

BOOK ARTS
& PUBLISHING
HISTORY

THE COHEN
COLLECTION PART 4

Book Arts & Publishing History

The
Cohen Collection
Part 4

Catalogue 1529

London
Maggs Bros Ltd.
MMXXV

MAGGS BROS LTD.,
48 BEDFORD SQUARE
LONDON WC1B 3DR
+44 207 493 7160
www.maggs.com



BY APPOINTMENT TO HIS MAJESTY THE KING
PURVEYORS OF RARE BOOKS AND MANUSCRIPTS
MAGGS BROS. LTD. LONDON

Orders and enquiries to ed@maggs.com

All items are offered subject to prior sale, and sales are subject to our standard conditions of sale, not least of which is that title does not pass until payment is made in full. The full terms & conditions may be viewed at
https://www.maggs.com/terms_and_conditions/

– Front cover based on item 85, Housman *The Viol of Love*

Book Arts & Publishing History

Together and Apart: Elkin Mathews, John Lane, and the Bodley Head.	5
The Learned Erotomane: Leonard Smithers and his circle.	104
Cyril Ranger Gull and Arthur Greening	137
H. S. Nichols	142
The Apogee of the limited edition: Frank Murray	147
The Practice of Printing and Publishing	157
Private Presses, Fine Printers, and other pedlars of Limited Editions	167
Artistic Periodicals.	176
John Dickson Batten	195
Laurence Housman: artist, poet, playwright, socialist & feminist.	199
More Artists and Illustrators	217

*Book Arts &
Publishing History*

Together and Apart: Elkin Mathews, John Lane, and the Bodley Head.

[1] Announcement of “Mr. Elkin Mathews’ New and Forthcoming Works”, dated 1890.

First edition. 8vo. Single sheet folded [4pp]. London: Elkin Mathews, 1890.

Leaflet listing 14 titles, three of which were never published: William Toynbee, *Love Lyrics*; “The Rev. Frederick William Rolfe”, *The Story of S. William: The Boy Martyr of Norwich*; and Le Gallienne, *Oblivion’s Poppy: Studies of the Forgotten*.

[2] [MATHEWS and LANE.] List of Books in Belles Lettres (Including Some Transfers) Published by Elkin Mathews & John Lane The Bodley Head Vigo Street, London, W.

First edition. 56pp, 8vo. Original printed wrappers stamped in red and black, stapled as issued, title-page serving as front wrapper. London: Elkin Mathews & John Lane, 1893.

The full imprint reads “Elkin Mathews & John Lane: Publishers and Vendors of Choice & Rare Editions in Belles Lettres”, and this offers a valuable record of their practice, including prices, reviews, and availability. Among books glossed are *Lady Windermere’s Fan*. It also includes the series which began with Horne’s *Diversi Colores* but got no further than its second title, Selwyn Image’s *Poems and Carols*. Under the editorship of Herbert Horne, the series was intended “to give, in a collective perfected form, Poems and Essays by various writers which have appeared from time to time in *The Hobby Horse*.” Of the other books advertised, No. 3, *Letters and Papers of Adam Legendre* never appeared; Arthur Galton’s *Essays upon Matthew Arnold* appeared in 1897 under Mathews’ imprint, long after he split with Lane; and No. 5, *Poems* by Ernest Dowson, was published by Leonard Smithers in 1896 under the title *Verses*, with a cover design by Aubrey Beardsley.

This catalogue is not bound into any of the 1893/1894 Mathews and Lane Imprints seen by Cohen, and it must be that this is a separately published and distributed catalogue, rather than ads extracted from the end of a book. Additionally, the front wrapper is printed in red and black, and the wrappers are heavily aged/dusted/soiled; while the contents are fresh and pristine, and there is the hint of a vertical fold, suggesting that this was mailed.

A very good copy of a rare survival.

[3] **The Yellow Book.**

Edited by Aubrey Beardsley and Henry Harland. With short stories and essays by Henry James, Max Beerbohm, Ernest Dowson, Kenneth Grahame, John Buchan, E. Nesbit, Frederick Rolfe, and many others. Illustrations by Beardsley, Walter Sickert, Max Beerbohm, William Rothenstein, Charles Conder, James Guthrie, Laurence Housman and many others.

13 vols, 8vo. Original yellow cloth, blocked in black after designs by Beardsley and others. Uncut. London: Elkin Mathews & John Lane, and later John Lane, The Bodley Head. April 1894 to 1897.

The most famous of all 1890s periodicals, *The Yellow Book*'s notoriety was largely undeserved, based on hysterical press reporting of alleged indecency in Beardsley's artwork and an entirely imaginary association with Oscar Wilde, with which the outcry would reach its peak. On being arrested at the Cadogan Hotel, Wilde was seen to put a "Yellow Book" under his arm. Whether it was a volume of *The Yellow Book*, or a Pierre Louÿs volume is still a matter of debate, but the obvious conclusion was drawn, and in a very un-English display of passion a mob descended on Vigo Street and stoned the Bodley Head's premises, and John Lane weakly surrendered to the prurience of the public and not only sacked Beardsley (assumed to be cut from the same cloth as Wilde) from his post as art-editor, but also restrained publication of the fifth volume to remove Beardsley's illustrations. As to its retreat from decadence, the present cataloguer feels obliged to quote John Betjeman in his *The Arrest of Oscar Wilde at the Cadogan Hotel*: "And Buchan has got in it now. / Approval of what is approved of / Is as false as a well-kept vow."

The question of the date of issue of sets of *The Yellow Book* is open to debate. It was being reprinted, often from the original plates and binding blocks, and usually with no notice of edition, well into the 1920s. There would seem to be no absolute rule for determining priority, despite a wealth of book-trade lore to this effect, as paper stocks were mixed in the first issues, and advertisements were included indiscriminately in reprints; but bearing in mind that the first printing of the first volume was sold out in five days, one must assume, without any other evidence, that the majority of sets are reprints. Lasner (AB, 65) sums up the decades of confusion over the issue points of this book: "... the details are so perplexing that rational codification may well prove impossible".

With a duplicate copy of vol. 3. Some soiling and wear throughout, spine of vol. 3 damaged at head and repaired. A sound reading set.

[4] The Shilling Garland Series.

Complete set of the Shilling Garland. Vols 1-10, with a copy of the second edition of the last item, the Second Series of Laurence Binyon's London Visions. 8vo. Original printed wrappers designed by Selwyn Image. London: Elkin Mathews, 1895-1898.

Occasional minor wear, but a very good set indeed of all ten of the series, with a bonus second printing of the last number. Selwyn Image's elegant design on the front covers, and the endearing device by Fairfax Muckley on the lower, these are attractive, decent pamphlets, produced with the aim of giving a platform for young poets. The idea was Laurence Binyon's, who was at the beginning of his career, and he was aided by the future poet laureate Robert Bridges, who also supplied the second volume in the series. (James Nelson believed that it was Bridges who successfully argued for the change in the series title from "The Splendid Shilling" to "The Shilling Garland".) The third volume in the series, Stephen Phillips' *Christ in Hades*, had a considerable critical success, being reprinted at least five times, helped by what Nelson describes as a "logrolling" campaign. Notable other writers include Canon Richard Watson Dixon, who owes his place to Gerard Manley Hopkins, who had introduced him to Bridges, and Henry Newbolt, then a young lawyer, whose *Admirals All*

became an extraordinary success. This latter included the first book appearance of his “Drake’s Drum”, a patriotic celebration of the memory of Francis Drake and the defeat of the Spanish Armada, of which Bridges said “it isn’t given to man to write anything better than that ... I wish I had ever written anything half so good.”

This is the full list of the series:

BINYON, Laurence. *The First Book of London Visions*. 1896

BRIDGES, Robert. *Ode for the Bicentenary Commemoration of Henry Purcell. With Other Poems and A Preface on the Musical Setting of Poetry*. 1896

DIXON, Richard Watson. *Songs and Odes*. 1896

BINYON, Laurence. *The Praise of Life*. 1896. Inscribed by the author to one “Mrs. Ryllis” – the family name is strangely not that rare, but one also notes that Mrs. Edith Hacon (wife of the business partner of Ricketts and Shannon) was also known as ‘Ryllis, as an abbreviation for Amaryllis.

PHILLIPS, Stephen. *Christ in Hades and Other Poems*. 1896

NEWBOLT, Henry. *Admirals All and Other Verses*. 1897

COLERIDGE, Mary E., as “ANODOS”. *Fancy’s Guerdon*. 1897

GHOSE, Manmohan. *Love-Songs and Elegies*. 1898

BINYON, Laurence. *London Visions. Second Series*. 1898 (with a copy of the second edition)

[5] [THE BODLEY HEAD.] Thirteen prospectuses.

Field, Stephanie; Johnson, The Art of Thomas Hardy (two copies); Meynell, Poems and The Rhythm of Life (two copies); Noble, The Sonnet in England; Watson, Excursions in Criticism (two copies); De Gruchy, Under the Hawthorn; Davidson, Fleet Street Eclogues (two copies); De Tabley, Poems Dramatic and Lyrical; and Scott, A Poet’s Harvest Home.

All are complete and in very good or better condition. Slight fraying to edges. Small tear to one copy of *The Art of Thomas Hardy*.

[6] ABBOTT, Charles Conrad. *Travels in a Tree-Top.*

First edition. 8vo. Original green cloth with gilt design on front cover, gilt lettering on spine. Partially unopened. London: Elkin Mathews and John Lane, 1894.

Nelson, *The Early Nineties*, indicates that 200 sets of sheets were transferred from J. B. Lippincott and issued with a cancel title-leaf. Abbott was an archaeologist and deputy director of the Peabody Museum and later curator of archaeology at the University of Pennsylvania.

Spine sunned. Foxing to endpapers. A very good copy.

[7] ABBOTT, Charles Conrad. *Travels in a Tree-Top.*

First edition. 8vo. Original green buckram with gilt lettering integrated and design on front cover and spine. London: Elkin Mathews and John Lane, 1894.

This copy has a slip tipped in at the hinge, between the front pastedown and the front free endpaper, indicating that this title has been taken over by Mathews after the dissolution of his partnership with John Lane: "This book is now supplied by / Elkin Mathews / Vigo St., London. / October, 1894." Nelson, *The Early Nineties*, notes that there were 126 of the 200 copies for England still in stock at the dissolution.

Fine copy with sunned spine.

[8] ADAMS, Francis [William Lauderdale]. *A Child of the Age.*

First edition. 8vo. 244pp, [2], 4pp, 16pp [ads, dated 1894]. Original dark green cloth, stamped in light green on upper and lower covers and spine; gilt lettering to spine. Binding and title-page by Beardsley. Keynotes Series No. 4. London: John Lane; Boston: Roberts Bros, 1894.

Near fine copy. Adams' memoir, published posthumously after he committed self-euthanasia with a pistol during a severe tubercular haemorrhage.

[9] ADAMS, Francis [William Lauderdale]. Essays in Modernity: Criticisms and Dialogues.

First edition. 8vo. Original green cloth, gilt lettering on spine. Uncut and unopened. London and New York: John Lane, 1899.

Most of these essays were previously published in the *Fortnightly Review*, under the editorship of Adams's friend Frank Harris. Slight wear to head and foot of spine. Adams's entry in the *Dictionary of Australian Biography* describes a "remarkable series of articles on Australian society" but the essays here are on Tennyson, Shelley, Kipling and Swinburne. He is radical and anti-Imperial – an example is his observation that "The exceeding goodness of God in relation to Englishmen and 'n*****s' seems always to consist in the opportunity and ability of the former to give the latter 'hell.' Never once in his tales does Mr. Kipling appear to be aware that these same miserable aliens may have a point of view of their own ... There is always the tacit assumption of the fact that they are made merely to be fought with, conquered, and ruled."

[10] ADDLESHAW, Percy, as "Percy HEMINGWAY". Out of Egypt: Stories from the Threshold of the East.

Cover design by Gleeson White. First edition. 8vo. Original pink cloth with Art Nouveau design featuring three columns with lotiform capitals on front cover. London: Elkin Mathews, 1894.

A volume of short stories from the author's time in Egypt, as the title suggests. One contemporary review notes: "The author's knowledge of Arabic, his sympathy with the religion of Islam, above all his entire freedom from Western prejudice, have enabled him to learn more of what modern Egypt really is than the average Englishman could possibly acquire in a lifetime at Cairo or Port Said." (*The African Review*).

With two autograph letters: (1) 3pp, 8vo, 13 July 1886, to Paul Creswick about literary matters and mentioning Gleeson White; and (2) 3pp, 8vo, 24 Nov. 1898, to Creswick, about literary matters, and mentioning his mentor, Professor Frederick York

Powell. Creswick specialised in children's fiction and is best-known for his rendition of Robin Hood. 16pp of ads at the end dated 1894-1895.

Nelson, *EM*, 1894.3. Discoloration to spine and some wear at head and foot of spine, text block tight and clean. Good condition.

[11] ADDLESHAW, Percy, as "Percy HEMINGWAY". *The Happy Wanderer and Other Verse.*

Title-page by Charles I. Ffoulkes. First edition, one of 500 copies. Small 8vo. Quarter-vellum over blue-grey paper boards, printed paper label to spine. London: Elkin Mathews; Chicago: Way and Williams, 1896 [ver. 1895].

A presentation copy, inscribed "Percy Hemingway to E. F. Strange. April 15 1896." Edward Fairbrother Strange was the assistant keeper at the Victoria and Albert Museum and an expert on Japanese prints. Nelson, *EM*, 1895.15; Kraus, WW, 22.

Covers slightly soiled, and label worn.

[12] AINSLIE, Douglas. *Mirage: Poems.*

First edition. 8vo. Original green cloth, with gilt lettering and bordering on front cover and spine, top edge gilt. London: Elkin Mathews, 1911.

A special edition was published in Edinburgh in the same year, possibly preceding the above, by Turnbull & Spears. Presentation copy, inscribed on recto of front free endpaper: "To Henry Simpson from Douglas Ainslie May 1917". Simpson was president of the Poets' Club, but Ainslie seems to be almost alone among British versifiers in not having contributed to its anthologies. Nelson, *EM*, 1911.7.

Very light foxing to fore-edge. A very good copy.

[13] ALLEN, Grant. The Woman Who Did.

First edition. 8vo. 241pp, 16pp [ads]. Original green cloth, binding and title-page design by Beardsley. Keynotes Series No. 8. London: John Lane; Boston: Roberts Bros., 1894.

Near fine.

[14] [Anonymous.] Memories and Music: Letters to a Fair Unknown.

First edition. 8vo. Original light blue cloth with gilt design on front cover, gilt lettering on front cover and spine. London: Elkin Mathews, 1908.

Nelson, *EM*, 1908.1. Spine and board edges darkened, and very slight offsetting to free endpapers.

[15] ARCHER, William. Poets of the Younger Generation.

With Thirty-Three Full Page Portraits from Woodcuts by Robert Bryden. First edition. 8vo. Original blue cloth with gilt design on front cover, gilt lettering on spine. Top edge gilt. London and New York: John Lane, 1902 [ver. 1901].

Presentation copy, with an unsigned inscription, presumably in the hand of the illustrator: “To Dr. McKerrow with the compliments of the hewer of wood (& drinker of water) Christmas, 1901.” Bookplate of George McKerrow.

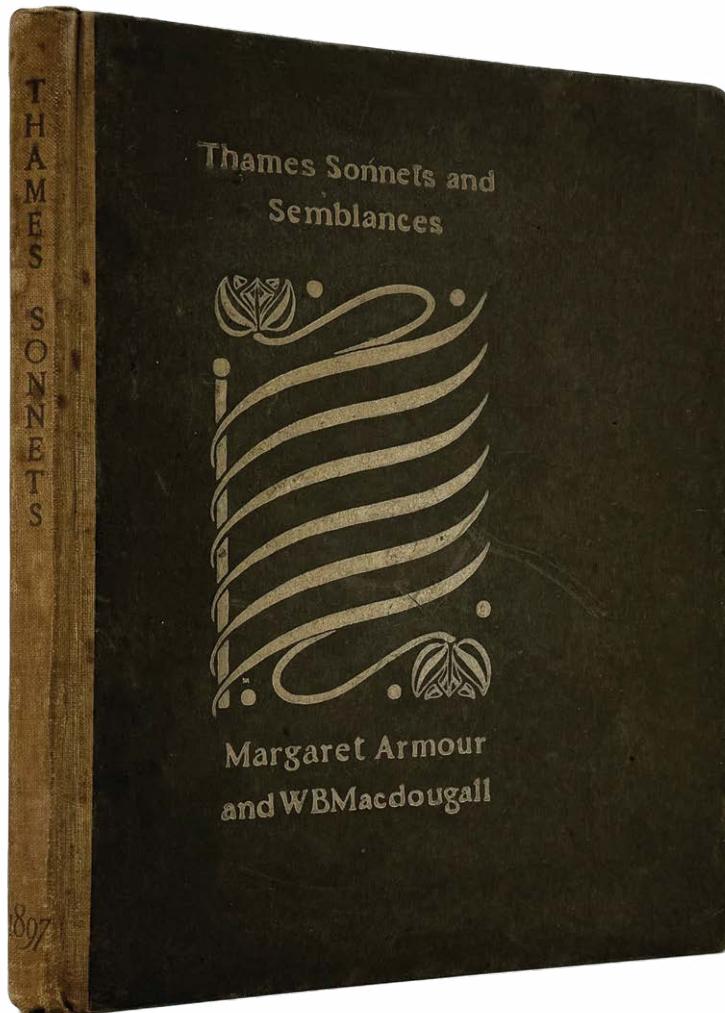
Offsetting to front free endpaper, slightly brittle. Fine, bright copy.

[16] ARMOUR, Margaret. Thames Sonnets and Semblances.

Illustrated by William Brown MacDougall. First edition. 8vo. Original quarter-cloth spine and paper boards with Art Nouveau designs on both boards and title-page. London: Elkin Mathews, 1897.

The author and artist were husband and wife. The fine MackMurdo-esque title-page and binding design are credited by Nelson to MacDougall, although they are in a notably different style to the twelve full-page “semblances” by W. B. MacDougall

which are rather evocative of Whistler's "Nocturnes" (particularly Semblances VIII and IX). MacDougall is regularly referred to as a friend of Beardsley, though we haven't seen the evidence for this. He certainly contributed drawings to *The Yellow Book* and *The Savoy*: his reputation may have suffered from the surfeit of styles he exercised. Nelson, EM, 1897.4. Slight wear at corners of boards, a good copy of a fragile item.



[17] ARNDT, Margaret. *The Meadows of Play.*

With an Introduction by G. K. Chesterton. Illustrated by Edith Calvert. First edition. 8vo. Green cloth lettered in gilt on front cover and spine, with charming gilt vignette on front cover. London: Elkin Mathews, 1909.

Nelson, *EM*, 1909.29. Arndt was Chesterton's god-daughter, and Calvert was sister of Elkin Mathews. Frontispiece and seven full-page illustrations by Calvert, all delicate and delightful, if not especially original. The vignette on the front cover is taken from the frontispiece. A very good copy, but for a fragment missing to lower back board and very slight offsetting to free endpapers.

[18] BALDWIN, Mrs. Alfred [Louisa]. *A Chaplet of Verse for Children.*

First edition. 8vo. Frontispiece and 20 illustrations by John D. Batten. 110pp, 28pp (ads, dated 1904-5), [2]. Original blue cloth, small flowering plant stamped in gilt to centre of upper board, gilt-stamped lettering to upper and spine. London: Elkin Mathews, 1904.

Attractively illustrated poems for children by the mother of Stanley Baldwin, sister-in-law of Edward Burne-Jones and aunt of Rudyard Kipling. Batten showed with Burne-Jones at the Grosvenor Gallery in the 1880s.

Spine darkened but still a very good copy.

[19] BEDDOES, Thomas Lovell. *The Letters of Thomas Lovell Beddoes.*

Edited with Notes by Edmund Gosse. First edition, one of 25 large paper copies for England. 8vo. Quarter-vellum over blue cloth, lettered in red on spine. Uncut and unopened. London: Elkin Mathews & John Lane; New York: Macmillan & Co., 1894.

Beddoes (described by Lytton Strachey as "The Last Elizabethan") is best known for his verse dramas *The Bride's Tragedy* and *Death's Jest Book*, and is celebrated more for lyrical expression than innovative plotting.

Beddoes' correspondence in this collection is almost entirely with Bryan Waller Proctor ('Barry Cornwall') and Thomas Forbes Kelsall. Gosse writes in his introduction: "Few collections of letters exist in which the discussion of literary topics holds so prominent a place as it does in these of Beddoes. If any excuse were needed for bringing them before the public, it would be more than supplied by Mr. Swinburne, who, as long ago as 1875, remarked of the author of *Death's Jest Book* that his "noble instinct for poetry was better shown in his letters than even in his practice as a verse-writer", and added that Beddoes' "brilliant correspondence on poetical questions gives to me a higher view of his fine and vigorous intelligence than any other section of his literary remains."

Nelson, *BH*, 83/1894.10. Two splits in parchment at head of spine and corners a bit worn and bumped.

[20] BEDDOES, Thomas Lovell. **The Letters of Thomas Lovell Beddoes.**

Edited with Notes by Edmund Gosse. First edition, one of 600 copies. Small 8vo. Original brown cloth, gilt lettering on spine. Top edge gilt. London: Elkin Mathews; New York: Macmillan & Co., 1894.

Nelson, *BH*, 83/1894.10. Very slight signs of wear to covers, overall a fine copy.

[21] BEECHING, H. C. **In a Garden and other Poems.**

Title-page design (repeated on front cover) by Roger Fry. First edition, one of 500 copies. 8vo. Original green cloth with green lettering and design on front cover, gilt lettering on spine. London: John Lane; New York: The Macmillan Company, 1895.

The title-page design is thought to be Fry's first published artwork. With non-authorial contemporary inscription on recto of front free endpaper. Fine copy.

[22] BEERBOHM, Max. **The Happy Hypocrite.**

First edition. Small square 8vo. Original printed wrappers. London: John Lane, The Bodley Head, 1897.

Spine and edges of wrappers a little bit worn, but overall a clean and usable copy. The first of the Bodley Booklets, and the author's first work of fiction.

[23] BEERBOHM TREE, Herbert. *The Imaginative Faculty: A Lecture Delivered at the Royal Institution May 26th 1893.*

With a portrait from a drawing by the Marchioness of Granby. First edition, one of 1050 copies. 8vo. Blue/grey paper covered boards, printed label with black lettering. London: Elkin Mathews and John Lane at the sign of the Bodley Head, 1893.

A presentation copy, inscribed on the frontispiece to the playwright and actor Henry Hamilton, quoting *Romeo & Juliet*: “That’s for remembrance” of Westgate. Herb. Beerbohm Tree to Henry Hamilton.”

Blackwell bookseller’s stamp on front pastedown. Discolouration to spine, minor chipping to spine label without loss of text. A very good copy.

[24] BENSON, Arthur Christopher. *Poems.*

First edition, one of 550 copies. 8vo. Original blue-grey paper-backed boards, black lettering on spine, small clover device stamped in black on front cover. London: Elkin Mathews & John Lane, 1893.

Nelson, BH, 62/1893.21. Spine darkened; light wear at head and foot of spine and along front joint, one corner slightly worn. A very good copy of a fragile book.

[25] BENSON, Arthur Christopher. *Lyrics.*

First edition, one of 550 copies. 8vo. Original brown cloth, spine lettered in gilt, small gilt clover device to front cover. London: John Lane; New York: Macmillan and Co., 1895.

16pp of publisher’s ads at rear, dated 1895. Light foxing to prelims. A very good copy.

[26] BENSON, Arthur Christopher. Lord Vyett and Other Poems.

First edition. 8vo. Original brown cloth, gilt lettering on spine, small gilt clover device to front cover. London and New York: John Lane, 1897.

Bookplate (Pan playing pipes to forest animals) of Mark Sturgis, son of writer Julian Russell Sturgis, friend of Henry James, with gift inscription on his birthday 'Mark Sturgis 15! from [illegible]. Eton, July 10, 1899.' 10pp of publisher's ads at rear.

Fine copy.

[27] BENSON, Eugene. From the Asolan Hills: A Poem.

First edition, one of 300 copies. Small 4to. Quarter-vellum spine over blue-grey paper-backed boards, printed label with red lettering on spine. London: Elkin Mathews, 1891.

Nelson, BH, 22/1891.6. Fine copy.

[28] BINYON, Laurence. Lyric Poems.

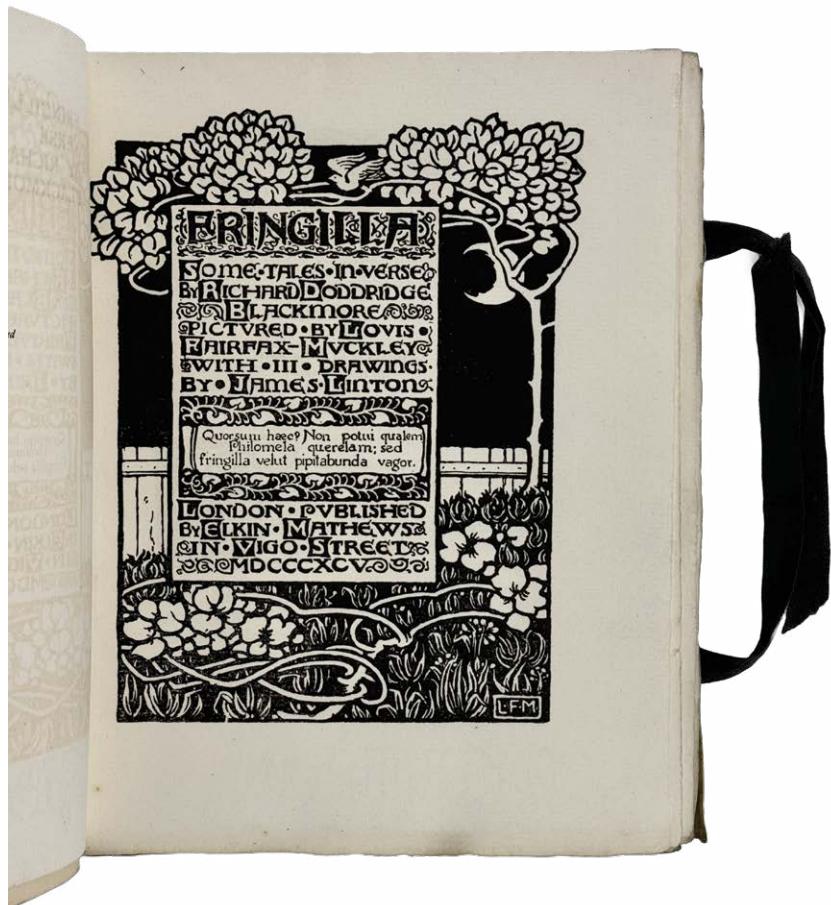
Cover and title-page by Selwyn Image. First edition, one of 300 copies. Square 8vo. Original blue paper-backed boards with gilt design on front cover, gilt lettering on spine. London: Elkin Mathews & John Lane, 1894.

Bookplate of M. W. F. Cottrill on front pastedown.

Nelson, BH, 77/1894.4. Small stain to front cover. Offsetting to free endpapers. A very good copy.

[29] BLACKMORE, Richard Doddridge. Fringilla: Some Tales in Verse.

Illustrated throughout by Louis Fairfax Muckley, with an additional three by James Linton. First edition, one of 25 copies on handmade paper. 8vo. Original limp vellum with ribbon ties, lettered in gilt on front cover. Partially unopened. London: Elkin Mathews, 1895.



A series of tales told in verse, focusing on Blackmore's love of nature, also touching on the themes of Egypt, Good and Evil, Religion, Myths and Legends. A previously unrecorded variant binding of the special issue, which deviates radically in design, being in limp vellum with ties, in the style of the Kelmscott Press, and without the design gilt-stamped on the cover.

Presentation copy, inscribed by the printer to his brother: "W. W. Folkard from his Brother Richard Xmas, 1895." Perhaps this variant binding was bound for the printer's own taste. We note that he uses the variant spelling Ffolkard in the imprint.

Nelson, *EM*, 1895.8. Vellum slightly darkened, with natural variations in colour and creasing to rear. Warping to top edge. Slight foxing to endpapers. Slight offsetting from plates. A very good copy.

[30] BLUNT, Wilfrid Scawen. Love Poems of W. S. Blunt.

Printed throughout in purple and green. First edition. 12mo. Original green cloth decorated and lettered in gilt, dust jacket, all edges gilt. London and New York: John Lane, 1902.

Slight offsetting to front free endpaper, and the rare printed dust jacket missing tiny fragments at corners with a small ink stain on the front cover.

[31] BORTHWICK, Margaret J. The Book of the White Butterflies.

First edition. Small 8vo. Original white cloth, bold lettering in gilt to upper board and spine, title-page design of butterflies and a rose by the author. London: Elkin Mathews, 1912.

Nelson, *EM*, 1912.18, noting that 100 copies of this first edition were printed, followed by an edition of 150 in 1918.

Cloth marked in places, spine slightly dulled, offsetting to free endpapers, otherwise in very good condition.

[32] BOTTOMLEY, Gordon. The Gate of Smaragdus.

Decorated by Clinton Balmer. First edition. Folio, original cloth-backed grey boards, printed label on upper cover. London: Elkin Mathews, 1904.

A fine association copy inscribed “To James Guthrie from Gordon Bottomley. January 16. 1906.”

A prospectus for the author’s *Midsummer Eve*, decorated by Guthrie and published by his Pear Tree Press, is laid in – they collaborated on other books as well. Nelson, *EM*, 1904.10. Slight wear to extremities of binding, and with some foxing throughout.

[33] **BOTTOMLEY**, Gordon. **Chambers of Imagery** [with:]
Chambers of Imagery, (second series).

First editions. 2 vols. Small 8vo. Original printed wrappers. London: Elkin Mathews, 1907, 1912.

Both volumes inscribed by the author to the writer “Hugh L’Anson Fausset, from Gordon Bottomley. Silverdale: 16 February 1925.” Nelson, *EM*, 1907.11 and 1912.14. Very slight foxing to front endpapers. Fine copies.

[34] **BOURDILLON**, Francis William. **A Lost God.**

With Illustrations by H. J. Ford, printed on fine paper and mounted on card stock. First edition. Large 8vo. No. 12 of 50 copies signed by the publisher. Original gilt-stamped maroon suede spine over green cloth-covered boards, gilt lettering on spine. London: Elkin Mathews, 1891.

With clipped signature of the author pasted to dedication leaf.

The definition of the printing of plates is vastly superior to the small-paper issue. Some damp staining throughout, most prominently to plate mounts, with a small patch of bleeding from suede to endpapers.

[35] **BOURDILLON**, Francis W. **A Lost God.**

With Illustrations by H. J. Ford. First edition, one of 500 copies. 8vo. Original quarter-vellum spine over blue cloth, gilt lettering on spine. Uncut. London: Elkin Mathews, 1891.

Presentation copy inscribed by the author on recto of front free endpaper to a fellow poet: “James Rhoades with the author’s affectionate remembrances. Buddington: Midhurst, Nov. 26 1891.”

Heavy offsetting to endpapers, touching but not obscuring the presentation inscription. Top edge dust-stained, contents otherwise generally unmarked. Vellum rather soiled, splash mark to rear cover, small area of bubbling to front cover, cloth unevenly browned. A good copy only.

[36] BOURDILLON, Francis W. A Lost God.

With Illustrations by H. J. Ford. First edition, one of 500 copies. 8vo. Original quarter-vellum over blue cloth, gilt lettering on spine. Uncut and unopened. London: Elkin Mathews, 1891.

Nelson, EM, 1891.8/24. Offsetting to free endpapers. A fine copy in a cloth-backed slipcase.

[37] BOURDILLON, F[rancis]. W[illiam]. Moth-Wings (Ailes d'Alouette).

First edition. Square 8vo, partially unopened. Original quarter-blue cloth with blue paper-backed boards, spine and front cover lettered in gilt. London: Elkin Mathews, 1913.

As the author observes in a prefatory note, the first two parts of this volume preserve the best of verses “privately printed” by the Daniel Press in 1890 and 1902, while Part III consists of poems that have appeared in periodicals as varied as the *Journal of Education* and the *Daily Chronicle*. Part I begins with his most famous lyric “The Night Has a Thousand Eyes.”

Inscribed by the author on the front free endpaper to an anonymous recipient: “Ignotus / Ignoto / F. W. Bourdillon / Libens Merito / Dec. 1919.” [This might translate as The Unknown Unknown ... Freely given”.]

Slight staining to front cover. Heavy offsetting to free endpapers. Good copy.

[38] BROTHERTON, Mary. Rosemary for Remembrance.

First edition. 8vo. Original green vertically ribbed cloth, art nouveau title-page design by Walter West repeated on the front cover. London: John Lane, 1895.

With the bookplate of George Fleming. Spine faded, otherwise a good copy. Brotherton lived in the Isle of Wight, and was friend to Thackeray, Browning, Watts, Tennyson and Julia Margaret Cameron.

[39] BROWNING, Robert. Alma Murray: Portrait as Beatrice Cenci.

With Critical Notice Containing Four Letters from Robert Browning. Photogravure frontispiece. First edition. 8vo. Original red printed wrappers, lettered in black on front cover. 4pp ads at rear, dated Oct. 1890. Partially unopened. London: Elkin Mathews, 1891 [i.e. 1890].

Nelson, BH, 1890.8/10. Paper chipped at some corners, and offsetting from frontispiece tissue. Offsetting to tissue paper. A very good copy.

[40] BUCHAN, John. Scholar Gipsies.

Frontispiece, title-page, and five full-page plates by D. Y. Cameron. First edition. 8vo. Original quarter-green ribbed cloth with drab cloth covered boards, foliate design and lettering in gilt on spine, green lettering and design by Patten Wilson on front cover, blue top edge. London and New York: John Lane, The Arcady Library, 1896.

An early anthology of essays, mostly written when Buchan was an undergraduate – this was his third book, published when he was only twenty-one years old, and is principally about the outdoor life: “... the scholar is overmuch a man of books and colleges; pale-faced and dull-eyed, lacking the joys and humanities of life ... Yet the way for him is easy; down one street and across another; and thence to the open country, to the green woodland, where the air is free and the great Earth-Mother as gracious as the Muses”.

Gift inscription to front free endpaper. Foxing to prelims, light, irregular discoloration of cloth boards; otherwise a nice, bright copy.

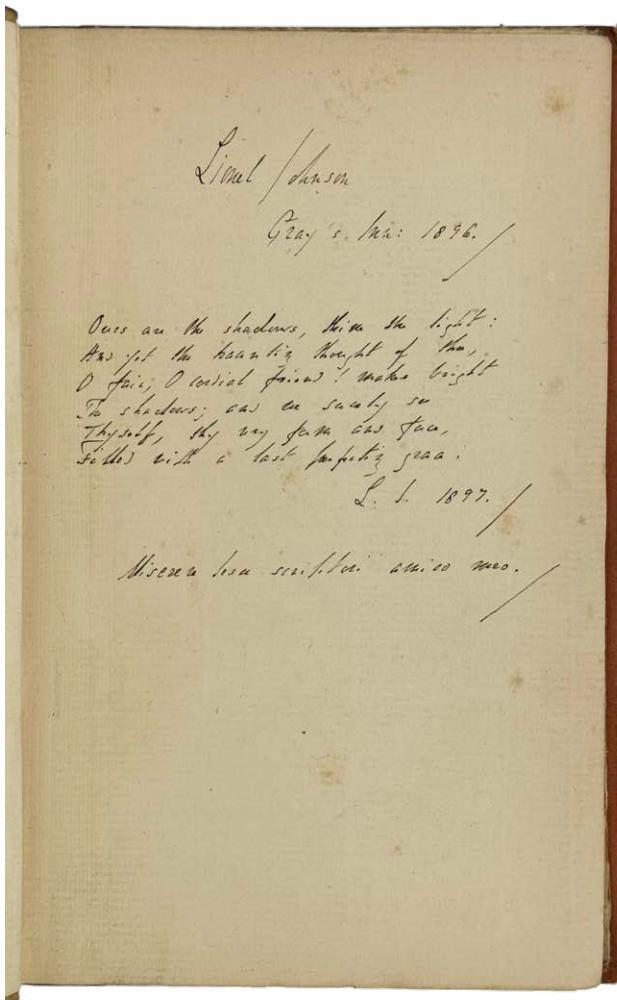
[41] CHAPMAN, Elizabeth Rachel. A Little Child's Wreath.

Title-page and cover designed by Selwyn Image. First edition, one of 550 copies. 8vo. Original olive-green cloth, gilt wreath design stamped in gilt on upper cover, gilt lettering on spine. London: Elkin Mathews and John Lane; New York: Dodd, Mead and Company, 1894.

Dedicated "To the Holy Memory of a Little Child and All Who Have Mourned One". Nelson, *The Early Nineties*, quotes A. J. A. Symons describing this as an important example of Image's "mixture of lettering and ornament". Nelson, 1894.12/85. A very good copy.

[42] CRACKANTHORPE, Hubert. **Vignettes.**

First edition. 8vo. Original quarter-cream paper over terracotta boards, brown lettering on spine. London and New York: John Lane, 1896.



Lionel Johnson's copy, a highly evocative association linking two of the quintessential decadent authors of the 1890s, both of whom died young, with a holograph poem by Johnson unpublished during his lifetime on front free endpaper:

Lionel Johnson, Grays Inn: 1896.

Ours are the shadows, thine the light:
And yet the haunting thought of thee,
O fair, O cordial friend! makes bright
The shadows; and we surely see
Thyself, thy very form and face,
Filled with a last perfecting grace.

L. J. 1897. Miserere Jesu scriptori amico meo.

Johnson published a moving tribute to Crackanthorpe in *The Academy* (20 Nov. 1897), in which he lamented 'how much was lost to literature in the loss of him'. Of this work he wrote: 'Vignettes, largely his most personal book, has no jaded Byronism nor weary Wertherism; its pages are full of joyousness and buoyancy. But there steals in the note of distrust in the stability of happiness; the sense, as he goes through the world, that this delight and that pleasure are fatally precarious.'

The holograph poem was not published in Johnson's lifetime. It first saw print in *Poetry Review*, XVI: 1 (1950), p. 22, and later in Iain Fletcher's 1982 edition of the *Complete Poems of Lionel Johnson*, under the title 'In Memory of Hubert Crackanthorpe'. The text as printed by Fletcher reads 'fresh perfecting grace' in line 6, where this manuscript has 'last perfecting grace'.

The anonymous reviewer in *The Academy* (14 Nov. 1896) did not share Johnson's admiration for *Vignettes*, and criticised the book for its 'affection for the morbid side'. 'Nature that comes to us filtered through Mr. Crackanthorpe is depressing. He has such bad luck: he arrives, note-book in hand, only when the earth is dispirited and the people are ugly ... The Thames is clasped by the river's "gaunt arms", meat hanging in the East End is "old

gold and scarlet", a steamer at sea pitches like "a beast in distress", and so on, always with insistence on that which is *sale*, as the French word has it.' However, he grudgingly admitted that the book was attractively produced. 'Upon *Vignettes* Mr. Lane, the publisher, has lavished his resources. Externally it is a thing of beauty.'

Crackanthorpe's life and premature death at his own hand leave open the question of 'whether he might have fulfilled his promise as the titan of English naturalism, or whether that notion was a romantic fiction nurtured by his bereaved friends' (Jad Adams).

Chipped at corners of boards, spine bumped. A very good copy.

[43] CRANE, Walter. Renascence. A Book Of Verse.

Illustrations by Walter Crane. First edition, no. 17 of 65 large paper copies. 4to. Original quarter-vellum over blue paper covered boards, gilt lettering on spine. London: Elkin Mathews at the sign of the Bodley Head, 1891.

Printed at the Chiswick Press for the Bodley Head.

"Prefaced by a title-page which expresses [Crane's] concept of symbolic illustration – here a nude female figure intertwined with her hair, and a flight of doves rising with the dawn of a new day. As a backdrop, the curves of the artist's palette are played off against a rectangular mass of white upon which the lettering in black is imposed." Nelson, *The Early Nineties*, p. 66.

Some wear to corners and spine, small stain to front cover. Offsetting to front free endpaper.

[44] CRANE, Walter. Renascence. A Book Of Verse.

Illustrations by Walter Crane. First edition, no. 17 [sic - in what must be a coincidence the two special states of this book in the Cohen collection are the same number] of 25 copies on Japanese vellum, numbered and signed by the author. 4to. Loose signatures, as issued, in publisher's portfolio with vellum spine and paper-covered boards, spine lettered in gilt. London: Elkin Mathews, 1891.

Large tear to inner portfolio flap, light soiling to boards, and some silk ties missing. Externally very good, internally fine.

[45] CRANE, Walter. *Renascence. A Book Of Verse.*

Title-page and decorations by the author. First edition, no. 348 of 350 copies for England. 4to. Original quarter-vellum spine over blue paper boards, red lettering on spine. London: Elkin Mathews, 1891.

Offsetting to endpapers. Staining to bottom edge of back cover.
A very good copy.

[46] CRAUFURD, W. D. *The Realm of Fairy Land*

Illustrated by Edith Calvert with a frontispiece, six full page illustrations and others in the text. First edition. Small 4to. Original brown cloth, gilt vignette on upper cover. London: Elkin Mathews, 1900 [1899].

Calvert was Elkin Mathews' wife (thirteen years younger). Nelson, in a happy passage of his *Elkin Mathews* describes how successful the marriage was, coming shortly after his break up with John Lane: "Mathews ... regained his characteristically kind and genial manner, proving to be an ideal companion to his wife and a pleasant-natured, sincere, and loyal friend to the many authors and artists whom he published". She illustrated several books that were published by him.

Nelson, *EM*, 1899.8. Spine slightly frayed and binding shaken, but still clean. A rare book – OCLC finds no copies in the USA, and only the copyright receipt copies in the UK.

[47] CROPPER, Margaret. *Poems.*

First edition. 8vo. 46pp, [2], [4pp ads]. Original printed wrappers, yapp edges. Vigo Cabinet Series, Second Century, No. 19. London: Elkin Mathews, 1914.

Nelson, *EM*, 1914.6.

A very good copy.

[48] CROSSING, William. The Ancient Stone Crosses of Dartmoor; With a Description of Their Surroundings.

First edition. 8vo. Original green cloth with gilt lettering on spine, terracotta endpapers. Exeter: James G. Commin; London: C. Elkin Mathews, 1887.

This was the third book with Mathews' imprint and has been often reprinted. Bookplate with the initials K. M. and strange tiger with one big tooth.

A near fine copy, frontispiece loose.

[49] DARLEY, George. Nepenthe. A Poem in Two cantos.

Woodcut frontispiece by Laurence Binyon printed in burnt orange. With an Introduction by R. A. Streatfield. First edition thus. 8vo. Original blue paper-covered boards, printed label on spine. London: Elkin Mathews, 1897.

The frontispiece depicts a phoenix rising from a burning tree, and is captioned with a line from the poem, first published in 1835: 'O blest unfabled incense tree that burns in glorious araby'.

Nelson, *EM*, 1897.5. Heavy soiling and signs of wear to fragile paper-covered boards. Light foxing to feps.

[50] DAVIDSON, John. 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*. *For the Crown* 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.”

[51] DAWSON, A. J. *Mere Sentiment*.

First edition. 8vo. 220pp, 14pp [ads, Keynotes], [12pp, publisher’s catalogue, dated 1897]. Original green cloth, blocked in red, gilt lettering to spine. Title-page designed by Patten Wilson. Keynotes Series No. 33. London and New York: John Lane, The Bodley Head, 1897.

The final of the Keynotes series, by the adventurer and writer Dawson.

Near fine.

[52] DE TABLEY, John Leicester Warren (Lord). *A Guide to the Study of Book-Plates (Ex Libris)*

First edition, second issue. 8vo. Original brown cloth, printed label lettered in black on spine. London: Elkin Mathews and John Lane, 1892.

This detailed analysis of book-plate art and mottoes is among the rarest Mathews and Lane titles, and was reprinted many times after this first edition, which was first issued by Pearson in 1880 before being taken over by Mathews and Lane. Published a year after the Ex Libris Society (1891-1909) was founded, showing the not-inconsiderable interest that bookplates aroused in the early 1890s. Includes sections like “phrases of book possession” and “allegoric book-plates”.

With Mathews and Lane title-page tipped in before original title-page (London: John Pearson, 1880).

Nelson, *BH*, 1892.15/41. A very good copy, with light wear at head of spine, paper spine label rubbed, and some bubbling / soiling to cloth.

[53] DE TABLEY, John Leicester Warren (Lord). *Poems Dramatic and Lyrical.*

Binding, frontispiece and illustrations by Charles Ricketts. First edition, one of 100 copies printed on Japanese Vellum. 8vo. Original vellum gilt, decorated with a repeated allover floral design on covers and spine. Uncut. London: Elkin Mathews and John Lane, 1893.

The binding is slightly soiled, particularly to the spine, and has probably been cleaned.

[54] DE TABLEY, John Leicester Warren (Lord). *Poems Dramatic and Lyrical.*

Binding, frontispiece, and illustrations by Charles Ricketts. First edition, one of 600 copies. 8vo. Original green cloth gilt decorated with repeated floral design on covers and spine. Top edge gilt. London: Elkin Mathews and John Lane, 1893.

John Leicester Warren, 3rd Baron de Tabley (1835-95), was the epitome of high Victorian style. ‘The poetry of Lord De Tabley was not simple. His efforts at humour were generally unfortunate. But when his melancholy, dignified Muse stalked across the stage wrapped in heavy robes, stiff with threads of gold, she rose to her full stature and asserted her personal dignity with success.’ (Edmund Gosse, writing in the *Contemporary Review*, 1895.) The novelist Anthony Powell had an unfashionable liking for his work, which features in *A Dance to the Music of Time*: “Lord De Tabley … a melancholy fellow, but not without merit” (the speaker is the Eton master Le Bas, but the sentiment is Powell’s).

The binding design is one of Ricketts’ early triumphs.

Nelson, BH, 1893.8/49. Slight wear to extremities of spine. A very good copy.

[55] DE TABLEY, John Leicester Warren (Lord). Poems Dramatic and Lyrical. Second Series.

Binding, frontispiece, and illustrations by Charles Ricketts. First edition, one of 600 copies. 8vo. Original green cloth gilt decorated with repeated floral design on covers and spine. Top edge gilt. London: Elkin Mathews and John Lane, 1895.

A near fine copy. The binding is uniform with the First Series.

[56] FIELD, Michael. (Katherine Bradley and Edith Cooper.) Sight and Song.

First edition. 8vo. Buff-coloured cloth spine, green-paper covered boards, lettering stamped in dark green to upper board and spine. London: Elkin Mathews, 1892.

One of 400 copies printed.

Spine slightly darkened, boards marked, hinges starting, still a good copy.

[57] **FIELD**, Michael (Katherine Bradley and Edith Cooper).

A Question of Memory. A Play in Four Acts Produced at the Independent Theatre London on Friday October 27th 1893 by Michael Field, Author of 'Stephania a Trialogue'.

First edition, limited to 120 copies. Tall 8vo. 48pp, [2pp ads for Michael Field], [14pp, publisher's ads, dated Oct. 1893], [1]. Original green-cloth covered boards, red lettering to upper board and spine. London: Elkin Mathews & John Lane, 1893.

Front cover design of a bullrush and two looped rings, used previously as colophon for *Stephania*, by Selwyn Image.

Nelson, BH, 1893.22/16.

Minor rubbing/damp-staining to lower corners of both boards, otherwise in very good condition.

[58] **FIELD**, Michael. (Katherine Bradley and Edith Cooper.)

Attila, My Attila! A Play by Michael Field.

First edition. 8vo. Original dark-green paper-covered boards with white label printed in black to spine. London: Elkin Mathews, 1896.

Features “the New Woman of the fifth century”, Honoria. *Attila, My Attila!* was met with hostile criticism from both the periodicals and Bradley and Cooper’s closest companions. The critics attacked the sexual politics of the play, which they saw as being at odds with Bradley and Cooper’s ‘spinsterhood’ (as it was viewed). Masculine condescension is very much the tone of the critics; and even when a review was partially favourable, “they took pains to observe what they deemed to be clumsy or inapposite rhetoric”. Meredith – “whom they had recently befriended” and who had made encouraging noises about their earlier volumes – hardly minced his words: “... I have little praise for the line or the characters of your *Attila*. If you had irony in aim you should not have made a drama. You could of course produce keenest irony through the clashes of your personae. But poor Honoria is hardly a subject for it. Perhaps you meant the reflecting of grim light on the sex-mania current. That would be satire, quite enough to

kill your poetry ... Your naturally splendid dramatic line sinks under the burden of a satire and stage constrictions." (quoted in Bristow, below).

Bristow has written that *Attila, My Attila!* "could not have turned out to be a more discouraging affair" for the Fields, but adds a positive note: "in spite of the unsparing criticism they received from different quarters, Bradley and Cooper sustained unswerving faith in their dramatic skills for the next nineteen years. They went on to publish no fewer than thirteen additional verse dramas, whose powerful voices they understood would never be animated on stage." He goes on to conclude that this work, rather than being a "misjudged play that marked the decline of their career", instead "draws into focus the fact that much of their writing was insistently out of sync with their epoch." (Joseph Bristow "Unwomanly Audacities": *Attila, My Attila!*', in Sarah Parker & Ana Parejo Vadillo (eds.), *Michael Field: Decadent Moderns* (2019)).

Nelson, *BH*, 1895.13.

Label discoloured and with a chip at the top edge, wear to the head and tail of spine and at the corners. About very good.

[59] FIRBANK, Arthur Annesly Ronald. *Odette D'Antrevernes and A Study in Temperament.*

First edition, one of 500 copies. 8vo. Original rose-coloured printed wrappers with blue lettering. London: Elkin Mathews, 1905.

Firbank's first book. Nelson, *EM*, 1905.7.

Wrappers separated and chipped at joints and fore-edges. Text clean and tight.

[60] FLETCHER, J[oseph]. S[mith]. The Making of Matthias.

Illustrated by Lucy Kemp-Welch with over 40 illustrations and tailpieces. First edition. 8vo. Original blue cloth with gilt design, gilt lettering on front cover and spine. All edges gilt. London and New York: John Lane, 1898.

Fletcher was hugely prolific across many genres including poetry, detective fiction and rural fiction, of which this is an example. In this same vein he also edited Lane's "Arcady Library" series. Kemp-Welch specialised in images of rural life and became the first President of the Society of Animal Painters. 12pp of ads at rear for this and other children's books published by Lane.

Gilt on spine somewhat faded and rubbed at head and foot. Slight offsetting to endpapers. A very good copy.

[61] GALE, Norman [Rowland]. Orchard Songs.

Cover design and title-page by J. Illingsworth Kay. First edition. 8vo. Original vellum boards with gilt lettering and design on both covers, gilt lettering on spine. London: Elkin Mathews and John Lane; New York: G. Putnam's Sons, 1893.

Signed by the author.

Nelson amusingly summarises *Orchard Songs* as "a mediocre little book of verse about glow-worms, nightingales, first kisses, budding orchards and babies" and notes that its "aura" is captured in Kay's title-page design, "with its patterns of brick wall, pool and flowers, fruit and leaves woven together by sinuous tendrils and branches".

Nelson, 1893.24/65. Seeney, A15. A very good copy.

[62] GALE, Norman [Rowland]. Orchard Songs.

Title-page by J. Illingworth Kay. First edition. 8vo. Original green cloth stamped in brown, lettered in brown on spine. London: Elkin Mathews and John Lane; New York: G. Putnam's Sons, 1893.

With tipped-in Autograph Letter Signed, 1p, 8vo, totaling 230 words, n.d. [dated 4 April 1904 by the recipient], to the school-master-bibliopest-poet, Thomas Hutchinson, with excellent literary content. Mentions *Cuckoo Songs*, discusses at length *Barty's Star* (1903 [i.e. 1904]) – here given a different and illegible title starting with “Barty's”, which “is appearing month by month, and will not meet its serial end for Oct. seven months. It is more than twice the length of its predecessor; not so starry (of course); but I believe you will find passages to delight your sense as a lover of literature; others to make you chuckle; others to bring several lumps into your throat.” This suggests that *Barty's Star* was serialised before appearing as a book published by Walter Scott. About his poetry: “I have enough [verse] to make two volumes. Shall I publish one in the Autumn? Keep a watch for a sixpenny selection from the C[ountry]. M[use]., soon to appear (Grant Richards).”

Very good copy of book; letter in excellent condition.

[63] GIBBONS, M[aria]. S[usannah]. “We Donkeys” on the Coast of Devon.

With frontispiece of the author. First edition. 8vo. Original yellow pictorial boards, and attractive calligraphic advertisements on rear cover. [Title-page]: London: Simpkin, Marshall, & Co; Exeter: Printed for the Author by Thomas Upward, [Pictorial cover] Exeter: James G. Commin, C. Elkin Mathews. Plymouth: Dodge & Co. London: Simpkin Marshall & Co., 1887.

A charming homespun holiday guide to Devon (Ms Gibbons travelled by donkey cart, hence the title): the adverts on the rear cover include for an establishment in Budleigh: “Every accommodation [sic] for tourists BUDLEIGH dinners & teas supplied for bean feasts, Wayzegoose [sic] & c”. The Mathews’ imprint only appears in the artwork on the upper cover. Nelson, BH, identifies this as the first book to bear Elkin Mathews’ imprint – it is most likely that he acted as an agent through whom the book was sold. Rare, with only five copies located by OCLC, only one of which is outside the UK. Neatly rebacked with a new spine, small stain on front cover.

[64] GILLIAT-SMITH, Ernest. *Fantasies from Dreamland*.

Illustrated by Flori Van Acker. First edition. 4to. Original “vegetable parchment” with red and black design on front cover. London: Elkin Mathews, 1899.

Binding slightly dusty, with a one-inch chip to foot of spine, but nevertheless still a very good copy.

[65] GRAHAME, Kenneth. *Pagan Papers*.

Title-page by Aubrey Beardsley. First edition, one of 450 copies. 8vo. London: Elkin Mathews and John Lane; Chicago: Stone and Kimball, [30 Nov.] 1894.

Author's first book, a characteristically witty collection of literary essays and sketches, including 'Of Smoking' and 'A Bohemian in Exile'.

Printed notice of issue slip tipped onto the recto of the front free endpaper. Per Nelson, *BH*, 1893.31, there were 515 small-paper copies and 50 on large paper. Lasner, *AB*, 53. A fine copy but for sunned and foxed spine.

[66] GRAHAME, Kenneth. *The Headswoman*.

First edition. 8vo. Original printed wrappers. Bodley Booklets No. 5. New York and London: John Lane, The Bodley Head, 1898.

This is a brilliant New Woman tale of the first female executioner, whose efficiency and charm led the villains to refuse to have their heads lopped by any other: "the fellows as is told off for execution come skipping along in the morning, like a lot of lambs in Maytime. And then the fun there is on the scaffold! The jokes, the back-answers, the repartees! And never a word to shock a baby!" Fragments of wrappers missing at head and foot of spine, and chips at fore-edge and corners, and wrappers soiled. Minute red staining of some leaves at lower corner of fore-edges. Barely very good.

[67] **GRAY, John. *Silverpoints*.**

First edition [one of 250 copies]. 8vo. Original green cloth decorated in gilt. London: Elkin Mathews and John Lane at the sign of the Bodley Head, 1893.

The Walter Pater/Douglas Ainslie copy, inscribed by the latter on the front free endpaper: “Ex libris Douglas Ainslie (bought 2/- at Clara Pater’s sale or rather Otley’s [sic] sale of her property 8 Pembr Square Sp. 1922).”

A fine association: *Silverpoints* was heavily influenced by Walter Pater (*vide* Jerusha McCormack’s *John Gray: Poet, Dandy, and Priest*) and Pater himself lived just long enough to have known it: according to Brocard Sewell (*In the Dorian Mode*, p. 50) “Pater and Swinburne praised *Silverpoints* privately.” The statement of provenance by Ainslie, friend of Wilde and Beardsley, is slightly confusing, and appears to conflate Walter Pater’s two sisters Clara (died 1910) and Hester (who died indeed in 1922). According to Billie Andrew Inman’s extensive researches, Pater died intestate and his books and manuscripts were inherited by his sisters. They gave some away at the time but the majority remained with them, and on Hester’s death in 1922 a tranche was inherited by her friend May Ottley, who in turn bequeathed them to her daughter Constance Ottley, from whom John Sparrow bought a good group in 1972. There is no mention of a sale in 1922.

Unlike most copies of the regular issue, this copy is printed on Spalding handmade paper, crisper and stiffer than the Van Gelder, has two blank leaves between the front free endpaper and the title-page. The verso of the title-page lacks the printed notice of limitation, positing this as a member of an unidentified class of copies for presentation. Though the gilt is bright and the binding is only very slightly worn at the extremities, there is an obtrusive crease toward the top of both boards, and the boards are somewhat soiled.

[68] GRINDROD, Charles F. The Shadow of the Raggedstone.

Cover design by Austin Osman Spare. Second edition, primary binding. 8vo. Original blue cloth stamped in black on front cover and spine. London: Elkin Mathews, 1909 [i.e. 1908].

A note on the verso of the title reads as follows: “This book was printed locally in 1887. Although this edition was all sold, and the work was still in demand, it was never re-issued, nor was the author able to get it back into his own hands until the next year. While in substance the book remains as it was first written, it has been so much revised in detail as almost to constitute a new work.” The first edition was *published* at the “Advertiser” Office in Malvern in 1888 and, apparently, jointly in London by Simpkin, Marshall, & Co. in the same year. This information does not contradict the above statement that it was *printed* in 1887. The secondary binding of this second edition has “ELKIN MATHEWS & MARROT” at foot of spine, clearly indicating that copies remained in inventory in 1921.

This fantasy/horror novel is set in Malvern in the twelfth century. The central character, a monk trapped into a life of crime including murder, curses all who approach the hill – the Raggedstone of the title – that ultimately becomes the chief source of his torment. Grindrod was a friend of Elgar and a good amateur photographer: his portrait of Elgar held by the NPG is the best of a score of images they have. Nelson, *EM*, 1909.21; Locke, *Spectrum of Fantasy*, II, p. 54, and III, p. 165.

Lightly banged corner, slight offsetting to prelims. A very good copy.

[69] HAKE, Thomas Gordon. The Poems of Thomas Gordon Hake

Selected with a Prefatory Note by Alice Meynell and a Portrait by Dante Gabriel Rossetti. First edition, one of 660 copies. 8vo. Original brown buckram with gilt lettering and elaborate floral gilt design by Gleeson White on front cover and spine. London: Elkin Mathews and John Lane; Chicago: Stone and Kimball, 1894.

Presentation copy inscribed by Meynell to her daughter: “Monica Meynell from the editor.” Meynell received five guineas for selecting the poems and providing a preface for this book.

A fine, bright copy.

[70] HAKE, Thomas Gordon. The Poems of Thomas Gordon Hake

Selected with a prefatory note by Alice Meynell and a portrait of the author by Dante Gabriel Rossetti. First edition, one of 500 copies. 8vo. Original red cloth with elaborate gilt design and lettering on front cover and spine. Partially unopened. London: Elkin Mathews and John Lane; Chicago: Stone and Kimball, 1894.

The much less common binding variant – perhaps a trial binding. It is unclear who designed the binding, but it bears a resemblance to other designs by Rossetti (e.g. the binding for Hake’s ‘Parables and Tales’). The two men first met in 1869 and communicated by post for the next nine years, exchanging views and advice on the art of poetry. Hake became a great aid, companion and physician to Rossetti after his health rapidly deteriorated, even taking him into his own home in Roehampton in 1872.

Association copy, with the bookplate of Edmund Clarence Stedman, who edited *A Victorian Anthology, 1837-1895* featuring Hake’s work. With newspaper clipping, presumably added by Stedman, on rear pastedown titled ‘Personal Recollections: Dr. Gordon Hake and “The New Day”’, written posthumously by Theodore Watts and discussing Hake and Rossetti’s friendship.

Loose rear free endpaper, otherwise a fine copy.

[71] HAMILTON, Ian. The Ballad of Hadji and Other Poems.

Frontispiece by William Strang. First edition. 8vo. Original heavy bevelled blue cloth. London: Elkin Mathews and John Lane, 1892.

Second issue, with the title-pages of Kegan Paul, Trench & Co., 1887, and Mathews and Lane, 1892. Nelson, BH, 1892.6/32, refers only to a “cancel title-page”.

A near fine copy, with very slight wear to the lower extremities of the binding.

[72] HARLAND, Henry. Comedies and Errors.

Binding design by Mabel Dearmer. First edition. 8vo. Original green cloth with Art Nouveau binding design, lettered in gilt on spine. London and New York: John Lane, The Bodley Head, 1898.

Presentation copy, inscribed “To my Dear Master Edmund Gosse from H. Harland March. 98” and with the recipient’s bookplate. The unctuous inscription illustrates Harland’s fulsome deference towards his literary heroes, which, unfortunately for him, they sometimes found excessive. “One would like to help him”, Henry James wrote to Gosse in 1893, “but he is not too helpable, for there is a chasm too deep to bridge, I fear, in the pitfall of his literary longings unaccompanied by the *faculty*.” The highpoint of his career was his editorship of *The Yellow Book*.

Publisher’s ads at end dated 1897. At foot of verso of title-page: “Printed by Ballantyne, Hanson & Co. / London & Edinburgh.” Some, presumably later, copies lack printer’s imprint and ads.

A very good copy, with pinhole on spine near lower joint and minute wear spots at lower corners of spine.

[73] HARLAND, Henry. The Cardinal’s Snuff-Box.

Illustrated by G. C. Wilmshurst. First illustrated edition. 8vo. Original red cloth gilt stamped with elegant Art Nouveau design on front cover featuring recurring galeros and snuffboxes, lettered in gilt on spine. Top edge gilt. Red and white endpapers with repeated design as front cover. London and New York: John Lane, 1903.

The Cardinal’s Snuff Box was first published in 1900. The story centres around English novelist Peter Marchdale who travels to Italy and becomes enamoured of Beatrice, Duchess of

Santangiolo. She is attractively depicted in the frontispiece and is presumably also the woman who features in the half-title design. The rather fine cover design and endpapers are by an unidentified artist.

Fine copy, bright and clean.

[74] HENNIKER, Florence. In Scarlet and Grey: Stories of Soldiers and Others by Florence Henniker.

And The Spectre of the Real by Thomas Hardy and Florence Henniker. Second edition. 8vo. Original red cloth binding, blocked in black, gilt lettering to spine; title-page designed by Patten Wilson. Keynotes Series No. 26. London: John Lane; Boston, Roberts Brothers, 1896.

A reading copy. Binding waterstained, marked, spine sunned; bubbling to the cloth on both upper and lower covers. Cloth frayed with losses to head and tail of spine.

[75] HEPBURN, Thomas Nicoll, as “Gabriel SETOUN”. The Child World.

Illustrations and cover design by Charles Robinson. First edition. 8vo. Original red cloth, lettered in gilt on front cover and spine, playful gilt design on both covers and spine. London and New York: John Lane, 1896.

A collection of poems about the everyday activities, dreams, and fantasies of childhood, in the tradition of childhood fantasy represented by *A Child's Garden of Verses* by Robert Louis Stevenson and *Dream Days* by Kenneth Grahame. The illustrations are a turn-of-the-century take on the long-standing iconographical tradition of playful putti, though here they are feminised (presumably to avoid obvious genitalia, very unlike their early modern counterparts). The putti use the globe of the world as a toy; on the front cover it is being puppeteered, and on the rear it is being dropkicked.

With non-authorial contemporary gift inscription. A fine, notably bright and clean copy.

[76] **HEWLETT**, Maurice. **Pan and the Young Shepherd. A Pastoral in Two Acts.**

First edition. 8vo. Original green cloth, lined and lettered in black. London: John Lane the Bodley Head, 1898.

A very good copy.

[77] **HICKEY**, Emily H. **Verse-Tales, Lyrics, & Translations**
by Emily H. Hickey. Author of "A Sculptor and Other Poems" Editor of Browning's "Strafford." First edition, second issue, small paper issue. 8vo, 120pp. Original paper-covered boards with paper label on spine. London: Elkin Mathews, 1889.

One of 300 copies. Signed "Emily H. Hickey" on title-page.

Some damp-staining toward bottom of front board. Rubbing and very light wear in places along joints and extremities of spine; overall, about good. Irish born Hickey was supported in her writing career by Alexander MacMillan, was an advocate of higher education for women, attended lectures at UCL and achieved a First Class Certificate (not a degree, which weren't awarded to Cantabrigian women until 1948) at Cambridge. A member of the Robert Browning Society, she is apparently one of those illustrated by Max Beerbohm in his fine drawing of "Mr. Robert Browning, taking tea with the Browning Society."

Widely held institutionally, but uncommon in the commercial context. Nelson, *BH*, 1889.2/2.

[78] **HICKEY**, Emily. **Poems.**

First edition. 8vo, 55p, [20pp, publisher's ads, dated 1895-96]. Original pale oatmeal cloth, gilt lettering to upper board and spine. London: Elkin Mathews, 1896.

Frontispiece by Mary E. Swan.

Nelson, *EM*, 1896.2.

Spine a little darkened and some staining and marking to cloth.

[79] HOLDSWORTH, Annie E. A New Paolo and Francesca.

First American edition. 8vo, 300pp. [4pp, publisher's ads]. Original dark green cloth with black lettering and design of the garden and surrounding hills of an Italian villa blocked in black and white to upper board; black lettering and similar pictorial design to spine. 'A. Wessels Co' at foot of spine. New York and London: John Lane, The Bodley Head, 1904.

As the other variant binding, the difference being the binding of dark green cloth (rather than light green) with design in two colours (rather than three) and, at foot of spine, 'A. Wessels Co'.

Minute wear spots at corners of foot of spine; otherwise very clean, tight, and bright.

[80] HOUSMAN, Laurence. Green Arras.

Illustrated with a double title-page, seven illustrations, and initials by Laurence Housman. First edition. 8vo. Original green cloth decorated with an allover pattern after Laurence Housman. London: John Lane; Chicago: Way and Williams, 1896.

A fine, bright copy.

[81] HOUSMAN, Laurence. Gods and Their Makers.

First edition. 8vo. Original green cloth blocked in white. London and New York: John Lane, 1897.

Barron, *Fantasy Literature*, 2-86; Bleiler (1978), p. 103. A very good copy indeed.

[82] (HOUSMAN, Laurence). HOLMES, Edmond. The Silence of Love.

Binding, title-page, and initial letters by Laurence Housman. First edition. Square 8vo. Original blue cloth with gilt lettering and design on front cover, black lettering on spine. London and New York: John Lane, 1899 [i.e. 1898].

Presentation copy: "Mrs. W. H. Ady / from Edmond Holmes XMAS 1898."

With charming Autograph Letter Signed, 1½pp, 8vo, 21 Dec. 1898, to Mrs. Ady presenting the book.

Book label of John Russell Taylor, author of *The Art Nouveau Book in England*, where he discusses this book as an exemplar of Housman's influence in book design extending beyond illustration alone. Fading to front cover and spine, slight foxing throughout. Good copy.

[83] (HOUSMAN, Laurence). HOLMES, Edmond. *The Silence of Love.*

Binding, title-page, and initial letters by Laurence Housman. First edition. Square 8vo. Original blue cloth with gilt lettering and design on front cover, black lettering on spine. London and New York: John Lane, 1899 [i.e. 1898].

Presentation copy inscribed by the author to his brother Robert Willam Arbuthnot: "R. W. A. H. From E. G. A. H. Xmas 1898."

With the book plate of the geologist Arthur Holmes, seemingly unrelated.

Fading to spine, lower corners bumped. A very good copy.

[84] (HOUSMAN, Laurence). HOLMES, Edmond. *The Triumph of Love.*

With title-page and initial letters by Laurence Housman. First edition. 8vo. Original green cloth decorated in blue after Housman and lettered in gilt. London and New York: John Lane, 1903.

One fore-edge corner bumped, spine slightly darkened, small stain on front cover.

[85] (HOUSMAN, Laurence). **NEWTON-ROBINSON, Charles. The Viol of Love.**

With a title-page and four ornamental designs by Housman. First edition, one of 350 copies. 8vo. Original green cloth elaborated decorated with an allover design by Housman. London: John Lane; Boston: Lamson Wolfe and Co., 1895.

One of these poems first appeared in *The Yellow Book*, and others are recycled from his first book *Tintinnabula*: the author was a polymath – a lawyer, aesthete, sportsman and poet (in which role he scores very highly on the Late Victorian Exclamation Mark Index). The binding design is a minor masterpiece. But for a small ink spot on rear cover, a fine, bright, partially unopened copy.

The binding design (see front cover of this catalogue) is a minor masterpiece.

[86] (HOUSMAN, Laurence). **MONKHOUSE, Allan [Noble]. Books and Plays.**

*Brilliantly understated title-page decoration by Laurence Housman (an inversion of the decoration used for the cover and title-page of John Davidson's *A Random Itinerary*). First edition. 8vo. Original yellow cloth with a fine design of floral sprays piercing a title cartouche. London: Elkin Mathews and John Lane; Philadelphia: J. B. Lippincott Co., 1894.*

Nelson, BH, 1894.21/94, 400 copies. A fine copy.

[87] IBSEN, Henrik. **The Lyrical Poems of Henrik Ibsen.**

Selected and Translated by R. A. Streatfield. First edition. Square 8vo. Original purple printed wrappers stamped in black on front and back cover. Vigo Cabinet Series. London: Elkin Mathews, 1902.

Nelson, EM, 1902.3. Wrappers faded to brown in places. A very good copy.

[88] **JACOBI**, Charles T., ed. **Gesta Typographica, Or, A Medley for Printers and Others**, First edition. 8vo. Original quarter-vellum over blue paper boards, lettered in red on spine. London: Elkin Mathews, 1897.

Presentation copy inscribed by the author: 'George Allen Esq. from Charles T. Jacobi, Oct/97'. The recipient, George Allen (1832-1907) was the founder of the publishing firm George Allen & Co., which later became Allen & Unwin, one of the streams that merged to form the mighty river of Harper Collins. An appropriate presentation from one master-printer to another. Jacobi was the managing partner of the Chiswick Press, and a leading authority on printing and typography.

Bookplate of Frederick Robert Gale. With various newspaper clippings loosely inserted, including two obituaries of Jacobi from 6 April 1933 (*Times* and *British and Colonial Printer and Stationer*).

Nelson, *EM*, 1897.8. A very good copy with small rubber stamp on two of the preliminaries and extremely light wear at two corners of fragile paper-covered boards.

[89] **JACOBI**, Charles Thomas. **On the Making and Issuing of Books**.

First edition, no. 14 of 15 copies on Japanese Vellum numbered and signed by the author. 8vo. Full light brown morocco with raised bands. All edges gilt. Marbled endpapers. London: Made at the Chiswick Press and Issued from the Bodley head by Elkin Mathews, 1891.

This is a rare state of an inventive and attractive marriage of content and form, which manifests on the page many of the features it discusses. Apparently these special copies were issued as unbound sheets, and bound in at the rear is a note on Chiswick Press stationery, dated 20 April 1891: "The author respectfully suggests that this copy should be interleaved with tissue paper before binding up." These instructions were not followed. This copy is bulked up with five blanks at beginning and end, and the binding is both unsigned and unlettered.

Gaudy parrot bookplate of Seymour Hecht. But for some slight staining to back board and a little wear to the raised bands of the lower board, a fine copy.

[90] JACOBI, Charles T. On the Making and Issuing of Books.

First edition, one of 25 large paper copies numbered and signed by the author. 4to. Original grey boards, vellum spine lettered in gilt. London: Made at the Chiswick Press and Issued from the Bodley Head, Vigo St. W., 1891.

Binding showing some signs of handling, but a very good copy indeed.

[91] JACOBI, Charles T. On the Making and Issuing of Books.

Illustrated with quite elaborate typographic ornaments, borders, and initials. First edition, one of 435 copies. 8vo. Original grey boards, white spine. London: Made at the Chiswick Press and Issued from the Bodley Head, Vigo St. W., 1891.

Nelson, BH, 1891.1/16. Boards slightly used and spine darkened, otherwise a very good copy, with a note from a former owner noting its purchase from Grant's bookshop in Edinburgh in April 1919.

[92] JAMES, W[illiam]. P[owell]. Romantic Professions and Other Papers.

Half-title and title-page designs by J. Illingworth Kay. First edition, one of 450 copies for England [and 213 for America]. 8vo. Original black cloth, gilt lettering on spine. Partially unopened. London: Elkin Mathews and John Lane; New York: Macmillan & Co., 1894.

A collection of essays, titled after the first, originally published in *Blackwood's Magazine* and *Macmillan's Magazine*.

Nelson, BH, 1894.4/82. Offsetting to endpapers. Fine copy.

[93] JOHNSON, Effie. In the Fire and Other Fancies.

Frontispiece by Walter Crane. First edition, one of 500 copies. 8vo, 148pp. Original cream cloth with red lettering and decoration of a fairy and insects on upper cover, red lettering to spine, pale yellow endpapers. London: Elkin Mathews, 1892.

Fairy tales.

Nelson, BH, 1892.1/27.

Cloth rather marked, still a good copy.

[94] JOHNSON, Lionel. 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, morocco-backed folding box. 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, 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*."

Boards barely attached, spine darkened and slightly worn and stained, in part by earlier attempts at repairing the joints. Housed in a handsome half morocco folding box.

[95] (JOHNSON, Lionel) et al. 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”, both with the small and tasteful centaur booklabel of “Hamill”, Alfred E. Hamill of Chicago, bibliophile, banker and cousin of the great Chicago bookseller Frances Hamill.

Books inscribed to mothers have a particular place in the hierarchy of association, and in Johnson’s case it is a powerful one, for his 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.

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.

[96] JOHNSON, Lionel. 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.

[97] JOHNSON, Lionel. Ireland with Other Poems.

First edition. Title page printed in red and black. 8vo., original grey boards. London: Elkin Mathews; Boston: Copeland and Day, 1897.

A presentation copy, inscribed on the front free endpaper to a woman with impeccable Irish nationalist credentials: “To Mrs. Hartley Withers with the writer’s regards.”

Johnson’s connections with the Withers family must have been through the Irish nationalist cause of which Johnson was by 1897 a fervent supporter.

Mrs. Withers came a family background of Protestant Nationalism, and her first marriage was to the wealthy Henry Harrison of Hollywood, County Down. Her son from that marriage, also Henry, (a schoolfriend of Withers’ at Westminster School - she was 28 years older than her second husband) became an influential Irish nationalist politician, who rose to fame in his early 20s when he was first arrested for helping oppose an eviction in Gweedore, Co. Donegal. He chose to stand for parliament rather than take his finals (Balliol College) and was elected Member for “Tipperary Mid” later leaving three policemen unconscious when they tried to stop him delivering a speech. He was a friend and close ally of Parnell, and worked to repair Parnell’s reputation in the face of the divorce scandal and its manufactured evidence. Young Henry’s sister Sarah was a talented artist, who studied at the Slade while he studied at Westminster, and her portrait of her mother (offered for sale in Dublin in 2014) shows an exceptionally strong and handsome woman, still in mourning in 1897. Sarah herself entered politics in later life, becoming the first female councillor in Dublin City Council.

Mrs. Withers also appears as the secretary of The People’s Concert Society, the objective of which was to bring high-brow music to the working classes in and around London: she also sang at the concerts.

Her second husband Hartley Withers was an influential financial journalist, editor of *The Economist* from 1916 to 1921 - an interesting time, to be sure, although ODNB rather blandly remarks that “Withers is not rated one of the great editors of *The Economist*”. His books of economic analysis were readable

and popular - Joseph Conrad was apparently fascinated with his analysis of British finance in 1914 in *The War and Lombard Street*. He was dedicatee of Johnson's poem "In a Workhouse," printed here.

[98] JOHNSON, Lionel. 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, cloth folding box with leather labels. 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: these "special" copies were the first printed and their setting uses small caps for the line openings instead of 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 edition: 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, where he 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 honour, 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.

[99] JOHNSON, Lionel. Poems.

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.”

A fine copy of a fragile item.

[100] JOHNSON, Lionel. 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.

[101] JOHNSON, Lionel. The Religious Poems of Lionel Johnson.

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 grey boards, uncut. New York, MacMillan & Co., London: Elkin Mathews, 1916

Large-paper copy, the issue on thick paper, a 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 these faults, perfectly presentable.

[102] JOHNSON, Lionel. Wilfrid Meynell. Autograph

Manuscript Signed of Meynell's Preface to the Religious Poems of Lionel Johnson, incorporating his text for the title page. 8 closely written 8vo pages. 1916

The text 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".

[103] [KIPLING.] [Alice Macdonald Kipling & Alice Macdonald Fleming.] Hand in Hand: Verses by Mother and Daughter.

First edition, American issue. Small 8vo, viii, 122pp. Original blue cloth, lettering and design in white. Title-page is a photogravure of a relief carved in wood or modelled in clay by J. Lockwood Kipling, Rudyard's father. London: Elkin Mathews; New York: Doubleday Page & Co., 1902.

Verse by Kipling's mother and sister. Loosely inserted is a poor, but legible, photocopy of the publisher's agreement with the authors, dated 16 April 1902, which offers useful information on Mathews' contractual arrangements, with details of royalties, costs, presentation copies and so on: "accounts to be rendered half-yearly."

A line of worming at the bottom edge of pages 5-54, not affecting text, otherwise a good copy. Nelson, EM, 1902.9.

[104] [KIPLING.] [Alice Macdonald Kipling & Alice Macdonald Fleming.] **Hand in Hand: Verses by Mother and Daughter.**

First edition. Small 8vo. Original blue cloth, lettering and design in white. With the original plain translucent dustwrapper. Title-page is a photogravure of a relief carved in wood or modelled in clay by J. Lockwood Kipling, Rudyard's father. London: Elkin Mathews; New York: Doubleday Page & Co, 1902.

Verse by Kipling's mother and sister. Nelson, *EM*, 1902.9.

A fine copy, but for very minor crumpling at the edges of the rare dust jacket, and a small hole on the spine.

[105] LANE, John. **Autograph Letter Signed** (“John Lane”)
to Dear Sirs [Roberts Brothers], 2pp, 8vo. John Lane, Bodley Head headed paper, 31 July 1895.

*Lane writes regarding Grant Allen's *The Woman Who Did*: “I enclose designs for title-page and key [no longer present] and hope you will be able to publish by about the middle of August.” He writes that “he [Allen] is anxious to hear something about the sales of ‘*The Woman Who Did*’ so far and what he may expect to receive on that account from America, and he is expectant of a higher royalty than was paid for ‘*The Woman*.’”*

Lane also offers Allen's next novel (*The British Barbarians*): “I have an offer of a new book by Grant Allen which those who have read it tell me is likely to have an even greater sale than *The Woman Who Did*. I hope to come to terms with him and if I do should wish to make it a volume of the ‘Key Notes Series.’” He asks the Roberts Brothers to reply whether they will “accept” or “decline Allen” and for what “per cent”.

An important letter for students of both the Bodley Head and Grant Allen. Creases and some marking, but still in reasonably good condition.

[106] LANE, John. **Autograph Letter Signed** to [William] Heinemann. 1 1/4 pp, printed letterhead of John Lane, the Bodley Head "Office of the Yellow Book", 6 Dec. 1897.

In which Lane agrees to publish Heinemann's new play [*Summer Moths*] on the same terms as his first one *First Step*. The text is seemingly unseen, as he asks him to have Ballantyne the printer send him a proof of it. The only added condition is that Heinemann "take at net 3 dozen or so copies of *The First Step* to clear me". One would guess that was not a conventional business arrangement, but more of a favour between publishers, maybe driven by Heinemann's reluctance to be seen as a vanity author.

[107] (LANE, John). **The Life of Sir Thomas Bodley. Written by Himself.**

First edition, one of an unspecified number printed on Japanese vellum. Small 4to. Original brown paper wrappers lettered in black on front cover with blue spine. Partially unopened. London: Privately Printed for John Lane and His Friends, 1894

Slight offsetting to tissue paper from the facsimile title-page, but a fine copy. Although un-stated as to size of edition, these Japanese vellum copies are not common.

[108] [LANE, John.] **The Life of Sir Thomas Bodley. Written by Himself.**

First edition. Small 4to. Original printed wrappers lettered in black on front cover, with red cloth spine. London: Privately Printed for John Lane and His Friends by Henry Hall, 1894.

Small leather book plate of Henry William Poor on front pastedown, with small area of offsetting to front free endpaper, offsetting from plates. A very good copy.

[109] [LANE, John.] **The Life of Sir Thomas Bodley. Written by Himself.**

First edition. Small 4to. Original printed wrappers lettered in black on front cover with red cloth spine. London: Privately Printed for John Lane and His Friends by Harry Hall, 1894.

Presentation copy: "R. Bentley Esq. With John Lane's Compts." It's tempting to think that the recipient was Richard Bentley (1854-1936), third generation publisher who sold the family firm to MacMillan in 1898 – if so this would present an attractive picture of the old and new publishing worlds, for within forty years Lane's successor, his nephew Allen Lane, would create Penguin Books, effectively inventing the British paperback, as definitive a medium of the era as had been Bentley's three-deckers.

Front cover marked in places, offsetting from plates. A very good copy.

[110] LE GALLIENNE, Richard and Robinson K. LEATHER. The Student and the Body-Snatcher and Other Trifles.

First edition. 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*. His friendship with Le Gallienne 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 edition of Whitman) that the two became friends. The friendship was as short as it was deep, however, as Leather declined, victim of a condition that may have been multiple sclerosis. He was to live until 1895, but was already very poorly by the publication of this volume, a publication which was organised by Le Gallienne as an act of kindness. Nelson, BH, 1890.12/14.

Spine a little faded and some slight staining to the binding.

[111] LE GALLIENNE, Richard. Volumes in Folio.

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 contemporary presentation copy, inscribed by the author on the front free endpaper “Charles Sayle, from / his friend, / Richard le Gallienne / 21.3.89.”

Le Gallienne’s second book, and the first 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.”

Sayle combined the two appetites with a different recipe - under-librarian at Cambridge University Library, and author of homoerotic verse (among else): Le Gallienne name-dropped both Sayle and Wilde in a letter to his parents in 1889.

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.

[112] LE GALLIENNE, Richard. *Volumes in Folio*.

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.

[113] LOCKE, W. J. The Morals of Marcus Ordeyne.

First edition. 8vo. Original red cloth with white lettering and decoration on front cover, gilt lettering on spine. Top edge red. London and New York: John Lane, 1905.

A whimsical novel about a middle-aged schoolmaster who inherits a title and fortune after his family dies in a shipwreck, reflecting on his newfound freedom from a tedious teaching job.

With a rather indistinct presentation inscription on the front free endpaper which may read “For Sam & Madge / with the author’s love / May[?] ’05.” Seemingly a later issue with a cancel title-page giving the date of 1903.

Spine faded. A very good copy.

[114] LOWRY, H. D. The Happy Exile.

With Six Etchings by E. Philip Pimlott. First edition. 8vo. Original quarter-green ribbed cloth with drab cloth covered boards, foliate design and lettering in gilt on spine, green lettering and design by Patten Wilson on front cover, blue top edge. London and New York: John Lane, The Arcady Library, 1898.

This is no. 5 in Lane’s Arcady Library, edited by J. S. Fletcher. All the titles in the first issue of this series have the same cover design fittingly depicting a country scene with Pan playing music to three nymphs and an unusual peacock feather design.

The back cover is stamped with the series imprint, which reads: “What matter though my novel theme appear rustic and homely to the town-bred ear meet but for gossip of the village green mission where’er she works is never mean.”

Fine copy, partially unopened, bright gilt on spine.

[115] **LOWRY**, H[enry]. D[awson]. **The Hundred Windows.**
First edition. 8vo. Original quarter-cloth over blue paper boards, lettered in black on front cover and spine. London: Elkin Mathews, 1904.

The hundred windows are the windows on the Street of Memories, as identified in the dedicatory poem “To Beatrice”. Nelson, *EM*, 1904.12.

Both covers noticeably marked, spine darkened. Offsetting to endpapers.

[116] **MACGREGOR**, Jessie. **Christmas Eve at Romney Hall.**

Written, and Illustrated from Pencil Drawings, by Jessie MacGregor. Eight full page illustrations, including the frontispiece. 4to. Original cloth backed pictorial boards. London: Elkin Mathews, 1900.

Nelson, *EM*, 1900.8. Some light wear at head and foot of spine and at one spot near rear joint, and along edges and at corners of boards. Text tight in the binding, with occasional light foxing. An uncommon title, with OCLC reporting only three copies in North America (Osborne Collection, Florida State and Columbia) and Library Hub adding only the UK copyright receipt libraries. Macgregor (1847-1919) studied at the Royal Academy Schools, and was one of two women to have won the RA Gold Medal.

[117] **MARSTON**, Philip Bourke. **A Last Harvest. Lyrics and Sonnets from the Book of Love by Philip Bourke Marston.**

With Biographical Sketch by Louise Chandler Moulton. First edition. 8vo. Original green cloth. London: Elkin Mathews, 1891.

Nelson, *BH*, 1891.9/25, to 500 copies. Hinges just cracked, but a near fine copy, inscribed to “Bliss Carman – Poet and Friend – With the New Year’s greeting of Louise Chandler Moulton. Jan. 1 1892.” 18 years later, an adoring hagiographical biography of Moulton by Lilian Whiting was titled *Louise Chandler Moulton. Poet and Friend*, so the inscription was probably a fairly common one for her to use, but Carman and Moulton were indeed good

friends, and Mitchell Kennerley noted that Carman, senior Canadian poet of the 1890s, had a letter of introduction from her when he first visited John Lane.

[118] MARSTON, Philip Bourke. *A Last Harvest. Lyrics and Sonnets from the Book of Love* by Philip Bourke Marston.

With Biographical Sketch by Louise Chandler Moulton. First edition. 8vo. Original green cloth. London: Elkin Mathews, 1891.

With a rather fine bold inscription on front pastedown: "OFFICE COPY NOT FOR SALE". Also a small obituary article on Moulton and an inscription in a clerical hand "With the Publisher's Compliments." The pencil note "Sells 3/-" on the lower paste-down endpaper is presumably from the publisher's office. Very slight wear to the extremities of the binding.

[119] MARTIN, William Wilsey. *Quatrains, Life's Mystery and Other Poems.*

First edition. Small square 8vo. Original green cloth, lettered in gilt on front cover and spine, stamped with publisher's device on front cover. London: Elkin Mathews, 1891.

Inscribed on verso of front free endpaper to the editor of the *Saturday Review*: "Walter W. Pollock Esqr. With the Author's Compliments. Christmas 1891." Nelson, BH, 10/26.

Slight bleeding to ink inscription. Very fine copy.

[120] MARTIN, William Wilsey. *Quatrains, Life's Mystery and Other Poems.*

First edition, second issue. Small square 8vo. Original green cloth, lettered in gilt on front cover and spine, stamped with publisher's device on front cover. Plain tissue dustwrapper. London: Elkin Mathews, 1891.

With printed notice of limitation tipped in: "of this book 400 copies have been printed, of which only 200 are for sale" – signed by the author. It seems logical to assume that the copies with

the notice comprise a second issue intended for sale, after the first 200 had been dispensed by the author. Fragments missing to dustwrapper, a very good copy of a fragile item.

[121] MARWICK, William (ed.). *World-Literature: The Journal of the Reading Guild and Kindred Societies, and Supplement to Igdrasil.*

Vols. 1 and 2, total of 10 numbers (lacking final issue). Contemporary maroon cloth, gilt lettering on spine. London: Elkin Mathews and E. W. Allen; Edinburgh, Glasgow, Paris, New York and Melbourne (listing different publishers for each city), 15 Sept. 1891-1 March 1892.

A magazine for “the Reading Guild and kindred societies”, or what would now be called reading groups: now rare, with only five sets located in OCLC. The Reading Guild (previously the Ruskin Reading Guild) was particularly strong in Scotland, where Marwick was based. A good cross-section of contemporary highbrow reading (Ruskin, Meredith, Ibsen); it includes an article on “Ruskin’s Marks in Carlyle’s *Past and Present*”. Nelson, BH, 1891.5/21. Heavy wear at head and foot of spine and along joints. Text block tight and clean.

[122] [MATHEWS, Elkin.] *Elkin Mathews Garland of New Poetry. [Volume 2]*

First edition. 8vo. Original blue-grey boards with an attractive allover floral design by Laurence Binyon. London: Elkin Mathews, 1899.

Nelson, EM, 1898.14. An anthology of ‘The Shilling Garland’ series, a joint initiative between Laurence Binyon and Elkin Mathews to publish poetry cheaply. A very good copy with a contemporary gift inscription.

[123] MATHEWS, Elkin. *Autograph Letter Signed to Mrs. [Amy J.] Green-Armytage. 1p, 8vo. On publisher’s stationery. 22 Aug. 1906.*

Arranging, per her request, to ship an oil portrait of Mary Lamb by William Hazlitt, for reproduction in her forthcoming book.

The portrait is reproduced, with appropriate acknowledgments, between pp. 348 and 349 of her book entitled *Maids of Honour* (Blackwood, 1906). The book included essays on Hannah More, Mary Carpenter, Caroline Lucretia Herschel, Sister Dora, Mary Kingsley, Adelaide Anne Procter, Marianne North, Jean Ingelow, Louisa Alcott, Christina Rossetti, Agnes Strickland and Mary Lamb. The matricidal Mary Lamb might have seemed a strange choice for the frontispiece of a book with this title.

Left edge wrinkled and frayed, with no loss of text.

[124] MATHEWS, Elkin. Four Autograph Letters Signed, and one Autograph Receipt,
to Reginald Hallward. 5pp, 8vo and 1p, 4to. 2 May 1906-5 April 1907.

Laying out *in toto* the terms for distributing Hallward's two books under his own imprint 'The Woodland Press': *Apotheosis: A Poem* and *Wild Oats*. This little archive is an eloquent statement of Mathews' professionalism: it was used by Nelson, *EM*, pp. 192-94, where he describes it as 'demonstrating a thorough knowledge and understanding of the economics of the publishing trade and a determination to carry on his business within the strict bounds of the laws governing that trade'.

Hallward was an interesting minor arts and crafts player. A stained glass artist, his press was aligned with the Pear Tree Press of his friend James Guthrie.

Very good condition.

[125] MATHEWS, Elkin. Autograph Letter Signed
to Edmund Vale. 1p, on letterhead memo paper [i.e. half-sheet], 14 April 1919.

A brutally matter-of-fact letter to an unfortunate author about the unsatisfactory sales of his *Elfin Chaunts and Railway Rhythms* (1914): "Dear Mr. Vale, I'm sorry I missed you when you called – also that the first royalty a/c of Elfin Chaunts – now enclosed

— should not show me a better return on my money. Perhaps you will send me at your leisure. £1.18.11. Yours sincerely, Elkin Mathews.”

Nelson, *EM*, 1914.8. Fine condition.

[126] [MATHEWS, Elkin.] Bookplate.

One of Mathews' several bookplates, with fish, butterflies and a stylised monogram within a belt of snakes. 9 x 6.5 cm on toned laid paper. Signed in the plate P[hilip] H[agreen] 1916.

Hagreen, wood engraver, was closely associated with Eric Gill and David Jones at Ditchling. He produced around 170 bookplates. Lee, *The Ex Libris of Philip Hagreen*, 110. Fine condition.

[127] MEREDITH, William. GARDNER, W[illiam].

Biscombe. Wood engraving of George Meredith after the oil by G. F. Watts.

30 x 22 cm, on a sheet 39.5 x 28.7 cm. London: Elkin Mathews and John Lane, n.d. [April 1893]. Laid down on an early mount. On verso printed label of Dunthorne, the picture dealers and framers who were the previous tenants of 8 Vigo Street.

One of 600 copies on Japanese vellum, price one guinea, all signed in pencil at foot by Watts and Gardner, with an additional inscription to the publisher from Gardner “To C. E. Mathews / from W. B. G.”. With an autograph letter signed from Edith Mathews to Arthur Symons on the verso presenting the engraving in memory of the “many pleasant hours we passed with you in happy talk over books & old times”.

Newspaper clippings and a printed prospectus for the print, also on the verso of the frame, make it clear that Mathews and Lane were central to its publication, playing a role somewhere between publisher and distributor. When the two publisher's split, the rights to the print went with Lane.

Meredith was an enemy of conceit and resisted being “portraited”, although in 1856 he had modelled for one of the century’s best-known paintings, Henry Wallis’s “Death of Chatterton”.

Watts’s portrait of him was the first, and remains the best known, and was also the first to be reproduced, in this case by one of the foremost practitioners of traditional wood-engraving, who often worked as here on what is a very large scale for the medium.

[128] MEW, Egan. A London Comedy and other Vanities.

With seven Reproductions of Pictures by Maurice Greiffenhagen.
First edition, number 122 of an unstated edition. 8vo. Original cream cloth decorated in gilt with a design of a pierrot figure, incorporating the title. London: George Redway, 1897.

Spine darkened, and a little splashing to the binding otherwise an excellent copy with the attractive later bookplate of a George Fleming. The title was republished by Elkin Mathews two years later.

[129] MEYNELL, Alice. The Rhythm of Life and Other Essays.

First edition, large paper issue. Limited edition, no. 48 of 50 copies, numbered and signed by the author. 8vo, 106pp, [2pp ads]. Original tan buckram gilt stamped over bevelled boards. London: Elkin Mathews and John Lane, 1893. [1892.]

Near fine.

[130] MEYNELL, Alice. The Rhythm of Life and Other Essays.

First edition, small paper issue, one of 550 copies. 8vo, 106pp, [2], [2pp, ads]. Original brown cloth over bevelled boards, gilt lettering to upper board and spine. London: Elkin Mathews and John Lane, 1893. [1892.]

Tipped in is an ALS of only modest interest: 3pp, Palace Court House, 27 Sept. [1893], to an unknown recipient, possibly Thomas Hutchinson (whose name is on the front pastedown). Nelson, *BH*, 1892.12/38.

Cuttings affixed to front and rear pastedowns and free endpapers. A very good copy.

[131] MIALL, A. Bernard (1876-1953). Poems.

First edition. 8vo. Original paper-covered boards with olive design on both covers and spine. London and New York: John Lane, The Bodley Head, 1899.

The author's second book of poems, preceded by *Nocturnes and Pastorals* (Smithers, 1896). His later career involved much translation, and acting as a reader for Fisher Unwin.

The binding is inherently fragile, and this copy shows some wear at head and foot of spine, exposing the webbing, and the corners are slightly turned.

[132] MILLER, Joaquin. The Building of the City Beautiful.

First edition, second English issue. 8vo. Original black cloth, gilt design and lettering on covers and spine. London: Elkin Mathews and John Lane; Chicago: Stone and Kimball, 1894.

This is the second English issue, apparently from the American sheets, but with no imprint and a printed label on front pastedown: "This book is now published by John Lane at the Bodley Head in Vigo St. London W." The preliminaries were reprinted especially for this issue, yielding an integral title-page. This is apparently the last title to bear the Mathews and Lane imprint, though it is not clear whether they actually published it before the dissolution of their partnership. Nelson, *BH*, 1894.28/101.

A fine copy with preliminary and terminal leaves foxed.

[133] MONEY-COUTTS, F[rancis]. B[urdett]. Poems.

First edition. 8vo. Original red cloth with design of a young woman with a bird on front cover, gilt lettering on spine. London: John Lane; New York: George H. Richmond and Co., 1896.

Money-Coutts worked for John Lane for some time. He wrote prefaces, and edited various collections of poetry by other authors, including Alfred, Lord Tennyson. He also co-wrote several operas with Isaac Albeniz.

Presentation copy, inscribed: "To E. D. Stone In memory of his kindness to me F. B. Money Coutts Sep. 24, 1896." The recipient is likely to be Edward Daniel Stone, schoolmaster at Eton College.

A very good copy, with some irregular fading to cloth.

[134] MONEY-COUTTS, F[rancis]. B[urdett]. The Alhambra and Other Poems.

First edition. 8vo. Original green cloth stamped in gilt on front cover, gilt lettering on spine London and New York: John Lane, 1898.

Inscribed on front pastedown: 'e libris Reginald Wright Kauffman. August 3rd, 1899. Philadelphia'.

Bumped corners. Wear to extremities of spine. A very good copy.

[135] MONKHOUSE, [William] Cosmo. Corn and Poppies.

Etched frontispiece by William Strang, signed. First edition, no. 11 of 50 copies numbered and signed by the author. Small 4to. Original glazed cloth with red printed label lettered in gilt. London: Elkin Mathews, 1890.

The fine frontispiece appears only in these large paper copies.

Bookplate of John Harold Greig, Bishop of Gibraltar, then of Guildford.

Richard Le Gallienne admired Lane's aptitude for gathering promising young writers such as Cosmo Monkhouse and in

December 1889 wrote to Lane saying “*Corn and Poppies* is a title I like much[.] it is full of suggestion”. It includes the mournful “Dead March” described by his biographer in the *DNB*, Austin Dobson, as “stately” and “his highest effort”.

Spine rather darkened, otherwise a very good copy.

[136] MONKHOUSE, [William] Cosmo. *Corn and Poppies*.
First edition, one of 350 copies. 8vo. Original glazed cloth, red printed label with gilt lettering on spine. London: Elkin Mathews, 1890.

Nelson, *BH*. 1890.4/6. Attractive bookplate of William MacDonald MacKay on verso of front free endpaper. A very good copy.

[137] MOULTON, Louise Chandler. *Arthur O’Shaughnessy: His Life and Work, with Selections from His Poems*.
Frontispiece portrait of O’Shaughnessy by A.F. Jaccaci. First edition, large-paper issue. 8vo. Original grey-green boards, printed label on spine. Uncut. Cambridge and Chicago: Stone and Kimball; London: Elkin Mathews and John Lane, 1894.

Nelson, *BH*, 1894.24/97, notes that the book was transferred by Stone and Kimball to John Lane in October 1894. The fragile binding is much the worse for wear, with some of the paper worn away at head of spine and on the raised bands, front free endpaper excised.

[138] MOULTON, Louise Chandler. *Arthur O’Shaughnessy: His Life and Work, with Selections from His Poems*.
Frontispiece portrait of O’Shaughnessy by A. F. Jaccaci. First edition, small-paper issue printed at the De Vinne Press. 8vo. Original green cloth with elaborate floral gilt binding design and raised bands. Top edge gilt. In green lined clamshell box. London: Elkin Mathews and John Lane; Chicago: Stone and Kimball, 1894.

Binding fine and bright; text somewhat foxed.

[139] 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.

[140] NETTLESHIP, John T[rivett]. Robert Browning: Essays and Thoughts.

First edition, ordinary paper issue. 8vo., original brown cloth lettered in gilt. London: Elkin Mathews, 1890

Nelson, BH, 1890.2/4, indicates that 1000 copies were printed.
Nice copy.

[141] [NEWBOLT, Henry John (1862-1938)] as "Henry NEMO". Goodchild's Garland: Diversions and Perversions.

First edition. 8vo. Original blue cloth lettered in gilt. London: Elkin Mathews, 1909.

The author's copy of this endearing book of verse for children, inscribed on the front free endpaper "My own copy H.N.", and with his loosely inserted manuscript of the charming limerick printed on p. 33 as "Rosy Cheeks".

A nymph who was named Rhodonopsis
Had a habit of sleeping in copses,
Which was hardly discreet
In a lady so sweet,
For at last she was eaten by wopses.

Spine and edges of cover slightly darkened.

[142] NOBLE, James Ashcroft. The Sonnet in England and Other Essays.

Lettering for title-page and binding design, by Austin Young. First edition. 8vo. Original brown cloth, gilt. London: Elkin Mathews and John Lane, 1893.

Nelson, *BH*, 1893.4/45, citing 712 copies printed. A fine copy.

[143] NOBLE, James Ashcroft. Autograph Letter Signed, to Elkin Mathews.

½ p, 8vo, manuscript letterhead of 14 The Grove, Wandsworth. 24 Feb. 1893.

Tetchily asking for his copies of his book: “I am the only person who seems not to have seen my book. When are my copies coming?” Though un-named, this would have been *The Sonnet in England*.

[144] NOEL, Roden. Poor People’s Christmas. A Poem.

First edition, one of 250 copies. 4to. Original white paper wrappers with blind-stamped texture simulating leather, lettered in gilt on front cover. All edges gilt. London: Elkin Mathews, 1890.

Among the most elusive Bodley Head titles, encountered far less frequently than expected, even given the combination of limitation and fragility of this pamphlet of only 22pp, plus a leaf of ads.

Noel was aristocratic and wealthy, and this must have been a subsidised production. The text is a powerful and revolutionary (if sentimental) attack on the evils of poverty. His son Conrad became well known as a socialist priest.

True men devise large schemes to heal
This gangrene of the Commonweal,
This prime injustice of the world,
That drones, who waste the wealth, may steal
From makers, to the dunghill hurled ...

Nelson, *BH*, 1890.11/15. Corner slightly creased, but a very good copy.

[145] NOEL, Roden. **My Sea and Other Poems by the Hon. Roden Noel**

Vignette and cover design by Charles G. Harper. Introduction by Stanley Addleshaw. First edition. 8vo. Original green paper-backed boards with black lettering and design on front cover and spine, publisher's device on back cover. London: Elkin Mathews; Chicago: Way & Williams, 1896.

Published two years after the poet's death. Inscribed with Christmas greetings by Noel's eldest son Conrad (who became very well known in his own right as a radical church minister). Boards slightly worn at extremities. Internally clean and tight.

[146] NOGUCHI, Yoni. **The American Diary of a Japanese Girl.**

With 25 coloured woodblock prints by Yeihō Hiresaki. First edition. 8vo. Original printed wrappers sewn in Japanese stab stitch, with original chitsu folding case with printed paper labels on front cover and spine. London: Elkin Mathews; Tokyo: Fuzanbo, 1912.

Nelson, *EM*, 1912.30. Wrappers just a little soiled, but otherwise a fine copy in a slightly worn slipcase.

[147] OLIVER, Rev. George. **Lives of the Bishops of Exeter, and A History of the Cathedral; Etc.** Index Compiled by J. S. Attwood (Compiler also of an Index to Oliver's History of Exeter, Etc.)

First edition. 4to. Original wrappers with title-page printed in red and black as front cover. London: Elkin Mathews, 1886.

Notwithstanding the title, this is only the index to Oliver's 1861 book: it was Mathews' first publication after he relocated to London. Nelson, *The Early Nineties*, p. 3: "Soon after his arrival in London in September 1887, Mathews published the *Index* to Dr. Oliver's *Lives of the Bishops of Exeter*, the imminent appearance of which had been advertised at the back of *We Donkeys*. J. S. Attwood, the compiler of the index, was a friend of Mathews and introduced him to a number of local antiquaries in Exeter."

A very good copy of a key Mathews title, very rare in commerce.

[148] [OSPOVAT, Henry.] Shakespeare's Songs.

Illustrations by Henry Ospovat. First edition. Square 8vo. Original brown woven cloth with gilt design and lettering on front cover and spine. London and New York: John Lane, 1901.

Frontispiece and ten full-page illustrations by Ospovat.

Foxing to prelims. Fine copy.

[149] PETTAFOR, Charles. The Rabbit Book.

Cover design and illustrations by the author. First edition. Small oblong 4to, 24.7 x 18.3 cm. Decorative green paper boards with landscape and border of rabbits on front board, half-title design reproduced on back board, plain red cloth spine. London: Elkin Mathews, [1900].

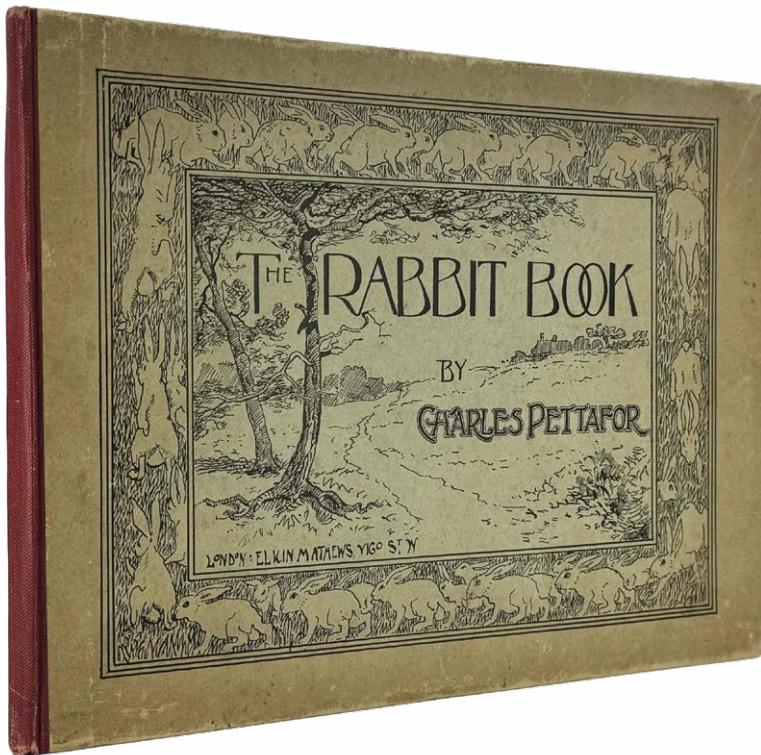
Silly verses for children with amusing illustrations of rabbits doing human activities, like playing chess and blowing dandelions. Anthropomorphic animals appear fairly infrequently before 1850 but were beginning to become more widespread in the 1890s, with the most obvious example being the work of Beatrix Potter.

Pettafor (1842) was a professional artist, a member of the Royal Institute of Painters in Water Colours. He must have been moderately successful, living in a respectable but unglamorous suburb: he exhibited regularly at the Royal Academy, and his daughter Mabel (who was confident enough to describe herself as “Artist” in the 1901 census) exhibited there once.

Nelson, EM, 1900.9. OCLC lists 5 copies, 3 in the UK. Chipping to lower corner of front board. A very good copy of a fragile and fugitive item.

[150] PHILLIPS, Stephen. Poems.

First edition. 8vo. Original green cloth. London and New York: John Lane, 1898 [i.e. Dec. 1897].



Some very slight wear to the binding, but a very good copy.

[151] PHILLIPS, Stephen. *Paolo & Francesca: A Tragedy in Four Acts.*

First edition. 8vo. Original green cloth gilt. London and New York: John Lane the Bodley Head, 1900.

An interesting copy, inscribed by the author on the half-title with his signed quotation of the last line of a famous passage from his *Paolo and Francesca*: "So still it is that we might almost hear / The sigh of all the sleepers in the world. / And all the rivers running to the sea". In addition to the inscription there are a couple of mysterious interventions, both relating to his *Marpessa*: the first is the neat excision of an ecstatic notice for it from William Watson, and the second is a revision (in pencil, in a proof-reader's hand)

of the advertisement for the same work, with the removal of references to illustrations by Oliver Onions and an increase in the price of the limp leather copies.

[152] PLARR, Victor. 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."

A member of the Rhymers' Club, Plarr was also Dowson's biographer. This is his first book, of nearly fifty poems.

Binding a little worn, but a very sound copy of a rare book.

[153] PLARR, Victor. 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.

[154] RADFORD, Ernest. Chambers Twain.

First edition, one of 50 large paper copies signed by the author. Fine pictorial title-page by Walter Crane, depicting the two chambers of the heart, occupied by Joy and Pain. Small 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. Ernest was husband (having met in that romantic hotbed, the British Museum Reading Room) of the interesting New Woman author Dollie Radford. The two were in Karl Marx's circle in the 1880s and were close friends with Amy Levy, William Morris and Eleanor Marx. From 1892 Ernest experienced bouts of mental illness, which resulted in Dollie caring

for him in their later years. The book includes poems in tribute to Morris, to the British Museum, and the tragic title poem, which suggests that his mind was already somewhat ill-regulated:

The heart hath chambers twain,
Wherein
Dwell Joy and Pain.
Joy in his chamber stirs,
While
Pain Sleeps on in hers.
Oh, Joy, refrain, refrain!
Speak low;
You may awaken Pain.

[155] RHYMERS' CLUB. The Book of the Rhymers' Club.

First edition, copy number 50 of 50 large paper copies. 8vo., original grey boards, paper spine with printed label. London: Elkin Mathews, 1892.

With an undated ALS from Richard Le Gallienne, 2pp, on the letterhead of the Grand Hotel Paris to an unidentified 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 last paragraph refers to the death of the American poet Richard Hovey, which dates the letter to early 1900: his usage is slightly odd, and the conclusion distinctly ominous “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.”

With the ownership inscription 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*, pub-

lished 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. The multiple inscriptions come from those moves being recorded by Clawson on the front paste-down endpaper.

Spine slightly defective, with chipping at head and foot and splits at the hinges, minor wear to board edges and very light staining.

[156] RHYMERS' CLUB. The Second Book of the Rhymers' Club.

First edition, one of 70 large paper copies, un-numbered as issued. 8vo., original grey boards, paper spine with printed label. London: Elkin Mathews, 1894.

Ownership inscription of Hamilton Phelps Clawson.

Spine slightly defective, with chipping at head and foot and splits at the hinges, minor wear to board edges and very light staining.

[157] [RHYMERS' CLUB]. 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 of G.C. Williamson, and the second a contemporary presentation inscription to Walter Worrell from Joseph 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".

Jad Adams notes that Hillier (London correspondent for the *The New York Herald*) had his feet in both Rhymers' Club camps, being both one of Yeats' Irishmen and one of Dowson's Oxford men. He was a full member of the Club, but contributed nothing to the first volume, and his shade will forgive the present cataloguer for counting his poems in this volume among those described by John Gray as "preposterous": they at least function as a control, as a placebo, among Yeats, Dowson and Johnson. Worrall was a lexicographer, who worked as an assistant on the OED for more than 50 years.

[158] RHYS, Ernest. 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 both to Dobson's book *At the Sign of the Lyre* and to Rhys's own Rhymers' Club. Its form resembles a rondeau but with a modified and opportunistic rhyming pattern. The poem suggests that if Rhys had only one appreciative reader, and that was Dobson, all 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 Rhymer's testament!"

The only mention that Dobson gets in Alford is as an exemplar of what the Rhymers' Club were opposed to, with his rather formal decorative verse on rigid French patterns.

A fine copy with Dobson's fine bookplate by his friend and collaborator E. A. Abbey.

[159] **ROBERTSON, W[alford]. Graham (1868-1948). *Gold, Frankincense, and Myrrh.***

And Other Pageants for a Baby Girl. With Twelve Designs in Colour by the Author. First edition. 4to. Original blue pictorial cloth. London: John Lane The Bodley Head; New York: John Lane Company, 1907.

There are variant bindings of this book, in red as well as blue.

Sporadic foxing not affecting the illustrations, which are full-page. The colourful binding is in very good order, with the lower corners slightly bumped.

[160] **ROBERTSON, W[alford]. Graham. *The Baby's Day Book: Songs of the Day, the Dusk and the Dark.***

Illustrated by the Author. First edition. 4to. Original pictorial cloth printed in purple and yellow. London: John Lane The Bodley Head; New York: John Lane Company, 1908.

Presentation copy, inscribed on the recto of the front free endpaper: "To his niece Phyllis from W. Graham Robertson, Sandhills, 1908." This title is the successor to his *Gold, Frankincense, and Myrrh and Other Pageants for a Baby Girl*. Robertson seems to have had no niece. We speculate that the recipient could be Phyllis Terry, daughter of Fred Terry and niece of his close friend Ellen Terry. Some wear at head and foot of spine, a 2-inch split in cloth along front joint, and damp-bleaching along the fore-edges of the boards. Internally clean and tight.

[161] **[ROLFE, Frederick William, as "Baron Corvo".] *Stories Toto Told Me.***

First edition. 8vo. Original printed wrappers. London and New York: John Lane, 1898.

One of the "Bodley Booklets", consisting of Rolfe's contributions to *The Yellow Book*. Per Cecil Woolf, A2, 1300 copies were printed for the John Lane Company, New York, of which 750 were exported to England. Spine and edges of wrappers sunned with fore-edges chipped; internally a nice, fresh copy.

[162] [ROLFE, Frederick William, as “Baron Corvo”] In His Own Image.

First edition. 8vo. Original dark blue cloth stamped in gilt on front cover, gilt lettering on spine. London & New York: John Lane, 1901.

With a contemporary gift inscription, seemingly to the Revd A. E. Lloyd Kenyon, rector of Ludlow.

Woolf, A4a. A continuation of the Toto stories, expanding the collection from 6 to 32. Spine somewhat faded, otherwise a very good copy indeed.

[163] ROTHENSTEIN, Will. Oxford Characters. A Series of Lithographs.

24 lithographs by Rothenstein. Text by F. York Powell and Others. First edition, one of 200 copies, of which this is one of 50 for America. London: John Lane; New York: R. H. Russell & Son, 1896.

A remarkable start to a career – Rothenstein was only twenty-one when he started work on this series, in which he mixed the don with the student, the academic with the sportsman. The influential philologist Max Müller is almost face to face with C. B. Fry who played both cricket and football for England; James Murray, first editor of the *OED*, bandies language with Max Beerbohm, whose “use of curious and obsolete words, as of boot-buttons in his cuffs, has earned him a place in a larger circle than that of Mr. Street’s elect”; Hilaire Belloc is next to the Reverend Charles Daniel, the great hobby printer.

Binding rather strained, and with some signs of use, but the lithographs are in fine shape.

[164] RUDING, Walt. An Evil Motherhood: An Impressionist Novel.

Frontispiece by Aubrey Beardsley, additional frontispiece (see below). First edition, third issue. 8vo. Original dark blue cloth with interesting cobweb design on front cover, lettered in copper coloured gilt on front cover and spine. London: Elkin Mathews, 1896.

Per Lasner, AB, 94, Lane objected to Mathews' use of Beardsley's "Black Coffee" as the frontispiece and refused to release the block, due in part to the fact that it had been published by Lane in vol. 5 of *The Yellow Book*. Mathews also had moral objections to the drawing on the grounds that it depicted 'two Sapphists – one of whom is playing with the other under the table'. The woman on the left glances to the side, as if to check the approach of another person, drawing more attention to the suspicious placement of her muff. These details, when read alongside the sexual suggestiveness of the title, surely indicate Beardsley's intended reading of the interaction (Zatlin, vol. 2, p. 126). However, even aside from the question of whether Beardsley was depicting a lesbian encounter, the drawing was considered inappropriate in its portrayal of unchaperoned London society ladies, implying that they might be high-class prostitutes.

Mathews wrote in his own copy: 'This is one of a very few copies of *An Evil Motherhood* which was bound with the "Black Coffee" frontispiece. That drawing was sent to the blockmaker by Aubrey Beardsley without my seeing it as time was pressing. When I saw it reproduced in the book, I considered it unsuitable and asked him to provide another drawing with the author's portrait included in the design. Walt Ruding gave Beardsley two or three sittings and the approved frontispiece was the result.' Though the exact details of this set of events are unclear, Mathews certainly capitalised on this scandal and tipped the "Black Coffee" drawing into six review copies before it was recalled (Valance 1909, no. 136).

This, the third, remainder issue appeared with both frontispieces, in this case the troublesome one loosely inserted. Very bright and clean copy.

[165] [RUSSELL, George, as “AE”] The Earth Breath and other Poems.

First edition. Square 8vo. Original blue paper-backed boards, decorated with a simple design of stylised oak trees (the same design used on the title-page). Lettered in green on front cover and spine. New York and London: “Published by John Lane, Sign of the Bodley Head,” n.d. [but, per the decorated colophon of the Wayside Press, “Printed for John Lane by Will Bradley, Springfield, Mass., in August mdccxcvii.”].

The book is far more frequently encountered with canvas spine and a different cover illustration. Denson, *Printed Writings of George Russell*, 5, has not determined which is the first issue, noting: “some copies [of the first and second (1906) editions] were issued with a variant binding, quarter-canvas with a paper label on boards.” But for banged upper corners, the binding of this very fragile volume is in exceedingly good condition: preliminary and terminal leaves foxed, with lighter occasional foxing elsewhere.

[166] SCOTT, William Bell. A Poet’s Harvest Home: Being One Hundred Short Poems with an Aftermath of Twenty Short Poems.

First edition thus, one of 300 copies. Small 8vo. Original glazed cloth with gilt lettering on spine. Top edge gilt. London: Elkin Mathews and John Lane, 1893.

First published in 1882 by Elliot Stock, without the “Aftermath.” Per Nelson, 1893.10/51, the volume was anonymously edited by Alice Boyd. Spine a little darkened and very slight signs of wear. Offsetting to free endpapers.

[167] SCULL, W[alter]. D[elaplaine]. The Garden of The Matchboxes and Other Stories.

Cover design by E. Miriam Garden. First edition. 8vo. Original light blue cloth with design stamped in dark blue featuring an attractive pomegranate border on front cover and spine. London: Elkin Mathews, 1896.

A rare book with a distinctive and unusual cover design. Delaplaine Scull was an artistic gentleman of independent means. He graduated at Lincoln College Oxford and entered the Middle Temple as a barrister but never seems to have bothered practicing. If the verdict of Grant Allen (writing in *the Academy*) is to be trusted, it is sad that he didn't write more, for this, a contribution to *The Dial*, two novels in the 1910s and some art reference books are all that occupy the scorer. "The author of these clever and fascinating fantasies is entirely abreast of the newest critical orthodoxy ... As literary craftsmanship, these maiden stories attain an unusually high and even level. They are all style. The variety of subject and motive is remarkable. As a whole, I take it, these tales mark the advent of a new story-teller, adequately equipped for the delineation of character, and possessed of acute psychological insight. Besides which, he can write."

Nelson, EM, 1896.8. Slight bubbling to front cover. Discoloration to spine. A very good copy.

[168] SEAMAN, Owen. The Battle of the Bays.

Cover design by Patten Wilson. First edition. 8vo. Original dark green cloth with gilt design on front cover, gilt lettering on spine. London and New York: John Lane, 1896.

After Aubrey Beardsley was banned from The Bodley Head in April 1895, Lane hired Wilson to design the remainder of the Keynotes Series and to act as technical advisor for the later numbers of *The Yellow Book*. Between 1895 and 1897 Wilson also provided title-page and binding designs for a number of other volumes published by The Bodley Head, of which the present copy is an example.

Fine copy.

[169] SIGERSON, Dora (Mrs Clement Shorter). The Fairy Changeling and Other Poems.

First edition. 8vo, 100pp, 12pp [ads, dated 1897]. Original green cloth with art nouveau design, frontispiece, and title-page by James A. Duncan. London and New York: John Lane, 1898.

Sigerson (1866-1918) was a significant figure in the Irish Literary Revival and did most of her significant writing while an expatriate. A number of her poems and works – including this one – were traditionally supernatural, in theme and tone. *The Fairy Changeling* features the parental and village reaction to a child who has been stolen by the fairies. She also wrote several political poems, and was deeply invested in the cause of Irish independence. “It has been suggested that Sigerson Shorter’s death was in direct response to the events of 1916, and though this is fanciful, is nevertheless not only offers a romantic link but establishes a supernatural bond with her and her country. This is an oddly fitting conclusion to her life, and those who happen to encounter her will discover that, for all she focussed on pre-modern Ireland, the best of her verse is universal and timeless” (Richard Bleiler, ‘Dora Shorter’, in *The Green Book: Writings on Irish Gothic, Supernatural and Fantastic Literature*, no. 13 (Bealtaine 2019), p. 36).

A very good copy.

[170] STEVENS, Alfred. A Painter’s Philosophy. Being a Translation of the “Impressions sur la Peinture” of Alfred Stevens by Ina Mary White.

First edition. Small 8vo. Original blue cloth with gilt design by Douglas Strachan of Aberdeen on front cover, gilt lettering on spine, decorative title-page also by Strachan. London: Elkin Mathews, 1904.

Photogravure frontispiece portrait of the author, signed by him: ‘votre ami Alfred Stevens’.

A very good copy of an attractive book, published only two years before his death: despite his anglo-sounding name, Stevens, 1823-1906, was born in Brussels of an impeccably Belgian family of artistic leanings. His realistic paintings, notably of women, were very commercially successful and he made and spent a fortune.

[171] STEVENSON, Robert Louis. **A Child's Garden of Verse.**

Illustrated with line drawings by Charles Robinson. First Charles Robinson edition. 8vo. Original green cloth with charming gilt designs on both covers, gilt lettering and design on spine. London: John Lane; New York: Charles Scribner's Sons, 1896 [i.e. 1895].

One of the classic books of verse for children – much loved and much reprinted, very frequently with Robinson's illustrations. This book of simple verse was written after Stevenson and his wife Fanny moved to Hyères in the South of France, where he suffered a haemorrhage in 1882 which affected his ability to write prose. Includes some of his most famous verse: 'The Land of Counterpane', 'From a Railway Carriage', and 'The Lamplighter'.

Robinson's cover designs are characteristically playful. The spine and back cover depict little girls gardening. The front cover is perhaps a play on the notion of the enclosed/walled garden. The garden seems at once to be growing from the plant pot held by the child and conjured up from her imagination.

With a gift inscription, dated Christmas 1895, to Margaret Knatchbull-Hugessen (1883-1957) from her mother. The recipient was the daughter of the Liberal peer and politician Edward Knatchbull-Hugessen, 2nd Baron Brabourne. 16pp of publisher's ads at end.

Fine, bright copy.

[172] STRANG, William. **The Earth Fiend. A Ballad Made and Etched by William Strang.**

First edition, large paper issue. No. 55 of 55 copies signed by Strang and the printer Frederick Goulding, and each plate signed by both of them. Folio. Original morocco-backed light brown cloth, lettered in gilt. Top edge gilt, others uncut. London: Mathews & Lane, 1892.

In this special issue the plates are printed on superior paper, are tipped in, and signed by artist and printer. A little staining to the board edges, and slight wear to the extremities of the binding, but a handsome copy of a fine book.

[173] STRANG, William. The Earth Fiend. A Ballad Made and Etched by William Strang.

Title-page and 10 etched illustrations. First edition. No. 14 of 150 (actually 175) copies numbered and signed by the artist and by the printer Frederick Goulding. Folio. Original brown cloth over heavy bevelled boards, lettered in gilt. London: Mathews & Lane, 1892.

Some very slight staining to the binding, and the slightest of edge wear, but a very good copy.

[174] STRANG, William. Autograph Letter Signed to Elkin Mathews. Manuscript letterhead of Rocklee, Dumbarton. 1p, 8vo. N.d. [early 1892?]

Referring to the signing of the proofs for an unnamed book, quite probably *The Earth Fiend* (1892), but possibly the large-paper issue of *The Art of Thomas Hardy* (1894), and with a cheery greeting about John Lane's return: "I hope he had a good holiday." Very good condition.

[175] STREET, G[eorge]. S[lythe]. The Autobiography of a Boy. Passages Selected by His Friend.

Title-page by C. W. Furse. First edition, one of 450 copies. 8vo. Original green watered silk moiré, gilt lettering on spine. Top edge gilt. London: Elkin Mathews and John Lane; Philadelphia: J. P. Lippincott Co., 1894.

Nelson, BH, 1894.15/88.

Street's parody of an aesthetic novel: "Affecting a sated indifference to life, Tubby delights in the idea that no proper young lady will speak to him" [Nelson]. This is reflected in Furse's

title-page, which depicts a young woman plucking an apple (of temptation) from a tree while a monocled young man looks away with a disdainful expression, having none of it.

A fine copy.

[176] STREET, G[eorge]. S[lythe]. Miniatures and Moods.

First edition, second issue. 8vo. Original blue cloth, gilt lettering on spine. London: John Lane; New York: The Merriam Company, 1895.

First issued by David Nutt in 1893, this second issue has the tipped-in Lane/Merriam title-page and integral preliminaries preceding the Nutt title-page. Spine faded; otherwise very nice.

[177] STREET, G[eorge]. S[lythe]. The Wise and the Wayward.

First edition. 8vo. Original green cloth, black label with gilt border and lettering on spine. London and New York: John Lane, 1896.

Bookplate of Charles Hiatt, editor of the *The Poster* magazine. Good, with covers slightly soiled.

[178] STREET, G[eorge]. S[lythe]. Quales Ego: A Few Remarks in Particular and at Large.

First edition. 8vo. Original green cloth, gilt lettering on spine. London: John Lane; New York: the Merriam Company, 1896.

16pp of Lane ads at end, dated 1896. A very good copy with light wear at head and foot of spine. Offsetting to free endpapers.

[179] STREET, G[eorge]. S[lythe]. Some Notes of a Struggling Genius.

First edition. 8vo. Original printed wrappers. Bodley Booklets, No. 4. London and New York: The Bodley Head, 1898.

Nice copy with light wear at head of spine.

[180] SYMONDS, John Addington. In the Key of Blue and Other Prose Essays.

First edition, one of 50 copies printed on handmade paper. 8vo. Original vellum boards elaborately gilt after a design by Charles Ricketts. Uncut, top edge gilt. London: Elkin Mathews & John Lane; New York: Macmillan & Company, 1893 [i.e. 1892].

The special issue, inaccurately termed “large paper edition” in the notice of limitation. The Michael Sadleir copy, with his book label. In cloth slipcase. A fine copy, with almost no wear or discoloration to the binding.

Published in the last year of the author’s life, this is so celebrated for its binding that it is often overlooked as a text, which in fact includes the least ambiguous writings about homosexual love that Symonds published openly in his lifetime, smuggled in under the cloak of Ricketts’ magnificent design. These include “Clifton and a lad’s love” which conflates longing for the landscapes of the Avon with sexual infatuation, and the title essay, in which an effort to analyse the nature of the colour blue is not simplified by the author’s decision to discuss it in the context of the blouse worn by his favourite gondolier, Augusto.

[181] SYMONDS, John Addington. In the Key of Blue and Other Prose Essays.

First edition. 8vo. Original cloth, elaborately gilt after a design by Charles Ricketts. Top edge gilt. London: Elkin Mathews & John Lane; New York: Macmillan & Company, 1893 [i.e. 1892].

Nelson, BH, 1892.14 40. Light foxing to endpapers. A fine copy.

[182] SYMONDS, John Addington. In the Key of Blue and Other Prose Essays.

First edition. 8vo. Original cloth, elaborately gilt after a design by Charles Ricketts. Top edge gilt. London: Elkin Mathews & John Lane; New York: Macmillan & Company, 1893 [i.e. 1892].

The variant on thicker paper, the text block bulking some half a centimetre thicker than the above copy. A fine copy.

[183] TABB, John B. Poems.

First edition, one of 500 copies. Small 8vo. Original green cloth, spine lettered in gilt, gilt stamped with title on front cover in an ornamental scroll at head of front cover continued through the spine to rear cover with corresponding wave pattern at foot, regular vertical rules on both covers. London: John Lane; Boston: Copeland and Day, 1894.

Bookplate of George Fleming on front pastedown.

Kraus, CD, 15. Fine copy with lightly foxed preliminaries.

[184] THOMPSON, Francis. Poems.

First edition, one of 12 copies (with manuscript colophon - this copy no. 7) printed on Japanese vellum and bound in 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 first stay at Pantasaph Friary, where the work played a role in helping 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 Insley Blairs, in a stout folding cloth case with leather spine label.

[185] THOMPSON, Francis. 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 (“One of the rarest modern first editions”, Boston University *An Account of books and Manuscripts of Francis Thompson*, 1937) privately printed edition, 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 in slipcase with leather spine label. Some intermittent foxing and very minor wear and soiling to the wrappers, but an excellent copy.

[186] TRAILL, H. D. The Barbarous Britishers: A Tip-Top Novel.

Title-page and key by Beardsley parodying the Keynotes Series. First edition. 16mo. Original pictorial wrappers after Beardsley. Printed by W. H. White & Co., Edinburgh Riverside Press; London: John Lane, Bodley Head, n.d. [1896].

The book itself is a parody of Grant Allen’s *The British Barbarians: A Hill-Top Novel*, which is advertised on the verso of the half-title. There are two binding variants, one with the design printed in dark green, the other in dark brown.

The title-page drawing of a charwoman is thought to be a caricature of the music-hall artiste Ada Lundberg, frighteningly portrayed by Sickert in a painting reproduced in *The Yellow Book*. Lasner, AB, 98. Slightly used but a very good copy of a fragile item.

[187] UNDERWOOD, Wilbur. A Book of Masks.

First edition. Small 8vo. Original green printed wrappers with black lettering on front cover and design on back cover. London: Elkin Mathews, 1907.

Decadent verse, strong on the pierrot motif, and with a poem in memory of Beardsley. Underwood was an American civil servant, gay, and a friend and confidant of Hart Crane, notably as the recipient of Crane's boasting letters about his love life, including one account which ends with the memorable "Europa and the Bull are now entirely passé". Nelson, *EM*, 1906.24. Some creasing to front cover, but essentially a fine copy of a fairly rare book, especially in this condition.

[188] [VALE PRESS.] MARLOWE, Christopher and CHAPMAN, George. *Hero and Leander*.

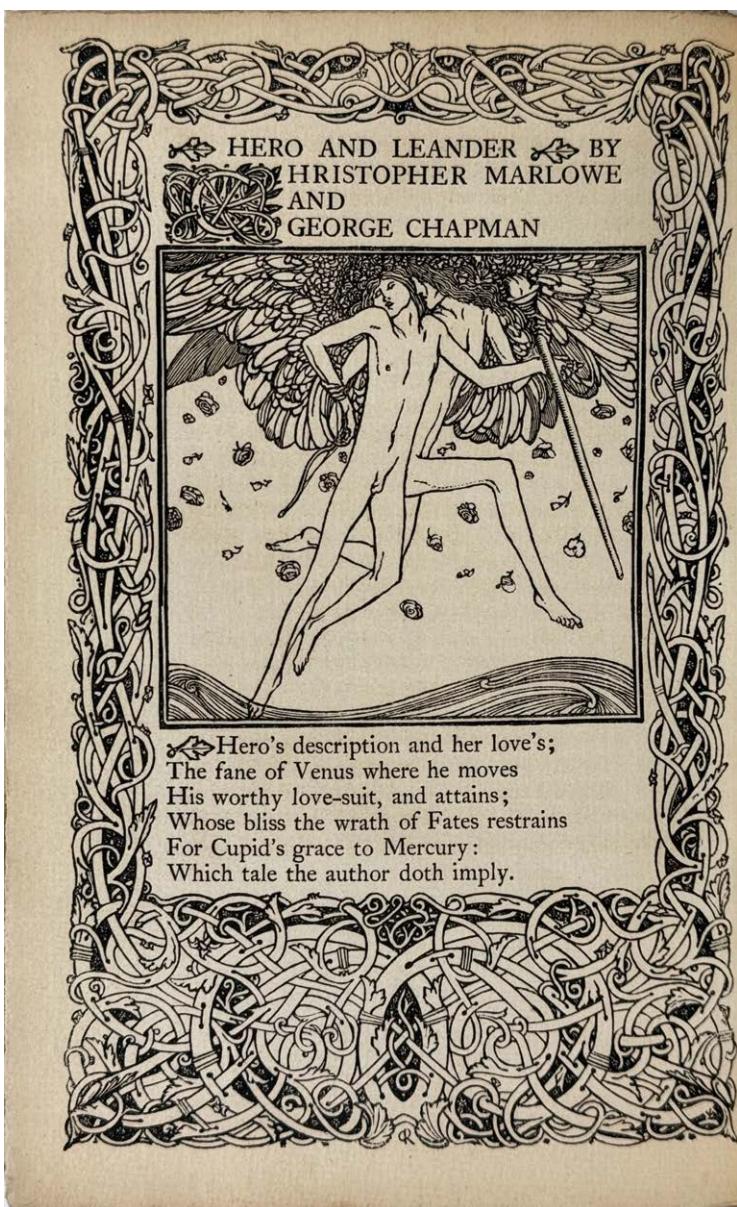
Illustrated with seven wood engravings by Charles Ricketts and Charles Shannon. First edition, one of 220 copies. 8vo. Original publisher's full vellum binding gilt-stamped by Ricketts. "The printing is by the Ballantyne Press, London and Edinburgh. Sold by Elkin Mathews and John Lane at the Sign of the Bodley Head", 1894.

Van Capelleveen, A6; Nelson, *BH*, 1894.13/86. Very slight discoloration to spine, extremely light wear, and a little foxing to prelims, otherwise a fine copy. A precursor to the Vale Press, this established many of the features that were to be consistent through the press's life: the principal difference is the luxurious binding, which is something of a modest masterpiece.

[189] [VALE PRESS.] SHAKESPEARE, William. *The Tragedy of Hamlet, Prince of Denmark*.

Illustrated by Charles Ricketts. First edition, one of 310 copies. 8vo. Uncut and unopened. Original green cloth decorated in blind after Ricketts. Seen through the Press by T. Sturge Moore, printed at the Ballantyne Press [for The Vale Press]. London: Hacon and Ricketts; New York: John Lane, 1900.

First volume in the *Vale Shakespeare* which went on to completion in 39 volumes. Van Capelleveen, A40. The very slightest of wear to the spine ends, but essentially a fine copy.



[190] [VALE PRESS.] [Lucius APULEIUS.] De Cupidinis et Psyches Amoribus Fabula Anilis.

Edited by C. I. Holmes. Illustrated by Charles Ricketts including five wood engravings. First edition, one of 310 copies. Large 8vo. 29.5 x 19.5 cm. Uncut and unopened. Original canvas spine and paper-covered boards with printed label on front cover. Printed at the Ballantyne Press [for The Vale Press]. London: Hacon & Ricketts; [New York]: John Lane, 1901.

Van Capelleveen, A63. With a small water stain at foot of spine and corners worn. With some light foxing of endpapers and along bottom edge of terminal leaves.

[191] [VALE PRESS.] SHAKESPEARE, William. As You Like It. A Comedy.

Illustrations by Charles Ricketts. First edition, one of 310 copies. 8vo. Uncut and unopened. Original green cloth decorated in blind after Ricketts. Seen through the Press by T. Sturge Moore, printed at the Ballantyne Press [for The Vale Press]. London: Hacon & Ricketts; New York: John Lane, 1902.

Van Capelleveen, A78. Fine copy.

[192] [VALE PRESS.] SHAKESPEARE, William. The Life and Death of King John.

Illustrated by Charles Ricketts. First edition, one of 310 copies. 8vo. Uncut and unopened. Original green cloth decorated in blind after Ricketts. The Vale Shakespeare, 28th volume. Seen through the Press by T. Sturge Moore, printed at the Ballantyne Press [for the Vale Press]. London: Hacon & Ricketts; New York: John Lane, 1902.

Capelleveen, A80. Fine copy.

[193] [VALE PRESS.] SHAKESPEARE, William. Poems.

Illustrations by Charles Ricketts. First edition, one of 310 copies. 8vo. Original green cloth decorated in blind after Ricketts. Uncut and unopened. The Vale Shakespeare, 37th volume. Seen through the Press by T. Sturge Moore, printed at the Ballantyne Press [for The Vale Press]. London: Hacon & Ricketts; New York: John Lane, 1903.

Capelleveen, A94. Fine copy.

[194] [VALE PRESS.] SHAKESPEARE, William. The Tragedy of Antony and Cleopatra.

Illustrated by Charles Ricketts. First edition, one of 310 copies. 8vo. Uncut and unopened. Original green cloth decorated in blind after Ricketts. Seen through the Press by T. Sturge Moore, printed at the Ballantyne Press [for The Vale Press]. London: Hacon & Ricketts; New York: John Lane, 1900.

Van Capelleveen, A42. Fine copy.

[195] VAUGHAN, John Stephen [Rev. Canon]. The Music of Wild Flowers.

First edition. 8vo. Original cloth spine over blue paper backed boards, black lettering on front cover and spine. London: Elkin Mathews, 1920.

A presentation copy, inscribed on recto of front free endpaper: "Stanley Clifton with the Author's Kindest regards. / Christmas, 1920." Vaughan was a cradle catholic, and apparently all his five sisters became nuns, and five of his seven brothers took holy orders. At this time he was Canon Residentiary at Westminster, and achieved his highest rank as the lowest class of Bishop, the Auxiliary Bishop of Salford.

A very good copy.

[196] WATSON, William. The Prince's Quest and Other Poems.

Second edition, with a new dedication. 8vo. Original brown glazed cloth, gilt lettering on spine. Top edge gilt. London: Elkin Mathews and John Lane, 1893.

With bookplate of A. T. Quiller-Couch.

Nelson notes that at the time Mathews and Lane were negotiating for this second edition of *The Prince's Quest*, Watson's first book published in 1880, Watson was in an asylum recovering from his

serious breakdown when he famously charged the carriage of the Duke of Edinburgh, proceeding through Windsor Great Park. The printed dedication to A. C. Benson appears to be a touching reference to his affliction: “To Arthur Christopher Benson I commend this prince-errant of my half-fledged fancy, with full confidence in the hospitality of heart which will refuse kindly shelter to no wayfarer, how perplexed and misguided soever, in this bewildering world.” Nelson, *BH*, 1892.5/31. Offsetting and foxing to free endpapers. Good copy.

[197] WATSON, William. *The Eloping Angels. A Caprice.*
Illustrations and cover design by Warrington Hogg. First edition, one of 75 copies on Japanese vellum, with the half-title printed in red and black. Small 4to. Original full vellum, spine lettered in gilt, covers stamped with gilt decoration. London: Elkin Mathews and John Lane, 1893.

With the printed dedication to Grant Allen: “Only too generous appreciator of my verse I dedicate this poem knowing that he will recognise beneath its somewhat hazardous levity a spirit not wholly flippant such as can alone justify its inscription to a serious lover of the Muse”. Some faint marking to vellum, covers slightly bowed, otherwise a fine copy.

[198] WATSON, William. *The Eloping Angels. A Caprice.*
Illustrations and cover design by Warrington Hogg. First edition, one of 250 copies. Small 4to. Original brown glazed cloth stamped in gilt on front cover, gilt lettering on spine. London: Elkin Mathews and John Lane, 1893.

7pp of publisher's ads at rear.

Nelson, *BH*, 1893.6/47. Foxing to endpapers. A very good copy.

[199] WATSON, William. *The Eloping Angels. A Caprice.*

Illustrations and cover design by Warrington Hogg. First edition, ordinary paper issue. Small 4to. Original black cloth stamped in gilt on front cover, gilt lettering on spine. Half-title and title-page printed in red and black. Unopened. London: Elkin Mathews and John Lane, 1893.

Spine darkened, otherwise fine.

[200] WATSON, William. *Excursions in Criticism: Some Recreations of a Rhymers.*

First edition, one of 50 copies. 8vo. Original quarter-vegetable parchment spine with printed label and blue paper-covered boards. London: Elkin Mathews and John Lane; New York: Macmillan & Co., 1893.

Sold out within a week of publication, according to the *Pall Mall Gazette* (8 April 1893).

In 1892, Macmillan wrote to Mathews and Lane to say they would be “happy to accept proposal that we take some copies of Watson’s Excursions @ 2/6 in exchange for the remaining copies of Walter Crane’s vol. of poems, which we presume you will credit to us at the price paid for them”. As Nelson notes, Macmillan’s inventory suggests that Crane’s book had not done well in America. Nelson, *EM*, p. 103.

Bottom half of spine missing and corners of boards worn. Text block clean and tight in the binding.

[201] WATSON, William. *Excursions in Criticism: Some Recreations of a Rhymers.*

First edition. 8vo. Original brown glazed cloth, gilt lettering on spine. London: Elkin Mathews and John Lane; New York: Macmillan & Co., 1893.

Nelson, *BH*, 1893.7/48, indicates that 1000 copies were printed. A very good copy.

[202] **WATSON, William. Autograph Letter Signed,**
3 pp., 8vo, from "Yokohama", Crown Hill, Upper Norwood, S.E.,
n.d. [early 1893].

to "Dear Sirs" [Elkin Mathews and John Lane], about preparations for publication of *Excursions in Criticism* (29 March 1893) and a review of the second [i.e., by Mathews and Lane] issue of *The Prince's Quest and Other Poems* (May 1892).

An interesting letter from the early days of Watson's association with John Lane, before the unstable poet began to mercilessly exploit and abuse him. In part, referring to pending publication of *Excursions in Criticism*: "You always bring out books admirably, & I am sure that any style of production which recommends itself to you will be abundantly satisfactory to me. It is very good of you consult me in a matter in which you are, obviously, fully entitled to follow your own tastes & preferences independently of any possible prepossessions of my own." He goes on to discuss whether his very critical article on H. Rider Haggard should be reprinted in this volume: "Most of my literary friends tell me they think I am making a mistake to reprint 'The Fall of Fiction' as they consider it served its purpose of the moment but has not the critical value of my other papers & is likely to stir up unpleasantness on republication. It is, however, a matter on which I express no opinion of my own, & in which of course I have no right to meddle having made a definite agreement to include the article among other papers." (In the event, the publisher decided not to include the Haggard piece.)

Watson ends by referring to a review of the second issue of *The Prince's Quest*, which Mathews and Lane had published in May 1892: "I was extremely pleased with the charming & very generous article on The Prince's Quest in the Chronicle lately." Spindle hole through center of letter mended with small patches of archival tissue; otherwise very good condition.

[203] WATSON, William. *Odes and Other Poems.*

First edition, one of 75 copies. 8vo. Original glazed cloth, gilt lettering on spine. London: John Lane; New York: Macmillan and Co., 1894.

Offsetting to free endpapers, darkened spine. Good copy.

[204] WATSON, William. *Odes and Other Poems.*

First edition. 8vo. Original green cloth, gilt lettering on spine, top edge gilt. London: John Lane; New York: Macmillan and Co., 1894.

A very good copy. Fading to spine.

[205] WATSON, William. *Hymn to the Sea.*

First edition. 8vo., original printed wrappers. 8 pp. New York: John Lane, Brevoort House, 1895

Printed to secure copyright, the Quinn Catalogue indicated that ten copies were printed. See Halliwell, "Copyright and Pamphlet Printings: William Watson's Relationship with John Lane." Very good copy.

[206] WATSON, William. *The Father of the Forest and Other Poems.*

With a Portrait after a Photograph by Frederick Hollyer. First edition, one of 75 copies. 8vo. Unopened. Original glazed cloth, gilt lettering on spine. London: John Lane; Chicago: Stone & Kimball, 1895.

With author's signature underneath frontispiece portrait.
Offsetting to free endpapers. A fine copy.

[207] WATSON, William. *The Father of the Forest and Other Poems.*

With a Portrait after a Photograph by Frederick Hollyer. First edition. 8vo. Original glazed cloth, gilt lettering on spine. London: John Lane; Chicago: Stone & Kimball, 1895.

Signed by author under frontispiece.

Bookplate of one Joseph Marschaner. Slight foxing to endpapers. A very good copy.

[208] WATSON, William. *The Purple East: A Series of Sonnets on England's Desertion of Armenia.*

With a half tone frontispiece after George Frederic Watts, R.A. First edition, one of 75 copies. Large 8vo. Original brown glazed cloth, gilt lettering on spine. Purple endpapers. London: John Lane, 1896.

The frontispiece is an attractive reproduction of Watts's allegorical painting 'The All-Pervading'.

With Art Nouveau bookplate of Christie Chetwynd Atkinson, Rector of Ashton upon Mersey.

Spine slightly darkened. In all other respects an unusually bright and fine copy of Watson's extraordinary and very badly received attack on England's refusal to intercede with Turkey – "that vice- regency of Hell" – on behalf of Armenia.

[209] WATSON, William. *The Purple East: A Series of Sonnets on England's Desertion of Armenia.*

With a Frontispiece by G. F. Watts, R.A. First edition, small paper issue. 8vo., original purple printed wrappers. London: John Lane, 1896.

A fine copy.

[210] WATSON, William. *A Sonnet to Thomas Bailey Aldrich in Answer to His Sonnet "On Reading" "The Purple East."*

First edition, printed to secure copyright. Single folded sheet to make four pages of 170 by 110 mm. London and New York: John Lane: The Bodley Head, 1896.

A fine copy, in which Watson thanks Aldrich for expressing his support in the sonnet while "half the wise and all the great" of Britain excoriated it.

[211] WATSON, William. The Year of Shame.

With an Introduction by the Bishop of Hereford. First edition, one of 75 copies. 8vo. Original glazed cloth, gilt lettering on spine. Top edge gilt. Uncut and unopened. London and New York: John Lane, 1897.

Watson continues his anti-Ottoman theme in which he describes them as “the Pharaohs of modern Christendom”. Binding slightly worn and heavy offsetting to free endpapers.

[212] WATSON, William. The Hope of the World and Other Poems.

First edition, one of 125 copies. 8vo. Original green glazed cloth, gilt lettering on spine. London and New York: John Lane, 1898 [i.e. 1897].

Inscribed by the author “Mrs. James Welch from William Watson.” The recipient is Richard Le Gallienne’s sister, Mary Elizabeth (“Sissie”), who married the comedic actor James Welch. Watson and Le Gallienne were friends during the 1890s. Fine copy with spine darkened. Offsetting to front free endpaper.

[213] WATSON, William. The Hope of the World and Other Poems.

First edition. 8vo. Original green glazed cloth, gilt lettering on spine. Top edge gilt. London and New York: John Lane, 1898 [i.e. 1897].

Very slight foxing to free endpapers. Cloth unevenly faded. Good copy.

[214] WATSON, William. The Collected Poems of William Watson.

Portrait frontispiece by E. H. New. First edition, one of 120 copies. 8vo. Original coarse brown cloth. London and New York: John Lane, 1899.

Spine darkened, and upper board slightly foxed, otherwise fine.

[215] WATSON, William. Sonnet Written in Mr. Sidney Lee's "Life of Shakespeare."

First American edition, printed to secure copyright. Single leaf folder to form four pages, first page serving as title-page. New York and London: John Lane, 1901.

Halliwell, A16, where he locates only five copies of this title, including the present: British Library, U. of Illinois, U. of Wisconsin, Halliwell Collection, and this copy. About fine, with a light crease at the bottom corner of the spine.

[216] WATSON, William. The Tomb of Burns.

Illustrations by D. Y. Cameron. First edition. Square 12mo. Original olive cloth, gilt-lettered and decorated on front cover and spine. Top edge gilt. London and New York: John Lane, Flowers of Parnassus XX, 1904.

A very good copy.

[217] WATSON, William. To the Invincible Republic.

First American edition, printed to secure copyright. Single sheet folded to make four pages. 190 x 140 mm. N. pl. [New York]: John Lane Co., 1908.

A fine copy.

[218] WEDMORE, Frederick. Renunciations.

First edition, no. 34 of 50 copies numbered and initialled by the author. Large 8vo. Original blue-grey paper-backed boards, printed label with black lettering on spine. London: Elkin Mathews & John Lane, 1893.

The book was retained by Mathews after the dissolution of his partnership with John Lane. Tipped onto the recto of the front free endpaper is a slip printed in red: "This book is now supplied by / ELKIN MATHEWS / Vigo St., London. / October, 1894." Fine copy, offsetting to free endpapers.

Wedmore, whose principal career was as an art critic is often referred to as an under-appreciated master of the short story.

[219] WEDMORE, Frederick. *Pastorals of France. Renunciations.*

Title-page by John Fulleylove. First collected edition. 8vo. Original brown paper-backed boards, gilt lettering to spine. Top edge gilt. London: Elkin Mathews and John Lane; New York: Charles Scribner's Sons, 1893.

A bibliographical note indicates that this is the third edition of *Pastorals of France* and the second of *Renunciations*. Nelson, BH, 1893.219/63. Heavy foxing to title. Wear to foot of spine. A very good copy.

[220] WEDMORE, Frederick. *English Episodes.*

Second edition. 8vo. Original red cloth lettered in gilt on front cover and spine. London: Elkin Mathews; New York: Charles Scribner's [sic] Sons, 1894.

With an amusingly formal inscription on the half-title: "Frederick Wedmore flattered by the request of G. H. Boughton [?] for his signature, Jan: '96". It seems likely that this is referring to George Henry Boughton, an Anglo-American landscape and genre painter, who was elected a member of the Royal Academy in 1896.

Nelson, EM, 1894.1, the first book published by Mathews after the dissolution of his partnership with Lane. 16pp of ads at end dated 1894-5.

Cloth marked in places on front cover. A very good copy.

[221] WEDMORE, Frederick. *English Episodes.*

Second edition. 8vo. Original fine woven red cloth, gilt lettering on spine. London: Elkin Mathews; New York: Charles Scribner's Sons, 1895.

16pp of publisher's ads at end, which describe this book thus (with the clarity of mud): "Like 'Renunciations', but unlike 'Pastorals of France', this new book deals – in a spirit of 'polite' or poetic realism – with entirely English themes".

Discoloration to spine. A very good copy.

[222] WEDMORE, Frederick. Pages Assembled. A Selection from the Writings Imaginative and Critical of Frederick Wedmore.

First edition. Small 8vo. Original brown cloth with gilt lettering and border on front cover, gilt device on back cover, gilt lettering on spine. London: Elkin Mathews, 1913.

Bookplate of Dr. George Charles Williamson, a founder of the First Editions Club and noted collector.

With tipped-in Autograph Letter Signed, 1p. 8vo, 24 March 1913, from the author in Brighton to Williamson, regretting that he cannot attend a meeting of the Sette of Odde Volumes due to illness.

Small chip to front free endpaper. Book and letter in near perfect condition.

[223] WILDE, Oscar. Lady Windermere's Fan. A Play about a Good Woman.

First edition, one of 500 small-paper copies. Small 4to. Original reddish brown cloth, decorated after Charles Shannon. Uncut. London: Elkin Mathews and John Lane, 1893.

Mason, 357; Nelson, BH, 1893.26/67. A touch of darkening to the spine, and a few small areas of bubbling to the cloth on the front board, and a gift inscription quite neatly effaced from the front free endpaper.

[224] WILDE, Oscar. A Woman of No Importance.

First edition, one of 50 large paper copies. Small 4to. Original straw coloured buckram, uncut. London: John Lane, 1894.

Mason, 365. Spine and parts of cover darkened. A very good copy with wear at head of spine, some faint damp-staining to the boards, bookplate of Willis Vickery, whose large library was sold in 1933.

[225] WILDE, Oscar. A Woman of No Importance.

First edition, one of 500 copies. Small 4to. Original red-brown cloth designed by Charles Ricketts. London: John Lane, 1894.

Mason, 364. Very slight fading to spine and part of front cover, a couple of very small string marks, but a very good copy indeed.

[226] WYNNE, Frances. Whisper! A Volume of Verse.

First edition, second issue. 8vo, [1-5], 6, i-iv, 7-61pp, 14pp (ads, dated June 1893). Original blue cloth, gilt lettering to spine, frontispiece portrait of the author. London: Elkin Mathews and John Lane, 1893.

Includes both the original title-page (Kegan Paul, Trench, Trübner & Co., 1890), and Bodley Head preliminaries (1893).

The text includes “Frances Wynne: A Memory” by K. H. [Katharine Tynan Hinkson.] which did not appear in the first issue. Born in County Louth in Ireland, Wynne died in child-birth aged 30.

Although common enough institutionally, all three issues (for Mathews republished in 1908) are scarce in commerce. Nelson, BH, 1894.2/75.

A very good copy.

[227] YEATS, Jack B[utler]. **James Flaunty or the Terror of the Western Seas.**

Illustrated throughout. First edition. 8vo. Original illustrated wrappers, hand-coloured by the artist. London: Elkin Mathews, n.d. [1901.]

Nelson, *EM*, 1901.10, who quotes a letter from Yeats to Mathews: “*Flaunty* was my favourite. Perhaps because it was the first.” Printed on highly acidic paper, particularly with regard to the wrappers, and with the usual chipping to edges of overlapping wrappers, and fold separating.

[228] YEATS, Jack B[utler]. **The Treasure of the Garden.**

A Play by Jack B. Yeats. Scenes and Characters together with Book of the Words and full Directions for Playing on a Miniature Stage. Illustrations by Jack B. Yeats. First edition, one of 200 copies. 4to. Original blue printed wrappers coloured by Yeats. London: Elkin Mathews, n.d. [1902].

Nine full page illustrations including cover, of which eight are hand-coloured, as well as various vignettes. The story is a tragic tale of the rotten emigrant ship *Gleaner* headed to Amerikay. The illustration of it lying off the village of Poolthoia is modelled on the strand at Rosses point in Sligo, with Ben Bulben glowering in the background.

Nelson, *EM*, 1902.15, citing an edition of 200, 165 of which were for sale. Except for a tea stain extending three inches along the top edge from the right corner, and ½ inch deep at its deepest, and very slight curling at upper corner, a very good copy with wrappers entirely intact and clean and a tight text block – the endemic browning of the text is well under control. Whether many were actually used for performances, or because of their inherent fragility, these larger format miniature theatre celebrations are rare enough.

[229] YEATS, Jack B[utler]. A Little Fleet. Verses Supplied by the Fleet Poet [John Masefield].

Illustrations by Jack B. Yeats. First edition. Small 4to. Original blue paper-covered boards printed in black on covers. Unopened. London: Elkin Mathews, 1909.

This perfect little book celebrates Jack B. Yeats' joy in model boats, which he and John Masefield sailed in the Gara stream near Masefield's house in Devon. In one of the many sales of Yeats family materials, this one at Sotheby's in 2017, there was a good handful of his model yachts, and an extraordinary storage case for them decorated with his drawings and prints. Thanks to the generosity of their buyer, they are now in the Model (its name is both coincidence and genius), museum and gallery in Sligo.

Nelson, *EM*, 1909.28, cites a printing of 100 copies, of which "less than half" were hand-coloured. This is a very good uncoloured copy, with the very high-acid paper extremely brittle and browned, resulting in slight fraying.

[230] [YEATS, Jack B[utler].] REYNOLDS, John Hamilton.

The Fancy. With a Prefatory Memoir and Notes by John Masefield and Thirteen Illustrations by Jack B. Yeats.

First edition. 8vo. Original printed wrappers, overlapping edges. London: Elkin Mathews, n.d. [1905.]

With a few creases up the spine from reading, but a very good copy indeed of this most endearing edition of works by the boon-companion of John Keats. Despite the title, only three of the illustrations concern boxing. The variant wrapper is without mention of the item being in Mathews' "The Satchel Series". The book was also issued in cloth.

The Learned Erotomane: Leonard Smithers and his circle.

[231] POLLITT, Herbert Charles “Jerome”. **Cabinet Photo in semi-profile of Pollitt as female impersonator.**

Image size 146 x 100 mm. London: H. S. Mendelssohn. 1892

Inscribed at the head “Herbert Pollitt: in Alma Mater: F. D. C. 1892.” “F. D. C.” is Cambridge’s Footlights Dramatic Club, and *Alma Mater* a play by one A.P. Shaw.

The extraordinary Pollitt was Smithers’ silent partner in business. He was an amateur female impersonator who performed under the stage name “Diane de Rougy” in tribute to the French actress and courtesan Liane de Pougy. While still at Cambridge, Pollitt had an affair with Aleister Crowley, who later paid tribute to him in *The Scented Garden of Abdullah the Satirist*, a collection of poems mingling Persian mysticism and the supposed glories of homosexuality. He was a friend and patron of Aubrey Beardsley, who designed his really magnificent bookplate, and whose works he actively collected, buying directly from the artist and through the publisher Leonard Smithers.

He was also a patron and collector of Whistler, who completed a lithographic portrait of him, but never managed to finish an oil portrait. The litho shows Pollitt in full-length, conventionally dressed and with short hair. The son of a newspaper magnate, Pollitt could well afford the life of a dilettante, collector, and patron of the arts. Although he loved being photographed, prints are rare in the market. Harvard has two albums, covering the period ca. 1865-1895, the first “depicting Pollitt’s childhood and young adulthood” and the second “depicting Pollitt dressed in female attire.” Photographers include J. H. Hogg of Kendal, Scott & Wilkinson of Cambridge, J. Palmer Clark, Mendelssohn (eight photographs), Arthur Weston, and Cameron Studio. Very good condition with wear to lower right corner of mount.

[232] [ANONYMOUS.] *Alone: An Introspective Work.*

First edition. 8vo. Original black cloth, modern-looking binding with red design, drawn title and author's pseudonym in white. Printed in Amsterdam by Roeloffzen-Hübner & Van Santen. London: Leonard Smithers & Co., 1898.

The printed dedication sets the tone for a very Smithers publication: 'A tous ceux, que le désir de dieu tormenté, ce volume est dédié'.

The book was described by one anonymous reader (from notes found in the copy of *Alone* belonging to Dr G. Krishnamurti) as a work "consisting of the internalised retrospective ramblings of a female lunatic of lesbian and religious tendencies", in which "the madness is very convincingly presented".

The author is identified on the covers, the dedication, on the title-page by a symbol consisting of a capital "I" standing with its foot in the centre of an "O". The author's name is sometimes given as "Phi", although it would be a pretty corrupt rendering of the Greek letter Phi if so. Mendes, quoted in Booth, 382 (vi), suggests that the author was Smithers' close friend George Reginald "Reggie" Bacchus who the year after this book married the actress (and friend of Lewis Carroll) Isa Bowman. He wrote several erotic stories for Smithers.

There are only two copies recorded by OCLC in the USA, at UCLA and Smith College. UCLA have catalogued their copy well, and differ from Mendes in speculating that "*Alone* was probably printed as a vanity publication by Smithers, who, towards the end of his career, was forced by financial difficulties to publish anything that an author would pay for. Although Smithers specialized in publishing erotic literature, and despite the fact that this book was printed in Amsterdam under an elaborate pseudonym, it seems to be a vanity rather than a clandestine publication."

A very good copy with light wear at extremities of spine and some rubbing.

[233] ARBUTHNOT, Foster Fitzgerald. Autograph Letter Signed to “Smithers”.

4 pp., 12mo. Manuscript letterhead of 18 Park Lane, London. 16 Sept 1890.

A letter to Leonard Smithers from Richard Burton's friend and collaborator in the Kama Shastra society, acknowledging receipt of three copies of Burton's edition of *Priapeia*, which he describes as “well got up, and well printed” and notes that ‘the index forms a very good erotic dictionary... and altogether it makes a most valuable and sensible addition to erotic literature’. He goes on to add that “the B's [i.e., Richard and Isabel Burton] as you probably know have returned to Trieste and remain there until the middle of November when they start for Corfu and Athens. I hope they will turn up in London next summer and take permanent apartments here spending the summers in England and the winters abroad.”

Burton never left Trieste, where he died of a heart attack less than five weeks after this letter, on 20 October 1890.

Very good condition with some yellowing and mailing folds as expected.

[234] BEARDSLEY, Aubrey. The Savoy.

Nos. 1-8, all published. Edited by Arthur Symons and Aubrey Beardsley. Literary contributions from Yeats, Conrad, Bernard Shaw, and others. Numerous illustrations by Beardsley; other illustrations by Charles Conder, Charles Shannon, Max Beerbohm, Walter Sickert and others. Eight individual parts. Nos. 1 and 2 in original paper-covered boards, and the remaining six in original printed wrappers, all after Beardsley. London: Leonard Smithers, 1896.

Within three months of the shake-up of *The Yellow Book* that had cost Beardsley his job, Smithers had launched its rival.

It was both stylish and dangerous, named after the Savoy Hotel, near where Smithers' offices had been, and which had been

a favourite venue for some of Wilde's liaisons, and defiantly intended to "pick up the discarded banners left by the retreat of *The Yellow Book* into respectability" (Weintraub, introduction to the selection published in 1966). Arthur Symons was responsible for the textual side of the journal, and was every bit as defiant and unconventional as Beardsley: in the editorial note for the second number he speaks of *The Savoy*'s reception as being "... nonetheless flattering because it has been for the most part unfavourable."

Smithers became Beardsley's most loyal patron for the rest of his short and intense career, and the *Savoy* presented a vehicle for him to restore his reputation as the most brilliant graphic artist of his generation, in which he succeeded famously, combining his mischievous and subversive wit with mastery of line. You can never be quite sure what you are looking at in these mature drawings: every swelling is suggestive, and every smile is ambiguous: even after John Bull's modest erection was removed from the prospectus, the drawing still speaks of a ponderous and ominous sexuality. And is the Madonna in the Christmas card really raising an eyebrow at the viewer? Is the head of the self-portrait in "A Footnote" really meant to be that phallic? Beardsley's brilliance overshadows what would have been a significant journal even without him. Conder, Rothenstein, Beerbohm and Pennell were among the other illustrators, and besides Symons there are important contributions from, *inter alia*, Yeats, Joseph Conrad (his short story "The Idiots"), Ernest Dowson and Theodore Wratislaw.

An extremely nice set in a folding cloth box with leather spine label. Some tears to yapp edges of wrappers of nos. 3-8 and small ink stains to wrappers of one number. The Beardsley Christmas card is loosely inserted.

[235] BEARDSLEY, Aubrey. Letters from Aubrey Beardsley to Leonard Smithers.

Edited with Introduction and Notes by R. A. Walker. Illustration by Beardsley (the previously unpublished first version of the Idler's Club drawing), photographs of Beardsley and of Smithers. First edition. 8vo. Original black and gilt cloth. London: The First Editions Club, 1937.

A very good copy.

[236] [BEYLE, Marie-Henry, as STENDHAL.] La Chartreuse de Parme.

With Thirty Illustrations by V. Foulquier, etched by G. Mercier. Translated from the French by E. P. Robins. First edition, total edition of 750 sets. Small 8vo. 3 vols. Original blue vertical grain cloth stamped in gilt on front and rear covers. London: Leonard Smithers; New York: George H. Richmond & Co., 1896.
Attractive bookplate of Charles J. Ray on all three copies.

Nelson, LS, 1896.14. Foxing to prelims, red stains to front cover of vol. 1.

**[237] [BIDDLE-COPE, James Canby as 'Cyprian Cope'].
Arabesques: A Perspective.**

With title-page quotation from Swinburne's Atalanta in Calydon: 'A measure of sliding sand from under the feet of the years'. First edition, one of 750 copies. Large 8vo, measuring 10 x 6½ inches. Original black cloth lettered in gilt on front cover and spine, with charming gilt-stamped cover design in birds and lantern motif. London: Leonard Smithers and Co., 1899.

Nelson, LS, 1899.18. Gilt bright, but some wear at head and foot of spine and corners, with top corners banged. Clean and tight in the binding. The story of Biddle-Cope, originally Cope, is odd even by the standards of Smithers' life and acquaintances. He began life as an heir to a shipping fortune in Pennsylvania, spent time as a country gentleman in Gloucestershire and a baron in

Italy (per his *New York Times* obituary the Pope having created him a Marquis of the Holy See, and King Umberto giving him a barony) and wrote several books that left little mark on the world.

[238] [BURTON, Richard.] Original Illustrations to Captain Sir R.F. Burton's "Arabian Nights"

"Reproduced from the original pictures in Oils Specially Painted by Albert Letchford." Printed on Japanese Vellum, from an edition of 25, each print signed in pencil, in a paper folder with the title, printed to accompany the "Grand Edition de Luxe". Six plates only from the suite of 71. Image size, 575 x 450 mm with very wide margins. [London, Leonard Smithers and H.S. Nichols. 1897.]

"Abdulla Bin Fazil & His Brothers", "Hassan of Bassorah", "Tales of Kamar Al-Zaman", "Tales of the Portress", "Tale of Ali Bin Bakkar of Sham Al-Nahar", and "Ma'Aruf the Cobbler & His Wife Fatimah." All are in very good or better condition, one with guard damp-stained, not affecting the plate.

[239] CATULLUS, Gaius Valerius. *The Carmina of Caius Valerius Catullus,*

"Now First Completely Englished into Verse and Prose by Capt. Sir Richard F. Burton ... Prose Portion, Introduction, and Notes Explanatory and Illustrative by Leonard C. Smithers". With letter to Smithers from Isabel Burton. First edition, no. 10 of 18 copies on Japanese vellum, with proofs of frontispiece before artist's and engraver's names. 8vo. Quarter-vellum over grey paper-covered boards. London: Printed for the Translators: In One Volume: for Private Subscribers Only, 1893 [i.e. 1894].

The printed limitation states four copies but this has been corrected in the publisher's hand to 12, of which this copy is recorded as no. 10 and signed by "Leonard C. Smithers". The last copies, which contain a further correction, indicate that there were, ultimately, 18 copies, demonstrating Smithers' mastery of the concept of editions that were strictly limited to the number that he could sell. Bookplate of John Hugh Smyth-Pigott of Brockley, who declared himself to be the reincarnation of Jesus Christ, and was the second leader of the startling Agapemonite sect (the present

cataloguer notes that as a child he used to deliver newspapers to Smyth-Pigott's later house in St. John's Wood – a remarkably spooky place; it was always a quick in and quick out).

Boards quite worn at corners and intermittently along edges. Text block is pristine and tight in the binding, though the frontispiece, second state, is foxed.

[240] CATULLUS, Gaius Valerius. *The Carmina of Caius Valerius Catullus.*

"Now First Completely Englished into Verse and Prose, the Metrical Part by Capt. Sir Richard F. Burton ... and Prose Portion, Introduction, and Notes Explanatory and Illustrative by Leonard C. Smithers". With letter to Smithers from Isabel Burton. First edition, one of 50 copies on Arnold's unbleached paper, with proofs before letters of the frontispiece in two states, Japanese vellum and India paper. Royal 8vo. Quarter-vellum over grey paper covered boards, spine lettered in gilt. London: Printed for the Translators in One Volume for Private Circulation Only, n.d. [1894.]

Spine a little darkened and minor wear to the board edges, slight foxing to frontispiece, but a very good copy nonetheless, inscribed (in his favoured purple ink) by the publisher "11 Febry 1895 To J J Greg Esq &c &c &c with the compliments of its part author Leonard C. Smithers".

Later inoffensive gift inscription on front pastedown endpaper.

[241] CATULLUS, Gaius Valerius. *The Carmina of Caius Valerius Catullus,*

"Now First Completely Englished into Verse and Prose by Capt. Sir Richard F. Burton ... the Prose Portion, Introduction, and Notes Explanatory and Illustrative by Leonard C. Smithers". With letter to Smithers from Isabel Burton. First edition, one of 50 copies on Arnold's unbleached hand-made paper, with proofs before letters of the frontispiece in two states, Japanese vellum and India paper. Royal 8vo. Quarter-vellum over grey paper-covered boards, gilt lettering on spine. London: Printed for the Translators: In One Volume: for Private Subscribers Only, 1893 [i.e. 1894].

Nelson, *LS*, C 1894.4. Binding worn and rear hinge detached, offsetting to prelims.

[242] CRANMER-BYNG, as John **WHITE-RODING**.

The Night.

With a frontispiece in photogravure by Laurence Housman. First edition. 8vo. Original multi-coloured cloth by Althea Gyles. Beardsley's "Puck on Pegasus" appears on the rear board. London: Leonard Smithers and Co., 1900.

Nelson, *LS*, 1900.2. A very good copy, spine slightly darkened. Althea Gyles, sporadically brilliant designer, was in a romantic relationship with Smithers at the time, and supplies an unsettling binding design: four interlocking birds surround a heart against a background of rays of sunlight and stars. The book is well represented in institutional holdings, but rare in commerce.

[243] CUNLIFFE, Emma Florence. **Verses at Sunset**.

Second edition, one of 50 copies. 8vo. Quarter-vellum over mustard cloth, gilt lettering on spine. London: Leonard Smithers & Co., 1899.

Presentation copy: "Mrs. Robinson[?] with kind regards from Emma Florence Cunliffe, June 12 1899." Nelson, *LS*, 1899.3. Glue residue to front cover, staining to back cover. Heavy offsetting to free end papers. Presumably a vanity publication (Cunliffe was the chatelaine of a big house in Shropshire) which the author must have given away satisfactorily, for there is an earlier state with an 1898 title-page, apparently of 60 copies. Four copies found in OCLC.

[244] CUNLIFFE, Emma Florence. **Fifty-Three Years of Sunshine Storm and Rain**.

First edition. 8vo. Original green cloth stamped in gilt on front cover and spine. Top edge gilt, otherwise uncut. London: Leonard Smithers 14 Cliffords Inn EC, 1901.

A genuinely fugitive book, not in Nelson, unknown to Booth and not found in Worldcat, JISC hub or the BLC. We can only find two traces of it: a mention in *The Literary Year Book* of 1908

where a bibliography of Cunliffe includes the current book “for private circulation”, and a paper by M. M. Schofield on the Virginia trade (which included slave trading) of Cunliffe’s family firm mentions having consulted this book as a microform reproduction in Liverpool Central Public Library.

Small stains on front and back covers.

[245] CUNNINGHAME-GRAHAM, R[obert]. B[ontine].
Aurora La Cujiñi. A Realistic Sketch in Seville.
Frontispiece. First edition, one of 500 numbered copies, this copy out of series. 8vo. Original printed wrappers. London: Leonard Smithers, 1898.

Nelson, LS, 1898.5. Wrappers spotted, otherwise about fine.

Cunninghame-Graham is best known for his South American travels and books, but this brilliant sketch of a dancer bewitching a previously disgruntled audience is set in Seville. There was a real Aurora La Cujiñi, seemingly, in the mid-19th century, and the author leaves an air of uncertainty as to whether the audience had just seen a ghostly vision of her returning. Cunningham-Graham’s friend Joseph Conrad was as entranced as the audience, telling him that “C'est, tout simplement, magnifique... This seems the most finished piece of work you've ever done.”

We are very grateful to an endearing article by John McIntyre: “R. B. Cunningham Graham’s “Aurora La Cujiñi” (1898): An Exploration”, in *Tejuelo*, no. 11 (2011).

[246] DE FONBLANQUE, Ethel M. A Chaplet of Love Poems.

First edition, one of 450 copies. 8vo. Original blue cloth lettered in gilt on front cover and spine, with central panel of bordered gilt hearts. London: Leonard Smithers and Co., 1899.

Presentation copy, inscribed on the title-page with her married name: “To Mrs. Brown Potter, with sincere admiration from the Author Ethel M. Harter, 1900.” The recipient is Cora Urquhart

Brown-Potter (1857-1936), American heiress/socialite who left her husband and daughter to pursue a stage career in the United Kingdom. A friend of Browning and the Prince of Wales, she surpassed her prior success in America as a socialite. And she succeeded on the stage as well, touring with Kyrle Bellew for 10 years and then joining Beerbohm Tree's company. Lacking the frontispiece portrait of the author that appeared in 50 copies. Nelson, *LS*, 1899.2. Signs of wear to spine. Six bleach-spots on front cover. Slight foxing to prelims.

[247] DE FONBLANQUE, Ethel M. A Chaplet of Love Poems.

First edition, one of 450 copies. 8vo. Original blue cloth lettered in gilt on front cover and spine, with central panel of bordered gilt hearts. London: Leonard Smithers and Co., 1899.

Nelson, *LS*, 1899.2. A clean, bright copy with extremely light wear to extremities of spine and corners, and light foxing to preliminary and terminal leaves.

[248] DE KOCK, Paul. Memoirs of Paul De Kock. Written by Himself.

With a Photogravure Portrait of the Author. First edition, first issue without the frontispiece and with the title printed all in black. 8vo. Original blue cloth with blind-stamped floral design, gilt lettering on spine. London: Leonard Smithers & Co., 1899.

Nelson, *LS*, 1899.19, suggests that Dowson might have translated this work. Minute wear to head and foot of spine. Joyceans will remember the fun that the bespectacled Dubliner had in *Ulysses* with de Kock's name and his vigorously lowbrow writing.

[249] DE KOCK, Paul. Memoirs of Paul De Kock. Written by Himself.

With a Photogravure Portrait of the Author. First edition, second issue, with the frontispiece and title-page printed in red and black. 8vo. Original blue cloth with blind stamped floral design, gilt lettering on spine. London: Leonard Smithers & Co., 1899.

Foxing to prelims.

[250] DOWSON, Ernest. *The Pierrot of the Minute. A Dramatic Phantasy in One Act.*

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.

[251] [DOWSON, Ernest, ed.] *Ben Jonson His 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 allover design by Beardsley. London: Leonard Smithers and Co., 1898.

The extra set of plates, printed full size rather than the vignette size of those in the text, is vastly superior to the muddy ordinary set. A fine copy of this beautiful issue. The book has a printed dedication 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.”

[252] [DOWSON, Ernest, ed.] *Ben Jonson His 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 1000 copies of a total edition of 1100. 4to. Original blue cloth decorated in gilt with an allover design by Beardsley. London: Leonard Smithers and Co., 1898.

An out of series copy of the second issue, with “THE BODLEY HEAD” at foot of spine. Lasner, *AB*, 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.

[253] DOWSON, Ernest. *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. An important association, bearing as it does the bookplate of John Gray. With the later small stamp of Hawkesyard Priory, where many of Gray’s books trickled down after having been 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.

This is 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.” This meant that Gray and the others of his friends that Smithers sent copies to saw the book before Dowson himself did, and 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 the artist was no more a fan of Dowson than of Wilde. Adams quotes Beardsley’s quip that the roughly Y-shaped design meant, “Why was this book ever written?”.

Hayward, 307; Nelson, *LS*, 1896.9, Lasner, *AB*, 106. A very good copy.

[254] [DOWSON, Ernest, translator.] BALZAC, Honoré de. *La Fille aux Yeux d’Or [The Girl with the Golden Eyes]* by Honoré de Balzac.

Translated by Ernest Dowson. With 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.

[255] DURINGE, Henry. *Premier Gerbe: Poésies.*

With an introduction by André Blanc and a poem addressed to Duringe by Albert Driancourt. Frontispiece of photogravure portrait of the author after J. d’Odemar, dated 7 Mai 1901, and giving the author’s dates as 1881-1905. First edition, one of 100 copies reserved for friends of the author. Large 4to, 22.3 x 16.1 cm. Partially unopened. French-folded pale violet laminated stiff paper with embossed cloth texturing and flower-and-leaf pattern. Paris, “Achevé d’Imprimer par Emile Kapp pour Charles Hirsch” 1907.

An exceptionally rare book, which adds significantly to the biography of a shadowy female Parisian pornographer.

A memorial volume (the title translates roughly as First Sheaf) to a man who died young, consisting of his verse with prefatory material, probably published by or for his mother, who happened to be a publisher of pornography. The frontispiece shows a

knowing fresh-faced young man hiding behind a beard, and the introductory prose and poem demonstrate a seemingly sincere, if poetic, sense of loss at the author's early death, with references to his weakness and insomnia.

“Duringe” is a name associated with the world of Parisian pornography, and has been the subject of much characteristically brilliant research by Peter Mendes, although he had not encountered a copy of this book. At the time of publication of his *Clandestine Erotic Fiction in English* he described Duringe merely as mysterious, but since then has managed to add some detail, supplied in correspondence.

Firstly Guillaume Apollinaire, in his *Journal Intime* refers to having met, while working on his erotica catalogue *L'Enfer de la Bibliothèque Nationale*, “une petite actrice” by the name of Duringe, who praised his verse (“pas mal”). Secondly, Pascal Pia's *Les Livres de l'Enfer* (1978) refers twice to Duringe: she took over the manuscript of the notorious *Teleny* after the death of Smithers, and then publishing *Yvonne, or, The adventures and intrigues of a French governess with her pupils* by Mary Suckit. In regard to the latter book he refers to her as Mme Duringe, and describes her as an anonymous publisher of clandestine works.

Teleny was published over the imprint of Charles Hirsch, who also published the current book. This is all too much of a coincidence, and our working hypothesis is that the work is the memorial to the recently dead son of Mme Duringe: to our eye there is no evident reference in the verses to his mother's trade, (but there probably wouldn't be, would there?).

Not in the Bibliothèque Nationale, British Library Catalogue, or COPAC. WorldCat lists only one copy, in the National Library of Poland. Pale violet colour evenly faded to pale grey. Slight soiling to front cover. Foxing of prelims, especially heavy in the borders of the frontispiece.

[256] DURINGE, Henry. Premier Gerbe: Poésies.

With an introduction by André Blanc and a poem addressed to Duringe by Albert Driancourt. With frontispiece: photogravure portrait of the author after J. d'Odemar, dated 7 Mai 1901, and giving the author's dates as 1881-1905. First edition. Large 4to, 22.3 x 16.1 cm. Partially unopened. French-folded pale violet laminated stiff paper with embossed cloth texturing and flower-and-leaf pattern. Paris, Colophon: "Achevé d'Imprimer par Emile Kapp pour Charles Hirsch", 1907.

A copy of an issue without the colophon advertising being one of 100 reserved for friends.

A very good copy indeed with some very light soiling to wrappers and heavy foxing to the preliminaries.

[257] [FRENCH REVOLUTION.] The Reign of Terror.

**A Collection of Authentic Narratives of the Horrors
Committed by the Revolutionary Government under Marat
and Robespierre.** Written by Eye-Witnesses of the Scenes.

Translated from the French Interspersed with Biographical Notices and Curious Anecdotes Illustrative of a Period Without Its Parallel in History. With two frontispieces: being photogravure portraits of the Princesse de Lamballe and M. de Beaumarchais. First edition. 2 vols. 8vo. Original blue cloth. Uncut and partially unopened. London: Leonard Smithers, 1898 [i.e. 1899].

Nelson, LS, 1899.12. Tilted binding, wear to extremities of binding, darkened spine, foxing to prelims.

**[258] [FRENCH REVOLUTION.] The Sufferings of the
Royal Family during the Revolution in France Deduced
from Accounts by Eye-Witnesses.**

With an Engraved Frontispiece of Louis XVI Taking Leave of His Family in the Temple. First edition. Fleur-de-Lis Library of Memoirs, vol. 8. Original blue cloth with fleur-de-lis in gilt on front cover, "Puck on Pegasus" device in gilt on rear cover, lettering in gilt on spine. London: Smithers Hampden and Co., 1902.

Nelson, *LS*, 1902.1. A very good copy with darkened spine showing some wear at head and rubbing at foot. Foxing to prelims.

[259] GRAHAM, William. *Last Links with Byron, Shelley, and Keats.*

First edition. 8vo. Original navy cloth, gilt lettering on spine. London: Leonard Smithers & Co., 1898 [i.e. 1899].

Handsome bookplate of Alfred Grapnell on verso. Nelson's second binding variant, with matt endpapers and date at foot of spine. Nelson, *LS*, 1899.1. Cover somewhat bubbled, slight foxing to prelims; otherwise a fine copy.

[260] GRAY, Thomas. *Unparalleled Patty. A Tale of London.*

First edition. 8vo. Original black cloth lettered in white. London: Leonard Smithers & Co., 1898.

A misbound copy, in which the last gathering is a repetition of the preliminaries. Small tear to head of spine, soiling and fading to lettering on front cover.

One of the few traces left by this fugitive book is a slightly odd notice in *The Academy*: "This is a tale of London life – the adventures of two young men among Sunday-night clubs, studios, millinery establishments, and theatres. Unparalleled Patty does many spirited things. She becomes a nurse, and this is her complaint: "In the last fortnight no less than three patients, two of them young men and the third an old gentleman, all of whom had been given up by the doctors, said to me, 'Kiss me once, Nurse Hilda' – that's my nursery name – 'and I'll die happy,' and just to soothe them I kissed a little kiss. Two of them died, which was all right; but one of the two young men recovered, and he's going about now quite well and strong. Don't you think it's a great shame?"

Worldcat records no copies in the Americas, and only the BL, Leeds and NLS copies in England. JISC Library Hub adds the Bodleian. One of only three titles in Nelson that were not in the Robert Booth Collection. Nelson, LS, 1898.6.

[261] [HALL-STEVENSON, John Hall.] *Crazy Tales.*

First edition, one of five copies on Japanese vellum. 8vo. Original dark green vertical grain cloth stamped in blind, gilt lettering on spine. London: Printed for Distribution Amongst Private Subscribers Only, 1894.

But for two small splashes of black paint on the spine, which do not obscure the gilt-stamping, a fine copy.

[262] [HALL-STEVENSON, John Hall.] *Crazy Tales.*

First edition, No. 98 of 210 copies on Arnold unbleached handmade paper. Small 4to. Original dark green vertical grain cloth, stamped in blind on covers and spine, gilt lettering on spine, top edge gilt, otherwise uncut. London: Printed for Distribution Amongst Private Subscribers Only, 1894.

Nelson, LS, C1894.1. Slight wear at extremities of spine. Small bump to upper fore-edge corner, otherwise very good.

[263] [HALL-STEVENSON, John Hall.] *Makarony Fables.*

For Grown Gentlemen by the Author of "Crazy Tales."

First edition, No. 3 of five copies on Japanese Vellum. 8vo. Original mulberry vertical grain cloth stamped in blind on covers and spine, gilt lettering on spine. London: Printed for Circulation amongst Private Subscribers Only, 1897.

Nelson, LS, C1897.12, not mentioning this issue. Very good with minute splits in cloth at head and foot of spine. Internally immaculate.

**[264] [HALL-STEVENSON, John Hall.] Makarony Fables.
For Grown Gentlemen by the Author of “Crazy Tales.”**

First edition, one of 300 copies printed by Nichols on Arnold unbleached handmade paper. 8vo. Original mulberry vertical grain cloth elaborately blind stamped on covers and spine, gilt lettering on spine. London: Printed for Circulation amongst Private Subscribers Only, 1897.

Nelson, LS, C1897.12. Signs of wear and slight discoloration but generally a very good copy.

**[265] HAMILTON, Count Anthony. The Four Facardins.
A Fairy Tale.**

With Frontispiece and Cover Design by Hugh Graham. First edition, No. 25 of 680 copies. 8vo. Original wrappers printed in red and black, “Puck on Pegasus” device on spine. London: Printed for the Lutetian Society, 1899.

The book was also issued in green cloth, without the frontispiece. Nelson, LS, 1899.11. Very good copy with wrappers somewhat soiled and unnecessary archival tape repair at head of spine; internally fine and tight.

**[266] HAMILTON, Count Anthony. The Four Facardins:
A Fairy Tale.**

First edition, second issue. 8vo. Original green cloth with gilt-stamped vine tracery on front cover, red leather spine label, gilt-stamped with title. London: Printed for the Lutetian Society, 1899.

This second issue lacks the colophon and Graham’s cover design and frontispiece., the former appearing only on the French-folded paper wrappers of the first issue. At the foot of the spine of the first issue is “The / Lutetian / Society”. Nelson, LS, 1899.11. Lower corners turned on front and back boards.

[267] LEONARD, Jean. *The Souvenirs of Leonard, Hairdresser to Queen Marie-Antoinette.*

Front-cover design by Aubrey Beardsley. First Rendered into English with a Preface and Annotations by A[lexander] Teixeira de Mattos. With Two Portraits of Louis XV and Marie Antoinette reproduced in photogravure. First edition, No. 181 of 250 copies on wove paper. 2 vols. 8vo. Original blue cloth with gilt design. London: Privately Printed, 1897

Nelson, LS, C1897.7; Lasner, AB, 117. Very good set, slight wear to head and foot of spine.

[268] LEWIS, Arthur W. *London Fairy Tales.*

With Decorations by the Author. First edition, first issue. Square 8vo. Original dark red cloth with floral design on front board and printing in black. London: printed by Paul Naumann for Leonard Smithers and Co., 1899.

Nelson, LS, 1899.17. Signs of use, slight discoloration to front cover, bubbling to rear cover.

[269] LEWIS, Arthur W. *London Fairy Tales.*

With illustrations by the author. First edition, second issue. Square 8vo. Original blue-grey cloth stamped in gilt and lettered as to both author and publisher, as the primary binding does not. London: printed by Paul Naumann for Leonard Smithers and Co., 1899.

Nelson, LS, 1899.17. Small split to front free endpaper, discoloration and stain to front cover.

[270] LUCAS, St. John. *The Last Arcadian and Other Papers.*

First edition. 8vo. Original blue-black cloth stamped in gilt. London: Leonard Smithers & Co., 1899.

Nelson, LS, 1899.9. Small stains on front and rear covers, intermittent foxing throughout. World-weary essays, written a few years before Lucas met Rupert Brooke.

[271] **MARTIALIS**, Marcus Valerius. **Ex Otio Negotium. Or, Martiall His Epigrams Translated by R. Fletcher.**

Photogravure frontispiece portrait of Martial. First edition, no. 31 of 105 copies on Arnold unbleached handmade paper. 8vo. Original mid-blue cloth, gilt stamped with marbled effect on front and rear covers, gilt lettering and floral/geometric design on spine. Top edge gilt, otherwise uncut. London: Printed for Distribution Amongst Private Subscribers Only [by Leonard Smithers], 1893.

Reprinted from the 1656 edition of this translation, this was printed and published by Nichols, with Smithers providing the “Prefatory Note” and, probably, the text from his growing stock of “curiosa”. Nelson, *LS*, 1893.4. Foxing to prelims and the slightest hint of rubbing to extremities of spine, otherwise very good. Gilt-stamped binding design is bright and clean. OCLC records are unclear owing to information pollution from digital surrogates, but this is certainly as rare in commerce as its limitation would suggest.

[272] [MEIN, Maclare, as “Nigel Tourneur.”]
Hidden Witchery.

With frontispiece, another full page plate and many smaller illustrations by Will Mein. First edition, second issue, one of 450 copies. 8vo. Original blue cloth, white cloth spine, upper cover with single vertical gilt rule, gilt lettering on spine and front cover. Uncut. London: Leonard Smithers, 1898.

Puck bookplate after Beardsley of the great collector Robert Booth. This second issue has the cancel title-page. Nelson, *LS*, 1898.3. BL. Booth 424. Tourneur was one of the pseudonyms of the obscure Scottish author Maclare Mein, who presumably was brother to Will Mein, the illustrator.

Spine rather darkened, single snag in cloth to both head and foot of spine.

[273] OMAR KHAYYAM. [JAMES, Gilbert.] *Fourteen Drawings Illustrating Edward Fitzgerald's Translation of Omar Khayyam* by Gilbert James.

First edition thus. 4to, original pictorial green cloth. London: Leonard Smithers and Co., 1898 [i.e. 1899].

The drawings were first serialized in *The Sketch*, and this marks their first book appearance – they were to appear in a bewildering array of editions throughout the early twentieth century as Rubaiyat-fever grew. The obscure (some might say, deservedly obscure) James was a friend of Sidney Sime, and was a protégé (he drew his bookplate) of the ubiquitous Clement K. Shorter, editor of *The Sketch*, and friend of so many in the Edwardian book world, including the unpleasant T. J. Wise. For more information on him, please see the remarkable website of the independent scholar Bob Forrest.

Nelson, LS, 1899.4, One light splash mark on the front cover, else a fine bright copy.

[274] [O'RIORDAN, Conal Holmes O'Connell, as “Norreys Connell”.] *The Fool and His Heart.*

First edition. 8vo. Original black cloth with gilt lettering on front cover and spine. Uncut and unopened. London: Leonard Smithers & Co., 1896.

A presentation copy, inscribed by the author with a serio-comic corruption of his name: “Bromley, Kent, 14th May 1900. My Dear Campbell, this copy of *The Fool* I found among my books today when I came down specially to Bromley to look for other things. It is, or was, the last copy of the 1st English edition to leave the hands of the publisher; and I present it to you as a generous patron of literature and the polite arts – such as cake-eating – with the assurance of my devotion – the most profound. Ever, my dear Campbell, your very obliged & obedient Conalus Cunctator.” It seems likely that the recipient is O’Riordan’s friend the art historian Campbell Dodgson, who was also close to the book’s dedicatee Ernest Dowson.

Extremities of spine lightly rubbed, areas of wear. Good copy.

[275] O'SULLIVAN, Vincent. A Book of Bargains.

Frontispiece and "Puck on Pegasus" title-page device by Beardsley.
First edition, first issue. 8vo. Original red cloth, lettered in gilt.
London: Leonard Smithers, 1896.

Beardsley and O'Sullivan's friendship suffered slightly in the production of this book, the frontispiece of which caused Beardsley some problems. At one stage he demanded that his name be removed from the title-page (see Zatlin, *Beardsley*), but Smithers ignored him, and the good relations of author and artist resumed. Beardsley violated his normal boast of never reading the books he was illustrating, and said he was "much struck by O'Sullivan's stories, I believe they will be a success." In his memoir of Wilde, O'Sullivan refers to this title as a "book of very youthful stories written to burlesque the variety of Terror stories then somewhat in fashion", but the book crossed the blood-brain barrier between parody and art and launched O'Sullivan as a macabre fantasy author. George Locke in his *Spectrum of Fantasy* describes (with the voice of the purist) the stories as "some but not all genuine fantasy". Nelson, *LS*, 1896.1; Sims, A.2; Lasner, *AB*, 109. Spine just faded, but a very good copy indeed.

[276] O'SULLIVAN, Vincent. A Book of Bargains.

Frontispiece and "Puck on Pegasus" title-page device by Beardsley.
First edition, second issue. 8vo. Original red cloth, lettered in gilt.
London: Leonard Smithers, 1896.

Spine very slightly faded, and the slightest of wear to the extremities of the binding: title-page foxed from the tissue.

[277] O'SULLIVAN, Vincent. The Green Window: A Book of Essays

First edition, one of 500 copies. 8vo. Original green boards, paper spine, printed spine label. London: Leonard Smithers and Co., 1899.

The first issue, as per Nelson, *LS*, 1899.10. Spine darkened and covers rather discoloured and slightly worn at edges.

A series of aphoristic essays, all with monosyllabic titles. Their measured archness is sometimes over-ambitious to the point of pretension, but at their best they have a winning directness, as in “Rush”: “Haste is the negation of dignity. This you will perceive if you go to a railway station and watch late people hurrying to catch a train; which, if they lose, they stand fuddled, mopping their brows, confessed fools in the sight of me. To lose a train after you have strained every nerve to gain it, is one of the great mistakes of life in little. If, on the other hand, you saunter to the place of departure, and, refusing to run, gaze on the train as it glides away with calm eyes, you do not apprise a jeering crowd that you have been defeated. To be leisurely is an act of faith and also an act of liberty ... it is not well to acquaint the world that you are eager after anything, for then it looks to see you fall.”

O’Sullivan was, in the 1890s, a wealthy remittance man, and helped Wilde and others – by the 1930s he was himself the subject of charity, and the brilliant essay “Help” speaks eloquently as to how “A sense of obligation engenders a sense of hate”.

Per Nelson, LS, 1899.10, limited to 500 copies on Van Gelder handmade paper. Sims, A.4. A very good copy with spine darkened and some wear to corners.

[278] O’SULLIVAN, Vincent. *The Green Window: A Book of Essays.*

First edition, one of 500 copies. 8vo. Original vertically ribbed brown cloth. London: Leonard Smithers and Co., 1899.

The second issue, after the book had been taken over by Grant Richards, with their imprint at the foot of the spine. Very minor wear to the binding, but an excellent copy, with the bookplate of Adrian Goldstone.

[279] PETRONIUS ARBITER, Gaius. **The Satyricon of Petronius Arbiter** A Roman Knight in Prose and Verse with Fragments Recover'd at Belgrade in the Year 1698

Made English by Mr. Wilson of the Middle Temple and Several Others. With a Frontispiece in Photogravure Depicting the Feats of Trimalchio. First edition, one of 400 copies. 8vo. Original burgundy cloth with black boards, gilt lettering on spine. A Verbatim reprint of the Original Edition of 1708. Printed at London for Private Circulation, 1899.

Nelson, LS, 1899.7. Fine with tissue guard and title-page somewhat foxed.

[280] [PREVITÉ, Henry Francis, as 'Henry Francis'.] My Great Discovery and Three Other Stories.

First edition. 8vo. Original green cloth with gilt lettering on spine. London: Leonard Smithers & Co., 1899.

Nelson, LS, 1899.20. Foxing to prelims, "WITHDRAWN" rubber stamp on recto of front free endpaper, and discreet blind-stamp of Birkbeck Library College on title-page. Small stains on back cover.

Previté is an obscure figure. He was a friend of R. C. Trevelyan, and seems to have had a role in his family's commercial interests in Trinidadian Lake Asphalt (a fascinating bit of colonial enterprise). Trinity College Cambridge has a correspondence with Trevelyan, in which Trevelyan refers to this book as "an experiment, and an interesting one".

The book gives every impression of a commissioned, or vanity publication. It is certainly rare, with no digital surrogate, no copy in Worldcat, and only the BL copy recorded by JIS Library Hub.

[281] [PREVITÉ, Henry Francis, as 'Henry Francis'.] My Great Discovery and Three Other Stories.

First edition. 8vo. Original green cloth with gilt lettering on spine. London: Leonard Smithers & Co., 1899.

Nelson, *LS*, 1899.20. Foxing to prelims.

[282] RYAN, W. P. *Literary London: Its Lights & Comedies.*

First edition, first issue. 8vo. Original navy cloth, gilt lettering on spine. Printed by Binger Bros at their Works in Amsterdam. London: Leonard Smithers, 1898.

Nelson, *LS*, 1898.2. Light rubbing to head and foot of spine. Intermittent foxing throughout. The University of California copy has the Smithers imprint crossed out and the author's address written in, suggesting that he took over the copies. Some copies have an inserted slip referencing Marie Corelli's threat of a libel action against this satire on literary journalism by the anti-clerical Irish journalist William Patrick Ryan. He doesn't confine himself to Corelli and in fact lays into many of his fellow authors, and the level of journalism about them.

He swipes at Kernahan, teases Henley, insults H. G. Wells and Max Pemberton, is beastly to Arthur Morrison and patronising to Israel Zangwill. Just when you think he is simply a misanthrope he gets to Max Beerbohm, and delivers an extended paean, which begins oddly with an attack on the decadence: "And it came to pass that after many days of Yellow melancholy, the organ of the initiated, the never enough-to-be-immortalised *Yellow Book* sowed its wild oats as it were and took a villa in Streatham." Grant Allen is bullied as "Allen Gaunt", Robert Buchanan as "Lithobolia Buchanan", and he brands William Watson, Le Gallienne and John Davidson as the "Tiny Heliconian Triplets". His hostility to Hall Caine would have caused even the sainted Max to blush, Sarah Grand and Stephen Crane are poked at: a whole chapter is devoted to the absurdness of Fiona MacLeod ("The Lady Fiona of Iona"). Kipling is promoted to be the Colonial Secretary for poets – his conclusion is not dissimilar to that of Max's in that he has "an artistic sense which he has but little developed and for which he gets little credit, that he is a poet who could write of the revealing heart of things as well as indulge in the whoop-and-drumbeat exhibitions, and the melodious-cum-mordant glorification of tame savagery and rude strength which have made

his Name and Fame with the man in the street.” Yeats gets as easy a ride as does Max: “He has a sweet, wizard, lyric gift, a delicate sense of beauty, glamour abounding. His genius to be sure is more like a haunting Isle of Voices than a comprehensible world.”

[283] SMITHERS, Leonard. Letter Signed

addressed to the bookseller J. W. Bouton of New York – parts of whose archive is in the New York Public Library. 1p, 4to, on letterhead of Leonard Smithers and Co., 36 King Street, Covent Garden, London W.C., 25 Sept. 1900.

An unpublished letter signed by Smithers with the body in a third party hand – presumably his faithful secretary Florence Brimmacombe. It seems likely that Smithers, whose business was in a pickle at the time, had been trying to make a wholesale deal: “With your not buying my books whilst you were here I am afraid you have made it too late for yourself. I was made bankrupt on the 6th of September, and Hodgson [“The auctioneer” added in Smithers’ hand] will probably have the selling of the books next month.” He was clearly still trying to do a deal on a subset of the stock, and writes that “I will advise you as soon as I can put my hands on the remaining things you want, which will probably be next week … any money you can send me on account for these books will be regarded in the light of a godsend”.

Nelson, *LS*, p. 262: “Smithers was adjudged bankrupt on 18 September 1900, the announcement appearing in the *Times* the following day” which suggests that Smithers must here refer to a preliminary step in the process when he says he was “made bankrupt on the 6 September”.

On cheap stationery – Smithers’s deckle-edge days now behind him – the letter is age toned and tender. Two corners chipped far from text and separations toward the margins at a fold or two.

[284] SMITHERS, Leonard. **Catalogue of Rare Books, nos. [1-2], 3-14 (April 1895-1898).**

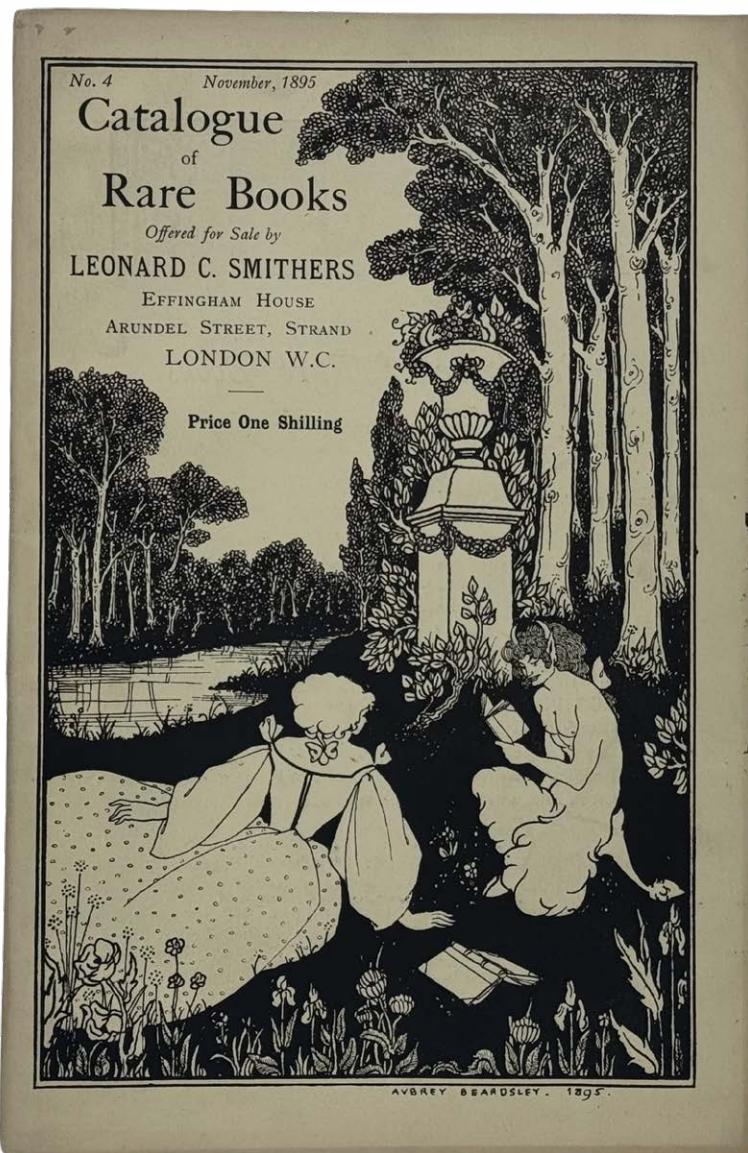
14 issues [1 & 2], 3-14. 8vo. Original printed wrappers or self-wrappers, five of them with cover artwork after Aubrey Beardsley, stapled or sewn. Issues 1 and 3 with ink numeration at top left in the same neat and early hand; no. 2 with a pencil indication top centre. With four separate prospectuses for Smithers publications, including the Beardsley *Mademoiselle de Maupin*. London, Leonard Smithers, Effingham House, and from No. 8, Royal Arcade. Arundel Street. April 1895-1898.

A near-complete set of Leonard Smithers' rare book catalogues, lacking the terminal Number 15 of 1899, of which we know only the Bodleian Library copy. These catalogues are the black roses of Smithers' publications, and are rare in individual issues, extremely rare in extensive runs, and literally unknown in complete sets.

No. 3 notoriously included Holbein's *Dance of Death* (Paris: Tross, 1856): "... appropriately bound in human skin, with a *double* of maroon morocco, enriched with three most weird designs, executed in mosaic coloured leathers, the binding specially designed and executed by the celebrated Raparlier."

The catalogues illustrate Smithers' multi-disciplinary approach, combining adverts for his own current publications, respectable and smutty, after-market copies of his own titles and associated material, and conventional books for the rare book market, such as Americana and military books. Outstanding items include Beardsley's drawing "Messalina and her companion", now in the Tate, Beardsley's copy of Mallarmé's *L'Après-midi d'un Faune* with drawings by him, a teasing reference to "an interesting collection of Mr. Aubrey Beardsley's original drawings, particulars of which I shall be glad to send on application", and a quintessentially Smithers' item, combining bibliophilia and prurience, being a copy of the rare first edition of Burton's *Thousand and one Nights*, "used by me in editing the Edition in twelve volumes, which appeared in 1894. The interest of this copy arises from the

fact that every Page, Note, Line, and Word which I left out in the new edition, is in this copy, lightly struck through in lead pencil, without in any way obliterating the letterpress."



[285] SMITHERS, Leonard. Prospectuses.

Group of five prospectuses for publications of Leonard Smithers and associated imprints. London, 1894-1896.

1. Zola's Rougon-Macquart novels, translated by Dowson, Plarr, *et al.* Imprint of the Lutetian Society, with a manuscript addition "issued under M. Zola's express auspices". Nelson, *LS*, C 1894-5.2. Slightly browned and chipped, lacking the order form.
2. Arthur Symons, *Silhouettes*, second edition, revised and enlarged. Nelson, *LS*, 1896.2. Fine condition.
3. "Norreys Connell", *The Fool and His Heart*. Nelson, *LS*, 1896.5. Fine condition.
4. *The Rape of the Lock*, first Smithers edition, Jan. 1896. Nelson, *LS*, 1896.8. Very good condition.
5. *The Life and Times of Madame Du Barry*. Translated by Robert B. Douglas. 4to leaf folded once to form four pages. Last page is devoted to ads for Symons, *Silhouettes*, second edition; *The Rape of the Lock*, illustrated by Beardsley; and the first issue of *The Savoy*.

[286] SPRIGGE, S[amuel]. Squire. Odd Issues.

First edition. 8vo. Original red cloth blocked in black and gilt with chess design. London: Leonard Smithers and Co., 1899.

Sir Samuel Squire Sprigge, on the staff of the medical journal *The Lancet* and later to become its editor, is a surprising author for a Smithers list, and this was presumably a vanity publication. The thirteen short stories and one-act plays include references to Balzac and Gautier, and a one-act Wildeian tribute play which includes the following short speech in the mouth of Lady Launceston: "I must come down and show you my portrait. Tommy recommends me to put it in the kitchen to frighten the beetles". Nelson, *LS*, 1899.5.

Cloth separated along middle section of rear joint. Slight bubbling to rear cover. A very good copy.

[287] **SYMONS, Arthur. *Silhouettes* [with] *London Nights*.**

Silhouettes: second edition, revised and enlarged. One of 15 large paper copies of a total edition of 400. 8vo. Original black cloth. London: Leonard Smithers. London Nights: first edition, one of 50 copies numbered and signed by the author. 8vo. Original black cloth. Both volumes housed together in a handsome double spined morocco-backed slipcase with chemise. London: Leonard Smithers, 1896.

A conjoint offering of a pair of rare Smithers publications.

The copy of *Silhouettes* is 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.

London Nights is 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.

[288] SYMONS, Arthur. London Nights.

First edition, one of 500 copies of a total edition of 550. 8vo. Original black cloth. London: Leonard C. Smithers, 1895.

Nelson, LS, 1895.2. A very good copy.

[289] SYMONS, Arthur. London Nights.

First American edition, from the English sheets with a cancel title-leaf. 8vo. Original black cloth. London: Leonard Smithers; New York: George H. Richmond and Co., 1896.

Spine chipped at head and foot.

[290] SYMONS, Arthur. Silhouettes.

Second edition, revised and enlarged, (the first Smithers edition) “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. They met in 1892, while Symons was music-hall correspondent to the *Star*, and became close friends (there are seventeen letters from her to him in the John Rylands Library). Beckson notes that Symons was “devoted” to Guilbert, and that he described 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.

[291] SYMONS, Arthur. Silhouettes.

Second edition (the first Smithers edition). 8vo. Original black cloth. London: Leonard Smithers, 1896.

The copy of Everard Meynell, son of Wilfrid, with his large book-plate, 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.

[292] SYMONS, Arthur. *Silhouettes*.

Second edition, revised and enlarged. (the first Smithers edition)
“One of 400 small paper copies” of a total edition of 415. 8vo.
Original black cloth. London: Leonard Smithers, 1896.

Light foxing to preliminaries, but a fine copy.

[293] SYMONS, Arthur. *Silhouettes*.

Second Edition, revised and enlarged, (the first Smithers 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, 1896.

Bound up from the English sheets.

[294] SYMONS, Arthur. *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, leaving only the vaguely decipherable initials “C R.”, “S. R.” or “G. R.” on the front free endpaper. Some modest wear and soiling to the binding, but a very good copy nonetheless.

[295] SYMONS, Arthur. *Amoris Victima*.

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.

[296] SYMONS, Arthur. *Amoris Victima.*

First edition, one of 400 copies of a total edition of the 425, 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 lack Smithers' imprint at the foot of the spine. A fine copy.

[297] WILDE, Oscar. *An Ideal Husband. By the Author of Lady Windermere's Fan.*

First edition, one of 1000 copies. Small 4to. Original pale pink cloth designed by Charles Ricketts. London: Leonard Smithers and Co., 1899.

Nelson, LS, 1899.16, Mason, 385. Spine fractionally faded and with a few very occasional string marks along fore-edges of boards, but overall an excellent copy.

[298] WRATISLAW, Theodore. *Orchids.*

First edition, one of 250 copies. 8vo. Original light beige cloth lettered in gilt. Partially uncut. London: Leonard Smithers, 1896.

Wratislaw contributed to *The Yellow Book* and *The Savoy* and is often described as quintessentially Decadent, exploring such themes as artifice, perversity, and the beauty of evil, utilising the symbolic potency of music halls and fetid hothouses, as well as exotic perfumes and (of course) orchids.

Spine just a little darkened, but a very good copy indeed.

[299] ZOLA, Emile. *Germinale.*

The Lutetian Society's Issues, No. 5. First Translated into English by Havelock Ellis. First edition, No. 40 of 300 copies on Arnold handmade paper. 2 vols. Original blue-black cloth stamped in gilt on front cover and spine. London: Privately Printed by the Lutetian Society for Private Distribution amongst Its Members, 1895

Nelson, LS, C1894-5.2, V. Some wear to corners and head of spine.

Cyril Ranger Gull and Arthur Greening

The historian David Wilkinson, in *'Guy Thorne'; C. Ranger Gull. Edwardian Tabloid Novelist and his unseemly Brotherhood* (Rivendale Press, 2012) and *Arthur Greening: That Damned Elusive Publisher* has made a tremendous job of turning stones over to describe the lives of Gull and Greening, two essential minor fin-de-siècle characters. Gull, friend of Smithers, was by turn a pornographer, a gambler, a drunk, a hugely successful popular novelist, and sportsman, and his friend Greening a self-named printer, publisher and theatrical gent.

[300] GULL, Cyril Ranger (as "Guy Thorne"). *Inscribed portrait photograph.*

Postcard proforma on verso, used by Gull for a message sent from Belgium to London. Partly illegible postmark from Knocke, dated 1912.

The portrait is a truly extraordinary professional portrait of a fairly extraordinary man, with a nearly spherical head set on a huge body in a deafening three piece check suit. Inscribed lower right "Yours sincerely Guy Thorne Bruges".

The card is to "Cecil Broadhurst Esq" (Cecil Herbert Broadhurst, 1866-1934), at "R. T. Lang Ltd.", acknowledging that "agreement and Check arrived this mng. You will be glad to hear that I have been hard at work during the last 2 days and will be sure and finish to time. ¶ Will write in a few days about a meeting at which to discuss _____ plans." Signed "G. T." Broadhurst is somewhere described as press agent to Herbert Beerbohm Tree, and R. T. Lang were a short-lived advertising agency.



[301] [GULL, Cyril Ranger.] **The Hypocrite.**

First edition. 8vo. Original pictorial cloth designed by G.F. Scotson-Clark. London: Greening & Co., 1898.

Ranger Gull's first novel. Its binding design is a minor masterpiece: Scotson-Clark had been a schoolmate of Aubrey Beardsley, whose influence is sometimes seen in his many theatrical posters. Ranger Gull (so much did Smithers create an air of otherness around him that even his friends joined in with bizarre nomenclature, such as Gull and Reggie Bacchus) was a close boon-companion to Leonard Smithers, but later distanced himself and made callous, dismissive comments about him in print. The hypocrite indeed.

This was the first item in a trilogy which continued with *Miss Malevolent* and *Shams* and in which many commentators have interpreted the character of Caradoc Yardly Gobion as owing much to Oscar Wilde, but David Wilkinson gives this short shrift, seeing more of Gull himself in it: he quotes John Betjeman's description of Gobion as "a real bad egg, this one." A very good copy.

[302] [GULL, Cyril Ranger.] *Miss Malevolent*.

First edition. 8vo. Original brown cloth blocked in black and cream with an elaborate all over design. London: Greening & Co., Ltd., 1899.

A bold and unusual binding design featuring a woman with, indeed, a pretty malevolent expression: the design is signed with initials W. J. R. bottom right. Rare with OCLC reporting only three copies in North America. A very good copy.

[303] [GULL, Cyril Ranger.] *Shams*.

First edition. 8vo. Original red cloth with stylish lettering in gilt on spine and upper cover. London: Greening & Co., Ltd., 1899.

A very good copy of the final title in the trilogy, although we note that David Wilkinson queries the attribution, suggesting that its authorship may have more to do with his friend Reggie Bacchus.

[304] [GULL, Cyril Ranger, as C. Ranger-Gull.] *The Adventures of Ulysses the Wanderer*.

An Old Story Retold by C. Ranger-Gull. Illustrated with a frontispiece and six interesting full page art nouveau designs by W[ill]. G. Mein. First edition, one of 110 copies signed by the author. Original "vegetable parchment" spine and purple cloth over boards, stamped in gilt. London: Greening and Company, Ltd., 1902.

Dedicated to Herbert Beerbohm Tree, this is an ambitious and fairly successful bit of book design in a style which is uncharacteristic of Greening and more reminiscent of the publications

of Leonard Smithers, who was a close friend of Ranger Gull. Uneven fading to purple cloth, and bottom corner of front board banged. A very good copy.

[305] [GULL, Cyril Ranger, as C. Ranger-Gull.] **The Serf.**
First edition. 8vo. Original brown cloth. London: Greening & Co., Ltd., 1902.

A very good copy with some foxing to initial and terminal leaves. Rare in commerce and institutionally. There was a Greening reprint in 1906 and a New York edition in 1907.

[306] [GULL, Cyril Ranger, as C. Ranger-Gull.] **A Story of the Stage.**
First edition. 8vo. Original red cloth lettered in black. London: F. V. White & Co., 1905.

An early Gull novel based on his experience on stage and behind the scenes. A very good copy with some foxing to preliminary and terminal leaves and edges of text block, and a very small bleach spot at corner of front board.

[307] [GULL, Cyril Ranger, as "Guy Thorne"]. **The Socialist.**
First American edition. 8vo. Original blue cloth. New York: G. P. Putnam's Sons, 1909.

This first American edition was published the same year at the first English, by Ward Lock. A very good copy of one of his scarcer works.

[308] **GULL, Cyril. Ranger. Retribution.**
First edition. 8vo. Original blue cloth. London: T. Werner Laurie, 1913.

On verso of half-title are ads for Laurie's Shilling Reprints [not including this title]; at end, six leaves of publisher's ads, also not mentioning this title. A very little wear to extremities of binding, but a very good copy.

[309] GREENING & CO., LTD. Books Worth Reading.

32-page catalogue, single sewn signature of 16 leaves. 8vo. Original self-wrappers. London: Greening & Co., Ltd., 20 Cecil Court, Charing Cross Road. Season 1902.

An early catalogue by one of Smithers's collaborators and friends: he began publishing in 1897. There is a mixture of light travel writing, self-improvement, and thrillers, with a light dusting of implied lubriciousness, Smithersesque absurd pseudonyms and lurid titles, including Anna, Comtesse de Brémont's *Daughters of Pleasure*, which something called *Topical Times* described as "Brisk and spicy without being blatant and salacious" (see Margaret Stetz's brilliant article in *The Wildean* on the "complete ass" Brémont); Justin Hannaford (an amalgam of Shafto Justin Adair Fitz-Gerald and his colleague Joseph Hannaford Bennett), *The Love Thirst of Elaine*; Luther Longstaff's *The Tragedy of a Lady Palmist*, "vivid with the strange lusts and cruel desires of an imagination enslaved to the body".

Smithers and Greening both enjoyed the friendship and talents of Gull and Hannaford Bennett. Self-wrappers neatly detached; otherwise near fine.

[310] [SMYTHE, Ernest, illustrates HOLMES, Richard H., as "Mardale".] Glancinda: A Fairy Tale in Nine Glintings.

By the Author of "Through Storm and Stress" "Rupert Calderwood" "Horatio Nelson, England's Sailor Hero." Illustrated by Ernest Smythe, who contributes the cover design, frontispiece, and five other highly accomplished full-page illustrations. First edition. 4to. Original pictorial paper-covered boards with cloth spine, title and author stamped in black London: Greening & Co., Ltd., 1908.

Presentation copy, inscribed on the recto of the front free endpaper: "With Mr. Holmes' very kindest regards to Mr. and Mrs. Dodd & Family / Jany 16 1909."

A very good copy of a fragile item, with some wear at lower corner of front board, and some foxing, primarily to the preliminary and terminal leaves.

[311] SCOTT, Clement. *Madonna Mia and Other Stories.*

First edition. 8vo., original blue cloth, lettered in gilt with a large vignette of a woman's head. London, Greening and Company, 1899.

Inscribed on the half-title “Yours sincerely / Clement Scott / 6 Oct 1901.”

Known primarily as the influential theatre critic for the Daily Telegraph from 1870 to 1898, Scott was also a successful dramatist, though he wrote little fiction. He established the new custom of reviewing first-night performances rather than waiting until a production gelled. He also set himself up in opposition to the Ibsen/Shaw school and became so intemperate about their morality that his career collapsed. In the present context he is interesting for having been Greening's first published author, in 1897.

Some uneven splashmarks to the spine, and with some of the colour in the interesting bust portrait of the Madonna of the title on front corner chipped away, though the portrait remains largely intact.

H. S. Nichols

Nichols was probably the longest-lasting of Smithers' collaborators in pornographic publishing. Their first joint venture was a clandestine publishing company established in their home city of Sheffield in 1888, where Nichols had been established as a printer/bookseller since 1885 and Smithers had a legal practice. Smithers followed Nichols to London and became his silent partner there around 1891.

Mendes, “Smithers and the Erotic Book Trade”, in Nelson, *Publisher to the Decadents. Leonard Smithers*, p. 288: “Since 1888 in Sheffield, Nichols had, with Smithers's help, run an erotic

sideline, clandestinely issuing more or less erotic texts under the imprint of the 'Erotika Biblion Society.' Smithers was the guiding light of the enterprise, mainly as translator and provider of texts."

See Nelson, *LS*, Chapter 1, for a detailed discussion of Smithers's early career, which closely involved Nichols, who eventually moved on to publishing in Paris and then New York.

[312] [ANONYMOUS]. Nadia: A Russian Story of Love and Passion. Translated from the French.

First edition, one of 200 copies on antique wove paper. 8vo. Original plain pale blue wrappers. Top edge red. Erotika Biblion Society's Publications, 11; Bibliotheque Francais, 6. "Athens": Printed for Its Members by the Erotika Biblion Society, 1905

Mendes writes that 'the book is written with an unusual delicacy of style, taking into consideration the unveiled sensuality of the subject'.

Nelson notes that this edition was printed by Lamplugh-Woolley and issued in London. Athens is an unusual choice of fictive place of publication. It is not clear what the original French text actually was, so it is certainly possible that the translation is also a distancing ploy. C1905.4.

The present example is in the publisher's remainder binding, as opposed to the primary binding, which was deep blue-green smooth cloth. Wrapper slightly soiled with a soft crease to the lower fore edge corner, foxing to prelims but otherwise a very sound copy, in the remainder binding. Very good copy.

[313] DAVIDSON, John. A Ballad of a Nun.

First edition. Single small (13 x 10 cm) 8vo gathering, first page serving as wrapper and title. Original paper wrappers with attractive border of fleurons on front cover. New York: H. S. Nichols, n.d.

Minor wear to the edges but a good copy of a fugitive and piratical publication of Davidson's most notorious poem.

[314] DE VOISENON, Claude-Henri de Fusée. *Fairy Tales by the Abbé de Voisenon (So Much the Better for Her, and The Sultan Misapouf)*

Translated by R. B. Douglas. Illustrated with an etched frontispiece by Will Rothenstein. First edition, No. 74 of 100 copies printed by Nichols on Van Gelder handmade paper. 8vo. Original blue-black cloth, gilt lettering on spine. Athens: Imprinted by the Erotika Biblion Society for Private Circulation among Its Members, 1895.

Nelson, LS 1895.1. Translated from two “erotic fairy tales” originally clandestinely published in Paris in 1746 and 1760. A very early illustration by William Rothenstein - he also supplied one illustration for Smithers’ *The Savoy* published in 1896, but had already fallen out with him before publication. The translator supplied Smithers with the first title in his “Fleur-de-Lis” series in 1896 and also provided translations for the Parisian erotica publisher Charles Carrington. No. 10 in the CC1 Erotika Biblion list. There was a prospectus issued. Bubbling to front cover.

[315] GUEULLETTE, Thomas-Simon. *The Transmigrations of the Mandarin Fum-Hoam (Chinese Tales).*

*With *The Thousand and One Quarters of an Hour* (Tartarian Tales). Two volumes. First editions, each one of 75 copies on Arnold’s unbleached hand-made paper. Large 8vo. Original plain card-stock wrappers, with tissue thin vegetable parchment wrappers with gilt-stamped design on front cover and title/editor/publisher/date on spine. Top edge gilt, otherwise uncut. London: H. S. Nichols and Co., 1893.*

Guellette (1683-1766), was a prolific playwright who also specialised in transpositions of the *Thousand and One Nights* into different cultures.

Both volumes with the armorial bookplate of John Gretton, first Baron Gretton, brewer, sportsman and old-school Tory politician, whose speeches brought about the collapse of two important governments, Lloyd George’s coalition in 1922, and Neville Chamberlain’s in 1940.

Both volumes have the tiny birds-egg blue sticker of bookseller and publisher [Frank] Murray, Moray House, Derby: although Gretton lived in Leicestershire he was MP for South Derbyshire. This suggests an interesting early link between Smithers and Nichols as clandestine publishers in London, and Murray in the provinces, where he handled an odd mixture of his own clandestine publications and tedious local histories and topographical studies.

Copies in the extremely delicate bindings, which were surely intended to be replaced by sumptuous full crushed morocco with inch-deep dentelles, would not have survived in great numbers. Particularly nice condition, missing only tiny fragments at corners and foot of spines. Offsetting to prelims.

[316] GUEULLETTE, Thomas-Simon. *The Thousand and One Quarters of an Hour (Tartarian Tales)*.

*First edition, one of 680 copies. 8vo. Original black cloth with attractive gilt design on front cover in reference to Burton's *A Thousand And One Nights*, gilt design on rear cover, gilt lettering on spine. London: H. S. Nichols and Co., 1893.*

Nelson, LS, C1893. Foxing to prelims.

[317] NICHOLS, H[arry]. S[ydney]. *Catalogue of Miscellaneous and Rare Books, nos 31, 32 and 33.*

First edition. 8vo. Original pale blue-green printed wrappers, bound into half morocco over marbled boards. London: H. S. Nichols, 62A Piccadilly, 1895 and 1896.

The catalogues are indeed miscellanies, with emphasis on limited editions of luxurious illustrated books, but also including categories such as Americana. No. 32 offers, at "subscription prices" of three and six guineas, regular and large-paper copies of the Burton/Smithers Catullus (Item 73, p. 29). The descriptions of these books offer considerable interesting detail, including a reminder that the frontispiece of Catullus is by Blake.

No. 32 also offers an impressive gathering of curiosa and facetiae, as might be expected of a clandestine printer and publisher of pornography.

Morocco worn at extremities, and front board in the process of separating, with front free endpaper and initial blank loose. The catalogues, which do not appear to have been cut down for binding, are tight and in excellent condition, totalling more than 150pp. A few very neat marginal notations along the inner margins.

[318] NICHOLS, H[arry]. S[ydney]. Statement Made by H. S. Nichols with Regard to the Library of the Late Prince Louis-Lucien Bonaparte.

16-page pamphlet, 274 x 212 mm. 4to. Original self-wrappers. N. pl. [London]: N. pub. [H. S. Nichols], n.d. [1896.]

Louis-Lucien Bonaparte (1813-1891) was a nephew of Napoleon Bonaparte, and escaped the family business to dedicate his life to philology, making significant contributions to the studies of Basque, Galician and Cornish languages. He lived most of his life in Britain.

The first part of this elaborate prospectus describes the library, whose “primary object was the acquisition of every language and dialect represented in Europe … in the course of years his ambition went further, and he hoped to gather together specimens of every known language which possessed even the most rudimentary literature.” The second part is a collection of press notices of the venture, which all repeat Nichols’ statement that Louis-Lucien had spent £40,000 on the collection, and that Nichols had bought the uncatalogued library for £25,000, having failed to persuade the Corporation of London (presumably the Guildhall Library) to buy the collection.

Even by the standards of the book trade, Nichols’ statements are deeply unreliable, and the papers of A. B. Railton, bookseller, in the John Rylands Library tell a very different story, which ends up with the purchase of the collection by the Newberry Library

in Chicago in 1901 through Sotherans for £4,000. Nichols went bankrupt during the negotiations, complicating things, and one presumes the £25,000 is a fiction.

Folded for mailing, with some soiling and partly split along the fold, but stitching sound and holding.

The Apogee of the limited edition: Frank Murray

Francis Edward Murray (1854 – 1932) was a third generation bookseller and a driven man, with a keen eye for business and the appetites of the day. Born in London, he was educated in Southampton and was apprenticed to the Southampton bookseller Gilbert, married a member of the family, moved to London to take up a job with Sotherans and then returned to Southampton where he took up a partnership in the firm, but only stayed three years before moving to Derby where he became a successful and expansive bookseller and publisher, buying established businesses in Leicester and Nottingham as well as founding the book-search organ *The Clique* in 1891. He moved to London in the early 20th Century, with his wife and children.

Cohen's collection of Murray's publications was precipitated by the realisation that Murray's publishing practice in Derby was the purest expression of the etiolated bibliophilia of the limited edition, and explored this in his essay (for Jim Nelson's *festschrift*) on Richard le Gallienne's *Book-Bills of Narcissus* that "The apogee or nadir of the limited edition must certainly be Murray's *The Cupid* ..." of which 444 copies were published in seven different variant states.

So unexpected was Murray's later flowering as an author and publisher of Uranian (ie gay) verse that the present cataloguer initially thought they must have been two different people.

[319] HUTCHINSON, Thomas. *Ballades and Other Rhymes of a Country Bookworm.*

First edition, one of 140 copies signed by the author. 16mo. Original printed wrappers, uncut. London: Stanesby & Co.; Derby and Nottingham: Frank Murray, 1888.

With Hutchinson's large bookplate on the front paste down, as well as a photograph signed T. H. 26.10.1920 and a clipping from a prospectus on free endpapers. Hutchinson has also identified the author of the terminal poem, signed in print G. W., as Gleeson White.

Cohen notes that he has seen another copy with the author's bookplate. Though not designated as such, this is the template for a similarly bound and printed series of bookish titles called The Moray Library. Hutchinson contributed three titles to the series, more than any other author. A country schoolmaster and poetaster, Hutchinson wrote to other authors and tipped their often detailed replies into his copies of their books along with relevant clippings. Spine rubbed and darkened, but a very good copy of a fragile item.

[320] HUTCHINSON, Thomas. *Ballades and Other Rhymes of a Country Bookworm.*

First edition, one of 140 copies. 8vo. Original printed wrappers French-folded over plain card stock. London: Stanesby & Co. (formerly Murray & Stanesby); Derby and Nottingham: Frank Murray, 1888.

An ex-library copy with small but unsightly markings on front wrapper and within text. The front "board" is actually detached, the binding held together by the wrapper, which itself is slightly compromised on the spine.

[321] LITTLE, T. W. *North Country Lyrics.*

First edition, one of 60 large paper copies signed by the author. 8vo. Original printed wrappers, manuscript title to spine. The Moray Library. London: Stanesby & Co. (Formerly Murray and Stanesby); Derby and Nottingham: Frank Murray, 1889.

Wrappers somewhat soiled and spotted, but very sound. Internally fine. From the evidence of the poems (which sadly are rather less than mediocre), Little was from around Prudhoe, between Newcastle and Hexham.

[322] REES, J. Rogers. *With Friend and Book.*

First edition, one of 4 copies on Japanese vellum. 8vo. Original Japanese vellum, lettered in red and black on front cover. The Moray Library. London: Stanesby & Co.; Derby and Nottingham: Frank Murray, 1889.

Armchair reading for the leisured bibliophile, including essays on Tennyson, Lewis Morris and Hazlitt.

The special issue on Japanese vellum was characteristically limited to four copies in the Moray Library Series. In some instances, the copies themselves include no evidence of the limitation, which is indicated in the printed prospectus (e.g. Le Gallienne's *The Book-Bills of Narcissus*), and in others (e.g. Gleeson White's *Letters to Eminent Hands*), a printed limitation notice is integral to the text. Two tiny holes in the fragile printed wrappers along the joints. A very good copy.

[323] REES, J. Rogers. *With Friend and Book.*

First edition, no. 20 of 90 copies numbered and signed by the author. 8vo. Original printed wrappers. The Moray Library. London: Stanesby & Co.; Derby and Nottingham: Frank Murray, 1889.

Inscribed somewhat later "Gwen, from her loving father, the author, Christmas, 1898." Cohen speculates that she might have wanted a pony or, failing that, at least a recently published book. Upper wrapper shows signs of having been cleaned over-aggressively, otherwise a near-fine copy.

[324] [MURRAY, Francis Edward ("Frank").] Frank Murray, His Bibliomist's Directory, Or Bookbuyer's Guide, To Some of the Useful and Curious Books Stored at Moray House, Derby.

No. 86 (Aug. 1889).

12pp. with title-page on p. [1] of self-wrappers, 13.8 x 21.3 cm, sewn. The 312 items include some interesting Americana as well as facetiae: *The Story of Flagellation* and *Ophiolatreia* [on phallism]. Light central crease from mailing, some separation at spine; overall a very good copy of a fragile and ephemeral item.

[325] [REES, J. Rogers.] In the Study and the Fields.

First edition, one of 95 large paper copies signed by the publisher. 8vo. Original printed wrappers French-folded over plain card wrappers. The Moray Library. London: Stanesby & Co. (Formerly Murray & Stanesby); Derby and Nottingham: Frank Murray, 1890.

With a rather attractive presentation inscription on the front free endpaper "Gwen, from her loving father, the author, Christmas, 1898." Slight soiling to the wrappers, but a very good copy nonetheless.

[326] REES, J. Rogers. In the Study and the Fields.

First edition, one of 240 copies. 8vo. Original printed wrappers. The Moray Library. London: Stanesby & Co. (Formerly Murray & Stanesby); Derby and Nottingham: Frank Murray, 1890.

Some light marking to the wrappers, but a very good copy.

[327] HUTCHINSON, Thomas. Fireside Flittings: A Book of Homely Essays.

First edition, one of 140 copies. 8vo. Original wrappers French-folded over think plain card boards. The Moray Library [printed on recto of second leaf]. London: Stanesby & Co. (formerly Murray & Stanesby); Derby and Nottingham: Frank Murray, 1890.

The author's copy, with his signature beneath the printed limitation notice (the book was not signed as part of the edition), and with his bookplate on the paste-down endpaper. Nice copy of a fragile item.

[328] HUTCHINSON, Thomas. Fireside Flittings. A Book of Homely Essays.

First edition, one of 140 copies. 8vo. Original printed wrappers. The Moray Library. London: Stanesby & Co.; Derby and Nottingham: Frank Murray, 1890.

A very good copy indeed.

[329] JOHNSON, Reginald Brimley. Verse Essays.

First edition, no. 47 of 60 large paper copies, numbered and signed by the author. 8vo. Original printed wrappers French-folded over plain card stock. The Moray Library. London: Stanesby and Co.; Derby and Nottingham: Frank Murray, 1890.

Some light marginal wear to the wrappers and very slight overall soiling, but a very good copy indeed.

[330] [MURRAY, Francis Edward, "Frank".] The Cupid: A Collection of Love Songs. Reprinted from the First Edition [of 1736].

Illustrated after engravings in the first edition, no. 19 of 27 copies on Japanese vellum, numbered 5 to 31, from a total of 444 copies. Original red cloth with gilt binding design by Warrington Hogg on front cover, gilt lettering on spine. Top edge gilt. Derby: Privately Printed for Subscribers Only at the Moray Press, 1891.

Spine worn at head and foot, gilt lettering slightly faded; otherwise a very good copy. A rather coy introduction describes Murray's reluctance to publish the texts for the more general reader, and to keep the circulation small. Having implied more raciness than the text actually delivers, he then publishes the list of subscribers ...

Murray's commitment to formal bibliophily is confirmed with the extraordinary number of variants (seven), from a single copy on "Pure" vellum to 288 on Van Gelder paper.

[331] [MURRAY, Francis Edward, "Frank".] The Cupid: A Collection of Love Songs. Reprinted from the First Edition [of 1736].

Frontispiece after an 18th century original. First edition, copy number 388, being one of 288 copies on Van Gelder paper, of a total edition of 444. Tall 8vo. Original printed wrappers. Derby: Privately Printed for Subscribers Only at the Moray Press, 1891.

A very good, near fine copy.

[332] LE GALLIENNE, Richard. The Book-Bills of Narcissus: An Account Rendered.

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.

[333] LE GALLIENNE, Richard. The Book-Bills of Narcissus: An Account Rendered.

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

A very good copy, signed and inscribed by the author on the title page with the opening of the Victor Hugo quotation that le Gallienne 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)“

[334] LE GALLIENNE, Richard. The Book-Bills of Narcissus: An Account Rendered.

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.

[335] LE GALLIENNE, Richard. *The Book-Bills of Narcissus: An Account Rendered.*

[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 4to., unlike the conventional 8vo 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.

[336] LE GALLIENNE, Richard. *The Book-Bills of Narcissus: An Account Rendered.*

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. Le Gallienne demonstrates both bibliophily 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.

[337] LE GALLIENNE, Richard. *The Book-Bills of Narcissus: An Account Rendered.*

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' Club member "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.

[338] LE GALLIENNE, Richard. *The Book-Bills of Narcissus: An Account Rendered by Richard Le Gallienne.*

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.

The first Lane edition after two Frank Murray editions, both printed in very small numbers. This first Lane edition, which 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 and is 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 in an insensitive bit of appropriation has simply glued 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.

[339] FENTON, George Livingston, M. A. *The Canary and Other Poems.*

First edition, no. 27 of 60 copies numbered and signed by the publisher, of a total edition of 200. 8vo. Original French-folded printed wrappers over plain card-stock boards, dust jacket. Moray Library. Derby, Leicester, and Nottingham: Frank Murray; London: S. B. Stanesby, 1891.

Small book label of the schoolmaster, Moray Library Poet (three titles, more than any other author), and inveterate biblio-pest, Thomas Hutchinson. Tipped onto the dedication page is an Autograph Letter Signed, 3½ pp, 16mo, 24 June 1895, from the author to Hutchinson about their Moray Library titles and the series itself: "I have a distinct recollection of your three volumes in the 'Moray Library' – I wish the publisher had fulfilled his promise of a little case to hold the Series distinct ... My 'Canary' had a somewhat graver note than the 'Bookworm' [and], 'Notes and Jingles' perhaps, but probably more in accordance with Mr. Murray's intentions – ... My late friend Hon. Roden Noel agrees in your preference for the 'Sonnets.' – ... What became of your 'Shelley?'"

Wrappers unevenly soiled but a clean and tight copy otherwise.

[340] FENTON, George Livingston, M. A. *The Canary and Other Poems.*

First edition, one of 140 copies. 8vo. Original French-folded printed wrappers over plain card-stock boards, dust jacket. Moray Library. Derby, Leicester, and Nottingham: Frank Murray; London: S. B. Stanesby, 1891.

Dust jacket browned and unevenly faded, with segments missing that do not affect printing. Inner wrapper and text in an exceptionally fine and fresh state.

Fenton is described on the title-page as “late chaplain at Poona, Bombay; recently chaplain at San Remo Italy”, and it may be fair to speculate that this is a bit of vanity publishing – at first glance the lyrics are conventional and twee.

[341] FENTON, George Livingston, M.A.. *Prospectus for The Canary and other Poems.*

Single page, 214 x 141 mm.

A fine piece of printing, advertising 203 copies in four different states. Murray was able to find a press quotation for Fenton’s earlier work, which is a classic formula “... some fine and spirited passages. There are unquestionable indications of genuine poetry here.”

[342] GILCHRIST, R. Murray. *Frangipanni: The Story of Her Infatuation Told.*

Frontispiece by W.R. Kean. First edition, no. 11 of 75 copies numbered and signed by the publisher. 8vo. Original paper-covered boards with printed label on spine. The Regent Library. Derby: Frank Murray at the Moray Press, 1893.

The publisher’s copy with his bookplate by W. R. Kean, and with three ALS about the book to the publisher from Kean, who provided the frontispiece; W. Kinton Parkes, the dedicatee; and the author.

Gilchrist’s second novel (of dozens). Printed errata slip tipped in at p. 1. Foxing and offsetting to endpapers. A very good copy.

[343] [MURRAY, Francis Edward (“Frank”).] [Gerring, Charles.] **Notes on Printers and Booksellers with a Chapter on Chap Books.**

First edition, small-paper issue (230 x 137 mm). 8vo. Original boards, printed labels on spine and front cover. Uncut. London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd.; Nottingham: Frank Murray, Regent House, 1900.

Published by subscription, with a list of all subscribers and the number of copies each ordered, suggesting a limitation of 151 copies. Profusely illustrated, including portraits of publishers and booksellers. The book offers a sort of tour of the booksellers and printers of Britain, with short accounts and descriptions of their firms. It is a source of important information about Frank Murray and his publishing business, pp. 74-76, and includes the only known photographic portrait of him. The frontispiece shows an aged Bernard Quaritch, and the book is dedicated to him. Joints cracked, with some chipping at the head.

The Practice of Printing and Publishing

[344] BENTLEY, George (1828-1895). **Four Autograph Letters signed**

to George Forrest. 17pp in total. From his home in Upton, Slough, Berks, and his office at 8 New Burlington Street. 24 Jan. 1876 to 4 Nov. 1891.

“Now take Rudyard Kipling. He is decidedly clever. But is he not vulgar?”

A fine little group of letters from one of the great 19th-century publishers to the historian of the Raj, George William Forrest, originally forwarding books for review, and developing into a more personal correspondence.

The fourth letter is a modest masterpiece of gossipy badinage, assaulting Forrest’s handwriting – “your letters are so fond of

each other that they run into each other's arms" – and looking forward to having him decipher the few words which have still baffled them. The letter attacks Matthew Arnold for his coldness, quoting four lines of Tennyson which are "worth all Matthew Arnold put together". He criticises contemporary practice of booming authors, and how "criticism is degraded ... when it lauds the supernatural at the expense of the natural" (this from Wilkie Collins' first publisher!). He writes of his fantasy of a disinterested literary jury, and infers that they would be harsh on Kipling: "He is decidedly clever, but is he not vulgar. Yet no one sees that vital defect in him. Because a man is not highly educated, he need not be vulgar, though one cannot but see what an exquisite finish a fine education gives where the grain is originally fine. But many a poor uneducated fellow is not vulgar. Of Marie Corelli he writes, "Wormwood is vastly clever and terribly repulsive. The bright little creator of so horrid a romance stands aloof from it, or she couldn't write it. She must put on the colours with an eye to startling effects. I think she has a bit of genius in her ..."

[345] VARIOUS The Author. (The Organ of the Society of Authors).

Conducted by Walter Besant. Original pink printed wrappers. London, printed and Published by Horace Cox, 1894.

A very early Annual Report of the Society of Authors, effectively the Trade Union for writers. The Society also published a monthly journal by the same name. With a report of the Committee of the Management for the Year Ending January, 1895, same place and publisher. The first item with one tear in wrappers, the second fine in original printed wrappers.

[346] BOYDELL, John (1719-1804). Autograph Letter Signed,

to unnamed recipient ("Sir", identified on verso in pencil in an early twentieth century hand as George Farington, R.A., possibly in error for his brother Joseph Farington). 1p, foolscap (33.5 x 19.9 cm), manuscript letterhead "Cheapside". 30 July 1778.

A fine letter, in which the print publisher asks Farington to halt work on his copying of paintings at Houghton Hall, owing to the adverse political climate. (Britain was in a great slump owing to the American War of Independence.) “The times at present are so bad, and have such a dismal prospect, that according to appearance little notice will be taken of the Arts, instead of buying every one are wanting to dispose of their Prints.”

Boydell tells Farington that he has sent frames for the “Markets” (engravings after paintings by Frans Snyders, with backgrounds attributed to Jan Boeckhorst) “Four markets by Snyders; one of fowl, and another of fish, another of fruit, and the fourth of herbs … each six feet nine inches and a half high, by eleven feet one and a half wide” (*Aedes Walpolianaæ*). *A Herb Market*, mezzo. Richard Earlom after Joseph Farington, pub. 13 Nov. 1779; *A Game Market*, mezzo. Earlom, pub. 2 June 1783; *A Fruit Market*, mezzo. Earlom, pub. 25 March 1775; *A Fish Market*, mezzo. Earlom after George Farington, pub. 1 June 1782) and for “Dedalus” (Charles Le Brun’s *Daedalus and Icarus*, in the Salon at Houghton [stipple-engraved by George Sigmund & Johann Gottlieb Facius, pub. 13 Nov. 1779]): thanks Farington for the receipt of two drawings “I recd. the last Drawings safe. I like them exceeding well, but had I thought the Doge wd. have cost so much, I never would have desired it be done.” This last may be *The Bucentaur’s return to the pier by the Palazzo Ducale*, although this was not reproduced by Boydell as a print.

In conclusion, he lays Farington off: “For the above reasons I must relax in my undertakings – both in Drawings and Engraving – must therefore desire no more may be done at Houghton at present but the five [sic] Markets and the Dedalus … I have Drawings enough to last for some Years – and therefore have no occasion to proceed further on these for some time.”

The mezzotints were published individually as they were produced, and not gathered together until 1788, when published as *A Set Of Prints Engraved after the most capital Paintings In the Collection of Her Imperial Majesty, The Empress of Russia Lately in*

the Possession of the Earl Of Orford At Houghton in Norfolk. Signs of removal from an album page on the blank verso; otherwise in a remarkably clean and crisp state of preservation.

Footnotes by Boydell refer to Farington's brother having bought "black French Chalk – there is no better at this time" and that he has not yet received the Claudes he had returned.

**[347] [CHISWICK PRESS.] Manuscript Letter, Signed
"Charles Whittingham and Co."**

2pp, 8vo. On Chiswick Press stationery (laid paper with Chiswick Press watermark). 4 Sept. 1890.

A detailed estimate, produced for George Bell and Sons, for printing an edition of *Puckle's Club*, first published in 1711, and to be of 250 copies. The edition was seemingly not done, but the document is an interesting insight into both printing history and the boom in facsimile editions that T. J. Wise rode to destruction. Rather distressed at margins.

**[348] DESNOYERS, Auguste Gaspard Louis (1779-1857).
Autograph Letter Signed.**

to "Monsieur Frankenhofer et compagnie a Nuremberg [sic]" 1½ pp, large 4to. Folded to make two leaves, and refolded to make a self-envelope, with an address panel addressed in a different hand. 22 April 1818.

A long and detailed business letter to an unidentified publisher, Franchofer, Frankenhofer, or Frankenholz (the address panel and greeting vary and are both unclear, but we cannot identify a candidate like that under either variant) of Nuremberg, in which Desnoyers unilaterally increases his charge from 50 to 60 francs and supplies a list of the proofs (and "caricatures") he is supplying, with their prices, which total 1289 francs, 19 Sous. He mentions his colleague Friedrich Geissler twice – the two collaborated, including work after Da Vinci, in which Desnoyers did the figures and Geissler the landscapes.

Desnoyers was one of the most important French engravers of the 19th century, with a long career beginning with his exhibition at the Paris Salon in 1799. A non-political figure, his 1818 full-length portrait of Napoleon in coronation robes earned him a fortune, and he then became Engraver to the King in 1825, eventually being elevated to the nobility.

Slight loss of paper around seal, some yellowing of paper, and some bite-through of ink, but in very sound condition.

[349] MONRO, Harold (1879-1932). *Three Autograph Letters Signed*

to H. H. Abbott. August 28 1919 to January 8 1920.

Tremendous editorial letters, supportive and clear, in which Monro declines to publish a volume of Abbott's verse: "I can't make up a book out of your poems at present, and I believe that it is possibly best for you that I should not. I believe in keeping a first book waiting until it is really good enough all through". At the same time he offers to print eight of the poems in *The Chapbook*. On receipt of more verse he writes, "I am glad to see some more of your poems ... Look at "The House" again, and just consider the untold advantage of cutting out the last verse. It is as though you wished to destroy the mystery of the poem by having it there." The third note is enclosing proofs, presumably of the eight poems for *The Chapbook*.

The eight poems by Harold Henry Abbott (whose day job was as headmaster) did indeed appear in the January *Chapbook* and Monro was true to his word by publishing his first volume of verse *Black and White*, which led to a second volume, published by Harrap, *An Essex Harvest*.

[350] MORRIS, Talwin (binding designer). **Elaborate salesman's dummy, or blad**, for J[ames] R[ichard] Ainsworth Davis, **The Natural History of Animals: The Animal Life of the World in Its Various Aspects and Relationships**.

Illustrated throughout, elaborate colour printed frontispiece with hinged flaps. 8vo., original pictorial cloth with design by Morris on front cover. London: The Gresham Publishing Company, 1907.

The book was a significant popular science publication, published in two different variants bound in eight or four volumes, and sold direct by the publishers both by mail order and door-to-door. This “blad” - here described as a “specimen book” sums up the book in a single handy volume of about 200 pages, with text and illustrations from throughout the book. There are inlaid leaves with mounted spines from both issues: the deluxe ones with their rather nasty roan “Roxburghe” bindings being very dull compared with the striking Talwin Morris cloth bindings.

Two details bring into focus the door to door selling-round. The first is the choice of the frontispiece, which is a gorgeous colour printed pigeon with two hinged flaps showing the inner workings of the working-man’s favourite bird. One imagines that whereas a buying decision might have rested with the wife, the husband might have been pleased with the prospect of some pigeon-porn. The second is the presence of proforma leaves at the back headed “List of Notable subscribers” - one can imagine the skill with which a salesman would let it fall open so that Mrs Smith at 67 could note that Mrs Jones at 45 has signed up.

Binding slightly worn at extremities, some offsetting from binding specimens, but in very good order.

[351] OGDEN, Charles Kay (1889-1957). **Autograph Letter Signed**

to one “Marks” (the name is indistinct and our reading is subject to revision). 3pp. Letterhead of the Royal Societies Club, London. 23 Jan. 1929.

An intriguing letter (for a man dedicated to Basic English, both his syntax and hand are opaque) discussing the recipient's order of 80 copies of an edition of 150, plus six vellum copies. Neither the book nor recipient are yet identified: Ogden was doing a lot of work for Routledge at the time, and the most obvious Marks in the London booktrade was Benjamin Marks of the eponymous firm. Among the recipients of copies discussed in the letter are T. W. Earp (five copies) and Tony Ludovici and Aleister Crowley one each. A gossipy section of the letter ("Crowley writes offering to review you – but where?") seems to refer to the upcoming Paris publication of Crowley's part of the text they're discussing (surely as *Magick in Theory and Practice*, often cited as Crowley's key work).

[352] READ (James, 1718-1793. Bookseller.) Working draft of a letter to William Strahan (1715-1785).

2 pp foolscap on single large folded leaf, leaving two blank pp. Folded for filing, with Read's description on the outer central panel, some folds neatly repaired with archival tape, others beginning to separate. Still handleable, but in need of restoration. Philadelphia, March 26, 1785.

The writer's retained draft of the final episode in a saga of an unpaid bookseller's bill, which lasted half a century, involved Benjamin Franklin directly, and outlived not only creditor and debtor but the Province of Pennsylvania itself.

Read, known familiarly as Jimmy or Jemmy, was cousin of Benjamin Franklin, lawyer and one-time bookseller, and his shop was immediately next door to Franklin's. As a young man of a prominent family Read came to London in 1739, partly to continue legal studies. He befriended the botanist Peter Collinson, the evangelist Charles Wesley, and William Strahan, the young and ambitious Scottish publisher who had recently set up business in London.

Strahan and Read got on well, and appeared set for a mutually beneficial friendship: the well-connected Philadelphia bookseller needed stock, and the ambitious publisher needed export

markets. A certain amount of business took place between them, but the more momentous event was the introduction between Strahan and Franklin that Read made in 1744.

Franklin and Strahan maintained a friendship and business relationship for the rest of their lives, which just survived the War of Independence: Franklin's letter ending their friendship is a celebratedly eloquent rejection of the colonial master, and the fact that he never sent it is an equally celebrated example of his restraint and amiability.

At the time of the introduction Read's business was suffering in the shadow of Franklin's. In an attempt to re-energise the business, in 1745 Read made a substantial order from Strahan, for a total invoice value of £132,3s,1d but never paid it. The dogged Strahan never abandoned the debt. He realised early on that he might have to go to law to get paid, and in 1748 Franklin agreed to accept his power of attorney to claim the debt: it was an obvious choice, but Franklin was possessed of a natural kindness, telling Strahan that "If the debt were to me, I could not sue him". Although Franklin eloquently pressed Read, "The most friendly Advice I can give you, is, to begin paying the Debt immediately", he never went to law with him.

In 1785 Read wrote the current letter, and sent it with one written a few weeks earlier, which had missed the Packet. The earlier letter is known from its retained copy, which in the 1930s was in the possession of J. Bennett Nolan, Pennsylvania historian, and triggered his writing of the lively and engaging account of the saga in *Printer Strahan's Book Account: a Colonial Controversy*. Reading, Pa. 1939. The present letter was unknown to him, and is responsible for his misapprehension that the original letter was sent twice. Both letters with their tone of "indefinite evasion" (Nolan) must have been very vexing to Strahan, for Read makes no clear undertaking to pay the outstanding amount, nor anything like an apology for the affair, while weaselling on about how he still has high hopes of being able to pay the debt, and how his son is working hard to raise money to do it.

The footnote must have been particularly unsatisfactory, which treats the affair as some sort of *deus ex machina* “Philadelphia March 26 1785, this selfsame day 44 years since our friendship began. What Pity it has ever been tarnished.” Strahan died in July 1785, and presumably would have received both letters, but nothing is known of his response.

[353] **ROGERS, Bruce. Three Autograph Letters Signed to Professor [Charles S.] Plumb. Two on manuscript letterhead of New Fairfield, Ct, one on the printed letterhead of the Royalton Hotel, New York. 5pp, 8vo; 2pp, 4to. 27 Dec 1935 to 5 June 1937.**

A significant correspondence with a buyer for Rogers' great lectern bible. Rogers first offers to accept payment in five quarterly instalments totalling \$265, and asking for a written undertaking “in consideration of both our estates … as with travelling and sailing voyages (which I take every year) my tenure of life is probably more uncertain than yours …” He acknowledges that the sales have been very good for “so expensive a book in these times”.

The second letter is from 5 Jan. 1937. He apologises for his delay in responding, and gives an interesting description of the virtues of the two-volume versus the one-volume binding, and of the collations of the two variants. “I strongly recommend keeping the book in two volumes … in fact I have had only four or five copies bound up in single volumes – for use in churches.”

The following letter, a couple of weeks after, addresses what Rogers, writing with restraint, politely calls a “tangle”. The book's English publishers, Oxford University Press, appear to have cannibalised the sale of Plumb's copy, which involved them having persuaded Rogers to sign a copy “though I didn't especially care to … except the one at Windsor Castle”. He graciously writes that “it is a matter of no real importance to me whether you took my copy or not, as I shall no doubt sell all I now have in due time. Whether or not it was an ethical matter on the part of the Oxford Press to step into the matter, knowing I was in this country, depends upon what you wrote to them and naturally they have not shown me your letter. The Oxford Press and I are

really competitors in the sales of this Bible and there is no co-operation between us (though of course it is a friendly rivalry). The best plan is to consider the matter closed – as I have neither time nor inclination for further correspondences.”

[354] (SHAKESPEARE HEAD PRESS.) BULLEN, A. H.

Autograph Letter Signed

*to T. E. Maw. 1p. Printed letterhead of the Shakespeare Head Press.
3 Aug. 1910.*

Thomas E. Maw, librarian at King's Lynn Town Library and historian of bookbinding, must have enquired about having a book printed, which Bullen is rejecting, and in so doing outlines future plans for the press: “The press is not working at present, and when it resumes work it will be wholly occupied with Shakespearean publications in the wide sense – I mean the literature and history of the Elizabethan age. There is so much to be done in that special department that I feel I must not go further afield.” He did, in fact, go further afield on numerous occasions. Previously laid down, and somewhat damaged during its removal.

[355] (STONE AND KIMBALL.) HOVEY, Richard (1864-

Autograph Letter Signed

*to Messrs Stone & Kimball. 2pp. Letterhead of Hotel Baudry,
Giverny. 19 Aug. 1895.*

A furious letter, chasing down royalty payments due on the first of the Maeterlinck translations he had made for Stone and Kimball. “Nearly two months ago I wrote to your Chicago Office, while Mr. Stone was in London, asking that the royalties due on my Maeterlinck translation and the sum due for articles contributed by me to the Chap-Book, should be sent to me at once. Mr. Stone told me to do this, and promised that the money should be immediately sent ... Your treatment of me in this matter cannot be characterized by any words less strong than ‘mean’ and ‘contemptible.’ You know perfectly well that the money is due, and you are quite able to pay it, and that your not paying it has caused and is causing me expense and humiliation. I am in France without money. Do you know what that means? I

have not (I speak without exaggeration) I have not enough money to get the two Maeterlinck books necessary for me to begin work on the translation of the second volume of the plays. These two books, if I were dealing with anyone who was not afraid to spend a few francs, would have been bought for me when I asked for them in June, – and the translation would now be completed and in your hands. If I had a penny, I would buy these books at once and go to work, – but I cannot. Therefore, I think you had better send me the copies you have in your office at Chicago. It takes too long to correspond across the ocean, – so I shall be obliged if you will answer this letter to my father and also send the money to him. I have written to him, putting the matter in his hands. His address is, – “Gen. Chas. E. Hovey, Atty at Law, 125 Indiana Avenue, Washington, D. C.” If this money is not paid before the lack of it causes me a further mishap which is now threatening me, I shall consider that I have carried patience far enough, and shall publish an account of the whole matter in *The Author*. I have the honor to be Very respectfully yours, Richard Hovey.”

The publishers evidently managed to repair relations with Hovey, since they reprinted this and other of Hovey's books prior to his death in 1900. Punch hole affecting name of hotel, and smaller hole on second leaf, not affecting text. Thoroughly legible and otherwise in nice condition.

Private Presses, Fine Printers, and other peddlars of Limited Editions

[356] [CAMEO SERIES.] ECHEGARAY, Jose. **Mariana: An Original Drama in Three Acts and an Epilogue.**

Translated from the Spanish by James Graham. With a frontispiece portrait. First edition. 12mo. Original paper-backed boards, dust jacket. Cameo Series. London: T. Fisher Unwin, 1895.

A fine copy. Echegaray, engineer, statesman, playwright, was awarded the Nobel Prize for literature in 1904.

[357] [CAMEO SERIES.] ECHEGARAY, Jose. **The Son of Don Juan. An Original Drama in 3 Acts.**

Translated, with an introduction, by James Graham. First edition. 12mo. Original paper backed boards, dust jacket. Cameo Series. London: T. Fisher Unwin, 1895.

A fine unopened copy, with only very slight embrowning to parts of the dust jacket.

[358] [CAMEO SERIES.] MASON, Eugene. **Flamma Vestalis and Other Poems.**

With a frontispiece reproduction of Burne-Jones's painting "Flamma Vestalis". First edition. 12mo, original paper-backed boards, dust jacket. Cameo Series. London: T. Fisher Unwin, 1895.

The poems include two honouring Burne-Jones and Dante Gabriel Rossetti. Mason is obscure, a prolific translator from mediaeval French literature and interpreter of Arthurian and other tales. In the 1910s the legendary bookseller J. G. Wilson published (privately?) several poetical texts by him. A fine copy in the rare dust jacket.

[359] [DANIEL PRESS.] BINYON, Laurence. **Poems.**

First edition, no. 149 of 200 copies. Small 4to. Original green printed wrappers with design stamped in orange. Oxford: the Daniel Press, 1895.

Madan's bibliography of the Daniel Press (item 35) notes two states of the wrappers – of which this is the earlier. The orange and green is indeed hard to make out although beautiful, and later copies are printed in black. These poems were written while Binyon was working in the Department of Printed Books at the British Museum, and include several on London themes, including 'Deptford' and 'In the British Museum'. He describes his working life in a letter to Robert Bridges (BL Loan MS 103): 'The Museum on these dark days is gloomy enough, yet I am fairly happy, and don't overwork myself. In the intervals of conversation with one's colleagues, taking exercise (it's nearly a quarter of a mile from my place to the Catalogue), and playing

with the black cat, it is possible to catalogue from 20 to 30 books a day. This allows for reading those that are of interest.' Wrappers lightly soiled with traces of paper-clip rust along the fore-edges and a split or two along the yapp edges, but overall presenting very well. Internally clean, tight, and entirely unopened.

[360] (MOSHER.) MEREDITH, George. *Modern Love.*

With foreword by E[lisabeth] Cavazza. First edition, no. 68 of 400 copies. 8vo. Original printed wrappers french-folded over card-stock boards, lettering printed in red and black on front cover. English Reprint Series 1. Portland, ME: Thomas Bird Mosher, 1891.

A very good copy, spine just darkened, light bump at foot of spine, small ink mark on upper cover. The first book published by Thomas Mosher. Hatch, 1; Bishop, 244.

[361] (MOSHER.) DOWSON, Ernest. *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 (see above under Herbert Horne). Spine slightly damaged, covers a little discoloured and a few stains to the text.

[362] (MOSHER.) (JOHNSON, Lionel, preface.) BRIDGES, Robert. *The Growth of Love.*

With as preface, Lionel Johnson's "The Poems of Mr. Bridges: a Brief and General Consideration". One of 400 small-paper copies 8vo. Original self-wrappers over card, original printed dust jacket. Portland, ME: Thomas B. Mosher, 1894.

The piece by Johnson first appeared in *The Century Guild Hobby Horse* (Oct. 1891), and the author was angered by this piratical printing. Fine copy with outer dustwrapper very slightly chipped.

[363] (MOSHER.) DOWSON, Ernest. 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.

Book in very fine condition, dust jacket a little discoloured and with a small stain and a small tear on the spine.

[364] (MOSHER.) SYMONS, Arthur. 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.

[365] (MOSHER.) (JOHNSON, Lionel). 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.

[366] (MOSHER.) DOWSON, Ernest. 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.

[367] (MOSHER.) JOHNSON, Lionel. XXI Poems.

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

The selection first published by the Yeats sisters at the Dun Emer Press in 1904 [*i.e.* Feb. 1905], with seven further poems added by Mosher. A fine copy in the original card slipcase, printed label on spine, case rather splitting at edges.

[368] (MOSHER.) THOMPSON, Francis. 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.

[369] (MOSHER.) DOWSON, Ernest. The Pierrot of the Minute. A Dramatic Phantasy in One Act.

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.

[370] (MOSHER.) DOWSON, Ernest. The Pierrot of the Minute. A Dramatic Phantasy in One Act.

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

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

[371] (MOSHER.) DOWSON, Ernest. **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.”

[372] (NASH, John Henry.) WAY, W. Irving. **Migratory Books, Their Haunts & Habits.**

One of 500 copies. Large 8vo. Original printed wrappers. Los Angeles: Privately Printed by John Henry Nash for Ernest Dawson of Los Angeles, 1924.

Inscribed on the front free endpaper “March 23, 1926 / H. P. Horn / with regards of / Ernest Dawson.”

An elegant puff, printed by a master of his craft, for a great Los Angeles bookseller. Wrappers rather worn at edges, and spine repaired with tape.

[373] ORIOLE PRESS. RECLUS, Élie. **Plant Physiognomies.**

Appreciation by Élie Faure & Havelock Ellis. Wood Engravings by Louis Moreau and frontispiece portrait of Reclus. First edition, one of “50 copies on Strathmore Alexandra Japan vellum” of a total edition of 200. Original canvas spine over decorative boards, printed spine label. Berkeley Heights, NJ: The Oriole Press, 1931.

Mendelsohn, 32. A presentation copy: “For Gladys [Edgerton] and Dudley [Grant], / with the affection / of the Ishills / Nov.

1931." Head of spine frayed and very light wear at foot. Heavy wear to top corners of boards. Text block immaculate and tight in the bonding.

[374] ORIOLE PRESS. RELGIS, Eugene. The Principles of Humanism.

With an Unpublished Letter to the Author by Prof. Albert Einstein. Introductory Note by Joseph Ishill. Frontispiece portrait of the author. First edition, one of 75 copies "for private distribution with the compliments of the publisher of The Oriole Press". 8vo. Original cloth backed boards, printed label on front cover. Berkeley Heights, NJ: The Oriole Press, 1931.

Presentation copy inscribed to Gladys and Dudley Grant: "To the Grants / from – / The Ishills / June, 1932." The Oriole Press published Gladys's *The Walled Garden* in 1934. Slight wear to boards, otherwise a fine copy.

[375] ORIOLE PRESS. SALT, Henry S. Cum Grano. Verses and Epigrams.

First edition, no. 23 of 120 copies on Strathmore Wayside-Text Paper, from a total edition of 470 copies. Original white cloth backed boards, printed label on front cover. Berkeley Heights, NJ: The Oriole Press, 1931.

A presentation copy inscribed by the publisher on recto of front free endpaper: "For Gladys Edgerton and Dudley Grant / with the cordial greetings / of Joseph Ishill / June 1931." Slight rubbing at extremities of spine, otherwise in a remarkable state of preservation.

[376] ORIOLE PRESS. SALT, Henry S. Cum Grano. Verses and Epigrams.

First edition, no. 25 of 120 copies on Strathmore Wayside-Text Laid Paper, of a total edition of 470 copies. 8vo. Paper-covered decorative boards. Berkeley Heights, NJ: Oriole Press, 1931.

A very good copy with some wear to the extremities of the binding.

[377] ORIOLE PRESS. ELLIS, Havelock. An Open Letter for Biographers.

First edition, no. 36 of 108 copies. 8vo. Original cloth backed boards, printed label on front cover. Berkeley Heights, NJ: The Oriole Press, 1931.

Presentation copy: "To The Grants / from – / The Ishills." Fine copy. Mendelsohn, 33.

[378] ORIOLE PRESS. MENSIL, Jacques. Frans Masereel.

Translated from the French by Rose Freeman-Ishill. Illustrated with woodcuts by Frans Masereel. First edition, one of 200 copies. 8vo. Original imitation vellum spine over decorative boards. Berkeley Heights, NJ: The Oriole Press, 1934.

Mendelsohn 44, suggests that only 100 copies were printed. Very slight marks on boards, otherwise a fine copy.

[379] ORIOLE PRESS. BARLAS, John Evelyn. Balm and Lilies.

Trochaics by John Evelyn Barlas. First edition, number 59 of 97 copies of a total printing of 100. 8vo., original pale green boards, cloth spine, printed label on spine. Berkeley Heights, NJ: Published and Privately Printed by the Oriole Press, 1935

A fine copy with the bookplate of Walter and Dorothy Donnelly.

[380] ORIOLE PRESS. BARLAS, John Evelyn. Yew-Leaf and Lotus-Petal: Sonnets by John Evelyn Barlas.

Introduction by Henry S. Salt. Illustrated with "woodcuts" (ver. wood-engravings) by John Buckland Wright. Copy no 74 of 120 copies of a total edition of 130. 8vo. Original vellum-backed printed boards, printed label on spine. Berkeley Heights, NJ: Published Privately at the Oriole Press, 1935.

With a very slight smudge to the title-page, binding just cracked at the first gathering and minute wear to the binding, but a very good copy nonetheless.

[381] ORIOLE PRESS. FREEMAN-ISHILL, Rose.**Dedications. A Group of Poems.**

Title-page printed in blue and orange. Some poems in Yiddish. First edition, no. 11 of 52 copies, 8vo. Original canvas-backed decorative boards, printed label on spine. Berkeley Heights, NJ: The Oriole Press, 1948.

Presentation copy, inscribed by the author: "For Gladys Edgerton Grant, With love and remembrance – Rose Freeman-Ishill February 15, 1949." One of the poems is titled "Dudley Hopkins Grant." Very slight chipping to the spine label, but a fine copy.

[382] ORIOLE PRESS. FREEMAN-ISHILL, Rose. Rose Freeman-Ishill: reviews and comments with an unpublished letter by Havelock Ellis.

First edition, one of 200 copies. 8vo. Original wrappers and printed label on front cover. With a woodcut frontispiece of Rose by Maurice Duvallet. Berkeley Heights, NJ: The Oriole Press, 1951.

Small bump at lower fore-edge corner. Mendelsohn, 91, indicates that 200 copies were printed.

[383] (ROGERS, Bruce.) DOWSON, Ernest. The Pierrot of the Minute. A Dramatic Phantasy in One Act.

One of 300 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".

[384] (ROGERS, Bruce.) DOWSON, Ernest. The Pierrot of the Minute.

Single gathering of four pages, with title-page, two pages of text (pp. 6 and 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.

**[385] (SETTE OF ODD VOLUMES.) ADDLESHAW,
Percy. A Salopian Worthy: Or A Week in Eldorado.**

A Paper Read at the 270th Meeting of Ye Sette of Odd Volumes, ye 22nd Day of May, 1906 O. V. 59. No. 56 of 151 copies printed. Small square 8vo. Original blue-grey printed wrappers. London: Imprinted at ye Bedford Press, 1909.

A near fine copy of Addleshaw's account of the fraudster Abraham Causton.

[386] (VALE PRESS.) The Kingis Quair. By King James I of Scotland.

Edited by Charles Steele. Initials and ornaments by Charles Ricketts. Printed in black and red. First edition, one of 260 copies. 8vo. Original cloth-backed boards, printed label on front cover. Uncut and unopened. "Printed under Ricketts' supervision at the Ballantyne Press" [for the Vale Press], London, 1903.

Bookplate of Thomas and Catharine Edward Hodgkin on verso. Thomas was a Newcastle banker and connoisseur. Capelleveen, A93a. Very slight soiling on front cover, otherwise fine copy. For other Vale Press books, see in the Elkin Mathews and John Lane section of this catalogue.

Artistic Periodicals.

[387] The Artist. An Illustrated Monthly Record of Arts, Crafts, and Industries.

First edition. 4to. Contemporary half-calf with dark blue pebble-grain cloth covered boards with red sprinkled edges. London: Archibald Constable and Company. Vol. 20 (July-Dec. 1897).

A journal focused primarily on decorative art, with particular emphasis on the Arts and Crafts movement, Art Nouveau and the Pre-Raphaelites.

Profusely illustrated, including colour reproduction of a Mucha poster and a title-page by Patten Wilson featuring a rather fine heron. The journal also included lengthy book reviews and regular reports on the work of art schools.

Somewhat worn three-quarter-calf binding; internally tight and clean. Slight foxing to endpapers.

[388] The Scottish Art Review.

Vol. 3 (June-December 1889). [Edited by James Mavor.] Folio, contemporary half red calf. London: Walter Scott, 1889.

With visual contributions by Burne-Jones, Selwyn Image (including a title-page design), D. G. Rossetti, Heywood Sumner, and Whistler. Verse by John Davidson, Gertrude Dix, "Michael Field," Violet Hunt, Ernest Radford, Ernest Rhys, Charles Sayle, and "Graham R. Tomson." (i.e. Rosamund Marriott Watson). Binding a bit worn at spine.

[389] The Art Review.

Complete set of vol. 1, being a bound set of issues 1 to 7, with one title-page, continuous pagination, no individual titles. 4to. Original red cloth decorated in black. London: Walter Scott. N.d. [1890.]

A rather neglected journal, seemingly intended as a continuation of *The Scottish Art Review*, which ran from 1889-1890. Both the old and new journals don't disclose their editorship, but OCLC attributes editorship of the first incarnation to James Mavor, economist and polymath who later moved to Canada.

This incarnation presents, in a rather dull format, a good range of authors, including Edward Carpenter, Frederick Rolfe (with his *Ballade of Boys Bathing*), Gleeson White, Laurence Housman, William Sharp, "Michael Field", Richard le Gallienne, Rosamond Marriott Watson as "Graham R. Tomson", Arthur Symons,

Walter Crane, H. S. Salt and Edmund Gosse. Much of the artwork is reproduction of earlier work, but among contemporary artists we find Walter Crane, Selwyn Image, Charles Shannon, Jack Yeats and John Dickson Batten.

With some fading and wear to the extremities of the binding, but a sound copy.

[390] The Butterfly. A Humorous and Artistic Periodical.

[First series.]

Edited by L. Raven Hill and Arnold Golsworthy. Illustrated throughout. Vol. 1 only. Tall 8vo. Original tan cloth decorated in gilt. London: Walter Haddon, May-October, 1893.

A fine copy of the handsomely produced bound issue of the first part of the first series. In this first incarnation it was a remorselessly, numbingly, cheerful middle-brow magazine, distinguished by four short stories by John Gray.

[391] The Butterfly. A Humorous and Artistic Periodical.

[First series.] Edited by L. Raven-Hill and Arnold Golsworthy.

Two solitary issues in original wrappers of the First Series. Tall 8vo. Original pictorial wrappers. Nos. 1 (May 1893) and 9 (15 Jan. 1894).

The wrappers of the first issue used an uncoated paper, and are now rather foxed (and the spine has an early repair), whereas that of no. 9 are on a coated paper and have stood up to the years much better.

[392] The Butterfly [Second Series.]

Edited by L. Raven-Hill and Arnold Golsworthy. Illustrated throughout by various hands. First editions, vols. 1 and 2. Tall 8vo, bound issue, in original white cloth decorated in gilt. [London: Grant Richards, 1899 to 1900.]

The Butterfly first flew from May 1893 to Feb. 1894, and this second series (unstated as such), in two volumes, was published in original wrappers, and then in this handsome clothbound format, without title-pages or imprints.

It's a significantly more substantial and serious affair than its predecessor, with artwork by, among others, Sidney Sime, Joseph Pennell and Max Beerbohm, and texts by Frederick Rolfe (with a continuation of the *Stories Toto Told Me* that he had begun in *The Yellow Book*), Laurence Housman and Norman Gale.

A handsome set, one endpaper partly cracking at the gutter.

[393] **The Century Guild Hobby Horse.** Edited by Herbert Horne.

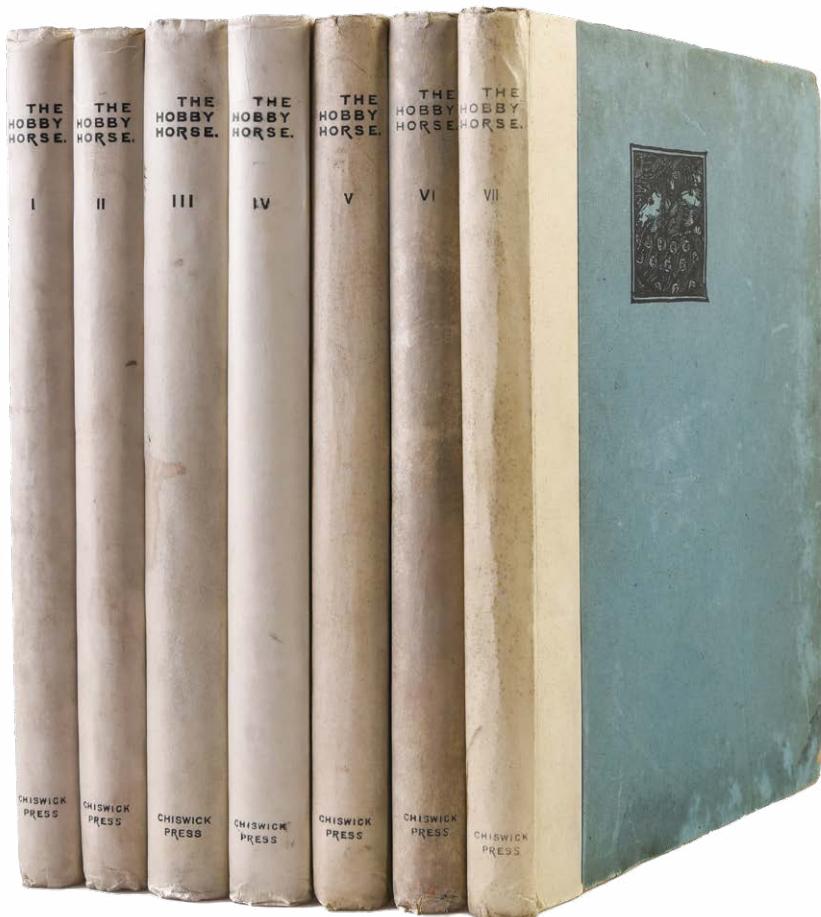
Consisting of the single issue of the first series of 1884 (with an unexplained variant of Herbert Horne's frontispiece loosely inserted), a complete set of the bound issue of the de facto second series, Vol 1 to Vol 7, and issues 1 to 3 of the successor, titled The Hobby Horse, in original wrappers 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 Charles 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 (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 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*.



[394] The Chameleon.

[Edited by John Francis Bloxam.] Facsimile edition of the only issue. 8vo. Original printed wrappers. Printed by the Scolar Press in facsimile of the original edition published by Gay and Bird in 1894. [London: The Eighteen-Nineties Society,] 1978.

A fine copy of the skilfully accomplished facsimile of the single issue, featuring Wilde, J. F. Bloxam, Lord Alfred Douglas, John Gambril Nicholson, Lionel Johnson, Max Beerbohm and Charles Kains Jackson.

[395] The Dome. A Quarterly containing Examples of all the Arts.

[Edited by Ernest J. Oldmeadow]. [First series] Nos. 1 to 5, all published. [with] a copy of the first number in its Large Paper format, copy number 16 of 100. Small 4to., original decorated boards, uncut, and original straw-coloured cloth lettered in gilt (for the large-paper). London, Published at the Unicorn Press. 1897 to 1898.

A very attractive set, with only the slightest of edge-wear to the boards. Yeats contributes "The Desire of Man and Woman" to the second issue and "Aodh to Dectora" to the fifth.

This quite significant periodical operated between 1897 and 1900 and was both published and edited by the likeable Ernest J. Oldmeadow, possibly (vide *The Index of Modernist Magazines*) with support from Alice Meynell. He contributed to the magazine under a couple of pseudonyms and was responsible for the serio-comic air of much of the editorial matter. Before *The Dome* he had been a nonconformist minister, and converted to Catholicism in the late 1890s. He wrote widely on music, edited *The Musical Times*, was a wine merchant, a novelist and edited *The Tablet*.

[396] The Dome. An Illustrated Magazine and Review of Literature, Music, Architecture and the Graphic Arts.

[Edited by Ernest J. Oldmeadow.] Vols 1 and 2 of the New Series, six issues in total. Original dark blue cloth, lettered in gilt. London: At the Sign of the Unicorn. Oct. 1898-March 1899.

A fine set of the bound issue of the first 2 volumes of the second series of *The Dome*. Edward Gordon Craig supplies a stirring woodcut of Bussy d'Amboise, a tremendous portrait of Walt Whitman, a beautiful one of Ellen Terry, a superb mounted pictorial postcard and a miniature poster for *The Dome*; W. B. Yeats gives the "Song of Mongan"; and Arthur Symons writes on Pantomime and Parsifal.

[397] The Evergreen. A Northern Seasonal. The Book of Summer.

Illustrated throughout. Large 8vo. Original embossed limp leather binding. Edinburgh: Patrick Geddes and Colleagues; London: T. Fisher Unwin; Philadelphia: J. P. Lippincott Co., 1896.

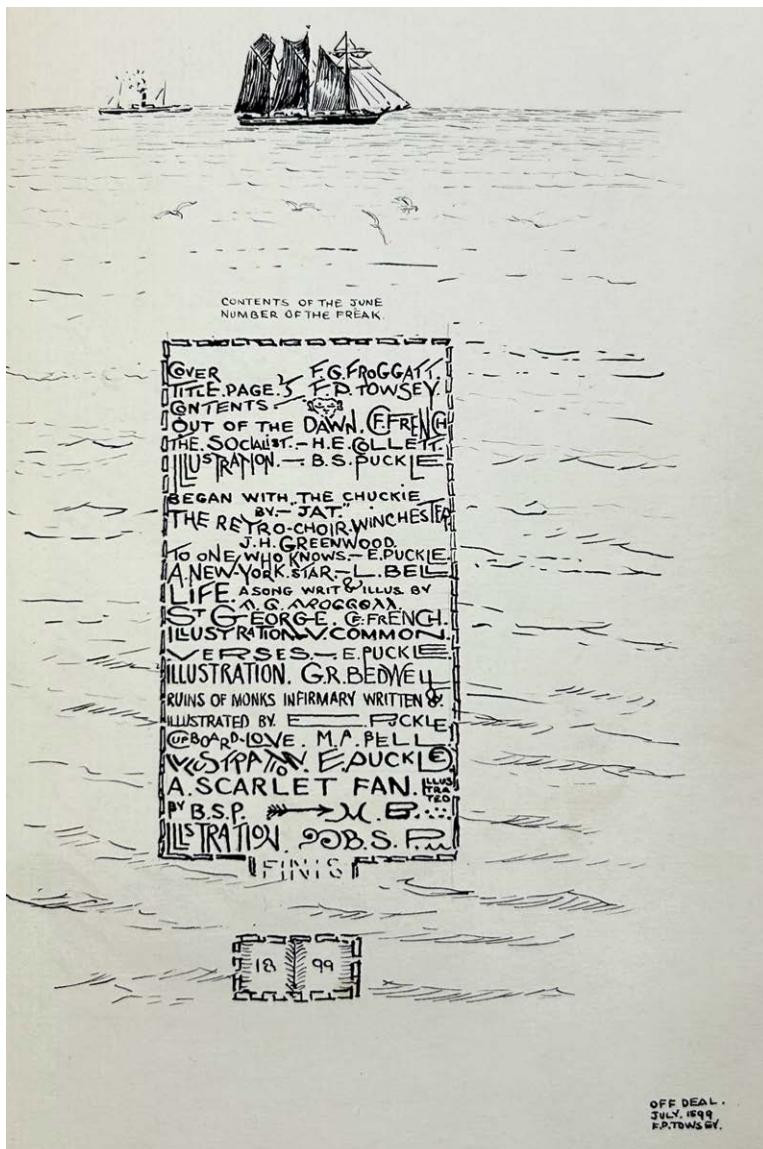
Literary contributions by William Sharp, Nora Hopper, Douglas Hyde, *et al.* Binding rather rubbed as usual; internally fine.

[398] The Freak: A Monthly Magazine.

Edited by Mora Belch. Original manuscript periodical, described as Part 9 of Aug. 1898, and Part 13 of July 1899. 4to, 230 x 180 mm, guarded onto stubs. Original stiff grey wrappers with a stencilled design on each cover. [70] leaves, plus elaborate pictorial title-page on front free endpaper; 47 leaves. With text and illustrations, some mounted, but most directly on the pages.

These two manuscript volumes of literary and domestic contributions seem to have been genuinely private, not intended for publication. The prose contributions are all in the holograph of the respective authors on varying paper-stocks, and were bound up by the editor, whose only work in her own name is an attractive note apologising for a binding error.

Mora Belch, born 1875, grew up in the home counties town of Amersham, a commuter suburb in Buckinghamshire. She married Bertram Puckle (researchers are grateful for such unusual surnames) in 1903, and by 1909 was advertising in the suffragist journal *The Vote* as a maker of "artistic modern dress ... embroidered Coats, Dresses, and Djibbahs". Puckle himself was a "decorative artist" in the 1911 census, and by 1939 was a "retired



manager of an architectural metal works". He also (and rather bizarrely) wrote the much quoted book *Funeral Customs. Their Origin and Development* (London, 1926). Bertram Puckle's sister Effie is a prominent contributor to the journal, and is far from the worst, supplying three competent drawings.

The outstanding contributor, and the only one to leave much of a mark on the world, is Cecil F. French (1879-1953), who draws the excellent art-work for half-titles and title-pages, lettering for several other contributions, two manuscript poems and two full page drawings, a fine Ricketts-inspired symbolist drawing "The Dreamer", and a rather more awkward representation of St. George.

French was born to a wealthy family, at one stage with a house in Hanover Square, and later a large house in Leamington Spa. He attended the Royal Academy Schools and Hubert Herkomer's Art School, contributed work to Pamela Colman Smith's *The Green Sheaf* and to Clifford Bax and Austin Osman Spare's *The Golden Hind* (where he kept very good company, including Spare, John Nash, Alastair, Robert Gibbings and Glyn Philpot). His



only books under his own name were *Between Sun and Moon* (Favill Press 1922), and *With the Years* (Richards Press, 1927). An intriguing character sketch emerges in correspondence between Gordon Bottomley and T. Sturge Moore: Moore to Bottomley, accompanying a copy of *Between Sun and Moon* “by a man whom I like and respect a great deal … some of these poems are successful from every point of view such as ‘Hidden sorrow’ and ‘The Bathers’ … He has I think suffered a good deal under the ascendancy of Yeats’ influence especially as Yeats treated him personally with most undeserved cruelty and contempt.” Bottomley’s response was entirely positive: “this charming and really graceful book by the admirable Puffles – as we used to call him at Pixie Smith’s nearly twenty years ago … I used to like Puffles then more than I did his theosophic pictures and verses, and I used to wish he could be injected with the influence of Ricketts – but in those days I used to think he stood rather haughtily aloof and disdained all other art except his own hieratic kind. And here the very thing has happened to him: his engravings have been learning from Ricketts and you and are delightful; and something – perhaps Yeats’s cruelty – has made his poetry sensitive and human.”

[399] The Neolith.

Published quarterly under the direction of E. Nesbit, Graily Hewitt, F. Ernest Jackson & Spencer Pryse. 4 vols, folio, with both loosely inserted double page lithographs by Shannon and Brangwyn, often lacking. Original printed wrappers. At Royalty Chambers, Dean Street, Soho, London, W. 1907.

As per the title, this rather brilliant journal is devoted to the art of lithography, and is reproduced entirely by lithography including all the text, which is written out by the master calligrapher Graily Hewitt. Contributors include G. K. Chesterton, George Bernard Shaw, E. Nesbit, “Oswald Bastable” (not Nesbit herself but her friend Image), Gerald Gould, Andrew Lang, W. W. Gibson, R. H. Benson, Edgar Jepson, Lord Dunsany and Arthur Machen. Artists include Frank Brangwyn and Charles Shannon with a large double-page colour print, the interesting Charles Sims, Edmund J. Sullivan, George Clausen, Joseph Pennell and Walter

Sickert. There is a fine full-page portrait of A. R. Orage, newly-appointed editor of another little magazine, *The New Age*, by F. Ernest Jackson.

A good account of the genesis and short life of *The Neolith* is given by Julia Briggs in her biography of Nesbit. Its origins were at the Central School of Art, and its instigator was the head of lithography there, Ernest Jackson, who roped in fellow teacher Hewitt to do the calligraphy. Nesbit was literary editor and wrote: "I want *The Neolith* to present, both in art and literature, the *truth*. Almost everything that is printed now is *lies* in one form or another. I want the plain naked unashamed truth."

[400] **NICOLL**, Robertson. Autograph Letter Signed
on stationery of *The Bookman journal to the art critic M.H. Spielmann*. 2 pp., 8vo, 4 Dec. 1912.

Nicoll is arranging for Spielmann to write his article on Watts by sending him the recently published *Annals of an Artist's Life* "... If you will be good enough to write us an article of about 3000 words on them and would let us have copy by the 15th January we should be much obliged. We will leave the treatment entirely to you," and more about securing permission from Mrs. Watts. to reproduce paintings. "As soon as we have settled about this I will send you a list of the illustrations, but please do not let me hamper you at all. If your article makes special reference to any picture we have not included I will endeavour to get that." Watts was by nature reclusive, and Spielmann was one of the few to whom he had opened up about his work.

[401] **The Pageant**. Edited by Gleeson White (text) and Charles Shannon (art).

First editions, each vol. one of 150 large paper copies: vol. 1 is no. 9, vol. 2 out of series. Vol. 1, original purple cloth with design by Charles Ricketts; vol. 2, the secondary binding of mustard cloth with elaborate art nouveau design by Paul Woodroffe. London: Henry & Co., vol. 1, 1896; vol. 2, 1897.

A major periodical stronghold of aesthetic and decadent writers and artists. The Pageant was initially conceived by Ricketts and Shannon as a Christmas annual magazine. Under the guidance of Gleeson White, their aim was to present British aestheticism as a collective of eclectic tastes in beauty, as well as to promote the avant-garde to a wider audience. This was done through poetry, short fiction, and visual art, that dealt with ancient myth and modern western culture.

The title-page is by Selwyn Image and the endpapers are by Lucien Pissarro. The first issue includes an original lithograph, "Brother" (p. 29) by Whistler.

Very good copies indeed.

[402] The Pageant. Edited by Gleeson White (text) and Charles Shannon (art).

First edition. 2 vols. 4to, Original pale cinnamon cloth with gilt design by Charles Ricketts on front cover, gilt lettering on spine. London: Henry & Co., vol. 1, 1896; vol. 2, 1897.

Library plate of Cecil F. Crofton, ownership inscription dated Christmas 1895. Photograph stuck onto front endpaper, possibly of a young Shannon, who contributed to The Pageant as well as being its art editor.

Faint splash marks to front cover and light foxing to endpapers on the first volume, but a very good unworn set.

[403] The Pageant. Edited by Gleeson White (text) and Charles Shannon (art).

First edition. Volume 2 only. 4to. Original orange cloth with elaborate Art Nouveau design (by Paul Woodroffe, the secondary binding) in brown on front cover. All edges stained red. London: Henry & Co. 1897.

Book label signed by Mr H. Hodgson on front pastedown. Signature of Robert Sealy George on verso of front free endpaper. Although this binding signifies a later issue, it's a tremendous

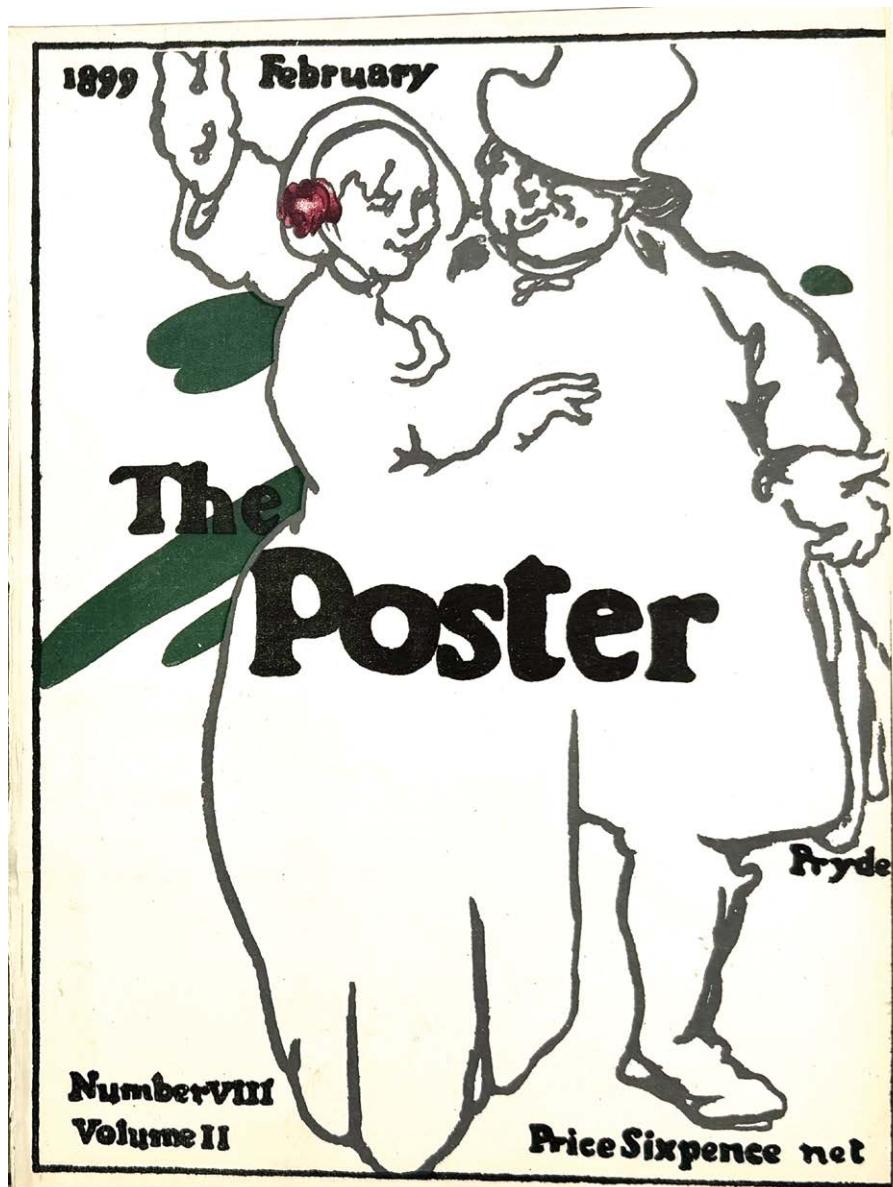
bit of design and is much more “forward” than the first issue binding. Text block a bit shaken, but holding firmly, and binding a little faded, but still presenting well.

[404] **The Poster.**

Edited by John Hewitt. Nos. 1-13, comprising vols. 1, 2, and one number from vol. 3. Profusely illustrated throughout with colour lithograph covers. 2 volumes. 4to. Original green cloth lettered and decorated in gilt, original wrappers bound in. London: H. R. Woestyn, 310, the Strand. Printer: E. R. Alexander & Sons, The Era Press, High Road, Leyton [Essex]. (June 1898-August 1899).

An important *fin-de-siecle* journal with original colour lithographs by William Nicholson and James Pryde (“The Beggarstaff Brothers”), Jules Cheret, Henri Privat Livemont, and Albert Morrow, among others.

The Poster, the first journal devoted to its subject to be published in England, was at the meeting of several currents: aesthetic, technological and financial. At a time when developments in colour lithography had made posters easier to produce, and a wider range of consumer goods gave rise to new ways of marketing, commercial developments made advertising more desirable – and *The Poster* fostered a belief that such art deserved more than passing engagement. Here, as across Europe in the late nineteenth century, the advent of the illustrated poster was accompanied by claims for the medium’s potential artistic sophistication and seriousness. As John Hewitt has described, the journal showcased the idea of a poster as ‘an original and creative act of a talented individual’. Readers of *The Poster* would have been alerted to important visual trends in poster art – in mainland Europe, North America and Canada as well as Great Britain – and correspondents wrote in for advice on how to collect and preserve posters, belying the notion that they were an ephemeral medium. If *The Poster* was short-lived, it was also influential: both as a means of taste-making, and as a journal of record. Its regular features “Palette Scrapings”, “The Hoardings” and “Rejected Sketches” are particularly interesting, as well as the “Posterdom Caricatures” drawn by Will True.



The Poster marks a transitional moment when the relationship between art and advertising was still unstable.

The Poster needs and deserves more bibliographical research, as the first English periodical devoted to the relatively new phenomenon, the illustrated poster. It takes its subject seriously, going back almost to the beginning of the genre rather than reporting only on current work, and is international in its scope. It includes articles on many masters of the poster, including, for example, Charles R. Cochran, "Beardsley at School" (no. 3, pp. 103-105), which publishes for the first time "Holywell Street" an early pen-and-wash drawing from Cochran's collection, which he assigns to Beardsley's sixteenth year. Other featured artists include Will Bradley, Gordon Craig, Mucha, Nicholson, Ethel Reed, Louis Rhead, Charles Robinson, and Toulouse-Lautrec. Six volumes were published, ending in 1901. In its final year, the title was changed to *The Poster and Art Collector*, probably in an effort to reach a larger audience.

Like *The Savoy*, it was sold by the individual issue and, once a volume was completed, the publisher sold the casing and the index to owners, who then had their own binders produce the bound volume; and sold bound volumes complete, with original front wrappers bound in at the end. Two bindings exist for vol. 1: the cover reads either "Volume One" or "Volume First". This copy represents the latter variant, with no priority assignable. If the publisher did, in fact, sell the casing/index separately, one would expect to see variations, such as with and without original wrappers, each issue in its own wrapper, etc.

Though the publisher's address on the Strand remains unchanged, the first of the Nestlé ads at the end states: "Published by Ransom, Woestyn & Co.", while the second ad states: "Published by the Sole Proprietor, H. R. Woestyn". The use of "Sole Proprietor" almost surely indicates that Ransom was initially the co-publisher before Woestyn alone published the journal. 24.9 x 18 cm.

Extremities of spine and corners rubbed, with light wear at two corners. Text block tight in the binding, but with some thumbing and intermittent soiling, small tears to some leaves, with 7cm tear to leaf comprising pp. 237-39. Gatherings slightly proud.

[405] The Quartier Latin. A Little Book devoted to the Arts.

Illustrated throughout. Vols. 1 and 2, complete. 8vo. Original green cloth elaborately decorated in gilt. Top edge gilt. London: Iliffe & Son, Publishers. Vol. 1 no. 1 (July 1896) to vol. 2 no. 11 (June 1897).

This reissue of the individual numbers for the first two volumes has an index at the front, and ads at the end - it appears that it continued publishing for another two years, the last year under the Dent imprint. With the ownership inscription of Edward Iliffe (1877-1960), son of the founder of the Iliffe publishing empire (best known for motoring journals), and by this time presumably a partner in the firm. It would seem that they were merely the English distributors, and all the editorial work was achieved in Paris.

It was published in English, by the American Art Association of Paris, one of “the clubs [which] parodied French expectations of ‘Americanness’ and exaggerated notions of ‘Frenchness,’” (Emily Burns). The AAAP was part of a movement designed to keep American art students in Paris away from the perils of the city and was described by the American ambassador as “an asylum for private morality”.

Profusely illustrated in the art nouveau style by a variety of artists, and with coyly decadent texts, it successfully conjures up a thoroughly sanitised version of Parisian *moeurs*. None of the writers is familiar to the present cataloguer, with the exception of William Theodore Peters, who contributes three pieces.

A near fine copy, with a couple of loose plates, with additional copies in wrappers of the first two numbers of vol. 1, which both have Peters contributions.

[406] **The Quarto. Vols. 1 and 2 (1896)**, 3 (1897), and 4 (1898). 4 volumes (with an additional volume – see below). 4to, original green cloth decorated in gilt, two after Paul Woodroffe. Profusely illustrated. Edited by J. Bernard Holborn. London, J. S. Virtue. 1896-1898.

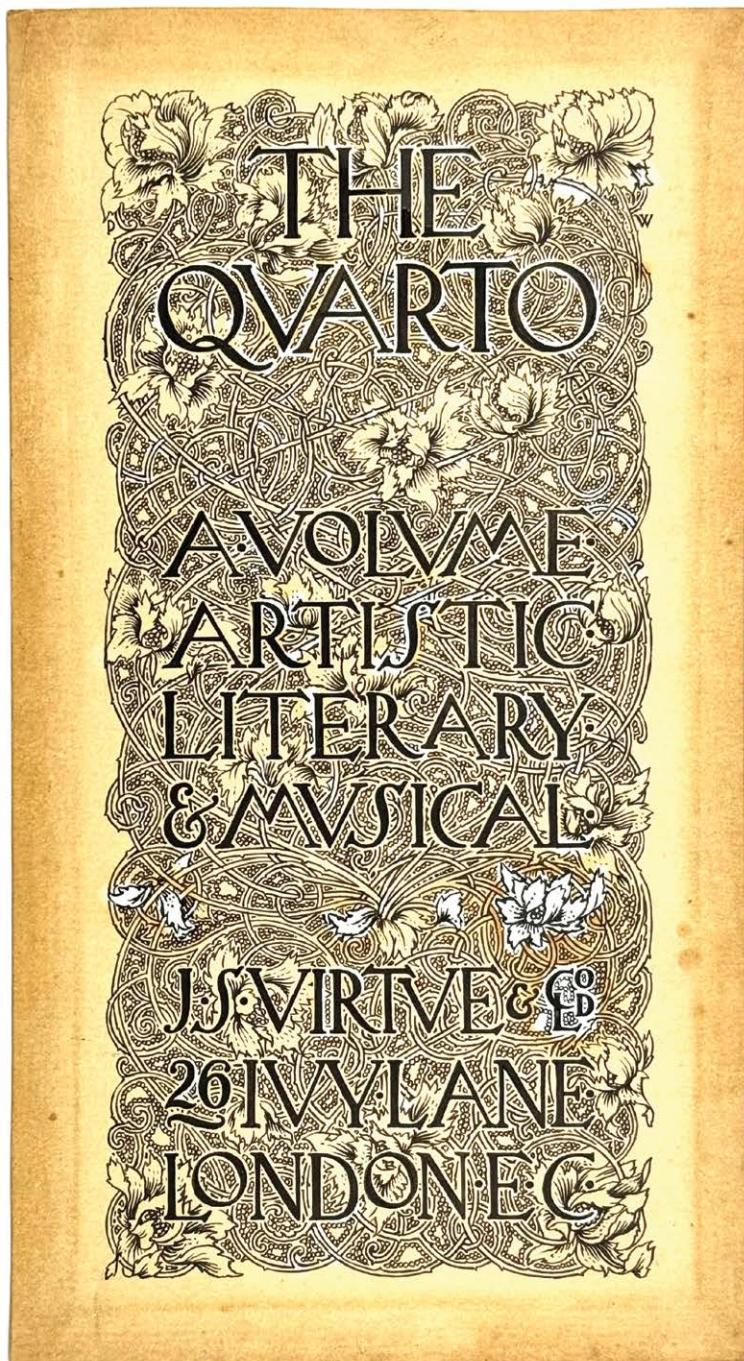
A slightly uneasy journal, whose name varied slightly through its four issues, as did its identity. Writers represented included G. K. Chesterton, A. E. Housman, Gleeson White and Evelyn Sharp. Charles Kains Jackson writes on John Addington Symonds, including a letter from Symonds in the last year of his life, mourning the joys of Venice and celebrating the consolation of his friend Augusto the porter. Artists represented include D. G. Rossetti, Paul Woodroffe, G. F. Watts, Joseph Pennell, Nellie Syrett, Alfred [Garth] Jones, and D. Y. Cameron, and a fine lithographic portrait of Ricketts and Shannon by William Rothenstein.

As well as the four issues, numbers two and three were also issued in one volume, and this set is also included, making the set up to five volumes. Slight wear to extremities of bindings, but a sound set – complete sets are relatively uncommon.

[407] **WOODROFFE, Paul. Original design for the title-page of “The Quarto A Volume Artistic Literary & Musical”. [vol. 3.]**

Image size 205 x 100 mm, sheet size 250 x 140 mm, very discreetly signed with initials in the image (at each edge, towards the top, at the bottom of the first line of the title. [1897.]

Pen and ink on card, with minor alterations in Chinese white. With a note on the verso to the block-maker from the editor J. Bernard Holborn “Title-page. Same size, J. B. H.” And some pencil jottings. Browned at edges by former frame, well beyond the worked area: a very handsome image.



John Dickson Batten

See also under Baldwin in the Elkin Mathews section.

Batten, 1860-1932, a rather under-appreciated illustrator: "Probably the best of that group who took mythology as the keynote for their work and assisted such popularisers of it as Andrew Lang." Houfe, *Dictionary of 19th C. Book Illustrators*.

[408] BATTEN, John D[ickson]. Bookplate for James Batten Winterbotham.

Signed with initials in upper right corner and dated 1886 in lower left corner. Image 80 x 62 mm, including text at foot. Neat modern window mount.

Batten has not yet found his style yet in this early work, presumably made for a cousin, a prominent lawyer and public servant of Cheltenham.

[409] [SEAMAN, Owen.] Oedipus the Wreck: Or "To Trace the Knave."

With Illustrations by Lance Speed and J. D. Batten. First edition. 4to. Cambridge: E. Johnson; London: Hamilton, Adams & Co., 1888.

The second book by the future editor of *Punch*. Original mustard printed wrappers bound into pale grey paper-covered boards. One-inch section of binding missing at foot of spine; the publication itself, including the wrappers, is fine.

[410] (BATTEN, John D[ickson]). English Fairy Tales.

Edited by Joseph Jacobs. Illustrated by John Dickson Batten with frontispiece (in two states in this special issue), 9 full page plates, and illustrations in the text. First edition, no. 57 of 80 [large paper] copies on Japanese Vellum, signed by the publisher. 8vo. Original boards. Top edge gilt, uncut and largely unopened. London: David Nutt, 1890.

A very good copy with slight wear to corners and fore-edges of the fragile binding, and two leaves carelessly opened at the fore-edge, not affecting text.

[411] (BATTEN, John D[ickson].) Indian Fairy Tales.

Selected and Edited by Joseph Jacobs. Illustrated by John D. Batten with frontispiece and 8 full page plates. First edition, no. 21 of 160 large-paper copies printed on Japanese Vellum, with the plates in two states, and many illustrations in the text. 8vo. Original printed boards. Uncut. London: David Nutt, 1892.

Some very slight soiling and foxing to the boards, and mark where a spine library label had been attached. With two rubber stamps on each endpaper, slightly indistinct but seemingly in modern Hebrew, and the large bookplate (mounted upside down at rear, presumably in error) of Boris Baumberg.

[412] BATTEN, John D[ickson]. Autograph Letter Signed (“Dear Sir”). 4pp, 8vo. 24 Nov. 1892.

An interesting letter to a putative client discussing reproduction methods. He describes the conventional process print (“processed block”) as awkward: “I have felt myself rather hampered by certain limitations of the process. It is advisable to do the drawing a great deal larger than the illustration required; the lines have all to be quite black and drawn with a certain hardness and precision.” For a higher quality print for the large paper copies of his *English Fairy Tales* he used Alfred (although he calls him William) Dawson’s Typographic Etching Co (where Emery Walker first learnt his trade), and he encloses one of those prints (not now present).

He suggests doing two designs, one for reproduction by Dawson, and one to be engraved on wood or steel. This is likely to be for a bookplate also, since he asks some further heraldic questions.

[413] (BATTEN, John D[ickson].) **JACOBS**, Joseph, ed. **More English Fairy Tales.**

Collected and Edited by Joseph Jacobs. Frontispiece, eight full page plates, and many illustrations in the text, by Dickson Batten, as well as a proof of the binding design from the small paper copies and a duplicate suite in brown ink. First edition, No 79 of 160 copies on [large-paper] Japanese vellum, signed by the publisher. 8vo. Original boards. Uncut. London: David Nutt, 1894 [i.e. 1893].

A very attractive special issue, not dissimilar in format to the same publisher's *The Happy Prince and other Tales* published five years' earlier.

Corners rather bruised and some light overall soiling to the binding, but a very good copy.

[414] (BATTEN, John D[ickson].) Joseph Jacobs, ed. **More English Fairy Tales.**

Collected and Edited by Joseph Jacobs. Frontispiece, eight full page plates, and many illustrations in the text, by Dickson Batten. First edition. 8vo. Original blue cloth decorated after Batten in dark blue. London: David Nutt, 1894 [i.e. 1893].

Spine a little darkened, otherwise a very good copy, with an ugly (but small) ownership label on the front free endpaper.

[415] (BATTEN, John Dickson.) **HEWLETT**, Maurice.

A Masque of Dead Florentines, wherein Some of Death's Choicest Pieces, and the Great Game That He Playeth Therewith, are Fruitfully Set Forth.

Illustrated throughout with full page plates and vignettes, by John Dickson Batten. First edition. Oblong 4to. Original oatmeal cloth lettered and decorated in black and red. Top edge gilt. London: J. M. Dent & Co., 1895.

A fine copy in the primary binding. Fine copy.

[416] (BATTEN, John Dickson.) **HEWLETT, Maurice. A Masque of Dead Florentines**, wherein Some of Death's Choicest Pieces, and the Great Game That He Playeth Therewith, are Fruitfully Set Forth.

Illustrated throughout with full page plates and vignettes, by John Dickson Batten. First edition. Oblong 4to. Original white cloth lettered in gilt. London: J. M. Dent & Co., 1895.

A near fine copy in the secondary binding.

[417] **BATTEN, John D[ickson]. Eve and the Serpent.**

Lithographic reproduction of colour woodblock print. Image size 110 x 228 mm, sheet size 173 by 252. 1896.

Described in the British Museum print catalogue as “the first colour print done by the Japanese method to be published in England”, this was engraved (using six blocks) and printed by Frank Morley Fletcher. An article in *The Studio* of the same year included this lithographic reproduction.

[418] (BATTEN, John D[ickson]). **The Book of Wonder Voyages.**

Edited by Joseph Jacobs. Frontispiece, illustrated title-page, six full page plates and many Illustrations in the text, by John D. Batten. First edition, no. 95 of 100 copies “of this size on Japanese Vellum”. Large 8vo. Original red cloth, lettered in gilt. Top edge gilt, others uncut. London: David Nutt, 1896.

With some wear along the board edges, but a handsome copy.

[419] (BATTEN, John D[ickson]). **The Book of Wonder Voyages.**

Edited by Joseph Jacobs. Frontispiece, illustrated title-page, six full page plates and many Illustrations in the text, by John D. Batten First edition. Square 8vo. Original pink cloth with red binding design and lettering. Partially unopened. London: David Nutt, 1896.

Children's book of collected myths and folk stories, including 'The Argonauts', 'The Voyage of Maelduin', 'Hasan of Bassorah', 'The Journeyings of Thorkill and of Eric the Far-Travelled'.

With a contemporary ownership inscription, and spine slightly darkened, but a very good copy.

[420] BATTEN, John D[ickson]. Autograph Letter Signed.

"Dear Sir" 1p. Printed letterhead of 15 Airlie Gardens. 12 Dec. 1897.

Presumably written in response to an inquiry for a bookplate, enclosing copies of plates he has designed for Countess Bathurst, Dorothy Pierce, Rev Percival Smith and Mrs. Henry B. Tait.

Laurence Housman: artist, poet, playwright, socialist & feminist.

(See also under Elkin Mathews/Bodley Head and under Cranmer-Byng in the Leonard Smithers section for other items illustrated by him.)

Housman, 1865-1959, led a long and productive life, and this tremendous collection concentrates on his first forty years, as illustrator and designer. Simon Houfe (*Dictionary of 19th C. book Illustrators*) writes: "He has been described as the last of the 'facsimile' engraver-illustrators and his wish to be in this line of succession gives his work a marvellous purity of style and a freedom from *fin de siècle* mannerism ... his books have a pleasant cohesion in design and text which was praised by contemporaries."

John Russell Taylor, in his *The Art Nouveau Book in England* acknowledges Housman's friendship with Ricketts and Shannon but notes that "he established from the first a highly individual, completely recognisable style, and remained true to it through his fairly brief career as a book-designer, which ended effectively when he gained an increasing reputation as a writer in the early

1900s, and at the same time discovered that his 'eyesight no longer served ... for the very detailed style of drawing which was what most interested me.' "

[421] (HOUSMAN, Laurence.) MEREDITH, George. *Jump to Glory Jane.*

Edited and arranged by Harry Quilter. Illustrated with Forty-four Designs Invented, Drawn, and Written by Lawrence [sic] Housman. First edition, no. 66 of 100 copies on Van Gelder paper. 8vo. Original vellum gilt after a design by Housman. London: Swan, Sonnenschein & Co., 1892.

Extremely fine, bright copy with foxed endpapers, in a morocco-lipped slipcase.

[422] (HOUSMAN, Laurence.) MEREDITH, George. *Jump to Glory Jane.*

Edited and Arranged by Harry Quilter. "With forty four designs invented, drawn and written by Lawrence [sic] Housman". First edition, one of 1000 copies. 8vo. Original boards with binding design by Housman stamped in red on front cover. Top edge gilt. London: Swan, Sonnenschein & Co., 1892.

Housman's first art commission. "The world of Housman's illustrations is strange and highly personal, as remote from actual life as it is consistent and persuasive within itself ... Housman had not quite found his personal style in *Jump to Glory Jane*, though his people already have a characteristic wispiness" (Gordon N. Ray, *The Illustrator and the Book in England*).

Gift inscription to front free endpaper: "Mary C. Page from Mrs. A. E. Lyman, 1893."

Upper board irregularly dust stained, as from partial exposure. Otherwise about fine.

[423] (HOUSMAN, Laurence.) **ROSSETTI**, Christina.
Goblin Market.

Illustrated by Laurence Housman. First edition, one of 160 copies. Large 8vo. Original light green unfinished cloth. London: Macmillan & Co., 1893.

Without the gilt-stamped design found on the small-paper issue. Binding foxed with some wear at head of spine and paper spine label, slight soiling to prelims but otherwise internally very good.

One of the most perfect books of the period: Housman's representation of the goblins – with their demi-human faces frequently hidden under broad brimmed hats as if in shame, was only achieved after negotiation with Christina Rossetti who urged him to take his lead from the sole drawing of the goblins that her brother Dante Gabriel Rossetti supplied for the first edition. Although Christina was underwhelmed – Engen quotes her as saying that "I don't think my goblins were quite so ugly" – the book's publication was something of a breakthrough for Housman: it was exhibited at the Arts and Crafts Exhibition and prominently illustrated in *The Studio*'s review of the exhibition, leading to the purchase of the title-page drawing by Frederic Leighton, president of the RA.

Gleeson White, editor of *The Studio* was extravagantly keen on the book, describing it later as "perhaps the most charming bound volume, with the single exception of *Silverpoints* that has yet been issued by any publisher". Quotations from Engen, *Laurence Housman*, who concluded that "the drawings remain some of his richest creations".



[424] (HOUSMAN, Laurence.) **ROSSETTI**, Christina.
Goblin Market.

Illustrated by Laurence Housman. First edition thus. 8vo. Original green cloth elaborately gilt after a design by Housman. London: Macmillan & Co., 1893.

A very good, bright copy with some light rubbing at head and foot of spine and corners.

[425] **HOUSMAN**, Laurence. **A Farm in Fairyland.**

Illustrated by the author with a double title-page and twelve illustrations in the text. First edition, no. 14 of 50 large paper copies on hand-made paper. 8vo. Original printed wrappers. Modern folding box. London: Kegan Paul, Trench, Trübner and & Co., 1894.

Housman's first book, in the rare large paper state. Slight damage to spine, evidence of early repair at head, otherwise a fine copy with the bookplate of H. Buxton Forman, collaborator with T. J. Wise.

[426] **HOUSMAN**, Laurence. **A Farm in Fairyland.**

Binding design and illustrations by Laurence Housman. First edition. 8vo. Original tan cloth with design stamped in brown of a man ploughing a field, lettered in gilt on spine. London: Kegan Paul, Trench, Trübner, 1894.

Housman's first original book, featuring 12 illustrations, as well as attractive pictorial frontispiece, and title-page with elaborate border of sinuous vines, leaves and tendrils.

Housman was particularly given to writing and illustrating fairy tales. He contributed to many magazines and collections over his lifetime and was published in a wide range of children's magazines, journals and annuals. Lorraine Janzen Kooistra notes that his fairy tales owe much to the precedent of Oscar Wilde's *The Happy Prince and Other Tales* (1888) and *A House of Pomegranates* (1891), and also that he made a practice of sending Wilde his books on publication.

Bookplate of one John M. Knapp. Spine slightly darkened, and very minor abrasion to the board foot, but a very good copy. A less common binding variant with no gilt on the front cover.

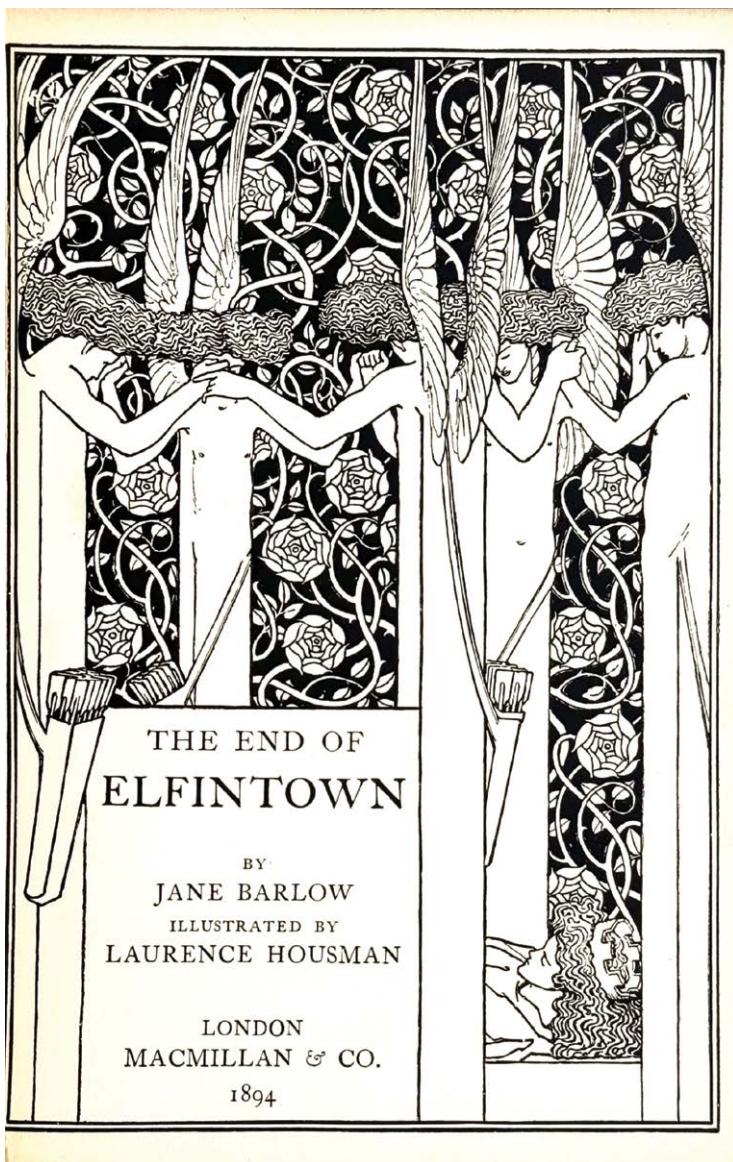
[427] (HOUSMAN, Laurence.) Barlow, Jane. **The End of Elfintown.**

Cover design, title-page, and illustrations by Laurence Housman. First edition, one of 50 large paper copies. Small 8vo. Original pale lime cloth, with paper spine label, dust jacket. All edges gilt. London: Macmillan & Co., 1894.

These special copies are printed on rich mould-made paper with a mild sheen that takes the ink perfectly, yielding matchless production values, and very sharp, fine lines. Binding and text in fine condition, with light foxing on a few leaves. The dust jacket is printed on the spine only, and has some fragments missing, some tears along edges, and rubbing at folds. Overall, a remarkable survival, and the only known example of a dust jacket on the large paper issue.

It was Ricketts who first encouraged Housman to work primarily in pen-and-ink, and these illustrations certainly show “in [their] strange attenuated forms some direct influence from Ricketts” (John Russell Taylor, *The Art Nouveau Book in Britain*). His androgynous style of illustration with pagan, stressed, unhappy fairies, is the perfect companion to Barlow’s allegorical fairy poem, inspired by Drayton’s *Nymphidia*.

Barton was an Irish ruralist writer, who had a great success with *Irish Idylls*, and *The End of Elfintown* tells of how the Fairy Folk became invisible. Oberon, King of the Fairies, was bewitched with a vision of urban life, and sets his subjects to work to build the city of his dreams. After building it, there is a Revolt of the Fays, who conclude that they have been cast into labouring servitude to create a “folly planned by one distraught / With some fantastic whimsy”. He is formally disenchanted (the mechanism is not clear) by an envoy of the worker-elves, and comes to his senses, admitting that his vision “Had meshed us soon in webs of



woe, / Whence Fate hath willed we free should go", and instructs his people to destroy the city, which leads (again the mechanism is not clear) to the current invisibility of the fairy world to humans.

[428] (HOUSMAN, Laurence.) BARLOW, Jane. *The End of Elfintown.*

Cover design, title-page, and illustrations by Laurence Housman. First edition. Small 8vo. Original tan cloth with elaborate Art Nouveau gilt design on both covers, lettered in gilt on spine. All edges gilt. London: Macmillan & Co., 1894.

Slight wear to the extremities of the binding, and light foxing to prelims.

[429] HOUSMAN, Laurence. *The House of Joy.*

Illustrated by the author with a double title-page and eight illustrations. 8vo. Original green cloth decorated with an allover pictorial design by the author, in black and gilt. London: Kegan Paul, Trench, Trübner & Co., 1895.

The copy of Rose Mary Paul, daughter of the publisher, with her Housman bookplate. Spine faded, lightly worn at top, and with fragment missing at bottom. Some pages soiled.

[430] HOUSMAN, Laurence. *The House of Joy.*

Illustrated by the author with a double title-page and eight illustrations. 8vo. Original green cloth decorated with an allover pictorial design by the author, in black and gilt. London: Kegan Paul, Trench, Trübner & Co., 1895.

A very good copy.

[431] [HOUSMAN, Laurence, intro.] Arthur Boyd Houghton. *A Selection from his Work in Black and White,*
Printed for the most part from the Original Wood-Blocks. With an Introductory Essay by Laurence Housman. First edition. Folio. Original blue cloth lettered in gilt. London: Kegan Paul, Trench, Trübner and Co., 1896.

Spine faded, otherwise a very good copy, with the ownership inscription of the architect and arts educator Richard Glazier, principal of the Manchester Municipal School of Art. Houghton died in 1875, at the age of 39, and Housman saw him as a fore-runner of the art of the later 19th century: "In the extensive areas of white seen in many of Boyd Houghton's backgrounds, Housman may have noted an early intimation of the Japanese influence that was to emerge as a persistent iconographic source during the last three decades of the century." (Peppin *The Golden Age of Fantasy Illustration*, London, 1975.)

[432] HOUSMAN, Laurence. *All-Fellows. Seven Legends of Lower Redemption. With Insets in Verse.*

Frontispiece, title-page and seven illustrations by the author. First edition. 8vo. Original green cloth with the title-page strapwork design by the author in gilt. London: Kegan Paul, Trench, Trübner & Co., Limited, 1896.

A very good copy with some light wear to the binding (which is the primary binding with the entire title in gilt). Inscribed "To Margaret Bussé from Laurence Housman. 'The little lay-sister could not know what this meant.' page 129."

The recipient was an actor who played in the first, 1904, production of *Prunella*, Housman's collaboration with Harley Granville Barker. The quotation is from "When Pan was dead", the rather homo-erotic final story in *All-Fellows* where the "woodling" – a lonely female forestal sprite – inserts herself into the life of a convent, beginning by spending three nights in bed with the lay-sister before taking her role. She considers it her mission to make the nuns happy, and introduces them to the life of the forest, naked and joyful, and is left desolate when they choose to re-enter the world of pain and suffering of their religious faith. The Abbess announces, on renouncing the forest: "Sisters, I cannot fail to know how much grief and suffering is upon you all; on me also it falls. Our hearts are weighed down under a sweet and heavy temptation. Doubt not, it is for our sins we suffer thus – living too easily, and pampering too much the bodies God has given us to despise."

[433] HOUSMAN, Laurence. All-Fellows. Seven Legends of Lower Redemption. With Insets in Verse.

Frontispiece, title-page and seven illustrations by the author. First edition. 8vo. Original green cloth with the title-page strapwork design by the author in gilt. London: Kegan Paul, Trench, Trübner & Co., Limited 1896.

The primary binding. Engen notes that shortly after Oscar Wilde was released from prison he wrote to both brothers, Laurence and A. E., thanking them for this book and *A Shropshire Lad*: “You have given me a few moments of that rare thing called happiness.”

[434] (HOUSMAN, Laurence.) MACNAMARA, Lewis. Blind Larry. Irish Idylls.

Elaborate design for series title on page by Laurence Housman. First edition. 8vo. Original green cloth repeating the series title in gilt. The Impressionist Series. London: Jarrold and Sons, 1897.

A very good copy indeed, with some very slight wear to extremities of the binding.

[435] HOUSMAN, Laurence. The Field of Clover.

Illustrated title-page, 10 full page illustrations, and initial letters engraved on wood by Clemence Housman after designs by Laurence Housman. First edition, large paper issue. 8vo. Original pictorial cloth. London: Kegan Paul, Trench, Trübner & Co., 1898.

The number of large paper copies is unknown: Krishnamurti, 340, guesses 50; others suggest 75. Neither the National Book League Housman Family Exhibit Catalogue nor the Warrack and Perkins Housman Collection Catalogue hazard a guess. The text is printed on handmade paper, watermarked “J WHATMAN 1896”, and the title-page and full-page illustrations are on Japanese vellum.

All Illustrations, including initial letters, hand-coloured throughout by Gloria Cardew with her label (“The Illustrations

in this Book were coloured by hand by Miss Gloria Cardew") on front paste-down and signed by her on the colophon. In cloth clamshell box with leather spine labels.

Binding very good; text block immaculate.

[436] HOUSMAN, Laurence. *The Field of Clover.*

Illustrated by the author with double title-page and ten illustrations. First edition. 8vo. Original green cloth with a fine all over design in gilt and black by the author. London: Kegan Paul, Trench, Trübner & Co., 1898.

The copy of Mary Rose, daughter of Charles Kegan Paul, both publisher and friend to Housman, with her bookplate designed by Housman. Slightly soiled and rubbed at extremities, but a very good copy indeed.

[437] (HOUSMAN, Laurence.) SHELLEY, Percy Bysshe. *The Sensitive Plant.*

Frontispiece, initial letters and eleven illustrations by Laurence Housman. 8vo. Original blue cloth decorated after Housman in gilt. The Illustrated English Poems, ed. Ernest Rhys. London: Published at the Aldine Press, 1898.

With the slightest of wear to the spine extremities, but essentially a fine copy.

[438] (HOUSMAN, Laurence.) SHELLEY, Percy Bysshe. *The Sensitive Plant.*

Frontispiece, initial letters and eleven illustrations by Laurence Housman. All illustrations coloured by hand by Gloria Cardew, with her label on the front paste-down. Second edition, no. 17 of 50 large paper copies on Japanese vellum. 8vo. Original white cloth, lettered in gilt on spine. The Illustrated English Poems, ed. Ernest Rhys. London: Printed for the League of Women Book-Binders, 1899.

Spine just slightly darkened, but a very good copy indeed. Engen, p. 153, notes that Cardew coloured 10 copies of the first edition

for the Guild of Women Binders, but doesn't note any coloured copies of this second printing. Housman considered these "the best drawings I ever did" (Engen, p. 84).

[439] (HOUSMAN, Laurence.) SHELLEY, Percy Bysshe. *The Sensitive Plant.*

Frontispiece, initial letters and eleven illustrations by Laurence Housman. First American edition, from the English sheets. 8vo. Original light grey cloth decorated after Housman in gilt. The Illustrated English Poems, ed. Ernest Rhys. New York: E. P. Dutton & Co., 1899.

A fine copy.

[440] (HOUSMAN, Laurence.) Thomas à KEMPIS. *Of the Imitation of Christ. In Four Books.*

Title-page, frontispiece, three illustrations, and initial letters drawn by Housman and engraved by his sister Clemence. Printed in red and black on handmade paper. First edition, one of 660 copies. 8vo. Original limp vellum binding, top edge gilt. London: Kegan Paul, Trench, Trübner & Co., Ltd., 1898.

Darkened spine, otherwise fine copy.

[441] HOUSMAN, Laurence. *Spikenard: A Book of Devotional Love-Poems.*

First edition. 8vo. Original brown boards, decorated in gilt after a design by the author. London: Grant Richards, 1898.

Spine a little worn at extremities.

[442] HOUSMAN, Laurence. Autograph Letter Signed to unnamed recipient ("Dear Sir"), presumably Campbell Dodgson. Manuscript letterhead of 61 Marloes Road. 2pp, 8vo. 4 Dec. 1898.

He reminds him of his earlier offer to Housman of membership in the Dürer Society, which was clearly a dead man's shoes operation: "I imagine that with Mr. Gleeson's White's death the vacancy has now occurred. Will you therefore let my name be

submitted for admission: or in any case keep in mind that I am an applicant for one of the extra portfolios which you were going to issue." Founded in 1898, the Society is not to be confused with the earlier, German "Albrecht Dürer Verein." Soiled at one margin; otherwise very good.

[443] HOUSMAN, Laurence. Rue.

First edition. 8vo. Original blue cloth. London: At the Sign of the Unicorn, 1899.

A fine copy.

[444] HOUSMAN, Laurence. The Little Land. With Songs from Its Four Rivers.

Title-page and three illustrations by the author. First edition. 8vo. Original brown boards, decorated in gilt after a design by the author. London: Grant Richards, 1899.

A fine copy of the first issue. A fragile item.

[445] [HOUSMAN, Laurence.] An Englishwoman's Love-Letters.

First edition. 8vo., original limp vellum, yapp edges. London, John Murray. 1900.

A rare presentation copy of the first edition, inscribed on the half-title "Eileen from Laurence Housman." At the time of publication Housman's authorship was not widely known but became so as the book succeeded brilliantly, and Housman attracted criticism for the apparent deceit of the title). The book was his great commercial success, and if Engen is right and the letters are based on his own letters home to his mother and sister Clemence (with whom he was of course a close collaborator and housemate), it sets up a significant gender-riddle, almost up there with William Sharp and Fiona MacLeod.

Binding somewhat discoloured with mottled darkening.

[446] [HOUSMAN, Laurence.] An Englishwoman's Love-Letters.

First edition. 8vo., original limp vellum, silk ties. London, John Murray. 1900.

A very good copy indeed.

[447] [HOUSMAN, Laurence.] An Englishwoman's Love-Letters.

Seventh impression of the first edition. 8vo. Original faux-vellum boards, gilt design on spine, ties. London: John Murray, 1901.

With a peculiarly remote presentation inscription, unsigned, from Laurence to his sister Kate Elizabeth, using her married name. "K. E. Symons, from the Author."

Rare inscribed. One tie missing, and spine very slightly darkened, but a very good copy.

[448] [HOUSMAN, Laurence.] A Modern Antaeus.

By the Writer of "An Englishwoman's Love-Letters." First edition. 8vo. Original blue cloth with spare decorations of a spray of leaves. London: John Murray, 1901.

A very good copy indeed, with an attractive gift inscription at the head of the half-title. Engen identifies the character of Marcia in this autobiographical novel as based on Clemence Housman: "I'm too strong for my sex ... There are so many things I can do, and mayn't. It never strikes a man, I suppose, what a prison this is? You don't want to thread needles, and darn stockings, or wear your hair long; all things you could do if you wished. If you want to break out, you break out, and that's the difference. But look at me!"

[449] (HOUSMAN, Laurence, translator.) Of Aucassin and Nicolette. A Translation in Prose and Verse from the Old French. Together with Amabel and Amoris.

Given for the First Time by Laurence Housman. With Drawings by Paul Woodroffe Engraved on the Wood by Clemence Housman. 8vo. Original limp vellum, spine decorated and lettered in gilt after Paul Woodroffe. London: John Murray, 1902.

Russell Taylor, *The Art Nouveau Book in Britain*, p. 113. Preliminary leaves foxed, but still a very good copy.

[450] HOUSMAN, Laurence. Bethlehem.

A Nativity Play. Performed with music by Joseph Moorat under the stage-direction of Edward Gordon Craig. First edition. 8vo. Original grey boards lettered and decorated in red. London: Macmillan and Co., Ltd.; New York: The Macmillan Company, 1902.

Signed by the author on the recto of front free endpaper. Newly-prosperous after the success of *An Englishwoman's Love-letters*, Housman then blew the lot on this, his first play. First it was in trouble with the censor, who didn't permit representations of the Holy Family on stage, and then he fell out with Gordon Craig, with whom he seems to have ended up very much out of sympathy: Engen quotes him as having said to Robert Ross that Gordon Craig's "beautiful stage-work lent itself to caricature, over which I wickedly engaged myself". Spine slightly dried out, and some wear to the boards, but a very good copy.

[451] HOUSMAN, Laurence. Bethlehem.

A Nativity Play. Performed with music by Joseph Moorat under the stage-direction of Edward Gordon Craig. First edition. 8vo. Original grey boards lettered and decorated in red. London: Macmillan and Co., Ltd.; New York: The Macmillan Company, 1902.

A fine copy of a fragile item in original gilt-stamped paper-covered boards.

[452] **HOUSMAN**, Laurence. *Bethlehem A Nativity Play[.] The Pageant of Our Lady & Other Poems.*

First collected edition. 8vo. Original green cloth decorated in gilt after the author. London: Macmillan and Co.; New York: The Macmillan Company, 1902.

A near fine copy, with one ink spot at page 35.

[453] **HOUSMAN**, Laurence, and **MAUGHAM**, W.

Somerset, eds. *The Venture. An Annual of Art and Literature.* [Vol. I.] *Edited by Housman and Maugham. Illustrations by Ricketts, Housman, Pissarro, Edward Gordon Craig and others.* 4to, original pictorial boards after Laurence Housman, cloth spine. London: [At John Baillie's,] 1903.

An effortlessly eloquent periodical with a starry list of contributors, an astonishingly high proportion of whom have made the cut of longevity. Writers include the editors, John Gray, Thomas Hardy, A. E. Housman, Alice Meynell, Laurence Binyon, John Masefield, Netta Syrett, Francis Thompson, Havelock Ellis, E. F. Benson and Violet Hunt, and artists include Housman, Shannon, Ricketts, Sturge Moore, Paul Woodroffe, Lucien Pissarro and Edward Gordon Craig.

Slightly shaken, corners bruised, but covers clean: a respectable and usable copy.

Printed by James Guthrie at the Pear Tree Press: a second volume was published in 1905.

[454] **HOUSMAN**, Laurence. *The Blue Moon.*

Title-page and ten illustrations by the author, engraved by Clemence Housman. First edition. 8vo. Original blue cloth, with pictorial decoration after the author. London: John Murray, 1904.

A very good copy indeed, of the primary binding, with ornament printed in darker blue above publisher's name on spine, and without gilt border lines at head and foot of spine.

[455] HOUSMAN, Laurence. *The Blue Moon.*

Title-page and ten illustrations by the author, engraved by Clemence Housman. First edition. 8vo. Original blue cloth, pictorially blocked in black after a design by the author. London: John Murray, 1904.

The secondary binding, with gilt border-lines at head and foot of spine, lacking the ornament on spine. A very good copy indeed.

[456] HOUSMAN, Laurence. *The Cloak of Friendship.*

Initial letters designed by the author. First edition. 8vo. Original brown cloth. London: John Murray, 1905.

A very good copy indeed of the first issue binding.

[457] HOUSMAN, Laurence. *Mendicant Rhymes.*

First edition, one of 300 copies. 8vo. Original vellum backed boards. Chipping Campden: The Essex House Press, 1906.

A very good copy, with slight edge-darkening and light wear to boards.

[458] HOUSMAN, Laurence, and GRANVILLE-BARKER, Harley. *Prunella; Or, Love in a Dutch Garden.*

Frontispiece and title-page devices, by Housman. First edition. 8vo. Original grey cloth. London: A. H. Bullen, 1906.

Inscribed on the recto of the front free endpaper, on the anniversary of the play's first performance, to the actor who played the part of "Doll": "To Margaret Bussé ("Doll") "I said I'd be nice to her." Laurence Housman Dec. 23 1906." With Bussé's charming (unsigned) art nouveau bookplate. The play was first produced at the Royal Court Theatre on 23 Dec. 1904, and revived in 1906.

Binding slightly worn at edges.

[459] HOUSMAN, Laurence, and GRANVILLE-BARKER, Harley. *Prunella, or, Love in a Dutch Garden.*

Frontispiece and title-page devices by Housman. First edition. 8vo. Original grey cloth. London: A. H. Bullen, 1906.

A very good copy.

[460] HOUSMAN, Laurence. Bookplate for Fred and Emmeline Pethick-Lawrence

in a copy of the fine-paper edition of Poems by Robert Louis Stevenson.
12mo. Original blue cloth. London, Chatto & Windus, 1906.

Pethick-Lawrence, husband and wife, were eminent suffragists, and the bookplate (Housman's largest and most elaborate) shows a woman freeing a dove of freedom from a cage. Ownership inscription of Emmeline on the half-title; various marginal emphases throughout.

Engen, D14, p. 157.

[461] HOUSMAN, Laurence. Echo de Paris: A Study from Life.

First edition, one of 250 large-paper copies signed by the author. 8vo.
Original marbled boards, black cloth spine, printed label on spine.
London: Jonathan Cape, 1925.

Written largely in dialogue, this is a remembered account of a lunch in 1899 with Robert Ross, Henry Davray and Oscar Wilde. Wilde's magnificence may have departed, but his eloquence remained, as he talked out the books he would no longer write, and it is convincingly recalled with an elegance and wit which rather departs Housman in the postscript where he clumsily addresses the problem of the "homo-sexual": "the whole problem shall henceforth be studied and treated from the medical, rather than from the criminal standpoint ... treatment shall be health-giving in character and purpose". A fine copy.

[462] HOUSMAN, Laurence. Echo de Paris: A Study from Life.

First edition, one of 750 small-paper copies. 8vo. Original boards,
cloth spine, printed label on spine. London: Jonathan Cape, 1925.

[463] HOUSMAN, Laurence. **Lengthy autograph quotations,**

on a piece of correspondence paper, signed, from The Royal Runaway, dated in pencil at foot by a third party to 11 April 1951.

With two quotations from his book *The Royal Runaway*, both of them wittily cynical analyses of the political system. With tiny chips at mailing folds but in very good order.

More Artists and Illustrators

[464] **The Children's Friend.**

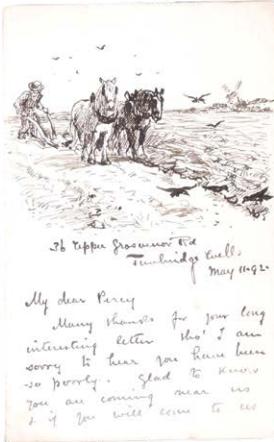
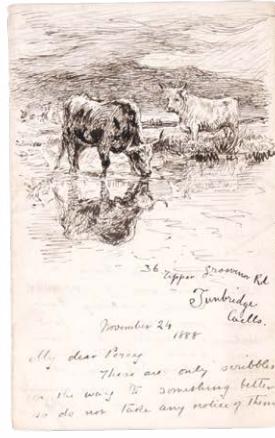
Twelve monthly issues, Nos. 253 (January 1882) – 264 (December 1882). All issues in the original printed self-wrappers, 8 pp., one sewn signature, 22 x 17 cm. London: Seeley Jackson, & Halliday, 54, Fleet Street; S. W. Partridge & Co., 9, Paternoster Row. Printed by Geo Watson & Co., 28, Charles Street, Farringdon Road. 1882.

Uncommon in original wrappers, this year's worth of a didactic juvenile periodical is included as something of a highpoint of late Victorian wood-engraving. Many of the numerous plates are unsigned, but others are acknowledged, and the artists include Harrison William Weir (1824-1906), who contributed to the *Illustrated London News* for more than 50 years, and was an extremely successful animal artist, persuading Charles Darwin to become a patron of the Crystal Palace Cat Show.

The December issue includes a title-page and index for binding up, and most surviving copies are thus treated. A remarkably well preserved year's output of a fragile and ephemeral periodical, with the same ownership inscription on each issue.

[465] BAKER, Arthur. **An attractive correspondence, each letter illustrated with original drawings.**

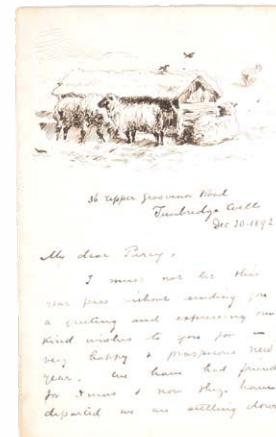
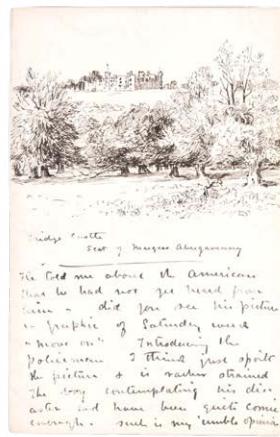
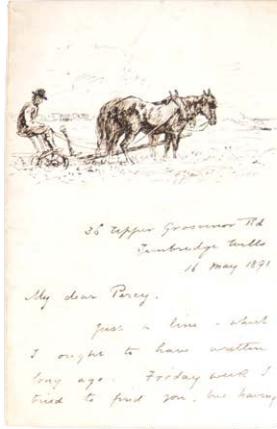
Ten letters, two of them incomplete, incorporating 13 drawings. 35pp, 8vo, and two free-standing drawings. 16 Jan. 1888-24 July 1893.



All addressed to the same unidentified recipient "Percy", an etcher.

Baker was a jobbing animal artist, and the correspondence gives endearing insights into the life of one thus employed: despite having left only a modest mark on the art world Baker supported a wife and children in a fine villa in Tunbridge Wells, with two servants.

In November 1888 he is complaining of having to stay with a major (probably Robert Kirkpatrick Taylor of the brewing



family, who lived in Grovelands Park in Southgate, on the edge of London) in a "great gloomy mansion in a park with 200 deer. I painted a dog's head for a lady visitor there & left the picture finished much to their satisfaction. I dislike the staff & the dressing for dinner etc. I painted a favourite dog's head for him 10 years ago in Hampshire."

In May 1889 he is thanking Percy for advice on a highland cattle painting: "I see what you mean in reference to picture – the cattle will be on a much greater slope than at head of this note &

the right hand one much lower so that the horns cannot form a straight line ... I like that Kerosina oil for laying white – it leaves it so clear & dead.”

The artists William and Alfred Strutt (father and son) are mutual friends, and assist in the commercially important matter of getting paintings into the Royal Academy exhibitions: “I have not heard how Strutt has succeeded this time as R.A. He generally manages to get one or two in.... I hope now to get on with my picture & then that it may be approved & bring in a little of the scarce needful ... What to do with unsuccessful R.A. pictures? Firstly, pay for knocked-about frames ...”

In May 1892 it seems that Percy is going to Strutt as a studio assistant: “he has a nice large studio to work in you will find plenty of elbow room for working but not quite so much for sleeping [!]. I have one or two little dogs to do for engravings”. In Oct. 1892 he is eloquent about a visit to Eridge Castle: “I like to take you with me where I went today – to Eridge Park, a most heavenly place on a fine day such fine trees & a large open space beyond with nothing but heather & bracken, several herds of fine red deer, to say nothing of the different varieties of Fallow deer, from black to pure white ... Today it was most beautiful and the tints of the trees are now turning such fine tones. Ultramarine blue pure shades in the distant trees. I have not attempted the etching yet I am afraid of spoiling plate. I must do something very simple that will allow me to see you bite it in.” “It is difficult to sell now. I must send in my bill to Mr. Upcott Gill [publisher of illustrated books] I have done him a dozen dogs & have had nothing yet.” “I haven’t been in London since the cattle show”. “I was in London last week & had two days at the dog show at Agricultural Hall.” An incomplete letter concludes, “Trusting you are well & that the good commissions you have so unselfishly procured for others may fall to your share. In all labour there is profit & surely you work hard enough & deserve reward”.

Each letter is decorated with one or two substantial half-page vignettes, of highland cattle, horses, deer, landscapes (including a fine one of Eridge Park). One outlier is a jolly drawing of Dover pier.

Baker's dates are apparently unknown, but he is listed in Christopher Wood, *The Dictionary of Victorian Painters*, 2nd ed., p. 31, as having flourished 1864-1889: "London painter of sporting and cattle subjects in oil and watercolours. Exhib. from 1864-1889 at the RA (1867 and 1870), BI [*i.e.* British Institution], SS [*i.e.* Royal Society of British Artists Suffolk Street] and elsewhere. Titles of paintings shown include 'Highland Cattle', RA 1867 and 'Breaking Cover', SS 1889."

With the exception of the pencil drawing and one ink drawing of cattle, these skilful drawings are highly finished. Letters with some soiling, but overall in very good to fine condition, and the handwriting is legible.

[466] [BEARDSLEY, Aubrey.] The Bon-Mots of Sydney Smith and R. Brinsley Sheridan.

Edited by Walter Jerrold, with Grotesques by Aubrey Beardsley. First edition, one of 100 large paper copies. 12mo. Original light brown cloth lettered and decorated in gilt. Bon-Mots Series [No. 1]. London: J. M. Dent and Co., 1893.

Lasner, AB, 18. Spine darkened, binding cracked in a few places but sound, and bookplate removed from front paste-down endpaper.

[467] [BEARDSLEY, Aubrey.] Bon-Mots of Charles Lamb and Douglas Jerrold.

First edition thus. Illustrated with Grotesques by Aubrey Beardsley. 12mo. Original white cloth, lettered in gilt and with Beardsley device in black. Bon Mots Series [No. 2]. London: J. M. Dent and Company, 1893.

Includes 29 new designs; 39 are reprinted from the first volume in the series, as are the title-page design and the front cover ornament. Lasner, AB, 19. A near fine copy.

[468] [BEARDSLEY, Aubrey.] The Wonderful History of Virgilius the Sorcerer Englished for the First Time.

As told by Men of High Germany together with many Rimes made by Men of France and Italy and now first put into the English Tongue. First edition. Frontispiece by Aubrey Beardsley. 8vo. Original printed wrappers. Medieval Legends No. 2. London: David Nutt, 1893 [i.e. 1894].

Lasner, AB, 55, notes that the book was published in Jan. 1894. The frontispiece shows the wizard Virgiolius consulting his great Black Book.

[469] [BEARDSLEY, Aubrey.] Good Reading about Many Books Mostly by Their Authors.

With many badly reproduced portraits of the authors, and two drawings by Beardsley. First edition. 8vo. Original light brown cloth lettered in black and gilt. London: T. Fisher Unwin, 1894-95 [i.e. 1894].

Beardsley's drawings are reproductions of the Pseudonym Library and Autonym Library posters. Lasner, AB, 75a, indicates that the latter is actually its first appearance in print. Binding and text nice and clean, but hinges cracked.

[470] BEARDSLEY, Aubrey. Letters from Aubrey Beardsley to Leonard Smithers.

Edited with Introduction and Notes by R. A. Walker. Illustration by Beardsley (the previously unpublished first version of the Idler's Club drawing), photographs of Beardsley and of Smithers. First edition. 8vo. Original black and gilt cloth. London: The First Editions Club, 1937.

A very good copy.

[471] [BEARDSLEY, Aubrey]. RICKETT, Arthur. Lost Chords: Some Emotions Without Morals.

First edition, 8vo. Yellow pictorial cloth, stamped in black. London: A. D. Innes & Co., 1895.

The cover and title-page design is itself a parody of Beardsley and the Keynotes series, tentatively attributed by Lasner (*AB*, 217) to Thomas Downey (TD monogram lower right). The author's first book; he was later better known as Arthur Compton Rickett. Darkened spine and some light soiling to the binding, upper fore-edge corner bumped, otherwise nice copy.

[472] [BELL, Robert Anning.] Jack the Giant-Killer and Beauty and the Beast.

The Banbury Cross Series Prepared for Children by Grace Rhys. Illustrated by R. Anning Bell. First edition. 12mo. London: J. M. Dent & Co., 1894.

Binding design and endpapers, as well as text illustrations, by Bell. Nice copy.

[473] [BELL, Robert Anning.] SHAKESPEARE, William. A Midsummer Night's Dream.

Illustrated by Robert Anning Bell with frontispiece, title-page, six full-page illustrations, two double-page illustrations, and numerous borders and smaller illustrations throughout. Edited with an Introduction by Israel Gollancz. First edition. 8vo. Original greenish yellow silk over boards with gilt-stamped cover design, gilt lettering on spine. Top edge gilt. London: J. M. Dent & Co., 1895.

Decorative endpapers. Includes integral *pro forma* book plate with the names of two previous owners. But for uniformly faded spine and small spots of discolouration on front cover, a fine copy.

[474] BELL, Robert Anning. Autograph Letter Signed to "Dear Gleeson White". 3pp, 12mo. Printed letterhead of the University Club, Liverpool. 28 Oct. 1897.

An excellent business letter to the editor and aesthete White, then Art Editor at George Bell & Sons, wondering if it's true that "the edition de luxe of Keats," [edited by Walter Raleigh and illustrated by Bell] is sold out, as a Liverpool bookseller has told him. He will even pay for it if need be. He gleefully reports how Dent are trying to poach him. "Dent is very keen on getting me to do

a work for him & offers to let me settle the price! – Dent must be unusually stirred up. But I think your firm ought to have the first pick as we talked over the idea of another item the other day & I like the way they have got the book [*i.e.* the Keats] up better than the way Dent did the last one." Small piece chipped from bottom edge of the second leaf, not affecting text.

[475] (BRICKDALE, Eleanor F[ortescue].) Browning (Robert). *Pippa Passes and Men and Women.*

Illustrated by Eleanor Fortescue Brickdale with ten full-page colour illustrations, including the frontispiece. First edition, no. 111 of 260 copies. 4to. Original vellum gilt, top edge gilt. London: Chatto & Windus, 1908.

With some discolouration (principally dust staining) to binding and ends of spine a little bumped. Occasional heavy foxing, but otherwise very good.

[476] [BROCK, Charles E.] COWPER, William. *The Diverting History of John Gilpin.*

Illustrated by Charles E. Brock. First edition, one of 100 copies on Japanese paper. 4to. Original drab cloth, gilt lettering on spine. London: Printed for the Guild of Women Binders, 1899.

Binding slightly soiled and spine darkened, internally fine.

[477] [BURGESS, Walter.] JOHNSON, Lionel, and LE GALLIENNE, Richard. *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, Trübner & 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. The book is something of a literary and historical tour, including many illustrations of houses asso-

ciated with cultural celebrities, including Turner, Dante Gabriel Rossetti, George Eliot, Thomas Carlyle, Leigh Hunt, Holman Hunt and James McNeil Whistler.

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

[478] **CALDERON**, Philip Hermogenes (1833-1898).

Autograph Letter Signed

*to "My Dear Agnew" (surely a member of the art-dealing family).
2pp, 8vo. Manuscript letterhead of 16 Marlborough. 28 April 1868.*

A breezy bantering letter, coaching him on an as yet unidentified painting titled “Œnone” which he was showing at the 100th Royal Academy: the letter casts light on the relationship between commercial galleries and the Royal Academy.

The painting references Tennyson’s poem of that name, but because he has not quoted the poem, he jokingly asks Agnew, “therefore learn ye these lines by heart. –

Ah me, my mountain Shepherd, that my arms
Were wound about thee, and my hot lips prest
Close, close to thine in that quick falling dew
Of fruitful kisses, thick as autumn rains
Flash in his pools of whirling Simois

“Pretty, I think, and loving – eh? I like that about the arms, close round about him – I’ve got two arms – but his Shepherd where is he? – Ah-h!”

Given the extraordinary size of this exhibition, he issues a guide to finding his picture, “... in the West room on the wall on the right as you come in – Armitage in the middle, Leighton under – I on one side with Nicol, Faed etc etc.”

[479] [CARRUTHERS GOULD, Alec.] “R. Andom”
[BARRET, Alfred.] **We Three Troodles. A Tale of London Life.**

With 83 Illustrations in Silhouette by Alec Carruthers Gould. First edition. 8vo. Original grey cloth, decorated in black and lettered in gilt. London: Tylston & Edwards, n.d. [1894.]

The first book of some couple of dozen by the fairly obscure journalist and author A. W. Barrett. One of the few facts about him is the extraordinary sentence of two years' hard labour passed on him in 1921 for his editorship of an organ called *Link*, which included a lonely hearts club element. The charge was conspiracy to corrupt public morals, and the judge's summing up was remarkable: “There can be no graver attack on the morals of this country than to establish a paper as you did for the purpose of allowing men and women to commit immorality, and the result of your attack is seen in the presence of these three miserable creatures who stand beside you. I shall pass on you the severest sentence the law allows. I wish it were possible to send you to penal servitude because you have set out deliberately to corrupt the morals of the people of this country.”

The illustrator was the son of Francis Carruthers Gould.

A fine copy in every respect, although the endpapers suffer somewhat from endemic browning. Rare in this condition.

[480] [CARRUTHERS GOULD, Francis.] “Saki” [pseud.]
MUNRO, H. H.] **The Westminster Alice.**

Illustrated by F. Carruthers Gould. First edition. 8vo. Original printed wrappers. London: the Westminster Gazette Office, n.d. [1902.]

With some soiling and slight chipping to wrappers, but a very decent copy. Carruthers Gould was a master of satirical drawing and here he subverts *Alice in Wonderland*.

[481] CHAVANNES, [Pierre-Cécile] Puvis de, born **Pierre-Cécile PUVIS (1824-1898). Autograph Letter Signed, to "Monsieur Thiebault-Sisson au Journal *Le Temps*." 1p, 16mo. On stiff, pre-printed folding postal notecard with perforations along all edges and address space on verso. Paris. 5 Nov. 1897.**

A brief note, written a year before his death, regretting his inability to help, owing to his own uselessness in matters of business, and his wife's illness. He concludes: "[Je] m'apporterai à la réunion qu'un esprit rebelle et préoccupé – excusez moi et croyez surtout à mon bien sincère attachement", roughly translated as "I would bring to the meeting only a troublemaking and detached attitude. Forgive me, and accept my sincere best wishes." He may have been slightly exaggerating in describing Maria Cantacuzenes as his wife, as it is believed they only married in 1898, in which year they both also died.

The critic Sisson had been a champion of Chavannes's work, which influenced the modernists to a considerable extent, with their remarkable and unsettling transpositions of classical motifs.

[482] CLEAVER, Reginald D. (1870-1954). "An International Affair or a Battle of Flowers".

Pencil drawing 31.6 x 37.6 cm on Bristol board, depicting a young beauty in an open carriage bedecked by flowers and besieged on both sides by enthusiastic male admirers bearing flowers, with curious and admiring onlookers in the background. Clothing styles suggest Edwardian period or somewhat later and possibly a French setting.

An accomplished and detailed drawing, with a fine balance between design and detail: the horse's head is foregrounded, its flaring nostrils paralleling those of the fine lady, who seems to be simultaneously relishing and rejecting her admirers.

Pencil-titled and signed "Reginald Cleaver." See Appelbaum and Kelly, *Great Drawings and Illustrations from Punch 1841-1901*: "Cleaver (whose less gifted brother Ralph was also working for *Punch* at the same time) represents the highly accomplished, journalistically trained draftsmen of the 1890s. Before joining *Punch*

late in 1891 (sic 1899?), he had been a chief factor in the success of *The Daily Graphic*, for which he had done Parliamentary reportage. A truly professional artist-for-reproduction, he worked in clear, sharp lines that, among other qualities, were excellent for rendering photographs in the news media of the day. [Joseph] Pennell, not lavish in his praise and no friend of mass-market zincography, nevertheless stated: 'Reginald Cleaver can probably produce a drawing for a cheap process with more success than anyone, and, yet, at the same time, his work is full of character.' Cleaver also illustrated current fiction." Tack holes in corners and along edges, some soiling, generally confined to borders, but no smudging of the extremely dramatic and detailed image. Doubtless for publication, but not yet traced by us.

**[483] CRAIG, Edward Gordon. Henry Irving. Ellen Terry.
A Book of Portraits.**

With 19 illustrations. First edition, special issue. 4to. Original coarse-grained cloth with stylised red lettering on front cover. N.p.l. [Chicago and New York]: H. S. Stone & Co. [per publisher's logo stamped in black on rear cover], n.d. [1899.]

The 19 mounted plates, and the title-page, are coloured woodcuts and tinted drawings reproduced in half-tone, printed on semi-glossy wove paper that is white in some cases, beige in others, mounted on thick, dull, dark gray paper. No table of contents or other identification of subjects except for one identification of Irving [within the plate]. A photocopy of the contents page of another issue laid in.

This is a hard book to codify: Kramer *A History of Stone and Kimball* (234a) indicates that this special issue, which he had not examined, is, *per* an ad in *Publisher's Weekly*, limited to 100 copies, but neither of the issues that he, and Fletcher and Rood, *Edward Gordon Craig. Bibliography* C3(a), describe, correspond in all respects to this copy, or to each other.

Covers slightly soiled. Hinges strained internally, but holding firmly. A near fine copy of an important and handsome book with brilliant illustrations.

[484] CRANE, Walter. Autograph Letter Signed

to the publishers Roberts of Boston. 3pp, 4to. Manuscript letterhead of Beaumont Lodge, Shepherd's Bush. With envelope. 14 Nov. 1884.

Elegantly apologising for not having answered an earlier invitation to illustrate a book by Gamaliel Woolsey ("I fear I must have lost my character for ordinary courtesy long ago"), and trying to interest them in his new book *The Golden Primer* which was issued in two parts, illustrated by him and written by John Meiklejohn. A handsome letter, which has separated at the central horizontal fold.

[485] CRANE, Walter. Autograph Letter Signed.

to the artist Jerry Barrett. 1p, 12mo, manuscript letterhead of Beaumont Lodge. With stamped envelope. 8 Oct. 1888.

He thanks him for his kind words about "our exhibition", almost certainly referring to the Arts and Crafts Exhibition Society Show held that year, and for his compliments on Crane's work: "I think the amount of interest it [the show] has excited, & the recognition of its importance by the press generally is a good sign." Barrett was best known for his paintings of the Crimean war, which included Florence Nightingale at Scutari. Very nice condition.

[486] [CRANE, Walter.] A Book of Christmas Verse.

Selected by H. C. Beeching. With Ten Designs by Walter Crane. First edition, copy number 12 of 15 printed on Japanese Vellum. 8vo., original vellum, lettered in gilt on spine. Top edge gilt, others uncut. London, Methuen & Co., 1895

With very slight soiling to the spine, but a fine, clean, crisp copy. Includes the first appearance of "Mary Mother Of Divine Grace, Compared To The Air We Breathe" by Gerard Manley Hopkins.

[487] [CRANE, Walter.] A Book of Christmas Verse.

Selected by H. C. Beeching. With Ten Designs by Walter Crane. First edition, copy number 25 of 50 printed on Van Gelder handmade paper. 8vo., original brick-red buckram without the binding design used for the small-paper issue. Top edge gilt, others uncut. London, Methuen & Co., 1895

A very good copy but for some wear at the head and foot of spine.

[488] [CRANE, Walter.] A Book of Christmas Verse.

Selected by H. C. Beeching. With Ten Designs by Walter Crane. First edition. 8vo. Original green cloth, Crane's Arts and Crafts design for spine and front cover printed in red and black, top edge gilt. London: Methuen & Co., 1895.

Slight foxing to prelims and title-page, as well as bottom edge of text block, otherwise bright and clean.

[489] [CRANE, Walter.] [DOBSON, Austin, contributes.]**Wayfarer's Love: Contributions from Living Poets Edited by the Duchess of Sutherland.**

Cover Design by Mr. Walter Crane. First edition. Small 4to. Original green cloth with gilt design of on front cover, lettering in gilt on front cover and spine. Westminster: Archibald Constable & Co., Ltd., 1904.

Incorporated into the cover design: "Printed by the Potteries and Newcastle Cripples Guild & Published on behalf of the Guild by Archibald Constable." There were also 100 large-paper copies, bound in full gilt-stamped vellum, and numbered and signed by the editor.

The copy of Austin Dobson, with a tipped-in proof of his contribution to this volume, heavily revised, corrected and signed by him, with an additional manuscript fair copy signed. Among other changes, Dobson revises the title of his piece from "Arise and Walk" to its Latin translation, "Surge, et Ambula."

With 2½ page Autograph Letter Signed, 3 Aug. 1903, from the editor to Dobson, courteously soliciting a contribution, saying that George Meredith, Alfred Lyell, Robert Bridges, and Mrs Meynell have already agreed to contribute.

In terms of the contributors, this is one of the more impressive anthologies of the period. The 44 contributors include: Gosse, Hardy, Dobson, Sturge Moore, Hewlett, Symons, Baring, A. C. Benson, Masefield, William Watson, W. B. Yeats, "A.E.", William Sharp (under his own name *and* as "Fiona Macleod"), Blunt, Newbolt, Lang, Chesterton, A. E. Housman, Bridges, Binyon, John Davidson, Alice Meynell, Francis Thompson, Maeterlinck, and Lady Lindsay – but not Meredith, who apparently failed to honour his commitment. This is the first appearance of the W. B. Yeats poem 'Old Memory'.

Book and letters in very good condition. Slight foxing to free endpapers, minor bumping to corners.

The Duchess of Sutherland founded the Guild (the Newcastle is Newcastle-under-Lyme, adjacent to the Potteries in Staffordshire, where her family had large landholdings). She was thanked for her philanthropy with the nickname of "Meddling Millie", and the chronicler of the Potteries, Arnold Bennett, parodied her as "Interfering Iris".

[490] [CRANE, Walter.] [PARRY, Edward Abbot, 'retells'.]
Don Quixote of the Mancha.

Retold by Judge Parry. Illustrated by Walter Crane. First edition, no. 49 of 100 copies on Japanese vellum, with hand-coloured illustrations, numbered and signed by Edward A[bbott]. Parry. In this special issue, three full-page colour illustrations, two alternate title-pages and a half-title precede the frontispiece and title-page. 8vo. Original cream paper-covered boards printed in brown on cover and spine. London: Blackie & Son Limited; Manchester: Sherratt & Hughes, 1900.

Two Autograph Letters Signed from Crane to Messrs, Sherratt & Hughes (14 and 18 June 1900) discussing coloured proofs and

design of the title-page. Manuscript leaf listing illustrations and their placing (title-page, full pages and half pages) with notations. Some soiling and wear at extremities of spine and along joints; overall, very good. Letters in nice condition.

[491] [CRUIKSHANK, George.] **MILLS, George. The Beggar's Benison: Or, A Hero without a Name; But, with an Aim. A Clydesdale Story.** With Upwards of 300 Pen and Ink Sketches.

2 vols. First edition. 8vo. Original green/blue blind decorated cloth. London and New York: Cassell, Petter, & Galpin, 1866.

A near fine copy, with an obituary of Mills (1808-1887) tipped to the front paste-down endpaper from the *Daily Mail*, which notes that he was a good friend of the paper's proprietor. He was a Glaswegian shipbuilder, stockbroker and journalist, who wrote two novels, including this, which were dismissed by his *ODNB* biographer with the rather lofty "neither publication has much to recommend it". The *ODNB* actually goes further in a unique auto-hatchet job by concluding remarkably: "Men with occasional flourishes of distinction in otherwise prosaic lives were common enough in nineteenth-century Glasgow, but when Mills was selected for inclusion in the Dictionary of National Biography, probably because he was thought to be the first iron shipbuilder on the Clyde, shipbuilders as distinguished as Peter Denny could barely recall who he was."

The interest in this book (which must knowingly share the title with a libertine sex club that flourished in Regency Fife) lies in its illustrations, at least sixty of which are probably by George Cruikshank (a friend of Mills, and who was quite possibly interpreting his friend's work), working in the curious medium of "etching on glass". Cohn, Cruikshank, entry 558.

[492] **DU MAURIER, George. Autograph Letter Signed, to "Mr. Bowker" (Richard Rogers Bowker, London manager of Harper's Monthly).** 1½ pp, 16mo. On printed letterhead of New Grove House, Hampstead. Thurs. 8 Oct. [n.y.]

Du Maurier discusses the drawings he has in hand for the serialisation in *Harper's Monthly Magazine*, probably of Thomas Hardy's *A Laodicean*, although it is difficult to tie in the dates, unless Du Maurier has made a slip. It was to be an unhappy project (he had been Hardy's second choice, after Helen Allingham), and the tension is already showing: "I hope great pains will be taken with the large drawing in facsimile. I have taken much time and pain as you can see." He tries to pre-emptively deflect criticism by suggesting that if the large drawing were not considered an interesting subject it was hardly his fault, for "I had no other [subject] in what I roughly considered to be the third part, for my copy does not quite end. It may be only a page or two, or it may be another chapter, for all I know."

Du Maurier already complains in the letter that Bowker has "hurried me mercilessly", and Phillip Allingham, writing in *The Victorian Web* notes that Bowker and Hardy were disappointed both in du Maurier's work itself, and its lateness of delivery. It was the last work that du Maurier did for *Harper's* under Bowker's supervision, and it wasn't until Bowker was replaced by James Ripley Osgood in 1886 that du Maurier worked for them again.

[493] DU MAURIER, George. Autograph Letter Signed, to James Russell Lowell, as "Cher Confrère". Four densely written pages, 16mo, on printed letterhead of New Grove House, Hampstead. "Derby Day, June 2 1890".

An ebullient letter full of the tang of literary London, in which du Maurier celebrates the acceptance (Harper's paid \$5,000, which he winningly describes as "princeley liberal") of his first novel, *Peter Ibbetson*. From the sketch of the umbrella in the rain by the date to the signing off, the letter exudes a breezy self-confidence. He expresses sadness at the news of Lowell's illness, which prevents him from coming to London (and was to kill him the following year): "Tonight, instead of writing you a stupid letter, I might perhaps be dining with you, at no 2 Radnor Place – and perhaps Burne-Jones & Andrew Lang would be there".

The letter is late, as *Peter Ibbetson* has been all absorbing, which he has amplified by rewriting it again in French. News of mutual friends includes that of Leslie Stephen, who is to visit Lowell in Boston, and of his daughter Sylvia's engagement to "a delightful young friend of his [Stephens], Arthur Llewellyn Davies – of whom I have become quite extravagantly fond" [the friendship between Davies' children and J. M. Barrie was to lead into the creation of *Peter Pan*]. Henry James is "in Italy, I believe. I have not yet heard from him, but he sent me a mad book of Tolstoi's - the 'Kreutzer Sonata'. He makes himself much missed, the good Henry James. It's a way Americans have got." Burne-Jones is delighted with his "four beautiful pictures of the Briar Rose all hanging together at Agnew's. I had never seen them before and was entranced. He is well pleased himself, I think - and doesn't grudge the dealers profits which are phenomenal."

This brilliant letter was written during du Maurier's remarkable career pivot from artist to author, which had been forced upon by problems with his one remaining eye.

[494] [DU MAURIER, George.] MOSCHELES, Felix. In Bohemia with George Du Maurier.

The First of a Series of Reminiscences by Felix Moscheles. With 63 Original Drawings by George Du Maurier, Illustrating the Artist's Life in the Fifties. First American edition. 8vo. Later good-quality full burgundy calf, gilt spine, gilt palette tooled on the front cover, by Bennett N.Y. Original cloth bound in at rear. New York: Harper and Brothers Publishers, 1897.

The first of two volumes of memoirs by Moscheles, painter, godson of Mendelssohn, of youthful memories of the time he spent with George du Maurier (who had died in 1896) studying art in Paris, Antwerp, Brussels and Malines (now usually known as Mechlen).

Extra illustrated with seven original drawings by du Maurier, now guarded on stubs, facing the printed illustrations. All of the drawings feature Moscheles and du Maurier together, and only some were used in the book: the ones that were not used may

have been rejected as too personal. Most of the drawings were originally sent as part of their lively correspondence, and one still has a letter on its verso. Of one of the drawings reads in part: "Keep all the sketches I send you, as they will some day, when you have a regular collection thereof, characterize ... Bobtail & yours truly Rag." As Moscheles explains in the book, his nickname was "Bobtail", and Du Maurier's was "Rag."

Binding in excellent collection; drawings somewhat soiled.

[495] DU MAURIER, George. Original manuscript of his translation of Sully Prudhomme's poem "Prière".

1 p, 12mo. On printed letterhead of New Grove House, Hampstead, with message overleaf. 31 Dec. 1888.

With a gift inscription to a Mgr Jeuner [?] in French with thanks and best wishes for the new year, on behalf of his family, including "Le Harrobois" (his son Gerald was at Harrow School). Du Maurier included this translation (with some revisions) in *The Martian* (1897), putting them in the mouth of Kitty and rather vainly describing them as "almost as good as the original". Some soiling, especially to the face, as if it had been held close by the recipient.

[496] DUNCAN, Brenda. A Seaside Holiday. Written and Illustrated by Brenda Duncan.

Original manuscript children's book with six full-page illustrations and 31 more interspersed in calligraphic text. Folio. 28.4 x 21.9 cm. Forty-four sheets of thick drawing paper attached to stubs, stubs sewn together. Bound into thin boards covered in orange paper, cover hand-illustrated. N.p., n.d. [circa early 1900s]

A profusely illustrated manuscript of an unpublished English children's book. Featuring Pamela, Joseph, Roderick, and their cousins. Inscribed on the initial blank: "This Book belongs to Mary, Peter, Michael and the baby. With love from Brenda Douglas."

The story of a children's seaside holiday told in 18 chapters. The drawings are of professional quality and the text well written, with flashes of wit.

Binding worn with spine missing, front joint separating, corners of thin boards creased and worn. Structurally sound, though delicate, and internally fine, with foxing on only two pages. A partially legible date in paper from an issue of *Punch* used to line spine places this in the 1900s, probably the first decade of the century.

[497] [FAIRFAX-MUCKLEY, Louis.] SPENSER, Edmund. *The Faerie Queene.*

Pictured and Decorated by Louis Fairfax-Muckley with frontispiece, six double-page illustrations, eight single page illustrations and decorated headpieces, initials and tailpieces. With an Introduction by John W. Hales, M.A., Camb., Professor of English Literature at King's College London. [Text and Glossary here used are those of Dr. R. Morris, by kind permission of Messrs Macmillan & Co.] First edition in 14 parts, in the original blue wrappers, decorated in maroon after designs by Fairfax-Muckley. London: J. M. Dent & Co., 1897.

The inside front wrappers all advertise "Art Presentation Books", commencing with Beardsley's *Le Morte Darthur*, to which this elaborate but uninspired production was intended to act as a successor.

Fairfax-Muckley (1862-1926) came from a family of artists and studied at the Birmingham School of Art. In his work the more imitative medievalism of the Arts and Crafts School and the freer Art Nouveau style intersect and if he is remembered at all, it is for his illustrations to *The Faerie Queene* and Blackmore's *Fringilla* (1895). He certainly stands in contrast to Beardsley's work.

The wrappers are printed on poor quality paper and consequently brittle and chipped, and several are separated from the block.

[498] (FELL, Herbert Granville.) The Book of Job.

Introduction by Joseph Jacobs. Frontispiece, 19 full page illustrations, 2 double page illustrations and many illustrations in the text by Herbert Granville Fell. First edition. 4to. Original elaborately gilt oatmeal cloth after Granville Fell. Top edge gilt, others uncut. London: J. M. Dent & Co.; New York: Dodd, Mead, & Co., 1896.

Binding a little tilted with the slightest of bumping to its extremities, but a fine copy, bright and unworn.

A remarkably elaborate series of drawings and borders, the effect of which is slightly let down by pedestrian typography, including the use of a clumsy black-letter type. Granville Fell's reputation has decayed, rather unfairly – the first quotation we learn about him is Yeats's dislike of his binding design for *Poems* of 1895, and John Russell Taylor snubs him entirely in his *The Art Nouveau Book in Britain*, although in fact the illustrations for this book are eloquent and of a whole.

[499] FRITH, William Powell (1819-1909). Autograph Letter Signed

to William Hepworth Dixon. 2pp, 8vo. Printed letterhead of 7 Pembridge Villas. 8 Feb. 1877.

A pleasant, chatty, slightly headlong letter. Dixon had published a history of the Tower of London, and Frith asks if he can arrange privileged access to the Tower for Frith's sister who is "staying here for a short time ... she thinks you could get her into every hole & corner of it – she has just said she wants to go where most people don't go & my wife says I am to tell you how rude I have been in not replying to your kind invitation & she likes your novel tremendously & she ought to be a judge if experience of such novels will make her one."

[500] GASKIN, Arthur J. A Book of Pictured Carols.

Designed [by Members of the Birmingham Art School] under the Direction of Arthur J. Gaskin. 12 full-page illustrations. First edition; no. 98 of 100 copies printed on Japanese vellum. Small 4to. Original light brown cloth, vellum spine, titled and decorated after C. M. Gere. Uncut. London & Orpington: George Allen, 1893.

With two plates professionally hand-coloured: “Here we come a-whistling”, after the interesting Mary Jane Newill; and “The Holy Well” by C. M. Gere. Newill (1860-1947) was a student at the Birmingham School of Art and returned, rising to head the department of needlework and embroidery, while running her own commercial studio. She collaborated with May Morris and is featured prominently in the 2020 Yale Center for British Art exhibition *Victorian Radicals: from the Pre-Raphaelites to the Arts and Crafts Movement*. For more on her, see Claire Fitzgerald’s 2016 PhD thesis *Women, Craft, and the Object. Birmingham 1880-1923*.

[501] GASKIN, Arthur J. A Book of Pictured Carols.

Designed [by Members of the Birmingham Art School] under the Direction of Arthur J. Gaskin. 12 full-page illustrations. First edition. Small 4to. Original grey boards titled after C. M. Gere. Uncut. London & Orpington: George Allen, 1893.

The full title only appears on the front cover, which states “Designed by Members of the Birmingham Art School”. As well as Gere, Arthur Gaskin, and Bernard Sleigh, we find the talented Florence Rudland who supplies a fine “Salvator Mundi”.

A very good copy with two small institutional stamps (Llyfrgell Efengylaidd Cymru), on paste down endpaper and verso of title-page.

[502] (GASKIN, Arthur J.). Stories & Fairytales by Hans

Christian Andersen. Translated by H. Oskar Sommer, Ph.D.

With 100 Pictures by Arthur J. Gaskin. First editions. 2 vols., 8vo, original pictorial cloth. London: George Allen, 1893.

A fine set with a small dent in one spine.

[503] GREIFFENHAGEN, Maurice. Illustrated Pall Mall Budget.

Poster advertising the Illustrated Pall Mall Budget. Matted, framed and glazed. Sheet size c. 385 x 305mm. 'Les Maîtres de l'Affiche' series, Number 24.1896.

Greiffenhagen was an English artist who, in addition to his specialty in landscape painting, illustrated many books, particularly by Rider Haggard, and produced noteworthy posters.

The 'Maîtres de l'Affiche' series allowed the public to collect and exhibit smaller versions of the often very large originals. The smaller format rendered economically feasible the use of much better paper and printing techniques. The brainchild of the artist, printer, and entrepreneur Jules Cheret (1836-1932), the series offered collections, through monthly and annual subscriptions, the best of the countless posters that decorated the streets and boulevards of European and American cities. Distributed at the rate of four per month by mail, the posters represented the work of almost 100 artists, foremost among them Cheret himself, who edited the series and contributed 67 of its 256 plates, four of which were mailed out each month with a bonus plate sent out every three months during the last three years.

The images were not all in the same proportions, but the sheets used by the publisher were of uniform size – approximately 11 $\frac{3}{8}$ x 15 $\frac{3}{4}$ " – all sheets had margins, and these varied in width with the image. The earliest posters to be included in the series originally appeared in or about 1890.

[504] GUIERRE, Maurice. L'Angoisse des Veilles Sous-Marins.

Proof woodcut. 12.4 x 7.4 cm, on tissue paper, 262 x 187 mm. Signed bottom right. 1920.

Inscribed to the captain of the great ocean liner *SS France*.

Titled at head, and with the artist's pencil inscription below, presenting the engraving to Commandant Maurras, the captain of the *SS France* which had just returned to peace-time service: "son jeune camarade sous marinier en souvenir d'une charmante traversée sur *France*. 1h 22 avril 1920." [His young submariner shipmate, in memory of a delightful crossing on the *France*.] The engraving bears the title of Guierre's first book, and may be an illustration from it.

Soft creases, and some damage to the paper margins, nowhere near the image.

[505] HARDY, Dudley. "A Gaiety Girl".

Poster for the Gaiety Theatre, London. 'Les Maîtres de l'Affiche' series, 1895.

Hardy was an English artist working in oils as well as illustrating for the newspapers and producing posters. This image in matted/framed/glazed, in fine condition with part of the authenticating publisher's blindstamp visible in lower right corner. See above, under Greiffenhagen, for a description of the 'Maîtres d'Affiche' series.

[506] HAZENPLUG, Frank. The Black Lady.

Lithographic poster advertising Stone and Kimball's Chap-Book, 515 x 368 mm. [Chicago, Stone & Kimball. April 1896.]

Hazenplug designed three posters for the *Chap-Book*, out of a total of twelve, as well as artwork for the journal itself. This is the most striking of the three. Professionally mounted on rice-paper hinges on acid-free board, and framed.

[507] HAZENPLUG, Frank. The Chap-Book.

Lithographic poster, 540 x 355 mm. [Chicago, Stone & Kimball, 1896.]

A woman in an olive dress sits at a table set with a carafe as she reads *The Chap-Book*. Two tears about an inch long enter the image from the left edge, otherwise quite fresh and clean.

[508] HOLDEN, Evelyn. The House That Jack Built and Other Nursery Rhymes.

Illustrated by Violet M[ary]. and Evelyn Holden with nine photo-engravings including the frontispiece. 16mo. Original light brown cloth lettered and decorated in gilt. The Banbury Cross Series. Gen. Ed. Grace Rhys. London: J. M. Dent & Co., 1895.

Evelyn Holden's artwork appeared in the *Yellow Book* ("Binnorie, O Binnorie", vol. 9 (April 1896), p. 165). Lacking original ties, mid 20th century gift inscription, and small bookplate clumsily removed.

[509] (HORNE, Herbert.) DESTRÉE, Olivier Georges. Poèmes sans Rimes.

Title-page and initial letters by Herbert Horne. First edition. 8vo. Original green/brown paper boards, printed label on spine. Printed in red and black ink on fine handmade paper. Londres: Imprimé pour L'Auteur, 1894.

Offsetting to free endpapers. Small dent on fore-edge of front board, but a fine copy of a fragile item: the title-page is a characteristic minor masterpiece.

[510] HUNT, William Holman. Autograph Letter Signed to "Dear Mrs. Severn". 4pp, 8vo. Manuscript letterhead of Draycott Lodge, Fulham. 1 Oct. 1894.

A tremendous letter written to Ruskin's cousin and heir Joan Severn after a visit to the great man at Brantwood, with sombre reflections on the age, prompted by a visit to exhibitions at Liverpool (this would have been the 24th Autumn Exhibition of Modern Pictures in Oil and Water-colours) and Manchester.

The letter begins with a plaint about his asthma: "For long now my degree of trouble has been about the same. At first I thought it was about to take me to the other world by a very quick train. Now I look upon it as a merciful enemy because it allows me to work, and to enjoy the society of my friends". As to the recent visit, "I cannot exaggerate my appreciation of all your kindness

at Brantwood, nor can I say how great a pleasure it was, and still is in retrospect to see my valued friend Ruskin so peaceful and happy following all the interests of life as he is now with you". As to the exhibitions, "it was no misfortune to the Professor that he did not see these collections of modern art. There exists little indeed of encouragement to any who have in any way tried to make past art better, but history often shows that at first good seems to have been scattered wastefully, but the due season comes and then little green shoots come up from the ground, and so it will be with his scattering of golden grain." In as gloomy a mood he further speculates, doubtless referring to Ruskin's own writings, "this is an age in which writing serves better than painting to claim due regard", and that writers can suffer neglect better than painters, as "yet a day will come in which all their truth will sound with more than pristine force."

Ruskin was central to Holman Hunt's artistic vision and wrote later of *Modern Painters* that "of all its readers none could have felt more strongly that it was written expressly for him". In 1894 Ruskin was in his 80th year and his reputation was fading.

[511] [IMAGE, Selwyn.] [BINYON, Laurence; CRIPPS, Arthur S.; GHOSE, Manmohan; and PHILLIPS, Stephen.]

Primavera: Poems, by Four Authors.

Cover and half-title designs by Selwyn Image. First edition. Small 8vo. Original drab brown printed wrappers with floral title decoration. Oxford: B. H. Blackwell, 1890.

Four poems by Binyon. This is his first book appearance, preceding his Newdigate Prize Poem "Persephone", which was published later in the same year. Inevitable creasing to edges of covers. A very good copy.

[512] IMAGE, Selwyn. LANG, Andrew. *The Miracles of Madame Saint Katherine of Fierbois.*

Translated from the Edition of Abbé J. Bourasse, Tours, 1858, and with a substantial introduction. Fine illustrated title-page by Selwyn Image, who has also drawn initials and a tailpiece. First edition, no. 2 of 50 copies on Japanese vellum. Original red limp vellum binding with yapp edges, gilt lettering on spine. Chicago: Way and Williams; London: David Nutt, 1897.

Tipped in is a presentation Autograph Letter Signed from the author to the publisher Charles James Longman, 1p, 8vo, 16 Oct., n.y. [1897.] “Dear Longman, I send you a smarter Fierbois, Jap paper. I am deuced seedy, can hardly scrawl. Yours very truly, A. Lang”. With Longman’s bookplate on front pastedown – he published Lang’s friend Robert Louis Stevenson, as well as commissioning the Lang’s tremendously successful series of Fairy Books.

Corners slightly bumped, otherwise a near fine copy of a very handsome book. Way and Williams had asked Lang for a sister volume to his *Aucassin and Nicolette*, and he provided these translations of early accounts of the miracles of Katherine Fierbois, whose sword was borne by Jeanne d’Arc through her campaign. The admirable title-page is illustrated in John Russell Taylor’s *The Art Nouveau Book in Britain*.

[513] IMAGE, Selwyn. LANG, Andrew. *The Miracles of Madame Saint Katherine of Fierbois.*

Translated from the Edition of Abbé J. Bourasse, Tours, 1858, with a substantial introduction. Fine illustrated title-page by Selwyn Image, who has also drawn initials and a tailpiece. First edition, no. 326 of 350 copies on handmade paper for England, of a total edition of 700 copies. 8vo. Original boards, vellum spine. Slipcase. Uncut. Chicago: Way and Williams; London: David Nutt, 1897.

Boards slightly spotted, spine slightly darkened, and light soiling to slipcase, but a very good copy.

[514] **JONES**, Alfred Garth. **DOUCET**, Jerome. **Contes de la Fileuse**.

Illustrated by Alfred Garth Jones with well over 100 illustrations. No. 38 of 25 copies on "papier de Chine", with an extra suite of borders and illustrations, of a total edition of 551 copies. Text bound into heavy paper wrappers, the extra suite of illustrations in wrappers, the whole in a printed board portfolio. Paris, Ch. Tallendier, Éditeur. Printed by Draeger Frères, Paris, 31 Oct. 1900.

Well over 100 illustrations in bold and powerful arts and crafts style, with homage to Dürer, occasionally crossing over into art nouveau. Each page is enclosed in an art nouveau border, of which there are 48, some repeated two or three times. Illustrations and text printed in dark brown; borders printed in various colours.

This is Jones's most ambitious and important illustrated work, ignored by most online sources: all his many other books and commissions are English, although he had spent some time in Paris in the earlier 1890s, at the Académie Julian.

The bound volume extremely fine and bright, with light thumbing lower right corner of a few leaves. Loose set of borders and illustrations fine, save for small and faint water stains lower corner of about 20 leaves. Portfolio very good with wear to corners of boards and missing silk ties.

[515] **LEFANU**, Brinsley. **PLARR**, Victor. **Thor and the Giants: 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 Lefanu, London based son of the great Irish ghost-writer Sheridan Le Fanu, illustrated "about 230" of these chapbooks for the campaigning journalist W.T. Stead. Slight wear to the wrappers but a very good copy of a fragile item.

**[516] (MACDOUGALL, W. B.) ROSSETTI, Dante Gabriel.
The Blessed Damozel.**

Introduction by W. M. Rossetti. Frontispiece after D. G. Rossetti, and decorations by W. B. MacDougall. First edition thus. 4to. Original blue grey cloth decorated in gilt, grey cloth spine. Top edge gilt, others uncut. London: Duckworth & Co., 1898.

Boards slightly bowed, and with a little wear to the extremities. With the very handsome and unusual engraved bookplate of Charlotte, Countess of Enniskillen

**[517] (MACDOUGALL, W. B.) ARMOUR, Margaret (ed.)
The Eerie Book.**

15 full-page illustrations by W. B. MacDougall. First edition. 211pp, 4to. Original white pebble-grained cloth-stamped in black on upper cover and spine, pictorial design which features a hooded and cloaked, stooped figure walking barefoot through a landscape. London: J. Shiells & Co., 1898.

Gothic tales, including Poe's *The Masque of the Red Death* and *The Cask of Amontillado*; *Frankenstein* (abridged); three works by Catherine Crowe and a section from *Undine* by de la Motte Fouqué,

Spine just a little yellowed, covers darkened along edges; pages uniformly age-toned. Still a remarkably good copy of a book often found in poor condition. MacDougall and Armour were husband and wife: he was, *inter alia*, a *Yellow Book* illustrator.

See in this catalogue under Elkin Mathews for another collaboration between Armour and MacDougall.

**[518] MOORE, Thomas Sturge. Two Poems. About
Hope. Mountain-Shadows.**

Wood-engraving by the author. First edition. Single 8vo gathering. Folded and sewn, but unopened. No place, no publisher, colophon reads "Printed for Private Circulation by Folkard. XXII. Devonshire Street, Queens Square, W.C. November the Twenty-sixth, MDCCXCIII." 1893.

The author's first separate publication.

Copies of this ephemeral pamphlet were printed for family members in an unknown, but surely very small, quantity, by Richard Folkard, who seems to have been a small-scale printer in a rather grand residential area, and who also printed for Ronald Firbank.

Gwynn, *Sturge Moore and the Life of Art*, p. 28: "Like many a young poet, Sturge Moore printed his first separate work privately. The pamphlet *Two Poems* (1893) comprises a double sonnet ("About Hope"), half of which was later reprinted; twenty-three Spenserian stanzas (lumped under the title "Mountain Shadows") which he wisely never republished; and a woodcut illustrating a line in the second poem ... Sturge Moore always thought of "Mountain Shadows" as his first poem, and it is not unpleasant to note that, like Keats and Yeats, he began with awkward Spenserian chunks."

A very good copy of a fragile and ephemeral item.

[519] MOORE, T[homas]. Sturge. "Go, Wash" and "The Sermon on the Mount".

Two wood-engravings on a single sheet, in a printed folder identifying itself as 'The Artist Engraver, Plate X'. Sheet size 357 x 290 mm; each image 75 x 132 mm. Pencilled note on the printed wrapper associates this print with The Print Collector's Quarterly, vol. 18, 1904.

These appear to have been published as part of Laurence Binyon's *Artist Engraver. A quarterly Magazine of original Work*, 1904. It produced four issues in its first year, before failing.

A soft crease on the sheet of prints, bottom left, far from the images.

[520] MORGAN, Walter J. Pen and ink drawing in Arts and Crafts style.

Matted and framed. 27 x 15.6 cm on a larger bristol-board. Oval enclosing two shepherdesses and two lambs.

A highly accomplished drawing. Outside of the oval, at the top are two cherubs, and sinuous foliage provides side borders. At the top, and continued at the bottom, is the beginning of a poem on the subject of young love, spoken by a shepherdess, who refers to Damon. (The text of the poem is completed on the second drawing, described below.) But for a very small and faint stain, in fine condition, though unexamined outside the frame.

With: A second drawing, also signed "J. M. W.". 23.5 x 13.7 cm on larger board. With completed text of the poem begun on the first. Begins with a musical score. Woodland borders on both sides of lyrics. Very good condition, with some scrapes on the board, far from the image.

With: A third unsigned drawing, 26.3 x 16 cm, on a larger board, also by Morgan. A musical score precedes the lyrics for a fox-hunting song, featuring Reynard. In the borders are four drawings: a fox, a hound, and two table-settings.

Very good condition. Based in Birmingham, Morgan was a prolific illustrator for *The Graphic*, *The Illustrated London News* and the firm of Cassell. Illustrated Towlry, *Spenser for Children* (1885); Grayl, *Nonsense Numbers & Jocular Jingles* (1899); and Harper, *Letters to My Children from the Holy Land* (n.d.)

[521] NEW, Edmund H. Autograph Letter Signed.

On embossed letterhead, 17 Worcester Place, Oxford. 1p, 8vo. 4 May 1913.

The arts and crafts illustrator writes to an unidentified recipient declining a solicitation. "In reply to your letter of 1 April, I have designed no address cards." At this time in his life the industrious, modest, and talented New was devoting himself to his remarkable series of perspective drawings of Oxford colleges.

[522] (NEWMAN, John Henry.) Pen and ink portrait of Newman, after the engraved portrait of him by Joseph Brown.

Within a simple and attractive border, image size 9 x 12 cm, on Bristol board 13.5 x 16.8 cm.

Undated but probably around the turn of the century: seemingly historically insignificant, but an attractive piece of jobbing artwork, presumably for an early twentieth century edition of Newman, with instructions to block makers below and on verso, including finely made incisions around the image.

[523] PATON, Joseph Noel. Autograph Letter Signed.
2pp, 8vo. No date [“Thursday morning”].

A fine letter advising on establishing a child’s artistic potential: “According to compact I send you a few scraps for your little protégée. They are very slight and careless (or as she would say, unstudied) but she will be benefited by copying them. Never having myself received a lesson, I find it somewhat difficult ... but I should advise her to copy each drawing at least twice, then, laying it aside, to endeavour to sketch it from memory. And let her bring you those recollections, along with her copies, – you will be able to form a more correct estimate of her latent powers from them than from any other of her productions.”

[524] PATON, Sir Joseph Noel. Autograph Letter Signed to David Douglas. *2pp, 8vo. Manuscript letterhead of 33 George Square. 8 April 1878.*

Mainly about Paton’s ballad “The Last of the Eurydice”, “which certainly came from the heart – however little the head may have had to do with its composition!” He apologises for his inability to attend an event at the Antiquaries that night and thus miss papers by Messrs. Skene and Anderson. A bad cold has kept him confined to quarters for a week, but his son Diarmuid will deliver this letter.

With what appears to be a proof printing of the poem, with a pin hole at the head, printed on good quality thin laid paper, and traces of mounting on the left margin. Gerard Manley Hopkins' poem on the same tragic shipwreck is better known, with its invocation of "beetling baldbright cloud" and seamen "of lovely manly mould".

[525] **PENNELL**, Joseph and Elizabeth.

A Canterbury Pilgrimage.

Ridden, Written, and Illustrated by Joseph and Elizabeth Pennell.
First edition, 4to. Original brown cloth lettered in gilt and pictured in black. London: Seeley and Company, 1885.

With a later inscription by Elizabeth on the half-title: "Inscribed for Miss Grace Jansen by Elizabeth Robins Pennell to whom the little book has the value of being the first she and Joseph Pennell made and published together." The printed dedication is to Robert Louis Stevenson "in gratitude for the happy hours we have spent travelling with him and his donkey". The Pennells describe their conveyance as a tricycle, but it's not one as we would know it!

[526] **PENNELL**, Joseph. **Modern Illustration.**

Illustrated throughout. First edition, copy number 33 of 125 large paper copies on Japanese Vellum. 8vo., original printed wrappers french folded over plain card-stock covers. Uncut. Ex-Libris Series, ed. Gleeson White. London and New York: George Bell & Sons, 1895

A thorough international survey, with chapters devoted to methods, to French illustration, illustration in the rest of continental Europe, English [sic] and America. Outer wrapper defective at spine, uncut edges slightly crumpled, wrappers showing very slight use.

[527] RICKETTS, Charles. Letters from Charles Ricketts to "Michael Field" (1903-1913).

Edited and Annotated by J. G. Paul Delaney. First edition, no. 77 of 145 copies. Original printed wrappers. Edinburgh: The Tragara Press, 1981.

Halliwell, A.81. Fine copy.

[528] (ROBERTSON, W. Graham.) BLACKWOOD,

Algernon. Pan's Garden: A Volume of Nature Stories.

Illustrated throughout after drawings by Robertson. First edition. 8vo. Original green cloth, lettered in gilt and blocked in black with the frontispiece illustration. London: Macmillan and Co., Limited, 1912.

Unlike much of Robertson's work, which features colour and heavy line, and that has a conventional prettiness, these illustrations rely very heavily on a more sinuous line and stipple, and are imbued with the mysterious quality of the Symbolists, with maybe a little Blakeian influence.

The text is a group of short stories, combining the supernatural and a deep appreciation of the rights of the natural world, by the remarkable Algernon Blackwood, who reacted against a strict evangelical upbringing in favour of eastern mysticism, including for a while at least Theosophy.

A tiny amount of wear to the tips of the binding, but essentially a fine copy.

[529] ROBINSON, Charles. Autograph Letter Signed

to one "Mr. Williams". 1p, 4to. Blind-stamped stationery of his home in North London. 13 Nov. 1909.

In which he submits the text and some illustrations (of which more were to follow) for an unidentified publication, for which he also may have written the text: "I have kept notes of the drawings & am getting on with them. Some are enclosed in the pages. I

would suggest great care in getting the columns printed of an exact size to fit the borders ... what I have written is hastily done & I may wish to correct in proof."

Like his two brothers, Thomas Heath and William Heath Robinson, Robinson was primarily a book illustrator. Perhaps his most enduring work was also his first commission: Robert Louis Stevenson's *A Child's Garden of Verse* (1885). Having been folded quite small for posting, there is some slight wear at folds and a paper clip mark at top left.

[530] ROTHENSTEIN, Will. English Portraits. A Series of Lithographed Drawings by Will Rothenstein.

24 portraits by Rothenstein. First edition, one of 750 copies. Folio. Original brown cloth lettered in gilt. Top edge gilt, others uncut. London: Grant Richards, 1898.

A tremendous series of portraits by the 26 year old Rothenstein, in which he does a remarkable job of extracting both the image and soul of Thomas Hardy, Ricketts and Shannon, Bernard Shaw, George Gissing, R. B. Cunningham Graham and Henry James. Biographical essays are rather coyly not individually attributed but their contributors are listed, including Max Beerbohm, John Gray, Laurence Housman and Lionel Johnson. See in this catalogue under John Lane publications for Rothenstein's *Oxford Characters*.

Binding shaken, worn at head and foot of spine and rubbed at corners. All lithos in fine condition.

[531] (ROUSE, R. W. A.) GRAY, Thomas. Elegy Written in a Country Churchyard.

Illustrated by R. W. A. Rouse. First edition. One of 100 copies on Japanese paper. 4to. Original glazed cloth, gilt lettering on spine. London: Printed for the Guild of Women-Binders, 1899.

Extra-illustrated with a large sepia-toned photo of Stoke Poges churchyard in Buckinghamshire, crudely mounted on front free endpaper. This is a nice visualisation of the poem's subject matter,

and effectively captures the essence of its conceptualisation/realisation: 'Now fades the glimm'ring landscape on the sight, / And all the air a solemn stillness holds'.

Art Nouveau bookplate of John Aldred dated 1900 on front pastedown.

Loose frontispiece, cloth slightly marked. Internally clean. A very good copy.

[532] SANDYS, Frederick. *Reproductions of Woodcuts by F. Sandys, 1860-1866.*

Edited by Mary Sandys. 25 reproductions mounted on sheets. First edition. 4to. Original brown paper portfolio with decorative lettering on front cover. [London:] Published for Mrs. Sandys, 5, Hogarth Road, Kensington, by Carl Hentschel, Ltd., n.d. [1910.]

Signature of one Ellen Lax on cover and first wrapper panel. Some creasing and light wear to extremities of wrappers. Text fine.

[533] SANDYS, Frederick. *Reproductions of Woodcuts by F. Sandys, 1860-1866. Edited by Mary Sandys.*

[Preface by Borough Johnson and portrait photo by Percy Wood.] Second edition. 28 reproductions of woodcuts mounted on sheets. Original brown printed card portfolio. London: Carl Hentschel, Ltd., n.d. [1915.]

A fine association copy, inscribed at head of title: "To Walter Crane with kind regards from Mary Sandys." With Crane's large sepia bookplate designed by himself.

This second edition is in a larger format, adds the important textual descriptions, three extra woodcuts, and the photographic portrait. Sandys's entire output of black and white illustrations, engraved by Swan and the Dalziels. In *Of the Decorative Illustration of Books Old and New*, Crane writes: "Indeed, it is impossible to speak too highly of Mr. Sandys' draughtsmanship and power of expression by means of line; he is one of our modern English masters who has never, I think, had justice done to him."

Mary was Sandys's common-law wife and mother of at least ten children with him, one of whom married Crane's son Lionel. Although the children were brought up under the surname of Neville, she is here boldly using Sandys' surname. They met when he modelled for her as Mary Magdalen, and the first plate in this portfolio is a portrait of her as Walter Scott's "Proud Maisie".

Folder rebacked, a little worn and with defective tie, otherwise a very good copy indeed.

[534] **SARGANT, Alice, and FLORENCE, Mary Sargent.**

The Crystal Ball: A Child's Book of Fairy Ballads, by Alice Sargent.

Illustrations Designed and Drawn upon the Wood by Mary Sargent Florence and Cut by Ida Litherland. Nine of the initial letters coloured by hand. First edition. Tall 8vo. viii, 120pp. Original imitation vellum over boards, stamped in burgundy (woodcut illustration to upper cover, title to spine). Printed by F. W. Sargent and H. W. Morton, at Tite Street Chelsea. London: George Bell & Sons, n.d. [1895.]

A family affair by three siblings, printed at home, and distributed by a professional publisher.

Mary Sargent Florence was an excellent painter, specialising in tempera murals, and many bibliophiles will be familiar – though maybe unconsciously – with her work on the murals in the old Chelsea Town Hall, including a portrait of Oscar Wilde. She had trained under Legros at the Slade, and apparently in Paris with the stained glass artist Luc-Olivier Merson.

Alice, who lived at 28 Tite Street, was a poet, who six years later published the interestingly titled *The Death of Oscar: A Chronicle of the Fianna*, a retelling of Irish myth which acknowledges Todhunter and Yeats in tribute to the young hero Oscar.

The printer F. W. Sargent was a sculptor, who also studied at the Slade, and worked in Italy.

The other printer H. W. Morton is obscure to us (but must have been a professional printer since the presswork is fully competent), as is the engraver Ida Litherland, although an early source (*The Library* magazine) described her in 1900 as a schoolchild.

“Miss Mary Sargent Florence shows powerful and decorative feeling in her outline designs to ‘The Crystal Ball.’ ” (Walter Crane). John Russell Taylor (*The Art Nouveau Book in Britain*) calls this “one of the most altogether attractive books of the 1890s”.

Some slight foxing, and very slight handling to the binding, but an excellent copy of a fragile book.

[535] SAVAGE, Reginald. A Book of Romantic Ballads.

Illustrated by Reginald Savage, with elaborate endpaper designs by Alfred Garth Jones. First edition, number 25 of 105 copies on special paper, signed by the artist. The Caxton Series. London: George Newnes, Ltd., 1901.

Savage was a favourite illustrator of C. R. Ashbee. The illustrations, showing strong influence of the Pre-Raphaelites and the Arts and Crafts Movement, include a fine drawing for John Davidson’s “A Ballad of Hell”. If the reader thinks that a poem with such a title is an odd choice for an anthology of romantic verse, they would be right, for Davidson’s characteristically cheery verse concerns an asymmetric suicide pact. Spine a little darkened and binding slightly worn but a very good copy indeed.

[536] SMITH, Winifred, (illustrator). GOMME, Alice B[ertha], (editor). Children’s Singing Games with the Tunes to which They Are Sung. [First and Second Series].

Collected & Edited by Alice B. Gomme. Pictured in Black and White by Winifred Smith. First editions. Oblong 4to., original pictorial cloth. London: David Nutt, 1894

Tipped in before the title-page of the first volume is a slip announcing that the second series would be published for Christmas next.

The binding designs are admirable and vigorous: both text, illustrations and music notations are by hand and are controlled and skilful. The illustrations are more or less under the influence of Kate Greenaway (and to this cataloguer's eye are more successful when less so). Smith "won commendation at the Nat. Competition, South Kensington in 1896 and was described in *The Bookman*, in August 1894, as an artist 'whose designs in black and white are witty, pretty, and effective' ". (Houfe, *The Dictionary of 19th Century British Book Illustrators*, p. 306). Near fine copies.

[537] (SOCIETY OF ILLUSTRATORS.) HENLEY, William Ernest. A London Garland Selected from Five Centuries of English Verse by W. E. Henley. With Pictures by Members of the Society of Illustrators. First edition. 4to. Original parchment binding with rose design and gilt lettering on front cover. London and New York: Macmillan and Company, 1895.

Poetry by Symons, Davidson et al. and illustrations by Crane, Beardsley (illustration to Justin McCarthy's poem "At a Distance"), et al. Lasner, AB, 97. A very good copy.

[538] (SPEED, Lancelot; SEAMAN, Owen, and MONRO, Horace Cecil.) Paulopostprandials: Only Some Little Stories after Hall.

Illustrated throughout by Lancelot Speed. 4to. Original pictorial wrappers. 36pp, 310 x 240 mm, on very heavy handmade paper. Cambridge: Redin & Company (Late Rivingtons), 1886.

A rare college squib, being a collaboration between three students at Clare Hall, Cambridge, for each of them their first publication. Seaman was to go on to edit *Punch* and Monro to be an eminent civil servant. Speed became a fecund book illustrator and cartoonist, including creating the series of animated films in the early 1920s based on the cartoon series featuring Pip, Squeak and Wilfred.

The influence of *Punch* is evident, and it gets off to a good start with a ghost story featuring an animated skeleton in college. Rare, with no copies reported outside the UK, and in the UK only BL, Bodley and Cambridge. Peculiarly, it appears to have

been first published in 1883, and this title-page must represent a second issue. Spine crudely repaired with cloth tape, some soiling and fraying.

[539] STRANG, William. Two Autograph Letters Signed to F. Lowrey, of Swan, Sonnenschein Lowrey & Co. Manuscript letterhead of Rocklee, Dumbarton. 7 and 21 Jan. 1888.

Requesting payment for his etched portrait of George Moore, used as frontispiece in *Confessions of a Young Man*, published by this firm in 1888, and then acknowledging payment in the amount of 10 guineas and asking if he could have a copy of the book as well. This is a superb portrait, in which Strang's highly detailed finish is offset by the brilliantly and economically drawn torso. Folded with slight marginal chips.

[540] STRANG, William. "Self-Portrait, Aetatis 36."
Etching, image size 20.2 x 15 cm. Signed and dated in the plate "W. Strang 95", and signed in pencil below image. Framed and glazed. 1895.

This fine self-portrait was published in the second issue of the important German art journal *Pan*, in an edition of over 1000, but that issue is not signed.

[541] (STRATTON, Helen.) ANDERSEN, Hans Christian. Tales from Hans Andersen.
With Numerous Illustrations by Helen Stratton. First edition, with manuscript colophon identifying this as number 18 of 30 copies. 8vo. Original vellum decorated in gilt. Westminster: Archibald Constable, 1896.

A compromised copy of the rare special issue, printed on Japanese paper and bound in vellum gilt. The spine is darkened, the upper joint split at foot, and a small and ugly inscription just next to the colophon has been defaced.

[542] (STRATTON, Helen.) **CAMPBELL**, Walter Douglas.
Beyond the Border.

With 167 Illustrations by Helen Stratton. First edition. 8vo. Original black cloth elaborately decorated in gilt. Westminster: Archibald Constable and Co.; New York: R. H. Russell, 1898.

One small split in cloth at head of spine and light wear at foot; overall, very good. The novel involves a witch, her daughter Trout Face, and the beautiful maiden None Sae Pretty. Stratton's work here is of varied quality – in the best drawings she creates a really tremendous other-worldly atmosphere, as in the striking but slightly over enlarged cover design which features a cowled witch loading up her cauldron with frogs (toads?). Crease to top right corner of binding and spine just faded, but a very good copy.

[543] (STRATTON, Helen.) **GALE**, Norman [Rowland].
Songs for Little People.

Cover design and illustrations by Helen Stratton. First edition, special issue. No. 9 of 30 copies printed on Japanese vellum. 8vo. Original vellum boards with charming gilt-stamped design of a small child gazing in wonder at a flight of songbirds on both sides, gilt lettering on spine. Top edge gilt. Westminster: Archibald Constable & Company, 1896.

The note explains that “this book is designed for a position between such extremes as the frankly babyish songbooks and Stevenson's exquisite and everlasting memorials of a child by no means typical”, admitting that “a few rather difficult words have been allowed entry into the verses” with the intention of attracting older children. The verse is certainly sweet but it is the delicacy and attention to detail in Stratton's illustrations that renders the book so attractive. The self-referentiality of the front cover is one example of this, in which the child sits on a book with the lettering of the edition. The title-page is also rather lovely, depicting a young girl with yellow lambs and black songbirds against a tangle of yellow flowers.

The binding stands 3 mm higher than the ordinary issue and has the elaborate gilt-stamped design on both boards, rather than just

on the cover. Not in Seeney's excellent Norman Gale checklist and not in Colbeck's extensive Gale collection. A nice copy with slightly banged upper corner of front board and unobtrusive inscription on front pastedown.

[544] (STRATTON, Helen.) **GALE**, Norman [Rowland].

Songs for Little People.

Cover design and illustrations by Helen Stratton. First edition. 8vo. Original light brown vertically ribbed cloth with charming gilt-stamped design of a small child gazing in wonder at a flight of songbirds on both sides, gilt lettering on spine. Top edge gilt. Westminster: Archibald Constable & Company, 1896.

Book block split at gutter of pp. 16-17. Very good, bright copy of a book usually found with serious binding flaws. Slight foxing to prelims.

[545] **SULLIVAN**, James F. **The Flame-Flower and Other Stories.**

With illustrations by the author. First edition. 8vo. Original green cloth with gilt binding design. London: J. M. Dent and Co.; Philadelphia: J. P. Lippincott Co., 1897.

Seven stories with “a hundred illustrations by the author” some of which occupy a full page. Some illustrations are humorous, others romantic with an art nouveau tinge – a versatility of style recalling J. D. Batten. The stories include a parody of Wells's *The Island of Dr. Moreau* (1896) entitled “The Isle of Professor Menu”, featuring such fearsome creatures as the “porcupinapple.”

Sullivan (1853-1936) was a regular contributor to *The Strand Magazine* and the less celebrated *Fun* (a cheap alternative to *Punch*) in which his most successful feature was a long running series of strip cartoons called “The British Working Man, by Someone Who Does Not Believe in Him”.

But for wear to lower corner at foot of spine, a very good copy.

[546] TENNIEL, Sir John. Autograph Letter Signed.

to Bernard H. Becker. 4pp, 8vo. Printed letterhead of his London home. 12 Nov. 1881.

A fine letter, rejecting an invitation to be profiled by Becker for Edmund Yates's *The World*: "... with the fullest appreciation of the kindness intended towards me, I must beg, really & absolutely to decline the very distinguished honour ... my work, such as it is, is public property, but apart from that, & as regards myself personally & my poor little surroundings ... I am perfectly certain that 'The World' at large does not care even the ridiculously small sum of 'tuppence'! I am, as everybody knows, painfully shy & reserved, with such a positive horror of being put 'in evidence' in any way or shape, that the mere notion of it fills me with horror and dismay!!"

Tenniel was indeed famously reserved, particularly after the death of his wife in 1856 after only two years of married life.

[547] THOMPSON, Charles (1791-1843). Autograph Letter Signed.

1p, folded to form self-envelope with integral address panel. 22 Oct. 1836.

Thompson, who had been a pupil of John Bewick, introduced the English practice of wood-engraving (specifically, engraving on the end grain) to France, where he became very well established in the trade. He was doubtless a fine engraver, but had filthy handwriting, and this letter, addressed to the Lille printer and publisher Vanackère, is hard to decipher. Ironically, given the illegibility of his hand, he appears to be complaining of the near impossibility of engraving the vignettes in sufficient detail.

On fine paper with a very small and discreet letterhead, this fragile item is in very good condition, suffering only from ink burn.

[548] WATTS, George Frederick. Love and Death.

Platinotype photograph by Frederick Hollyer of Watts' painting "Love and Death". 336 mm x 159 mm, with Hollyer's discreet blindstamp in the lower right corner. Mounted on board.

This is some 65 mm shorter than called for in Hollyer's 1904 catalogue, but there is no sign that it has been trimmed, and as it had earlier been in a made-to-measure frame there would have been no reason to trim it before framing.

Hollyer, a print-maker and engraver, as well as a photographer, collaborated with members of the Pre-Raphaelite Brotherhood to develop large-scale photographic prints as a better artistic alternative to engravings. Some of his platinotypes are almost indistinguishable from drawings. In the platinotype process, which Hollyer perfected but did not invent, the paper is impregnated (not coated per the usual practice) with light-sensitive compounds of iron. After exposure through a negative, a fine layer of platinum is deposited on the exposed areas by means of a chemical reaction.

One version of the painting, given by Watts himself, is now in the Whitworth Art Gallery, Manchester.

In fine condition.

[549] WEDMORE, Frederick. Etching in England.

Illustrated with some 50 plates. First edition. 4to, original cloth backed boards, elaborately decorated. London: George Bell and Sons, 1895.

Binding a little worn and shaken, front free endpaper stained, but with no major faults. With an Autograph Letter Signed inserted, 1p, 8vo, 26 Feb. n.y., Westminster, to the publisher Redway, discussing business and referring to the recent deaths of his father and best friend.

[550] (WEST, J. Walter). Original artwork for the binding design of *Tryphena in Love*.

*Original pen and ink drawings on a single sheet of Bristol board for the spine (108 x 29 mm) and cover (108 x 65 mm) of Walter Raymond's *Tryphena in Love*, illustrated by West. Mounted together in acid-free window mount. Publisher's name ("J.M. Dent" below the image, not visible under the mount, and with rubber stamp of a London art material supplier on verso, as well as indecipherable notes for reproduction. [1895].*

The book was published in Dent's "Iris" series in 1895, with drawings by West, but without the binding design. A copy, in very good order, of the published book is included as well.

[551] WEST, Joseph Walter. *Fulbeck: A Pastoral.*

by J. Walter West A.R.S.W. with Illustrations by the Author. First edition. Irregular collation (c. 200 x 125 mm). Original vellum decorated and lettered in gilt, silk ties. London: H. Wilford Bell, 1901.

An elegant carriage-trade production, printed on thick Japanese vellum in a cursive font, illustrated after line drawings and oil paintings. Silk ties intact but rather frayed: otherwise a fine copy. The text is a sentimental paean to the Lincolnshire village of Fulbeck – the publisher is obscure, and only published one other book, in the same year. West was a pretty successful animal and countryside artist.

[552] WOOD, H. Trueman, M.A. *Modern Methods of Illustrating Books.*

First edition, large paper issue. 8vo., original pale orange buckram over bevelled paper boards. Uncut. The Book-Lover's Library, ed. Henry B. Wheatley. London: Elliot Stock, 1886

Though none of the large-paper issues in this series includes a notice identifying it as such, the format of the text as compared to the leaf size, and the binding, as opposed to green cloth for the small-paper issue, leave no doubt. Press ads for some titles in the

series indicate that the large-paper issues consisted of 50 copies. The slightest of wear and fading to the boards, but a very good copy indeed.

**[553] (WOODROFFE, Paul.) SHAKESPEARE, William.
Songs from the Plays of Shakespeare.**

The Illustrated English Poems, Edited [with an introduction] by Ernest Rhys. Frontispiece and eleven illustrations by Paul Woodroffe. First edition, Japanese vellum copy. 8vo. White cloth, spine lettered in gilt. London: Printed for the League of Women Binders, 1901.

Though there is no notice of limitation, the Japanese vellum issues of other titles in the series were limited to either 50 or 100 copies. An unusually fine copy.

[554] (WOODROFFE, Paul.) The Little Flowers of Saint Benet Gathered from the Dialogues of Saint Gregory the Great.

With Eight Drawings and Other Designs Throughout by Paul Woodroffe. First edition. 8vo. Original blue cloth with elaborate Art Nouveau binding design (presumably also by Woodroffe) in red on front cover, design and lettering in gilt on spine. London: Kegan Paul, Trench, Trübner & Co., 1901.

With the bookplate of Aileen Woodroffe, art patron – not a relation as far as we know. About fine.

**[555] (WOODROFFE, Paul.) HERRICK, Robert.
A Country Garland of Ten Songs Gathered from the
Hesperides of Robert Herrick.**

Set into Music by Joseph S. Moorat. With a Cover & XV Drawings [and a fine illuminated title-page] by Paul Woodroffe. Two illustrations hand-coloured. First edition. Large 4to. Original cloth backed boards, decorated with a most elegant design, printed in orange. London: George Allen, 1897.

A very good copy indeed. The colouring of the two illustrations aren't a stated part of the edition but are very well done.



Item 398 *The Freak*

MAGGS
1529

