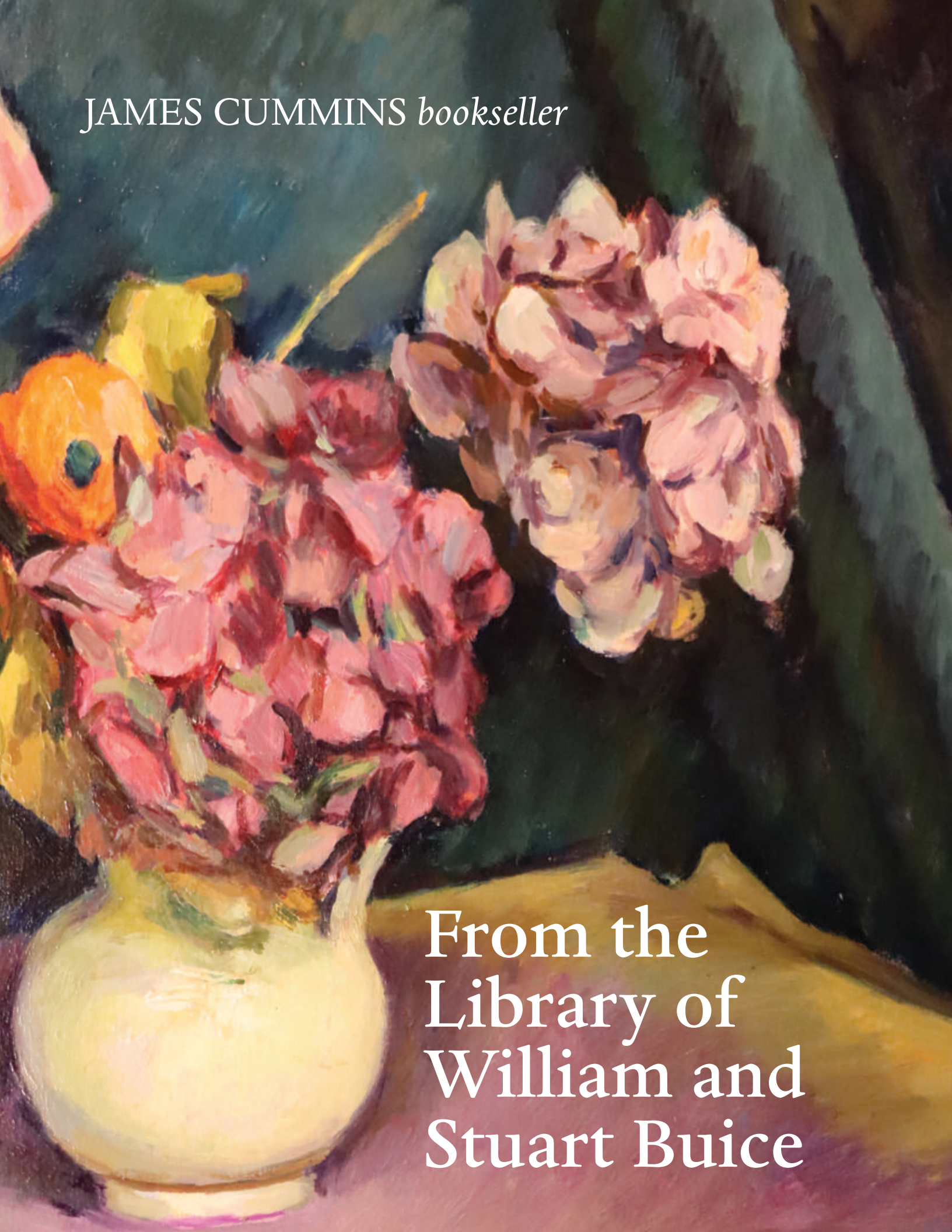
JAMES CUMMINS *bookseller*



From the Library of William and Stuart Buice



All items, as usual, are guaranteed as described and are returnable within 10 days for any reason. Some items may incur extra postage. New clients are requested to send remittance with orders. Libraries may apply for deferred billing. All New York and New Jersey residents must add the appropriate sales tax.

More images and a full description of each item can be seen on our website or by request. All items can be viewed at our gallery on Madison Avenue.

From the Library of William and Stuart Buice

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Preface

Active book collectors on both sides of the Atlantic, Bill and Stuart Buice were for decades regular and welcome visitors at book shops and fairs, esteemed for their discernment and beloved for their warm, gracious natures. The range of booksellers in their collection files demonstrates how diligently they sought material in their fields. Bill and Stuart were both active members of the Grolier Club (Bill served as President of the Grolier Club from 1998 to 2002), and benefactors of the Rare Book School (where Bill was the chair of the board of directors from 2008 to 2014). They were also deeply engaged with many other civic and charitable organizations.

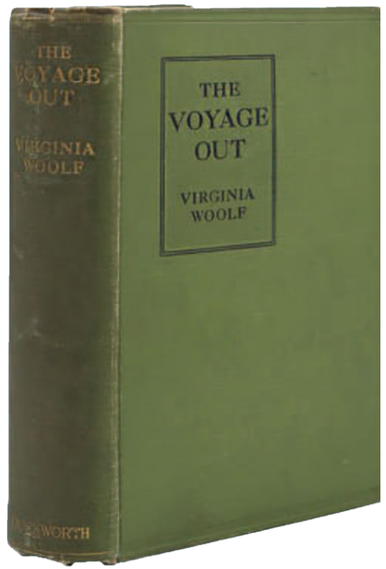
Stuart seriously collected the Hogarth Press and the Bloomsbury Circle, especially the works of Virginia Woolf and Vita Sackville-West. Bill's collecting was chiefly focussed on the English Romantic poets and the intellectual ferment of the late eighteenth century, including Wordsworth, Coleridge, Shelley, Keats, and Lamb, as well as William Hazlitt, Joseph Priestley,William Cobbett, and publisher Joseph Johnson. They shared an interest in women's education and literary activities in the eighteenth and nineteenth centuries. The library also held collections of North Caroliniana, English and American literature, and the great private presses.

Bill was a witty panelist at the 2009 Books in Hard Times symposium, where he modestly cited Augustine Birrell "until you have ten thousand volumes the less you say about your library the better" before offering the counsel of a trusts and estates lawyer. The Buices did not have 10,000 books on their shelves, but they had some very choice ones, a selection of which is now presented in this catalogue in three parts: the Bloomsbury Circle, the Romantic Poets, and Fine Press. Further catalogues and lists will be forthcoming.



Bloomsbury

VIRGINIA WOOLF: BOOKS



First Edition

1. WOOLF, VIRGINIA. The Voyage Out.
London: Duckworth & Co, 1915.

First edition. 8vo. Original publisher's green cloth, stamped in black on cover, gilt on spine; very light shelf wear to edges, corners, and head and tail of spine, otherwise very good; lacking dust jacket; endpapers and fore-edges lightly toned; otherwise clean and bright.

A very good, clean copy of Woolf's first book, published by her half-brother Gerald Duckworth, which, while lacking the very scarce dust jacket, is seldom found in such decent condition.

377645 $5,000

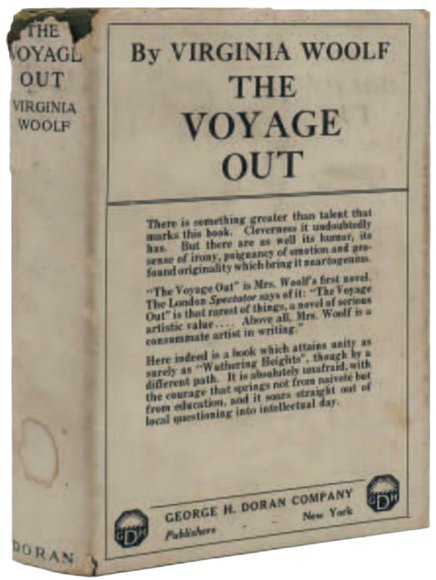
First American Edition, in the Scarce First Issue Dust Jacket

2. WOOLF, VIRGINIA. The Voyage Out.
New York: George H. Doran, 1920.

First edition. 8vo. Green cloth, blind-stamped on front board, in black on spine; head of spine abraded, otherwise fine; printed dust jacket; some overall shelf wear and toning; head of spine chipped; a few small brown stains on spine and front; corners very lightly bumped; very light offset of front board blind stamp to front; minor offsetting to endpapers; small dent on first few pages and top of fore-edge; interior otherwise clean and bright.

A very attractive first American edition of Woolf's initial book, in the rare first issue jacket. The text of this book differs from that of the original 1915 British edition, as Woolf significantly rewrote it to appeal better to an American readership.

377828 $7,500



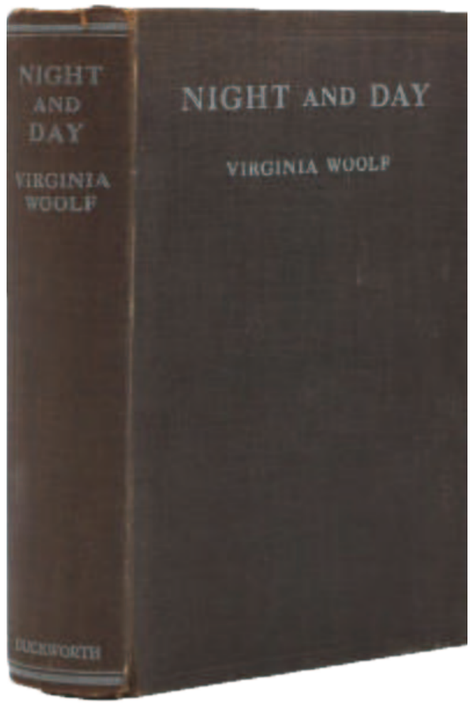
First Edition of Her Second Book, Dedicated to Her Sister Vanessa Bell

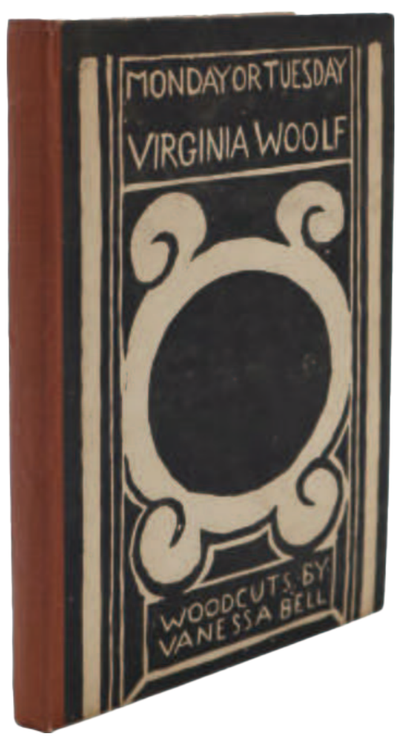
3. WOOLF, VIRGINIA. Night and Day.
London: Duckworth & Co, 1919.

First edition. 8vo. Original charcoal cloth, stamped in blue on cover and spine; decorative blind stamp to rear board; very minor edge wear, mainly to head and tail of spine; lacking dust jacket; a few small scratches to fore-edge, with light toning; interior clean and bright; two pages of reviews at rear; near fine.

Virginia Woolf's second novel, published by her half-brother Gerald Duckworth's firm, which in 1915 also issued her first book, *The Voyage Out*. Woolf dedicated this to her sister, Vanessa, noting, "but, looking for a phrase, I found none to stand beside your name." An unusually near-fine copy of one of Woolf's early works.

377644 $3,500





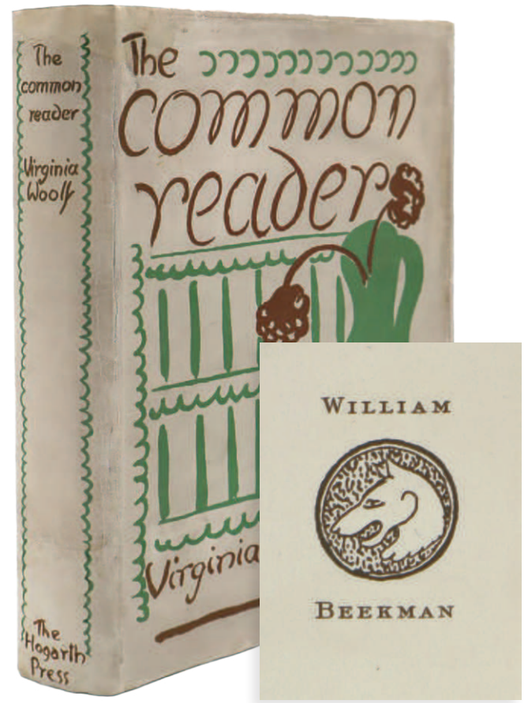
First Edition

4. WOOLF, VIRGINIA. Monday or Tuesday.
Richmond: Hogarth Press, 1921.

First edition. 8vo. Quarter-bound rust cloth and Vanessa Bell-illustrated printed paper boards; lightly toned overall, with a bit more sunning at top edges; light overall shelf wear; four black-and-white woodcuts; some minor offsetting on several pages.

First edition of Virginia Woolf's fifth book, and the twelfth edition of the Hogarth Press. Six of them — excluding "A Society" and "Blue & Green" — would be issued again by Leonard Woolf in the posthumous 1943 collection, *A Haunted House*.

377776 $4,500



With a Bright Example of the Vanessa Bell Dust Jacket

5. WOOLF, VIRGINIA. The Common Reader.
London: Hogarth Press, 1925.

First edition. 8vo. Original green cloth and printed paper boards illustrated by Vanessa Bell, stamped in black on spine; spine faded, with some light tanning to margins; original matching Bell dust jacket; very light overall tanning; some expert restoration to head of spine, folds, and corners; a few small chips to bottom of rear; two ownership signatures and a bookplate on front endpapers; near fine.

A prime, bright example of the Vanessa Bell dust jacket and cover, with two separate ownership signatures (1925, 1936) and Bloomsbury collector William Beekman's bookplate on the front endpapers.

377617 $5,000

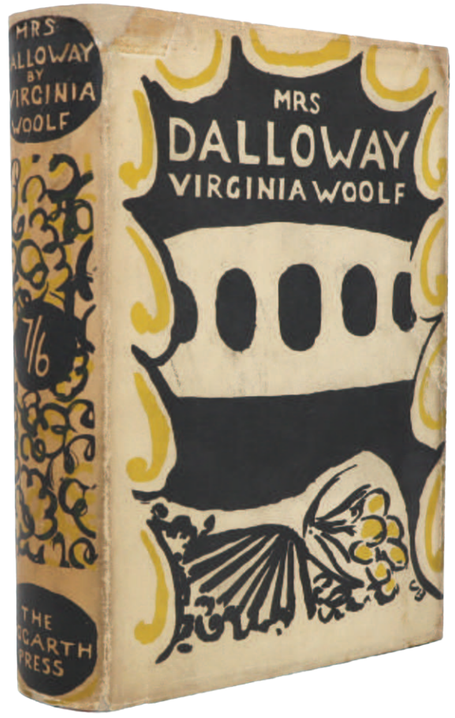
A Lovely Copy of this High Mark of Twentieth-Century Fiction, in the Rare Dust Jacket

6. WOOLF, VIRGINIA. Mrs. Dalloway.
London: Hogarth Press, 1925.

First edition. 8vo. Deep rust cloth boards, stamped in gilt on spine; fine condition; Vanessa Bell-illustrated dust jacket; light overall tanning, with some darkening to edges and folds; spine sunned; expert repair to head of spine, with additional reinforcements on verso to folds and corners; minor offsetting to free endpapers; interior clean and bright. In custom cloth box.

A lovely first edition of Woolf's most acclaimed book, published by the Hogarth Press in May 1925 — not long after the firm's move from Richmond to Tavistock Square in the Bloomsbury section of London — and featuring the original dust jacket designed by her sister, Vanessa Bell. Copies with the fragile jacket intact and in good condition are exceedingly rare on the market.

377628 $50,000



First Edition with Deluxe Frontispiece

7. WOOLF, VIRGINIA. Atalanta's Garland.
Edinburgh: T. & A. Constable, 1926.

First edition. 8vo. Quarter-bound cream vellum and brown patterned-paper boards, with printed label affixed to front board; some light sunning and foxing; illustrated dust jacket; spine sunned, with a few small chips; color frontispiece tipped-in on bound-in cardstock leaf, with printed guard; interior pages clean and bright; deckled fore-edges.

A collection of essays published by the Edinburgh University Women's Union, featuring works from a variety of contemporary authors, including Virginia Woolf, whose contribution, "A Woman's College from Outside" — originally intended as a chapter in *Jacob's Room* (1922) — begins on p. 11, with a photographic portrait of her on p. 16. While not stipulated as such, this copy appears to be a limited issue of the edition, of which very few jacketed copies (of either issue) appear on the market, and none with tipped-in frontispiece.

377622 $2,500





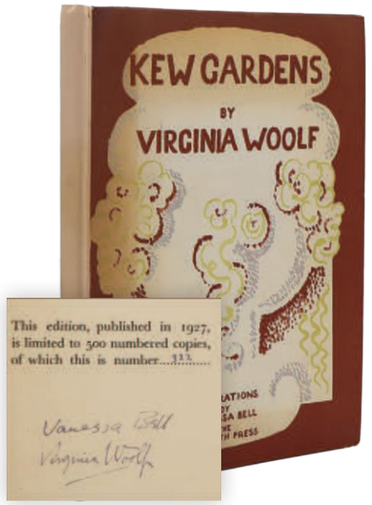
Out-of-Series Copy, with Introduction and Annotation by Woolf

8. CAMERON, JULIA M. Victorian Photographs of Famous Men and Fair Women.
London: Hogarth Press, 1926.

First edition. Folio. Quarter-bound white vellum and rose paper boards, stamped in gilt on spine; light tanning to margins; original plain pink paper dust jacket, title printed on spine; light overall shelf wear and soiling, with well-done restoration work on verso to edges and folds; light offsetting to pastedown endpapers; 24 plates with printed tissue guards; minor bumping to top edge of Browning plate; interior clean and bright.

A special copy of the Hogarth Press' limited folio edition of photographer Julia Margaret Cameron's portraits of leading 19th-century British cultural and intellectual personalities, annotated on the colophon in purple ink by her great-niece, Virginia Woolf — who wrote one of the introductions — as "Out of series. / Not for Sale."

377106 SOLD



Limited Issue, Signed by Both Woolf and Bell

9. WOOLF, VIRGINIA. Kew Gardens.
London: Hogarth Press, 1927.

First edition. 4to. Illustrated paper boards; sunned at margins front and rear; spine expertly rebacked; front board slightly bowed; area of water damage to upper right edge of rear board; some minor shelf wear and bumping to edges and corners; lacking original glassine jacket; minor offsetting and glue transfer to endpapers; interior lightly toned overall, with margins darker; slight offsetting of illustrations. In custom quarter morocco folding case.

The large-format version of the Hogarth Press' original 1919 first edition, the quality of which so upset illustrator Vanessa Bell that she threatened to stop collaborating with Virginia. While each copy of the limited edition was numbered, not all were signed by the two sisters, as this volume is, with both Woolf and Bell utilizing Virginia's signature purple ink.

377650 $6,000

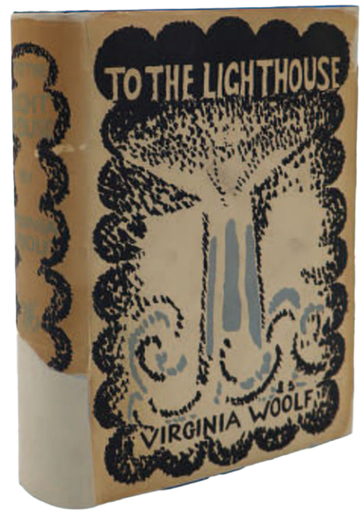
In the Scarce Vanessa Bell Dust Jacket

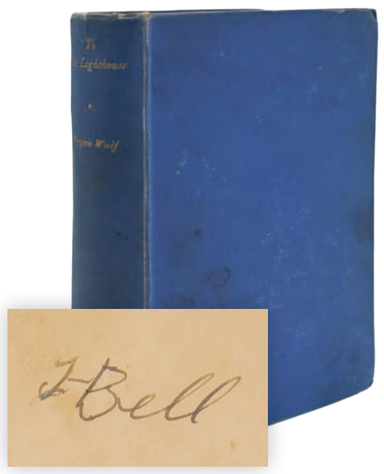
10. WOOLF, VIRGINIA. To the Lighthouse.
London: Hogarth Press, 1927.

First edition. 8vo. Bright blue cloth boards, stamped in gilt on spine; boards very slightly bowed; spine lightly sunned; original dust jacket, minor overall tanning, stronger at margins; lacking lower third of spine, but expertly backed with rice paper; additional small areas of restoration to folds and corners on verso; light offsetting to endpapers; interior clean and bright. In custom cloth box.

Woolf's fifth novel, and another high spot of British modernism, in which Woolf draws heavily on her childhood memories in Cornwall. This copy is complete with the scarce, expressionist dust jacket designed by her sister Vanessa Bell.

377643 $20,000





Julian Bell's Copy, from the Charleston Library

11. WOOLF, VIRGINIA. To the Lighthouse.
London: Hogarth Press, 1927.

First edition. 8vo. Bright blue cloth boards, stamped in gilt on spine; slightly cocked; a bit shelf worn; spine sunned; some light stains to front and rear board; ownership signature on first free endpaper; interior clean and bright.

The personal copy of Woolf's beloved nephew, Julian Bell — the elder son of her sister, Vanessa Bell — who was killed in 1937 while driving an ambulance during the Spanish Civil War.

377754 SOLD

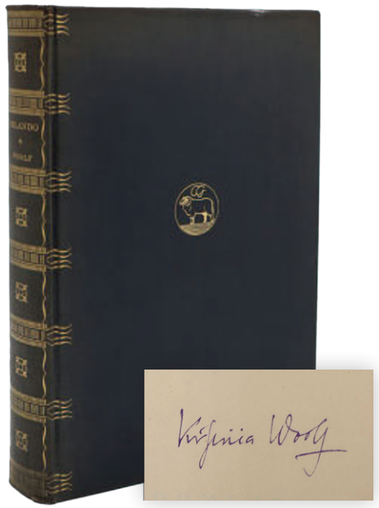
A Fine Copy of the Signed Limited Edition

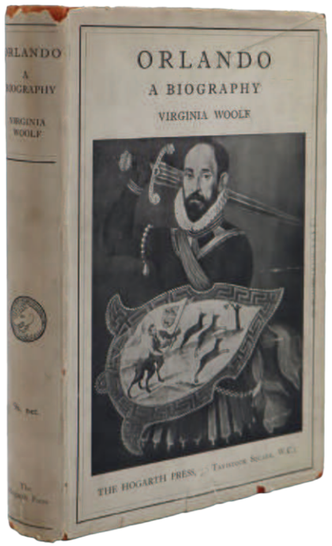
12. WOOLF, VIRGINIA. Orlando. New York: Crosby Gaige, 1928.

First edition. 8vo. Black cloth, decoratively stamped in gilt on cover and spine; t.e.g.; small white smudge at top front edge, rear bottom corner slightly bumped, otherwise fine; original glassine jacket missing; deckled fore-edges; multiple pages unopened at front; 8 black-and-white plates, including frontispiece; colophon at rear.

A superb copy — minus the extremely scarce original glassine jacket — signed by Woolf in her trademark purple ink on the verso of the half-title.

377630 $10,000





First Edition

13. WOOLF, VIRGINIA. Orlando. London: Hogarth Press, 1928.

First edition. 8vo. Orange cloth, stamped in gilt on spine; illustrated black-and-white jacket; spine very lightly sunned; light overall toning with some shelf wear; edges worn, with attendant small chips and tears, especially to corners and head and tail of spine; 8 black-and-white plates, including frontispiece; minor offsetting to endpapers; interior spine slightly cracked at middle.

Woolf's singular feminist masterwork was written as "a tribute to [Vita] Sackville-West," so, perhaps unsurprisingly, Woolf dedicated the novel to her, and then further linked the character to Vita by using photographs of Sackville-West for several of the book's illustrations of Orlando.

377752 $4,500

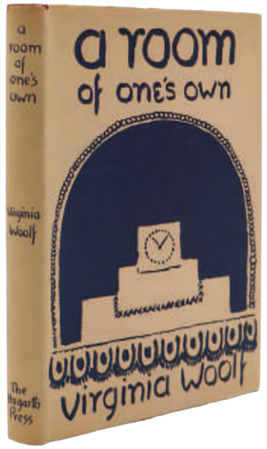
A Particularly Fine First American Edition

14. WOOLF, VIRGINIA. Orlando.
New York: Harcourt, Brace and Company, 1928.

First edition. 8vo. Blue cloth, decoratively stamped on front board, spine stamped in gilt; spine and top margin of front board sunned; decorative light brown dust jacket; spine lightly sunned; very small chips to corners and head and tail of spine.

377753 $1,000





In a Superb Unrestored Dust Jacket

15. WOOLF, VIRGINIA. A Room of One's Own.
London: Hogarth Press, 1929.

First edition. 8vo. Rust cloth boards, stamped in gilt on spine; fine. Original unrestored Vanessa Bell dust jacket, spine barely sunned; a few small nicks to top edge and head of spine, otherwise fine; some minor offsetting to endpapers; small bifoliate promotional brochure held loosely at front. In a custom cloth box with interior cloth chemise.

A beautiful copy of one of the twentieth century's foundational feminist tracts, complete with perhaps the finest original Vanessa Bell dust jacket we've ever handled, and a small Woolf brochure at front.

377631 $32,500

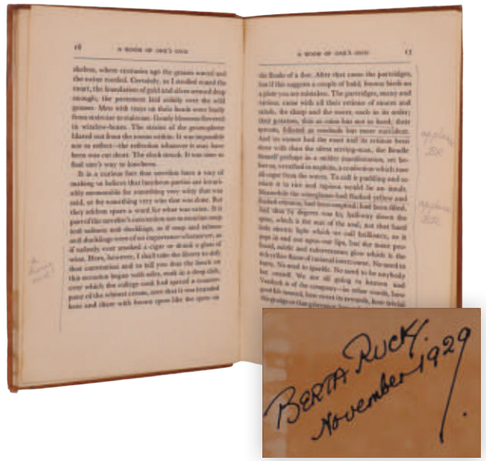
Berta Ruck's Extensively Annotated Copy

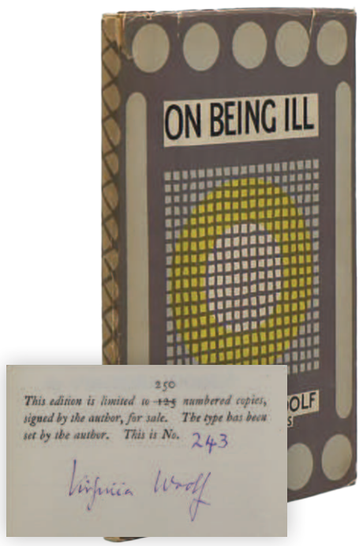
16. WOOLF, VIRGINIA. A Room of One's Own.
London: Hogarth Press, 1929.

First edition. 8vo. Original rust cloth, stamped in gilt on spine; water stain lower right corner, with additional marks and stains front and rear; edge worn; spine cocked; dust jacket absent; ownership signature in ink on first free endpaper; annotated throughout in pencil.

Fellow author Berta Ruck's personal copy, heavily annotated by her throughout, with her ownership signature on the first free endpaper. (See related letter on p. 15.)

377740 $2,500





One of the Preliminary 150 Copies, Signed and Numbered by Virginia Woolf

17. WOOLF, VIRGINIA. On Being Ill. London: Hogarth Press, 1930.

First edition. 8vo. Original quarter-bound vellum and turquoise linen boards, stamped in gilt on spine; fine condition. Vanessa Bell dust jacket; minor edge wear, corners bumped, a few minor unrepaired tears at top margin and head of spine; spine very lightly sunned; otherwise bright; green marbled endpapers; spine stiff; pages unopened; interior sharp and clean. In custom cloth box with interior cloth chemise.

A lovely copy of Woolf's scarce meditation on illness, perhaps her most personal book. The initial edition of 125 copies was heavily oversubscribed, so it was doubled, and the printed limitation was emended personally by Virginia in her signature purple ink. This volume (#243) is one of the earlier, altered versions, in a very good example of the fragile Vanessa Bell dust jacket.

377629 $10,500

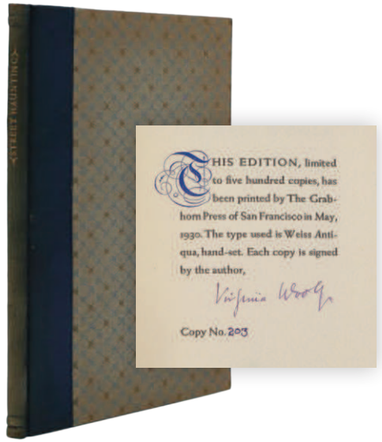
Signed

18. WOOLF, VIRGINIA. Street Haunting.
San Francisco: Westgate Press, 1930.

First edition. 8vo. Quarter-bound blue morocco and patterned paper-covered boards, stamped in gilt on spine; morocco spine sunned; very slight edgewear to head and tail of spine; else fine. Held in publisher's original plain cardstock slipcase.

A particularly fine copy, signed by Woolf on the colophon in her customary purple ink, and still retaining the scarce original cardstock slipcase.

377649 $2,500





An Exquisite Copy

19. WOOLF, VIRGINIA. The Waves. London: Hogarth Press, 1931.

First edition. 8vo. Purple cloth boards, stamped in gilt on spine; some light foxing to front and bottom fore-edges; original Vanessa Bell-illustrated dust jacket; spine lightly sunned, with rear top corner slightly bumped; vertical crease to front flap; some foxing to verso, not visible on recto; otherwise fine; interior clean and bright; fine. In custom cloth box.

An outstanding, unrestored copy of Woolf's tour-de-force, stream-of-consciousness novel about the lives and relationships of six people and the tides of life and time. Very rarely found in a condition of such excellence.

377633 $7,500

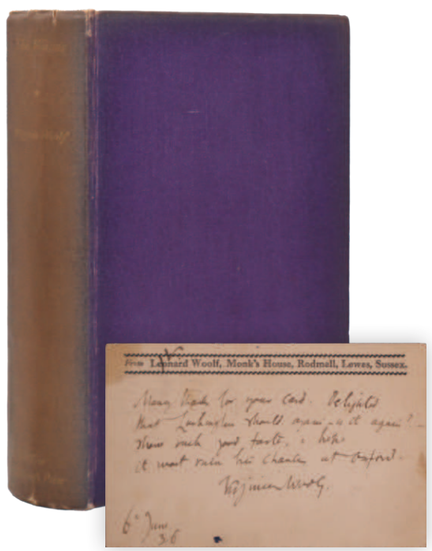
With an Original Woolf Postcard

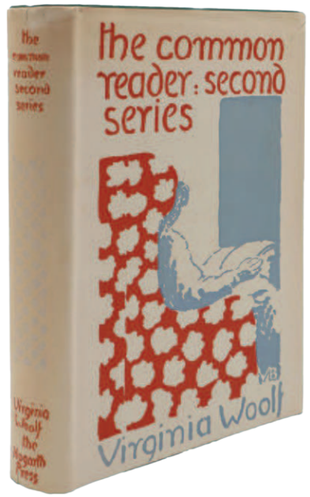
20. WOOLF, VIRGINIA. The Waves, with Autograph Postcard, Signed. London: Hogarth Press, 1931.

First edition. 8vo. Purple cloth boards, stamped in gilt on spine; spine sunned, with additional lighter sunning to rear; minor edge wear, mainly at head and tail of spine; slightly cocked; lacking dust jacket; bookplate on first pastedown endpaper; autograph postcard held loosely at front.

An unjacketed copy, here with an autograph postcard, signed by Woolf, to journalist and international financier Dominick Spring-Rice, dated June 6, 1936: "Many thanks for your card. Delighted that Lushington should again — is it again? — show such good taste. I hope it won't ruin his chances at Oxford."

378519 SOLD





A Fine Copy in the Original Vanessa Bell Dust Jacket

21. WOOLF, VIRGINIA. The Common Reader: Second Series.
London: Hogarth Press, 1932.

First edition. 8vo. Green cloth boards, stamped in gilt on spine; some light sunning; original Vanessa Bell dust jacket; very light foxing and sunning; some well done repairs on verso to head and tail of spine, folds, edges; minor foxing to the title and half-title pages; printed Hogarth Press pamphlet about Woolf held loosely at front.

The companion volume to Woolf's popular 1925 collection of essays and articles, here in lovely condition, complete with a small contemporary Hogarth Press promotional pamphlet, "The Works of Virginia Woolf."

377618 $2,500

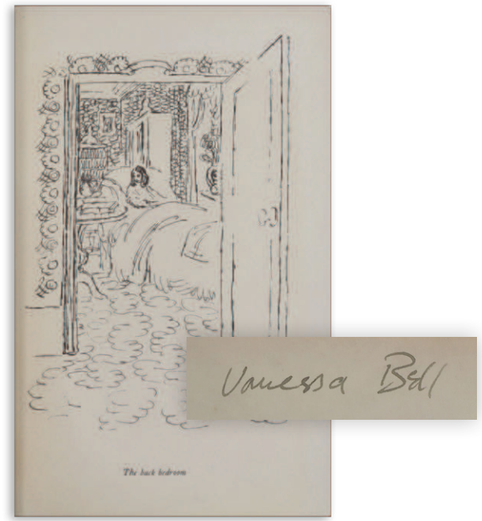
Vanessa Bell's Personal Copy, from the Charleston Library

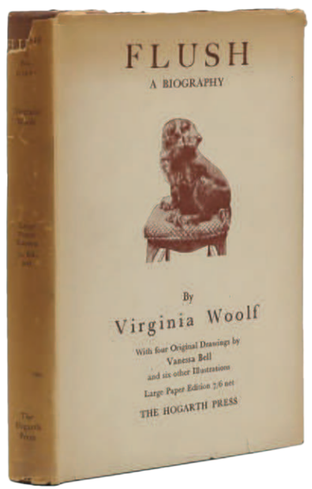
22. WOOLF, VIRGINIA. Flush: A Biography.
London: Hogarth Press, 1933.

First edition. 8vo. Brown cloth boards, stamped in gilt on spine; most of lower half of spine missing, with remainder cracked at edges; spine and margins sunned; moderate shelf wear; ownership signature; dust jacket missing.

Vanessa Bell's personal copy, with her ownership signature on the first free endpaper.

377788 SOLD





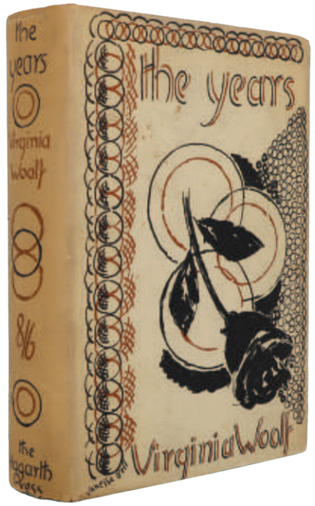
Large Paper Copy

23. WOOLF, VIRGINIA. Flush: A Biography.
London: Hogarth Press, 1933.

First edition. 8vo. Brown cloth boards, stamped in gilt on spine; spine and margins sunned; photographically illustrated dust jacket; spine sunned, with additional toning to top margins; chip to head of spine, with small nick to tail; light edge wear to top, with corners slightly bumped; interior pages lightly toned.

The large paper edition of Woolf's inventive appraisal of urban life as seen through the eyes of Elizabeth Barrett Browning's cocker spaniel, Flush, for which Bell had designed the four charming interior line illustrations.

377635 $1,250



First Edition in the Vanessa Bell Dust Jacket

24. WOOLF, VIRGINIA. The Years. London: Hogarth Press, 1937.

First edition. Thick 8vo. Green cloth boards, stamped in gilt on spine; top right corner bumped; spine darkened; light edge wear to head and tail of spine; original Vanessa Bell dust jacket; toned overall; spine and edges sunned; a few small soil spots; tail of spine very slightly chipped.

The last Virginia Woolf novel published in her lifetime. (*Three Guineas*, her epistolary book of feminist social commentary, was published the following year in 1938.) While not the most critically acclaimed work of Woolf's literary career, it would turn out to be her best-selling one.

377642 $2,500

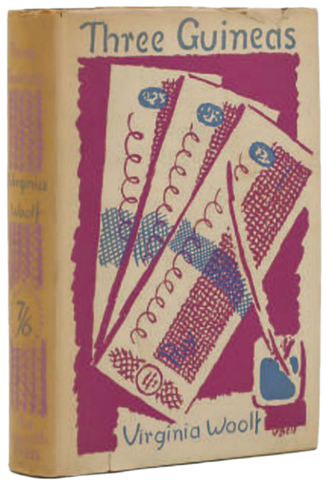
In the Original Vanessa Bell Dust Jacket

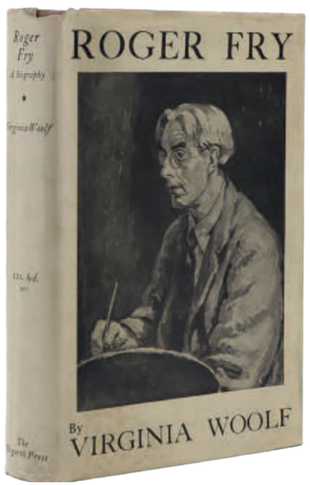
25. WOOLF, VIRGINIA. Three Guineas. London: Hogarth Press, 1938.

First edition. 8vo. Original yellow cloth, stamped in gilt on spine; sunned at margins and spine, particularly the latter; original dust jacket; light overall toning, with sunning to spine; some minor shelf wear, with a few small tears and chips to edges and spine.

Often considered a sequel to her influential 1929 feminist tract, *A Room of One's Own*, in the original blue and purple dust jacket designed by her sister, Vanessa Bell.

377639 $750





First Hogarth Edition

26. WOOLF, VIRGINIA. Roger Fry: A Biography.
London: Hogarth Press, 1940.

First edition. 8vo. Green cloth boards, stamped in gilt on spine; spine sunned, with light edgewear to head and tail; minor spotting and marks to front and rear boards; original illustrated dust jacket; light overall toning with minor shelf and edge wear.

Woolf's biography of her great friend — artist, critic, and fellow Bloomsbury member Roger Fry — in which she states that he "had more knowledge and experience than the rest of us put together."

377802 $1,500

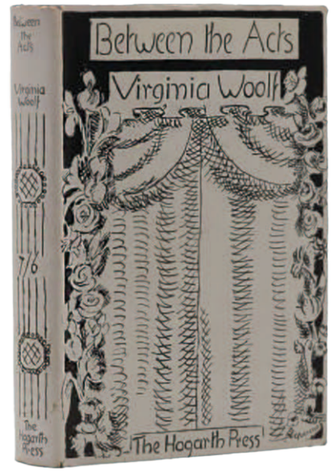
First Edition, in a Fine Vanessa Bell Dust Jacket

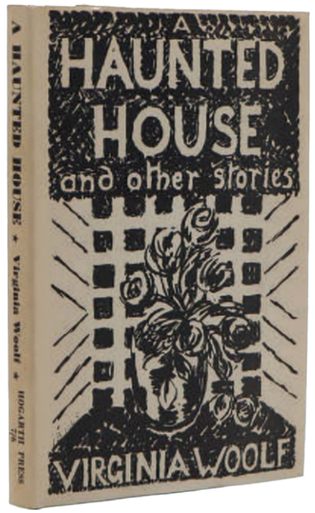
27. WOOLF, VIRGINIA. Between the Acts.
London: Hogarth Press, 1941.

First edition. 8vo. Blue cloth boards, stamped in gilt on spine; slight edge wear and sunning to spine; near fine dust jacket designed by Vanessa Bell; slightly creased at top edges with a few nicks to heads and tails of spine and folds; one small unrepaired tear to rear bottom edge.

A very bright, near fine copy of Woolf's posthumous final novel, published just four months after her March 1941 death. American collector Frederick B. Adams, Jr.'s copy, with his Rockwell Kent-designed bookplate.

377623 $1,500





A Variant Version of the First Edition

28. WOOLF, VIRGINIA. A Haunted House, and Other Stories.
London: Hogarth Press, 1943.

First edition. 8vo. Original crimson cloth, stamped in black on spine; original unclipped, unrestored pictorial dust jacket; spine very lightly sunned, with very minor shelf wear to rear; interior pages lightly toned at edges; near fine.

Published two years after her death, this was the first collection of Virginia Woolf short stories issued since 1921. This fresh copy appears to be a variant version of the first edition, with the spine stamped in black. And while the cheap wartime interior paper has browned, per usual, the Vanessa Bell-designed dust jacket remains remarkably clean and bright, in almost unused condition.

377625 $1,250

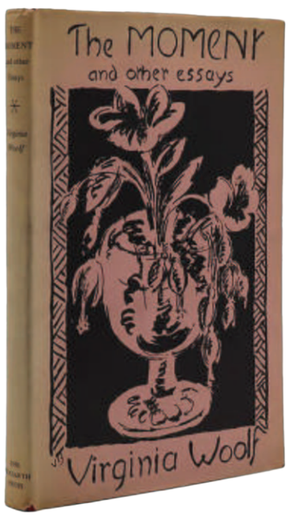
Vanessa Bell Dust Jacket

29. WOOLF, VIRGINIA. The Moment and Other Essays.
London: Hogarth Press, 1947.

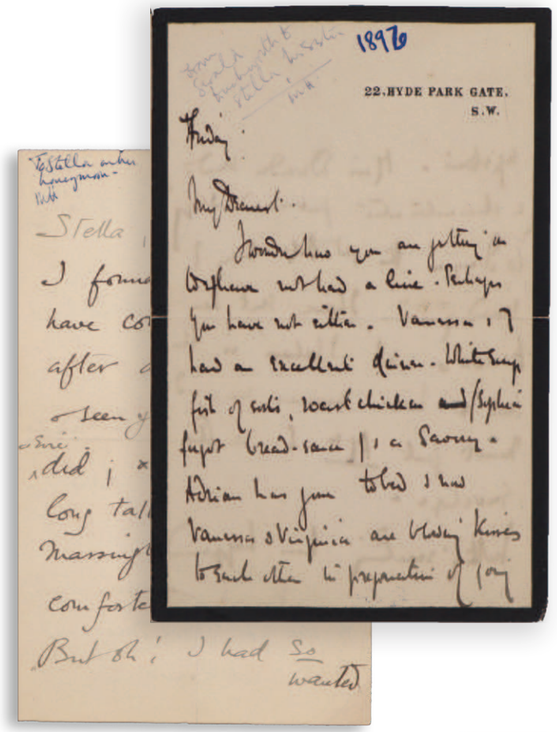
First edition. 8vo. Original burgundy cloth, stamped in gilt on spine; minor sunning at front spine and top edge; some light bubbling to rear board and endpapers; original rose dust jacket with Vanessa Bell design; spine sunned, with additional toning to top margin; light overall shelf wear; unclipped; else a very good copy.

A collection of 29 Virginia Woolf essays, both previously printed and unpublished, issued posthumously by Leonard Woolf. In the original dust jacket designed by her sister, Vanessa Bell.

377641 $650



VIRGINIA WOOLF: LETTERS



Two Letters Concerning Both of the Young Stephen Sisters

30. DUCKWORTH, GERALD. Autograph Letter, Signed, to Stella Duckworth, with Additional Autograph Letter, Signed, from Helen [Holland]. October 1896, and April 1897.

Two letters, each on bifoliate leaves, the first bordered in black on 22 Hyde Park Gate stationery; with additional descriptive notes; held together in a custom green cloth and morocco portfolio.

Two letters written to Stella Duckworth, the stepsister of both Virginia Woolf and Vanessa Bell — the first from her brother, Gerald, likely autumn 1896, and the second from their cousin Helen Holland, sent just after Stella's wedding to John Waller "Jack" Hills on April 10, 1897 — each mentioning the sisters.

378264 $7,500



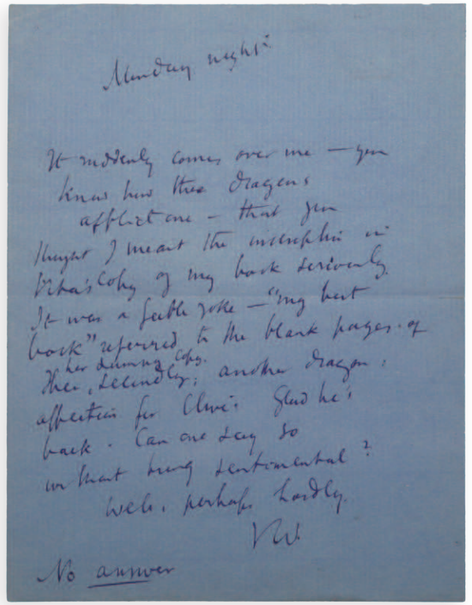
Written During Her First Hospitalization at Burley

31. WOOLF, VIRGINIA. Autograph Postcard, Signed, from Virginia Stephen (Woolf) to Clive Bell.
Twickenham: August 2, 1910.

Oblong 16mo. Autograph text, recto and verso, on printed Burley stationery; franked.

A poignant note from the then unmarried Virginia Stephen to her brother-in-law, Clive Bell, quietly beseeching him to visit her in Twickenham at Burley House, a private women's nursing home where she had been sent by her doctor following a breakdown; it would be the first of her three stays there.

377652 SOLD



A Brief, Yet Engaging Letter

32. WOOLF, VIRGINIA. Autograph Letter, Signed ("VW"), to Clive Bell.
London: Monday night [May 9, 1927].

8vo. Plain blue paper, recto only; creased horizontally at center. In custom cloth chemise.

While the custom slipcase for this letter states the unnamed recipient was Harold Nicolson, it actually was sent to her brother-in-law, Clive Bell.

In her diary on Thursday, May 5th, 1927, Woolf wrote that Vita Sackville-West would be returning the next day, and that Clive would be coming back, too. As a prank, she had sent Vita a blank, dummy version of the newly published *To the Lighthouse*, in which she had written, "In my opinion the best novel I have ever written."

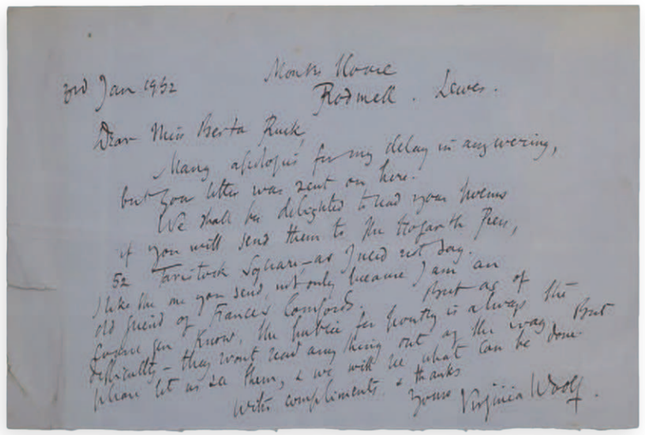
Per a letter from Vita to Woolf on the following Tuesday, the two women had met up with Clive the previous day, and the subject of the joke must have been discussed. Woolf, already stung by previous mocking by Clive, may have looked to preempt a similar fate by writing him afterward, thus the "Monday night" notation at the top. While she admired Nicolson, her feelings toward him were far more formal than the intimate tone of this note.

378048 $10,000

A Previously Unpublished Woolf Letter, with an Interesting Literary History

33. WOOLF, VIRGINIA. Autograph Letter, Signed ("Virginia Woolf"), to Berta Ruck.
Monks House, Rodmell: January 3, 1932.

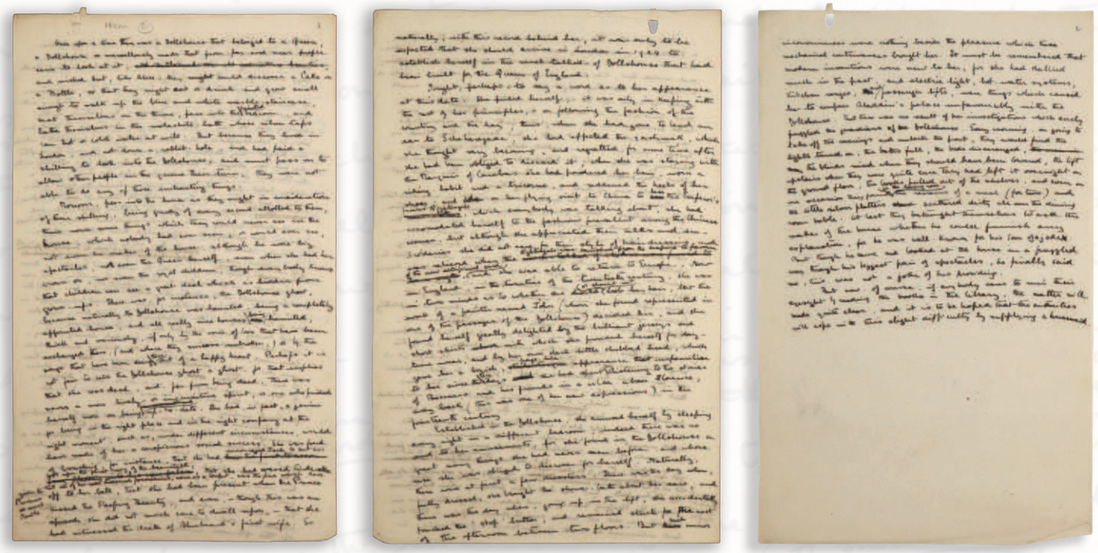
Oblong 12mo. Plain blue paper, recto only; several mailing creases, plus one short unrepaired tear at left margin; adhesive residue on right edge of verso. In custom cloth chemise.



An apparently unpublished autograph letter from Woolf to Berta Ruck, regarding poems Ruck had sent for consideration by the Hogarth Press. The two women were previously acquainted: in 1922, Woolf had used a thinly-disguised version of Ruck's name on a cemetery tombstone in *Jacob's Room*, to which she and her husband took great offense. Woolf claimed it was a simple slip of her memory, and the dispute was settled.

377621 $5,000

VITA SACKVILLE-WEST: MANUSCRIPTS



A Newly Discovered Manuscript, Cited as Woolf's Inspiration for Orlando

34. Original Draft Manuscript for "A Note of Explanation." 1922.

Two leaves foolscap, the first recto and verso, the second recto only; autograph black ink with multiple emendations.

A previously unrecognized draft manuscript for "A Note of Explanation," the miniature book Sackville-West wrote for the famous Queen Mary's Dolls' House at Windsor Castle. While this brief, untitled manuscript had been known to exist — it was listed as part of the 2003 sale of Sackville-West's archives at Sotheby's — its identity as the direct antecedent to the Queen Mary volume had not been discerned and confirmed until now. Composed in 1922, the three pages of text — about a time-traveling nymph who finds herself in the dolls' house — is entirely in Sackville-West's hand, with multiple emendations throughout. The story has been cited as the inspiration for Virginia Woolf's Orlando, published six years later in 1928 and dedicated to Sackville-West.

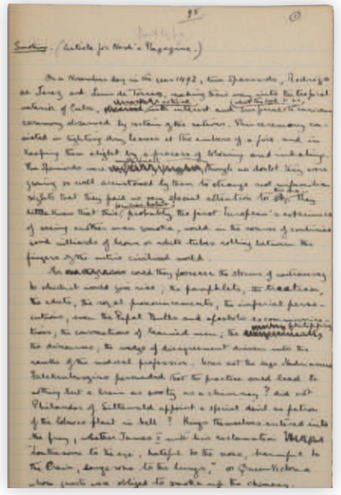
The idea for the dolls' house was initially broached by Princess Marie Louise — a granddaughter of Queen Victoria and cousin to King George V — who commissioned renowned architect Edwin Lutyens to create an intricate, to-scale Edwardian-style house for Queen Mary, her childhood friend and devotee of "all things small and decorative."

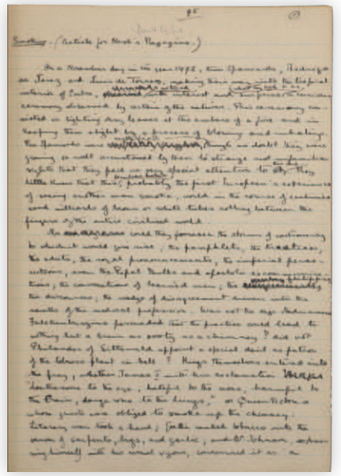
Lutyens commissioned over 1,500 of the era's finest British artists, craftspeople, and manufacturers to create the furnishings and artwork for the various rooms, and over 200 authors were contacted to contribute miniature books for the library, among them Arthur Conan Doyle, Rudyard Kipling, Joseph Conrad, Thomas Hardy, A. A. Milne, and Sackville-West.

While most of the writers supplied versions of previously printed works, Sackville-West composed an original, unpublished story specifically for and about the project, a fact not discovered until 2016. The Royal Trust has said, "It's an absolute little gem and it contains something that is so characteristic of every aspect of her style. It's witty, it's stylish, it's unexpected — it's also just Vita having fun." An exciting discovery of a unique piece of literary — and royal — history.

378431 SOLD







An Unparalleled Collection of Original VSW Manuscripts

35. Notebooks: Volume I, 1930–31; Volume II, 1931–32; Volume III, 1932–34. 1930–34.

Three volumes, each bound in different patterned papers; Vol. II with autograph label on spine; some sunning and wear to edges on all; spines showing wear, particularly Vol. III; lined interior pages, numbered and titled; first two volumes completely filled, third volume approximately two thirds full; heavily emended throughout; several typescript pages and one proof inserted loosely within; each held in a custom cloth clamshell box.

A fascinating and near complete collection of Vita Sackville-West's draft manuscripts for her bi-weekly BBC radio program, *Books in General*, which was broadcast between September 1, 1930, and October 26, 1932. The three bound notebooks comprise almost all of her autograph scripts for the show, and exhibit not only her copious emendations, but also reviews of books excised from the final broadcast, making them both unique and unpublished. Interspersed throughout all three volumes are also autograph drafts for original articles, speeches, and stories by Sackville-West, at least some of which appear to be unpublished, and a list at the end of Volume I, "Books I want to read." Held privately for the past twenty years.

377506 SOLD

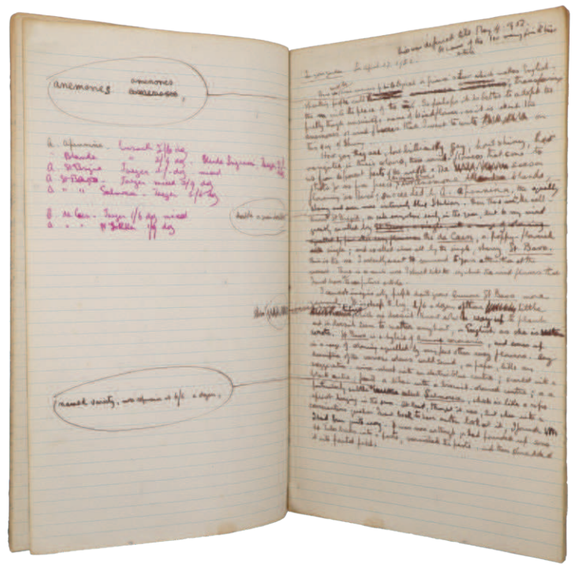


Over Eighty Original Autograph Drafts, All Heavily Emended

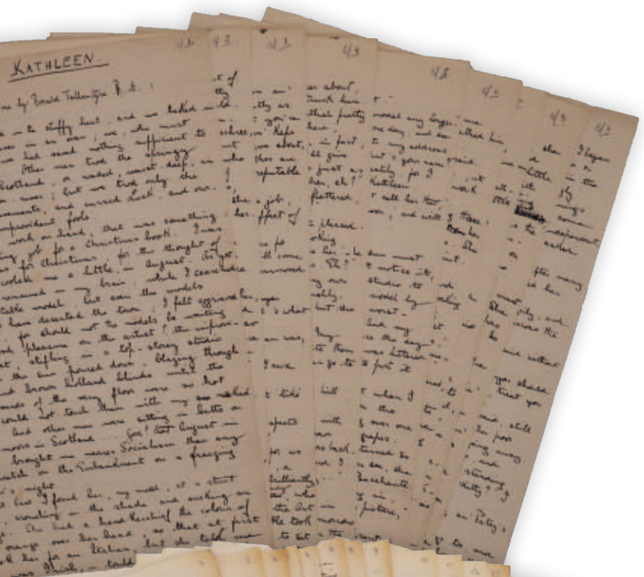
36. Notebook of Manuscript Drafts for Her London Observer Column, "In Your Garden," 1952–53. Sissinghurst: 1952–53.

Tall and narrow 4to. Quarter-bound black and patterned blue cloth boards; sunned, stained, and shelf worn, with top right corner of front board excised; lined paper with autograph text throughout, mainly rectos only, with some notes to versos; several letters, notes, and printed material held loosely or taped within; held in custom quarter morocco box with inner chemise.

Nearly eighty drafts of Sackville-West's articles for her popular "In Your Garden" column for the *London Observer*, dated from January 6, 1952, through July 12, 1953, along with two book reviews on gardening subjects. The volume also includes notes about plant types, prices, and purchase locations, as well as extra loosely held manuscript leaves, autograph notes, letters written to Sackville-West from readers, gardening brochures, and printed proofs of articles.



377493 SOLD



A Lovely Trove of Original Autograph Material

37. Collection of Letters and Manuscripts. Early 1920s–1959.

Two manuscripts: 10 leaves foolscap, rectos only, black ink; 21 numbered leaves, rectos only, ink and pencil, missing pages 1 and 4. Fourteen letters: both autograph and typescript, on multiple papers, including foolscap and personal stationery.

A small collection of original Sackville-West autograph material, including two manuscript — one for a short story titled "Kathleen" (c. early 1920s), and the second an untitled 1928 novel or novella draft — and 14 autographs and typescripts, to a variety of recipients, on topics ranging from gardening and her wartime work to her literary preferences.

377482 $30,000



VITA SACKVILLE-WEST: BOOKS

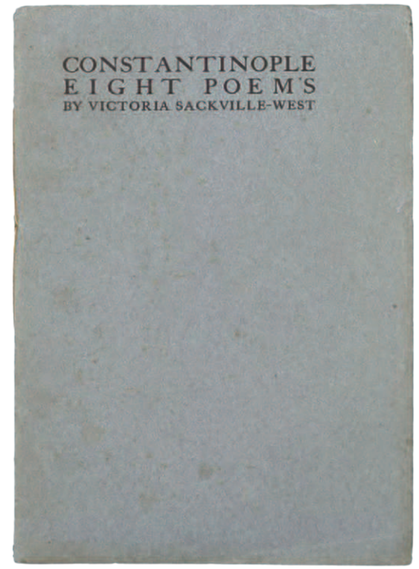
Vita's Second Published Book

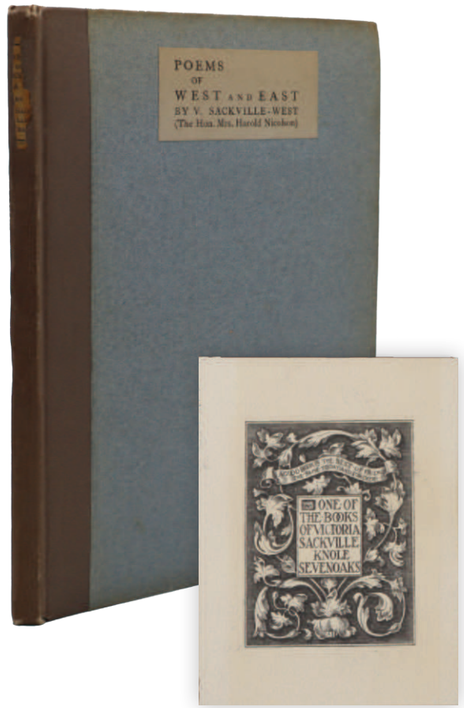
38. SACKVILLE-WEST, VITA. Constantinople: Eight Poems. London: Privately Printed, 1915.

First and only edition. 8vo. Printed wrappers, stitch bound; small split at top of spine; a few light spots of soil; one very light crease bottom front, with one small unrepaired tear to front fore edge; interior pages tanned overall; near fine.

Sackville-West's second printed book — preceded only by her 1909 verse play, *Chatterton* — features eight poems inspired by her time in Constantinople (now Istanbul), where for the first year of her married life she lived with her diplomat husband, Harold Nicolson, from 1913 to 1914. It was published in 1915 following her return to England for the birth of their first son, Lionel. A near fine copy of a scarce and fragile edition.

378758 $500





Her Mother's Copy

39. SACKVILLE-WEST, VITA. (MRS. HAROLD NICOLSON). Poems of West and East. London: John Lane, 1917.

First edition. 8vo. Original quarter-bound grey cloth and light blue mottled paper; lightly sunned on spine and margins; a few small spots of soil; minor usage wear to spine; printed label on front and spine; both lightly tanned, chipped on spine; t.e.g., faded; fore edges uncut; bookplate on front pastedown endpaper; newspaper clipping affixed to first free endpaper; overall very good.

Vita Sackville-West's second published collection of poems, tartly dedicated to her husband: "To the unkindest of critics / H. G. N." This copy belonged to Vita's mother, Lady Sackville, whose ornate bookplate is present on the first pastedown endpaper, and who almost certainly also added the clipped newspaper review of the book to the facing page, underlining it twice.

377511 $850

Signed Limited Edition, Private Circulation Copy

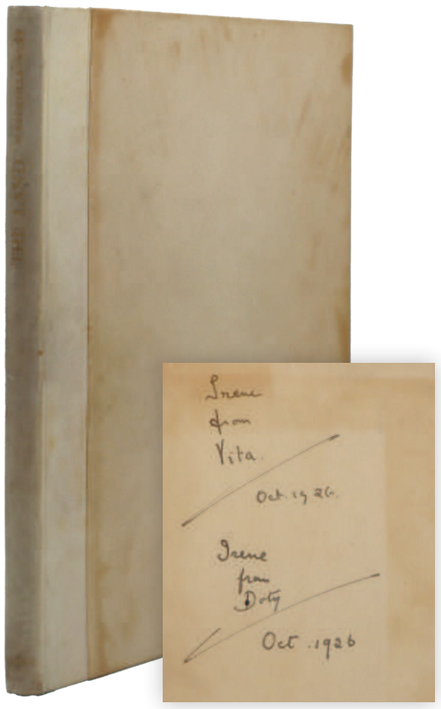
40. SACKVILLE-WEST, VITA. The Heir. A Love Story. Letchworth: Private Circulation, 1922.

First edition, limited issue, from an edition of 100, one of 50 signed and numbered copies for private circulation (this is #91). 8vo. Quarter bound white buckram and printed paper boards; minor sunning to edges; printed label affixed to spine, lightly sunned; deckled fore-edges; photographic frontispiece with bound tissue-guard, signed at bottom; near fine.

This novella, about a man who falls in love with a property he unexpectedly inherited, in many ways mirrored Sackville-West's own feelings for her ancestral home, Knole, and was the book by which Virginia Woolf first became acquainted with her writing. In an August 10, 1922, letter to her sister, Vanessa Bell, Woolf asked, "Would you be so angelic as to look in Clive's room for *The Heir*, by V. Sackville West [sic], and bring it with you? She admires me; therefore I must try to admire her, which, of course, I shan't find difficult."

377494 $6,500





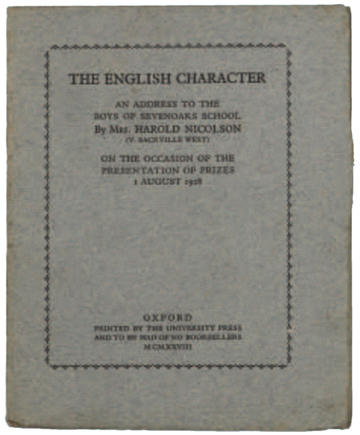
Limited Edition, Inscribed by Both Sackville-West and the Book's Dedicatee

41. SACKVILLE-WEST, VITA. The Land. London: William Heinemann, Ltd, 1926.

First edition, limited issue, one of 125 signed and numbered copies (this is #37). 8vo. Quarter-bound cream vellum and paper boards, stamped in gilt on spine; light bleeding of glue through paper, front and rear, as is usual; interior pages, printed on japon, lightly toned; otherwise near fine; in publisher's original cardstock slipcase; tanned overall, with sunning to top and side; some edge wear, with a few small splits at edges.

Sackville-West's book-length paean to the Kentish countryside — winner of the 1927 Hawthornden Prize in Literature — illustrated with five woodblock prints by George Plank. This special limited first edition, signed by both Sackville-West and Plank, is additionally and identically inscribed to "Irene" by both Sackville-West and Dorothy Wellesley — Vita's then-lover, and the book's dedicatee ("D. W.") — on the first free endpaper. The recipient was almost certainly Irene Hogarth Pirie, a childhood friend of Sackville-West's. A beautiful edition in especially fine condition, with the scarce original slipcase.

377830 $7,500



Among the Rarest of VSW Works

42. SACKVILLE-WEST, VITA. The English Character. An Address to the Boys of the Sevenoaks School by Mrs. Harold Nicolson (V. Sackville-West) on the Occasion of the Presentation of Prizes, 1 August 1928. Oxford: University Press, 1928.

First edition, one of 150 copies for private circulation. 16mo. Printed gray paper wrappers; one small abrasion to front; corners slightly bumped; deckled fore-edges; faded ownership signature on first free endpaper; near fine.

A particularly scarce Vita Sackville-West text, one of only 150 copies printed for event guests and friends of both herself and the school, which was located on the grounds of Sackville-West's ancestral home, Knole. A true rarity in the Sackville-West canon.

378028 $2,000

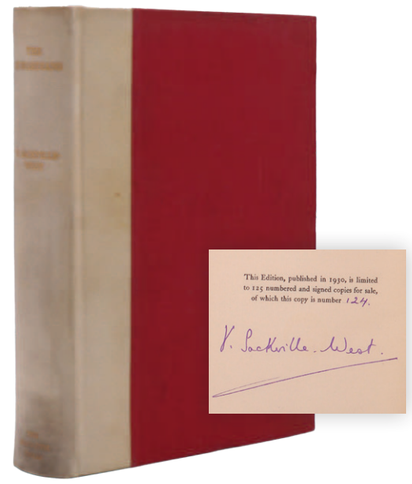
Signed Limited Edition

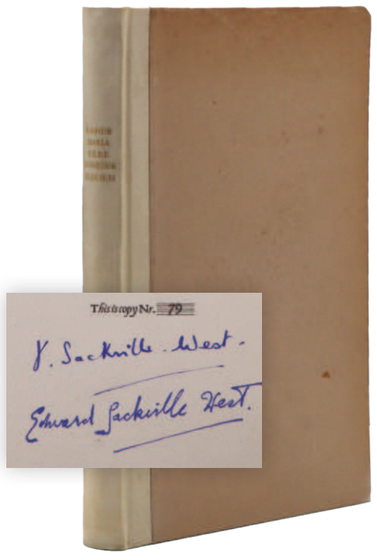
43. SACKVILLE-WEST, VITA. The Edwardians. London: Hogarth Press, 1930.

First edition, limited issue, one of 125 signed and numbered copies (this is #124). 8vo. Quarter-bound white vellum and red cloth boards, stamped in gilt on spine; light areas of soil, mainly to tail of spine; minor edge wear; t.e.g., others uncut; bookplate on first pastedown endpaper; otherwise near fine.

Vita Sackville-West's sixth novel — generally considered her best — much of which was culled from her own aristocratic childhood and upbringing. A lovely copy of the very limited edition.

378503 $1,500





Her Translation, Signed

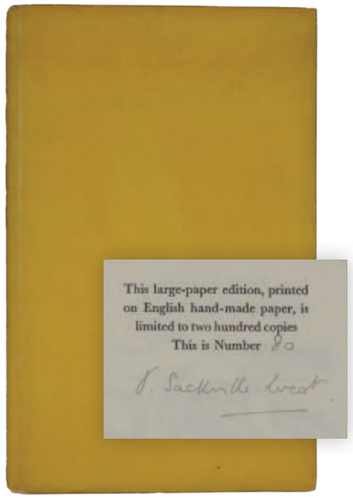
44. (SACKVILLE-WEST, VITA.) RILKE, RAINER MARIA. Duineser Elegien. Translated by Vita Sackville-West and Edward Sackville West. [London: Hogarth Press], 1931.

First edition, limited issue of 230 signed and numbered copies (this is #79). Large 8vo. Quarter bound vellum and tan paper with small vellum corners, stamped in gilt on spine; t.e.g.; printed in red and black; dust jacket and publisher's slipcase absent; a few small spots to boards, otherwise fine.

The beautiful first English — and bilingual — edition of Rilke's *Duino Elegies*, translated by both Sackville-West and her cousin, Edward. Count Harry Kessler planned the format, Eric Gill conceived the initials and woodcuts, and Edward Johnston designed the volume's typeface. Vita and Edward each boldly signed their names in purple ink at the bottom of the colophon.

377905 $6,500

Signed Limited Edition

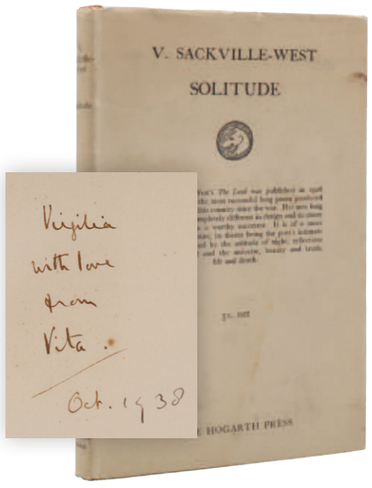


45. SACKVILLE-WEST, VITA. Invitation to Cast Out Care.
London: Faber & Faber, 1931.

First large paper edition, limited to 200 signed and numbered copies (this is #80). 8vo. Yellow printed boards; spine very lightly sunned; minor edge wear to corners and head and tail of spine; in original glassine dust jacket; one or two small chips top and bottom, with two small pieces of tape on rear, otherwise near fine; printed on English hand-made paper.

No. 37 of Faber's Ariel Poems series, this short, four-stanza verse was illustrated by Graham Sutherland and dedicated by Sackville-West to Dame Ethel Smyth, the noted composer and suffragist who in 1929 fell in love with Virginia Woolf. An excellent copy of this quite scarce limited edition, still in the original glassine.

377498 $850



Inscribed to Enid Bagnold

46. SACKVILLE-WEST, VITA. Solitude.
London: Hogarth Press, 1938.

First edition. 8vo. Orange cloth boards, stamped in gilt on spine; lightly toned at top front edge; minor wear to head of spine; original printed dust jacket; spine sunned; small chips to corners; small areas of light soil front and rear; otherwise near fine.

Inscribed to Sackville-West's good friend, fellow British writer and playwright Enid Bagnold, using her nickname "Virgilia," which was bestowed on her by a royal Romanian diplomat. A unique association copy linking two fascinating 20th-century women authors.

378755 $850

Signed Limited Edition

47. SACKVILLE-WEST, VITA. Saint Joan of Arc.
London: Cobden-Sanderson, 1936.

First edition, limited issue, one of 100 signed and numbered copies (this is #46), 120 the entire edition. 8vo. Original white buckram, stamped in gilt on spine; light rust spotting to front and rear boards; spine slightly sunned; t.e.g.; no dust jacket, as issued; ownership stamp on first free endpaper.

The limited, signed edition of Sackville-West's biography of the sainted French warrior, Jeanne d'Arc. In addition to the eight black-and-white photographic plates, a detailed fold-out map of medieval France, printed on tissue, is bound in at rear.

377513 $650



Her Mother's Personal Copy, Signed by Both Women

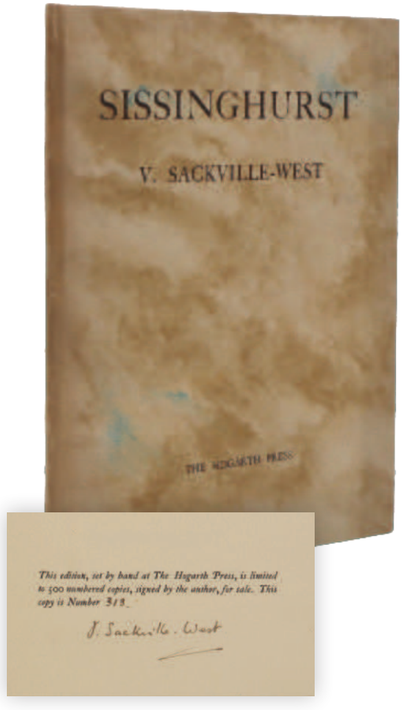


48. SACKVILLE-WEST, VITA. Knole and the Sackvilles. London: William Heinemann, 1931.

First edition, sixth impression. 4to. Printed white cloth boards; light overall tanning, with some shelf wear and rubbing, plus a few spots of soil; two printed bookplates affixed to both front endpapers; spine lightly cracked at half-title; rust residue from paper clip at top of first few pages; frontispiece with tissue guard; black-and-white photographs and reproductions throughout; photocopies of two articles held loosely at rear.

Sackville-West's loving tribute to the estate she grew up on. This was the personal copy of her mother, Victoria Sackville, and includes not only two versions of her bookplate and her signature ("V. Sackville", with an added "dow" for "dowager"), but also that of Vita herself.

377502 $5,000



A Gorgeous Copy, Signed

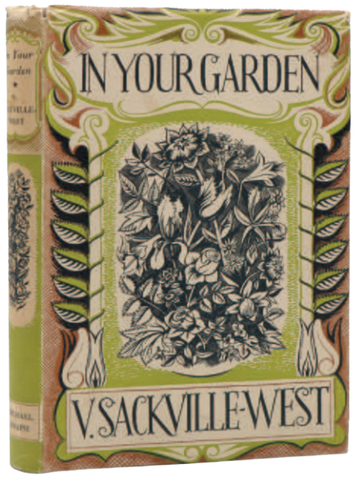
49. SACKVILLE-WEST, VITA. Sissinghurst.
London: Hogarth Press, 1931.

First edition, one of 500 signed and numbered copies (this is #313). 8vo. Original brown and blue marbled paper-covered boards, printed in dark brown on cover; no dust jacket, as issued; deep aqua endpapers; anniversary postage stamp affixed to first pastedown endpaper; interior clean and bright; fine. In a custom cloth box with chemise.

Sackville-West's hymn to the property she and her husband, Harold Nicolson, had just purchased, was originally written into a November 1930 letter to Virginia Woolf, who responded, "Well, that is a nice poem. Yes, I like it." It would become the thirty-second book handprinted by the Woolfs. A near flawless copy.

377518 $2,500

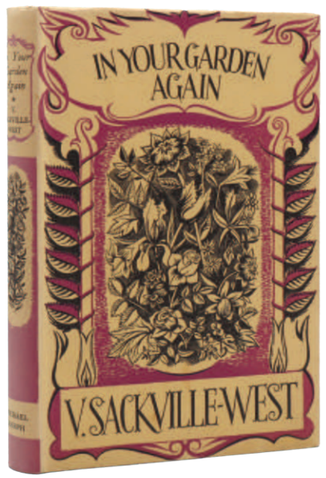
FIRST EDITIONS OF ALL FOUR ANTHOLOGIES OF HER IN YOUR GARDEN COLUMNS FOR THE LONDON OBSERVER



50. SACKVILLE-WEST, VITA. In Your Garden.
London: Michael Joseph, 1951.

8vo. Gray cloth, stamped in gilt on spine; dark gray topstain; original illustrated dust jacket; spine lightly sunned; minor edge wear, with a few small chips at head of spine; near fine.

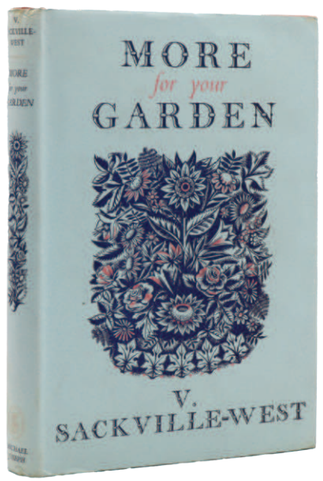
377496 $350



51. SACKVILLE-WEST, VITA. In Your Garden Again.
London: Michael Joseph, 1953.

8vo. Green cloth, stamped in gilt on spine; light green topstain; original illustrated dust jacket; two small ink notations on first pastedown endpaper; fine.

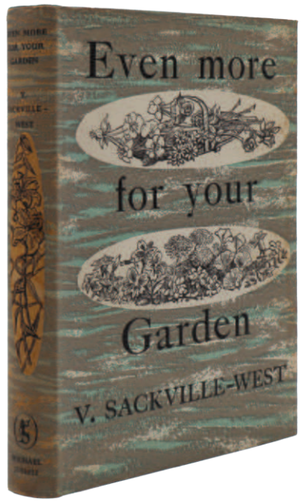
378774 $350



52. SACKVILLE-WEST, VITA. More for Your Garden. London: Michael Joseph, 1955.

8vo. Red cloth, stamped in gilt on spine; red topstain; original illustrated dust jacket; light wear to head of spine and corners;otherwise near fine.

378775 $350

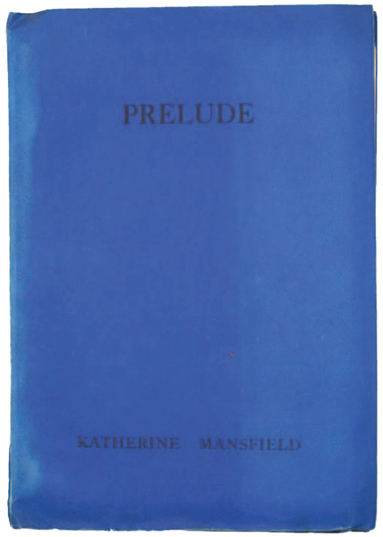


53. SACKVILLE-WEST, VITA. Even More for Your Garden. London: Michael Joseph, 1958.

8vo. Aqua cloth, stamped in gilt on spine; original illustrated dust jacket; spine and margins very lightly sunned; minor wear to tail of spine; otherwise near fine.

378778 $350

HOGARTH PRESS: HANDPRINTED VOLUMES



A Near Fine Copy of the Second Hogarth Press Book

54. MANSFIELD, KATHERINE. Prelude.
Richmond: Hogarth Press, 1918.

First edition. 8vo. Cobalt blue wrappers printed in black on front; paper faded lightly on front and rear near fore-edges, as well as spine; spine a bit wrinkled, with some possible restoration; some minor foxing to endpapers; interior spine split between pp. 28–29, but halves remain attached to binding; overall near fine. In green cardstock slipcase with interior green paper chemise, stamped in gilt at fold.

Preceded only by *Two Stories* (1917), *Prelude* was already on press when the Woolfs suspended its production to accommodate the private issue of *Poems*, a small collection of verse written by Leonard's late brother, C. N. Sidney Woolf; thus, while it is the second printed Hogarth book, it was actually the third to be released (July 1918). Also, while the last page states "Printed by Leonard and Virginia Woolf at the Hogarth Press," the length of Mansfield's story (68 pp.) daunted the Woolfs, who were still publishing novices, so instead of using their own handpress, the Woolfs chose to print it (and *Poems*) instead at their friend F. T. McDermott's Prompt Press. Due to the low press run of just 300 copies, as well as the fragility of the wrappers and the amateurish binding, copies in near fine condition — such as this example — are exceedingly rare on the market.

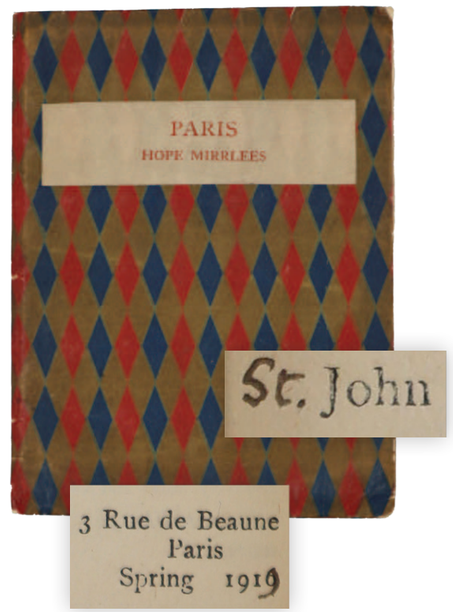
377389 $12,500

One of the Rarest Hogarth Editions, Hand Corrected by Virginia Woolf

55. MIRRLEES, HOPE. Paris, a Poem.
Richmond: Hogarth Press, 1919 [1920].

First edition, one of 175 copies. 12mo. Original harlequin-patterned wrappers; printed label affixed to front; front slightly faded; some light offsetting to endpapers, per usual; otherwise near fine. In a custom cloth box.

The Hogarth Press' fifth publication — hand set by Virginia herself in an edition of just 175 copies — this 600-line verse was written in both English and French, and its inventive composition presented challenges to the fledgling nature of the Press, which can be seen not only in the uneven printing and rather amateurish binding of the edition, but also in the two textual mistakes which Virginia herself corrected by hand, adding "St." before "John" in the left margin of p. 3, and correcting "1916" to "1919" at the bottom of p. 22. Additionally, while the title page states the publication date was 1919, it wasn't actually issued until May 1920. An outstanding copy of an especially scarce and fragile production, of which only one has come to auction since 2015.



377396 $25,000

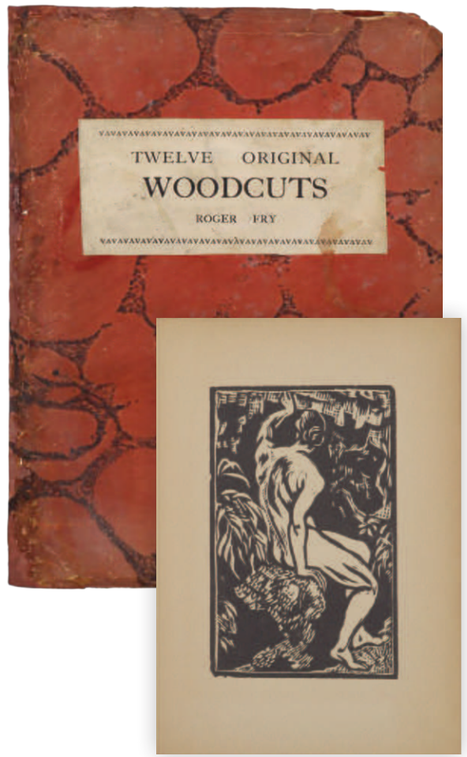
His First Hogarth Press Imprint

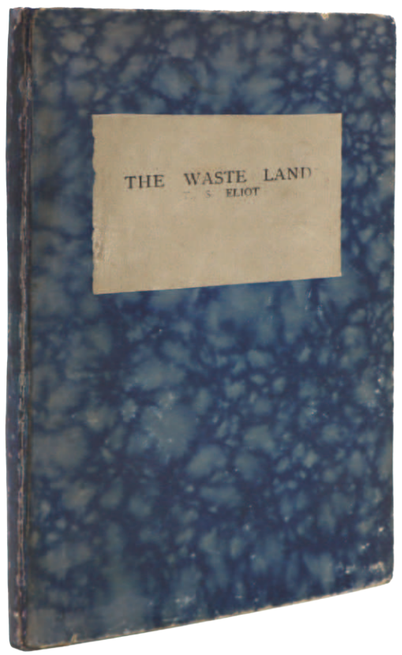
56. FRY, ROGER. Twelve Original Woodcuts.
Richmond: Hogarth Press, 1921.

First edition, first impression, one of only 150 copies. 4to. Patterned red paper wrappers, with in-print white streaks on verso; printed label with border affixed to front; some edge wear, with corner bumping and small nicks; light overall toning to front, with darkening to margins and spine, and a few areas of soil; spine restored and rebacked on verso; light vertical creases at front and rear edges; stitch bound, loose at interior but still attached; advertising leaf at rear; minor offsetting from pastedown to title page and verso of last leaf. In custom cloth box with interior cloth chemise.

Roger Fry first became acquainted with members of the Bloomsbury Group in 1910, and in 1913, alongside Vanessa Bell and Duncan Grant, he established the Omega Workshops, a design enterprise which in part encouraged the Woolfs to start the Hogarth Press in 1917. While Fry had provided them with marbled papers for some of their initial volumes, this was the first time his woodblock prints were to be the subject of a Hogarth book. Fry was very involved in the printing, which proved fruitful, as Woolf wrote on November 25th that, "Roger's woodcuts… have been gulped down in two days." Very scarce on the market, particularly in this condition.

377223 $12,500





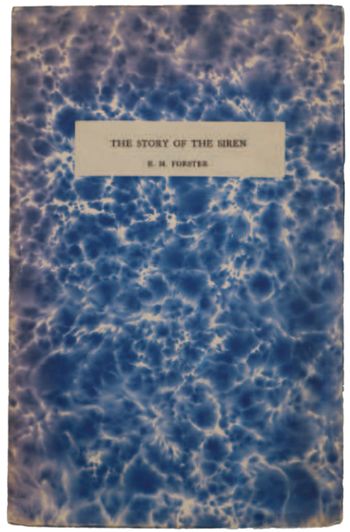
Choice Copy of the Hogarth Press Edition

57. ELIOT, T. S. The Waste Land.
Richmond: Hogarth Press, 1923.

First English edition in book form, one of approximately 460 copies. 8vo. Original blue mottled paper boards, printed label without rules or asterisks on front; label tanned, with "T. S." unevenly printed; light edge wear; spine expertly rebacked, retaining original paper; light glue offsetting to endpaper margins, with minor additional soiling; spine cracked at title page; inside pages bright and unblemished. Housed in custom blue cloth box with interior chemise.$

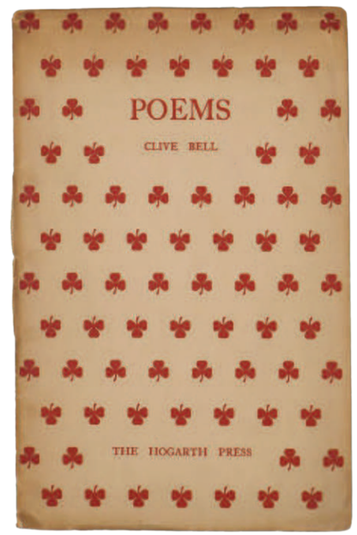
Considered one of the most influential poems of the twentieth century, *The Waste Land* was hand-printed by the Woolfs with three different iterations of the printed front label; this copy has the text only version, which, though there is no priority, is the least common. An especially fine copy of this scarce, and often worse-for-wear, volume of Eliot's landmark modernist poem.

377210 $25,000



A Lovely Copy

58. FORSTER, E.M. The Story of the Siren.
Richmond: Hogarth Press, 1920.
377215 $1,250



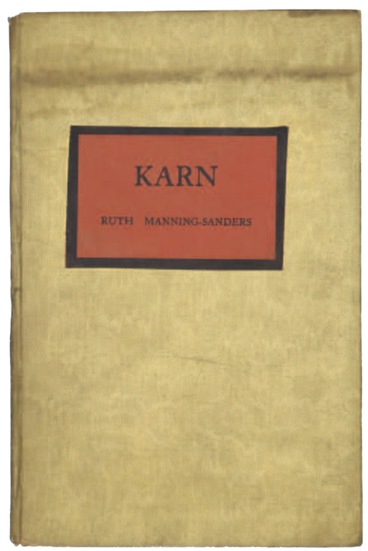
His Early Verses

59. BELL, CLIVE. Poems.
Richmond: Hogarth Press, 1921.
377053 $850



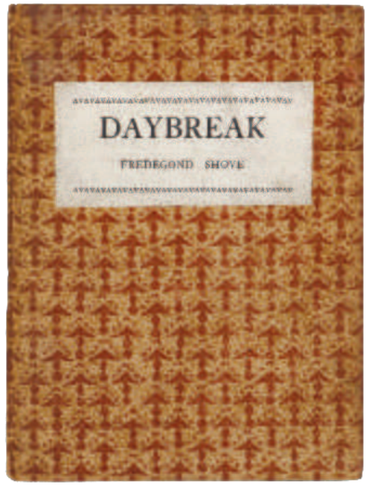
Dora Carrington Cover Design

60. WOOLF, LEONARD. Stories of the East.
Richmond: Hogarth Press, 1921.
377755 $6,500



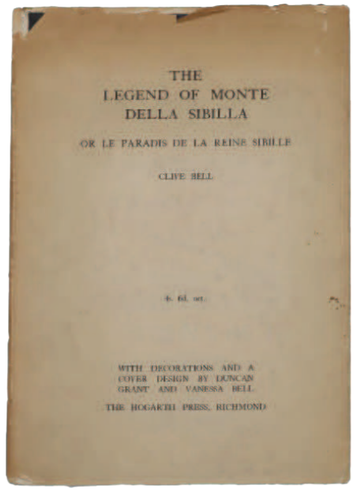
Uncommon

61. MANNING-SANDERS, RUTH. Karn.
Richmond: Hogarth Press, 1922.
377798 $4,000



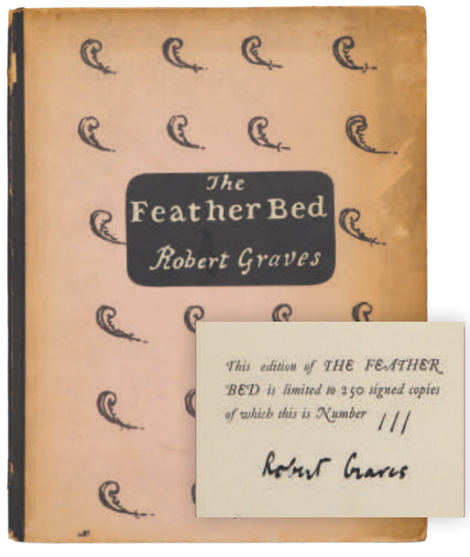
By Virginia's Cousin

62. SHOVE, FREDEGOND. Daybreak.
Richmond: Hogarth Press, 1922.
377779 $250



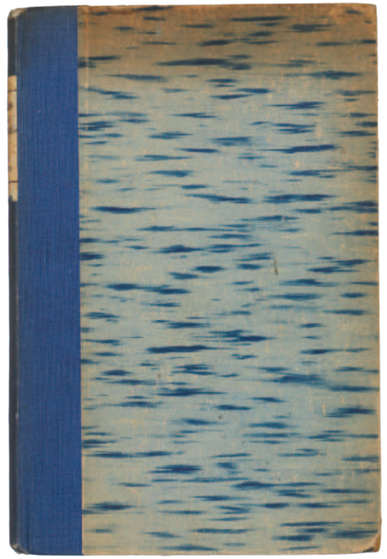
In the Scarce Dust Jacket

63. BELL, CLIVE. The Legend of Monte Della Sibilla.
Richmond: Hogarth Press, 1923.
377870 $1,500



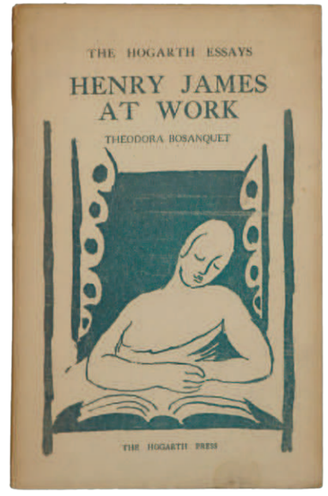
His First Hogarth Book

64. GRAVES, ROBERT. The Feather Bed.
Richmond: Hogarth Press, 1923.
377747 $350



Artist Gwen Raverat's Copy

65. FORSTER, E. M. Pharos and Pharillon.
Richmond: Hogarth Press, 1923.
377854 $2,000



Only Handprinted Hogarth Essays

66. BOSANQUET, THEODORA. Henry James at Work. London: Hogarth Press, 1924.
377083 $1,850



A Lovely Copy

67. RANSOM, JOHN CROWE. Grace After Meat. London: Hogarth Press, 1924.
377462 $650



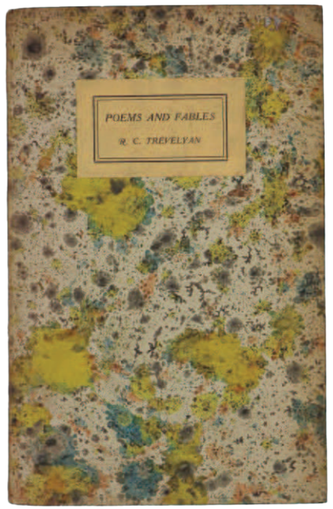
Stunning Cover

68. CUNARD, NANCY. Parallax.
London: Hogarth Press, 1925.
377773 $1,250



In the Lovely Marbled Wrappers

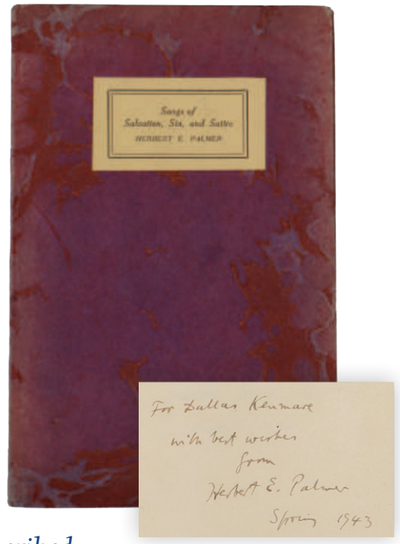
69. RYLANDS, GEORGE. Russet and Taffeta.
London: Hogarth Press, 1925.
377745 $850



Inscribed, with Autograph Correction

70. TREVELYAN, R. C. Poems and Fables. London: Hogarth Press, 1925.

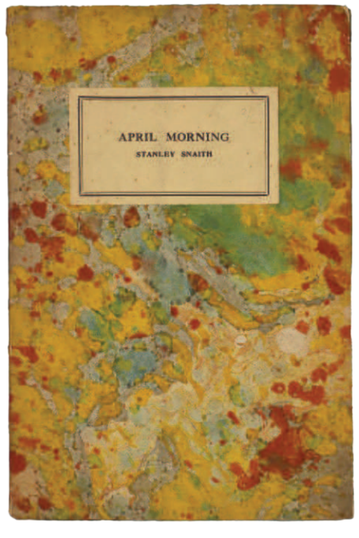
377877 $1,750



Inscribed

71. PALMER, HERBERT E. Songs of Salvation, Sin, and Satire. London: Hogarth Press, [1925].

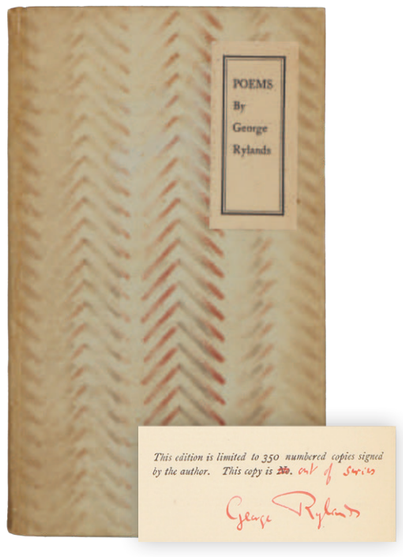
377997 $500



A Lovely, Bright Copy

72. SNAITH, STANLEY. April Morning. London: Hogarth Press, 1926.

377770 $3,500



Signed Out-of-Series Copy

73. RYLANDS, GEORGE. Poems. London: Hogarth, 1931.

378019 $500

ADDITIONAL HOGARTH IMPRINTS



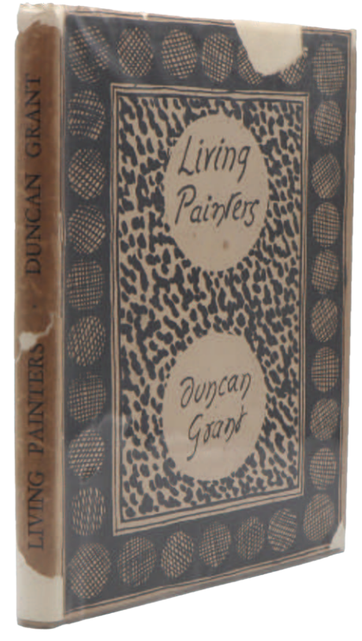
Inscribed to Vita Sackville-West by her Mother, with her Bookplate

74. BUNIN, I. A. The Gentleman from San Francisco and Other Stories. Translated from the Russian by S. S. Koteliansky and Leonard Woolf [and D. H. Lawrence]. Richmond: Hogarth Press, 1922.

First edition. 8vo. Patterned blue, green, and yellow paper boards, with printed labels affixed to front and spine; some light overall shelf wear, mainly to front; spine slightly sunned; front label chipped at edges and lightly tanned; labels on spine chipped with losses; bookplate on first pastedown endpaper; errata slip held loosely at first blank; overall very good.

An important Vita Sackville-West association copy, inscribed to her by her mother, Lady Sackville, in pencil on the front free endpaper — "Interesting but morbid, I think if you haven't seen them already you will find them worth reading. / Au revoir B. M. / July 1922" — with her bookplate on the first pastedown endpaper. "B.M." was shorthand for "Bonne Maman," her nickname. With the errata slip.

377092 $1,500



In the Scarce Original Dust Jacket

75. FRY, ROGER. Living Painters: Duncan Grant. With an introduction by Roger Fry. Richmond: Hogarth Press, 1923.

First edition. 4to. Ivory cloth with illustrated vellum boards; printed label affixed to spine; margins and spine sunned; minor edge wear; matching illustrated dust jacket; tanned overall; chips at head and tail of spine, corners, and front and rear top margins; several tears to rear; 24 black-and-white plates.

Fry states in his brief preface that Grant "may almost be called a popular artist. He has not, of course, a big popularity, nor is he likely ever to obtain it. But he has, for so pure and uncompromising an artist, a surprisingly large circle of genuine admirers." This book was intended to be the first in a Hogarth series on living painters, but no subsequent volumes were published.

378001 $3,500



First Edition, Limited Issue

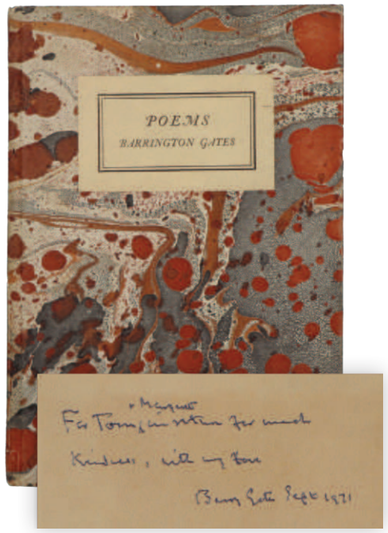
76. FRY, Roger. A Sampler of Castile.
Richmond: Hogarth Press, 1923.

First edition, limited issue, one of 550 numbered copies (this is #148). 4to. Printed black-and-white pictorial paper boards, with light gray cloth spine, stamped in dark gray; corners bumped; front margins lightly sunned; some light soil and staining to rear; minor toning and glue offsetting to endpapers, as usual; bottom edge of pages deckled, with a few spots of soil; dust jacket absent; 16 black-and-white plates at rear.

Roger Fry's delightfully personal portrait of the Castile region of Spain, in a scarce and unusually large-format Hogarth production. A very nice copy of an uncommon edition.

377879 $450

First Edition, Inscribed by the Author

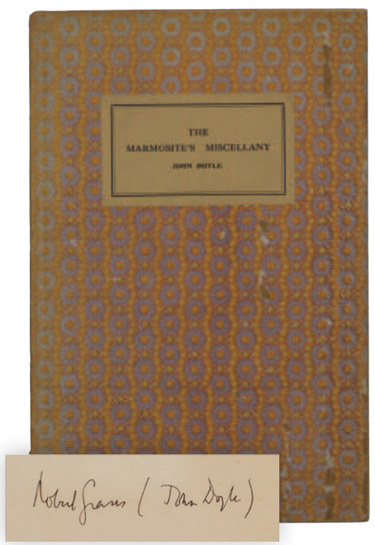


77. GATES, BARRINGTON. Poems. London: Hogarth Press, 1925.

First edition. 8vo. Rust, black, and white marbled paper boards, with printed label affixed to front; center of spine creased, else fine; light glue offsetting on endpapers, with small stain to fore-edge, otherwise fine.

The second, and last, collection of poems by Barrington "Barry" Gates, whose many talents included a tremendous aptitude for mathematics, which led to a long career in aerodynamics. Signed material by the author — let along copies in this fine condition — is very scarce.

377856 $2,000



First Edition, Signed with Both Names

78. [GRAVES, ROBERT]. DOYLE, JOHN. The Marmosite's Miscellany. London: Hogarth Press, 1925.

First edition. 8vo. Original purple, orange, and yellow floral-patterned paper boards, with printed label affixed to front cover; spine and margins lightly faded; a few small abraded areas on front board; bookplate on first pastedown endpaper; pages lightly toned.

Published under Graves' pseudonym, John Doyle, but signed by him here on the first free endpaper using both names: "Robert Graves (John Doyle)." With the book plate of Simon Nowell-Smith, a British writer, librarian, and president of the Bibliographical Society.

377201 $1,500

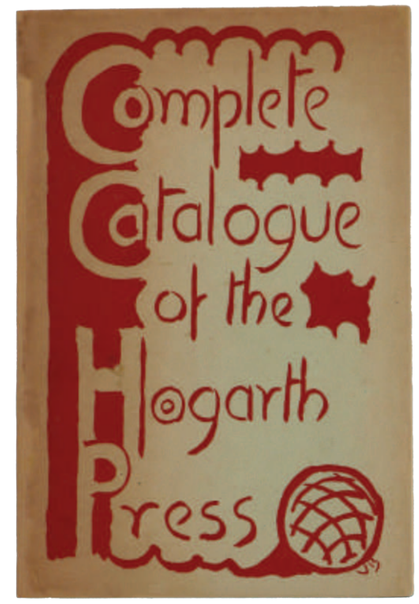
Very Scarce

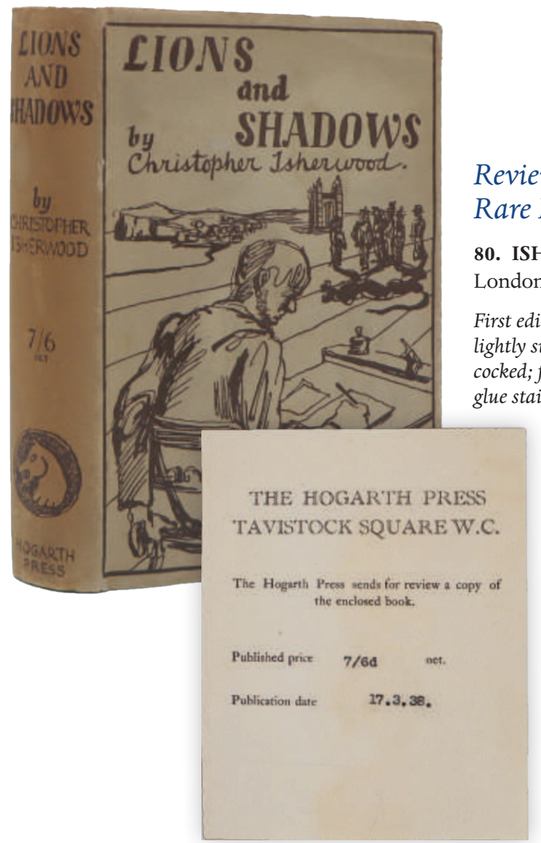
79. HOGARTH PRESS. Complete Catalogue of the Hogarth Press. London: Hogarth Press, 1929.

First edition. 8vo. Paper wrappers designed by Vanessa Bell, printed in red; edges sharp and clean; some sunning to spine and margins; expert restoration to spine and front upper right corner; interior clean and bright. In custom cloth chemise.

A complete catalogue of all Hogarth Press publications printed from 1917 through 1928, with an unsigned foreword written by either Leonard or Virginia Woolf, though likely the former. The cover was designed by Virginia's sister, Vanessa Bell. A lovely copy of a truly scarce edition.

377295 $7,500





Review Copy, with the Rare Robert Medley Dust Jacket

80. ISHERWOOD, CHRISTOPHER. Lions and Shadows.
London: Hogarth Press, 1938.

First edition. 8vo. Blue cloth, stamped in black on spine; spine lightly sunned, with small bleached area at front edge; slightly cocked; fore edges with minor foxing; areas of light tanning and glue stains on endpapers; illustrated dust jacket; spine sunned, with minor edge wear; photographic frontispiece.

The Hogarth Press' third Isherwood publication, but the first of his openly designated autobiographical works. Unusual in this high quality condition — particularly so with the very scarce Robert Medley dust jacket — this first state volume was also a review copy, with a printed Hogarth Press review slip held loosely at front. An important Isherwood title.

377324 $1,750

Victoria Sackville's Copy, with her Bookplate and Signature

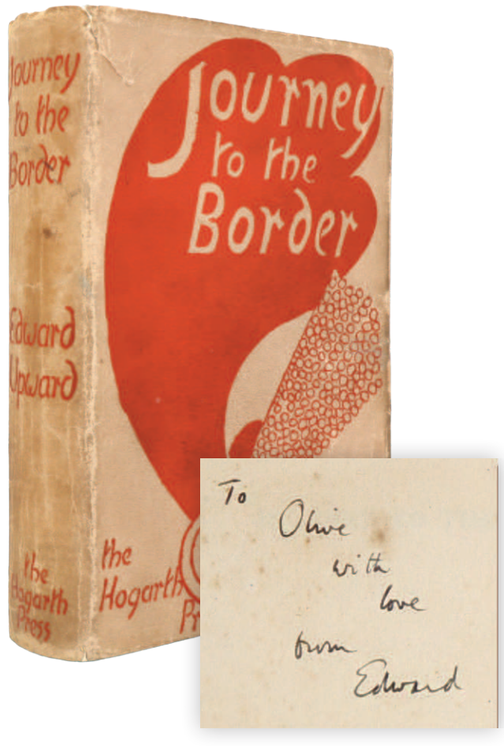


81. STEIN, GERTRUDE. Composition as Explanation. The Hogarth Essays, Second Series, No. 1.
London: Hogarth Press, 1926.

First edition. 12mo. Original printed boards, spine and edges of boards sunned, with several stains to front board; spine threadbare, glued in place; small stain at head of spine at rear; page fore-edges lightly tanned; some offsetting to endpapers; interior clean. Held in custom cloth box.

Stein originally wrote this as a lecture for both the Cambridge Literary Club and Oxford University; it was delivered in the summer of 1926, and published later that year by the Hogarth Press. This copy belonged to Victoria Sackville, Vita Sackville-West's mother, and both her dated signature ("V. Sackville / 1927") and crowned double-ring bookplate are present on the first pastedown endpaper. It was later presented as a gift to Stuart Buice by Rare Book School, "In token of thanks for magnificent hospitality, munificent generosity, and the loveliness of your gracious humanity."

377724 $750



First Edition, Inscribed

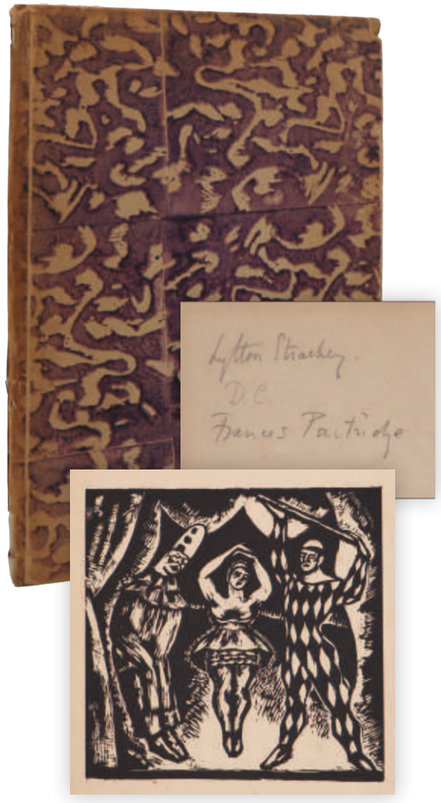
82. UPWARD, EDWARD. Journey to the Border.
London: Hogarth Press, 1938.

First edition. 8vo. Bright blue cloth, stamped in black on spine; spine lightly sunned; edges slightly worn, corners bumped; illustrated dust jacket; toned overall; spine and edges darkened; professionally reinforced on verso at head and tail of spine and folds; endpapers slightly foxed, else clean; rear interior spine partially cracked. In a custom clamshell box.

Edward Upward's poetic and partly autobiographical first novel. This copy not only features one of Vanessa Bell's least known dust jacket designs, but also an inscription from Upward to his surrogate "mother," Olive Mangeot, on the first free endpaper.

377889 $1,850

OTHER BLOOMSBURY BOOKS



Signed by Lytton Strachey, Dora Carrington, and Frances Partridge, from the Ham Spray Library

83. [FRY, ROGER]. Original Woodcuts by Various Artists.
London: Omega Workshops Ltd, 1918.

First edition, one of 75 numbered copies (this is #33), signed on first pastedown endpaper, with additional library annotation. 4to. Original purple marbled paper over boards; spine and margins sunned; spine cracked, chipped at head and tail; upper right corner chipped; light overall edge wear; fore-edges of initial pages tanned; some minor ink transfer and bleed-through; 15 black-and-white woodcuts; a very good copy of a scarce and fragile item. In custom cloth chemise.

Originally conceived in 1917 as a Hogarth Press publication, Omega Workshops took over the project after a disagreement between Leonard Woolf and Vanessa Bell over artistic control, and this final version features work by Fry, Bell, and Duncan Grant, as well as E. McKnight Kauffer. This copy is notable for the ownership signatures of Lytton Strachey, Dora Carrington ("D.C."), and Frances (Marshall) Partridge, all prominent Bloomsbury members and one of the era's most complicated love triangles. With the Ham Spray library shelfmark.
A unique copy of a notoriously fragile production, with superior Bloomsbury associations.

377067 $20,000

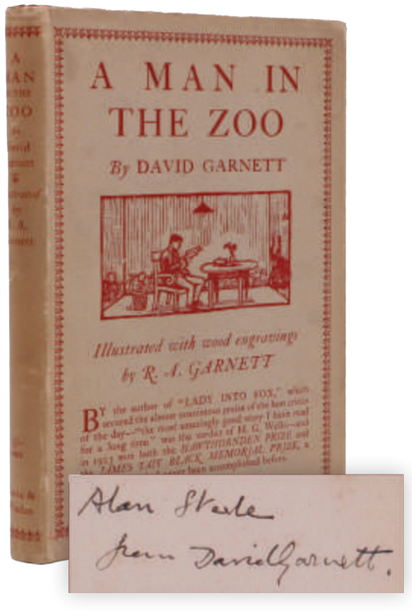
Inscribed

84. GARNETT, DAVID. A Man in the Zoo. Illustrated with wood engravings by R. A. Garnett.
London: Chatto & Windus, 1924.

First edition. 8vo. Purple and black marbled cloth, with printed paper on spine; spine sunned; illustrated dust jacket; spine very lightly sunned, with minor edge wear; additional label affixed to rear free endpaper; some slight foxing and ghosting to endpapers and initial pages; otherwise near fine.

Written two years after his award-winning novel, *Lady into Fox* (1922), and inscribed to his fellow bookseller and publisher Alan Steele. Garnett also opened the London bookshop Birrell & Garnett, where he met his first wife, the artist Rachel Alice "Ray" Marshall, who illustrated this volume. After Ray's death, he married Vanessa Bell and Duncan Grant's daughter, Angelica.

378518 $250



ARTWORK



An Early Still Life

85. BELL, VANESSA. (Untitled) Vase of Flowers on a Table Before a Painting. c. early 1920s.

15 1/2 x 11 1/2 inches, painting; 20 1/2 x 161/2 inches, frame. Oil on canvas, on original stretcher; printed Bourlet label and typescript title affixed to stretcher verso; autograph writing stretcher bars and verso of canvas; gilt framed, with linen matte; no glass.

From the very beginning of her artistic career, Vanessa Bell painted floral still lifes, often using vessels and objects from around her house, as well as flowers from her garden. The aesthetic styles of those works evolved over the years, from spare linear modernism in the 1910s to her bright, colorful canvases of the 1940s and 1950s; between those two eras were oils notable for both their muted palette and assured, confident brushwork.

While this work was initialed by Bell in red in the lower right hand corner ("VB"), it was not dated; however, based on its technique and form — which echo that of the Old Master paintings Roger Fry encouraged her to copy — we can confidently place its creation within that middle span, likely the beginning of the 1920s. The inclusion of an ornately-framed painting in the background — very similar to views of the pond at Charleston and Tilton which she painted in the early 1920s — along with other objects also points to that period.

The painting has been matted and framed around the original stretcher, which retains a James Bourlet & Sons label that provides further evidence it was produced during the 1920s. In 1917, London's postcode convention changed, and numbers were added to previously letter-only designations. The Bourlet label here uses just "W," not the new "W1" code for its Nassau Street address, but the firm apparently continued using its old labels throughout the ensuing years until they ran out; images of Bourlet labels from the 1930s, however, present a different design, and use the W1 code.

377056 $45,000

A Rare Bell Draft Painting for the Famous Church Commission

86. BELL, VANESSA. Madonna and Child (Study for "The Nativity" Mural for Berwick Church). 1941.

10 x 14 1/4 inches, image; 14 x 18 1/4 inches, frame. Oil on canvas, cut roughly at bottom, affixed to unpainted canvas substrate; in ornate gilt frame with sheer red overpainting; gallery stickers to rear.

A draft painting by Vanessa Bell for the St. Michael and All Angels Church mural commission in Berwick, East Sussex, England, which she created in conjunction with her partner, Duncan Grant, and her younger son, Quentin Bell. Very few of Bell's draft paintings for Berwick exist, which makes this lovely example a true rarity.

377055 $20,000





One of Two Known Studies for the Final Painting

87. BELL, VANESSA. Study for Group in Garden Room at Charleston. c. 1960.

19 15/16 x 27 3/4 inches. Oil on cardboard, squared in pencil; framed.

One of two known drafts Bell painted of a group of four women in the Garden Room at Charleston. In each, the facial characteristics of the figures are indistinct, but the clothing, relative ages, and placement all provide clues to their identities. In this version, which appears to be the first, a woman resembling Bell sits in an armchair, while the two small children at right are quite likely her son Quentin's daughters, Virginia (b. 1955) and Cressida (b. 1959), which would date this painting to 1960. The young woman outside is possibly Amaryllis Garnett, the eldest child of Bell's daughter, Angelica, who would have been 17 at the time.

377062 $25,000



One of Only Four Known Bell Paintings of the Charleston House

88. BELL, VANESSA. Charleston from the Pond, with Calendar for 1957. [1950].

5 1/4 x 7 1/2 inches. Watercolor and ink on paper; printed mini-calendar, stapled at top, affixed to bottom; autograph inscription on verso; matted and framed.

An original, previously unrecorded Vanessa Bell watercolor of her beloved home, Charleston, which closely matches a finished oil hanging in the Maynard Keynes bedroom at the house. A printed mini-calendar for the year 1957 is affixed to the bottom of the sheet, but the artwork may have been created earlier as a preliminary draft for the oil painting, which was completed around 1950. This is additionally inscribed on the verso to Dorothy Bussy, the sister of Lytton Strachey: "For Dorothy / with love as usual / from Vanessa / (Charleston from the pond, in case you don't recognise it!)."

377057 $20,000

Bell's Detailed and Annotated Specifications for a Work Now in the V&A Collection

89. BELL, VANESSA. Design for 36 Painted Tiles: Fireplace Surround for Dining Room. Late 1920s.

Approx. 19 x 11 inches. Pencil, ink, and watercolor on paper, with additional autograph notes in pencil and ink; framed.

Vanessa Bell's schematic with autograph notes for a tiled fireplace surround she was designing for the dining room of Margaret H. Bulley Armitage and her husband, Godfrey William Armitage, both of whose initials appear under the word "proceed." She has written in the right margin in pencil, "36 painted tiles," then, "I imagine that the outer tiles at each side are at an angle to the others" — underneath which the word "yes" has been added in ink — with "Colours Red Black blue & yellow" added below. In the center she also included in pencil "Estimate £10." The finished surround was produced: it is currently part of the V&A's collection, and closely matches this diagram, but it is unclear as to whetherit was actually installed in the Armitages' house.



377058 $20,000

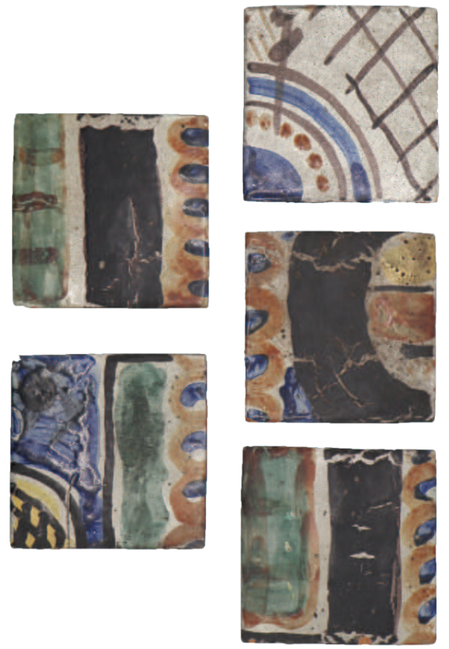
Original Bell Tile Designs

90. BELL, VANESSA. Group of Five Terracotta Tiles. c. 1920s–1930s.

Glazed terracotta tiles.

The set of four — colored in shades of green, blue, ochre, black, and white — may have been either test or rejected tiles, as the glaze is uneven, often dull, across the surface. The clear glaze on the fifth tile, however — which features her signature curves and cross-hatches in black, blue, and brown on a white background — is completely finished and smooth, and is very close in design to those Bell created for the fireplace in Virginia Woolf's Monk's House bedroom; there are slight differences, though, which may attest to it being an earlier iteration of the concept, or for another commission altogether.

377061 SOLD





Designed by Vanessa Bell, and Crafted by her Housekeeper, Grace Higgens

91. BELL, VANESSA, AND GRACE HIGGENS. Hooked Wool Rug. Charleston, Sussex: c. 1950.

5 feet 8 inches x 2 feet 11 inches. Wool and canvas.

A one-of-a-kind wool carpet designed by Vanessa Bell, and made by her beloved long-term employee, Grace Higgens, under Bell's supervision. It remained in Higgens' room at Charleston until she retired in 1971 and moved to a cottage in Ringmer, where she died in 1983. A unique collaboration between these two most loyal and devoted ladies of Charleston. Provenance: the Higgens family.

377060 SOLD



An Original Study in a Gorgeous Handcrafted Frame

92. GRANT, DUNCAN. Woman in a Lilac Dress (Portrait of Jane Clark). [1933].

Painting: 30 inches wide x 22 inches tall. Oil on paper, 2-1/2 inches on right folded back against verso; initialed on verso, with additional autograph text; in elaborate, handcrafted gilded frame.

This draft portrait of Jane Clark was commissioned by her husband — art historian, curator, and author Kenneth Clark — in 1933, and was among the first projects Grant undertook with the Clarks, the most well-known being the Famous Women Dinner Service — designed with his life and creative partner, Vanessa Bell — which they were working on at the same time as this painting. Executed with bold, nearly expressionistic swashes of green, gray, black, and lilac pigment, the painting patently captures Jane's appearance — in particular her distinctive hairstyle — and was probably Grant's first effort on the project. Vanessa Bell appears to have referenced it specifically in two letters to Jane Clark, both at Yale: in the first, dated May 18, [1933], Bell writes, "Duncan painted a pathetic picture of you with a stiff neck without me"; the second, penned on May 24th, references a design Jane had disliked, and, after stating she would create a replacement more to her taste, Bell jokes, "Meanwhile do keep this turned the wrong way round till the other is ready — just to prevent stiff necks!"

377248 SOLD

TWO INTIMATE PORTRAITS

A Classical Portrait

93. GRANT, DUNCAN. Vanessa Bell, Pregnant. 1918.

9 7/16 x 11 15/16 inches. Charcoal on paper; matted and framed; another drawing on verso of paper.

An intimate, beautifully rendered drawing of Vanessa Bell by her partner, Duncan Grant, created when she was pregnant with their daughter, Angelica. Bell had fallen in love with Grant in 1913, and even though he was homosexual and continued to have same-sex partners, they formed a strong, shared, and abiding relationship for the remainder of their lives together — raising not only Angelica, but also her two sons by Clive Bell, Julian and Quentin, at Charleston — their Sussex farmhouse and studio. Another drawing, perhaps of Charleston, is present on the verso.

377244 $30,000





A Modernist Portrait

94. GRANT, DUNCAN. Nude with Raised Arm: Vanessa Bell. c. 1918.

4 1/2 x 7 inches. Ink and watercolor on paper; additional abstract image on verso; matted and framed; gallery labels on verso of frame.

A second, more abstract drawing of Vanessa Bell while pregnant, channeling in part the classical Grecian forms that inspired aspects of Grant's work throughout his artistic career. On the verso of the paper is an abstract sketch.

377243 $20,000



A Very Scarce Original Illustration for a Celebrated Design Commission

95. GRANT, DUNCAN. Portrait of Vanessa Bell, Plate Design for the Famous Women Dinner Service. 1934.

10 7/8 inches diameter. Watercolor and pencil on paper; matted and framed.

Duncan Grant's original design of the Vanessa Bell plate for the Famous Women Dinner Service commissioned to them by Kenneth Clark and his wife, Jane. Very few draft illustrations for the project have appeared on the market, and certainly none by Grant or Bell, making this a unique piece of design, art, and cultural history.

377245 SOLD

A Beautiful Floral Still Life

96. GRANT, DUNCAN. Charleston Table Top: Lamp, Book, and a Vase of Flowers. 1958.

22 1/8 x 17 1/2 inches. Oil on paper; signed lower right corner; framed.

Duncan Grant's history of floral still life paintings goes back to his earliest days as an artist, and it was a genre he revisited often during his career. The relative complexity of this work — set at Charleston — is very much in line with what Grant was painting in the late 1950s, utilizing contrasting, and often competing, shapes and patterns, as opposed to his nascent, significantly simpler floral studies.

377246 $40,000



Previously Attributed to Vanessa Bell

97. GRANT, DUNCAN. Draft Painting for the Berwick Church Commission. c. 1941.

15 x 22 inches. Oil on paper, with underlying pencil drawing and rules; right side cropped; small stamp in bottom margin; several identification numbers in pencil on verso; matted and framed.

A preparatory painting by Duncan Grant for his and Vanessa Bell's decorative scheme for St. Michael and All Angels Church in Berwick, East Sussex. This work was previously attributed to Bell, but upon comparison to a preliminary drawing by Grant for his crucifixion mural, it's clear from the colors used, the lines of the body, and the cross' circular border motif that this painting was created instead by him, perhaps as a roundel design which was later rejected. The style also aligns with Grant's use of classical Greek and medieval forms in his paintings — a leitmotif not seen in Bell's body of work. An exciting new Bloomsbury discovery.

377059 $20,000





A Roger Fry Sketch

98. FRY, ROGER. Standing Nude (likely Nina Hamnett). c. 1917–1918.

4 1/2 x 6 7/8 inches. Pencil on paper; additional image of boathouse on verso; framed.

One sheet from a sketchbook — the recto a sinuous line drawing of a standing naked woman, with a detailed rendering of a boathouse on the verso — both created by Roger Fry between 1917–18. The woman is almost certainly Nina Hamnett, a contributing artist to the Omega Workshops whom Fry had an affair with from late 1916 until 1918. The boathouse was likely situated in one of two waterside locations: either West Wittering in Sussex, where Fry summered in 1916, 1917, and 1918, or Wroxham in Norfolk, which Fry visited in August 1918.

377222 $15,000

The Romantics

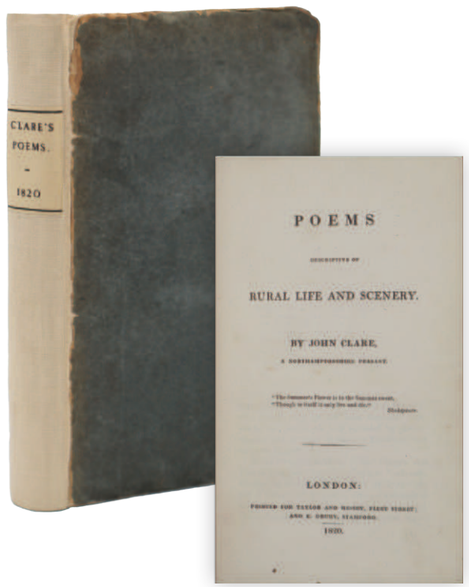
Clare's First Book

99. CLARE, JOHN. Poems Descriptive of Rural Life and Scenery. London: Taylor and Hessey, 1820.

First edition. Large 12mo. Original blue-grey boards, rebacked in white canvas, edges uncut. Interior quite clean.

Clare's first collection, one of 1000 copies that sold out in three months. The son of a farm laborer, Clare (1793–1871) is now considered one of the great English Romantic poets in his celebration of the English countryside and his sorrows at its disruption through enclosure and destruction through the Industrial Revolution.

377112 $2,250





Inscribed by Clare in the Northampton Asylum

100. CLARE, JOHN. The Rural Muse, Poems. London: Whitaker & Co, 1835.

First edition. 8vo. Publisher's brown vertical grain cloth. Very good; covers lightly soiled, spine expertly reinforced, full brown morocco clamshell.

Inscribed by Clare, "John Clare Novr 7th 1845," signed from Northampton Asylum, where he'd lived since the end of 1841. Loosely inserted is an autograph letter signed from Edmund Blunden, dated July 9, 1921: "I declare the signature to be Clare's own — beyond doubt — & what is more, it's the first book that I've seen bearing his asylum signature. I imagine he gave it away… & indeed you are lucky to have poor old asylumed J.C.'s own copy of his best book."

377113 $15,000

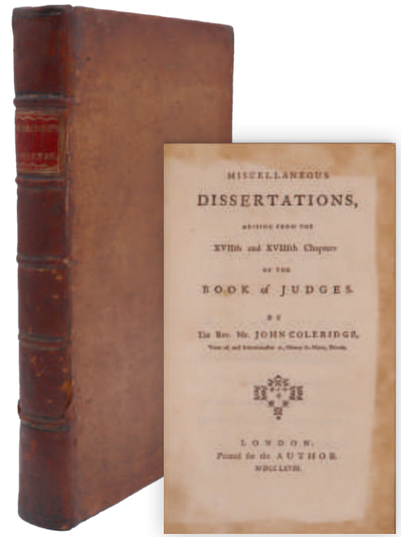
With an Advertisement for the Coleridge School's Greek Training

101. (COLERIDGE, SAMUEL TAYLOR), COLERIDGE, THE REVEREND MR. JOHN. Miscellaneous Dissertations, arising from the XVIIth and XVIIIth Chapters of the Book of Judges. London: Printed for the Author, 1768.

First edition. 8vo. Contemporary speckled calf, rebacked long ago, with raised bands and spine label. Very good.

An advertisement at rear for John Coleridge's Latin grammar is extended by a very interesting three-page advertisement for his school, providing us with a fascinating glimpse of the kind of training received by Samuel Taylor Coleridge in his precocious boyhood. Rare, only two copies noted at auction, none since 1998.

378469 $1,250





Coleridge's Rare First Published Work

102. COLERIDGE, SAMUEL T. The Fall of Robespierre. Cambridge: Printed by Benjamin Flower, for W. H. Lunn, and J. Merrill; and sold by J. March, Norwich, 1794.

First edition. 8vo. With ad for "Imitations from the modern Latin Poets" (never published, evidently due to lack of subscribers). Modern full brown mottled calf. Fine.

The first act of the play is by Coleridge, the balance by Southey. Very scarce and unusual in this beautiful condition.

377165 $15,000

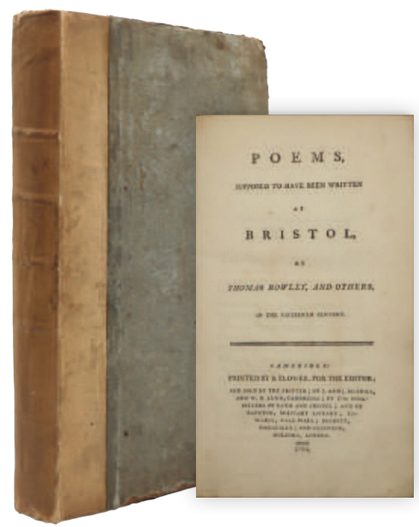
Coleridge's Second Appearance in Print

103. (COLERIDGE, SAMUEL T.), [CHATTERTON, THOMAS]. Poems, Supposed to Have Been Written at Bristol, by Thomas Rowley, and Others, in the Fifteenth Century. Cambridge: B. Flower, 1794.

Fifth edition, but the first to contain Coleridge's "Monody on the Death of Thomas Chatterton." 8vo. Original grey paper boards, plain white paper spine, untrimmed. Some rubbing around the edges of boards, very good in custom clamshell box.

Wise says: "This *Monody* was one of the first poems, if not the first, of any importance composed by Coleridge." Important Coleridge item.

377110 $1,250



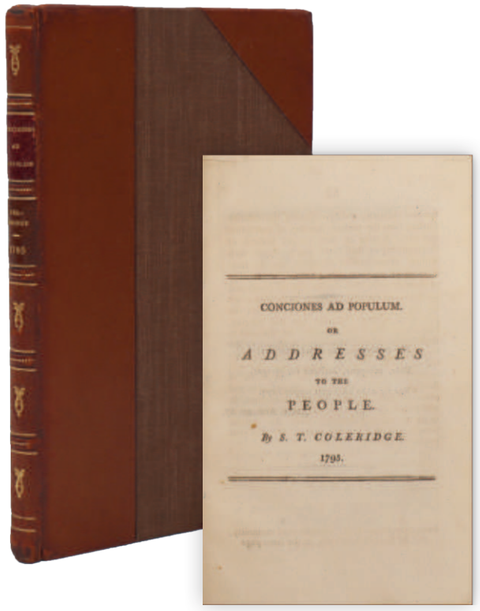
Rare Early Coleridge Lectures

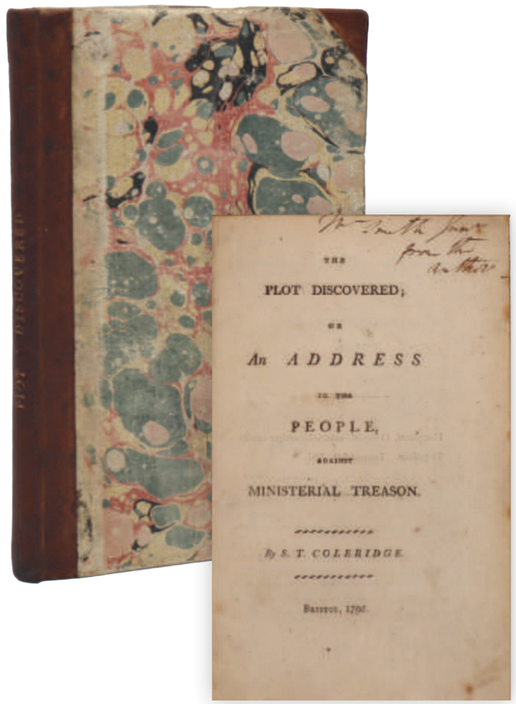
104. COLERIDGE, SAMUEL T.
Conciones ad Populum. [Bristol]: [Parsons, of Paternoster Row], 1795.

First edition. 12mo. Three-quarter crushed morocco, a.e.g. Near fine with some rubbing around edges of binding.

With two lectures that Coleridge delivered at Bristol. He gave eleven lectures during his time there, five of them were published, and this volume contains to of them: one on the French Revolution, and another against Pitt, his policies, and his war against France. In a note to the Introduction of his "Second Lay Sermon," p. ix, Coleridge says of these *Addresses* that "though a few copies were printed, they can scarcely be said to have been published."

377162 $10,000





First Edition, Presentation Copy, Very Rare

105. COLERIDGE, SAMUEL T. The Plot Discovered; or An Address to the People Against Ministerial Treason. Bristol: [Parsons, of Paternoster Row], 1795.

First edition. 12mo. Three quarter calf to style, with eighteenth century marbled paper boards. A beautiful copy in a full calf box. Provenance: Dr. Rosenbach, via John Fleming, his sale, 1988.

One of only three recorded presentation copies of this rare Coleridge Bristol item. This is inscribed "Mr. Smith Junior From the Author." With a pencilled note to the flyleaf in the hand of Dr. Rosenbach: "One of Two known Presentation Copies. See De Ricci's Guide" (Christie's). De Ricci's *Book Collector's Guide* records the T. J. Wise copy, inscribed to Rev. Yates, as the only known presentation copy. There was another copy at Christie's in 1984, inscribed to Samuel Reid.

377173 $22,500



An Extraordinary Collection of Letters from Coleridge during his Flight from Cambridge and Enlistment

106. COLERIDGE, SAMUEL T. Four Autograph Letters Signed to his Brother, the Reverend George Coleridge. 1794 & 1798.

All integral address leaves, postmarks and remains of seal. A series of letters written to his brother the Reverend George Coleridge, during and shortly after the time of his enlistment in the army under the pseudonym, Silas Tomkyn Comberbache, and then one written the day his son Berkeley was born in 1798, kept together in a large custom morocco and cloth binding that maintains the letter sheets flat.

Coleridge attended Cambridge as a scholarship student, but living far outside of the means of his scholarship and "at his wits" end, he fled to London. There, after spending his last money on a lottery ticket which failed to win, writing a poem on the event, and contemplating suicide, he presented himself as a volunteer for the 15th light dragoons," commencing an unhappy military career, cut mercifully short by his brother's purchase of his release (ODNB). These are the letters with which he pleaded with his brother George for help. On February 11, 1794, Coleridge writes that he is "indeed oppressed — oppressed with the greatness of your Love.

…Undoubtedly — my Brother! I would wish to return to College — I know, what I must suffer there — but deeply do I feel, what I ought to suffer." Twelve days later, he writes at length about his life of "Cowardice," "Idleness," "Debauchery," confessing that he "lived in all the tempest of Pleasure — resolved on my return but I will not shock your religious feelings… Where Vice has not annihilated Sensibility, there is little need of a Hell!" Upon his return to Jesus College, he expresses his changed ways and his determination to finish his degree: "I have been engaged in finishing a Greek Ode I mean to write for all the Prizes — I have had no time upon my ha[nds.] I shall aim at correctness & perspicu[ity], not genius — My last ode was so sublime that nobody could understand it."

The final letter is written on May 14, 1798, the day his son Berkeley was born, with a paragraph about taking over the duties of the Reverend Joshua Toulmin at Taunton's Mary Street Unitarian Chapel.

377166 $35,000

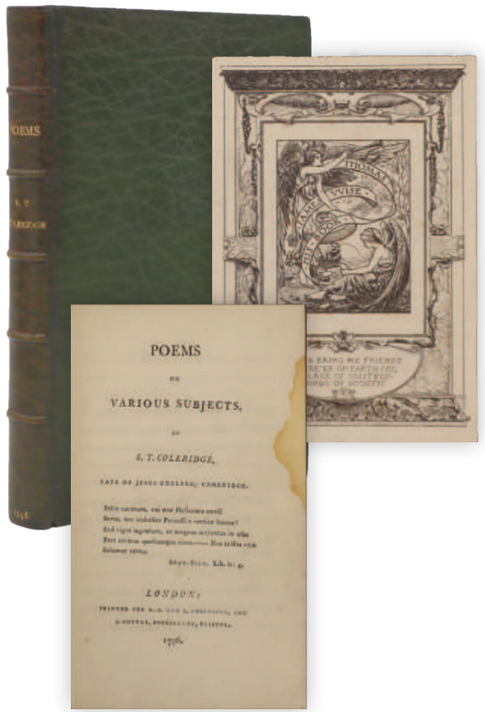
T. J. Wise's Copy

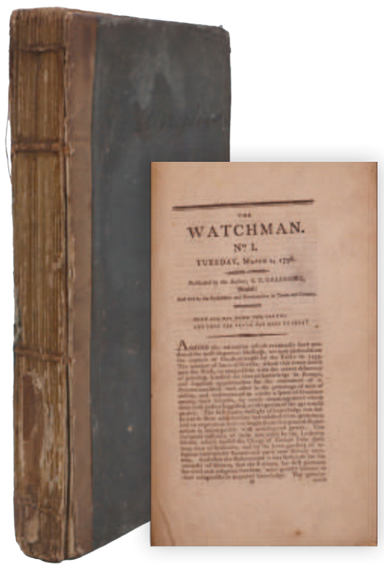
107. COLERIDGE, SAMUEL T. [AND CHARLES LAMB]. Poems on Various Subjects. London: Printed for G. G. and J. Robinsons, and J. Cottle, Bookseller, Bristol, 1796.

First edition. Small 8vo. Full green crushed morocco, gilt dentelles, a.e.g., by Riviere. Half-title and final leaf of ads in skillful facsimile, first nine leaves with small waterstain at right margin, otherwise a very attractive copy, with the bookplate of T. J. Wise.

A remarkable copy of Coleridge's first book of poetry, from the library of the famous bibliographer of Coleridge (among others), collector, and forger, Thomas J. Wise. Four of the sonnets are by Charles Lamb, and constitute his first publication in book form. Lamb and Coleridge were lifelong friends and collaborators, stemming from their time together at Christ's Hospital School as boys.

377174 $6,000





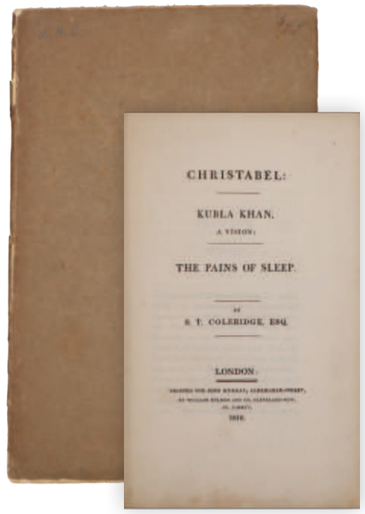
'That all may know the truth; and that the truth may make us free!'

108. COLERIDGE, SAMUEL T. The Watchman. Numbers I–X [all issued]. Bristol: Published by the Author, 1 March – 13 May 1796**.**

First edition. 8vo. Original blue paper boards with drab paper spine. Front board detached, with ownership signature on cover, bookplate of H. Buxton Forman to paste down, and two other 19th-century ownership signatures, pages toned, some spots, untrimmed, in slipcase and chemise.

First edition of Coleridge's political journal, undertaken to "create a rallying point for the Unitarians and moderate democrats in a radical Christian journal" (Holmes, vol. 1, p. 106). This copy from the collection of the Keats and Shelley bibliographer, Harry Buxton Forman.

378476 $10,000



Scarce in the Original Wrappers

109. COLERIDGE, SAMUEL T. Christabel; Kubla Khan, a Vision; The Pains of Sleep. London: Printed for John Murray, 1816.

First edition, with advertisements dated April 1816. 8vo. Untrimmed in original drab wrappers; some chipping to spine and along bottom edge of rear wrapper; two small autograph notations on front, with two ownership inscriptions and bookseller sticker to verso; else near fine copy in custom half morocco and marbled paper slipcase with cloth chemise.

Three of Coleridge's greatest poems, all of which had been composed long before, but published together here for the first time at the urging of friends, especially Lord Byron. With the ownership signature of Charles Eliot Norton, a prominent 19th-century scholar, critic, and editor.

378244 $5,000

Fine Copy with the Rare Half-Title

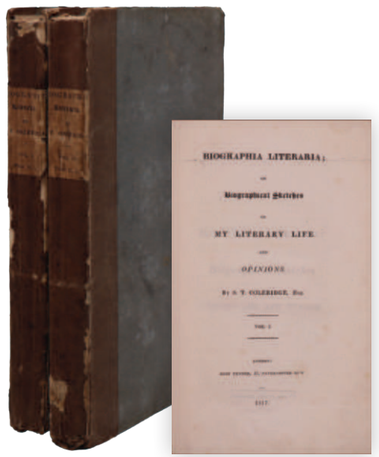
110. COLERIDGE, SAMUEL T. A Lay Sermon. London: Printed for Gale and Fenner, et al., 1817.

First edition. 8vo. Full polished calf by Riviere, gilt dentelles, gilt spine, brown morocco labels, a.e.g. Some rubbing around the edges, but near fine.

Coleridge's second "lay sermon," following on the heels of his first, *The Statesman's Manual* (1816), and one of his attempts at addressing the social unrest of the day. A beautiful copy, bound with the scarce half-title.

377169 $1,250





His Greatest Prose Work, in Original Boards

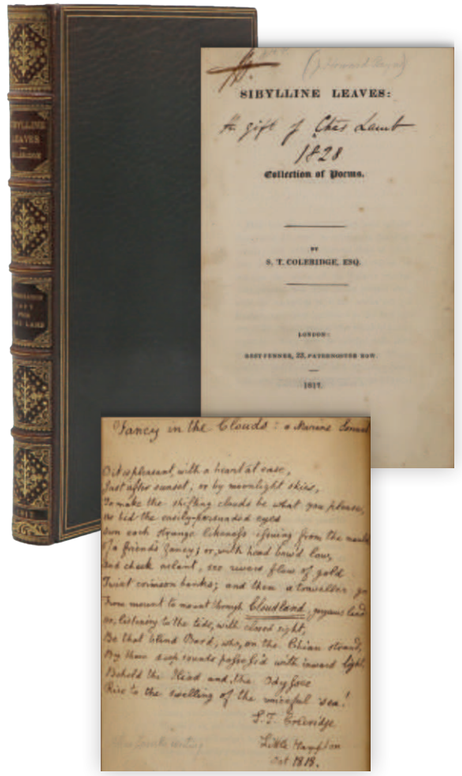
111. COLERIDGE, SAMUEL T. Biographia Literaria; or Biographical Sketches of My Literary Life and Opinions. London: Rest Fenner, 1817.

First edition. 2 vols. 8vo. Original boards, printed paper labels, edges uncut. Rubbing to extremities, joints cracking, spines slightly chipped, but labels intact. Very good.

Coleridge's estimates of contemporary German poets and philosophers are justly celebrated, and the long autobiographical passages and critical analyses of Wordsworth and of *Lyrical Ballads* are of primary interest. This copy belonged to R. P. Gilles, the friend of Scott and Wordsworth who shared Coleridge's enthusiasm for German literature. Scarce in original condition.

377159 $3,750

Presentation from Charles Lamb, with Coleridge Poem



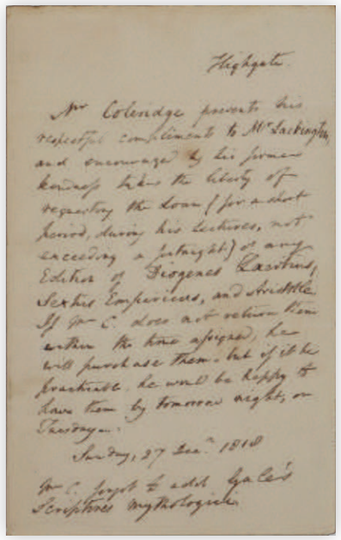
112. COLERIDGE, SAMUEL T.
Sibylline Leaves: A Collection of Poems.
London: Rest Fenner, 1817.

First edition, bound without half title. 8vo. Full dark green crushed levant, spine gilt, boards ruled in gilt, a.e.g., by Riviere. Fine (tiny scuff at center lower board), bookplate of John Gribbell.

This work, printed in Bristol by John Evans in 1814, was originally intended as the second volume of a collected work. It was abandoned however, and the unused sheets were first published here with newly printed preliminaries, including the preface.

With Charles Lamb's copy, given by him to his friend John Howard Payne, author of "Home sweet home," with Payne's monogram initials and his note "The gift of Charles Lamb, 1828." On the blank page 213, Lamb has written out in his own hand a poem by Coleridge, "Fancy in the Clouds: a marine sonnet," and has signed Coleridge's name to it, "S. T. Coleridge, Little Hampton, Oct. 1818". This copy includes several Lamb corrections in addition to those marked on the errata.

377180 SOLD



Colerdige Lectures on Philosophy

113. COLERIDGE, SAMUEL T. Autograph Note, signed, to bookseller and publisher George Lackington, requesting the loan of books. Highgate, London: 1818.

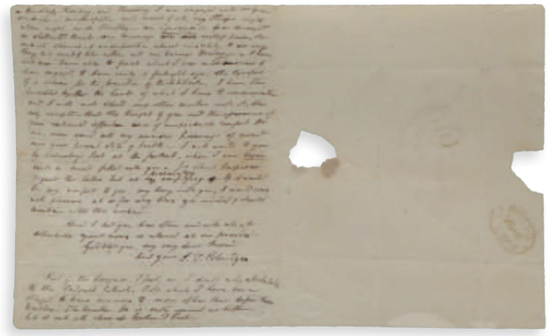
1 page on a folded sheet, with address on conjugate. 8vo. Old folds, about fine (old repairs at corners of address leaf). Red quarter morocco folder.

Coleridge writes in the third person, asking for "any edition of Diogenes Laertius, Sextus Empiricus, and Aristotle… [and] Gale's *Scriptores Mythologici*." In early 1818, he delivered fourteen lectures on the history of philosophy to the London Philosophical Society, where he met Allsop. In the autumn, he delivered his philosophy lectures in a series at the Crown and Anchor in the Strand, hence the request in this note.

377157 SOLD

'One long letter I have written to you — and destroyed…. I have not the heart to send off to you such a Book of Lamentations'



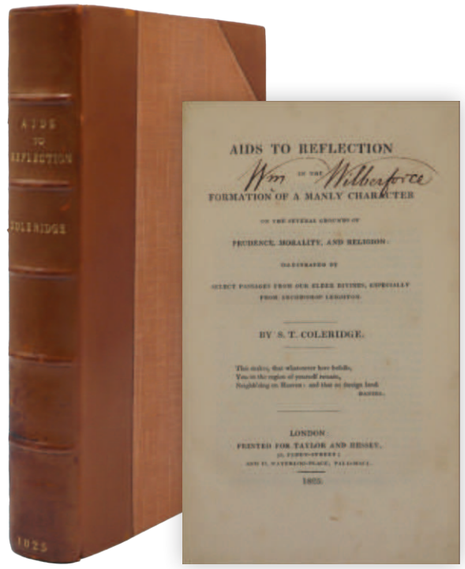


114. COLERIDGE, SAMUEL T. Autograph Letter Signed ("S. T. Coleridge") to Thomas Allsop. n.p.: April 8, 1822.

Bifolium sheet, 2 pp. 4to. With integral address leaf, postmarks and remains of seal. Old folds, torn with loss where the wax seal is, on the half of the sheet without text. Held flat in custom morocco-backed cloth case.

Coleridge writes to his favorite disciple, Thomas Allsop, who published two volumes of Coleridge's *Letters, Conversations, and Recollections* in 1836, but did not publish this letter, likely because of its deeply personal nature. Coleridge mentions Wordsworth and his own schemes for future work, but writes primarily about the misconduct of his son, Hartley, and his own consequent distress of mind. "Hartley disappeared from his and Mr. Jameson's Chambers — where he has been or with whom I know nothing but that it has been with companions very far from reputable…."

377158 $10,000



A Great Abolitionist Association Copy: Wilberforce's Annotated Coleridge

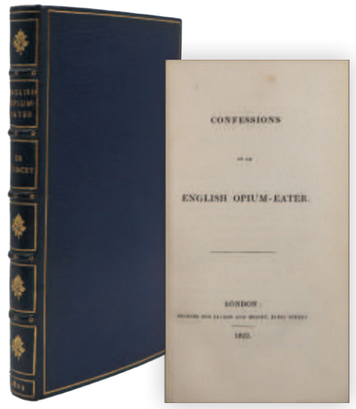
115. COLERIDGE, SAMUEL T. Aids to Reflection, Etc. London: Taylor & Hessey, 1825.

First edition. 8vo. Modern half-calf linen boards, a.e.g., other edges untrimmed. A few marks to calf, closed tear to p. 193–194 reinforced, annotated, very good.

Signature of the great slave trade abolitionist, William Wilberforce (1759–1833) on title page. Coleridge won the Browne Award at Cambridge in 1792 for the anti-slavery poem he composed in ancient Greek, in which he transliterated Wilberforce as Ἰλβρεφωρος. There are many references to Wilberforce in Coleridge's writings (and those of Wordsworth), and this annotated volume shows Wilberforce to be a close reader of Coleridge as well.

377153 SOLD

Nice Copy, Finely Bound

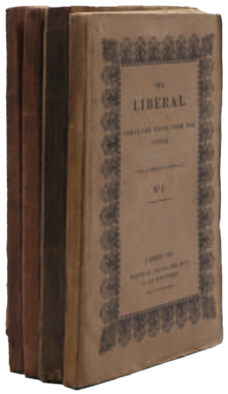


116. [DE QUINCEY, THOMAS]. Confessions of an English Opium-Eater. London: Taylor and Hessey, 1822.

First edition, with half-title present. 12mo. Modern blue full morocco by Bayntun, gilt decorated and lettered spine, untrimmed. Faint foxing, near fine in full morocco pull-off case.

"The most famous account of drug-addiction in English Literature…" (Norman, 619). Nice copy of this classic, the complete text of which did not appear until Boston, 1850.

377194 $2,750



In Original Parts

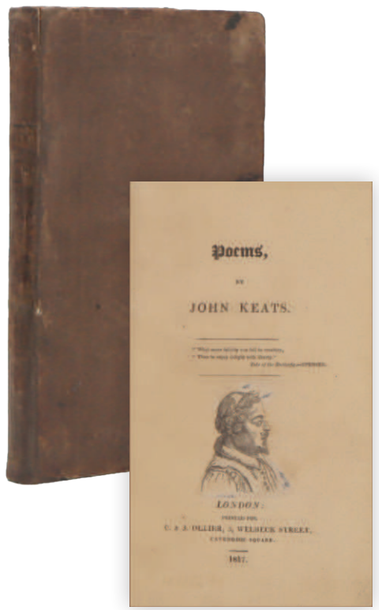
117. HUNT, J. LEIGH AND JOHN, EDITORS. The Liberal. Verse and Prose from the South. London: Printed by and for John Hunt, 1822–23.

First edition in original parts. Uncut. 4 vols. 8vo. Publisher's brown paper wrappers. Some light foxing to a couple volumes, vol. 2 with spine a bit cocked, really very good; in cloth clamshell case with Oliver Brett, Viscount Esher's armorial bookplate.

Contains the first appearances of Shelley's "Song Written for an Indian Air," and "May-Day Night," Byron's "The Vision of Judgment," "Heaven and Earth,"and "The Blues, a Literary Eclogue". There are also pieces by Hazlitt, Hunt, and other Romantic poets.

377778 $1,000

Keats' First Book in Original Boards

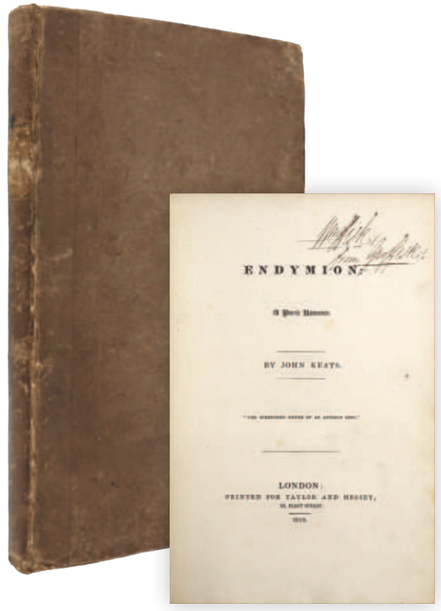


118. KEATS, JOHN. Poems. London: C. and J. Ollier, 1817.

First edition. 8vo. Original drab paper boards with paper title label on spine. Joints and hinges, head and foot of spine expertly restored, erased pencil markings to front and rear pastedowns, title portrait formerly coloured but subsequently erased with minor abrasion; front and rear blanks and half-title supplied in excellent printed facsimile; uncut, boards and label rubbed and stained, internally very clean. In custom clamshell box and chemise.

A lovely copy of Keats's first book in original condition. "The circumstantial evidence closest to its publication strongly suggests that Keats commissioned *Poems* (1817), and therefore paid for its paper and printing. If so, he was acting in a headstrong and, in financial terms, a risky manner, encouraged by his own belief in his genius … Keats's gamble in publishing *Poems* had apparently succeeded. Within a matter of weeks he no longer had to pay for publication, and had a contract with a forward-looking firm in the process of building up a new list of poets. Neither he nor his new publishers could have known that his last two volumes were to be as much a commercial failure as his first" (Barnard).

377352 $50,000



'A thing of beauty is a joy forever': In the Original Boards

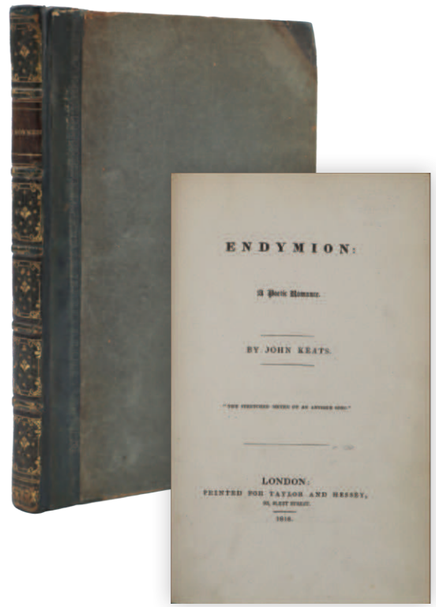
119. KEATS, JOHN. Endymion: A Poetic Romance. London: Taylor and Hessey, 1818.

First edition, first issue. 8vo. One-line erratum leaf, 2 leaves advertisements dated May, 1818. Endpapers watermarked '1817'. Original paper boards with the original printed paper spine label. Untrimmed, closed tear to upper corner of dedication leaf, occasional insignificant spotting, upper joint expertly reinforced, label a bit worn, contemporary gift inscription to title ("Wm Fisk from Geo Fisk"), later bookplate of Henry Walker Bagley and Nancy Reynolds Bagley on front pastedown, internally fresh and lovely and preserved in a half-morocco slipcase and chemise.

An excellent copy of Keats' second book, comprising his longest single sustained poem, famous for its opening line: "A thing of beauty is a joy for ever." Inscribed by George Fisk to William Fisk, quite probably the painter from Thorpe-le-Soken in Essex.

377350 $20,000

The Earl of Rosebery's Copy



120. KEATS, JOHN. Endymion: A Poetic Romance. London: Taylor and Hessey, 1818.

First edition, first issue. One-line erratum leaf with tipped-in five-line errata. Bound without half-title. 8vo. Contemporary three-quarters blue calf binding with gilt spine. Rebacked, with original spine laid-down, title page with Durdan's stamp, Rosebery's ownership note, "AP, 1878" on ffep, which is loosening, with bookplate to pastedown, spotting to first leaves, otherwise internally very clean.

So savage and malevolent were the reviews of this poem by *Blackwoods* and *the Quarterly* ("Lockhart found it exquisitely funny that an apothecary, a fellow who confessedly knew no Greek, who had to read Homer in a translation, should venture on a classic theme" (MacGillivray), that Keats' supporters thereafter blamed the reviewers for Keats' early death.

377749 $8,500



Keats' Last Book

121. KEATS, JOHN. Lamia, Isabella, The Eve of St. Agnes, and Other Poems. London: Printed for Taylor and Hessey, 1820.

First edition. Half-title present. 8vo. Full dark calf, spine gilt, boards tooled in gilt, six-rule border in blind about a central straight-grained field, turn-ins gilt, marbled endpapers, edges marbled, by Lewis. Recased, original spine laid down, interior very clean, with bookplate for Alfred Massena Erskine and gift inscription on a binder's blank; in custom slipcase.

Lovely copy of one of the treasures of English literature, Keats' last and greatest book, containing the title poems as well as his final, triumphant Odes: "To a Grecian Urn," "To Melancholy," "To a Nightingale," and "To Autumn."

377355 $20,000

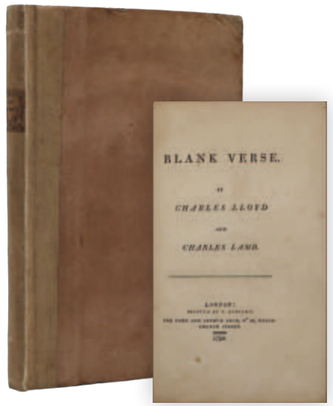
In Original Boards

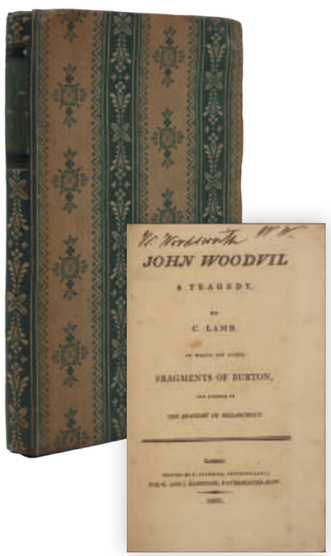
122. LAMB, CHARLES [& CHARLES LLOYD]. Blank Verse. London: Printed by T. Bensley for John and Arthur Arch, 1798.

First edition. Original cream paper spine, pink paper boards and printed paper label, untrimmed. Boards somewhat soiled, with bookplate of Frank Brewer Bremis on front pastedown, in pull-off morocco case by Zaehnsdorf.

First edition of this early publication of Lamb, to that point his most substantial collection. Thirteen of the poems are by Lloyd, including "Lines to Mary Wollstonecraft Godwin," and seven by Lamb, including "The Old Familiar Faces."

377365 $4,000





Wordsworth Copy of Lamb's First Play

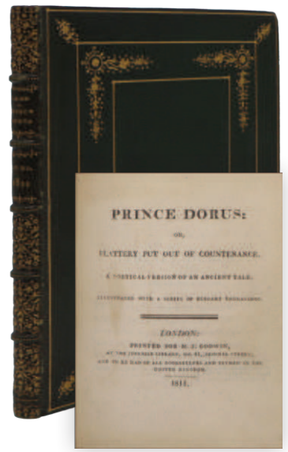
123. LAMB, CHARLES. John Woodvil: A Tragedy … To which are Added, Fragments of Burton. London: Printed by T. Plummer, 1802.

First edition. Sm. 8vo. Early patterned cloth, manuscript spine label; untrimmed. Signed "W. Wordsworth" and "W.W." at head of title page. Pencil note on front pastedown, "Bound by Southey". In custom blue morocco-backed folding box.

William Wordsworth's copy of Lamb's first play, which shows "how deeply he had been influenced by Elizabethan and Jacobean drama, notably the plays of Beaumont and Fletcher and of Massinger" (ODNB).

When Lamb visited Coleridge in Somerset, he met William and Dorothy Wordsworth, who remained lifelong friends. "Charles Lamb, his preference for London streets over the Lake District mountains notwithstanding, had a special place in Wordsworth's affections from their first meeting in 1796" (ODNB). The pencil note "Bound by Southey" is not beyond conjecture, for the Poet Laureate knew Wordsworth well. An outstanding literary association.

377949 SOLD



Rare First Edition

124. [LAMB, CHARLES]. Prince Dorus: or, Flattery Put out of Countenance. A Poetical Version of an Ancient Tale. London: Printed for M. J. Godwin, 1811.

First edition. Frontispiece. Square 12mo. Full green levant morocco, gilt-tooled covers and spine, dentelle inside borders, a.e.g. (foredges untrimmed), by F. Bedford (in the manner of Roger Payne). Fine, with bookplate of Frank Brewer Bemis.

The plates are said to have been designed by Miss Maria Flaxman, sister of the sculptor, but it is also claimed that they are by William Blake. Lamb's authorship is established by the *Diary of Henry Crabb Robinson*, who on May 15, 1811, wrote: "A very pleasant call on Charles and Mary Lamb. Read his version of the story of Prince Dorus, the long nosed King." Exceedingly rare; only three copies have come to auction in more than fifty years, and OCLC lists only nine copies in the U.S.

377368 $7,500

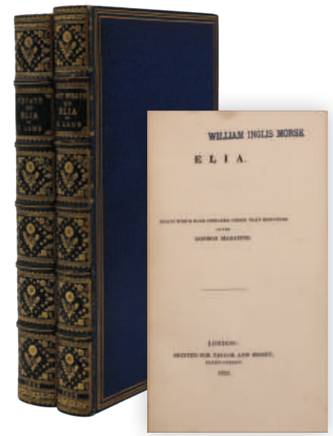
In Fine Binding

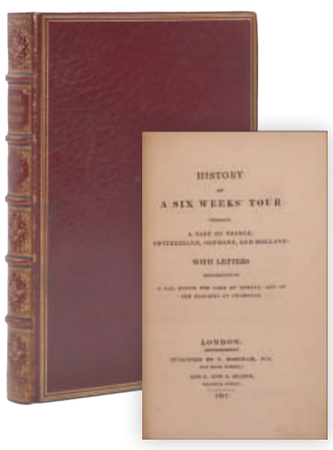
125. [LAMB, CHARLES]. Elia. Essays which have Appeared under that Signature in the London Magazine. [And:] The Last Essays of Elia: Being a Sequel to Essays published under that name. London: Printed for Taylor and Hessey, 1823; Edward Moxon, 1833.

First edition, first issue of the first series with the single address of the publisher on the title-page; First English edition of the second series, with the half-title. 2 vols. 8vo. Uniformly bound in full blue crushed levant swith gilt spine, borders, turn-ins, a.e.g., by Riviere & Son. With blindstamp of William Inglis Morse, in custom linen slipcase.

Containing many of Lamb's most celebrated essays, including "A Dissertation Upon Roast Pig," this is a handsome volume in a resplendent Riviere binding.

378399 $2,000





Her First Book

126. [SHELLEY, MARY AND PERCY BYSHEE]. History of a Six Weeks' Tour through a Part of France, Switzerland, Germany, and Holland: with letters descriptive of a sail round the lake of Geneva, and of the Glaciers of Chamouni. London: T. Hookham, Jun.; and C. and J. Olliver, 1817.

First edition. Half-title present. 8vo. Full brown morocco, boards with triple fillet border, gilt spine, t.e.g., others untrimmed. Fine. Bookplate.

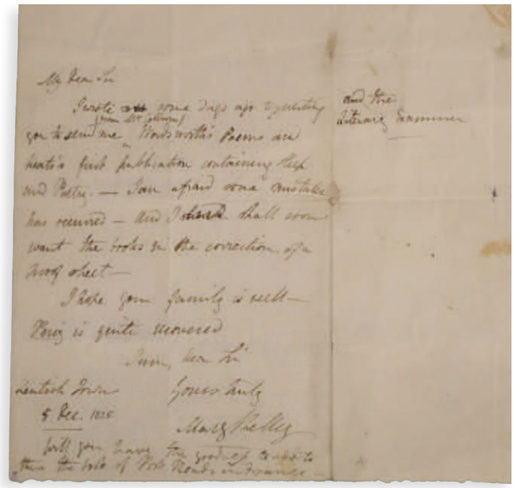
This is Mary's journal of their wanderings just after the elopement with Percy, accompanied by her step-sister Claire Clairmont, from July to September 1814. To this she added two of her letters, along with two of Percy's (both to Thomas Love Peacock), concerning their second Continental trip to Lake Geneva and Chamouni in summer 1816. Percy Shelley's powerful and mysterious "Mont Blanc" is printed here for the first time.

377550 $10,000

Mary Shelley Reading Keats and Wordsworth

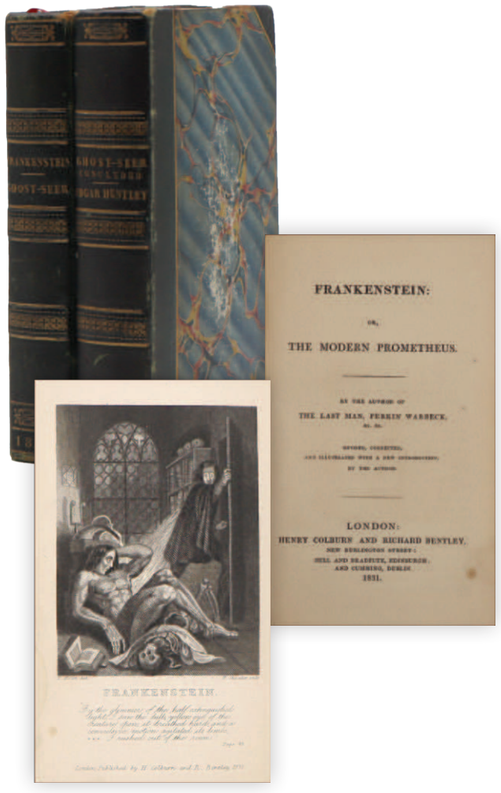
127. SHELLEY, MARY. Autograph Letter Signed ("Mary Shelley") to the publisher Charles Ollier, from Kentish Town. 5 Dec. [1825].

1 page on a folded sheet, addressed on verso. 12mo. Folded sheet, remains of seal; date added in pencil. Fine in dark green morocco-backed folder.



Mary Shelley writes to Charles Ollier, again requesting a copy of Wordsworth's *Poems* and Keats' *Poems*, and briefly conveying news of her son Percy Florence. While Ollier later published many of the Romantic poets, including Keats and Shelley, at the time of this letter he was chief reader and literary advisor to Henry Colburn. During this period, she was working on *The Last Man*, which Colburn published; subsequently added *Frankenstein* to the series of Standard Novels in 1831.
A choice letter.

377526 $22,500



The First Illustrated Frankenstein

128. SHELLEY, MARY. Frankenstein; or, The Modern Prometheus. [And:] The Ghost-Seer from the German of Schiller In Two Volumes. [And:] Edgar Huntly by Charles Brockden Brown. London: Henry Colburn and Richard Bentley, 1831.

Third edition of Frankenstein, "Revised, Corrected and Illustrated with a New Introduction, by the Author." Frontispiece and illustrated title for "Frankenstein" and "The Ghost Seer." 2 vols. 8vo. Contemporary half green morocco and marbled boards, spines titled in gilt. Bookplates of Frank C. Hills. Minor rubbing, the plates are clean.

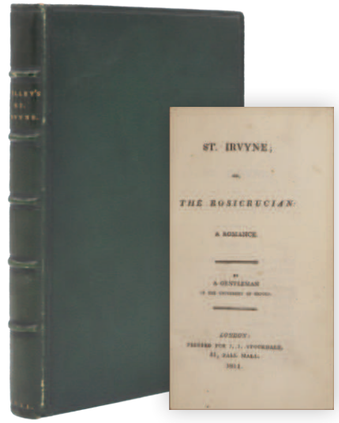
The first edition of Mary Shelley's classic was published anonymously in 1818 in three volumes, and has long been a great rarity. A two-volume second edition followed in 1823, and for this third edition, issued as part of Bentley's Standard Novels, Shelley provided a new introduction (signed "M. W. S.") giving an account of the origins of the story and crediting the 1818 Preface to Percy. Some other minor revisions were made, and it has subsequently become the standard text. The frontispiece and pictorial title make it the first illustrated edition.

377765 $25,000

One of the Earliest Shelley Items, with Distinguished Provenance

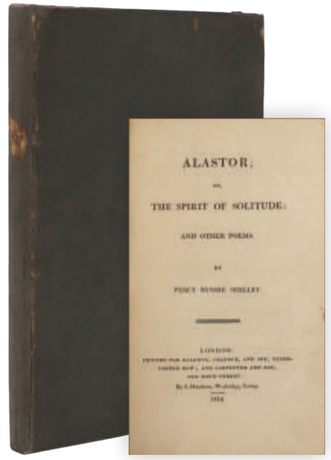
129. [SHELLEY, PERCY BYSSHE]. St. Irvyne; or, The Rosicrucian … by a Gentleman of Oxford. London: Printed for J. J. Stockdale, 1811.

First edition. 8vo. Full blue morocco by Riviere. Some rubbing, but very good, with half-title's lower margin extended with Japanese tissue; Frederick Locker-Lampson's copy with his jester bookplate, and Bent Juel-Jensen's bookplate.



Shelley's second novel, a Gothic romance along the lines of his *Zastrozzi*, published by Wilkie and Robinson the preceding Spring. *St. Irvyne* met with no greater success than its predecessor, despite the seventeen-year-old Shelley's confidence that it was "a thing which almost mechanically sells to circulating libraries, etc." Indeed, the book was published at Shelley's own expense, and he was never able to pay Stockdale's bill.

377559 $30,000



Shelley's First Major Poem, in Original Boards

130. SHELLEY, PERCY B. Alastor; or, The Spirit of Solitude: And Other Poems. London: Printed for Baldwin, Cradock, and Joy, 1816.

First edition, one of only 250 copies. 8vo. Original drab boards with small fragment of printed label on spine, entirely uncut. Some rubbing to edges, expertly rebacked, but near fine in full morocco pull off box with chemise.

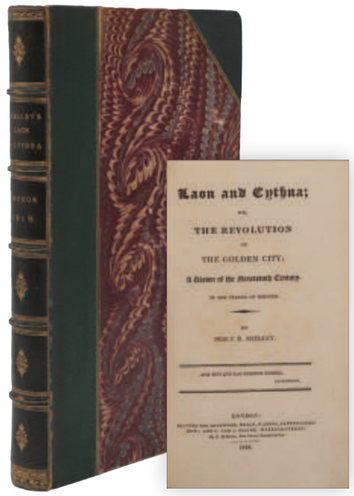
Inspired by Windsor Forest and his own wanderings over a few tumultuous years it was Shelley's "first authentic and unmistakable poem" (CHEL XII: pp. 95–6). It was inspired by the time Shelley spent near Windsor Forest after a tumultuous few years.

377542 $25,000

'I had a little sister, whose fair eyes / Were loadstars of delight'

131. SHELLEY, PERCY B. Laon and Cythna, Or, The Revolution of the Golden City: A Vision of the Nineteenth Century. In the Stanza of Spenser. London: Printed for Sherwood, Neely, & Jones… and C. and J. Ollier, 1818.

First edition, uncanceled state, one of 750 copies on "fine Demy" with RC watermark. With blank second leaf, blank final leaf (S8), and errata leaf bound at end, engraved portrait by W. Finden tipped-in as frontispiece. 8vo. Three-quarter green morocco and marbled paper boards, t.e.g., others uncut. Slight wear around edges and to corners and slight spotting, but quite fresh and bright.Provenance: Newton Hall, bookplate; Bradley Martin sale, lot 3187.



The Bradley Martin copy with the unsuppressed text.

377551 $30,000

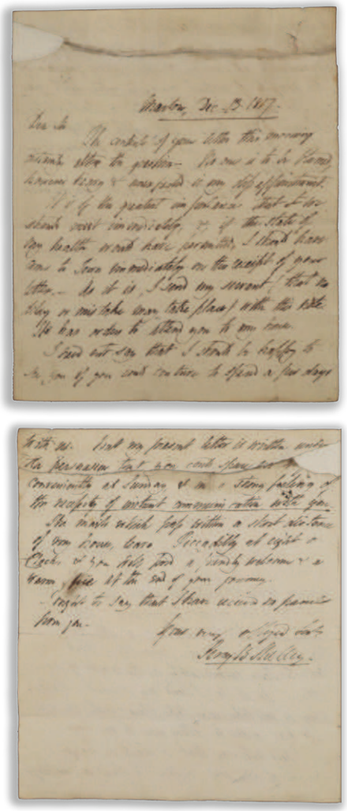
'the necessity of immediate communication'

132. SHELLEY, PERCY B. Autograph Letter, signed ("Percy B. Shelley"), to Charles Ollier, regarding *Laon and Cythna*. Marlow: 13 December 1817.

2 pages on a single folded sheet, addressed on conjugate blank. 4to. Some old soiling and wrinkling, portion of address torn away in opening (costing four letters in letter, old repair). Red morocco-backed folding box. Provenance: Halsted van der Poel (2004 sale, lot 115), purchased from James Drake, New York (1940).

Shelley wrote *Laon and Cythna; or, The Revolution of the Golden City*, during the summer of 1817. The Olliers completed the printing by 25 November 1817, with a title-page dated 1818, as was customary. Ollier then became uneasy about the contents of the poem, particularly the incestuous relations between the sibling protagonists, as well as Shelley's criticism of the Christian religion, and he stopped publication, demanding changes to the offending passages. On 11 December, Shelley wrote a vigorous defense of the poem and upbraided Ollier for reneging upon the agreement to publish. The book was issued in that month but was immediately suppressed, and after Shelley agreed to omit the objectionable passages, the work was published by Ollier as *The Revolt of Islam*. An excellent letter from Shelley at a key point in his life.

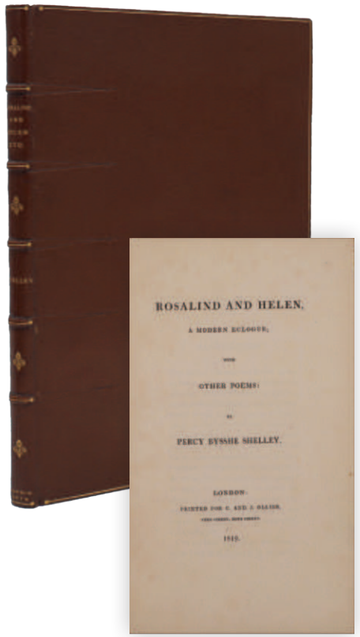
377543 $37,500



Beautifully Bound by Tout

133. SHELLEY, PERCY B. Rosalind and Helen, A Modern Eclogue, with Other Poems. London: C. & J. Ollier, 1819.

First edition, with page 98 (instead of page 92) for "Sonnet" on the Contents page (p. vii). 8vo. Full brown morocco with decorative gilt borders and carved frets front and back; additionally stamped in gilt on spine, with raised bands; t.e.g.; marbled endpapers with gilt borders; previous owner's bookplate on verso of first free endpaper; very minor and light spotting at front and rear blanks; fore-edges uncut; ribbon marker.



Shelley's romantic poem, "Rosalind and Helen," was based on his own personal history with his second wife, Mary Wollstonecraft Shelley. This preface is dated "Naples, December 20, 1818," not long after they arrived there for what would be a three-month stay. The couple had settled permanently in Italy earlier that year, and he composed this in Tuscany during the summer. Also included are "Lines written on the Euganean Hills," "Hymn to Intellectual Beauty," and "Sonnet," more commonly known by its subtitle, "Ozymandias."

377557 $1,750



Inscribed by Leigh Hunt, the Dedicatee, to the Poet Charles Lloyd

134. SHELLEY, PERCY B. The Cenci: A Tragedy, in Five Acts. Italy: C. and J. Ollier, 1819.

First edition. 8vo. Original vellum and blue paper boards; edgeworn, sunned on spine and margins, with areas of soil, particularly on front board; printed paper label on spine, chipped and tanned; spine expertly rebacked, with remnants of original present, and front and rear boards skillfully reinforced at interior spine; several bookplates to front endpapers; interior entirely uncut; initial blank leaf missing. Housed in a custom morocco Sangorski & Sutcliffe solander case with interior chemise.

A unique, triple association example of the scarce first edition of one of Shelley's most important works, which, because of its scandalous content, was not performed until the Shelley Society produced it on the occasion of Robert Browning's birthday, May 7, 1886. Only 250 copies were printed, according to Shelley himself, and the book was dedicated to his fellow author and close friend, Leigh Hunt, with a letter. Hunt in turn inscribed this copy to the troubled English poet, Charles Lloyd. While on the fringes of the Romantic movement, Lloyd had numerous acquaintances in common with Hunt, among them Lamb and de Quincey. This warm inscription from Hunt was penned as Lloyd briefly re-emerged into their literary circle.

377545 $25,000

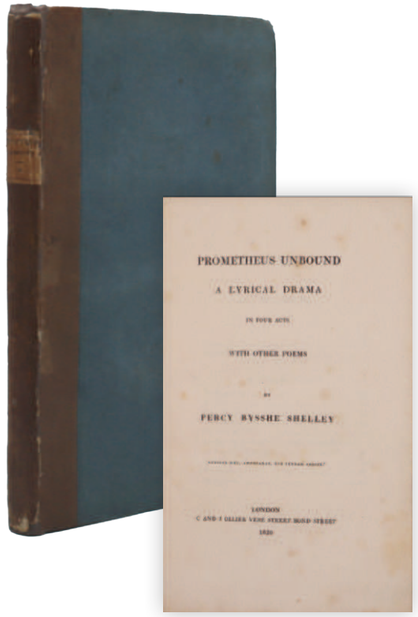
Unsophisticated Copy of One of Shelley's Greatest Titles

135. SHELLEY, PERCY B. Prometheus Unbound, A Lyrical Drama in Four Acts, with Other Poems. London: C and J Ollier, 1820.

First edition, second state. 8vo. Half-title and ad leaf present. Original blue paper covered boards with drab spine and spine title. Slight rubbing to head and foot of spine, corners bumped, occasional light spotting, edges uncut; very good in custom half-morocco slipcase and chemise.

A handsome, unsophisticated copy containing Shelley's play "Prometheus Unbound" and the *Miscellaneous Poems*, which include some of his best known verses, such as "Ode to the West Wind," "To a Skylark," "Ode to Heaven," and the "Ode to Liberty."

378046 $9,000



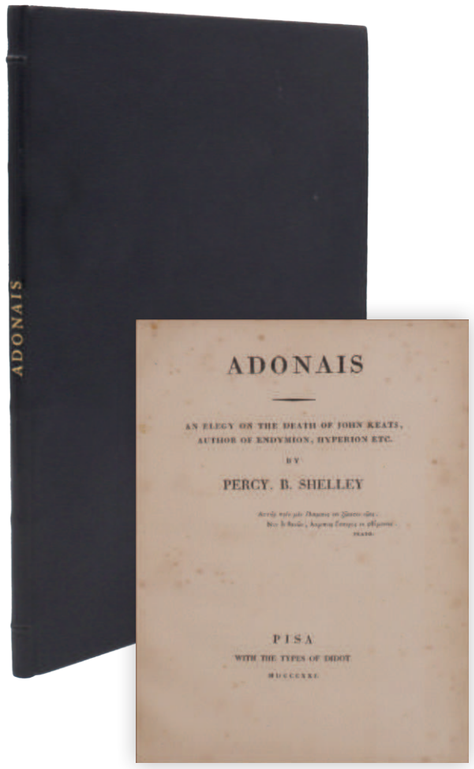
'The soul of Adonais, like a star, Beacons from the abode where the Eternal are'

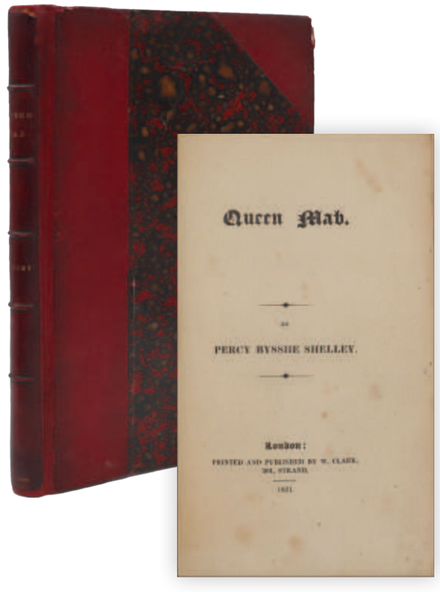
136. SHELLEY, PERCY B. Adonais. An Elegy on the Death of John Keats, Author of Endymion, Hyperion etc. Pisa: With the Types of Didot, 1821.

First edition. 4to. Full navy morocco with gilt spine. Trimmed to 9 1/4 x 6 1/2 inches, but still with very wide margins, light spotting throughout, very good.

Shelley's moving elegy on the death of John Keats is prefaced by a bitter attack upon the critics of the *Quarterly Review*, whose harsh treatment of *Endymion*, Shelley believed, had hastened Keats' death. Shelley considered it his most finely "wrought" poem, and he took special care in its production. The book was handsomely published at the poet's request in Pisa by an unidentified printer, and issued without half-title.

377539 $50,000





First Published Edition

137. SHELLEY, PERCY B. Queen Mab.
London: W. Clark, 1821.

First published edition, this one without the printed dedication and with the notes, and offending words replaced with dashes. 8vo. Three quarter morocco with marbled paper boards. Rebacked, spine laid-down, light spotting, very good in custom slipcase.

Though a joint piracy by William Clark and Thomas Mosher, this is the first published edition of Shelley's first poem of any length. Shelley wrote from Pisa asking to "restrain the sale," and Clark, threatened by prosecution, voluntarily discontinued distribution after selling about only 50 copies. He was brought to trial and found guilty, serving four months. Clark's piracy was the first of three that caused Shelley's poem, and the ideas therein, to be discussed publicly for the first time.

377561 $1,500

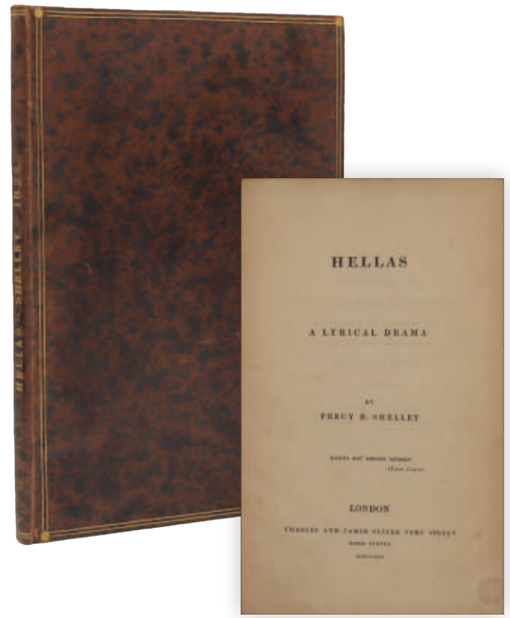
Shelley's Last Published Work

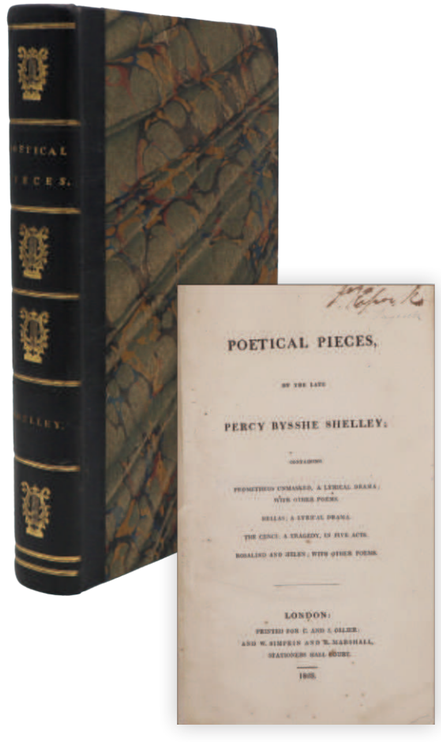
138. SHELLEY, PERCY B. Hellas. A Lyrical Drama.
London: Charles and James Ollier, 1822.

First edition. 8vo. 20th-century full mottled calf, double gilt-fillet borders, gilt lettering on spine, gilt dentelles. Lacking half-title, otherwise very pretty.

An attractive copy of Shelley's last work issued three months before he drowned in the Bay of Spezzia. The work was inspired by news of the Autumn 1821 Greek insurrection and is dedicated to Prince Mavrocordato, a friend of the Shelleys who later became one of the most eminent statesmen of the Revolution.

377549 $2,000





Rare First Issue of the First Collected Edition

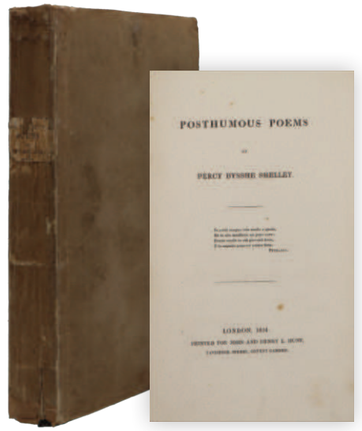
139. SHELLEY, PERCY B. Poetical Pieces By The Late Percy Bysshe Shelley; Containing Prometheus Unmasked [sic], A Lyrical Drama; With Other Poems. Hellas; A Lyrical Drama. The Cenci; A Tragedy, In Five Acts. Rosalind And Helen; With Other Poems.
London: C. and J. Ollier: And W. Simpkin and R. Marshall, 1823.

First edition. 8vo. Three-quarter morocco and marbled paper boards by Philip Dusel. Minor repairs to half-title and title pages, with contemporary ownership signature on the half-title, nice wide margins in this otherwise fine copy.

This outstanding collection of Shelley's major works was collected by Ollier from unsold and unbound copies of the first edition of the separate poems, which had sold but very few copies in Shelley's lifetime and printed the collective title. The "Other Poems" in this volume are some of Shelley's finest, and include his "Hymn To Intellectual Beauty," "Ode to the West Wind," "Lines Written Among the Euganean Hills," "To A Skylark," "Ode to Liberty," and the great "Ozymandias." As a result of copies being broken up and sold separately, this collection is rarely seen intact (Wise).

377556 $12,000

In Original Boards



140. SHELLEY, PERCY B. Posthumous Poems.
London: John and Henry L. Hunt, 1824.

First edition, first issue. Lacking errata leaf. 8vo. Original drab boards with most of original spine label. Some soiling, and rubbing to edges and along spine, vertical crack from foot of spine; ownership signature of John T. Adams dated 1830, then signed again and dated 1879, a few scattered spots, but the interior bright and clean.

Edited and with a detailed biographical preface by Mary Shelley. The collection includes some of Shelley's greatest poetry, including his last, unfinished composition, "The Triumph of Life," as well as "Julian and Maddalo," "The Witch of Atlas," "Ode to Naples," "Mont Blanc," the 59 lyrics of *Miscellaneous Poems*, and translations from Homer, Euripides, and Calderon.

378340 $4,500

A Fine Copy of the First English Edition



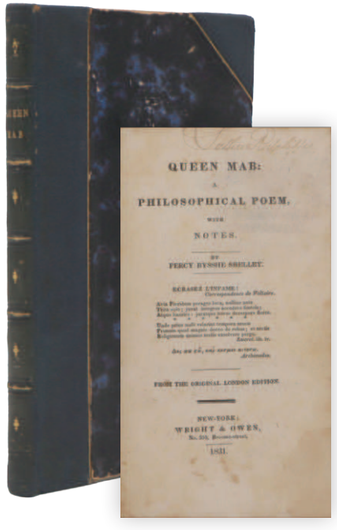
141. SHELLEY, PERCY B. Adonais. An Elegy on the Death of John Keats, Author of Endymion, Hyperion etc.
Cambridge: W. Metcalf, 1829.

First English edition. 8vo. Plain green wrappers, stitched as issued, untrimmed. On the front wrapper is the contemporary ink signature of J.T. Leader, below which is the small engraved book label of Mary Elisa Beth Hudson. Fine in custom slipcase and chemise.

The first complete English printing of *Adonais*, "brought out by a group of Cambridge admirers of Keats and Shelley — Monckton Milnes and Arthur Hallam (the latter having brought a copy of the Pisa edition from Italy) being chiefly responsible for its publication." (Granniss).

377540 $3,500

The True First American Edition — The Owenite Gospel



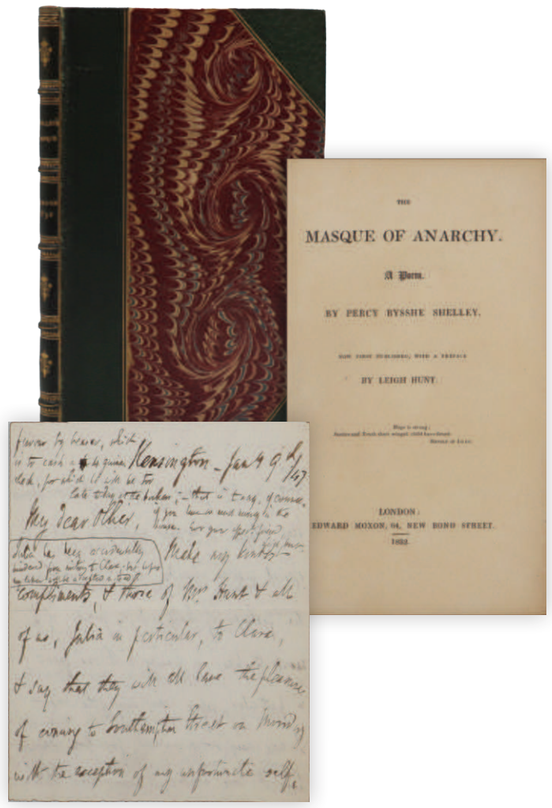
142. SHELLEY, PERCY B. Queen Mab; a Philosophical Poem.
New York: Wright & Owen, 1831.

First edition printed in America. 12mo. Preface by Frances Wright and Robert Dale Owen. Three quarter blue morocco with marbled paper, a.e.g. Slight rubbing around the edges, contemporary ownership signature to the title page, spotting throughout.

The true first American edition of Shelley's revolutionary epic poem, published by the radical utopian duo of Frances Wright and Robert Dale Owen. A favorite Owenite book, and unofficially adopted in the 1830s as the "Bible of the Chartists," *Queen Mab* had been first issued privately by Shelley in 1813 but remained unnoticed until two 1821 piracies, the second with a false New York imprint incorrectly referred to as the first American edition. Scarce, with no copies at auction for more than forty years.

378245 $5,000

With Letter from Leigh Hunt to Charles Ollier

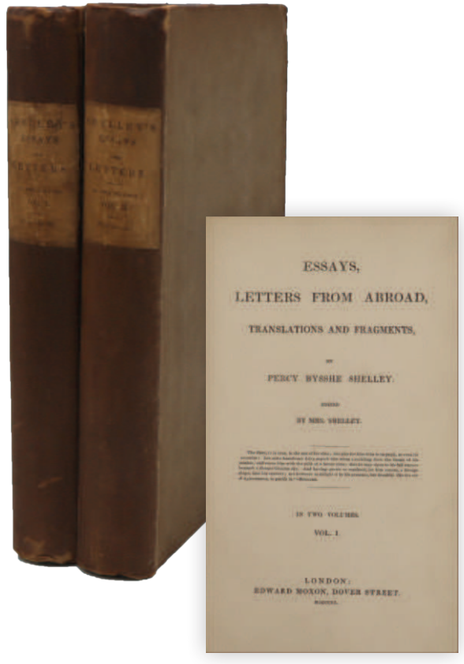


143. SHELLEY, PERCY B. The Masque of Anarchy.
London: Edward Moxon, 1832.

First edition. 8vo. Three-quarter green morocco with gilt borders and spine, t.e.g., by W. Pratt. Near fine.

"The poem was written in 1819 on the occasion of the infamous 'Peterloo' affair, and was sent to Leigh Hunt, for publication in *The Examiner*, but not published until 1832, and then issued it with a preface of considerable interest" (Forman). Tipped-in is an 1847 letter from Leigh Hunt, the author of the preface of this volume, to Shelley's publisher, Charles Ollier, regretfully declining an invitation to see music.

378333 $3,500



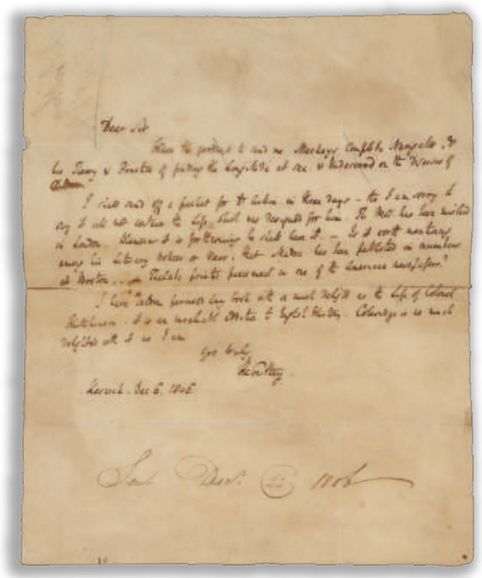
The First Printing of 'The Defence of Poetry'

144. SHELLEY, PERCY B. Essays, Letters from Abroad, Translations, and Fragments. Edited by Mrs. Shelley. London: Edward Moxon, 1840.

First edition. 2 vols. 8vo. Publisher's drab boards with spine labels. Light soiling, recased early and very well, only slightly toned pages, very clean set.

Contains the first printing of "The Defence of Poetry," edited by John Hunt for inclusion in *The Liberal*, but the magazine folded before it could be published. This initial appearance used Hunt's version, and also includes his translations from the classics including Plato's "Symposium," "Ion," fragments from "The Republic," and 67 letters.

378346 $2,000



'Coleridge is as much delighted with it as I am…'

145. SOUTHEY, ROBERT. Autograph Letter Signed ("R Southey"), 6 December, 1806 [in] Wat Tyler. A Dramatic Poem. London: John Fairburn, 1817.

One page, dated 6 December, 1806, Keswick. 4to. Full presentation contemporary red morocco gilt, a.e.g. Rubbed edges, toning to pages and to letter, very good.

An intriguing early letter to a bookseller from the future poet laureate, written in 1806, when Southey and Coleridge were sharing the house at Keswick. "…I have seldom perused any book with so much delight as the *Life of Colonel Hutchinson*. It is an invaluable addition to English History."

378291 $2,500

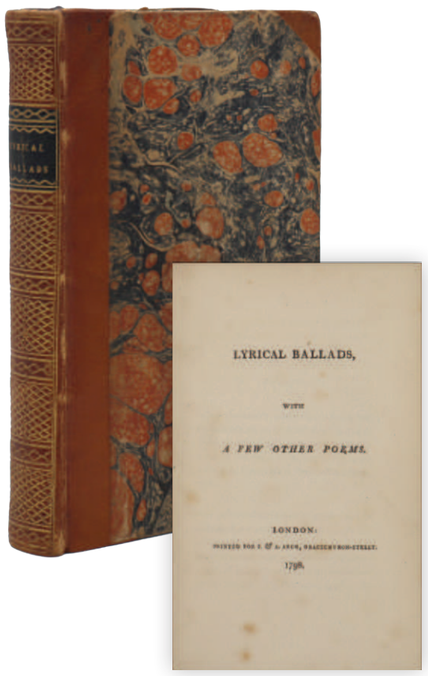
The First Work of English Romanticism

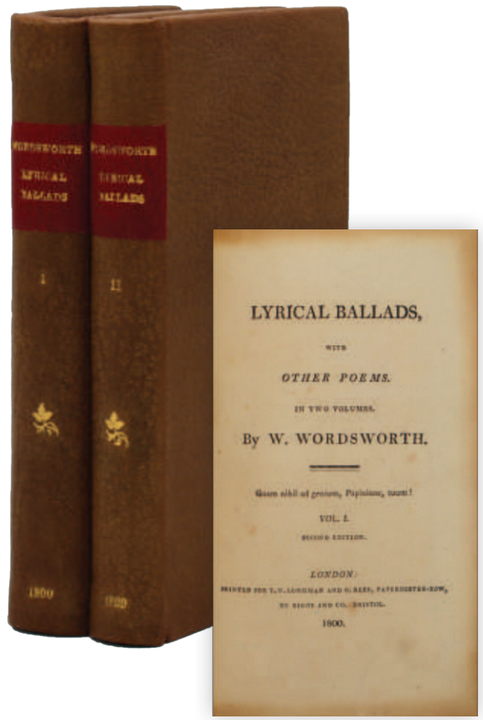
146. [WORDSWORTH, WILLIAM, AND SAMUEL T. COLERIDGE]. Lyrical Ballads, With a Few Other Poems. London: J. & A. Arch, 1798.

First edition, second issue. 8vo. Contemporary three-quarter calf and marbled paper covered boards, with gilt spine and spine title. Very occasional spotting, but otherwise very clean, with bookplate of C. First, Viscount Eversley. Blue morocco slipcase and chemise.

A monument of English literature, and the beginning of the Romantic movement, containing the first appearance of Coleridge's "Rime of the Ancient Mariner," as well as "The Foster-Mother's Tale," "The Nightingale" (replacing "Lewti"), and "The Dungeon." The remainder are mostly lyric poems Wordsworth composed during the spring and early summer of 1798, including "Tintern Abbey." The first, Bristol, issue is known only in a handful of copies, while this London issue, published the same year, remains a very scarce book in the market.

377663 $15,000





The Manifesto of the Romantic Movement

147. WORDSWORTH, WILLIAM [AND SAMUEL T. COLERIDGE]. Lyrical Ballads with Other Poems in Two Volumes. London: Printed for T. N. Longman and O. Rees, 1800.

Second edition of vol. I, first edition of vol. II, with leaf a3 of first volume in "First" cancelled state; p. 210 of vol. II in first state with 10 lines. 2 vols. 12mo. Recent full tan morocco with contrasting spine labels. Near fine.

The second edition of *Lyrical Ballads* is of primary importance in the history of Romanticism because it contains the first appearance of Wordsworth's celebrated credo — the Preface — in which he states their aim was, "to choose incidents and situations from common life, and to relate or describe them, … in a selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect" (Vol. I, p. x–xi), and offers his famous distillation of the poetic process as "emotion recollected in tranquillity."

Volume II contains all new material and is a cornerstone in the development of modern literature.

377171 $10,000

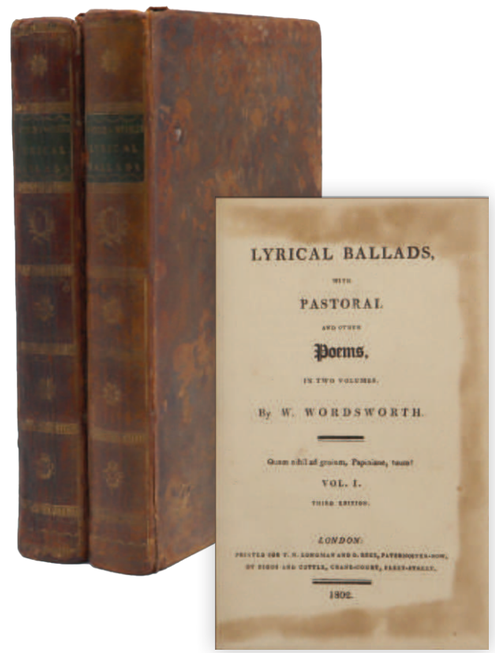
With the Expanded Preface

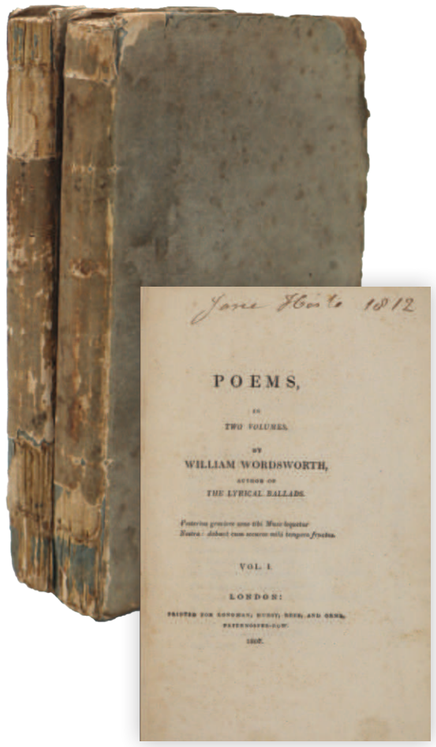
148. WORDSWORTH, WILLIAM [AND SAMUEL T. COLERIDGE]. Lyrical Ballads, With Pastoral and Other Poems … Vol I. Third Edition … [… Vol II. Second Edition]. London: Printed for T. N. Longman and O. Rees … by Biggs and Cottle, 1802.

Third edition. 2 vols. Small 8vo. Contemporary tree calf with gilt devices on spine, green spine title. Ownership signatures of Marg[are]t Willes, July 1804. Nicely rebacked, preserving spines; light rubbing to edges.

The 1802 two-volume edition of *Lyrical Ballads* makes several important changes from the 1800 edition: the Preface is expanded by 20 pages, Coleridge's "The Dungeon" and Wordsworth's "A Character," and "Lines Written Near Richmond" are withdrawn, and the appendix on poetic diction is included for the first time. Uncommon.

378418 $6,000





'We will grieve not, rather find / Strength in what remains behind'

149. WORDSWORTH, WILLIAM. Poems, in Two Volumes. London: Printed for Longman, Hurst, Rees, and Orme, 1807.

First edition. With cancels D11 in volume I and B2 in volume II. Half-titles present in both vols. 2 vols. 12mo. Original grey-green paper covered boards, uncut, with stamped volume numbers on spines, otherwise unlabelled. Paper covering stained, spines and corners rubbed, but structurally all are sound; bookplate of Josiah Wedgwood IV, 1st Baron Wedgwood (great-great-grandson of the potter). Custom cloth clamshell case.

A rare unsophisticated copy of one of the finest collections of poems issued during an author's lifetime. Wordsworth's 1807 *Poems* presents a large number of first appearances of his best known works, and indeed, some of the most enduring poems of the English language: "Resolution and Independence"; "I Wandered Lonely as a Cloud"; "Ode to Duty"; "The Solitary Reaper"; "Elegiac Stanzas"; "Composed upon Westminster Bridge, September 3, 1802"; "London, 1802"; "The world is too much with us"; and, finally, "Ode: Intimations of Immortality."

377792 $9,000

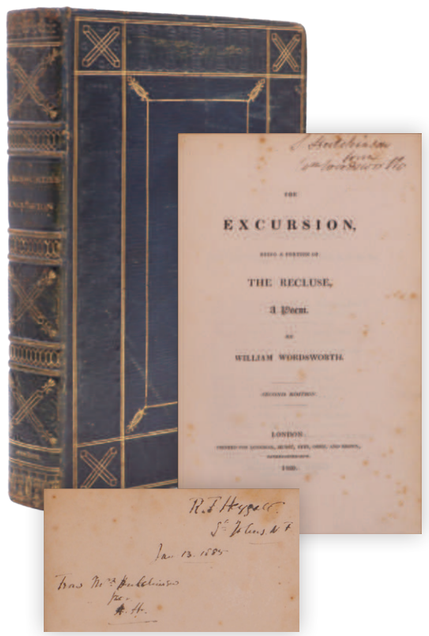
Inscribed to Sara Hutchinson

150. WORDSWORTH, WILLIAM. The Excursion, Being a Portion of The Recluse, a Poem. London: Printed for Longman, Hurst, Rees, Orme, and Brown, 1820.

Second edition. Bound without half-title. 8vo. Presentation binding of deep blue straight-grained morocco, spine gilt, boards tooled in gilt and in blind, turn-ins gilt. Some darkening to spine, traces of rubbing. A fine, well-preserved binding. Ownership signature of R.T. Heygate, St. John's N.F. Jan. 13, 1885.

Sara Hutchinson (1775–1835) was the younger sister of Mary Hutchinson, who married Wordsworth in 1802; she was a close friend of Dorothy as well, and lived with her sister and new brother-in-law for many years. Coleridge had fallen deeply in love with her in 1799; he wrote many poems in his notebook to "Asra," and while she assisted him in his composition of The Friend (1809–10), the attraction was not mutual.

378668 $25,000

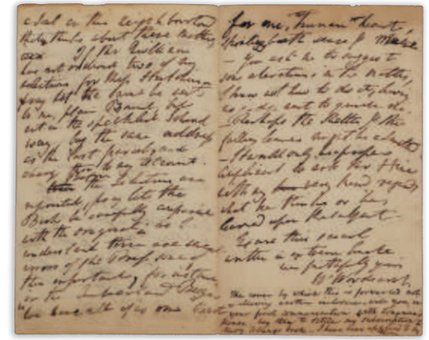


'Byron's verses … are detestable…'

151. WORDSWORTH, WILLIAM. Autograph Letter (Signed "W. Wordsworth") to "Mr. [Edward] Moxon". N.p.: c. 1830.

3 pages. 8vo. Good with some browning at the top and bottom edges, bookseller's notice removed from upper right leaving residue. Blue morocco-backed autograph folder.

A fine letter from Wordsworth to fledgling publisher Moxon, mentioning the forthcoming appearance of Charles Lamb's *Album Verses* (Moxon's first book), Leigh Hunt, Byron's dedicatory verses of *Don Juan* injurious to Robert Southey (Wordsworth's friend), his own forthcoming *Selections* (1831), and with remarks on printer's errors and other matters.



377951 SOLD



Presentation Copy, In Boards

152. WORDSWORTH, WILLIAM. Yarrow Revisited, and Other Poems… London: Longman, Rees, … and Edward Moxon, 1835.

First edition. With erratum slip inserted opposite list of errata. 8vo. Original drab boards with paper label. Front pastedown with bookplate ghost, John Drinkwater's leather book label, free endpaper signed and dated by him, "John Drinkwater 1920." Very good. Cloth folding case.

Inscribed by the publishers "From the Author." A key publication which de Quincey identified as pertaining to Wordsworth's "triumphant" phase, with notable provenance from the library of poet and playwright John Drinkwater.

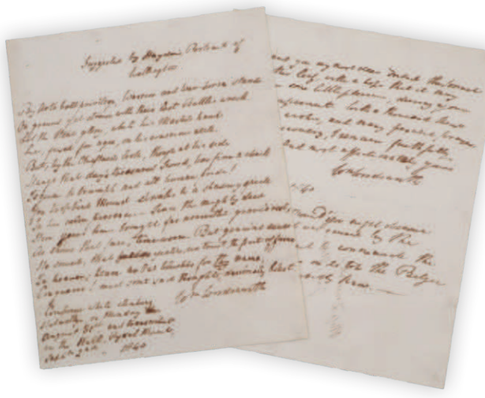
377662 $3,750

Variant Text of Wordsworth's Sonnet

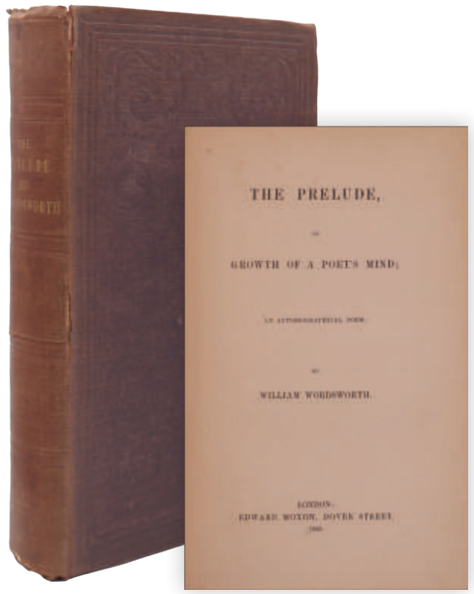
153. WORDSWORTH, WILLIAM. Autograph Manuscript, signed, the Sonnet Suggested by Haydon's Portrait of Wellington, with Autograph Letter, signed, to Isabella Fenwick conveying the poem. Rydal Mount: 2 September 1840.

2 pages, address on verso of letter. 8vo. Old folds. Fine. Blue morocco-backed folder.

After artist Benjamin Robert Haydon sent Wordsworth a Thomas Lupton engraving of his painting, *Wellington on the Field of Waterloo*, the poet to wrote a sonnet about it. The text was still fluid, and would require "some little retouching" before periodical publication in the autumn, and the final text was inclued in Moxon's 1842 edition of *Poems*. That same day, Wordsworth wrote Isabella Fenwick: "I send you my most dear friend the Sonnet on the other leaf, with a hope that it may give you some little pleasure, during your tedious confinement." Titled "Suggested by Haydon's Portrait of Wellington," it corresponds to the text in the *Poetical Works*, 2nd ed., vol. 3, p. 53, with variant reading of lines 9 and 10. Unpublished in this state.



377653 $22,500



In Original Cloth

154. WORDSWORTH, WILLIAM.
The Prelude, or Growth of a Poet's Mind.
London: Edward Moxon, 1850.

First edition. With eight-page Moxon catalogue (dated November 1849) inserted at the front, and integral leaf of advertisements at end. 8vo. Original purple blind-stamped cloth, spine titled in gilt. Spine toned, some rubbing, inner hinges tender. Bookplate of Francis Bullard. Blue cloth folding box.

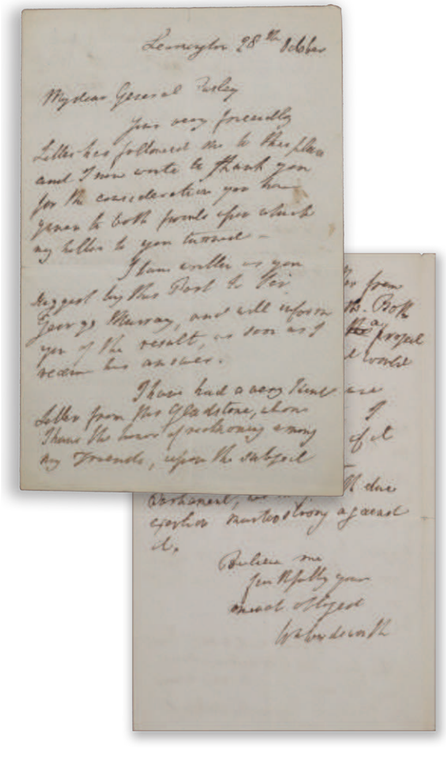
Attractive copy of Wordsworth's late magnum opus.

377709 $2,000

'I have had a very kind letter from Mr. Gladstone'

155. WORDSWORTH, WILLIAM.
Autograph Letter, signed, to General [Charles] Pasley, Inspector General of Railways, concerning Wordsworth's objections to a proposed railway extension reaching as far as Grasmere and Rydal.
Leamington: 28 October [1844].

2 pages, with integral blank leaf. 8vo. Old folds, fine. Blue morocco-backed document folder.

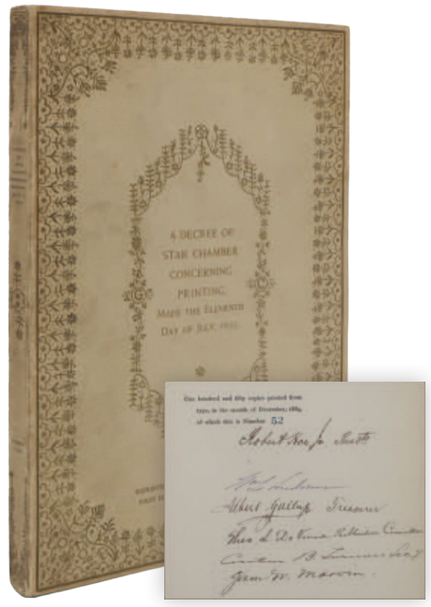


Wordsworth devoted himself in the 1840s to campaign against an extension of the railway to the Lakes. His campaign brought Wordsworth many enemies as he argued his case in letters to the newspapers and in appeals to Gladstone, promoter of the first Railway Act in Parliament. Wordsworth's lobbying was ultimately successful; when the railway extension finally opened in 1847, it reached no further than Windermere:

"I have had a very kind letter from Mr. Gladstone, whom I have the honor of reckoning among my Friends, upon the subject of the Railway, and another from your Friend Capt Smythe. Both these Gentlemen lament a project which if carried into effect would so disturb and disfigure our beautiful Country."

377948 SOLD

Fine Press



First Book of the Grolier Club

156. (GROLIER CLUB). A Decree of the Star Chamber Concerning Printing; Made July 11, 1637. Reprinted by the Grolier Club from the first edition by Robert Barker 1637. [New York: Grolier Club, 1884].

8vo. Original wrappers printed in gold, untrimmed and mostly unopened. Hand-colored Grolier device on title-page. Fine copy in homemade pull-off case. Provenance: bookplate of Margaret and Edwin Shattuck; William T. Buice III (Grolier Club president 1998–2002).

The important first publication of the Grolier Club, printed by Theodore L. De Vinne, with introduction and notes by members of the Club. Signed on the limitation page by Robert Hoe, Jr., President; Wm. L. Andrews; Albert Gallup, Treasurer; Theo. L. De Vinne, Publication Committee; Arthur B. Turnure, Secy. Sam. W. Marvin.

377256 $3,250

'one of Morris's finest designed titles'

157. (KELMSCOTT PRESS). CAXTON, WILLIAM, TRANSLATOR. The History of Reynard the Foxe. [Hammersmith: The Kelmscott Press, 1892].

4to. Original full vellum, gilt-lettered spine, yapp edges with silk ties. Text in Troy type and glossary in Chaucer type. Chapter summaries printed in red, six-line and eight-line foliate initials, and marginal decorations. Opening two-page spread with wide white-vine borders and a flowered field. Central rear tie clipped, light toning to text, else a fine copy. Red cloth slipcase with chemise. Provenance: Julia P. Wightman (gilt morocco bookplate).



The text, translated by Caxton from the Dutch, was described by Morris as "delightful as to mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous *Beast Epic*" (Peterson.) Forman praises it as "one of Morris's finest designed titles."

377358 $10,000

'undiluted Mediaevalism'

158. (KELMSCOTT PRESS). LEFEVRE, RAOUL. The Recuyell of the Historyes of Troye. [Hammersmith: Kelmscott Press, 1892].

2 vols. 4to. Original full vellum, gilt-lettered spines, yapp edges with silk ties. Spine of Vol. I a bit cocked at foot, its center rear tie clipped, Vol. II–III ties faded, else fine and internally fresh with most signatures unopened. Chapter headings in red. Additional elaborate woodcut title page; numerous woodcut border decorations and initials. Tan cloth slipcase. Provenance: Julia P. Wightman (gilt morocco bookplates to pastedowns).



As Morris wrote to Bernard Quaritch, the book's publisher: "The book will be ornamented very richly with woodcut ornaments entirely designed by myself; no labour or expense will be spared on them and there will be much variety in them" (Peterson). It was the first Kelmscott Press book printed in Morris's Troy type, and also featured the first appearance of the Chaucer type, which was used for the table of contents and glossary. Morris would later describe the *Recuyell* for Quaritch's catalogue as "a thoroughly amusing story, instinct with mediaeval thought and manners. […] It is the last issue of that story of Troy which had such a hold on men's imaginations… Surely this is well worth reading, if only as a piece of undiluted Mediaevalism."

378269 $7,000



The Magnificent Kelmscott Press Shelley

159. (KELMSCOTT PRESS) SHELLEY, PERCY BYSSHE. The Poetical Works. Hammersmith: Kelmscott Press, 1894–95.

3 vols. 8vo. Original full limp vellum, spines stamped in gold. Printed in red and black, ornamental woodcut title, borders, and initials. Faintest spotting to top-edges, otherwise fine. Custom half-morocco slipcase and chemise.

377938 $12,000



The Kelmscott Keats

160. (KELMSCOTT PRESS). KEATS, JOHN. The Poems of John Keats. Hammersmith: Kelmscott Press, 1894.

8vo. Original vellum, with ties. Engraved title page, borders and initial capitals printed in red and black in Golden type, wood-engraved borders and initials designed by William Morris. Lightly toned, with spine sunned, near fine with bookplate of Francis Wilson to paste-down, and ownership signature to flyleaf, in custom morocco-backed clamshell box.

Keats — especially his "La Belle Dame sans Merci" — was an icon of the Pre-Raphaelites, and how deeply Morris felt about the publication of this book is illustrated by his discovery of some initial mistakes in its text. According to Sidney Colvin in his *John Keats* [1918], p. 470: "I was with [Morris] when he happened to open the sheet on which "La Belle Dame sans Merci" was printed. He began to read it and was suddenly aware of unfamiliar words … Great was his indignation. He swiftly altered the words and then read the poem to me, remarking that it was the germ from which all the poetry of his group had sprung — The sheet was reprinted and the earlier and better version restored …."

378624 $13,500

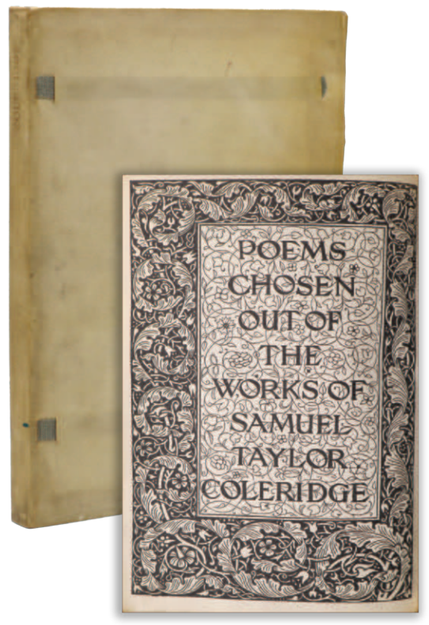
'Water, water every where/ Nor any drop to drink'

161. (KELMSCOTT PRESS). COLERIDGE, SAMUEL TAYLOR. Poems Chosen out of the Works of Samuel Taylor Coleridge. [Hammersmith: The Kelmscott Press, 1896].

8vo. Original full vellum, gilt-titled spine, yapp edges with four silk ties. Light soiling to exterior, tiny ink mark near foot of spine. Text in Golden type; shoulder titles, side-notes and a few lines in "The Rime of the Ancient Mariner" in red. Extra woodcut title page; numerous decorative woodcut borders and initials designed by Morris. Internally fresh. Red morocco-backed slipcase with linen chemise.

Chosen carefully by Morris lest the Press (as he put it) "burden the world with another useless book," the selected poems are "Christabel"; "Kubla Khan"; "The Rime of the Ancient Mariner"; "A Fragment of a Sexton's Tale"; "Love"; "The Ballad of the Dark Ladie"; "Names"; "Youth and Age"; "The Improvisatore"; "Work without Hope"; "The Garden of Boccaccio"; "The Knight's Tomb"; and "Alice Du Clos."

377168 $5,500





The Essex House Shelley

162. (ESSEX HOUSE). SHELLEY, PERCY BYSSHE. Adonais. [London: Printed at the Essex House Press, 1900].

8vo. Original full vellum, blindstamped rose and "Soul is Form" motto to front cover, gilt-lettered spine. Wear to board edges and foot of spine, pastedowns loosening. Handcolored woodcut frontispiece by Ashbee; rubricated with handcolored initials. A bit of soiling to one tissue guard, vellum leaves clean and bright. An attractive, very good copy. Linen slipcase.

The Essex House Press was founded by Charles Robert Ashbee and Laurence Hodson in 1898. Ashbee (1863–1942), a designer and entrepreneur active in the English Arts and Crafts movement, set up his Guild and School of Handicraft in 1888; after William Morris' Kelmscott Press closed in 1897, he took on many of the Kelmscott printers and craftsmen and founded The Essex House Press. Between 1898 and 1910, the Essex House Press produced more than 70 titles. Shelley's *Adonais* was the first in the Great Poets series.

378305 $2,000

Unique Binding with Robert Anning Bell Drawing

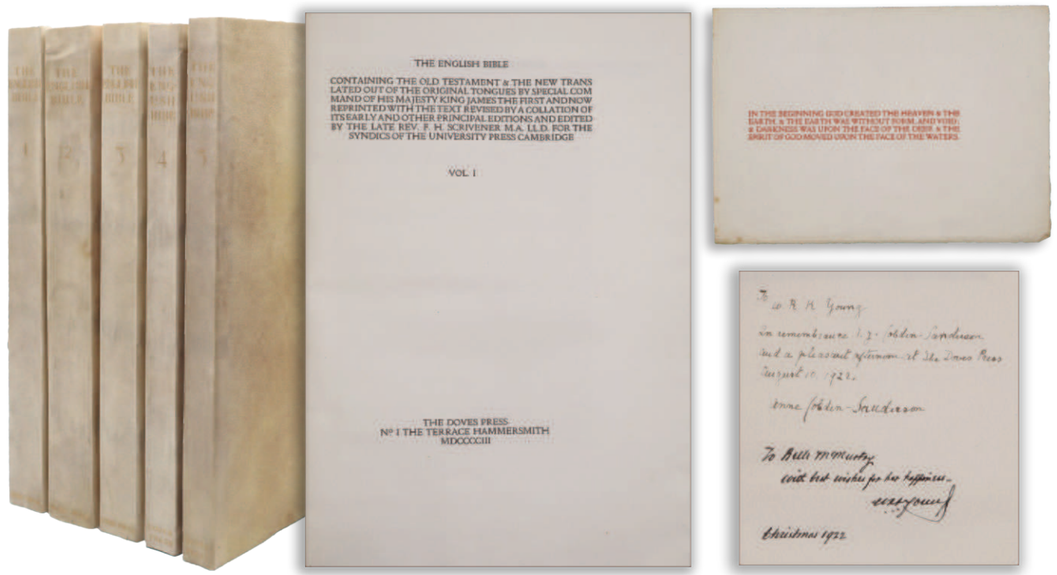
163. KEATS, JOHN. Poems. Illustrations by Robert Anning Bell and introduction by Walter Raleigh. New York: George Bell & Sons, 1897.

8vo. Vellucent binding with Modern Style gilt motifs and original ink drawing, signed by Robert Anning Bell ("R. AN.B"), gilt turn-ins, t.e.g., other edges untrimmed. Slightest bowing to vellum boards, with gift vellum bookplate from the staff of the Liverpool Public Library to Lady Forwood, and the armorial bookplate of Percy Lancelot Babington. Illustrated. Fine in custom cloth clamshell box.

A gift from staff of the Liverpool Public Library to Lady Forwood (née Mary Anne Eliza Baines), Lady Mayoress of Liverpool from 1878–1879, the binding is likely unique. Unsigned as a binding, the colored ink drawing of a muse on the vellucent binding is signed by the English Modern Style artist, Robert Anning Bell. From the library of Percy Lancelot Babington, noted collector and bibliographer of John Addington Symonds.

377981 $5,000





The Doves Press Bible, with a Trial Proof of the Famous Opening Leaf

164. (DOVES PRESS). The English Bible containing the Old Testament & the New. Translated out of the original tongues by special command of His Majesty King James the First and now reprinted with the text revised by a collation of its early and other principal editions and edited by the late Rev. F. H. Scrivener, M.A. LL.D. for the Syndics of the University Press Cambridge. Hammersmith: The Doves Press, 1903–5.

5 vols. Large 4to. Original full limp vellum, gilt-lettered spines, Doves Press Bindery inkstamp to rear pastedowns. Fine; usual slight discoloration to vellum; small crease at head of Vol. 2, usual faint discoloration to lower margins in first and final gatherings of Vol. 1 and a few leaves in Vols. 2–4. Custom wooden cloth-lined slipcase. Provenance: W.R.K. Young (August 1922 gift inscription from Anne Cobden-Saunderson); Belle McMurtry (Christmas 1922 gift inscription from W.R.K. Young). Proof is 6-1/2" x 9-3/8" untrimmed sheet; fine with a few small fox-spots to lower left corner, in blue buckram folder with red morocco label to front.

The Doves Bible stands as one of the greatest typographical accomplishments of the past 100 years alongside the Kelmscott Chaucer and the Oxford Lectern Bible. It is by far the most impressive publication of the fifty or so issued by the Doves Press; the famous red initial "I" and the first line of Genesis demonstrate a perfect marriage of calligraphy and typography. As Ransom says: "Comment on Doves Press books can only be brief. When it is said that they approach dangerously near to absolute perfection in composition, presswork, and page placement, everything has been said."

This copy was given by Anne Cobden-Sanderson, wife of Doves Press founder T. J. Cobden-Sanderson, to California book collector W. R. K. Young "[i]n remembrance [of] T. J. Cobden-Sanderson and a pleasant afternoon at The Doves Press August 10, 1922." That Christmas, Young gave it to bookbinder Belle McMurtry, his fiancée and soon-to-be-wife. The handsome wooden slipcase was probably made by her.

Deliberations over an appropriate setting for the opening of Genesis were extensive, and several specimen pages and trial proofs were generated in the process. Tidcombe notes that an "early trial of the opening page was made with the first four lines of Genesis set in upper-case and printed in red… This arrangement may have been suggested by Emery Walker, as he preserved a copy." Unlike Walker, Cobden-Sanderson preserved little and destroyed much, and specimen pages and trial proofs from the Doves Press and for the Bible are quite scarce.

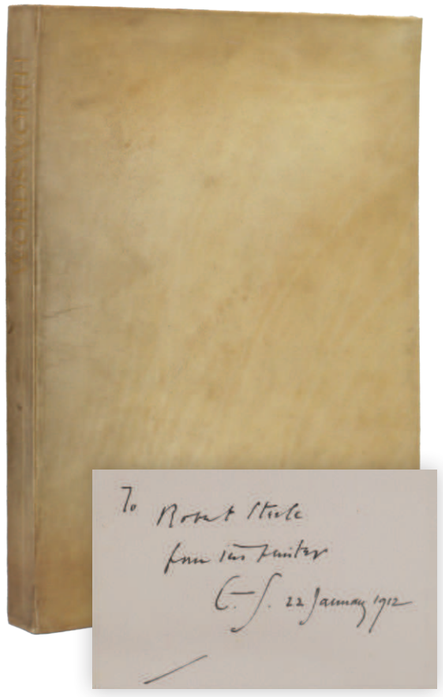
377668 $32,500

Inscribed by Cobden-Sanderson

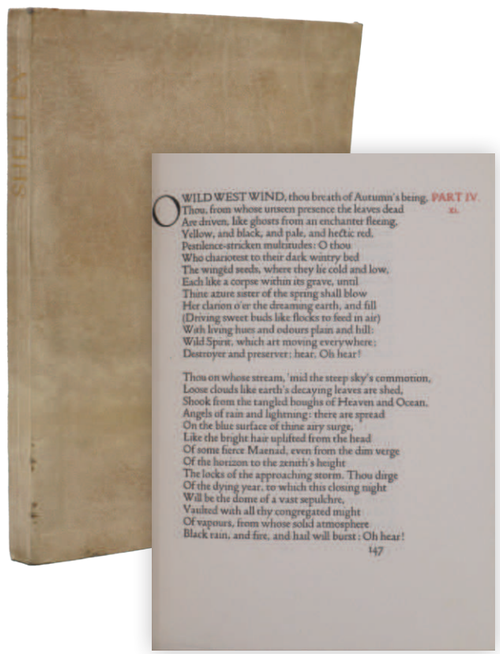
165. WORDSWORTH, WILLIAM. A Decade of Years, Poems by William Wordsworth 1798 – 1807. [Hammersmith: The Doves Press], 1911.

4to. Original full vellum, gilt-lettered spine ("Wordsworth"). Slight toning and exterior soiling and very minor bowing to vellum, vertical crease to spine, internally clean. Text printed in red and black. Near fine. Linen slipcase. Gift inscription "To Robert Steele from the printer C.-S. 22 January 1912" to front free endpaper.

A nice copy of this selection of Wordsworth's short and long-form verse from the defining period of the Romantic movement, and one of the great books of the press. Cobden-Sanderson was "overwhelmed by the scope of the war, for unlike other wars in his memory, it seemed to engulf the whole world in a sort of madness. […] He wanted his last books, before finally closing the Press, to be books of peace such as Wordsworth and Goethe, and he hoped to make them his best" (Tidcombe). Robert Steele (1860–1944) was a British medievalist and journalist; an acolyte of William Morris, he wrote several bibliographic and historical pieces on the private presses.



378336 $1,750



The Doves Shelley

166. SHELLEY, [PERCY BYSSHE]. Shelley. [Hammersmith: The Doves Press], 1914.

4to. Original full limp vellum, gilt-lettered spine. Small patch of discoloration to rear cover, several tiny abrasions to foot of front joint and bottom edge of front cover, small bookseller ticket to front pastedown, erased owner signature to front free endpaper. Text printed in red and black. Negligible discoloration to margins of pp. 102–104 due to an error in the production of signature "g," else internally clean and a near fine copy. Linen slipcase.

As Tidcombe relates: "The 'Shelley' print was a tough nut to crack. By May 1914, when *Shelley* was printed, Cobden-Sanderson had recovered from his long illness, but he had become over-sensitive about the quality of the presswork. He blamed his age for the imperfections he thought were there, and for his 'growing inability to energize the Press to its fingertips.' In the end, however, he found the prints were 'on the whole quite "all right" — cleanly printed from first to last.'"

378341 $1,750



One of 200 Copies

167. KEATS, JOHN. Poems. Hammersmith: Doves Press, 1914 [i.e. January, 1915].

Small 4to. One of 200 copies on handmade paper. Original full limp vellum with gilt spine. Printed in red and black. Near fine. Loosely inserted ink ownership slip (on vellum) which reads: "Lynval Davidson's Book." Custom cloth slipcase and chemise.

First of this glorious edition of Keats' poetry, selected, arranged, and printed by Cobden-Sanderson, and edited by J. W. Mackail.

377353 $8,500

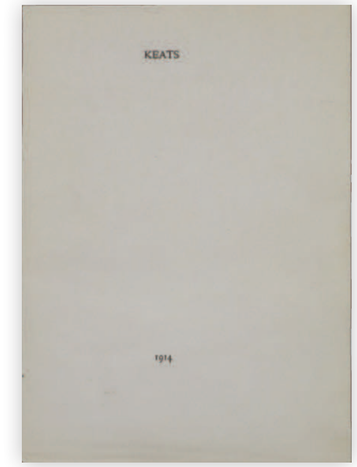
Title Page Leaf from the Doves Keats on Vellum

168. KEATS, JOHN. Poems. [Title page proof on vellum]. [Hammersmith: Doves Press, January, 1915].

8vo. Printed in red and black. Fine.

The title page proof for the Dove's edition of Keats' *Poems*, which, in this case, is printed on heavier vellum than standard. Other proof pulls on vellum for the Keats are also available.

378003 $1,000





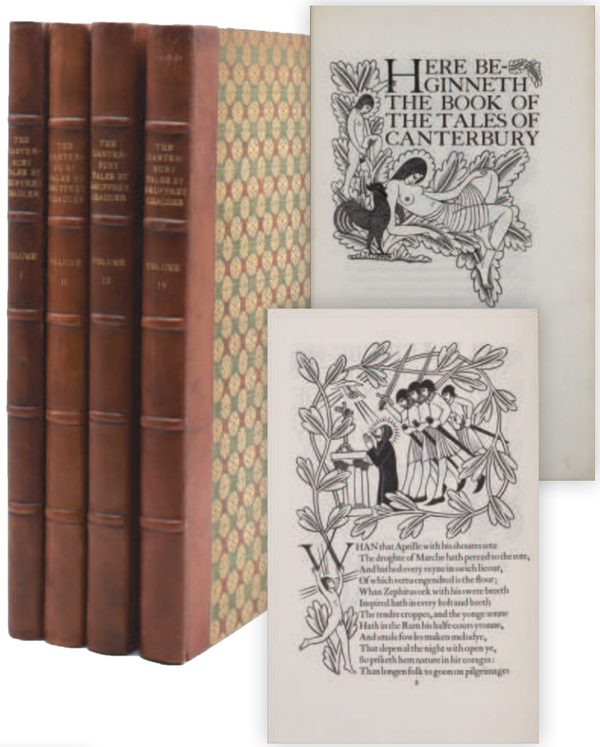
One of 75 Copies

169. (NONESUCH PRESS). The Holy Bible. London: Nonesuch Press, 1924–27.

5 vols. Folio. Original full laced vellum with gilt-lettered spines. Each volume with an engraved title page, head piece, and tail piece by Stephen Gooden. Typography by Francis Meynell. Fine. Linen slipcases.

One of the great early books of the Press, and Stephen Gooden's second book commission, after the Nonesuch *Anacreon* of 1923. A beautiful copy.

378268 $7,500



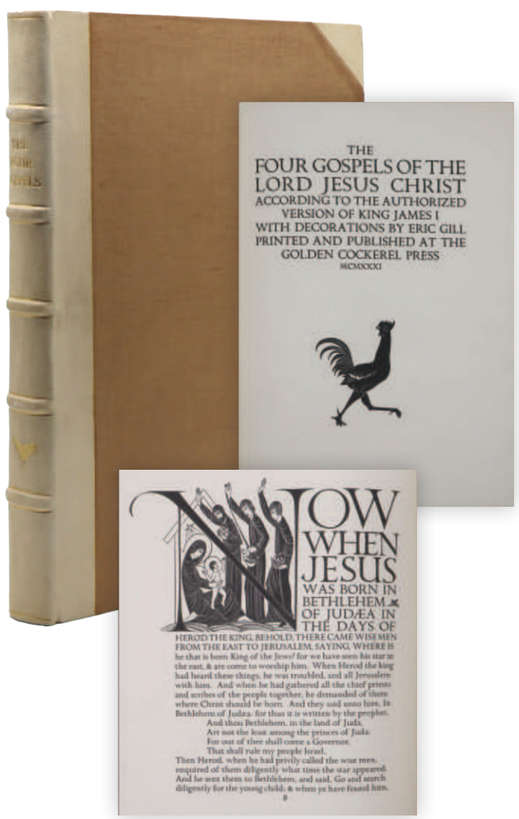
Golden Cockerel Press

170. GILL, ERIC. The Canterbury Tales. Waltham St. Lawrence: Golden Cockerel Press, 1929–1931.

4 vols. Small folio. Original quarter brown niger morocco and patterned paper over boards. Uneven toning to spines, as usual, and some sunning around edges of boards, corners rubbed, interiors quite clean and bright. Wood engravings by Eric Gill.

One of Gill's greatest achievements and one of the finest illustrated books of the twentieth century.

377228 $11,000



Gill's Masterpiece

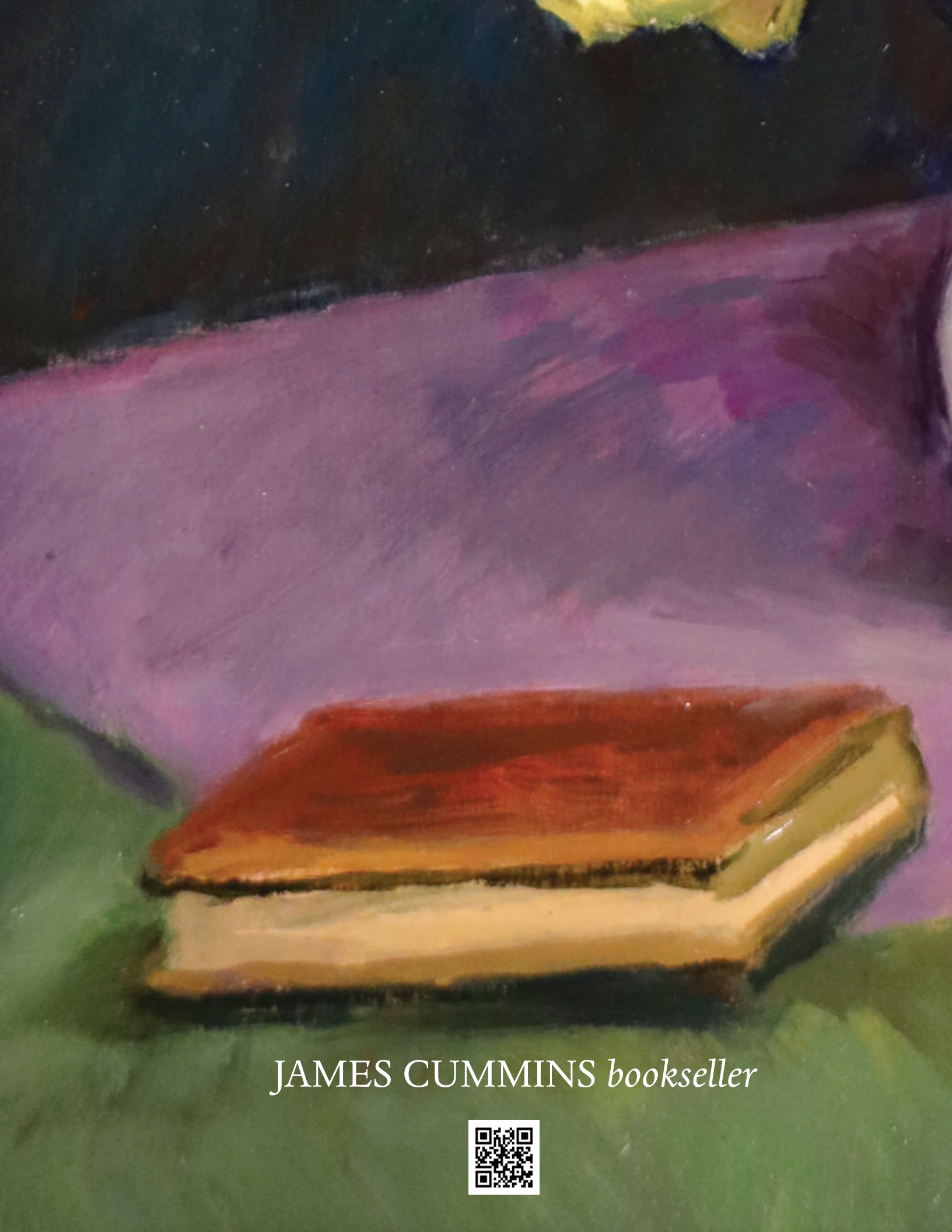
171. GILL, ERIC. The Four Gospels of the Lord Jesus Christ According to the Authorized Version of King James I …. [Waltham St. Lawrence]: Golden Cockerel Press, 1931.

Small folio. Original three-quarter white pigskin and tan polished buckram by Sangorski & Sutcliffe, raised bands, t.e.g., others uncut. 64 wood-engraved illustrations and initials printed from the blocks by Eric Gill. Slightest evidence of handling, but fine. With original slipcase, stored separately in custom two-part linen slipcase with chemises.

One of Eric Gill's masterpieces as an illustrator. "Conceived in the fruitful mind of Robert Gibbings, this is the Golden Cockerel book usually compared with the Doves *Bible* and the Kelmscott *Chaucer*. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator … the book among all books in which the Roman type has been best mated with any kind of illustration" (Chanticleer). One of the greatest book productions of the twentieth century, in fresh, bright condition.

377229 $18,500




JAMES CUMMINS *bookseller*