

# Sundrie Pieces

ebc e-catalogue 36

2021



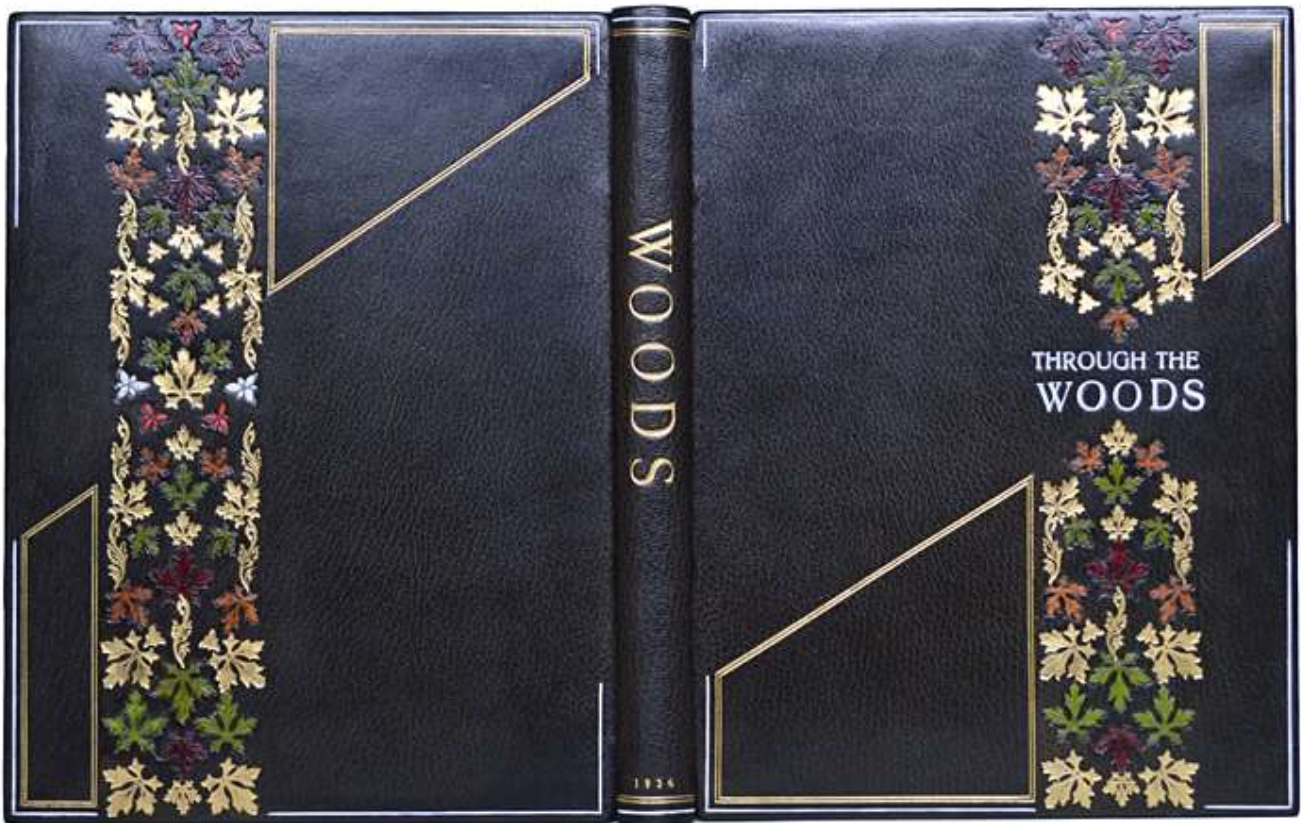
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1. **BATES (H. E.).**

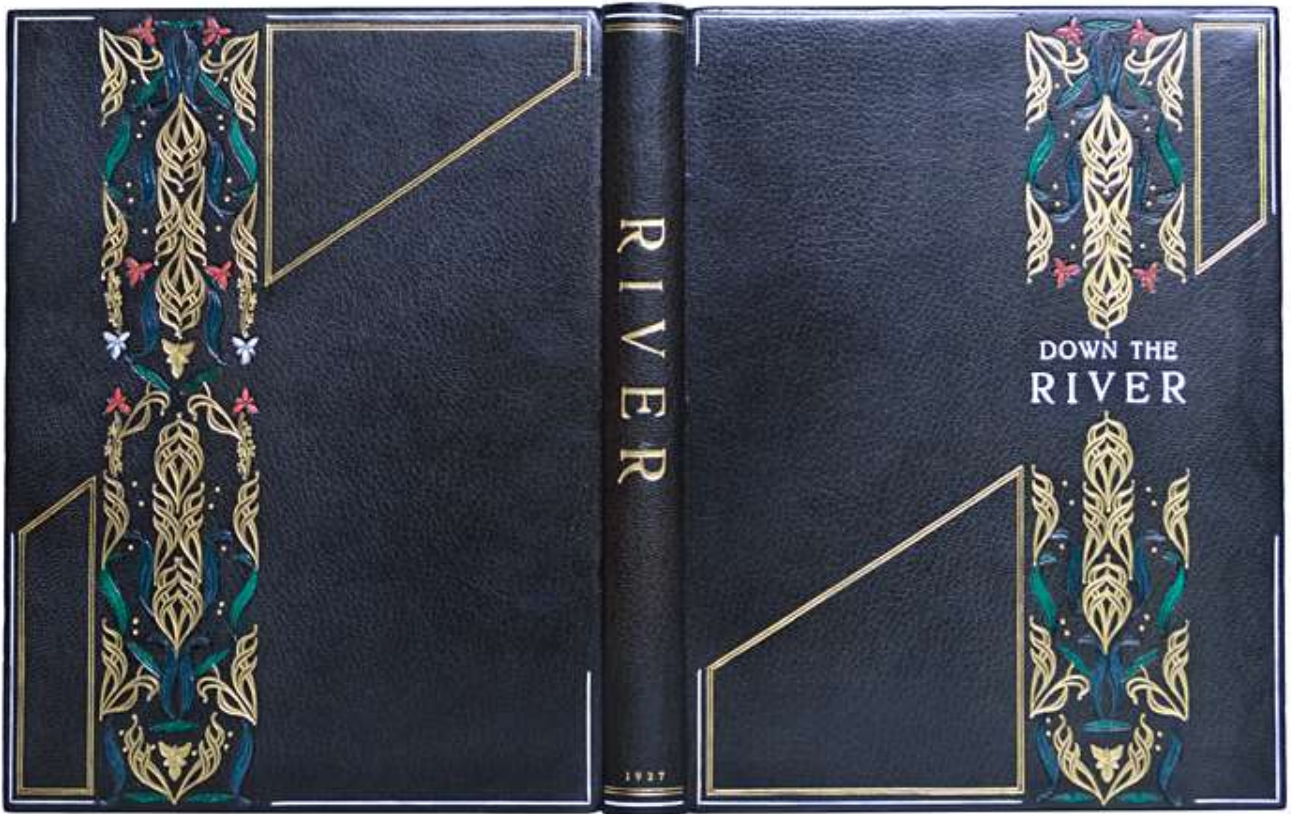
**Through the Woods.** The English Woodland - April to April. With 73 Engravings on Wood by Agnes Miller Parker.

**Down the River.** With 83 Engravings on Wood by Agnes Miller Parker.

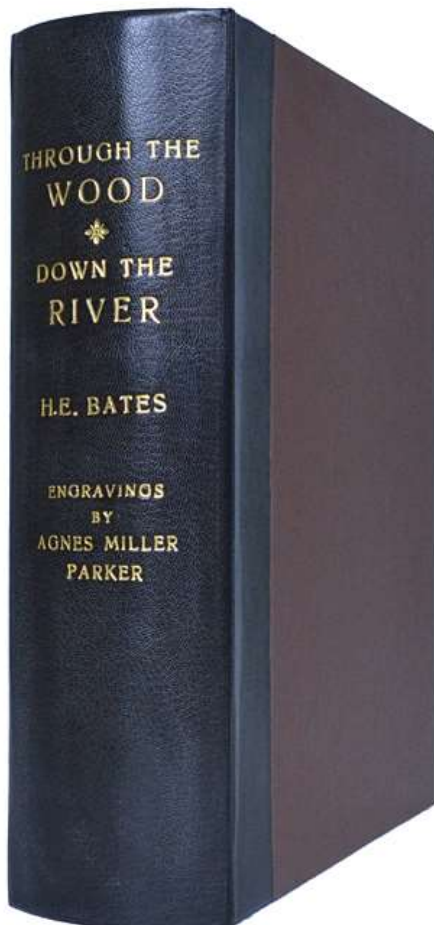
First US Editions. Two volumes. 4to. [259 x 195 x 50 mm]. 141, [1] pp; 150, [1] pp. Newly bound by Bayntun-Riviere (signed in gilt on front turn-ins) in full dark brown morocco, the covers with white fillets around sections of the borders and gilt double fillet compartments, "Woods" with green, red and brown onlaid leaves, white and orange onlaid flowers and gilt leaves and fronds, "River" with blue and turquoise onlaid aquatic plants, brown and white onlaid flowers and gilt tendrils and dots, lettered in white on the front. Smooth spines lettered and dated in gilt, the turn-ins tooled with gilt and white fillets, Japanese chiyogami red ripple endleaves, gilt edges. Each volume contained in a tray, within a quarter dark brown morocco drop-over box, the sides covered with brown cloth, the spine lettered in gilt, the interiors lined with blue cloth. [ebc7862]

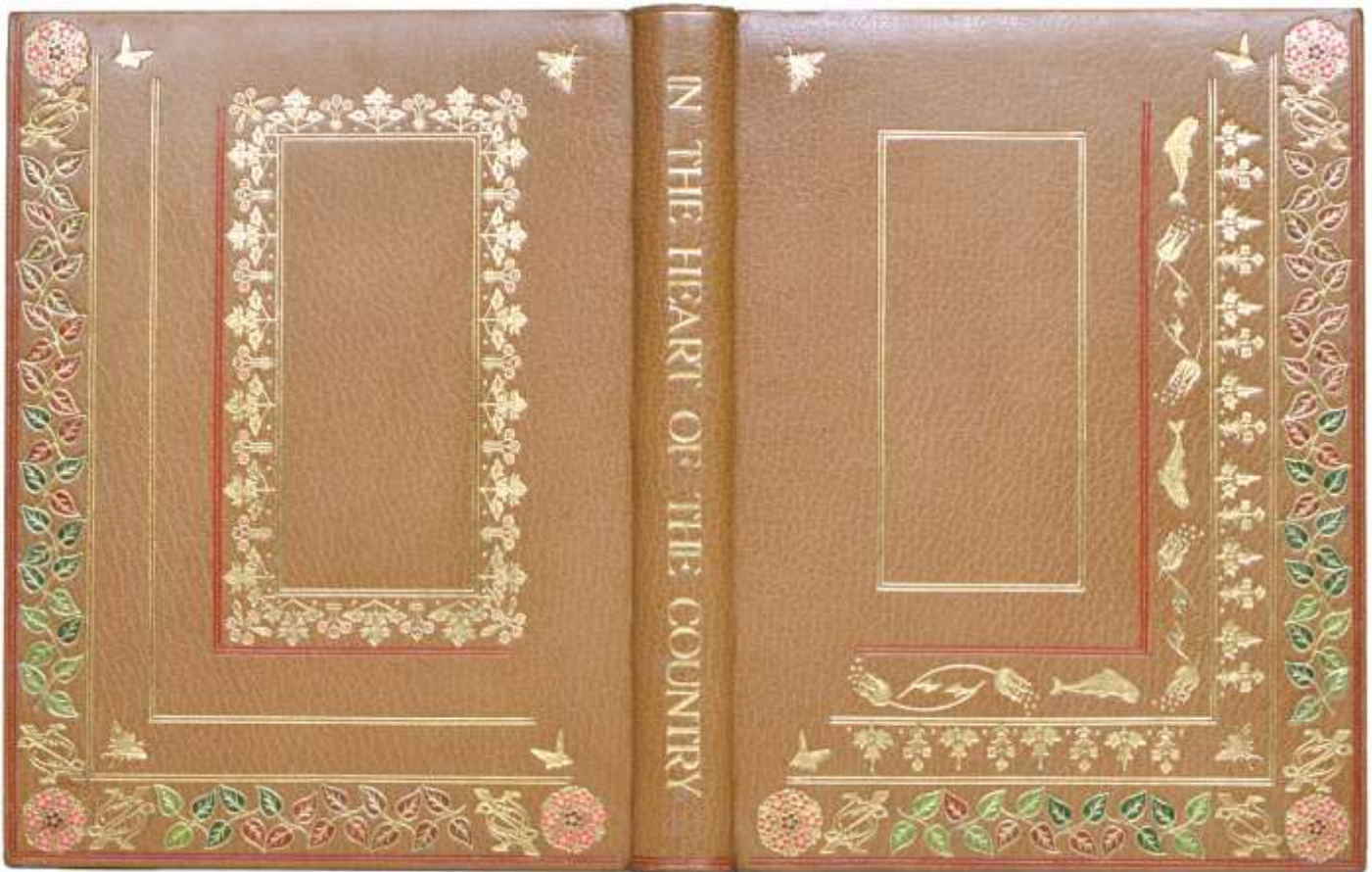
New York: The Macmillan Company, 1936 [and] New York: Henry Holt and Company, 1937. £5500





Commissioned by Victor Gollancz in London, *Through the Woods* and *Down the River* were two of the outstanding illustrated books of the 20th century. George Bernard Shaw offered his opinion of the former: "A look through these miraculous engravings is better than a real woodland walk. You can actually feel the fur and smell the leaves". Eric Gill praised the latter: "I am overwhelmed with admiration by these engravings".





2. **BATES (H. E.).**

**In the Heart of the Country.**

Illustrated by C. F. Tunnicliffe with 14 full-page woodcuts and 15 woodcut vignettes.

First Edition. 4to. [250 x 182 x 31 mm]. 150pp. Newly bound by Bayntun-Riviere (signed in gilt on front turn-in) in full tan morocco, the front cover with a border on two sides of a red double fillet, three flower heads each with seven petals of pink and red onlays, a repeated leaf tool on light and dark green and brown onlays, a pair of birds repeated four times, a set of



double gilt fillets with repeated floral tools and bees and a bird, a red double fillet and a gilt double fillet panel, with a bee in the top left corner; the rear cover with the same outer border, the inner border with just the bird and bees within gilt double fillets, red double fillet and a blocked floral panel with pink and red onlays, with a bee in the top right corner. Smooth spine lettered downwards in gilt, the edges of the boards tooled with gilt and red fillets, Japanese chiyogami leaf patterned endleaves, gilt edges. [ebc7873]

London: Country Life Limited, 1942.

£2500

Bates's second set of essays with illustrations by Tunnicliffe, touched by the presence of soldiers, planes and urban evacuees and reflections on how the war will affect the English countryside.

3. **BEARDSLEY** (Aubrey).

**Autograph Letter Signed ("Mr Aubrey Beardsley") to Mrs Syrett.**

Black ink. One page on a biofolium, folded. 8vo. [177 x 114 mm]. On light blue headed stationery. [ebc7869]

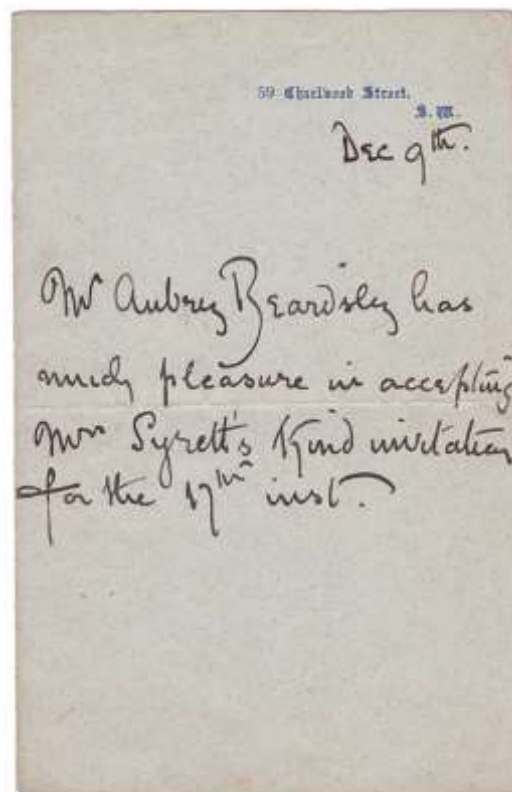
59 Charlwood Street, S.W. [London] Dec. 9<sup>th</sup>, [1892?]

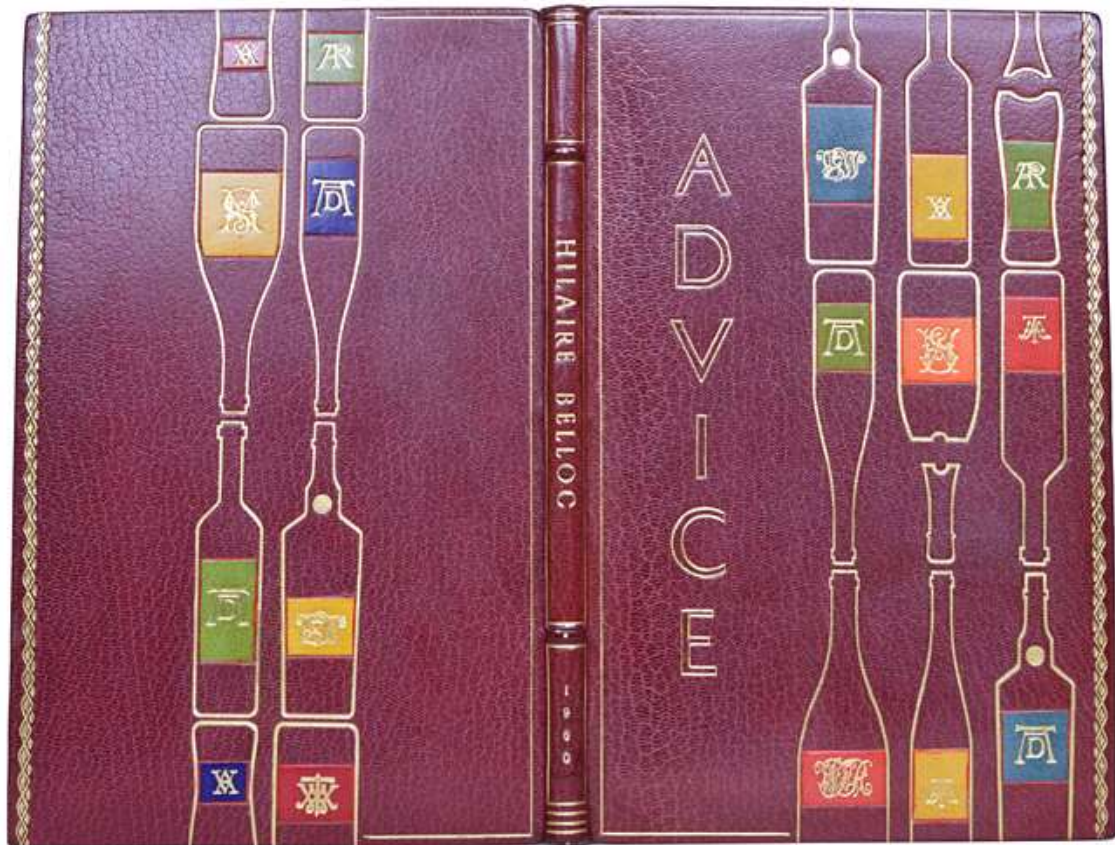
£1500

A brief but finely written response to an invitation: "Mr Aubrey Beardsley has much pleasure in accepting Mrs Syrett's kind invitation for the 17<sup>th</sup> inst."

Mary Ann Syrett, née Stembridge (d.1923) and her husband Ernest (d.1906) had approximately 11 children according to *ODNB*, or 13 according to Wikipedia, of which five were girls. Dora died in 1881, leaving Netta (1865-1943), Nellie, Kate and Mabel who lived together in a flat in Ashley Gardens in London. Netta trained as a teacher at Hughes Hall in Cambridge, spent two years teaching English in Swansea and by 1890 was the second mistress at the London Polytechnic School for Girls. Here she met a fellow teacher, Mabel Beardsley, who introduced her to her brother Aubrey and his circle. In her 1939 autobiography *The Sheltering Tree* she describes her first visit to the Beardsleys in Charlwood Street (they moved to 114 Cambridge Street in June 1893). The family were then very poor, the mother, Ellen, working as a music teacher and Aubrey as a clerk in the Guardian Life and Fire Assurance Company. She was shown his decorations for *Morte d'Arthur*, which were to launch the "Beardsley cult". Netta became a figure in the "Yellow Book Set", befriending Max Beerbohm and rubbing shoulders with Oscar Wilde. Three of her short stories were published in the *Yellow Book* and her first novel, *Nobody's Fault* was published in 1896 by John Lane in his Keynote Series, with a jacket designed by Beardsley. Looking back she wrote: "There were many real artists in "the movement", and Aubrey Beardsley remains for me the only human being I ever met in whom I recognised *genius*. Heaven knows how the mere boy he was when I first saw him, a boy, moreover, who had received a very ordinary education, had acquired the knowledge he possessed of rare recondite literature, of music as well as of pictorial art! *A perverse* genius certainly he was - (it has always been the mingling of great beauty and horrible evil in his black-and-white drawings that both fascinates and repels me), but a genius unmistakably". She also took great pleasure in describing his extraordinary appearance and his drawing-room "with its deep orange walls, black doors, and black-painted book-cases and fireplaces - a scheme of colour new to me, designed by an early "interior decorator", a friend of Aubrey's and the forerunner of many young men who now make their living by adorning and sometimes ruining other people's houses".

Nellie and Mabel Syrett also contributed to the *Yellow Book* and Aubrey encouraged Nellie not to spend too long at art school, but to go her own way - as he had done. He sent her a sketch of Professor Brown of the Slade, which she in turn presented to the Tate. Netta saw him shortly before he died and visited his grave at Mentone, sending some flowers and leaves from it to his mother and sister.





4. **BELLOC** (Hillaire).

**Advice.**

Illustrated with drawings by Belloc. Printed in black and red.

First Edition. 8vo. [267 x 172 x 11 mm]. 36, [4] pp. Newly bound by Bayntun-Riviere (signed in gilt on the front turn-in) in full maroon morocco, the front cover blocked in gilt with six wine bottles, each with a label of blue, yellow, green, orange and terracotta morocco, tooled with a cyper, the title formed by fillets and gouges running vertically to the left, flanked by a gilt fillet with a zig-zag roll running parallel to the fore-edge, the rear cover blocked with eight wine bottles, with coloured gilt tooled labels, alongside a fillet and the roll. The spine divided into three panels with two raised bands and gilt compartments, with the author's name in the second and date at the foot, the edges of the boards tooled with a gilt roll, the turn-ins with the gilt zig-zag roll, marbled endleaves, gilt edges. [ebc7867]

London: [printed at the Curwen Press for] Harvill Press, 1960.

£1750

The Preface was written by Evelyn Waugh and explains that Hillaire Belloc had composed this treatise on wine and cooking and presented it in manuscript to Bridget Herbert on her marriage in 1935. "His surviving friends will recognize the precepts which were often in one form or another, on his lips. His interest in food, wine and domestic economy was strong and idiosyncratic to the verge of perversity. He believed that in those matters the rich were really dupes, that excellence was rare and found in obscure and humble places. Some of the information given in this book is already obsolete; some of it expresses crotchets; but the bulk is a garnering of wisdom and in every turn of phrase may be heard the unmistakable authentic tones of the great man". It begins: "Never warm Red wine". It ends with a Post Script "To make good old Brandy out of Vile Stuff", concluding "The bottles are now old Brandy, and you can give them funny names and drink the stuff out of big glasses and roll it around, warming it with your hands and smelling at it like a dog". Bridget Grant, as she became, died in 2005 at the age of 91.

A TOKEN OF LOVE AND ESTEEM

5. [BULCRAIG (Miss. C. S.)].

**A boxed set of the Poetical Works of Longfellow, Tennyson, Wordsworth and Scott.**

Presented to Miss C. S. Bulcraig. By the Teachers & Scholars of Monnow Road Girls's School as a Token of Love and Esteem Sept 8th 1879.

Each volume with a photographic frontispiece portrait and five photographic plates.

Longfellow, Wordsworth and Scott ruled in red.

Four volumes. 8vo. [Each 185 x 123 mm]. Contemporary bindings of hard-grained blue goatskin, the covers with a border of a gilt triple fillet and a thick blind fillet. The spines divided into six panels with raised bands flanked by gilt double fillets, lettered in the second and at the foot, marbled endleaves, gilt edges. Tennyson with an additional gilt and blind panel on the covers, gilt centres on the spine, lettered in a different font and gilt roll around the turn-ins. The four contained within compartments in a dark blue goatskin box [160 x 198 x 210 mm] with hinged lid and metal catch and clasp, the inside of the lid lined with purple watered silk and lettered in gilt. [ebc7864]

London: 1878-1879.

£1000

The four volumes are:

**Longfellow** (H. W.) *The Poetical Works. Including Recent Poems. With Explanatory Notes, etc.* London: Frederick Warne and Co. [1879].

From the Lansdowne Poets series. There is an additional title-page for Eyre & Spottiswoode.

**Tennyson** (Alfred). *The Works.* London: C. Kegan Paul & Co., 1878

**Wordsworth** (William). *Poetical Works.* London: Eyre & Spottiswoode, [n.d.]

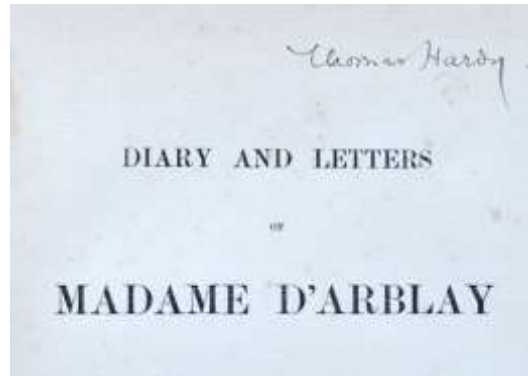
**Scott** (Sir Walter). *The Poetical Works. Including Introduction and Notes.* London: Frederick Warne and Co. [n.d.]

From the Lansdowne Poets series. There is an additional title-page for Eyre & Spottiswoode.

The photographs in the Wordsworth and Scott are rather faded. The condition is generally excellent, the set having been clearly treated with great respect. Miss Bulcraig must have been a very special teacher. Monnow Road is in Bermondsey in south east London.

Bermondsey Central School was opened in 1874, and was renamed Monnow Road School, and is now Spa School.





*THOMAS HARDY'S COPY*

6. **D'ARBLAY** (Frances Burney).

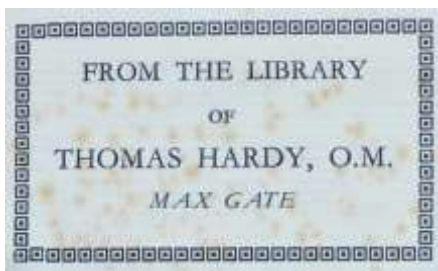
**Diary and Letters of Madame D'Arblay.** As Edited by her Niece Charlotte Barrett.

Double photographic frontispiece in vol.1.

Four volumes. Large 8vo. [239 x 150 x 218 mm]. xxii, 586 pp; [2]ff, 601pp; [2]ff, 592pp; [2]ff, 486pp. Bound in the publisher's original burgundy cloth, the spines lettered in gilt, plain endleaves, uncut edges. (Headcaps a little bumped). [ebc7814]

London: Bickers and Son, 1876.

£1250

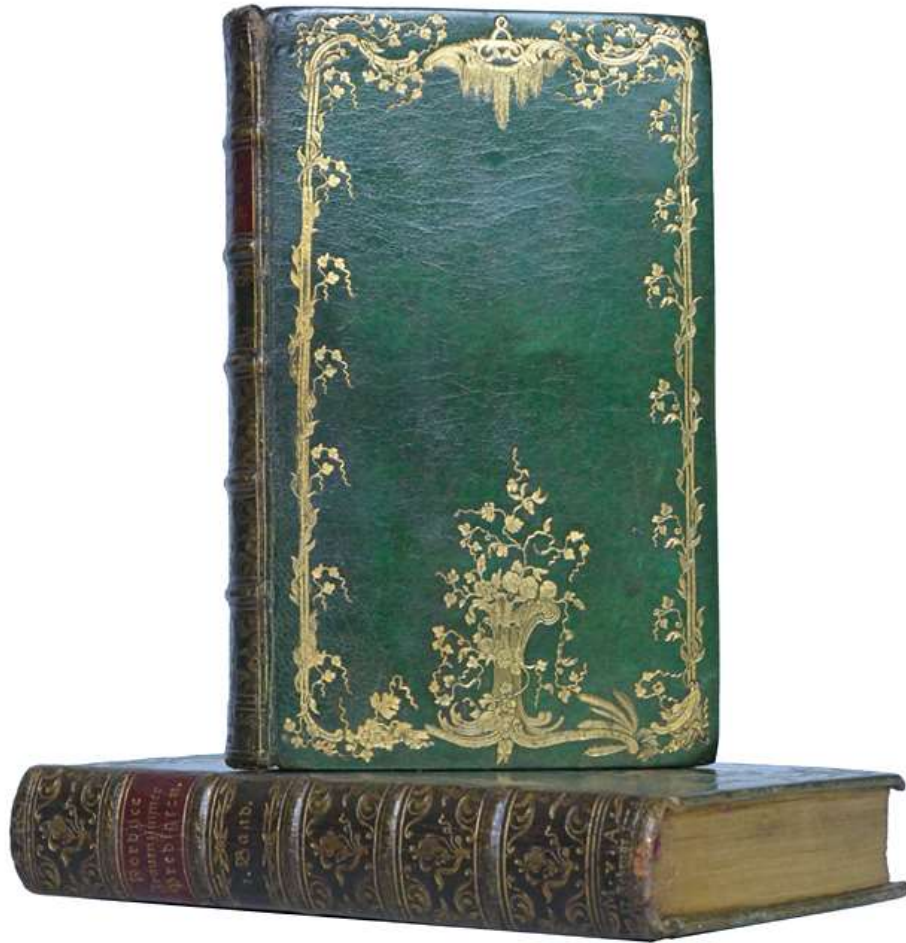


A very good copy of a rather sumptuous edition, with uncut edges of various dimensions. Vol.4 remains largely unopened. Its real value lies in the signature of Thomas Hardy on the title-page of vol.1. It has a black label "From the Library of Thomas Hardy, O.M. Max Gate" inside the front cover of all four volumes. After Hardy's death in January 1925 Sydney Cockerell applied red Max Gate labels to books from the library that were signed and annotated, while Hardy's widow, Florence, applied black labels to the books which were not inscribed. They both appear to have missed these volumes, and not only the signature but a pencil annotation in the margin of p.200 in Vol.3, in reference to the ruins of an old coastal castle which Madame D'Arblay visited on Tuesday 4th August 1789. Hardy was able to identify this as "Sandsfoot Castle, on the way to Portland", 10 miles south of Dorchester.

Hardy's library was dispersed by Hodgson's on 26th May 1938 and these volumes were bought by Heffer of Cambridge who added the black labels (which have a different border to those added after Hardy's death) and their bookseller's label, along with the pencil price of £2.2. There is a later note that they belonged to Margaret Clark Gillett of Portway, near Street in Somerset and were removed to Bath in c.1962.

It is appropriate that the author of *Tess* should be interested in the life and observations of the author of *Evelina*, *Cecilia*, *Camilla* and *The Wanderer*. Frances Burney (1752-1840) compiled 25 volumes of journals and letters, dating from 1768, chronicling a life of social convention and high adventures, including her service as Keeper of the Robes, marriage to General D'Arblay in 1793, ten years of exile in France, where she survived a mastectomy, and retirement in Bath. Charlotte Barrett's edited Diary and Letters was first published in seven volumes in 1842-46.





### *DATED BINDINGS*

7. **FORDYCE** (James).

**Predigten für junge Frauenzimmer von Jacob Fordyce aus dem Englischen.**

Engraved vignette on title-pages.

First German Edition. Two volumes. Small 8vo. [160 x 96 x 52 mm]. [13]ff, 452pp; [3]ff, 458pp. Contemporary German bindings of green goatskin, the covers tooled in gilt with a vertical border of a roll of two lines and climbing plant, used in two lengths, with curved elements at the corners, at the foot a large floral bouquet flanked by a vine tool and a feathered tool, and at the head a rococo swag. The spine divided into six panels with raised bands and gilt compartments, lettered in the second on a red label, directly in the third, and at the foot, the others with a floral centre and sprigs in the corners, the edges of the boards and turn-ins tooled with gilt rolls, pink silk endleaves, gilt edges with gauffering at the headcaps. (Headcaps slightly worn). [ebc7863]

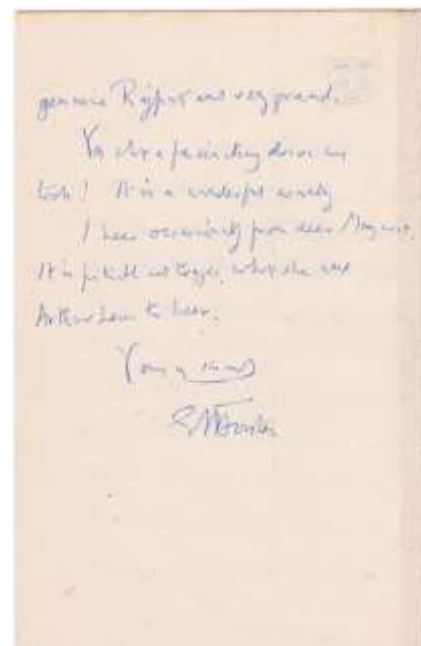
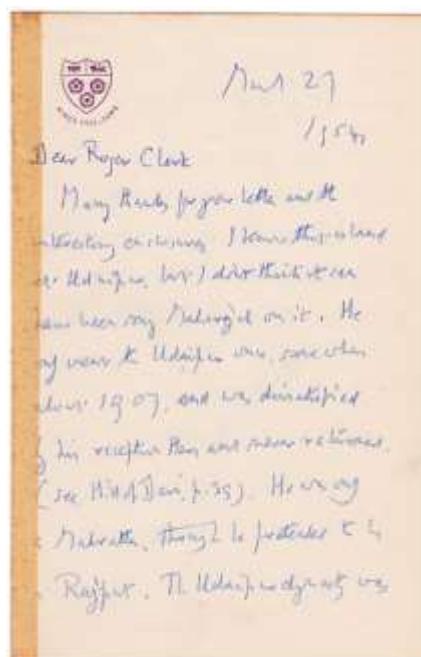
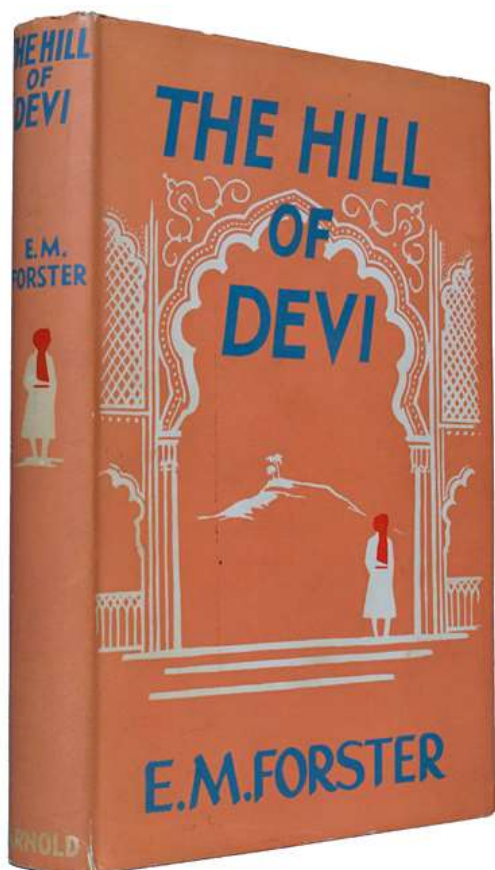
Leipzig: bey Weidmanns Erben und Reich, 1767.

£1500

Lightly browned throughout but a charming copy. The flamboyant rococo bindings were designed for presentation and both have "M.v.A / den 17 Februar 1774" at the foot of the spines.

*Sermons to Young Women* was first published in London in 1766. For this first German edition the various world catalogues locate six copies in Germany, two in Denmark and one at the National Library of Scotland. It was republished in Leipzig in 1768 and 1774.

Fordyce's 14 sermons cover such subjects as "The Importance of the Female Sex, especially the Younger Part", "On Modesty of Apparel", "On Female Reserve", "On Female Virtue, Friendship and Conversation", "On Female Virtue, with Domestic and Elegant Accomplishments", "On Female Piety", "On Good Works" and "On Female Meekness". In *Pride and Prejudice* Mr Collins attempted to read the book aloud to the women during a visit to the Bennet household, but he was interrupted.



*WITH A LETTER FROM FORSTER ABOUT INDIA AND HIS MAHARAJAH*

8. **FORSTER (E. M.).**

**The Hill of Devi** being Letters from Dewas State Senior.

Eight photographic plates including frontispiece.

First Edition. 8vo. [221 x 144 x 21 mm]. 176pp. Bound in the original grey cloth, lettered in red, in unclipped dust-wrapper designed by Bernard Meadows. (Wrapper with two 10mm closed tears at foot of front folds, slightly marked). [ebc7855]

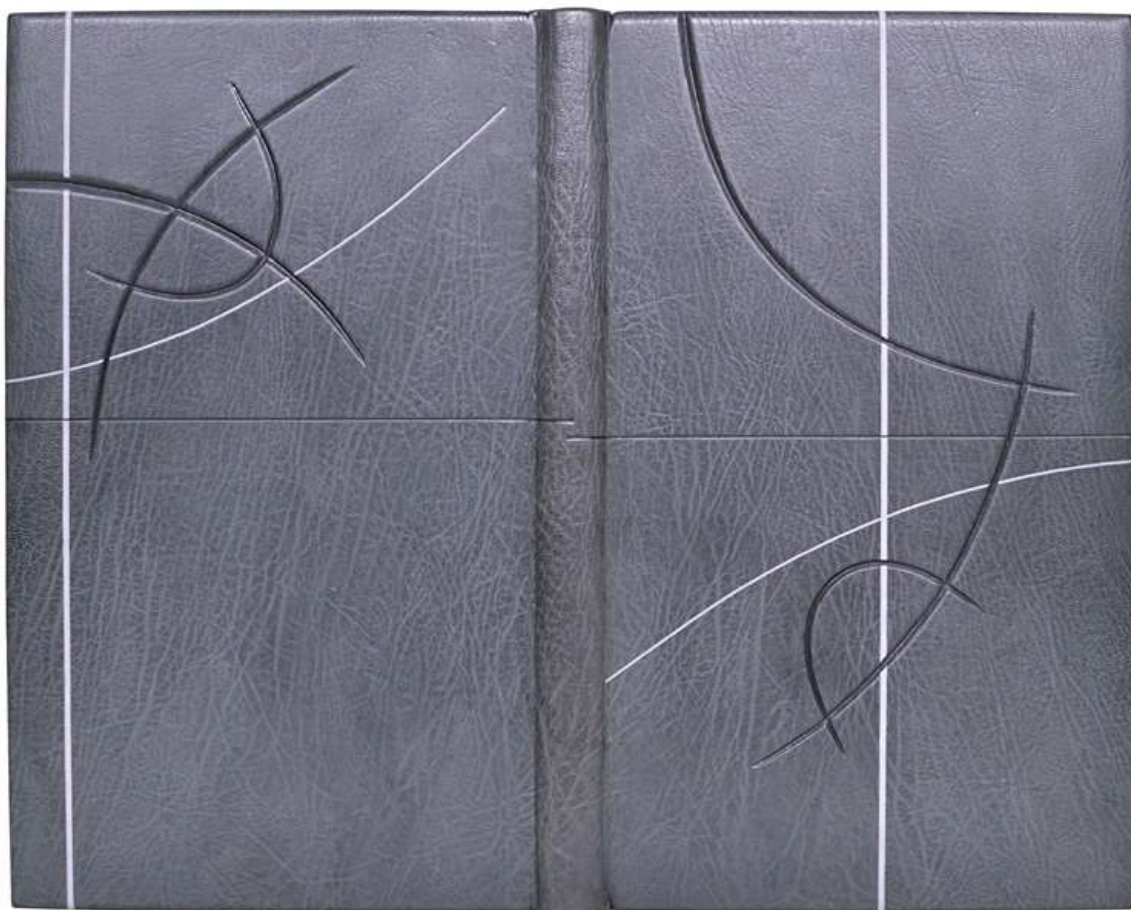
London: Edward Arnold & Co, 1953.

£750

Small spot at fore-edge of last few leaves and sellotape mark on front endleaf from attachment of the letter. A very good copy.

With a two page autograph letter signed by Forster, addressed to Roger Clark on King's College, Cambridge headed paper, dated March (?) 27th 1954. The sellotape has also left a mark down the edge of the first side. Forster thanked Clark for his letter and information

about the island at Udaipur, and recalls the visit of "my Maharajah" in 1907, when he was disappointed by his reception and never went back ("see Hill of Devi p.39"). "He was only a Mahratta, though he pretended to be a Rajput. The Udaipur dynasty was genuine Rajput and very grand". He ends "I hear occasionally from dear Margaret. It is pitiable and tragic what she and Arthur have to hear". Roger Clark (1871-1961) was a "life director" of the family shoe manufacturers C & J Clark in Street in Somerset. His sister Margaret (1878-1962), the botanist and social reformer, was married to Arthur Gillett (1875-1954). With the label of Roger's son Stephen.



*BOUND BY JEFF CLEMENTS*

9. **HERBERT** (George).

**Sundrie Pieces.** A new selection of George Herbert's poetry, with samples of his prose. Edited, with an Introduction and Notes, by The Earl of Powis and illustrated with wood engravings by Sarah Van Niekerk.

Woodcut frontispiece portrait, five single page woodcuts and 18 vignettes; printed in purple and black.

Small folio. [314 x 185 x 28 mm]. xv, [iii], 99, [3] pp. Bound by Jeff Clements in 2007 (signed and dated inside rear cover) in grey goatskin over sculptured boards, consisting of three curved deeply grooved lines on each cover, with two black tooled lines crossing each cover and the spine and a wide grey line running vertically up each cover and two thinner curved lines in grey. Doublures of Fabriano "Guido Reni" brown handmade paper with

straight and curved lines in black, brick-red suede free endleaves, Fabriano "Rafaello" yellow handmade paper flyleaves, top edge stained brown. Contained in a brown cloth drop-over box lined with felt, lettered on a paper label. [ebc7058]

Gwasg Gregynog: 2003.

£4000

Designed and printed by David Vickers and limited to 215 copies, of which this is number 136.

I bought this binding directly from Jeff Clements in September 2007 and he wrote to me at the time: "The use of mid-grey goatskin and black and grey lines, combined with the deep sculptured boards gives the binding a dignified and somewhat ecclesiastical character, further symbolised with the two crossing lines on each cover and doublures. The tonal quality is lightened by the coloured boardpapers, flyleaves and endleaves. The design grew out of the idea of man, placed low on the front cover reaching upwards, traversing the dividing line separating earth and heaven and hoping to attain the mysticism of the hereafter, symbolised high on the lower cover". He added: "This is the first binding for many years that relies purely on sculptural forms and tonal lines, no inlaid colour, at least not on the outside although the endleaves are very cheerful - whether this marks a new departure in my work remains to be seen".

Jeff Clements was born in Plymouth in 1934 and studied at the Plymouth College of Art and Design and at the L.C.C. Central School of Arts and Crafts. In 1957 he set up as a designer bookbinder and graphic designer and he was elected a member of the Guild of Contemporary Bookbinders in the same year. From 1961 he taught at Colleges of Art and Design in Plymouth, Newport and Bristol, where he was Dean of the Faculty from 1984 to 1988, and he has designed books for a number of publishers and presses, including the Folio Society. He was President of Designer Bookbinders from 1981 to 1983, and in 1988 he moved to Holland where his bindings continued to evolve. He created over 160 fine bindings before his death in October 2021.



2 Robert Street, Adelphi.

Sir. I have heard that the "Keepsake"  
is not yet provided with an Editor  
& take the liberty of offering my literary  
services, in case you should have no  
better person in prospect. I flatter  
myself that I possess some peculiar  
& novel advantages which I should  
like to bestow only on an Annual of  
high standing - & the rank occupied by  
the "Keepsake" would excite me to use  
them to the uttermost.

The favour of an early communication  
will oblige you Your most obedt  
Tho. Hood

10. **HOOD** (Thomas).

**Autograph Letter Signed ("Tho. Hood") offering his services as Editor of the "Keepsake".**

Black ink. One page, folded. Small 4to. [225 x 184 mm]. [ebc7872]

[London] 2 Robert Street, Adelphi, [1827?].

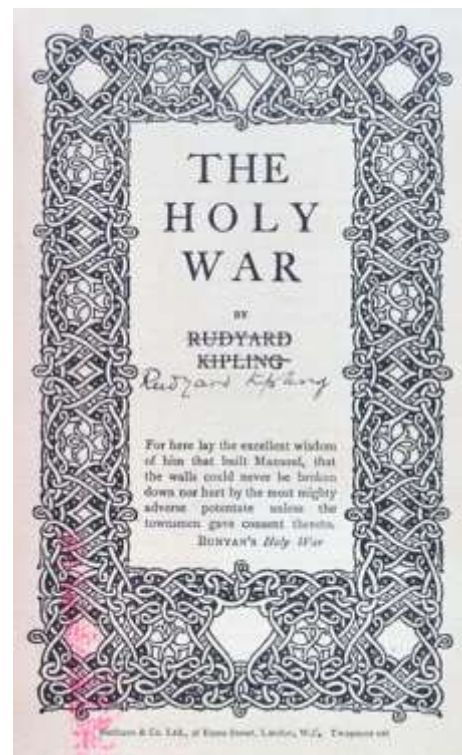
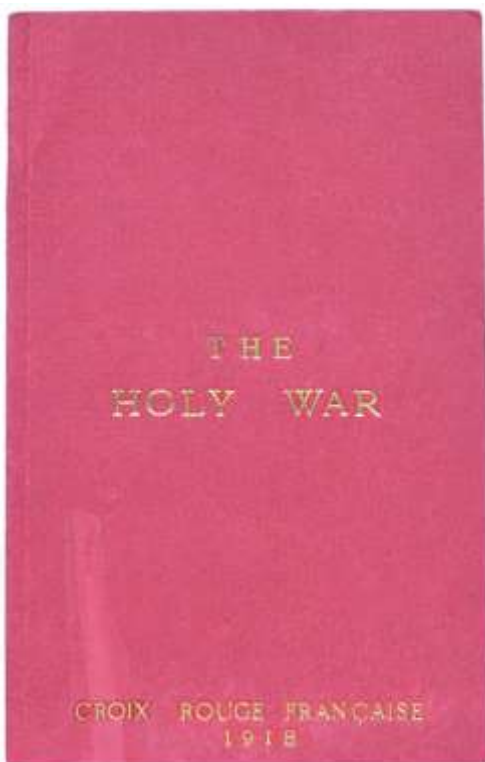
£850

Addressed to "Sir", Hood writes "I have heard that the "Keepsake" is not yet provided with an Editor & take the liberty of offering my literary services, in case you should have no better person in prospect. I flatter myself that I possess some peculiar & novel advantages which I should like to bestow only on an Annual of high standing - & the rank occupied by the "Keepsake" would excite me to use them to the uttermost".

Thomas Hood (1799-1845) became sub-editor of the *London Magazine* in 1821, and was soon in his element: "I dream articles, thought articles, wrote articles .... The more irksome parts of authorship, such as the correction of the press, were to me labours of love". "Nearly all of his work, verse and prose, first appeared in magazines and annuals catering for the growing middle-class market. From 1821 to 1845 he was closely involved, as contributor or editor, with many of them, particularly the *London Magazine*, *The Athenaeum*, *The Gem*, the *New Monthly Magazine*, and *Punch*. He wrote - and illustrated, inventing visual puns - a series of *Comic Annuals* (1830-9), collected his magazine contributions into *Whims and*

*Oddities* (1826 and 1827) and *Whimsicalities* (1844) and also published *Hood's Magazine* (1844-5). Hood wrote for a living, and was keenly alive to contemporary life and popular taste. His work provides insight into domestic reading and the development of periodical publishing in the first half of the nineteenth century". - *ODNB*.

In 1825 Hood married John Hamilton Reynolds's sister Jane and they settled at 2 Robert Street, Adelphi. Their daughter Frances was born in 1830 soon after they moved to Winchmore Hill. His bid for the editorship of the *Keepsake* was unsuccessful. The first edition for 1828 was initiated by the engraver Charles Heath, published by Hurst, Chance and Co. and edited by William Harrison Ainsworth. Frederic Mansel Reynolds took over the editorship for 1829-1835 and again for 1838 and 1839. Caroline Norton edited 1836, followed by Lady Emmeline Stuart-Wortley for the 1837 and 1840 editions, Marguerite Gardiner, Countess of Blessington for 1841 to 1849, and Marguerite Agnes Power for 1850 to the final edition in 1857. The 1829 edition had a long and impressive list of contributors, including Scott, Moore, Wordsworth, Southey, Coleridge, and Percy and Mary Shelley, but no Hood.



*SIGNED BY KIPLING FOR THE FRENCH RED CROSS*

11. **KIPLING** (Rudyard).

**The Holy War**

Title within a knotwork woodcut border.

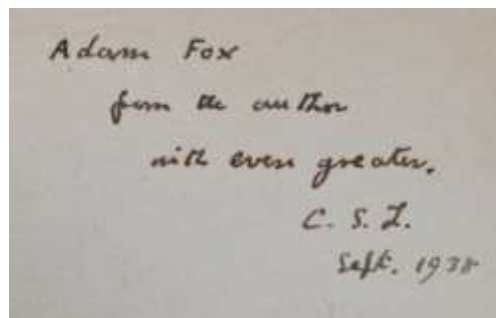
8vo. [171 x 110 mm]. 4pp. Original red paper wrappers, lettered in gilt on the front "The Holy War" and "Croix Rouge Française 1918". [ebc7812]

London: Methuen & Co. Ltd, [1918].

£350

Rudyard Kipling has crossed through his printed name and added his signature in ink. Slight damp marking at the foot of the covers, with traces of red on first and last page. It is otherwise almost as good as new. It was originally priced at Twopence.

First published in New York by Doubleday, Page & Company in 1917 and printed in *The New York Times*, on 6th December (Livingstone, *Bibliography of the Works of Rudyard Kipling*, 421). Macmillan also brought out an issue that year, followed by a broadside and this leaflet in 1918 (Livingston 422). It was included in *The Years Between* in 1919. All of the separate issues are rare, and I have not been able to trace another signed copy or in this binding for the French Red Cross.



"ADAM FOX FROM THE AUTHOR"

12. **LEWIS (C. S.).**

**Out of the Silent Planet.**

First Edition. 8vo. [191 x 127 x 30 mm]. ix, [iii], 264, [4] pp. Bound in the original cloth, the spine lettered in gilt, plain endleaves and edges. (The spine repaired). In a new grey cloth drop-over box, lettered on two red morocco labels. [ebc7857]

London: John Lane The Bodley Head, 1938.

The text is spotless but the spine had taken a bit of a battering and the last owner had it repaired in 2011 by Lt. Col. O. P. Keef retd of Eastbourne. He charged £10, which was not unreasonable. The only other copy of the first edition currently being publicly offered for sale has no spine. No copy has appeared in auction records since 2010.

This is a presentation copy, neatly inscribed in ink at the head of the front free endleaf: "Adam Fox / from the author / with even greater / C.S.L. / Sept.1938". Beneath this is another inscription: "For Simon Ridley in memory of Adam Fox, from his niece, Eleanor Fox, 7.3.77". There is a loosely inserted two page letter from Eleanor Fox to Ridley, with the same date, offering the book as "a parting present from Adam". Blackwell's had valued it at £25 for probate. The Rev. Simon Ridley had been a scholar at Winchester and Magdalen College, Oxford where Adam Fox was his tutor.

Lewis wrote *Out of the Silent Planet* during 1937 after a conversation with J. R. R. Tolkien in which both men lamented the state of contemporary fiction. They agreed that Lewis would write a space travel story and Tolkien would write a time travel story. Tolkien never completed his work, while Lewis went on to compose two others, *Perelandra* and *That*

*Hideous Strength*, published in 1943 and 1945 and now known as the Cosmic or Space Trilogy, or the Ransom Trilogy after the main character, Elwin Ransom. Having been an early reader of H. G. Wells, Lewis offered a prefatory note: "Certain slighting references to earlier stories of this type which will be found in the following pages have been put there for purely dramatic purposes. The author would be sorry if any reader supposed he was too stupid to have enjoyed Mr H. G. Wells's fantasies or too ungrateful to acknowledge his debt to them". The work incorporates themes of moral theology and myth in a way typical of other members of The Inklings group.

C. S. Lewis (1898-1963) was elected Fellow and Tutor in English Literature at Magdalen College, Oxford in 1925 and he served for 29 years until 1954, when he migrated to Cambridge. From the early 1930s until 1949 The Inklings met regularly on Thursday evenings in Lewis's rooms in New Buildings, staircase 3, and *Out of the Silent Planet* was amongst the books first read to the group.

The Reverend Adam Fox (1888-1977) was educated at Winchester and Oxford and was assistant Master at Lancing College from 1906-1918, and Warden of Radley College from 1918-1924, when he resigned due to ill health and went off to South Africa to teach. On his return he was Dean of Divinity at Magdalen College, Oxford from 1929-42 and Professor of Poetry at the University of Oxford 1938-43, being supported by C. S. Lewis. He advocated poetry which is intelligible to readers, and gives enough pleasure to be read again. He was the author of the long poem *Old King Coel* (1937), *Plato for Pleasure* (1945), *God is an Artist* (1957) and a life of *Dean Inge* (1960). He was an early and consistent member of The Inklings. He was Master of the Skinners' Company 1947-48, Canon of Westminster Abbey from 1942, Sub-Dean from 1959-63, and also held the posts of Treasurer and Archdeacon, and remained living in the precincts after his retirement. He liked to have kippers at breakfast, lunch and tea and wanted his gravestone to bear the legend "A Fox gone to earth". In the event he was buried in Poets' Corner with a more conventional inscription.



13. **PANKHURST (E. Sylvia).**

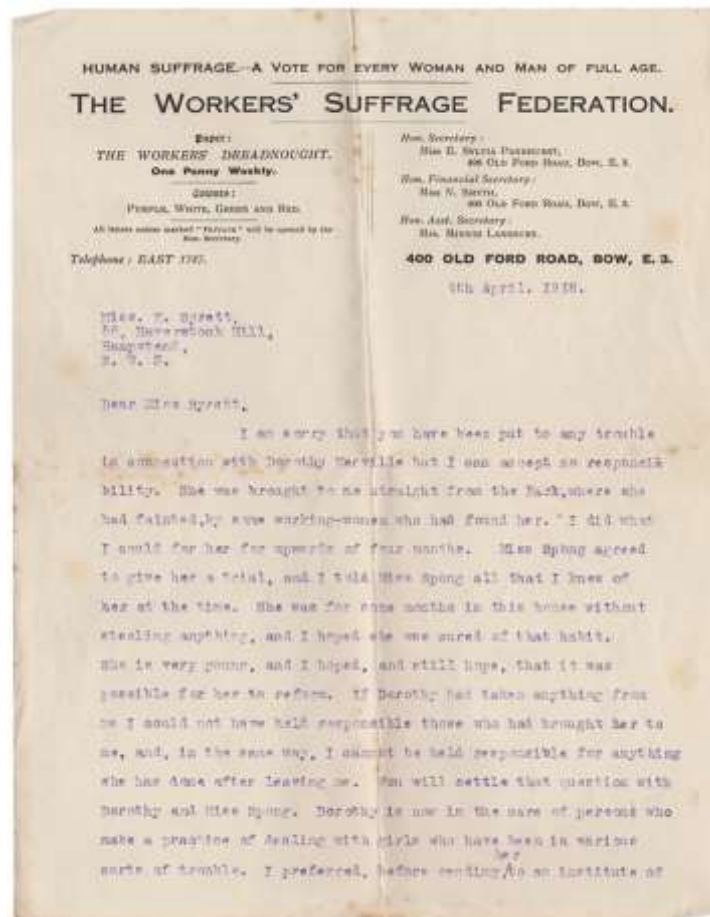
**Typed Letter Signed ("E. Sylvia Pankhurst") to Miss Kate Syrett.**

On the recto of two leaves, folded. 4to. [268 x 206 mm]. The first leaf on headed stationery. [ebc7870].

[London] The Workers' Suffrage Federation. 400 Old Ford Road, Bow, E.3, 4th April 1918.

£1500





Typed in purple ink, with a few mistakes and corrections, on thin paper. There are a few small holes in the folds of the second leaf.

Kate Syrett was the sister of the author Netta, artist Nellie and illustrator Mabel, and all were for a while a part of Aubrey Beardsley's "Yellow Book Set". Kate was an artist and lived in Paris before the war. Netta praised her ability - "Her designs for fabrics better judges than I consider remarkable, and if talent always received its deserts, she should be making an excellent living".

Sylvia Pankhurst wrote to Syrett as the Hon. Secretary of The Workers' Suffrage Federation, though there was a personal tone to the letter. It begins "I am sorry that you have been put to any trouble in connection with Dorothy Merville but I can accept no responsibility. She was brought to me straight from the Park, where she had fainted, by some working-women who had found her. I did what I could for her for upwards of four months". She was then passed into the care of Miss Spong, from whom she appears to have stolen, and "is now in the care of persons who make a practice of dealing with girls who have been in various sorts of trouble". She concludes: "I am afraid Dorothy is not normal. She cannot help following the impulses which come to her at times very strongly. I am exceedingly sorry to come to that conclusion, as it makes the hope of the future far from bright for her, and with all her faults I am very fond of Dorothy, and, in any case, she is a human being, and one would like to feel that she would have a happy and contented life".

Frances and James Spong had five daughters all involved with the suffragette movement and the Women's Social and Political Union: Minnie "Frances" (1869-1953), Annie (1870-1957), Florence (1873-1944), Dora (1879-1969) and Irene (1882-1960).

*WORLD WAR TWO LETTERS TO A POLYAMOROUS SAILOR FROM BATH*

14. **PARRY** (William B.).

**A tin trunk measuring 140 x 355 x 237 mm containing 168 letters sent to Bill Parry by girlfriends, family and friends while serving aboard H.M.S. Ruler, each in the original envelope dated from 23rd November 1943 to 26th December 1945, along with personal effects and documents. [ebc7417] £2750**

William ("Bill") Parry was born in 1920, came from Bath, and served aboard HMS Ruler during the last two years of World War II. The ship was a Ruler-class escort aircraft carrier, built in the USA in 1943 and transferred to the UK in December 1943, with the pennant number D72. She served in the North Atlantic during 1944, and was transferred to the Pacific in early 1945, supporting a raid on Truk and the campaign to take Okinawa. From March to August she was part of the British Pacific Fleet attached to the 30th Aircraft Carrier Squadron. After the war she was returned to Norfolk, Virginia, sold in May 1946 and scrapped within the year.



This trunk accompanied Bill on his travels and the contents reveal much about his personal life. There are 18 letters and cards from his mother Bessie, who married John Doman ("The Old Man") in October 1944. Each begins "My dear son Bill" and keeps him informed of the comings and goings at home. Bill had three sisters, Vera, who sent three letters, Violet, who sent six, and Doris, who sent 16. Violet served as a nurse at various camps in England and Wales, and was shocked at the news of Bill's girlfriends; and Doris was in the Auxiliary Territorial Service, which offered her "comparative freedom". She was not too keen on Bath, complaining that it was "too old, decrepid and dirty" and dreaded having to go home to live with her mother and "The Old Man". She was depressed by the "extreme male shortage", reckoning that there were six women to every man. She did, however, let slip that she had dated a married man for two years, and saw many others in between. Bill's brother Jack worked in the Land Army and wrote 13 letters. He had a girlfriend, Sissie, but had a keen interest in others, including Bill's "friend" Rita, and enjoyed his visits to Bath, where there

were plenty of "dames". Bill's male friends, Boz, Vic, Taff and O. James each wrote a single letter, the last named being the most interesting, with reference to Japan ("what a thrill to be at the death in Tokyo Bay"), the pitiful state of the returning Prisoners of War (Bertie Plumley had been reduced to eating cats) and the end of the war ("It's quite a treat to see all the lights again - Burrington looks quite gay at nights now after years of black out").

The fun really starts when we get to Bill's letters from his girlfriends. 71 of them are from Ethel, a nurse at Bristol Royal Infirmary, who Bill proposed to on 17th January 1945, when she was just 18. She must have had some idea of his wandering eyes, as she caught him with another girl the previous October and threatened to cease all correspondence. The letters did keep coming, but she quickly resigned herself to the ways of the world in war times. By April she was writing "I don't expect you will even remember them but we came to an agreement that one could go with the opposite sex". In June she sent a photograph of herself, and commented "I guess you are pretty popular with the girls, & Bill, I trust you so there is no need to be anti-feminist". In July Bill received the news: "It is only fair to tell you that I have been going out with a very nice boy in the navy", and a month later Ethel sounded surprised: "I had no idea you would take it so seriously about John". Bill's response was to ask her if she fancied an affectionate letter, to which she replied: "No, I like the way you write your letters, they are always so interesting. Don't change them". In between Ethel discusses life on the home front, her work (7.30 am until 10.00 pm with half an hour break) and news (the concentration camps horrified her, and she confessed: "It makes me ashamed of my own sex, to think that women should have a hand in all the atrocities that have been committed").

Next to Ethel's bundle of letters are correspondence from six other "sweethearts". Bill met Edith, an American weight-lifter living in Boston, while in Virginia in November 1944. She mentions one man "who comes 800 miles to see me for just a few hours", and another who "doesn't kiss anywhere near as beautifully as you". She further flatters Bill: "More laurels for your ego - for a mere man your handwriting surprises me". She is still going strong in July 1945: "I'm so very angry at the powers that be that keep me from keeping your morale up".... "Seems funny to hear confirmed bachelors extoll the virtues of their blessedness and to hear countless complaints from men at sea about the scarcity of women. In spite of our often flaunted faults men still want us. Some consolation in this manless world. And the men that are left! Better they never should have happened!!"

By April 1945 Bill is also in touch with Mavis in Jervis Bay, Australia, and he receives four racy letters from her. She assures him: "Yes you are the finest sailor I have ever written to - and what a one to start on". She repeatedly expresses concern at his well-being: "So glad you were able to use up all your surplus energy by playing deck [though it looks like "dick"] hockey, you really should do that more often - I am sure it would make a different man of you"; and: "So you haven't seen a woman for weeks?? Well I just bet you will be a REAL WOLF next time you strike land!! Maybe we had better not discuss that subject any further!!".

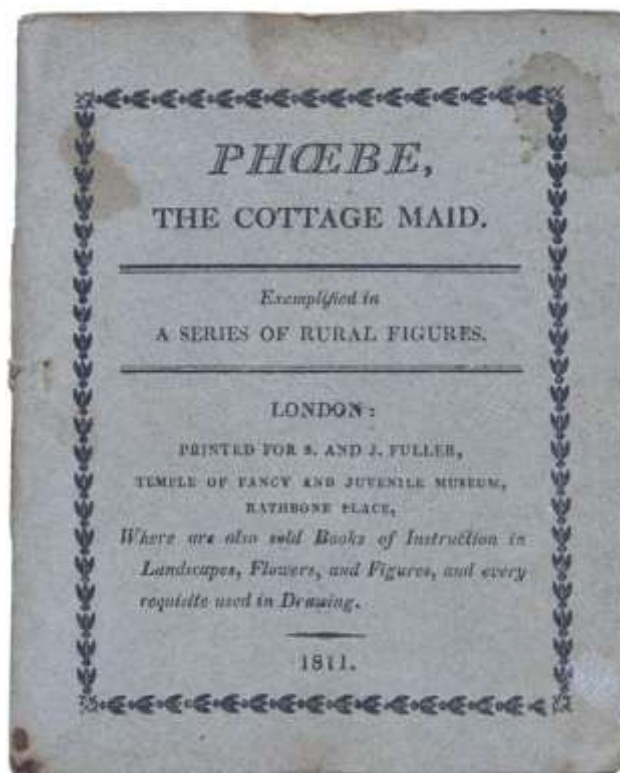
All this time Bill is receiving 14 letters from Rita from Newport in Wales. She addresses him as "Brown Eyes" and worries about his drinking ("Of course where there is beer there is Bill" and "pity the bar maid wasn't a bit younger"). In October 1944 she writes: "Well I didn't

know you only wanted a pen-friend, by the way the last night we were together it didn't seem as though you only wanted a pen-friend, at least it didn't to me. Perhaps that girl will cheer you up more than I can". The following January she asks: "are you married, or perhaps you are engaged or you have a steady girlfriend, I wish you would tell me the truth". By September she has had enough: "I can't send you a photograph because I have sent my boyfriend the last one, my boyfriend in case you are interested is an American. Your brother came in the shop and asked me for a date, of course I couldn't accept ... I expect you know this is the last letter you will receive from me".

Added to this we have three letters from Jean from Londonderry, with whom he had a fling in 1943 ("remember last summer Bill, we had a wonderful time together didn't we"), and six letters from Iris Gairns, who is married with two children and quite political ("Our family have always been conservative, but we went completely to the left this time"). Finally, there are three letters from Rose Campbell sent between September and November 1945 ("You say you have almost forgotten what women look like, but I bet you won't be back here long before you remember all your little tricks") and to cap it all Rose's mother writes instructing him to come and see her as soon as he gets back!

The trunk also contains a variety of personal effects, including:

- Bill's ID / Passport.
- "New Smooth Ivory" writing pad case, with "Pass In and Out of Ship Yard" with description of Bill's appearance, an Invitation to a supper and dance from The Engineering Women's Club, luggage tag and Order Sheet for Parry to "exercise prisoner".
- A tin with pens, pencils, pencil leads, bullet casing, pipe filters and bouquet of fabric flowers, box of matches with three coins, and a lead weight.
- Notes written by Bill, including a love poem and an account of the Battle of Dakar.
- A work / revision book used by Bill for his exams, with sections on High Explosives, Mathematics, Electrics and Chemistry. There are some fine technical drawings, but Bill failed his exams.
- The Sailor's Bible, with Bill's name, number and address written in the front.
- The Book of Common Prayer, with Bill's name on the side.
- "The West Africa Atlas", with 24 coloured maps, and notes by Bill listing where he went, when and what ship he was on.
- Two maps of Sydney Harbour, with listings of popular venues, hotels etc.
- A manual for the New York telephone exchange.
- Programme from "Fourth Cruiser Squadron Pulling Regatta", 6th February 1939.
- Cutting from, a Bristol paper announcing the marriage of Bessie Parry to John Doman.
- Daily Mirror "Dido Bo & Wind Blown" illustration.
- A collection of 40 pin-up girl photographs as issued in cigarette packets.



*SEVEN HAND-COLOURED CUT OUT COSTUME DESIGNS*

15. [PHEOBE].

**Phoebe, The Cottage Maid.** Exemplified in A Series of Rural Figures.

With seven loosely inserted hand-coloured cut out costumes.

First Edition. 12mo. [128 x 103 x 5 mm]. 20pp. Original grey paper wrappers with the title printed on the front and advertisements on the rear (slightly stained). In original drab paper covered card slipcase (a little worn). [ebc7793]

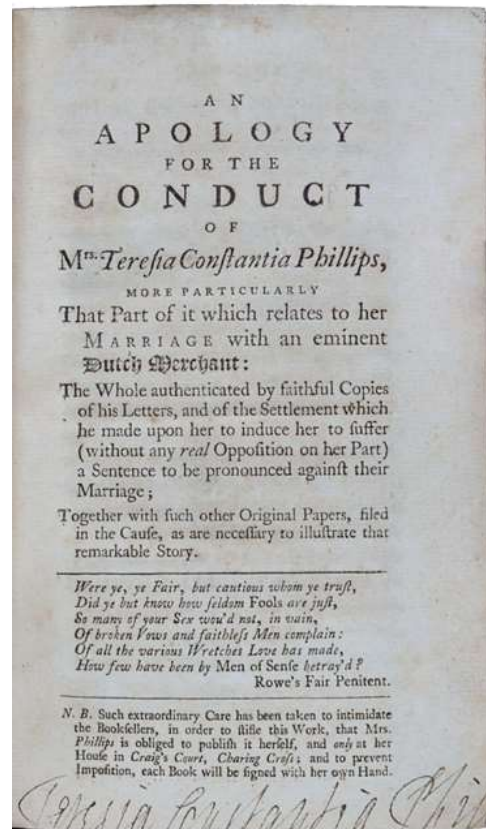
London: printed [by D. N. Shury for] for S. and J. Fuller, Temple of Fancy and Juvenile Museum, Rathbone Place. Where are also sold Books of Instruction in Landscapes, Flowers, and Figures, and every requisite used in Drawing, 1812. £3000

*The Osborne Collection of Early Children's Books 1476-1910, vol.II, p.1053.*

The front cover is dated 1811 and the advertisement on the rear announces "Early in January 1812, will be published, priced 6s. Hubert, the Cottage Boy, Being the Sequel to Phoebe the Cottage Maid [...]". There is a very short tear at the foot of the title, a few spots and minor marks, but it is a very good copy. All of the cut out costumes are present, one has an old repair on the rear and all have slips for the insertion of a removable head and a hat. The head and hat have not survived, as is often the case.

11 copies have been located in libraries around the world (British Library, Cambridge, Oxford, UCLA, San Antonio, Dartmouth, Indiana, Morgan, Toronto, Yale, University of Melbourne). Two copies have appeared at auction in recent years, both at Sotheby's, in 1983 and 1981, and both lacked the head and hat. According to the Morgan catalogue the poem was written by Dr. Walcot. An expanded prose translation in French was published in Paris by Didot in 1817.





*SIGNED SIX TIMES BY THE AUTHOR*

16. **PHILLIPS** (Teresia Constantia).

**An Apology for the Conduct of Mrs. Teresia Constantia Phillips**, More Particularly That Part of it which relates to her Marriage with an eminent Dutch Merchant: The Whole authenticated by faithful Copies of his Letters, and of the Settlement which he made upon her to induce her to suffer (without any real Opposition on her Part) a Sentence to be pronounced against their Marriage; Together with such other Original Papers, filed in the Cause, as are necessary to illustrate that remarkable Story. N.B. Such extraordinary Care has been taken to intimidate the Booksellers, in order to stifle this Work, that Mrs Phillips is obliged to publish it herself; and only at her House in Craig's Court, Charing Cross; and to prevent Imposition, each Book will be signed by her own Hand.

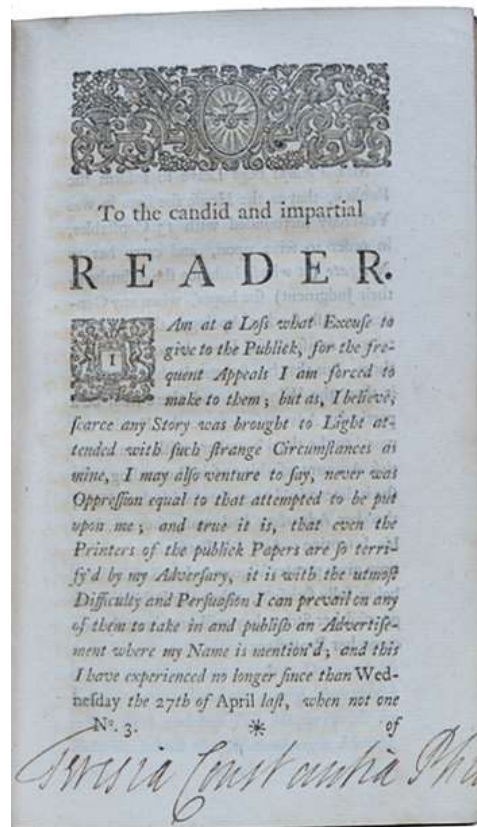
First Edition (?). 8vo. [201 x 120 x 30 mm]. x, [xiv], xxii, [i], 12-348 pp. Bound in contemporary quarter sheepskin, marbled paper covered boards, the spine divided into six panels by raised bands, numbered "1" in the third, plain endleaves, red sprinkled edges. (Upper headcap broken, joints cracked but firm, rubbed, rear portion of front free endleaf torn away). [ebc7794]

[London: 1748?].

£1000

Originally issued in parts, this is volume one only, of three volumes, which ESTC (T91602) distinguishes by the words "Dutch Merchant" in black letters rather than large and small capitals or italics. There is a little minor soiling but it is a very good copy.

As promised in the place of an imprint, the author has signed her name in full six times, at the foot of the title, the first page of "To the candid and impartial Reader" (next to the printed "No.3"), the first page of the dedication "To Henry Muilman, Esq" (next to "No.2"), page xv of the same dedication (next to "No.4"), p.221 (next to "No.5") and p.285 (next to "No.6"). The signatures have been cropped to various extents, indicating that they predate the binding, though it is almost certainly contemporary.



Teresia Constantia Phillips (1709-1765) began her career as a courtesan at the age of 12 or 13 as the mistress of a man identified as "Thomas Grimes", and most likely Thomas Lumley, 3rd Earl of Scarborough. Following his abandonment she underwent a sham marriage to a professional bigamist, Francis Delafield or Devall, and 15 months later she wed the Dutch merchant Henry Muilman. Discovering her past misdemeanours he sued for an annulment, resulting in endless court battles and a series of liaisons with at least seven wealthy and well-connected men. Perpetually hard up for money, her *Apology* was originally conceived as a means for paying her wine-merchant's bill. She soon realized that there was much greater potential for blackmailing lovers in a more comprehensive and revealing work. She also took the opportunity to bitterly denounce the sexual double standards of her day. As she wrote: "A Woman may want conjugal Affection, Integrity, Sobriety, maternal Tenderness, Frugality, Good-Nature, Patience, Temperance, Prudence, Charity, and, in fine, every social Virtue, if she can contrive to keep her Person chaste .... all is well in the World's Opinion". She spent the last ten years or so of her life in Kingston, Jamaica, where she is said to have made three bigamous marriages.

With the armorial bookplate of William Battie-Wrightson of Cusworth Hall, Yorkshire and pencil note "from salvage".





17. **PHILLIPS** (Teresia Constantia).

**Mezzotint portrait by John Faber the younger after Joseph Highmore.**

356 x 260 mm. [ebc7859]

[1748].

£600

Chaloner Smith 285. The retouched state with title, after the artists' names erased. Cut close to the plate mark. With a few faint pencil notes, including "Different to other ship". A good impression.

addressed to Joseph Ward Esq -  
Bedford Square

An Answer at your Leisure

My dear Mr. Ward

I have received Letters from my Solicitor  
in the Country to say that he has searched and found no Fine  
levied either in the County of Flint, Denbigh, or Carnarvon from  
the Year 1773 to the year 1786 - - - but he seems to feel  
uneasy lest Mr. Thrale's having Covenanted to levy the Fine,  
may not in some way distress my Heir, and affect the  
personal Property left me by my first Husband. Be kind  
enough to write me your Opinion - - - let somebody else write it,  
only sign yourself what is your Opinion for the Satisfaction  
of your ever Obliged and  
Faithful old Friend  
H. L. Piozzi

Blake's Hotel Jermyn Street  
Wednesday Night 28<sup>th</sup> April 1813

18. **PIOZZI** (Hester Lynch Thrale).

**Autograph letter signed ("H:L:Piozzi") to Joseph Ward.**

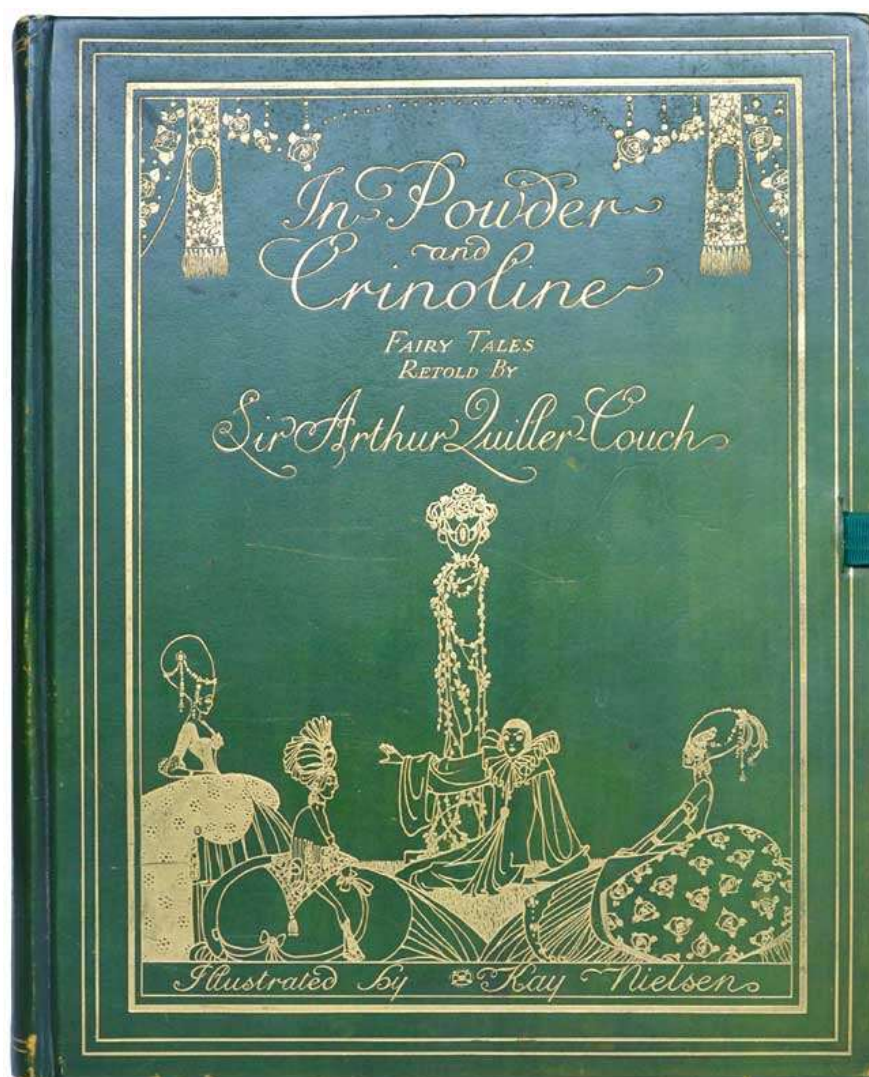
Black ink. One page. 4to. [229 x 188]. [ebc7866]

London: Blake's Hotel, Jermyn Street, Wednesday Night, 28th April, 1813.

£1250

A charming and beautifully scripted letter from Piozzi to "My dear Mr. Ward" of Bedford Square, informing him that she had received letters from her solicitor in the country to say that he had "found no fine levied either in the County of Flint, Denbigh, or Carnarvon from the year 1773 to the year 1786" but was "uneasy lest Mr Thrale's having covenanted to levy the fine, may not in some way distress my heir, and affect the personal property left me by my first husband". She requested Mr. Ward's opinion - "let somebody else write it, only sign yourself what is your opinion", adding "An answer at your Leisure", and signing off "your ever obliged and faithful old friend".

The diarist, anecdotalist, author and society patron, Hester Salusbury (1741-1821) was born at Bodvel Hall in Carnarvonshire and married the brewer Henry Thrale in 1763. They had 12 children before his death in 1781. In 1784 she married the Italian music teacher Gabriel Mario Piozzi and retired to her estate in Wales.



*LIMITED SIGNED EDITION WITH EXTRA PLATES*

19. **QUILLER-COUCH** (Sir Arthur).

**In Powder & Crinoline.** Old Fairy Tales Retold by Sir Arthur Quiller-Couch. Illustrated by Kay Nielsen.

26 coloured plates, each tipped to thin pale grey card and with a grey decorative border designed by Nielsen, printed tissue guards, the title-page on thin pale grey card with a design by Nielsen and lettered in red, decorative and illustrated head and tail-pieces.

First Edition. Folio. [320 x 252 x 45 mm]. 163, [1] pp. Bound in the original dark green vellum, the front cover blocked in gilt to a design by Nielsen, gilt spine, printed endleaves also designed by Nielsen, top edge gilt, the others uncut, new green silk ties. (Slightly rubbed, and endleaves lightly browned). [ebc7856]

London: [printed by Humphrey Stone and Son Ltd, Banbury, for] Hodder & Stoughton, 1913. £3000

A fine copy. Number 241 of 500 copies signed by the artist. This is deluxe edition has two more plates than the trade edition. They are notable for being printed by a four colour approach rather than the usual three.



Kay Nielsen (1886-1957) was born in Copenhagen, studied art in Paris and lived in England from 1911 to 1916. *In Powder & Crinoline* was his first commission, and brought instant acclaim and led to the publication of *East of the Sun, West of the Moon* in the following year. In the 1920s Nielsen returned to Copenhagen to design sets and costumes for the theatre, and in 1939 he left for California, where he worked for Walt Disney, most notably on the "A Night on Bald Mountain / Ava Maria" sequences in *Fantasia*.



*ANGELA BURDETT COUTTS'S REWARD FOR READING HAMLET*

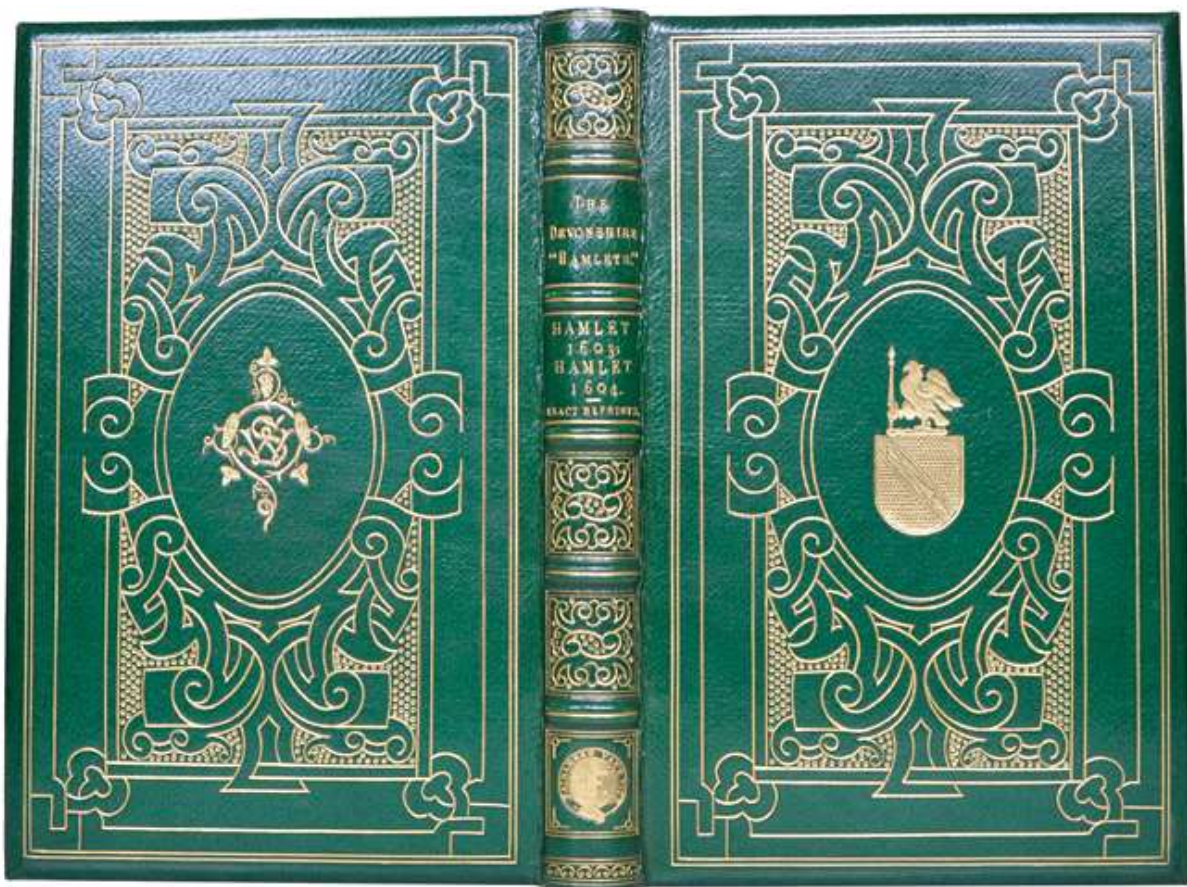
20. **SHAKESPEARE** (William).

**Hamlet by William Shake-spere 1603; Hamlet by William Shakespeare 1604:** Being exact Reprints of the First and Second Editions of Shakespeare's great Drama, from the very rare Originals in the possession of his Grace the Duke of Devonshire; with the two texts printed on opposite pages, and so arranged that the parallel passage face each other. And a Bibliographical Preface by Samuel Timmins.

Frontispiece portrait of Shakespeare reproduced from the First Folio and reproductions of the title-pages of 1603 and 1604 editions. With two additional leaves of illuminated address to Mr. Fechter.

First Edition. 8vo. [224 x 140 x 23 mm]. xv, [vii], 100 pp. Contemporary binding for Hatchards (signed in gilt on verso of front free endleaf) of green goatskin over bevelled boards, the covers tooled in gilt with a double fillet border mitred by fillets and gouges to a panel of interlocking fillets and gouges interspersed with small roundels, at the centre of the front cover the blocked arms of Shakespeare, and on the rear a block of a WS cypher with a vine and masks. The spine divided into six panels with raised bands and gilt compartments, lettered in the second and third, the first, fourth and fifth with gouges and small roundels, the sixth with Fechter's initials and motto, the edges of the boards, turn-ins and matching inside joints tooled with gilt rolls, red silk doublures and endleaves, with a gilt roll border, edges gilt and elaborately gauffered and painted. Contained within a contemporary brown goatskin drop-over box, with collapsible fore-edge and catch, the front and rear tooled in blind with Fechter's initials and motto in gilt on the front, lined with padded white silk. (The box a little rubbed). [ebc7858]

London: [printed by Josiah Allen, jun, of Birmingham for] Sampson, Low, Son, and Co., 47 Ludgate Hill, 1860. £7500



A very fine copy. The binding is in almost perfect condition and has to be the work of one of the very best of the West End workshops. Riviere would have been my first choice, but the blocks have not been passed down to us.

The two illuminated leaves explain the occasion for such lavishness. The first reads: "To bring sometimes to the Remembrance of Mr. Fechter the great pleasure given by him to a large party, including most of the distinguished Clergy then in London, on the evening of

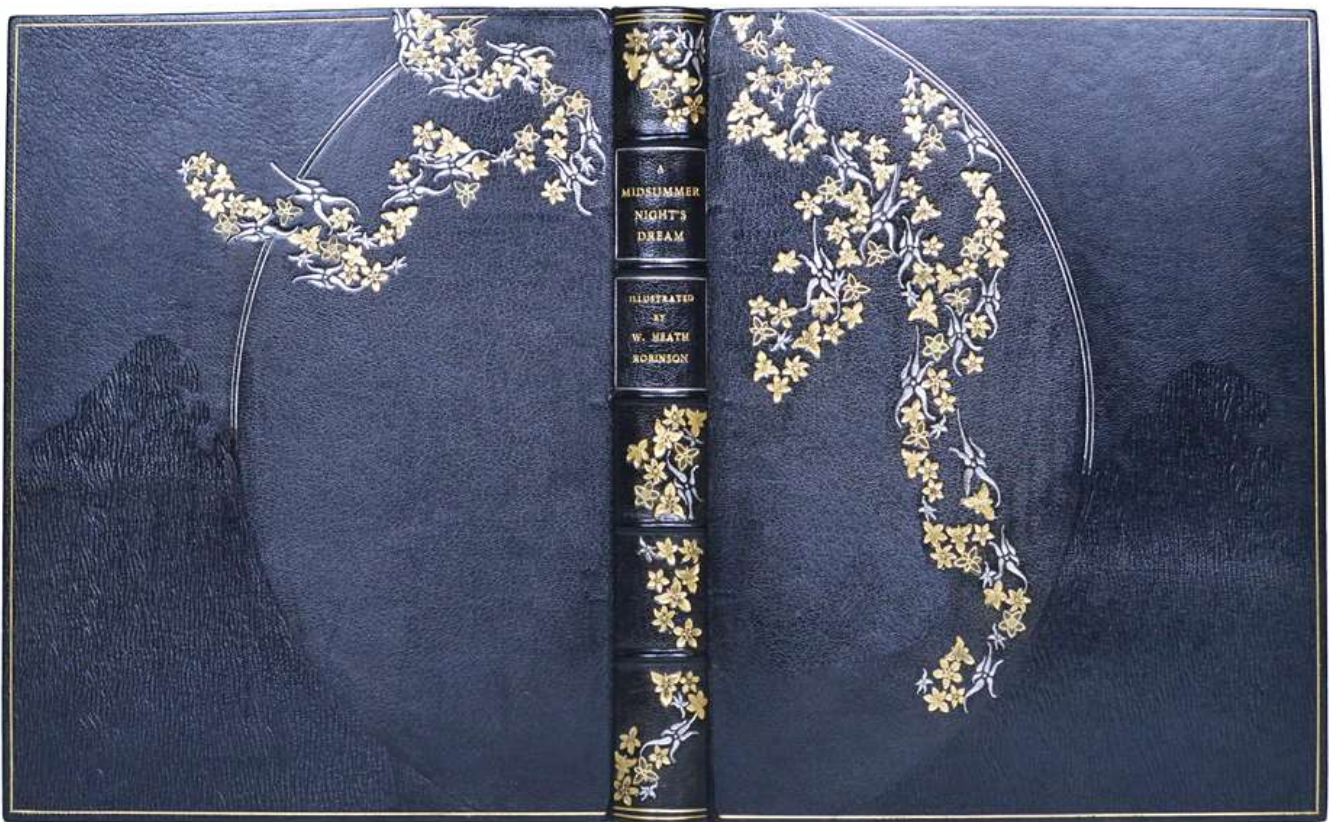
Thursday May 23d 1861, and as a slight token of thanks for his kindness in complying with the request made of him to read a selection from Hamlet. By his obliged and much indebted *Angela Burdett Coutts, 10th August 1861*". The second leaf locates the event at Stratton Street, and records the selections that were read. The box contains two manuscript lists, one of 11 pages, the other of 13 pages, of some of the company present at the reading on 23rd May, and another reading in French by Mr Fechter at Miss Burdett Coutts's on the morning of the 7th May. The former includes the Archbishop of York, the Lord Chancellor, the Duke of Cleveland, the Lord Bishop of London and the Dean of the Chapel Royal, and the latter is headed by Their Royal Highnesses the Duchess of Cambridge and the Princess Mary, the French Ambassador, the Duchess of Northumberland, a cohort of Countesses, Mrs William Gladstone, Michael Farraday, and a host of other distinguished guests.



Charles Albert Fechter (1822-1879) was born in Oxford Street, London, but moved with his family to Paris in 1830. Like his parents he was a talented sculptor, but chose a career on the stage, principally in Paris. He came to London in 1860 having taught himself English by studying for 16 to 18 hours a day for four months. In March 1861 he performed as Hamlet and "gave a revolutionary and revelatory performance, devoid of declamation, but infused with passion" (*The Times* 22nd March), though it was noted that he was almost brutal to Gertrude. Charles Dickens wrote: "Perhaps no innovation in art was ever accepted with so much favour by so many intellectual persons pre-committed to, and preoccupied by another system, as Mr. Fechter's Hamlet". His Othello, performed in October 1861, was judged a failure. In 1863 he became the lessee of the Lyceum Theatre, and went on to work with Wilkie Collins. In 1869 he set sail for the United States, settling permanently in 1873. His notorious temper was made worse by alcohol and he retired to his farm, where he died. *ODNB* concludes that "Fechter's posthumous reputation rests on his Hamlet, which was not only original in itself, but the cause of originality in other interpreters of the role".

Angela Burdett-Coutts (1814-1906) was the granddaughter of the banker Thomas Coutts, and inherited his fortune on the death of his second wife, Harriot Mellon, an actress who later

married the Duke of St. Albans. Her wealth was augmented after the death of her parents in 1844, making her "the richest heiress in all England". Residing at 1 Stratton Street, Piccadilly (conveniently close to Hatchards), she was guided by Charles Dickens and set a new standard in philanthropy, giving away between £3million and £4million in her lifetime. The Church of England, education, science, poor children and women, animals, Ireland and the Colonies were all beneficiaries. She was a patron of the arts, and especially actors, and in 1864 she purchased the finest known copy of Shakespeare's First Folio for the then record price of £716 2s (it is now in the Folger Library). Having resisted all proposals of marriage (though she did propose to the Duke of Wellington) she succumbed to the much younger American William Bartlett in 1881, thereby forfeiting three-fifths of her income. She carried on giving and Edward VII declared her to be "after my mother the most remarkable woman in the country".



21. **SHAKESPEARE** (William).

**Shakespeare's Comedy of A Midsummer-Night's Dream** with illustrations by W. Heath Robinson.

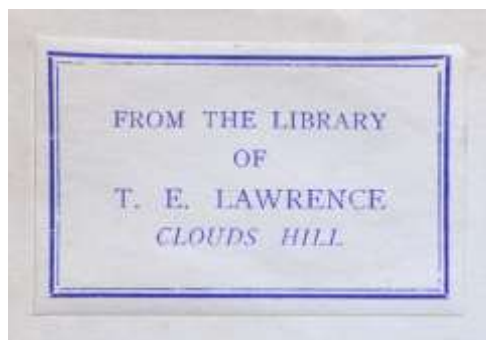
12 tipped-in colour plates, 32 full-page black and white illustrations and smaller illustrations throughout.

First Edition. 4to. [287 x 218 x 32 mm]. xii, [iv], 185, [3] pp. Newly bound by Bayntun-Riviere (signed in gilt on front turn-in) in black morocco, partly straight-grained, the covers with a gilt fillet border on three sides and a semi-circle in palladium, with grey onlays, gilt flowers and palladium sprites. The spine divided into six panels with raised bands, lettered in the second and third in palladium panels, the others with gilt flowers and palladium sprites, the edges of the boards and turn-ins tooled with gilt fillets, marbled endleaves, gilt edges.

[ebc7861]

London: published by Constable & Co. Ltd, 1914.

£2950



*T. E. LAWRENCE'S COPY*

22. **SWINBURNE** (Algernon Charles).

**A Century of Roundels.**

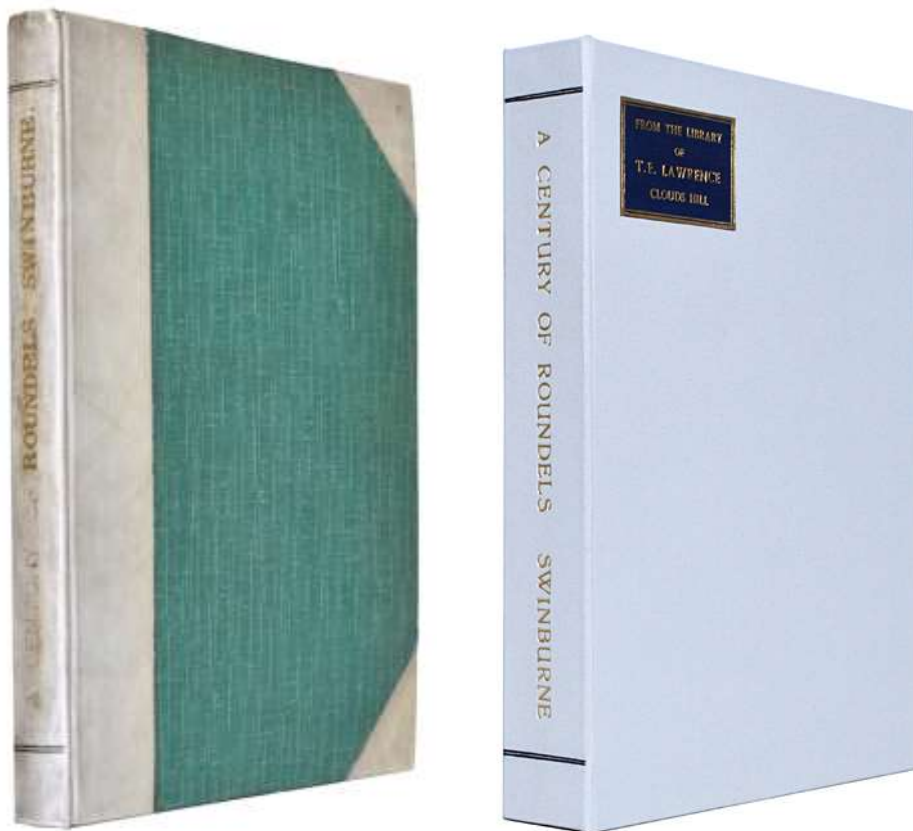
Second Edition. 8vo. [206 x 152 x 16 mm]. xi, [i], 100 pp. Bound in contemporary half vellum, green cloth sides, smooth spine lettered upwards in gilt between two black lines, marbled endleaves, plain edges. (Loss of gilt to three words on the spine, light spotting to endleaves). Contained in a new cloth drop-over box, with a blue morocco label on the front reproducing the booklabel in gilt, lettered in gilt down the spine). [ebc7702]

London: Chatto & Windus, 1883.

£2750



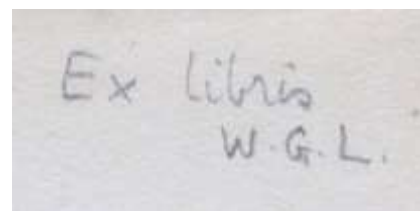
A very good copy, belonging to T. E. Lawrence (1888-1935), with his posthumous booklabel "From the Library of T. E. Lawrence Clouds Hill". It appears he inherited it from his younger brother William George Lawrence who was killed in France in 1915 at the age of 26. There is a pencil note in T.E.L.'s hand at the head of the front fly-leaf "Ex libris W.G.L."

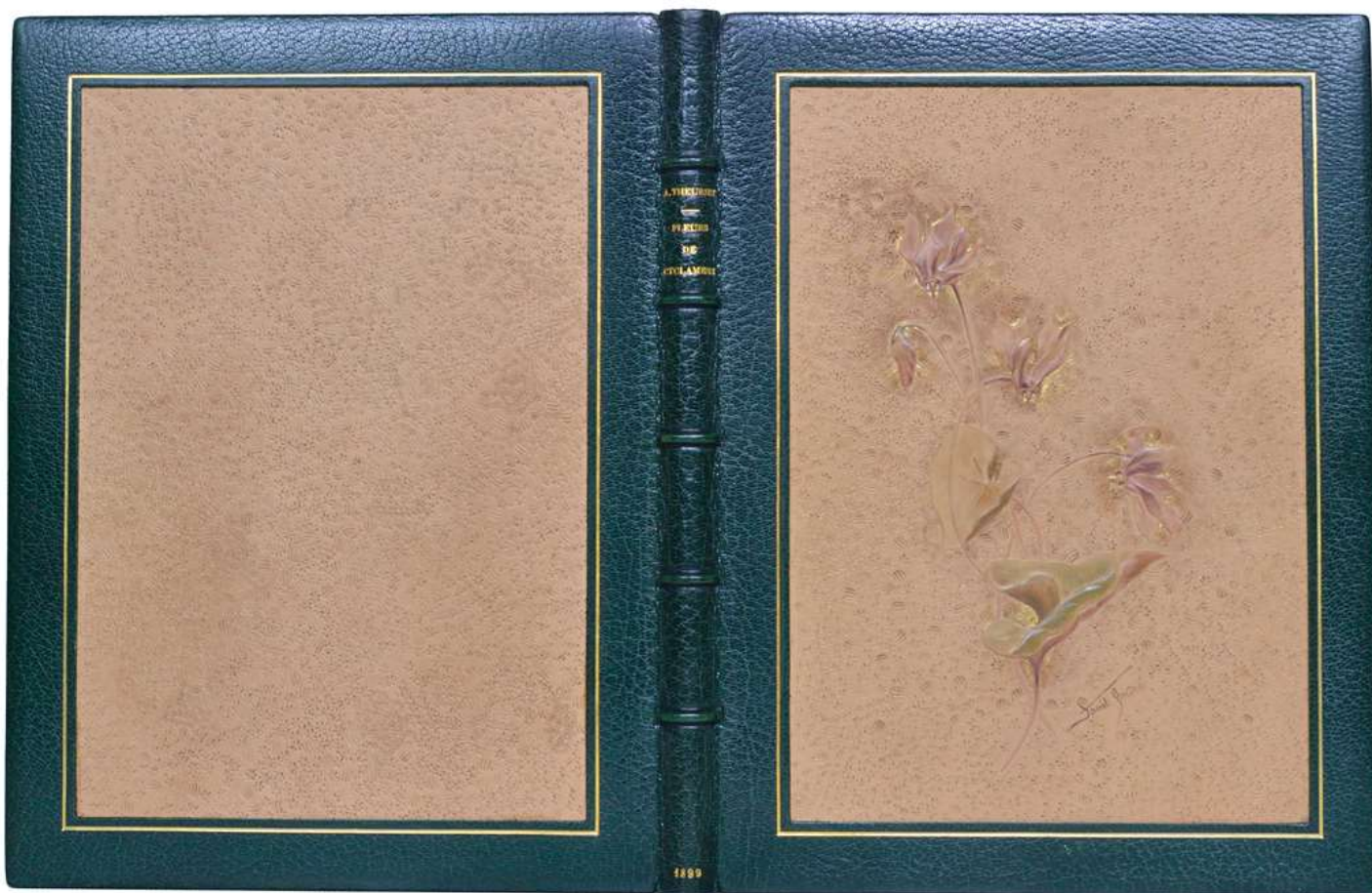


T. E. Lawrence was a committed book collector and reader. In August 1910 he wrote to his mother: "Why cannot one make one's books live except in the night, after hours of straining? And you know they have to be your own books too, and you have to read them more than once. I think they take on something of your personality, and your environment also - you know a second hand book sometimes is so much more flesh and blood than a new one - and it is almost terrible to think that your ideas, yourself in your books, may be giving life to generations of readers after you are forgotten".

The contents of the library at Clouds Hill, an isolated cottage in Dorset where Lawrence lived during the final years of his life, was diligently recorded after his death and published in 1937 in *T. E. Lawrence By His Friends*, pp.476-510. This volume is recorded on p.506 ("A

Century of Roundels [2nd ed.] London, Chatto & Windus, 1883, 8 in. Half-parchment. "Ex libris W.G.L.""). It was one of six works by Swinburne in the library, the others being *Selections* (1919), *Atalanta in Calydon* (1894) acquired by T.E.L. in 1920, *Poems and Ballads, 2nd series* (1878), *Poems and Ballads, 3rd series* (1902), and *Songs before Sunrise* (1909) acquired by T.E.L. in 1919. Most of the books were sold by J. G. Wilson, proprietor of London booksellers J. & E. Bumpus Ltd, when the booklabels were added. A few were retained by his brother, A.W. Lawrence, and were sold in the 1980s, without the label.





*BOUND BY NOULHAC*

23. **THEURIET (André).**  
**Fleurs de Cyclamens.**

Colour printed title-page and eight coloured illustrations, coloured floral borders, and with four additional proof plates and a water-colour signed by Charles Coppier.

Small 4to. [253 x 188 x 15 mm]. [2]ff, 39, [8] pp. Bound by Noulhac (signed in gilt on front doublure) in green goatskin, the covers with a gilt fillet framing a large inlaid panel of tan calf, the panel on the front signed by Saint André with a moulded and painted cyclamen on a background of small flowers in relief, the rear panel with small flowers all over. The spine divided into six panels with raised bands, lettered in the second and dated at the foot, brown goatskin doublures with a gilt fillet border, endleaves of decorated silk and marbled paper, gilt edges, with the wrappers bound in at front and rear. Green goatskin chemise with marbled paper sides, and slipcase lined with marbled paper. [ebc3750]

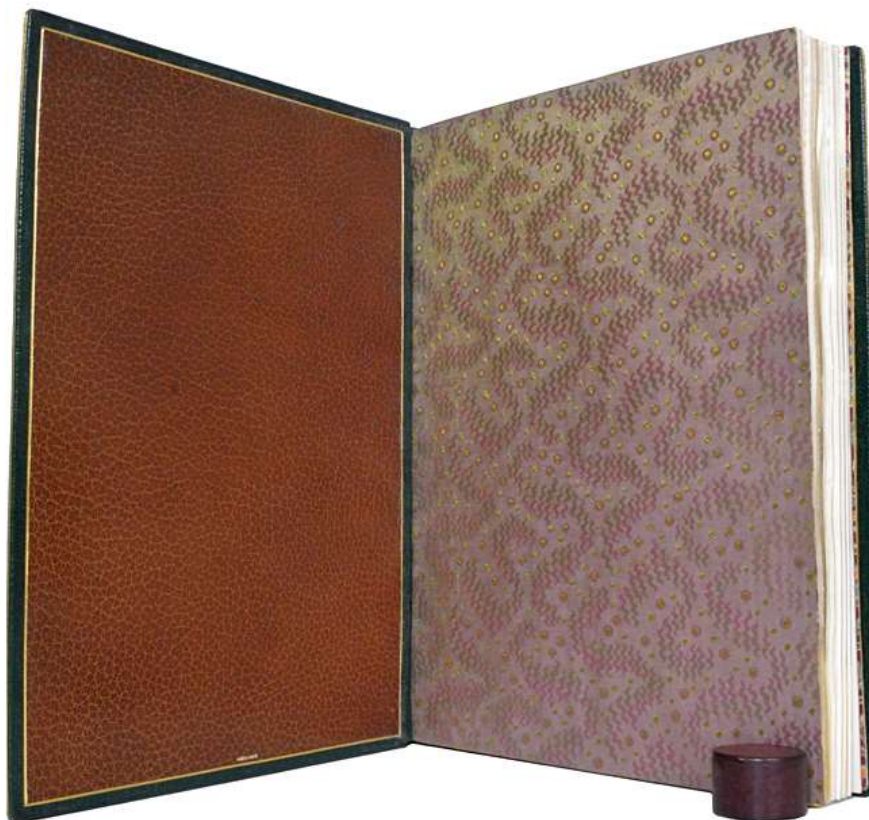
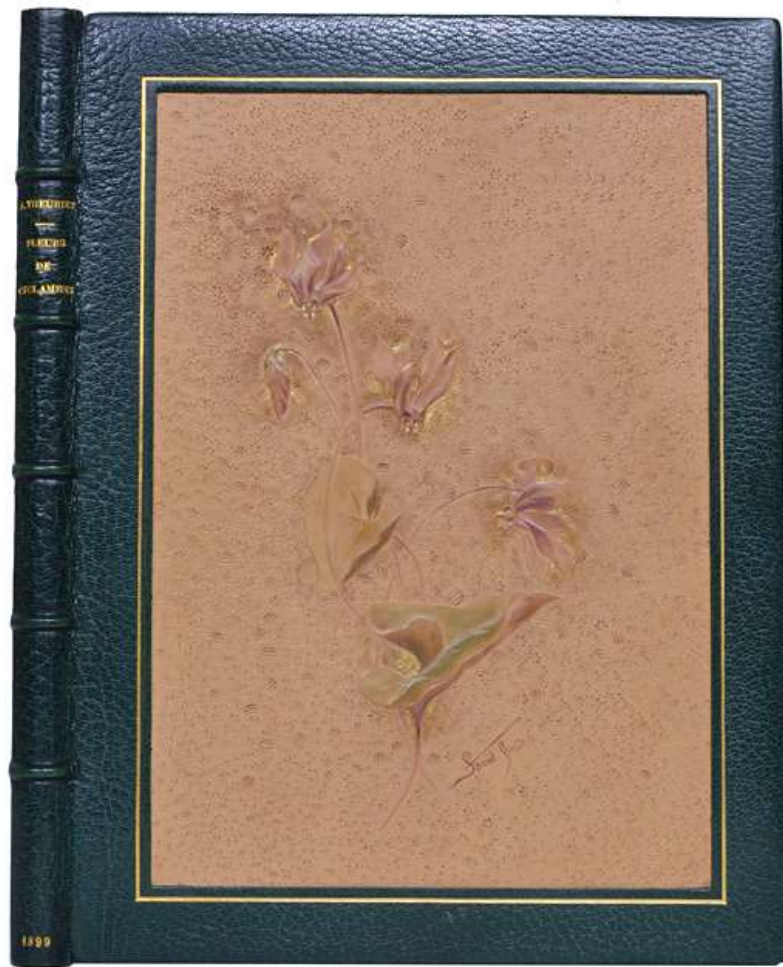
Paris: A. Girard, 1899.

£3800

A remarkable book, both inside and out. It was limited to 115 copies, and this is inscribed by the author: "Offert à Madame Léon Rattier par son très respectueux A. Theuriet. 27 août 1899". It also has an original water colour of a young lady smelling a cyclamen signed by the illustrator Charles Coppier. Bound at the end are four proofs of the illustration from the title, each in a separate colour.

The binding by Noulhac, with the cut and moulded leather panels by Saint-André of Lignereux, is entirely in keeping with the contents and is in pristine condition. Henri Noulhac

(1866-1931) was described by Duncan and De Bartha (*Art Nouveau and Art Deco Bookbinding. French Masterpieces 1880-1940*, pp.151-153) as "a superlative craftsman". He is also remembered as an instructor, numbering Rose Adler and Madeleine Gras amongst his students.



ANDRÉ THEURIET

Fleurs  
de  
Cyclamens



ILLUSTRATIONS DE CH. COPPIER

PARIS

IMPRIMÉ POUR A. GIRARD

1899

TIRAGE UNIQUE

A CENT-QUINZE EXEMPLAIRES NUMÉRÉS

*Offert à Madame Léon Batten  
par son très respectueux*

*André*

*27 Avril 1899.*





24. **WESTALL** (William).

**A Collection of 82 engraved vignettes after designs by Westall.**

Engraved by Raimbach, Finden, Heath, Corbould, Mitan, Pye, Engleheart, Romney, Rhodes, Smith, Robinson, Noble, Portbury and Radclyffe. Most marked as Proofs, and all with original tissue guards.

8vo. [238 x 161 x 29 mm]. Bound in contemporary straight-grained maroon goatskin, the covers with a gilt border of a thick and thin fillet and arched roll and large geometric panel of gilt double fillets flanked by blind triple fillets. The spine divided into six panels by gilt tooled raised bands, lettered in the second and fifth, the others with a saltire on a background of multiple small tools, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with gilt fillets, blind dotted fillets and arabesque tools, marbled endleaves, gilt edges. [ebc7865]

London: 1816-1818.

£2500

The engravings are from:

**Milton** (John). *Paradise Lost, Paradise Regained, Samson Agonistes, Comus, Minor Poems, Lycidas, L'Allegro, Il Penseroso, Sonnets, and Odes*. London: for John Sharpe, 1816.

**Young** (Edward). *The Complaint, or Night Thoughts*. London: John Sharpe, 1817.

**Cowper** (William). *Table Talk, and Other Poems, The Task and Minor Poems* London: John Sharpe, 1817-18.

**Goldsmith** (Oliver). *The Poems*. London: John Sharpe, 1816.

**Beattie** (James). *The Minstrel*. London: John Sharpe, 1816.

**Johnson** (Samuel). *Rasselas*. London: John Sharpe, 1817.

**Cottin** (Sophie). *Elizabeth*. London: John Sharpe, 1817.

A few minor marginal spots, but a fine copy inside and out. The binding deserves to be signed and is of a standard associated with the likes of Hering and Lewis. It fits into the *Romantique* category popular in both France and England at the time. The only indication of provenance is a cutting from a bookseller's catalogue, priced at 30s, and noting "a probably unique copy". Might John Sharpe have brought these engravings together?



William Westall RA (1781-1850) was taught to draw by his elder brother, Richard, and had high adventures as artist aboard Flinder's *Investigator* on its voyage to Australia in 1801, eventually returning to England via India in 1805. In 1815 he appears to have had a mental breakdown and recuperated in the Lake District, where he became acquainted with Southey and Wordsworth. He was also an accomplished lithographer and engraver, and Twyman noted that he "is of special interest because of the range of skills as a printmaker; there can't have been many draughtsmen of the period that mastered so many different processes".



16, TITE STREET,  
CHELSEA, S.W.

Dear Sir.

I am very  
anxious to be allowed  
to publish in my  
magazine a print of  
the Zuccharo, or so-called  
Zuccharo portrait of  
Queen Elizabeth at  
Jesus, to illustrate  
an article by Mrs.

25. **WILDE** (Oscar).

**Autograph Letter Signed ("Oscar Wilde") to a Fellow of Jesus College, Oxford.**

Black ink. Three pages on a bifolium, folded. 8vo. [167 x 122 mm]. On headed stationery.  
[ebc7868]

16, Tite Street, Chelsea, S.W. [London], 1888.

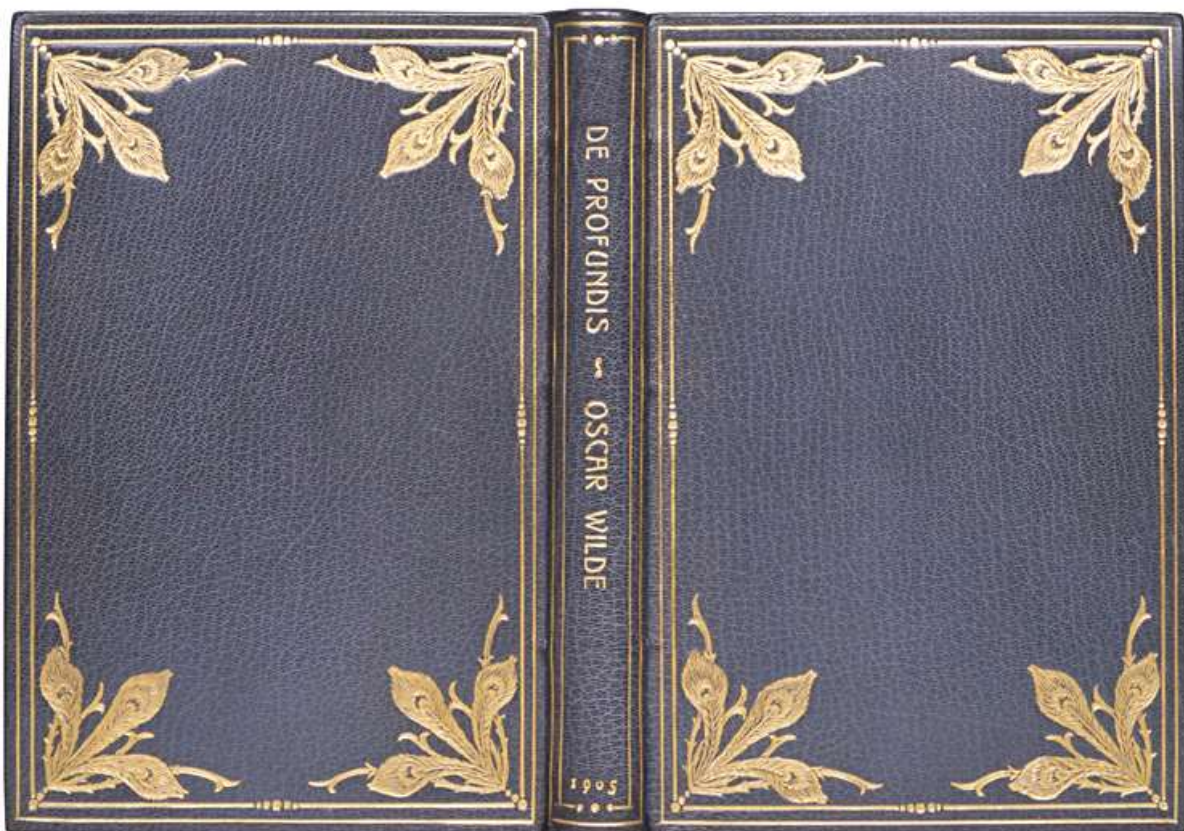
£8000

A fine, unpublished, and previously unrecorded letter, addressed to "Dear Sir", presumably the Principal, Bursar, Librarian or a senior Fellow at Jesus College, Oxford. It asks for permission to photograph the Zuccharo, "or so-called Zuccharo portrait", of Queen Elizabeth at Jesus, to illustrate an article by Mrs W. L. Courtney on the Woman Benefactors of Oxford. It can be dated to April, or early May, 1888, as the article appeared in the June number of *The Woman's World*. Wilde mentions that Mr. Thursfield had advised him to ask for permission and trusts that the recipient would not consider the request too troublesome, signing off "I beg to remain yours faithfully".

Merlin Holland, Oscar Wilde's grandson, has authenticated the letter ("101% genuine and a very nice unpublished letter too") and noted "It's amusing to see how Oscar always makes a big effort with his handwriting in cases like this - every word legible and even a special effort with the sign-off and the signature. What a lovely hand he had".

In April 1887 Oscar Wilde accepted the position of editor of *The Lady's World*, a high-end, illustrated monthly magazine produced by Cassell and Company. He considered it "a very vulgar, trivial, and stupid production", quickly renamed it *The Woman's World* and set about transforming it into "the recognised organ for the expression of women's opinions on all subjects of literature, art, and modern life". Under his editorship the magazine would "take a wider range, as well as a high standpoint, and deal not merely with what women wear, but with what they think, and what they feel". True to his word, he commissioned a series of intelligent articles by women writers, but he stood down after the June 1889 issue and the magazine was soon discontinued.

In the letter Wilde refers to Mrs W. L. Courtney but in Rupert Hart-Davis's 1962 *Letters of Oscar Wilde* he says in a footnote that the article was written by her husband, William Leonard Courtney, a Fellow of New College and a well-known journalist. They may have written it together, or Wilde may have confused his sexes. James Thursfield (1840-1923) was a Fellow of Jesus and had been a Proctor at the time Wilde was at Magdalen. Thursfield apparently fined him for rowdy and impertinent undergraduate behaviour in 1875 but they obviously made up. His wife, Emily Thursfield, became a confidante and great help to Constance when the crash came in 1895.



26. **WILDE** (Oscar).

**De Profundis.**

First Edition. 8vo. [197 x 133 x 23 mm]. 151, [1], 40 pp. Newly bound by Bayntun-Riviere in full grey morocco, the covers blocked in gilt with large peacock feather cornerpieces and a double fillet border. Smooth spine lettered downwards and dated at the foot within a gilt

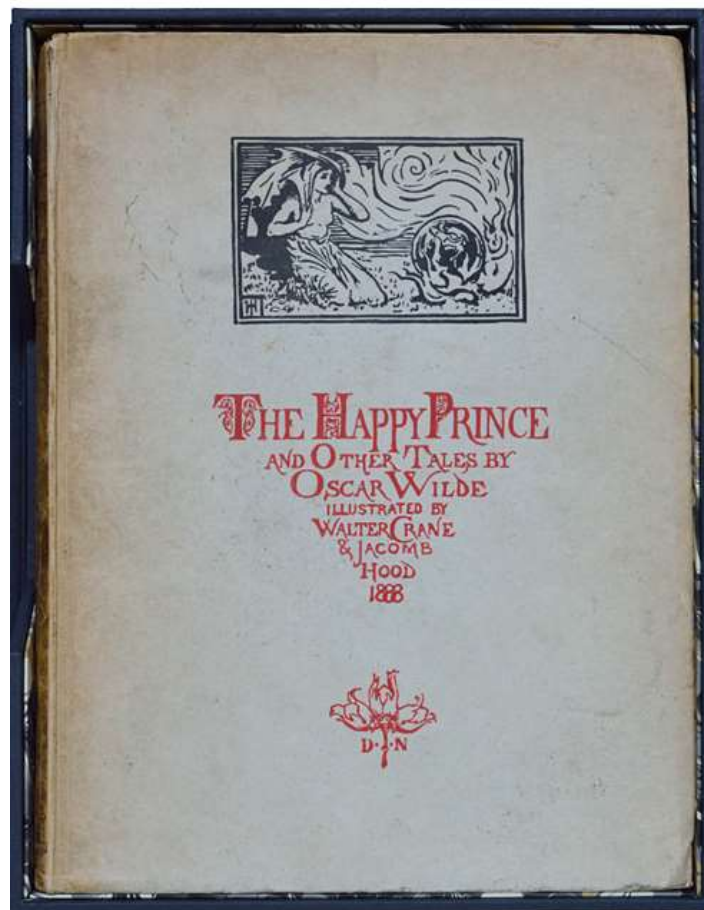


compartment, the turn-ins tooled with two gilt fillets, marbled endleaves, top edge gilt, the others uncut. [ebc7871]

London: [printed by T. and A. Constable in Edinburgh for] Methuen and Co., 1905. £1250

A fine copy of the first issue of the first edition, with the 40pp catalogue dated February 1905.

An extended letter to Lord Alfred Douglas written in early 1897, towards the end of Wilde's two year imprisonment in Reading Gaol. He entrusted the manuscript to Robert Ross, another former lover, who arranged for the publication in 1905. Ross decided on the title *De Profundis* ("from the depths", from Psalm 130) and expurgated various autobiographical elements and references to the Queensberry family. Ross's preface quotes Wilde: "I don't defend my conduct. I explain it. I know that on the day of my release I will merely be moving from one prison to another, and there are times when the whole world seems to be no larger than my cell, and as full of terror for me. Still at the beginning I believe that God made a world for each separate man, and, within the world, which is within us, one should seek to live".



27. **WILDE** (Oscar).

**The Happy Prince.** And Other Tales. Illustrated by Walter Crane and Jacomb Hood.

Frontispiece with tissue guard and two plates by Walter Crane and 12 head and tail-pieces by Jacomb Hood.

First Edition. Small 4to. [225 x 167 x 18 mm]. [4]ff, 116, [2] pp. Bound in the original cream Japanese vellum boards, the front cover lettered in red with a design in black by Jacomb Hood, the spine lettered in black, plain endleaves, untrimmed edges. (Spine and edges rubbed, a little marked, endleaves lightly foxed). In a new black cloth drop-over box with the lettering from the front cover reproduced in gilt on a red goatskin label). [ebc7852]  
London: [printed by Ballantyne, Hanson and Co. for] David Nutt, 270 Strand, 1888. £3000



A little spotting or light foxing and occasional slight soiling, but a very good copy. 1000 copies of this first edition were printed.

*The Happy Prince And Other Tales* was Oscar Wilde's first and best-known collection of children's stories and included "The Happy Prince", "The Nightingale and the Rose", "The Selfish Giant", "The Devoted Friend" and "The

Remarkable Rocket". According to Ellman, Wilde's "reputation as an author dated from the publication of the Happy Prince and Other Tales in London in May 1888. The Athenaeum compared him to Hans Christian Andersen and Pater wrote to say that "The Selfish Giant" was "perfect in its kind", and the whole book written in "pure English" - a wonderful compliment".

28. **WILDE (Oscar).**

**The Picture of Dorian Grey.**

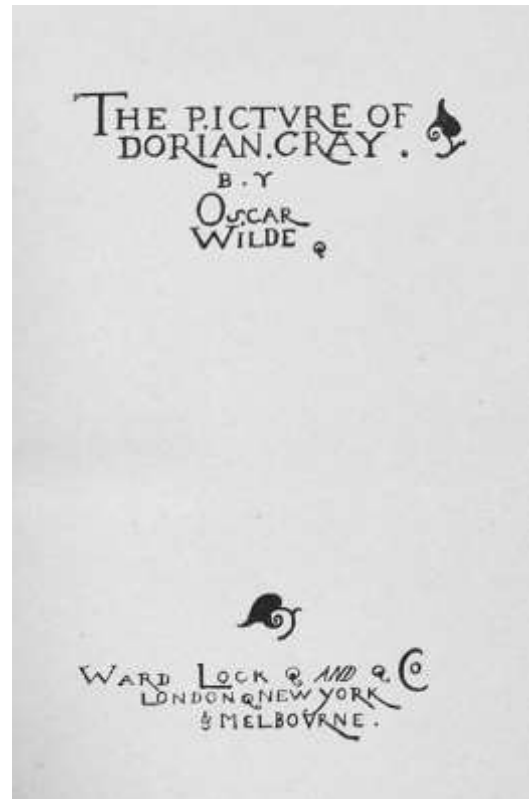
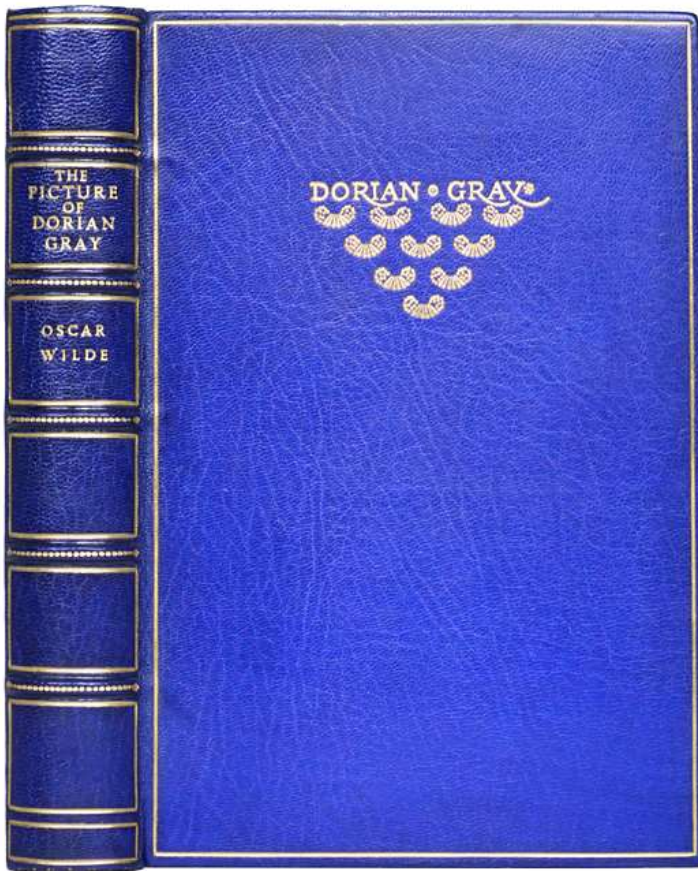
First Edition, First Issue in book form. 8vo. [187 x 124 x 30 mm]. vii, [i], 334, [2] pp. Bound by Bayntun-Riviere (signed in gilt on the rear turn-in) in blue morocco, the covers with a gilt fillet border and a block on the front. The spine divided into six panels with gilt tooled bands and gilt compartments, lettered in the second and third, the edges of the boards tooled in gilt, the turn-ins with gilt fillets, marbled endleaves, gilt edges. [ebc7752]

London, New York & Melbourne: Ward Lock and Co, 1891. £3000

*The Picture of Dorian Gray*, Wilde's only novel, was inspired by a conversation with the artist Basil Ward in 1884. During a visit to Ward's studio, Wilde remarked on the exceptional beauty of his young male sitter, declaring, "What a pity that such a glorious creature should ever grown old!" Ward agreed, adding that it would be delightful if the boy could remain as he was, while his portrait aged and withered in his place. Writing the novel five years later, Wilde acknowledged his obligation to the artist by naming Dorian's portraitist Basil Hallward.

When the story first appeared in *Lippincott's Magazine* in the summer of 1890, it provoked a storm of indignation in the press. Reviewers condemned the work as "disgusting", "contaminating", "unmanly, sickening, and vicious". Referring to the Cleveland Street scandal of 1889, the *Scots Observer* critic wrote: "Mr Wilde has brains, art and style, but if he can write for none but outlawed noblemen and perverted telegraph boys, the sooner he takes

to tailoring or some other decent trade, the better for his own reputation and the public morals". Wilde's vigorous defence of his work kept the controversy alive, ensuring huge sales of *Lippincott's Magazine*.



Wilde revised and expanded *The Picture of Dorian Gray* for its publication in book form the following year, adding six new chapters, a melodramatic subplot and a preface, consisting of 24 epigrams on his aesthetic philosophy of art. Provocative statements such as "All art is quite useless" or "An ethical sympathy in an artist is an unpardonable mannerism of style" added to the novel's apparent moral ambivalence and its notoriety.

29. **WILSON** (Violet).

**The First Epistle General of John chapter 4 verses 7-21 and chapter 5 verses 1-3.**

Illuminated calligraphic manuscript on 12 pages of vellum.

8vo. [174 x 116 x 7 mm]. Bound in plain limp vellum and contained in a new blue cloth drop-over box, the spine lettered in gilt on a red morocco label. [ebc7860]

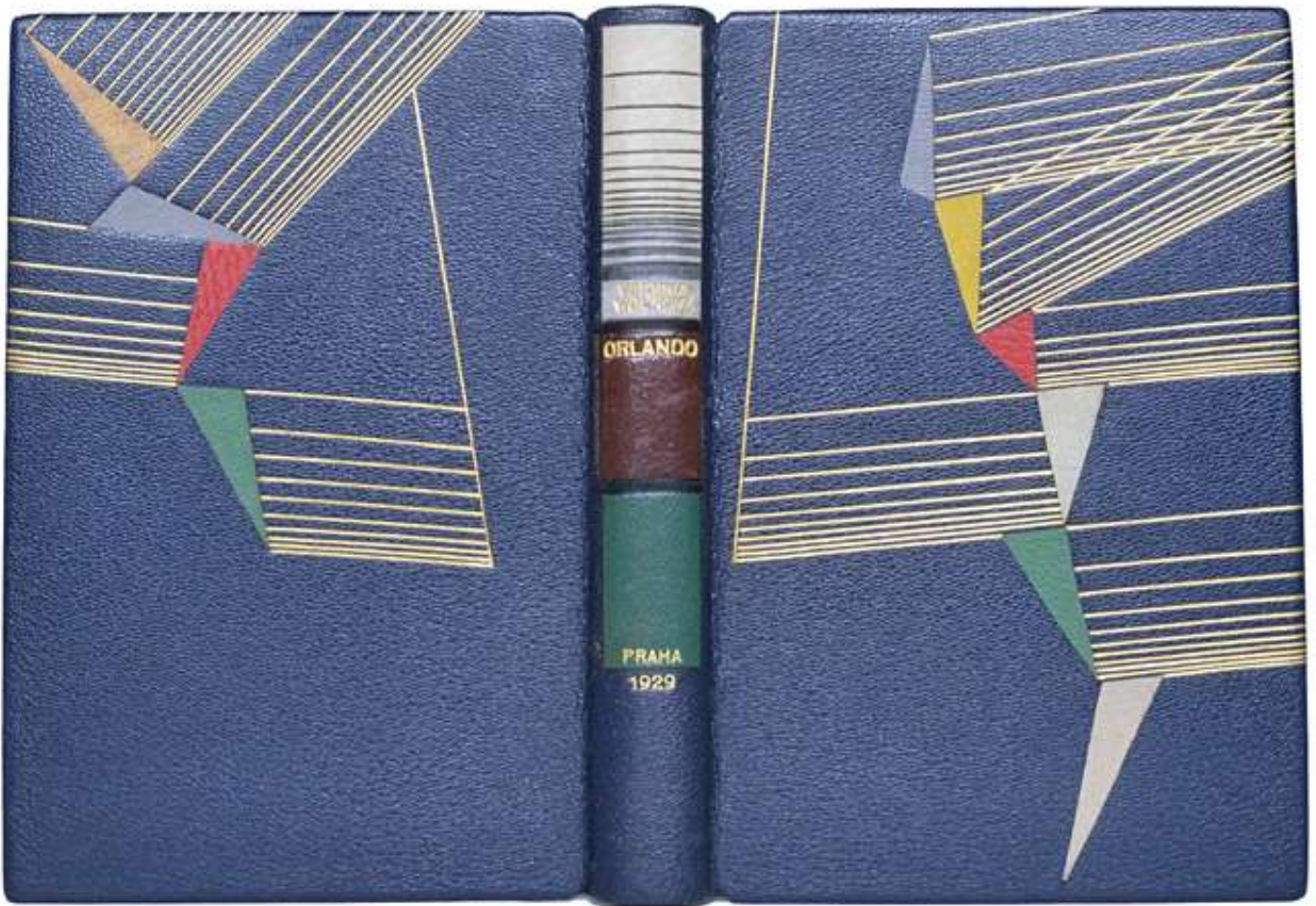
[Colophon] Transcribed and illuminated by Violet Wilson and completed in Wimbledon, Surrey, 5th August 1958.

£2000

The first two pages, "Beloved, let us love one another; for love is of God, and everyone that loveth is born of God, and knoweth God", are beautifully decorated in raised gilt entwined with foliated illumination in gilt, red, blue, green and white. The following ten pages are finely written in black and blue ink with red and blue initials and gilt and white foliated illumination.



Violet Wilson was born in London in 1902 and studied calligraphy as a private pupil of Claire Evans, who had in turn studied under Graily Hewitt. She was a member of the Society of Scribes and Illuminators, and her work was regularly exhibited from 1928 onwards. She often collaborated with the German-born English illuminator Marta Bowerley but this was all her own work. It is in pristine condition.



*BOUND BY KAREL DUDESEK IN PRAGUE IN 1937*

30. **WOOLF** (Virginia).

**Orlando.** Imaginari Zivotopis.

Five illustrations by Frantisek Muzika. Title printed in red and black.

First Czech Edition. 8vo. [205 x 140 x 26 mm]. 263, [1] pp. Bound in Prague by Karel Dudesek in 1937 (with ink stamp on rear pastedown) in blue goatskin, the front cover with six triangular grey, yellow, red, white and green goatskin onlays, the rear cover with four yellow, grey, red and green onlays, linked with multiple gilt fillets. Smooth spine with white, brown and green onlays, lettered in gilt and tooled with black fillets, the turn-ins with a gilt fillet border, marbled endleaves, top edge gilt, the others uncut, original green wrappers bound in. In a cardboard slipcase covered with marbled paper. [ebc7853]

Prague: Rudolf Senkyrik, 1929.

£4000



Book 40 of the Symposion series. Translated by Stasa Jilovska and designed by Devetsil artist Frantisek Muzika. This is no.327 of 400 copies on Japan paper. A fine copy. With the bookplate of the writer, literary and art critic and librarian Bedrich Benes Buchlovan (1885-1953).



We have been able to locate four other copies of this first Czech edition, at Sissinghurst, Victoria University Library, Kent State University and the National Library of the Czech Republic.

Karel Dudesek (1910-1996) was a graduate of the State Graphic School then led by Ladislav Sutnar. In the mid 1930s he set up his own bookbinding studio and quickly became successful. After his studio was forced to shut down following the 1948 putsch, he emigrated to Vienna where he taught at Hochschule für angewandte Kunst. Two exhibitions of his work in Vienna in 1983 and 1991 were followed by a large retrospective exhibition at the Moravian Gallery in Brno in 1996.