le Gallienne, with the jutting jaw and voluminous hair protruding out from under his top hat, and with *Book-Bills* at his side as he reads another unidentified book. His hand-lettered name at the foot, and with the minute signature "M[abel] Dearmer." This bookplate is unrecorded and possibly unknown. It is not to be confused with the bookplate created expressly for the 1905 sale of his library. Fine condition.

[398] Photographic portrait

in early middle age, profile, seated outdoors, pipe in hand, behind a work table loaded with books and fruit, with a beverage. Large format: 20.9 x 25.4 cm, including thin borders.

A glossy print of an artfully soft-focus photograph – the subject has an archly sculptural feel to him. Two tiny ink spots in background; otherwise very nice condition.

J.T. Nettleship

Nettleship (1841–1902) was the Secretary of the Club, and an accomplished professional artist, specialising in animal scenes. His involvement through the club would have been through his friendship with John Butler Yeats and Edwin Ellis as a member of the Blakean "Brotherhood". See under Yeats for his illustration for W.B.'s *Countess Kathleen*.

[399] NETTLESHIP, John T[rivett]. Robert Browning: Essays and Thoughts.

First edition, one of 75 large paper copies (manuscript colophon signed by Elkin Mathews). 8vo., original brown cloth. London: Elkin Mathews, 1890.

A near fine copy. The publication of this book's precursor *Essays on Robert Browning's Poetry* (1868) led to a friendship with Browning.

[400] [Small Paper Issue].

8vo., original brown cloth. London, Elkin Mathews. 1890.

Nelson, BH, 1890.2/4, indicates that 1000 copies were printed. Nice copy.

William Theodore Peters.

William Theodore Peters was not a member of the Club, but a frequent visitor, described by Alford and Plarr as "A Permanent Guest". He is a somewhat obscure figure, born of a fairly wealthy American family. He presented himself as an actor and a poet, but left only modest traces of work, several in partnership with his artist brother Clinton, and one contemporary source portrayed him as a rich amateur poseur. If he deserves any immortality it would be for having commissioned and produced the first performance of Dowson's *Pierrot of the Minute*, in return for which Dowson dedicated the piece to him. Dowson also wrote a fine poem "To William Theodore Peters on His Renaissance Cloak."

His few sightings in the literature of the period are often at one remove and allow of only a fairly soft-focus picture. R.H. Sherard's *Twenty Years in Paris* implies that Peters had run out of money by the end of his life, despite having lived very high on the hog in earlier years, and quotes the celebrity fencer and duellist Jean Joseph Renaud: "I am at the bedside of W. Theodore Peters, the poet, who has not a friend in the world, except myself, my wife and his doctor, and who is dying." Sherard also quotes

Lionel Johnson's description of him as a "very good friend" while arguing not to include him in the second Rhymers' Club anthology. Peters appears in various archives as a correspondent of the famously decadent gay writer Baron Jacques d'Adelswärd-Fersen, and a portrait published in *Première Expositione d'Art Photographique* shows a sensitive, feminine figure. He turns up in the life of the American publisher Thomas Bird Mosher who rather incoherently noted that "Peters was a curious old boy and I have a portrait of him in my office with his signature. He sent it to me years ago and I always felt that he had expressed something worthwhile which he never managed to express."

This collection is a major resource on an admittedly minor, but interesting, character.

[401] Tutti-Frutti. A Book of Child Songs.

Designs by D. Clinton Peters. First edition. Large 8vo., original pictorial boards and pictorial title page after A. Brennan. New York: George W. Harlan, 1881

Peters' first book, written with Laura Ledyard, of who we know nothing. There are roughly a dozen poems by each of them, reproduced in calligraphy, and illustrated with rather winsome drawings. Both calligraphy and illustrations are by Peters' brother D. Clinton Peters. An excellent copy, in fine condition of this extremely rare book. Firstsearch finds only the BL copy (surprisingly so for an American imprint) and Cohen notes that this is the only copy he has seen in decades of interest in Peters.

[402] The Children of the Week. Being the Honest and only Authentic Account of Certain Stories. As Related by the Red Indian, to Alexander Selkirk, Jr.

Herein Truthfully Set Down by William Theodore Peters. With Pictures Thereunto by Clinton Peters. First edition. 4to., original pictorial cloth. New York: Dodd, Mead, & Company, 1886.

A presentation copy, inscribed on the paste-down endpaper "To my dear friend Calvin Tomkins from William Theodore Peters September 1886". It's tempting to think that the recipient could have been the uncle of his namesake, the contemporary art critic

and journalist, who wrote of his uncle: “As far as literary, maybe the closest I got was an uncle who did nothing but read—my father’s older brother, also named Calvin. He actually never did anything. He was of that generation where I guess you could just do nothing.”

A substantial and attractive book, aimed by the two brothers at a juvenile market – the artist himself was only 21 years old, but is perfectly competent, especially in line drawing.

Binding somewhat worn and stained, but a perfectly usable copy.

[403] Autograph Manuscript Signed

3 pp on three leaves. 8vo. 1894.

A fair copy with a couple of revisions of an allegorical fable involving the fate of seabirds dying at the foot of the Statue of Liberty, titled “The Kiss of Liberty”, with the subtitle (apparently added later) “A Pastel”. Signed with Peters’ characteristic ebullient paraph, and dated November 26 1894. One short split to a fold, otherwise a fine copy. Cohen notes that this is the only manuscript of Peters’ that he has seen, on the market or elsewhere.

[404] Posies out of Rings.

Fine pictorial title by Patten Wilson, the central device of which is used as a binding design. First edition. 16mo., original light brown cloth. Uncut. London: John Lane, the Bodley Head; New York: George H. Richmond, 1896.

A presentation copy inscribed to the Irish nationalist and musician, who with Edward Martyn founded Feis Ceoil, the national musical organisation of Ireland: “To Mrs. Wilson Patterson with the compliments of William Theodore Peters. Levallais-Perret, October 10, 1896.” One assumes that Peters would have encountered Patterson through the Rhymers’ Club connections. Levallais-Perret is now in the suburbs of Paris – at the end of the nineteenth century it was home to Gustav Eiffel’s business, and both the Statue of Liberty and the eponymous tower were fabricated there.

With neat authorial corrections of typos on pp. vi, 47 and 71, and two marginal emphases. Binding rather soiled with some wear at foot of spine.

[405] [Another copy].

A presentation copy, inscribed "To Leonard Smithers Esq. With compliments of William Theodore Peters. London, August the Seventeenth, 1898." Corrections in the author's hand on pp. vi, 71, and 72.

Peters' *The White Scarab* appeared in the terminal list of forthcoming Smithers books at the time of his bankruptcy: it was never published, but a group of poems under that name were included in the second edition of *Le Tournoy d'Amour*, – see the Phillips catalogue of the Booth sale, June 13 1996.

Rebacked with new endpapers and mostly new spine using the original title label. Slight foxing to text

[406] *Le Tournoy d'Amour. (The Tournament of Love).*

Drame Pastoral en Un Acte.

Traduit de l'Anglais par Charles Read et Paul Rellay. Avec Dessins de William Glackens et Alfred Jones. Elaborate symbolist pictorial title page, signed "R.V. Sc." 16mo., original pictorial wrappers.
Paris: Brentano's, Editeur, 1897.

Second edition, after an earlier English-language edition published by Brentano's in Paris, 1894. This edition adds the artwork by Glackens and a biographical "Notice Preliminaires" by Charles Read and a group of poems dedicated to Peters' father, pp. [45]–62, entitled *Les Scarabées Blancs*: Leonard Smithers had announced, in his final prospectus, the upcoming publication of *White Scarabs*. The text is printed in English and French on facing pages. Charles Read was a Protestant historian and activist and contributes a preface which claims WTP as a supporter of the Félibrige, the Occitane organisation: the playlet represents the death of the Troubadour Bertrand.

A presentation copy, inscribed to the sculptor Charles R. Harley, who was studying under Charles Graffly in Paris "To Charles Harley / from his friend / William Theodore Peters / Paris,

October 1, 1897." Per the prefatory matter, the play debuted in Paris at the Theatre d'Application on 8 May 1894, with Peters in the role of the troubadour Bertrand de Roaix and the extraordinary Loë Fuller as "La Primavera, a dancer."

Rebacked with cloth spine, wrappers stained and soiled, with chips at three corners.

[407] [Another Copy].

A publisher's presentation copy inscribed on recto of front free endpaper: "Hommage des Editeurs." A fine copy of a very fragile item.

[408] Arrière-Pensées: A Little Book of Merry Wisdom.

Introduction by J Joseph-Renaud. Title page design incorporating a Pierrot, by Clinton Peters. First edition. 16mo., early 20th Century cloth-backed boards, leather spine label, original illustrated wrappers, designed by Edmé Couty. Paris: Clarke & Co., n.d.

The 147 maxims – rather self-consciously Wildean aperçus – are presented in English with French translations on the facing pages. The introduction by his friend the dandiacal duellist (15 duels, 11 of them with pistols, all of them victorious) and writer Jean Joseph-Renaud speaks of Peters' "most graceful wit" that "unites to the warm American sentiment a wit that is French of the most Parisian type". This is clearly a rare book, and Worldcat finds only those at the Bibliothèque Nationale (who speculate publication in 1901) and Arizona State University. A fine copy in a neat binding.

[409] Verses Written in Paris by Various Members of a Group of "INTELLECTUALS."

Unsigned preface, apparently by Mrs. Edmund Nash Morgan. First edition, one of 99 copies. 12mo., original printed wrappers. Cleveland: Privately Printed [for Joseph Leon Gobeille], 1901.

Inscribed by Gobeille with a couplet to Robert Hartley Perdue, designer of the cover, with the recipient's unsettling bookplate.

An important resource for the biography of Peters, with two clippings at rear, one from *The Booklover* of Feb 1902, which

identifies Perdue as the designer of the wrapper, and one by Mrs Edmund Nash Morgan herself from *The Critic*, undated, which places Peters in the Harry Crosby line of rich Americans in Paris trying to do poetry: Peters “was always taken more or less as a joke . . . a *poseur* with a serious ambition to be recognised as a poet. Unlike the man who was a Christian ‘but didn’t work much at it’ he devoted to his fad all the activities of a not-too-strenuous life. He toiled early and late at the task. He was, as an irreverent American once said of him, that ‘*rara avis* in human kind – a poet with money’ and so stole time from his verse-making to give charming little dinners, the lists of which were redolent with Lady This and Countess That, since he knew nearly every lady of title, resident or sojourner. At one, a fish dinner, given at the Grand Restaurant de la Paix, he had for a centre piece an exceedingly lively and ambitious *langouste* fastened by a golden chain. At each end of the table was a miniature pond containing fish and frogs, and the finger bowls were alive with gold, silver, and other fishes of wondrous colors.”

Both Gobeille and Perdue seem to have been members of Cleveland’s Rowfant Club.

A near fine copy.

[410] [with] **JOHNSON, Noel. Good Night, Pretty Stars.**
Song. Words by William Theodore Peters. Music by Noel Johnson.
London: Chappell & Co., n.d.

Four leaves of sheet music, disbound and slightly trimmed down.

Victor Plarr

Plarr was a fully paid-up member of the club. He was more or less affectionately portrayed as M. Verog in Ezra Pound’s *Hugh Selwyn Mauberley* but Plarr, outwardly amiable, recorded his own thoughts in his copy of Pound’s second book, where he described the American as an ass. He wrote poetry and children’s books and was for many years the librarian at the Royal College of Surgeons. He was clearly pretty conservative and had no hand

in the “Decadence”: in an important letter in this collection (see below) he is outspoken about the influence that Smithers and Symons had on his friend Ernest Dowson, blaming the publisher for having brought Dowson down.

[411] In the Dorian Mood.

Illustrated title page [by Patten Wilson]. First edition. 8vo., original cloth backed boards, printed label on spine. Uncut. London: John Lane, The Bodley Head; New York: H. Richmond and Co., 1896.

Inscribed by the author on the front free endpaper: “With Victor Plarr’s kind / regards.’ / June, 1905.”

Plarr’s first book, of nearly fifty poems.

Binding a little worn, but a very sound copy of a rare book.

[412] Thor and the Giants or, Some Very Old Stories for Very Young People.

With around 25 full page illustrations by Brinsley Le Fanu. 8vo., original printed wrappers. No 109 in the series of Books for the Bairns, ed. W. T. Stead. London, Office of “Books for the Bairns”. 1900].

The industrious artist, London based son of the great Irish ghost-story writer Sheridan Le Fanu, illustrated “about 230” of these chapbooks for the campaigning journalist W.T. Stead. A remarkably fine copy of a cheap production.

[413] [Another Copy].

Wrappers slightly worn.

[414] The Tragedy of Asgard.

First edition. 8vo., original red printed wrappers. Vigo Cabinet Series. London: Elkin Mathews, 1905.

A soft crease to the wrappers, otherwise a very good copy indeed, despite the notably poor paper of the text block.

[415] Ernest Dowson, 1888–1897: Reminiscences, Unpublished Letters, and Marginalia.

With a Bibliography compiled by G. Guy Harrison. First edition. 8vo., original red cloth lettered in gilt. London: Elkin Mathews, 1914.

Inscribed by the author “Alfred Rose from Victor Plarr. / With cordial good wishes. / June 9, 1927”, and with the ownership inscription and booklabel of Walter Reginald Bett, who has also fixed two relevant catalogue cuttings from George Sims catalogues on the front paste down. Nelson, EM, 1914.38. Very good copy.

[416] [Another Copy]

A fine, bright copy.

[417] Four Autograph Letters Signed,

to the poet, editor and forger Samuel Loveman, in Cleveland. 7 pp., 8vo, 10 April 1916 – 2 April 1917,

First rate literary memories of the nineties, centred on Dowson. The first letter thanks Loveman for a copy of a Dowson letter “At that time the poor fellow seems to have been horribly worried and harried and yet I question whether he ever was in real need” and mentions the unfortunate row with “Old Mr. Secretan his uncle”: “The letter seems to have been sent to Smithers the publisher, not a good influence in E.D.’s life”. A couple of months later Loveman had sent a book which includes material first published in The Savoy “These stories are all new to me, as (I suppose) some of us were in the opposite camp to The Savoy when it first came out, & so neglected it, even though our friends were of the company. [Dowson’s story] ‘The Dying of Francis Donne’ is terrible and beautiful.” There is a pretty dismissive account of Arthur Symons: “It was a pity that Simmonds was so anxious to make my poor friend out a French Decadent. Dear old Symonds (I am never sure how to spell him!) was himself a “son of the Manse” which in England is a humble sort of thing to be (I write without snobishness) and his upbringing was of the straitest and most middle class British. Consequently his ‘emancipating’ took a violent turn, & he dragged all his subjects with him into a vortex à la

Baudelaire, & E.D. was one of them.” The final letter responds again to a received article, this time by Frank Harris: “F.H. is very clever, but the whole thing is to me heart-rending. I wish it would be possible to leave dear old Dowson alone now. Only sordid things are likely to be found out about him for the future.”

Ernest Radford

Ernest Radford was a socialist, lawyer and poet. Friend of Morris and Ernest Rhys, his wife was the writer known as Dolly Radford (see Cohen’s *The New Woman* catalogue). He and Dolly met in the romantic hotbed of the Reading Room of the British Museum Library, and continued their courtship in Karl Marx’s living room.

[418] **Translations from Heine. And other Verses.**

First edition. 8vo., original boards. Cambridge, E. Johnson. 1882

The copy of Edmund Clarence Stedman, with his small pictorial bookplate and a non authorial presentation inscription. With an ALS of 1896 from Radford to Houghton Mifflin New York, praising their edition of Stedman’s *Victorian Anthology* “We have nothing like it in England. I hope before long to make myself better known to Mr. Stedman who describes me as a ‘well known artist’ despite the fact being that I have written and published a great deal but have never once handled a brush.” Both book and letter in poor condition. The book lacking three quarters of the spine, covers very crudely re-attached using tape, leading to the title page becoming brittle and cracking at the gutters: the letter separating at the folds. Radford’s first book, and rare enough.

[419] **[Small-paper Issue].**

Pictorial title page after Walter Crane. First edition, one of 50 large paper copies signed by the author. 4to, original light grey boards, faux vellum spine. Uncut. London, Elkin Mathews. 1890

Spine darkened and rather defective at head and foot, and boards a little worn at the edges.

[420] Chambers Twain.

Pictorial title page after Walter Crane. First edition. 8vo., original light grey boards, printed label on spine London, Elkin Mathews. 1890

Spine a little worn, and binding extremities slightly rolled, but a very good copy.

[421] Three Autograph Letters Signed

to one J.W. Hunt, letterhead of Hillside, Liverpool Road, Kingston-on-Thames. July 3rd, 17th and October 6th, 1894.

In which Radford helps his correspondent with selling a group of drawings by, or in the style of, Samuel Prout. Radford goes to some lengths, taking them round to Walter Crane for his opinion (which is favourable) giving some advice on dealers, but warning that the style is out of fashion.

[422] Old and New. A Collection of Poems.

Pictorial title page by Selwyn Image, Frontispiece by Beatrice E. Parsons. 8vo., original green cloth, upper cover and spine titled in gilt with fancy art lettering incorporating floral sprays, also designed by Image. London, T. Fisher Unwin. 1895

The copy of Radford's friend Walter. Crane, with his bookplate. In the cataloguer's opinion, this is an unsung minor masterpiece of design. A wholly satisfactory bit of book production.

[423] A Collection of Poems.

First edition. 8vo., original buff boards, cloth spine. London, Gibbings & Company. 1906

With an illegible ownership inscription on the front free endpaper, and boards a little worn at the edges

Ernest Rhys

Rhys, a sociable figure and accomplished writer, made his biggest mark as the general editor of one of the most influential and successful popular publishing ventures, *Everyman's Library*. This series, now triumphantly revived, was a byword for good editorial practice and high standards of production. He was one of the three founding members of the club, with Yeats (from whom he commissioned *Fairy and Folk Tales of the Irish Peasantry*) and Tom Rolleston.

[424] Autograph Letter Signed,

letterhead of the St. Botolph Club, Boston. 4 pp., 8vo, 25 Feb. 1888,

to "My Dear Mr. [Courtlandt] Palmer." In late 1887 or 1888, Rhys followed one Syla Ensor from England to her homeland, America. There he lectured and met as many luminaries as possible including the wealthy American clubman, Courtlandt Palmer, whom he befriended. See *Everyman Remembers*, pp. 137–39, for Rhys's recollections of Palmer. In this letter, Rhys discusses at length Palmer's plan to make the Club international, starting with a branch in London. He also discusses his lecture tour: "I called on Mrs. J. Ward Howe to-day, & hope to call on some of the others in due course, & this will no doubt help me to a hearing here. I still hope also to arrange some further appearance in New York." Palmer died within months of this letter and therefore could not pursue his plan of internationalising the Nineteenth Century Club. Nice condition.

[425] A London Rose and Other Rhymes.

Pictorial title page and binding design by Selwyn Image. First edition, one of 500 copies (actually 576, per Nelson 1894.14/87). 8vo., original brown cloth. London: Elkin Mathews and John Lane; New York: Dodd, Mead and Co., 1894.

With a really charming inscription to fellow poetaster Austin Dobson, in the form of a 13-line poem, whose content refers to Dobson's book *At the Sign of the Lyre* and to Rhys's own Rhymers' Club, and whose form resembles a rondeau but with a modified

and opportunistic rhyming pattern. The poem suggests that if Rhys has only one appreciative reader, and that was Dobson, that would be fine: “And not in vain the nights were pass’d / in many a lyric late carouse” If “The fates have one such listener lent / to Rhys the Rhymers’ testament!”

The only mention that Dobson gets in Alford is a practitioner of what the Rhymers’ Club were opposed to.

A fine copy with Dobson’s attractive bookplate by his friend and collaborator E.A. Abbey.

[426] The Fiddler of Carne. A North Sea Winter’s Tale.

First edition. 8vo., original grey cloth decorated and lettered in gilt Edinburgh: Patrick Geddes & Colleagues, 1896.

With a presentation inscription to an as-yet undated Kate W., incorporating a fine little 8-line verse to her on her birthday. From “Chalfont 2 April 1896. E. R.” A very good copy with pinhole at head of spine next to upper joint.

Morley Roberts

Roberts was one of the “permanent Guests” of the Rhymers’ Club. Like Plarr, he was conservative, and Norman Alford records that among the membership he most admired John Davidson: the others were “so much less men than he”. A widely travelled novelist (particularly British Columbia and Australia), he was close to George Gissing, and his *The Private Life of Henry Maitland* is based on Gissing’s life.

[427] Autograph Letter Signed,

from 13 Holland Park Avenue. 1 p., 8vo, 21 May 1901.

to the writer Ethel Brilliana Tweedie, expressing regret that he can’t accept her invitation and adding that he would like to meet her properly, since he “found it quite impossible to get near you” the previous evening. There is an opaque but very interesting reference to an unspecified gift “I was very glad to make use of our unanimous committee, and it pleases me that the author of *The*

Senior Partner has accepted the gift so graciously". The author in question was Mrs. J.H. Riddell, a very old friend of Tweedie but who had fallen upon evil times. Tweedie wrote in her memoir *Thirteen Years of a Busy Woman's Life* of her efforts to raise help for Riddell, successfully getting grants from the Civil List and the Royal Literary Fund, and then getting her accepted as the "first pensioner of the Royal Society of Authors." It is appropriate that Roberts, friend of George Gissing, should be involved in ameliorating the poverty of a fellow author.

Signs of removal from album page on verso; overall, very good condition.

[428] Immortal Youth. A Novel.

First edition. 8vo., original blue cloth lettered in gilt and decorated in blind. London: Hutchinson & Co., 1902.

The front endpapers [only] are high-acid-content paper. Consequently, they are severely browned, and the front free endpaper is neatly separated at the hinge. Otherwise a fine copy.

[429] Autograph Letter Signed,

from Belsize Park Gardens, ½ p., 4to, 17 April 1931,

An amiable letter, in which he breezily deals with a minor lion-hunter "Of course I'll autograph the book if you send it. But why not do as I do, that is, stick the wretched author's letter inside the cover? That saves trouble in any case, & in the very remote chance of his letters being worth, say, two-pence ha'penny, the letter & book may well be worth sixpence. You may think this optimistic: on the whole I agree."

Tom Rolleston

Rolleston, a friend of John Butler Yeats, was one of the three founding members of the club. Described by Alford as a scholar in Greek, Gaelic and German literature, he edited *The Dublin University Review*. His poetry is frequently described as "hearty" (Yeats included him in the group that he gratuitously described

as “intolerably bad” in *The Second Book of the Rhymers’ Club*), and his presence as part of the more rollicking side of the Club.

[430] A Treasury of Poetry in the Irish Tongue.

Edited by Stopford A. Brooke and T.W. Rolleston. First edition 8vo., original green cloth, small gilt device on front cover, spine lettered in gilt. London, Smith Elder. 1900

The slightest of wear to the extremities of the binding, otherwise a near fine copy, with a couple of early ownership inscriptions.

[431] Sea Spray: Verses and Translations.

First edition. 8vo., original grey boards lettered in white, cloth spine. Dublin, Maunsel & Co. Ltd. 1909

A very good copy, inscribed on the front free endpaper “Gertrude S. Herring from the Author. November 1910”. Includes his “Ballade of the Cheshire Cheese.”

Arthur Symons

Symons was influential, though he never achieved great popular success, with a public reputation as London’s leading decadent. Culturally he was “the principal middleman between Paris and London” (Ellmann): T.S.Eliot described his *The Symbolist Movement in Literature* as “a revelation” and to Yeats he was “the best critic of his generation”. Yeats introduced the young James Joyce to him in Paris, and Symons helped Joyce publish his earliest poems, including Chamber Music. Wilde, on the other hand, disliked him and mocked his productivity (described by his biographers as “astonishing”) with the conceit that he must in fact be a syndicate of writers publishing under the “corporate name of Symons”. He mooted buying shares in Symons, while recognising that with mass production techniques the quality of the produce might be variable.

In the spectrum of Rhymers’ Club members he had an unusual situation, as a survivor, but a somewhat tragic one. He had a serious nervous breakdown (more the result of overwork than

overindulgence) which he survived, with the help of his friends, but was never quite the same person. This collection paints a vivid portrait of him, from his earliest introductions to literature in “the provinces”, to his longish sunset in the English countryside.

[432] SHAKESPEARE, William. *Titus Andronicus*

“Partly by William Shakspere” The First Quarto, 1600, A Facsimile (from the Copy in the University Library, Edinburgh) by Charles Praetorius, Photographer to the British Museum, Etc., Etc. With an Introduction by Arthur Symons, Writer of the Introduction to the Facsimile of ‘Venus and Adonis.’ Shakespeare-Quarto Facsimiles, No. 29. 8vo., original red morocco-backed cloth, lettered in gilt on the spine. London: Publisht by C. Praetorius, 14 Clareville Grove, Hereford Square, S.W., n.d. [1885].

Spine slightly faded and very slightly worn, otherwise a very good copy of Symons’ second piece of work to be published in book form, commissioned by F.J. Furnivall, and preceded only by his introduction to an edition of *Venus and Adonis* (under the strange handle “Arthur Symons of Yeovil”). With the signature of the Shakespearean actor and activist (friend of Irving and Terry) C. Greta Morritt pasted to the front pastedown endpaper.

[433] An Introduction to the Study of Browning.

First edition. 8vo., original green cloth lettered in black. London, Paris, Melbourne: Cassell & Company, Limited, 1886.

A fine copy, with the neat booklabel of the American scholar and bibliophile Harrison Hayford. Symons’ first original book, an approach to Browning, who was delighted with it: “How can I manage to thank – much more praise – what, it is generosity and appreciation, makes the poorest recognition ‘come too near the praising of myself?’ It does indeed strike me as wonderful that you should have given such patient attention to all these poems, and (if I dare say farther) so thoroughly entered into – at any rate – the spirit in which they were written, and the purpose they helped to serve.”

[434] [Another Copy].

First edition. 8vo., original green cloth, boards undecorated. London, Paris, Melbourne: Cassell & Company, Limited, 1886.

Very dark green cloth over bevelled boards, boards and foot of spine blank. It is widely assumed that this plainer binding variant indicates a later issue, but note the ads at rear are dated October 1886, and that Beckson et al cite publication in November 86. A fine copy.

[435] [Another Copy].

First edition. 8vo., original reddish-brown cloth lettered in black on boards and in gilt on spine. London, Paris, Melbourne: Cassell & Company, Limited, 1886.

This further piece of evidence as to the different states of the book has no advertisements and plain endpapers. A very good copy with light wear at head and foot of spine, previous owner's blind stamp on the front free endpaper and unattractive bookplate of one Henry Scott Miller.

[436] SHAKESPEARE, William. Twelfth Night. [with] Measure for Measure.

Notes and Introduction by Arthur Symons. With Numerous Illustrations by Gordon Browne. Pages [349]-[424], from Volume 4, and Pages 123-256 from Vol. 5 of The Henry Irving Shakespeare. The Works of William Shakespeare Edited by Henry Irving and Frank A. Marshall. With Notes and Introductions to Each Play by F. A. Marshall and Other Shakespearian Scholars. 4to., contemporary plain wrappers lettered in hand. London, Glasgow, and Dublin: Blackie & Son, Limited, n.d. [1888].

These pages for *Twelfth Night* and *Measure for Measure* were extracted for the author and bound in plain drab wrappers, titled in hand by Symons himself, for presentation. Inscribed on the half title to his childhood mentor "To Churchill Osborne / with Arthur Symons' kind regards. Sept:10:1888" and "To Churchill Osborne Arthur Symons."

Charles Churchill Osborne was "Third Master" at the High Street Classical and Mathematical School in Bideford, when Symons,

age 14, was enrolled at that school. Osborne “discovered in him a passion for poetry and encouraged him to write” (Beckson, p. 11). Osborne left the school shortly after, but the two maintained an epistolary friendship for some time. He “directed Arthur’s reading and interest in music”, and in the absence of a local public library, he was Symons’s source of the actual books and periodicals, as well as introducing him to writers including Philip Bourke Marston and “Leith Derwent”.

Slight damage to the extremities of the wrappers, but a very good copy indeed. Beckson, B9a.

[437] Days and Nights.

First edition. 8vo., original black cloth lettered in gilt. London and New York: Macmillan and Co., 1889.

A presentation copy of the author’s first book of verse to one of his earliest literary friends: “To John. L. Veitch with Arthur Symons’ kind regards.”

“I fear that I am yet known in that capacity [i.e., as a poet], to very few—I think I might limit it to four. But what a quartet they are! — Osborne the eminent Journalist, Veitch, the eminent Novelist, Furnivall, the eminent Scholar, Browning the eminent Poet.” Veitch published eight novels under the pseudonym “Leith Derwent”, but in all honesty “eminence” is probably over-egging it a bit.

Annotated extensively in pencil by the recipient, giving an interesting insight into the contemporary reception of Symons’ first work. It seems that Veitch was a schoolteacher by trade, and his notes do sometimes have the smack of a teacher marking homework: “fair, manner better than matter”; “wretched”; “some fine lines and thoughts in this”; the intriguing “An ambitious failure — Something originally included has been excised”; “Very nearly a great success” (alarmingly for “The Knife-Thrower”!); “A very pretentious failure”; and “A masterpiece”. An unexpected dimension is added by a manuscript poem, transcribed in ink in what seems a different hand, in the margins of Symons’ poem “A Lover’s Progress”. It is eight quatrains long and in an as yet unidentified Nordic language.

Hayward, 300. Several instances of staining from the insertion of flowers as bookmarks (one remains), and binding just a bit bumped.

[438] [Another Copy].

An interesting association copy, with a warm gift inscription by Symons's father to Symons's uncle "John C. Symons, With the love of his Brother Mark. April 1889."

Beckson notes that the poet's doubtless proud father helped him with the proofs – contrary to the impression that Symons himself fostered in *A Prelude to Life* that his father was a hostile witness to his early career. The book was well received, with Symons' hero Walter Pater giving it a warm review concluding that “In this new poet, the rich poetic vintage of our time has run clear at last.” Olive Schreiner on the other hand, wrote to their mutual friend Havelock Ellis, that “. . . they are too good . . . too much thought, too little feeling, too perfect in form. They are wonderful for so young a man. He may be a great writer and a great man, but he will never be a great poet.” (both quoted by Beckson) A fine copy.

[439] [Another Copy].

A presentation copy inscribed to the English-born novelist, playwright, critic and friend of Maupassant, “A Jules Case / En bon souvenir / Arthur Symons / Juin 1890.”

Symons met him in Paris in autumn 1889 and described him in a 6 Oct. 1889 letter to James Dykes Campbell as “one of the most rising novelists,—a very impressive looking man, something like a younger Daudet.” Symons and Case both reviewed for *The Critic* and *Scribner's*, and they contributed tributes to Whittier,—of all people!,—in *The Literary World*.

Corners just bumped, but still a very good copy.

[440] The Boulevards.

Original manuscript, signed at end 8 pp., on rectos of 8 leaves lined paper 25 x 20.3 cm, in ink with numerous deletions and revisions in ink and pencil. Spindle holes at top left. No date, c. 1890?.

The original manuscript of a journalistic essay on the Boulevards of Paris, undated. No publication has been found for it under this title: a typescript of the same name is at Princeton.

The essay begins at Tortoni's, the famous café on the Boulevard Italien. Symons claims "I was the last to leave Tortoni when its doors were closed. I went there out of curiosity, to be last to sit there and the last to follow the crown of Parisiens . . . [and to savour] the pathos of faded flowers, of frail that has lost its bloom, of the passing of women's beauty, and of the last taste of a fabulous bottle of wine". He brings in as witnesses Baudelaire, Gaultier, Villiers de l'Isle Adam and Paul Verlaine, with whom he spent "many an afternoon" at Tortoni's, quoting the last two verses of his "Cythère", in Symons' translation, "which he wrote there". Theodore de Banville "wrote a delicious triolet on Tortoni's in his ravishing book *Odes Funambulesques* . . . they are preposterously clever, acrobatic, necromantic, rope-dancing verses, that overflow into parody and exhibit every kind of rhythmical agility." With a three-page manuscript translation by Symons of an extract from Balzac's short story *Facino Cane*, probably part of the same essay but on separate paper stock. It has a top and tail by Symons, the tail beginning "Balzac had in his possession Paris: Paris the old, Paris the modern. There was no blind alley, no infected passage, no narrow and muddy and black street did not become under his pen an etching worthy of Rembrandt . . ."

A piece of hack journalism, to be sure, but presented in a heavily worked manuscript that conveys something of the Grub Street struggles of an aesthete with an eight-room apartment and two domestic staff to pay for.

[441] SHAKESPEARE, William. *The Tempest*.

12mo., original roan gilt. One volume only from the "Pocket Falstaff" Edition of Shakespeare's Complete Works. London: Bliss, Sands & Co., 1898.

A very evocative souvenir of Symons' long decline into old age inscribed to the two women who did most for him in life, to his wife Rhoda in 1902, and, much later although undated, to Bessie Seymour.

The front endpaper bears an original photograph of Rhoda, leaning back on a settle, dressed theatrically in flowing clothes. As to her style, Yeats, (not always the truest of friends to Symons) described her as “beautiful and magnificently though perhaps too showily dressed” and later suggested that she had contributed to Symons’ collapse since “From the time of their marriage he has been for her sake earning an income which he ought to have considered out of the question for a writer of his fineness. She has always whenever I have seen her been dressed like a dragon-fly.” Her arms in this photo are akimbo and her mouth rests half open with an expression that could be rapture or stupor (she had ambitions for the stage, and later managed to create a rather modest career). It is likely that the interior is of their first marital home in London’s Maida Vale “furnished with studiously decadent elegance” (Beckson).

Symons’ inscription opposite “Rhoda Jan:20:1903” may signify presentation to her or may just be descriptive – the hand appears relatively early so the inscription is probably at that time. They were at that date two years into their marriage: it was also a month after W.B. Yeats had made the ungallant quip to James Joyce, after an evening together in the flat, (an evening at which presumably Rhoda was present) that “Symons has always had a longing to commit great sin, but has never been able to get beyond ballet girls”. It was also only three years before Symons’ complete breakdown, which left him compromised for the rest of his life, during the first years of which Rhoda managed his affairs. From 1928, as Rhoda herself began to fail in health, Mrs Bessie Seymour was hired as housekeeper and given responsibility for looking after Arthur. Rhoda died in 1935, and Bessie looked after him for his last decade. She was bequeathed Symons’ estate, including his copyrights, and at some time this evocative book.

Binding rather worn and spine slightly defective.

[442] Silhouettes.

Ornamental title page by Herbert Horne. First edition, one of 250 copies. 8vo., original grey boards. London: Elkin Mathews and John Lane, 1892.

The copy of Symons' fellow Yellow Book contributor Ada Leverson, with her signature on the verso of the front free endpaper. The provenance conjures the ghost of a feud – the animosity that Leverson's friend Oscar Wilde expressed towards Symons was legendary. Nelson, BH, 1892.9/35. Light grey paper-covered boards unevenly soiled with very small occasional stains; otherwise a very clean, tight copy, almost entirely without signs of wear, of a very fragile item.

[443] [Another Edition].

Second Edition, revised and enlarged, one of 15 large paper copies of a total edition of 400. 8vo., original black cloth. London: Leonard Smithers, 1896.

Un-numbered and unsigned on the colophon, but boldly signed and dated April 1896 by Symons on the front free endpaper.

Nelson notes that only 18 copies were delivered of this large paper issue, so there weren't many out-of-series copies, making it probable that the inscription, which is dated very shortly after the delivery of bound copies, is the author's ownership inscription.

This second edition prints for the first time 19 extra poems and Symons' "celebrated preface 'Being a Word on Behalf of Patchouli', another appeal for greater artistic freedom, an insistence that art, after all, is 'a form of artifice'" (Beckson). Symons develops his anti-Puritan position further with the fine (if slightly Wildean) reduction of a work of art to two states "in which its art is measured entirely by its morality", or "its morality is measured entirely by its art."

Spine chipped at head and foot, a very little foxing and internal soiling.

In a fine and early double-backed half morocco slipcase with the large-paper copy of the first edition of *London Nights* and offered for sale as a single item together.

To the one you like !

her friend

Arthur Symons

London

21 May 1886

[444] [Another Edition].

Second edition, revised and enlarged, “one of 400 small paper copies” of a total edition of 415. 8vo., original black cloth. London: Leonard Smithers, 1896.

A really fine association copy, inscribed “To the one Yvette! her friend Arthur Symons London May 1896”. The recipient must be Yvette Guilbert, the French music-hall star who also performed in England. In his capacity as music-hall correspondent to the *Star*, they met in 1892 and became close friends (there are 17 letters from her to him in the John Rylands Library). Beckson notes that he was “devoted” to her and he describes her as “the most wonderful person in the world.”

Slight jar to the top of the spine, adding a modest crumple to the book block, but essentially in fine condition.

[445] [Another Copy].

Light foxing to preliminaries, but a fine copy.

[446] [Another Copy].

The copy of Everard Meynell, son of Wilfrid, with his large bookplate, and the later ownership inscription and bookplate of author and collector Vincent Starrett.

A short poem (of no great distinction, on the death of a young woman) is transcribed on the front free endpaper, and an ALS (of 24 Nov 1923) from Meynell to Starrett says that while he remembers its presence, he has no idea how it got there.

[447] [Another Issue].

Second Edition, American issue. “One of 400 copies on small paper” of a total edition of 415. 8vo., original black cloth, gilt lettering (but no imprint) on spine. London: Leonard Smithers, New York: George H. Richmond and Co. 1896.

Bound up from the English sheets.

[448] London Nights.

First edition, one of 50 copies numbered and signed by the author. 8vo., original black cloth. London: Leonard C. Smithers, 1895.

A near fine copy with the slightest of wear to the extremities of the binding, and the small attractive book-label of one M.K. In a fine and early double-backed half morocco slipcase with the large-paper copy of the second edition of *Silhouettes* and offered for sale as a single item together.

[449] [Small Paper Issue].

*First edition. 8vo., original black cloth, lettered in gilt on the spine.
London: Leonard C. Smithers, 1895.*

An important presentation copy, inscribed from one great decadent poet to another: "To Ernest Dowson from Arthur Symons June 15 1895." Symons of course edited Dowson's verse posthumously: he was also blamed (by Victor Plarr at any rate – see this catalogue under him) for having led Dowson into excess. A comparison of their lives and careers is beyond this cataloguer, who will only offer up the two poets' different interpretations of the desolation of love:

 Last night, ah, yesternight, betwixt her lips and mine
 There fell thy shadow, Cynara! thy breath was shed
 Upon my soul between the kisses and the wine;
 And I was desolate and sick of an old passion,

 ...

 I too have sought on many a breast
 The ecstasy of love's unrest,
 I too have had my dreams, and met
 (Ah me!) how many a Juliet.
 Why is it, then, that I recall
 You, neither first nor last of all?

Provenance: With a later gift inscription from Sam. Smith to L. Birkett Marshall, dated 1937. Birkett Marshall wrote an article for *The Review of English Studies* Vol. 3, No. 10 (Apr. 1952) about his own friendship with Smith and about Smith's friendship with Dowson, which began at Oxford where they were undergraduates together. After Oxford Smith became a schoolteacher and "During this period he met Dowson fairly frequently in London, at the Café Royal and in Soho. They remained very good friends:

indeed, Dowson claimed in May 1896 that Smith was one of his only correspondents. At Easter 1896 Smith was in Paris with Dowson, and in the summer of that year he paid his first visit to Dowson at Pont-Aven, Finistère. Smith was also one of the many dedicatees of individual poems in *Verses*.

Birkett Marshall and Smith became friends when both were teaching at Enfield Grammar School (just outside London, now a suburb). Marshall's narrative includes being eyewitness to the destruction of half a dozen letters from Dowson to Smith, burned in front of him by the lawyer administrating Smith's estate: "These letters, parts of which were read to me, referred intimately to Dowson's unhappy love affair, and to matters which Smith felt were better unrevealed. He was quite adamant." But he did inherit from him various books from Dowson's library, including this.

[450] [Another Copy].

A fine association copy, inscribed "To Vincent O'Sullivan from Arthur Symons June 14 1895." Symons introduced O'Sullivan to Smithers, who became his publisher, and O'Sullivan (admittedly not a completely reliable witness) described Symons' fierce verbal battering of Smithers in an argument at a music-hall bar: Smithers' mournful response was "Whoever would have thought he had it in him?" (Aspects of Wilde, quoted by Beckson). He also contributed to The Savoy, which Symons edited.

These poems, many of which are based in the world of show-business, include candid explorations of sexual attraction and expression – "then Eyes, and a mist again, and rouge, and always tights, and wigs, and tights"; "that ineffable delight when souls turn bodies" – was rejected by Lane (despite a very positive reader's report from fellow Rhymer John Davidson) and Heinemann before being taken up by Leonard Smithers, who was always happy to take books that were too strong for the establishment. It predictably received pretty hostile reviews "not because it is bad art, but because they think it bad morality." (quoted by Beckson, p. 117). The worst, which was genuinely abusive, came from *The Pall Mall Gazette*, and we note in passing that its editor was the

sexually wanton Harry Cust: the moral high ground is not always occupied by the virtuous.

[451] [Another Copy].

Nelson, LS, 1895.2. A very good copy.

[452] [Another Copy].

With a few contemporary marginal emphases, and the bookplates of distinguished bibliophiles Martin Secker and Robert Booth.

[453] [Another Issue].

First American edition, from the English sheets with a cancel title-page. 8vo., original black cloth. London: Leonard Smithers; New York: George H. Richmond and Co., 1896.

Spine chipped at head and foot.

[454] Autograph Letter Signed,

2 pp., 8vo, 5 October 1894,

to “Dear Mr. Pawling” [Sydney Pawling, business partner of William Heinemann], returning “the last pages of the revise of Vol. I. There are some more revises to come in, and I am busy at work on the slips, which I have corrected as far as slip 172. They run to 261. I shall get on with them as quickly as I can . . . I enclose the Preface, which is the only bit remaining to be set up.” The only multi-volume book that Heinemann published around that time was Marie Belloc’s two volume life of the de Goncourt brothers, which was her first book, although she had been writing journalism for some years. Her ODNB biography mentions her modest schooling and bad spelling, and it may be deduced from this letter that Symons was hired to do a little covert editing.

[455] Amoris Victima.

First edition, one of 25 large paper copies (numbered 2 in Smithers' hand) of a total edition of 425. 8vo., original black cloth. London: Leonard Smithers; New York: George H. Richmond and Co., 1897.

The front free endpaper has been neatly excised. Some modest wear and soiling to the binding, but a very good copy nonetheless.

[456] [Small Paper Issue].

First edition, one of 400 copies of a total edition of 425. 8vo., original black cloth. London: Leonard Smithers, 1897.

With the bookplate of the American poet and anthologist, Edmund Clarence Stedman, who included Symons and other aesthetes and decadents in his poetry anthologies. But for string marks at fore-edges and on spine, a fine copy.

[457] [Another Issue].

First edition, one of 400 copies of a total edition of the 425 – this copy of the American issue. 8vo., original black cloth. London: Leonard Smithers; New York: George H. Richmond and Co., 1897.

These American copies have a cancel title page, and without Smithers' imprint at the foot of the spine. A fine copy.

[458] Studies in Two Literatures.

First edition. 8vo., original black cloth, lettered in gilt on the spine. London: Leonard Smithers, 1897.

A fine copy of Symons' first volume of literary criticism, which ranges from Shakespeare to Alfred Jarry.

[459] [DE LA TOUR, Mathilde, Comtesse Sallier]. Oil on canvas, half-length, semi-profile portrait of Arthur Symons.

72.4 x 58.4 cm. Titled upper left "Arthur Symons" and Signed "Mahaut 1898" centre right. Framed.

A fine portrait with an interesting backstory.

The painter, herself from an aristocratic family, was the wife of Count Victor de la Tour, of the ancient Kingdom of Sardinia (which was governed from Turin and consisted of much of Piedmont and Savoy). Her moment of greatness came with his appointment as the first ambassador of the new united Italian kingdom to Japan. She went with him to Japan and was the first Western woman to travel there: her journals and correspondences were recently published in a massive edition.

She appears to have become estranged from de la Tour, not least because of her friendship with Arthur de Gobineau, the French

diplomat, racist philosopher and novelist, who died in 1882 (de la Tour died in 1893). She and Symons met in Rome in 1896 and remained friends for the rest of her life. She was charming, musical and artistic (painting as “Paul Mahaut”), and executed this portrait of Symons at her family’s Chateau de Chaméane in the Auvergne during his visit in the early autumn of 1898. Symons described the visit to Yeats “I have been here for a month, and I have never had a more agreeable holiday. This 14th century chateau is a continual delight for me, the Countess is the best of companions. I have done, for me, a vast quantity of work”. In the following year he described the picture itself, to his wife Rhoda: “Her portrait of me is by no means commonplace: it flatters me, but it is a real ‘portrait de femme’, a portrait as a woman always does a portrait, making one look inconceivable good! Will no one ever do the real me?”

Beckson notes that the portrait was in Symons’ possession at Island Cottage in the 1920s, and was with the English bookseller Peter Eaton in the 1970s. It was sold at Bonhams in 2005 as part of the Roy Davids literary portrait collection.

[460] VERHAEREN, Emile. *The Dawn*

(Les Aubes) Translated [with an Introduction] by Arthur Symons.
First edition. 8vo., original buff boards, printed in black. London:
Duckworth & Co., 1898.

With the boldly assertive, if surprising, inscription on the front free endpaper by Symons: “This is perhaps the book I care for least in the work of the writer. Arthur Symons August 29: 1902.” With the relatively early bookplate of Carolyn Wells, probably the American mystery writer, and the later leather booklabel (which has done what such things do – stained through several leaves) of Munson Havens.

Beckson et al., D2. Hinges cracked; spine worn at head and foot; corners worn; overall, rather better than it sounds.

[461] [Another Issue].

Translated [with an Introduction] by Arthur Symons. First American edition. 8vo., original dark red cloth decorated and lettered in gilt. Chicago: Charles H. Sergel Company, 1898.

Modest wear to the ends of the spine, and lower spine corner bumped.

[462] The Symbolist Movement in Literature.

First edition. 8vo., original black cloth. London, William Heinemann. 1899.

With the publishers' blind-stamped "presentation copy" on the title page. Quite heavily read, with a couple of cracks to the binding and a blue editorial annotation: connoisseurs of book production history will appreciate an unusual string mark affecting only the book block. This may have been the most influential of Symons' many books – T.S. Eliot is always quoted as saying that it was "revelatory" – and with its brief bibliography it must have served very well as a primer for contemporary French literature.

[463] With Sir William Henry HADOW. An Album of Five Songs.

20 pp. Stapled as issued. Oxford: Sydney Acott & Co., n.d. [between 1896 and 1899].

Of the five songs published here, two take lyrics from living poets: Symons' "Memory" from the "Bianca" sequence in *London Nights* (1895), and Stevenson's "Bright is the Ring of Words," from *Songs of Travel and Other Verses* (1896). These poems have been set to music numerous times, but this is surely the first occasion for both. Hadow was a noted music scholar and editor who held several academic posts, beginning with Dean of Worcester College, Oxford. He gained his knighthood as an educator whose work led to the restructuring of elementary and secondary education in England. Not in Beckson *et al.* Covers a little dusty, but in very good condition.

[464] MAUPASSANT, Guy de. *Boule de Suif*

from the French of Guy De Maupassant. Translated with an Introduction by Arthur Symons and 56 Wood-Engravings by F. Thevenot. First edition, one of 500 copies printed on Japanese vellum. 4to., original ochre boards. London: William Heinemann, 1899.

The copy of Baroness Orczy, with her bookplate on the front pastedown and inscribed from her to her husband, the English born illustrator “Montagu Barstow / from / Emmuska / August 20th 1910.” Barstow co-wrote the stage version of *The Scarlet Pimpernel* with her, which propelled her career to the highest level. She later described the marriage as “for close on half a century, one of perfect happiness and understanding, of perfect friendship and communion of thought.”

Spine a little worn, especially at extremities, otherwise a very good copy.

[465] *Images of Good and Evil.*

First edition. 8vo., original blue-black cloth. London: William Heinemann, 1899 [i.e., May 1900].

Per Beckson *et al.*, A9a, one of 600 copies. Inscribed by the author on Aug 29 1902, with the opening couplet of his poem “A Tune”. A very good copy with part of rear cover dulled.

[466] [Another Copy].

First edition. 8vo., original black cloth. London: William Heinemann, 1899.

A presentation copy, inscribed on recto of front free endpaper: “To Hermann Lea with kind regards from Arthur Symons.”

Like Symons, Lea was a devotee of Thomas Hardy, and collaborated with Hardy on a series of photographs, as published in *Thomas Hardy's Wessex Country* published by Macmillan in 1913.

Binding slightly worn.

[467] [Another Copy].

*First edition. 8vo., original black cloth, lettered in gilt on the spine.
London: William Heinemann, 1899 [i.e., May 1900].*

The slightest of wear to the binding extremities, but a near fine copy, with the publisher's "Presentation Copy" blindstamp on the title page.

[468] Five Autograph Letters Signed,

totalling 14pp from Rome, Seville, London and Kent. 1897- 1901.

Interesting literary letters to Henry Davray, the important Anglophilic French publisher and author.

In Jan 1897 Symons writes twice from Rome where he is staying "exactly opposite the Pantheon, so I have a classic model always before me" asking Davray for help in looking up a missing word in a quotation from Catulle Mendès (Davray has written the word in the ellipsis in Symons' letter) and then thanks him for the response. He finds Rome "more and more enchanting", namedrops a little: "Mallarmé sent his *Divagation* the other day, and I have done an article on it – very eulogistic" and proposes to send him his *Amoris Victima* and *London Nights*. The following December he is in Seville ("I find this place more and more delightful") apologising for having put him to so much trouble over the Stendhal book. Gosse has promised to review something by Davray and adds that "he is a dear man, but getting so very middle-aged as a critic!"; the *Saturday Review* "has changed hands and I hear there are to be no signed articles. Bad for me" and Remy de Gourmont has told him that the Mercure will publish his (Symons') book. In August 1899 he is in Kent writing a card giving the news that Olive Schreiner has agreed for Davray to translate her *Dreams* "So you can safely go ahead". The final letter in the group, from 1901 is on his London stationery (though he might be writing from Cornwall – it is not clear). He asks Davray to forward an issue of *The Saturday Review* to Marcel Schwob, whose address he has mislaid "I rather want him to see a little article of mine on Villon, in which I have referred to his discoveries"; Heinemann is going to bring out his *Poems* in two volumes "they will contain what is practically a new book, written since

my last as well as all my other poems." He mentions other work on Keats, Shelley, Rodin and Albert Samain.

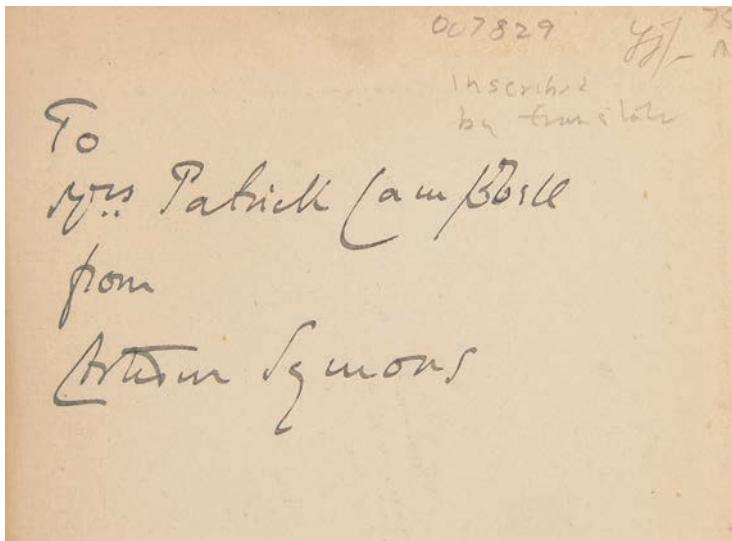
[469] **D'ANNUNZIO**, Gabriele Gioconda. **Gioconda**.

Translated by Arthur Symons. First edition. 8vo., original black cloth, brown cloth spine. London: William Heinemann, 1901.

A fine presentation copy, inscribed "To Mrs. Patrick Campbell from Arthur Symons."

Symons met the leading actor Mrs. Pat in the mid-1890s, initially through "The Bohemians" a loose association that included A. H. Mackmurdo, Shaw, Binyon, Symons and Rothenstein. Symons also attended the soirées hosted by Mrs. Pat in the late 1890s, and she commissioned him to translate Echegaray's *Mariana*. Their friendship deepened over the years, and she was among the "close friends" who began to visit him in 1910 after he had sufficiently recovered from his nervous breakdown.

Like many authors Symons' thirst for theatre success remained unquenched, and Mrs. Pat seems to have resisted any temptation to try and follow in the steps of Eleonora Duse, who played the



title role in the original play to great success, including in London and New York. A very good copy with one banged corner and one ink stain in the text – indeed the text has the appearance of having been read quite closely.

[470] Poems.

Frontispiece portrait after Frederick Evans. Mixed set: volume one “new edition”; volume two first edition. 8vo., original blue grey linen, paper labels on spines. London, William Heinemann. 1902 [i.e. 1901] and 1906.

An important present copy, inscribed to Yvette Guilbert a few months before his breakdown “à Yvette de son ami son admirateur Arthur Symons June 15 1909”: laid into volume 2 is a separate printing on a single leaf of his lyrics “The Mother’s Heart (Translated from “La Glu” of Jean Richépin, by Arthur Symons) Sung by Yvette Guilbert” – the leaf has been folded as if by being kept in a wallet, and has a few partly erased notes that we can’t make out.

Guilbert discusses this song (a grim oedipal fable) in its original French language version, to music by Gounod, in her book *How to Sing a Song*, Macmillan 1919. This translation by Symons isn’t found in his collected verse and isn’t noted by Beckson.

[471] [Another Issue].

First American edition. 2 vols. 8vo., original tan cloth, lettered and ruled in white. New York: John Lane. 1902.

The first edition bears the same year on its title-page, but was in fact published right at the end of 1901.

With a fine letter, neatly tipped in, of 18 December 1902, from Symons to Thomas Mosher agreeing to be published by him.” In part: “I should be very pleased for you to issue a selection in the Bibelot. Will you tell me as exactly as possible the size you would want? I will then, if I may, indicate to you a selection such as I should like. Fiona Macleod has sent me a number of her books which you have issued, & which seem to me excellent.” Mosher had in fact already been publishing Symons since 1898 in *The Bibelot*, presumably without Symons’ knowledge.

Some authors, particularly Lionel Johnson, went berserk when Mosher pirated their work. Others, like Symons and “Michael Field,” saw the advantage of Mosher introducing them to the American audience, whether or not he paid royalties. Binding slightly worn and faded, but perfectly respectable copies

[472] Plays, Acting, and Music.

8vo., original green cloth, dust jacket. London: Duckworth and Co., 1903

With printed book label: “From the Library of David Garnett.” Beckson *et al.*, A12a. A fine copy, dust jacket just a little crumpled at extremities.

[473] [Another Edition.]

Second edition, revised and enlarged. 8vo., original dark blue cloth. London: Constable & Company Ltd., 1909.

The copy of the Times’ literary critic A.B. Walkley (Symons had taken his seat at *The Star*), with a letter from “BL-R” of the Times inviting him to notice it with a rather disrespectful metaphor “Dear ABW, will this be pabulum for your next Theatre article?”. We’ve not been able to find such an article in the Times online archive.

With, laid in, a fine (albeit seemingly unconnected) literary ALS from Symons to John Lane in which he denies authorship of a notice of George Egerton’s *Keynotes* “. . . though I agree in the main with what it says of the book, but I don’t at all agree with the reference to Crackanthorpe, and other things in it. I wonder what you will think of my estimate of Francis Thompson which appears in the same number. I think it is quite just.”

Symons’ unsigned review of Thompson’s *Poems* (1893) appeared in the *Athenaeum* on 3 Feb. 1894, and criticises Thompson for being overly influenced by the conflicting styles of poets of the past and trying to mix these styles together, thus losing his own individuality and sometimes yielding discordant results. He recognizes “The Hound of Heaven” as Thompson’s best work, but then damns it with a disparaging compliment: “Here, with all his extravagance, which passes from the sublime to the ridic-

ulous with all the composure of a madman, Mr. Thompson has grappled with splendid subjects splendidly."

With the publisher's "presentation copy" blindstamp on the title page. Spine faded and binding a little worn, but a very good copy.

[474] Cities.

Illustrated with Eight Photogravures from Old Pictures. First edition. 8vo., original black cloth London: J. M. Dent & Co.; New York: James Pott & Co., 1903.

Newspaper clipping pasted down, endpapers foxed, binding just a bit worn.

[475] Lyrics.

First Mosher edition, one of 100 copies on Japanese vellum. 8vo., original printed boards. Portland, ME: Thomas B. Mosher, 1903.

Beckson *et al.*, A14a. A fine copy.

[476] Studies in Prose and Verse.

First edition. 8vo., original dark blue-grey cloth lettered and decorated in gilt. London: J. M. Dent & Co., n.d. [November 1904].

The copy of A.C. Benson with his ownership inscription "Magd. Coll. Cambr. Feb 22 1906" and a letter from Symons (letterhead of London but postmark of Wittersham, Kent) thanking Benson for a book, which he will review for *The Athenaeum*: "I hope to give it a long and careful notice, in which I shall say quite frankly all the good and all the bad I have to say of it."

With an undecipherable library stamp from an institution in Cambridge, and a very short (B*) shelf mark on the spine.

[477] [Another Copy]

Inscribed "To Mrs. Crackanthurpe from Arthur Symons Oct: 30: 1904."

The recipient, Blanche Crackanthurpe, feminist writer and mother of the writer Hubert, "presided vigorously over a well-known literary and social salon at her house in Rutland Gate"

(Crackanthorpe, p. 12). Symons knew Hubert, and a review of his work appears in this volume. Very good with some wear at extremities of spine, bumped corners, and minute rubber stamp on rectos of front free endpaper and half-title.

**[478] Autograph postcard signed,
11 August n.y. [1904],**

to Cecil French. A brief card asking for the current address of Althea Gyles, "I send a book & letter from Mosher to her at Harrington Gardens, & they have been returned to me by the Post Office." Gyles, the brilliant but unstable Irish born artist was somewhat advanced in her decline by 1904, and Symons (along with others) attempted to help her, in this case by having written to Thomas Bird Mosher, the American publisher of bijou publications: "I introduced her to a publisher here, who accepted her book, and was having it set up, when he discovered that she absolutely insisted on dedicating it 'to the beautiful memory of Oscar Wilde.' He would have passed everything but the word 'beautiful,' but there he stuck, and she also, and the MS. was returned. The point is ridiculous on both sides, but she is quite unmanageable and unpractical. I told her that you had at all events no prejudices, and she begged me to write and offer to you her poems, of which of course you would have the sole copyright, on whatever terms you liked to offer. I write now to mention the matter to you. Would you care to look at the poems?"

It was four years previously that Gyles had first shown Symons her poetry, and he succeeded in getting a poem published in *The Saturday Review*. Cecil French, Dublin-born artist and connoisseur, was an equally loyal friend, who observed that "She was a most difficult being with noble qualities, who invariably became the despair of those who had helped her."

[479] Spiritual Adventures.

First edition. 8vo., Original blue cloth. London: Archibald Constable and Company, Ltd., 1905.

Inscribed by the author "Mr. Martin Bierbaum: his book: inscribed by Arthur Symons London June 1908." With a note

in the recipient's hand: "It should have been Martin Birnbaum." Birnbaum wrote *Oscar Wilde: Fragments and Memories* (Elkin Mathews, 1920). Very good copy.

[480] [Another Copy].

Beckson et al., A16a, indicates that 750 copies were printed.

Very good copy with binding faded as usual, in this case affecting part of the boards.

[481] A Book of Twenty Songs.

First edition. 8vo., original green printed wrappers. London: J. M. Dent & Co., 1905.

Beckson et al., A17a, indicates that 1000 copies were printed. A near fine copy with wrappers uniformly faded to brown.

[482] BAUDELAIRE, Charles. Poems in Prose from Baudelaire.

First edition. 16mo., original printed wrappers. Vigo Cabinet Series, No. 29. London: Elkin Mathews, 1905.

With the slightest of wear to the extremities of the wrappers, and text browned as ever, but a very good copy indeed.

[483] [Another Binding].

First edition. 16mo., original brown cloth. Vigo Cabinet Series, No. 29. London, Elkin Mathews, 1905.

Text rather browned otherwise fine.

[484] The Fool of the World & Other Poems.

First edition. 8vo., original black cloth. London: William Heinemann, 1906.

A presentation copy, with an undated presentation inscription from the author to the English writer Louis Golding. Golding was only 21 at the time of the book's publication, and the inscription may date from much later: both were writing on James Joyce in the 1930s. Beckson et al., A18a, states that 1000 copies were

printed, of which 250 were sold to John Lane. A very good copy with extremities of spine bumped and rubbed.

[485] [Another Copy].

A very good copy.

[486] Great Acting in English.

First edition, 8vo., original drab printed wrappers. London: Privately Printed, 1907.

With soft vertical crease, and a little foxing, but a very good copy with a neat and attractive bit of ink highlighting.

[487] DE LACLOS, Choderlos. Poesies de Choderlos De Laclos.

Edited by Arthur Symons and Louis Thomas. First edition, one of 300 copies of a total edition of 312. 8vo., original printed wrappers. Paris: Chez Dorbon l'Aine, 1908

A near fine copy of a most elegant production.

[488] A Book of Parodies.

Edited by Arthur Symons, with critical apparatus by the editor.

First edition. Small 8vo., original green cloth decorated in gilt. Red Letter Library. London: Blackie & Son, Ltd., 1908.

With very slight wear to the extremities of the binding, but a near fine copy. A pot-boiler of poetical parodies, compiled with the assistance of Austin Dobson and Edmund Gosse and “Mr. Swinburne, who has very kindly allowed me to choose any of his parodies”. Swinburne’s contributions are unique (in this book at least) as being parodies by Swinburne of himself, and this cataloguer takes particular pleasure in a bookish line from his “Nephelidia”:

Blank is the book of his bounty beholden of old, and its binding is blacker than bluer.

It was published the year before both Symons’ breakdown, and Swinburne’s death.

[489] London: A Book of Aspects.

*First edition. 8vo., stapled as issued in original printed wrappers.
Minneapolis: Privately Printed [for] Edmund D. Brooks, 1908.*

Per Beckson *et al.*, A25a, “fewer than 12 copies printed for copyright purposes.” Original drab wrappers printed in black. Very fine copy of a fragile item.

[490] [Another Edition].

*Second edition. 8vo., original cloth-backed boards. London:
Privately Printed for Edmund D. Brooks and His Friends
Minneapolis, 1909.*

Inscribed by the publisher “To H. P. Birmingham / whose valuable assistance / in the details connected / with the issue of this book / is gratefully acknowledged / with the kind regards / of / Edmund D. Brooks / Jan 25 1910.” Morocco book label of James A. Blair Jr. Beckson *et al.*, A25b. The slightest of soiling to the boards, but a near fine copy.

[491] The Romantic Movement in English Poetry.

*First Edition. 8vo., original brown cloth. London: Archibald
Constable & Co. Ltd., 1909.*

A short introduction and brief chapters on no less than 87 poets. Some chapters had previously appeared in periodicals. Beckson *et al.*, A27, indicates that 3000 copies were printed. Nice copy of a massive tome.

[492] Colour Studies in Paris.

*First edition. 8vo., original red cloth. London: Chapman and Hall,
Ltd., 1918.*

A recycling of earlier essays, with the printed dedication to the remarkable Iseult Gonne.

[493] The Toy Cart. A Play in Five Acts.

*First edition. 8vo., original cloth-backed boards, printed dust
jacket. Dublin and London: Maunsell and Company, Ltd., 1919.*

Dust jacket slightly stained but essentially a fine copy.

[494] The Collected Works of Arthur Symons.

First edition, one of 100 sets signed by the author in the first volume. 9 vols. 8vo., original cream cloth. London: Martin Secker, 1924.

Beckson *et al.*, A45: “*The English Catalogue of Books* gives the date of publication. . . as April 1924, but also gives the date of Volumes 6 and 7 as November 1925. . . . Designed to run for 16 volumes, the set proceeded as far as Volume 9, but was then, owing possibly to buyer resistance, abandoned. In New York, the publisher Gabriel Wells, who had planned to publish all 16 volumes, also abandoned the project.” (The 750 sets of the regular edition were issued in blue cloth.) Original cream cloth. Spines a little faded, otherwise near fine but for a stain to the front board of volume 5.

[495] Autograph Manuscript Signed, of his article “Russia the Invincible”.

Signed autograph manuscript, 7 pp. 4to. on ruled paper. Bound by Sangorski and Sutcliffe in half red morocco., calligraphic title page and typed transcription at rear. 4to, n.d. [1916].

This essay, “a borderline-incoherent impressionistic ramble in Symons’s post-breakdown style” (Cohen), is based on memories of his sole visit to Russia, and appeared in *The Quarterly Notebook* in October. A short-lived periodical published in Kansas City, Missouri, the *Notebook* also featured contributions by Ezra Pound and Blaikie Murdoch. The editor might have hoped for something on Russia’s role in the Great War, in which case he must have been disappointed: “It is not for the first time that I am saying, what I invariably believed, after having travelled in Russia, that the Russians are invincible, unassailable, as they always were; and, as one imagines, always will be. Also, as the world knows, they are the greatest nation in the world.”

The manuscript has one vertical centre fold, surely from mailing, but is otherwise clean and neat: binding rather worn but sound.

[496] Parisian Nights. A Book of Essays.

Hand coloured title page by Wyndham Payne. First edition, one of 310 copies on handmade paper of a total edition of 390. 8vo.,

original cloth backed patterned boards. Westminster: Cyril William Beaumont, 1926.

A fine copy.

[497] A Study of Thomas Hardy.

With a portrait of Hardy by Alvin Coburn. First edition, one of 100 copies signed by author and artist from a total edition of 350. 4to., original orange cloth. London: Charles J. Sawyer Ltd., 1927.

The opening is memorable: “Thomas Hardy has a kind of naked face, in which you see the brain always working, with an almost painful simplicity. . . .”

A near fine copy, suffering only from slight fading to the spine and a tiny bit of soiling to the upper cover.

[498] Mes Souvenirs.

First edition, one of 200 copies signed the author (this copy out of series). 8vo., original cloth backed boards, lettered in gilt. Chapelle-Reanville Eure France: The Hours Press, n.d. [1929].

Essays on Verlaine and “Bohemian Chelsea”. Boards rubbed and soiled; internally clean and tight.

[499] PIGNATA, Giuseppe. The Adventures of Giuseppi Pignata.

Translated by Arthur Symons. First American edition, one of 520 copies signed by the author. 8vo., original blue cloth, dust jacket. New York: Sears Publishing Company, Inc., n.d. [1931].

Published a year after the English edition and consisting of the English sheets with a cancel title-page and added limitation leaf. Beckson *et al.*, D15. Dust jacket quite badly worn but without significant loss.

[500] Studies in Strange Souls.

Frontispiece portrait by Elliott and Fry. First edition, one of 250 copies of a total edition of 360. 4to., original red cloth-backed boards. London: Charles J. Sawyer, 1929.

A near fine copy of Symons’ studies of Rossetti and Swinburne.

[501] Autograph Letter Signed to [A.J.A.] Symons.

1p large 4to, Island Cottage, Wittersham, Kent, 17 August 1929.

In which Symons responds very positively to an invitation from his near-namesake (whose identity is deduced rather than stated) the bibliophile, author and rackete bookish entrepreneur, to meet Desmond McCarthy. He adds “I want to show you a letter I have just had from Mr Adams.”

[502] Confessions: A Study in Pathology.

First edition, one of 542 copies signed by the author. 8vo., original red cloth decorated with an all-over geometric design in gilt. New York: The Fountain Press, 1930.

A fine copy.

[503] Wanderings.

Illustrated by C. E. Chambers. First edition. 8vo., original black cloth. London and Toronto: J. M. Dent and Sons Ltd., 1931.

A fine copy, with interesting pencil notes on the lower endpaper: only a half dozen in total, they speak of a close reading, possibly in connection with a review. One of the quotations noted by the unknown noter is Symons' fine “And nature, in Switzerland, is what rhetoric would be if it were sincere”. He or she also brings our attention to an extraordinary passage by Symons describing the “enormous cruelty of the sea at midnight”.

[504] Stella Maris.

First edition thus, “Limited to 21 copies”. 6 leaves, sewn as issued into original printed wrappers. N. pl. [Snohomish County, WA]: Printed at the Press of the Fox Head, August, 1938.

“This edition is limited to twenty-one copies. Type designed by Frederic W. Goudy. Typography by Edw. R. Friberg.” A totally obscure printing of Symons' much anthologised erotic poem – reminiscent in its general thrust, if not in style, of Dowson's “Non Sum Qualis Eram Bonae Sub Regno Cynarae.” This edition not noted by Beckson, not found in FirstSearch.

[505] IRELAND, John. Three Songs for Medium Voice and Piano Set to Words by Arthur Symons.

1. The Adoration. 2. The Rat. 3. Rest. London: Chester Music, n.d.
4to., original printed wrappers. London, Chester Music. No date.

About fine – an undated printing of these songs, seemingly first printed in 1919, “copyright renewed in 1948”. One would guess that this printing is from the 1970s or so.

Francis Thompson

Thompson has only an arguable place here, but the quality of the few items below will hopefully mollify any purists among our readership. He attended the club once only, sitting next to Ernest Dowson. One might have imagined an historic encounter, but according to John Todhunter they didn’t say a word to each other: “The ‘Nineties poets were often like that – remote, shy, aloof”. Thompson was invited to contribute a poem to the anthologies, but declined, Yeats speculating that “Pre-occupied with his elaborate verse, he may have seen only that which we renounced, and thought what seemed to us simplicity, mere emptiness.”

[506] Three Autograph Letters Signed,

12 ¾ pp., 8vo, all to Wilfrid Meynell, [Jan. 1891] – 4 Jan. 1893.

A really fine small group of letters to Wilfrid Meynell, the man to whom Thompson owed his survival.

(1) Thursday n.d. [dated “Jan 1891” in pencil by the recipient], 5 pp. The Meynells had entrusted their children, Monica and Everard (“Cuckoo”), to Francis’s care for an ice-skating excursion: all went well “thank you warmly for your kindness in trusting þ children to me. Or shall I say trusting me to them? or on reflection, I have a haunting suspicion that Monica managed þ party with þ same energy that she devotes to the skating . . . they could not have been better or kinder”. He makes an eloquent apology for sending her back with damaged skates, for she had walked across the bank of the pond, following his example: “But you must make her understand that I am like certain saints, St.

THE MONASTERY,

PANTASAPH.

HOLYWELL.

Jan. 4th 1893

Dear Mr. Heywood,

C'en est fait, as regards
y opium; though I have only
just taken y turning which
leads out of y debility conse-
quent on y breaking-off. But
I am now able to begin to get
about a bit, and take exercise.
That is to say, I ~~should~~ should
be able, but—. Which, next
to my wish to tell you that
I was safely out of y opium,
is y motto of my writing.

Simeon Stylites, for example, – to be admired for my sublime virtues, but not recommended for imitation.”

A charming letter, in which Thompson displays not only his wit, but also his deep affection for Monica, who was the love of his life.

(2) 3 ¾ pp. No. 28, pp. 71–72, dated October 1891 by Walsh. A near desperate letter from the monastery in Crawley where Thompson is trying to wean himself off his opium addiction. It is cold and damp and “If I stay more than a day longer, I feel that I shall be seriously ill”. He is entirely dependent on them and pleads “I must earnestly you to let me have the means of returning to London at once – the earliest day of course be Friday” and addresses their unspoken need to have him out of the house “It would not be necessary for me to spend my time at Palace Court; at the British Museum I should be perfectly comfortable during the day. But here it is simply murderous to me, and I look forward with sinking of the heart to facing two more days of it. . . , Madam gave me neither return-ticket nor money for a ticket back.”

(3) 4 January 1893, 4 pp., from Pantasaph Monastery. Thompson addresses the opium problem head-on “C'en est fait, as regards the opium; though I have just taken the turning that leads out of the debility consequent on the breaking-off. But I am now able to begin to get about a bit, and take exercise. . . . next to my wish to tell you that I was safely out of the opium is the motive of my writing. I can't get out, because snow has fallen”. A detailed description of the damage he has wrought to a shoe on a fender is touchingly childlike and helpless, its unspoken request for new shoes demonstrating again his total dependency on the Meynells: “I want & long for walking to act as a tonic against my debility”.

[507] The Child Set in the Midst by Modern Poets.

Edited by Wilfrid Meynell. With a facsimile of Coventry Patmore's manuscript of “The Toys” First edition, second issue. 8vo., original dark brown-black cloth. London: The Leadenhall Press, n.d. [1892].

On the front pastedown is an attractive notice that “This book is now supplied by Elkin Mathews Vigo St. W.C.” This anthology

contains four poems by Thompson, and marks his first appearance in a book. Meynell's introduction doesn't hold back, describing Thompson as one "who has eluded fame as long as Shelley did, but cannot elude it longer . . . a new personality in Poetry, the last discovered of the Immortals." No pressure on Francis then . . . Other contemporary poets represented were Cosmo Monkhouse, W. E. Henley, "Graham R. Tomson," and Katharine Tynan. A very good copy.

[508] Poems.

First edition, one of 12 copies (with manuscript colophon – this copy no. 7) printed on Japanese vellum. Frontispiece, title page and binding design by Laurence Housman. 8vo., original vellum gilt, London: Elkin Mathews & John Lane; Boston: Copeland & Day, 1893.

This first collection of Thompson's verse was initiated by Alice Meynell and was assembled during his initial stay at Pantasaph Friary in Wales, where the work connected with its publication helped him with his withdrawal from opium. Meynell commended it to the publishers, as did Richard le Gallienne, whose reader's report is a model of its type:

"Would certainly publish. Rich, coloured, oriental things. Remind me very much of Crashaw. Lack concentration & form, but are marked by a fine, extremely Latinized style, a sumptuous fancy, & some splendid lines. One or two strike me as less good, such as "The Dead at Westminster" — & a rigid revision might be well, though the writer seems to have revised them a good deal already. Probably they will be more characteristic as they are. To prune them too much would be to rob them of their charm of prodigality."

An extremely good copy, more or less fine, with Blairhame book-label of the family of Insley Blair, self-made railroad tycoon of New Jersey (as it happens they were enthusiastic Presbyterians, giving their ownership of this book a pleasing dash of ecumenicalism), in a stout folding cloth case with leather spine label.

[509] [Issue on Ordinary Paper].

Frontispiece, title page and binding design after Laurence Housman. 8vo., original brown boards gilt. London: Elkin Mathews & John Lane; Boston: Copeland & Day, 1893.

A very good copy with some wear at head and foot of spine and rubbing along joints of fragile paper-covered boards.

[510] Songs Wing-to-Wing: An Offering to Two Sisters.

First edition. 4to., original printed wrappers. Printed for Private Circulation. London: Printed by the Westminster Press. 1895.

The rare privately printed edition, (described as “One of the rarest modern first editions”, Boston University *An Account of books and Manuscripts of Francis Thompson*, 1937) printed for Wilfrid Meynell, preceding the commercial edition, published by John Lane as *Sister-Songs: An Offering to Two Sisters* in the same year. It would seem that both editions were set from the same type, but for the necessary changes of name. Some wear to the spine and intermittent foxing, heavy at some leaf-edges. With the Blairhame booklabel of the Insley Blairs. In cloth chemise within slipcase with leather spine label. Some intermittent foxing and very minor wear and soiling to the wrappers, but an excellent copy.

[511] Sister-Songs: An Offering to Two Sisters.

Frontispiece, title-page and binding design by Laurence Housman. First trade edition. 8vo., original oatmeal cloth, gilt design on upper cover, uncut. London: John Lane; Boston: Copeland and Day, 1895.

With some very slight fading to the covers, and minute wear, but a very good copy indeed.

[512] New Poems.

First edition. 8vo., original brown cloth decorated with an art nouveau design. Uncut. Westminster: Archibald Constable and Co., 1897.

A very good copy with the gilt-stamped cover bright and spine somewhat darkened with rubbing at extremities.

SONGS
WING - TO - WING:

An Offering to Two Sisters.

BY
FRANCIS THOMPSON.

Printed for Private Circulation.

LONDON:
PRINTED BY THE WESTMINSTER PRES'Y, 333 HARROW ROAD, W.
1895.

[513] Victorian Ode for Jubilee Day.

First edition. 8vo., original printed wrappers, illustration of 47 Palace Court on rear cover. N. pl. [London]: Printed for Private Circulation at the Westminster Press, 1897.

Wrappers slightly soiled and with minor wear, but a good copy of a rather ephemeral item. The Westminster Press was owned and operated by Wilfrid Meynell and the illustration on the rear wrapper is of the Meynell home in Bayswater, suggesting a genuine private printing for circulation to friends and customers.

[514] Poems by Francis Thompson.

With prefatory notes by Arthur Symons, James Douglas and Mosher himself. Frontispiece photographic portrait of the author printed on Japanese vellum, title page ornament after Laurence Housman. First Mosher edition, one of 450 copies on Van Gelder. 8vo., original blue grey boards, printed spine label, original printed dust jacket. Portland, ME: Thomas B. Mosher, 1911.

Slight foxing to endleaves, otherwise a fine copy, with the art nouveau bookplate of one Julia Wharton Griffith. With a later typescript of the poem *Lilium Regis*, of unknown significance.

[515] The Hound of Heaven.

Calligraphic manuscript, 12 pp, 19 x 13 cm. Illuminated initials and borders. Original grey wrappers lettered in black. On thick handmade wove paper watermarked "J. Whatman England 1924." 12 pp., 19 x 13.4 cm in grey wrappers lettered in black.

John Todhunter

From a prosperous Dublin family, he led a brilliant early life, practicing medicine and both writing and teaching literature until, as the Dictionary of Irish Biography writes, implying a certain grandiosity on his part "Resigning from his Dublin appointments, he travelled extensively for several years before settling in London as a man of letters of independent means." He was a friend and neighbour of the Yeats family in Bedford Park, and W.B. encouraged him to write his most successful play

A Sicilian idyll (1890, published 1891), during the run of which Yeats first met the extraordinary Florence Farr, who was enjoying her first important success as the female lead. Todhunter was to shape the younger man's taste for verse drama.

Yeats characteristically mis-remembered as a single night's disaster the unsuccessful run of Todhunter's *A Comedy of Sighs*, which was produced by Farr as a double header with Yeats's own *The Land of Heart's Desire*. After a couple of weeks it was replaced with *Arms and the Man*, which became George Bernard Shaw's first stage success.

The evening at which Francis Thompson and Ernest Dowson didn't hit it off (described above under Thompson) actually took place at Todhunter's house, and C. Lewis Hind (quoted by Alford) has left us an expressive description of Todhunter's demeanour: "Todhunter was a kind of sedate father of the Rhymers' Club, and that meeting in his house, at any rate, was dull and decorous. Most of the poets talked most of the time with articulated precision about quantitative equivalents, and, with the exception of courteous Dr. Todhunter, no one seemed to notice the guest of the evening . . ."

[516] Laurella and Other Poems.

First edition. 8vo., original brown pictorial cloth blocked in black and lettered in gilt. London: Henry S. King & Co., 1876.

With an early ownership inscription of Maud Russell (sadly not the Salome-channelling dancer) and the neat ownership inscription of the "collector/biblio-pest/teacher/poetaster" Thomas Hutchinson, and a brief ALS of November 1903 to him from Todhunter, including a 4-line light verse entitled "Radium", crediting it to an Odd Volumes Menu of 24 November 1903. Near fine condition.

[517] The True Tragedy of Rienzi Tribune of Rome.

First edition. 8vo., original brown cloth. London: Kegan Paul, Trench & Co., 1881.

With a small fading stain to the lower cover, but a really fine copy.

[518] *Helena in Troas.*

First edition. 8vo., original grey cloth. London: Kegan Paul, Trench & Co., 1886.

Helena, a verse play on Helen of Troy was the sensation of the season in its short run of six charity performances. Designed by E.W. Godwin, with Herbert Beerbohm Tree and Constance Wilde in the cast, it was one of the great Aesthetic Movement events, described by Yeats as “the talk of a London season.” Very slight wear to the binding, but an excellent copy.

[519] *The Banshee and Other Poems.*

First edition. 8vo., original green cloth lettered in gilt. London: Kegan Paul, Trench & Co., 1888.

An important presentation copy, inscribed on the half-title “Katharine Tynan from J. Todhunter.” With a later bookplate of one Geraldine Carrigan Reelman.

The Banshee was Todhunter’s first work to bear on Irish themes, and is dedicated to Standish O’Grady “who first gave me an interest in our Bardic tales”. It includes his most anthologised poem, “Aghadoe”, much later set to music by Liam Clancy.

With an Autograph Letter Signed, 1 1/2 pp., 8vo, 19 March 1914, from the author to Elkin Mathews regarding the publishing history of *The Black Cat* and the unavailability of a copy of *The Comedy of Sighs*. A very good copy of a rare book in commerce – not seen at auction since 1938.

[520] *A Sicilian Idyll. A Pastoral Play in Two Scenes.*

Pictorial title page by Walter Crane. First edition, one of 50 large paper copies signed by the author, of a total edition of 300. 8vo., original paper backed boards, printed label on spine. London: Elkin Mathews, 1890.

Boards rather worn and soiled, title spread slightly used.

[521] [Small Paper Issue].

Pictorial title page by Walter Crane. First edition, one of 250 copies of a total of 300. 8vo., original paper backed boards, printed label on spine. London: Elkin Mathews, 1890.

Spine just a bit darkened but a very good copy indeed of a fragile item with the neat small booklabel of Walter and Dorothy Donnelly.

[522] Sounds and Sweet Airs.

First edition. Small 8vo., original grey printed wrappers. Vigo Cabinet Series, No. 23. London: Elkin Mathews, 1905 [i.e., 1904].

An endearing collection of poems on specific pieces of music, including *On First hearing Handel's Messiah*.

Nelson, EM, 1904.18. Very good copy with top half-inch of wrapper missing on spine, and corners of wrappers and preliminaries chipped. High-acid paper considerably browned.

W.B. Yeats

It's hard not to think of Yeats as the presiding genius of the club, and it's certainly true that of all the members he became the star, the greatest English language poet of his generation. He was co-founder of the Club, which was initially intended to be explicitly Celtic, if not Hibernian, and is also responsible for their most famous memoir, "The Tragic Generation" in his autobiographical *The Trembling of the Veil*. He is notoriously unreliable in his memories and contributed to some of the mythopoeia associated with the period, but nevertheless the account is essential reading.

[523] Fairy and Folk Tales of the Irish Peasantry. Edited and Selected by W. B. Yeats.

First edition. 8vo., original red cloth lettered in black. The Camelot Series, No. 32. London: Walter Scott, 24 Warwick Lane; New York: Thomas Whittaker; Toronto: W. J. Gage and Co., 1888.

Wade 212, recording that this first issue was published simultaneously in blue and red cloth. This copy has 3 pages of advertisements and no errata slip. A very good copy indeed.

[524] The Wanderings of Oisin and Other Poems.

First edition. 8vo., original dark blue cloth, lettered in black, modern cloth folding case. London: Kegan Paul, Trench & Co., 1889.

A fine copy of the first issue, with the very slightest of wear to the binding, and two neat early ownership inscriptions, of the as-yet unidentified Clare Hardwicke and Jennifer Street. Yeats' first "proper" book: Kegan Paul often published books with a financial subvention from the author, which Yeats was in no position to do, instead undertaking to deliver subscribers, which he did to the tune of 160 from the total edition of 500.

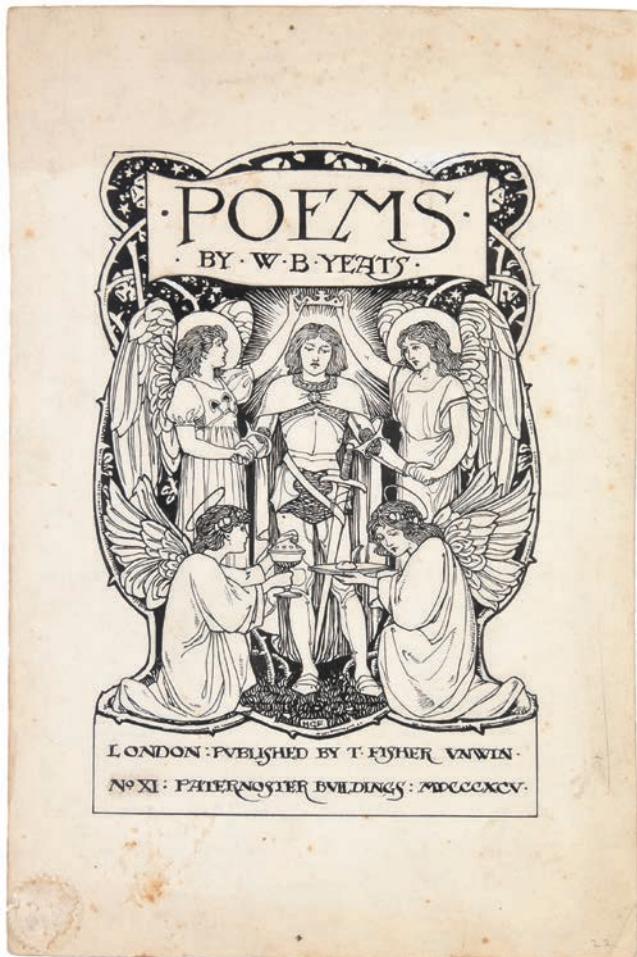
[525] The Countess Kathleen and Various Legends and Lyrics.

Frontispiece of Cuchullin fighting the waves by J.T. Nettleship. First edition. 8vo., original green printed boards, paper spine. Uncut. Stout modern folding box. Cameo Series. London: T. Fisher Unwin, 1892.

Wade 6, citing 500 copies of the ordinary issue as well as 30 copies printed on Japanese vellum in a special binding and signed by the publisher. Spine darkened, otherwise a fine copy. Yeats was at the height of his lyric powers, and the book, dedicated to Maud Gonne includes "When you are old" (addressed to her), and "The Lake Isle of Innisfree", keystone to the romantic view of Ireland, inspired by a window display in the Strand. The title item is a short play, wherein the Countess sacrifices her soul for the sake of the famine-struck peasantry – Yeats was a great believer in the virtues and obligations of the nobility.

[526] FELL, H. Granville. Original pen-and-ink drawing for the illustrated title-page of Yeats's Poems (1895).

19.6 x 13 cm on art board, title and author lettering on an onlay, signed with initials in the image. Sheet size 27.5 x 18.2 cm.



With the pencil underdrawing faintly visible in places, and a correction over Chinese white made in the address of the publisher.

Fell also drew the cover design, featuring St. Michael destroying a serpent. Per R. B. Foster, *W. B. Yeats: A Life*, I, p. 150, the artwork was supposed to have been supplied by Shannon. Foster, I, p. 151: “WBY later came to despise Fell’s artwork as weak and tired, but it does reflect the Christian-mystic and medievalist preoccupations evident in his writing at the time and [the title-page] suggests the apotheosis of *The Countess Kathleen*, which was included in the volume.” The original artwork conveys a crispness, subtlety, elegance, and power that are somewhat lost on the printed title-page.

Fell (1872–1951) was known primarily as an art journalist and editor (*inter alia* art editor for *The Ladies’ Field* and *The Strand Magazine*, and editor of *The Queen* and *The Connoisseur*). Simon Houfe, in his *Fin de Siècle, Artists of the Nineties* writes that “his name as an artist deserves more recognition.”

Some surface dirt, an old cropping mark and remains of a small sticker at lower left, none anywhere near the image, and blue crayon instructions to the printer on scale on the verso.

[527] Poems.

First edition. One of 25 special copies printed on Japanese vellum. 8vo., original vellum. Elaborate binding and title page designs by H. Granville Fell. Uncut. London: T. Fisher Unwin, 1895.

An unrecorded state, with no colophon leaf (and with no sign of excision), which is typically signed by the author. Binding somewhat stained with splatter marks, spine darkened: text block tight and clean.

[528] [Issue on Ordinary Paper].

First edition. Elaborate binding and title page designs by H. Granville Fell. 8vo., original cream cloth gilt. Uncut. London: T. Fisher Unwin, London: T. Fisher Unwin, 1895.

Spine a little darkened, otherwise a near fine copy with a very attractive gift inscription dated Xmas 1895 from the famous

host Frankie Schuster, neighbour and friend of Wilde, to Julia, Marchioness Tweeddale.

[529] The Secret Rose.

With illustrations by John Butler Yeats. First edition. 8vo., original blue cloth decorated elaborately in gilt to a design by Althea Gyles. London: Lawrence & Bullen, 1897.

Wade 21, a fine copy. The binding design is an absolute masterpiece.

[530] The Wind Among the Reeds.

First edition. 8vo., original blue cloth decorated elaborately with a design by Althea Gyles. London: Elkin Mathews, 1899.

Nelson, EM, 1899.4. The binding gilt is faded as ever, but otherwise this is an exceptional, unworn copy. Neat ownership inscription from the 1940s.

[531] The Shadowy Waters.

Second American Edition (“Presentation Edition”). 16mo., original decorative boards, original tissue jacket. New York: Dodd, Mead, & Company, [Autumn] 1901.

A fine and clean copy of a fugitive and fragile edition intended for the Christmas market with, following the half-title leaf, a leaf bearing a printed gift label for the donor to complete: in extremely thin plain card wrappers and printed dustwrapper, under original tissue dustwrapper. Section missing from the tissue dustwrapper and separated at hinge between half-title and gift leaf, but still tight in the binding. Wade 23, printed in the same year as the first American edition, both published the year after the London printing.

[532] The Tables of the Law and The Adoration of the Magi.

First published edition. 8vo., original grey printed boards, linen spine. Uncut. Vigo Cabinet Series, No. 17. London: Elkin Mathews, 1904.

A very good copy of the “de-luxe” issue, printed on superior paper and hardbound, in an unspecified number of copies. This was

preceded by the “privately printed” edition of 1897, in fact published by A.H. Bullen, who had ejected these two stories from *The Secret Rose* which he published that year. “The Adoration of the Magi” had gone rejected because its “theme of a religious annunciation relayed through a dying prostitute in a Paris brothel was too blasphemous, as well as too Decadent, for Bullen’s nerve” (Foster). Yeats’s prefatory note “I do not think that I should have reprinted them had I not met a young man in Ireland the other day, who liked them very much and nothing else that I have written.” refers to his disturbing encounter the previous year with James Joyce, who famously told him “I have met you too late. You are too old.”, but less famously told him that he could recite “The Adoration of the Magi” off by heart.

The cataloguer notes in passing the similarity in binding style (though not in size) with the revised format of the Dun Emer, later Cuala, Press, operated by Yeats’s sisters, and wonders if there was some interaction with Bullen.

[533] TYNAN, Katharine. Twenty One Poems by Katharine Tynan: Selected by W. B. Yeats.

First edition. 4to, 33pp. Original quarter cloth, blue paper over boards, lettering printed in black on upper board. Dundrum, Dun Emer Press. 1907.

Yeats’s selection of Tynan’s previously published poems. One of 200 copies.

Clean, bright copy with free endpapers browned, touch or wear at foot of joint of top board, two corners bumped with minor paper loss.

[534] Cabinet photographic portrait.

seated, to below the waist, mount with gilt bevelled edges, and the studio identification. London, Baker Street W: Elliott & Fry.

Although undated, this shows the poet in his late thirties or early forties. Affixed to the verso are two brief clippings, one announcing his receipt of the Nobel Prize for literature, and the other reporting Senator Yeats’s remarks on the occasion of the

Abbey Theatre having been granted an annual subsidy by the Irish Free State. This image appears on the dustwrapper of Yeats's *Collected Works, Vol. 4: Early Essays* (New York: Scribners, 2007). A superb image in wonderful condition.

[535] Four Plays for Dancers.

Illustrations by Edmund Dulac. First edition. 8vo., original decorated boards after T. Sturge Moore. London: Macmillan and Co., 1921.

The copy of Raymond Greene – mountaineer, endocrinologist, elder brother of Graham Greene – with his contemporary ownership inscription and neat bookplate. With five letters (in original envelopes mounted on the endpapers) from the author, four autograph and one in the hand of his wife Georgie, from Merrion Square, the Savile Club in London, Thame in Oxfordshire and Broad Street in Oxford itself. This brief correspondence from 1921 to 1923 concerns the availability of Yeats' own "memoirs", presumably *The Trembling of the Veil*. Yeats himself has trouble getting copies as "my author's copies are only 3 & I am afraid that my letters subscribing for extra copies, owing to the strike, are late". Yeats is also happy to address an unidentified society for Greene, presumably at Pembroke College. Raymond clearly made a positive impression at that meeting, for Yeats, in a dictated letter of August 17th, responds warmly to the suggestion that he meet Raymond's younger brother Graham. Never the most efficient correspondent, Yeats was clearly flustered by his extraordinary year, for he doesn't answer Raymond's letter until December as he is about to leave to receive the Nobel prize in Sweden. He elaborately apologises and extends again the invitation to Graham "if your brother is still in Dublin I shall be glad to see him any Monday evening – when I am always in".

Graham Greene did make the visit and said of it later "It seems very distant now . . . As a young undergraduate, I had no introduction whatsoever. We knew nobody."

[536] Autobiographies: Reveries over Childhood and Youth and The Trembling of the Veil.

First edition. 8vo., original green cloth decorated in blind after Sturge Moore, dust jacket with the same design. London, MacMillan & Co. 1926.

An excellent copy, spine just a little darkened. This is the first trade edition of *The Trembling of the Veil*, which includes “The Tragic Generation” Yeats’s brilliant if factually unreliable account of his poetic coevals in the Club.

[537] Dramatis Personae, 1896–1912. Estrangement. The Death of Synge. The Bounty of Sweden.

Frontispiece of the author by Augustus John. First edition. 8vo., original Curwen paper boards, cloth spine, dust jacket. London: Macmillan & Co., Ltd., 1935.

The copy of William Rothenstein with his ownership inscription on the front free endpaper, and some very interesting manuscript notes, particularly to the essay “Estrangement”, including a couple of references to how similar Yeats is to Charles Ricketts: “There is much in Yeats that reminds me of Ricketts – the pull towards a personality casually created that may, too, finally become habitual, as a new suit of clothes gradually takes on the shape of the wearer.”

Spine tilted, dustjacket rather defective.

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