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**THE FAY AND GEOFFREY ELLIOTT
COLLECTION**

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1. OSCAR WILDE AND HIS CONTEMPORARIES

Aubrey BEARDSLEY (1872-98)

BEARDSLEY, Aubrey Autograph letter to George Scotson-Clark. 11 Lombard St, EC, [1892].

This early letter from Beardsley to his school-friend Scotson-Clark quotes a letter he has received from Edward Burne-Jones advising him about education for a career as an artist. A playful illustration in the text shows a man, evidently Beardsley himself, climbing the dark side of a mountain beyond which lies the sunny valley "Art".

MALORY, Sir Thomas *Le mort d'arthur*. London: J.M. Dent, 1893-4. In 12 parts as issued, illustrated by Aubrey Beardsley.

Beardsley's illustrations for this work, some 600 in number, represent his first major commission as an illustrator of books.

BEARDSLEY, Aubrey Proof copies in red of two grotesques from the Bon-Mots series. 1893.

Concerned that Beardsley would become bored with the discipline of providing so many illustrations for the *Mort d'arthur*, Dent also commissioned him to produce bizarre images to decorate, rather than directly illustrate, a series of small editions of the sayings and writings of English wits from Sheridan to Sydney Smith. These two examples are on a single leaf of Japanese vellum inscribed on the verso: "This first issue of 2 sketches by Aubrey Beardsley is limited to 25 copies in black ink and 10 copies in Red ink. No 10. Leonard Smithers".

LUCIAN *Lucian's True history*. Translated by Francis Hickes, illustrated by William Strang, J.B. Clark & Aubrey Beardsley. London: privately printed, 1894.

Beardsley described his drawings for Lucian as "the most extraordinary things that have ever appeared in a book ... also the most indecent." This copy, number 44 of 54 De Luxe copies printed on Japanese vellum, contains the suppressed plate of 'A Snare of Vintage' loosely inserted.

BEARDSLEY, Aubrey Invitation card for the opening of the Prince's Ladies Golf Club. [Mitcham], 1894.

The card depicts two women golfers and Pierrot as their caddie.

BEARDSLEY, Aubrey Drawing entitled "La dame aux camélias" executed on a preliminary blank leaf of *La dame aux camélias* by Alexandre Dumas fils, nouvelle édition, Paris, Calmann Lévy, 1895.

The book has a presentation inscription to Beardsley from Dumas, 13 July 1895, written some four months before the author's death. Beardsley visited him at Puy, accompanied by Arthur Symons, and the artist and the novelist achieved remarkable rapport. Beardsley's drawing of the heroine, added in 1897, is in pencil with camellias highlighted in pink watercolour and shows an uncharacteristically relaxed style, perhaps influenced by Charles Conder.

Keynotes series of novels and short stories. Twenty-one designs by Aubrey Beardsley. With press notices. London: John Lane, 1896.

A pamphlet advertising Lane's Keynote series illustrated by Beardsley, with the manuscript inscription "Counter" on the front wrapper.

SYMONS, Arthur *Aubrey Beardsley*. London: At the Sign of the Unicorn, 1898.

with:

BEARDSLEY, Aubrey Autograph letter to Leonard Smithers. Crowborough, [9 June 1896].

In his letter, dated from the postmark, Beardsley reports to the publisher Smithers that "The cough still lingers on, but generally speaking I am already much stronger"; he asks to be sent Shelley's poems and Mathew Arnold's selections from Wordsworth, and he says "I shall start drawing again very soon." The letter's postscript reads "Love to Symons", who was editor of *The Savoy* and author of this first study of Beardsley to be published in book form.

HAWKER, W.J. Photograph of Aubrey Beardsley. Bournemouth, [1897].

The studio photograph shows a pensive seated Beardsley in a very thick tweed suit. It is signed and inscribed at the foot: "For Mrs Burleigh from Aubrey Beardsley" and signed by the photographer on the verso: "W.J. Hawker, Bournemouth".

BEARDSLEY, Ellen Autograph letter to J.M. Dent. Mentone, [1898].

with:

DENT, J.M. Autograph letter to Ellen Beardsley from J.M. Dent. Aldine House, 19 Great Eastern Street, 9 September 1896.

and:

HARLAND, Henry Autograph letter to J.M. Dent. Cromwell Road, S.W., [undated].

Ellen Beardsley's anguished letter is undated, but clearly was written very shortly before her son's death. The letter to her some 18 months earlier from Dent, who had given Aubrey Beardsley his first major commission as an illustrator, expresses concern about his deepening illness then, while the letter from Harland, first editor of *The yellow book* and also consumptive, asks Dent to contribute to a fund for Beardsley's mother and sister following his death.

BEARDSLEY, Aubrey *The early work of Aubrey Beardsley*. Prefatory note by H.C. Marillier, full plate illustrations. London: John Lane, The Bodley Head, 1899.

BEARDSLEY, Aubrey *The later work of Aubrey Beardsley*. Prefatory note by H.C. Marillier. London: John Lane, The Bodley Head, 1901.

BEARDSLEY, Aubrey *The uncollected work of Aubrey Beardsley*. Introduction by C. Lewis Hind. London: John Lane, The Bodley Head, 1925.

The earlier two volumes are limited editions on Japanese vellum

Past and present. The magazine of the Brighton Grammar School.
E.J.Marshall Memorial Number. December 1900.

This special issue of Beardsley's school magazine, honouring its long-serving, recently deceased headmaster (who had come to disapprove strongly of his former pupil's work), reproduces five of Beardsley's drawings from 1888 which give no obvious suggestion of how his mature style would develop.

BEARDSLEY, Aubrey *The story of Venus and Tannhauser. A romantic novel*. London: for private circulation, 1907.

Number 43 of 50 copies printed on Japanese vellum, this is the first appearance of a full text of Beardsley's novel; an expurgated portion of it was printed in *The Savoy* during his lifetime, with the title *Under the Hill*.

Max BEERBOHM (1872-1956)

BEERBOHM, Sir Max *The works of Max Beerbohm*. With a bibliography by John Lane. London: John Lane. The Bodley Head; New York: Charles Scribner's Sons, 1896.

with:

BEERBOHM, Sir Max Autograph card to Ada Leverson Villino Chiaro, Rapallo, [undated].

A presentation copy of the twenty-three-year-old Max Beerbohm's *Works*, inscribed by him "To Ernest and Ada Leverson from Max, June '96", Wilde's loyal friends. The inserted card from Max to Ada Leverson looks forward to her visit to eat with him, Sacheverell and Wyndham at Villino Chiaro, Rapallo, Beerbohm's home from 1910 until his death.

Ernest DOWSON 1867-1900

DOWSON, Ernest *Decorations: in verse and prose*. London: Leonard Smithers, 1899.

An extensive manuscript account of Dowson's last days and his death is written by Robert H. Sherard on both sides of the front free endpaper, dated 17 January 1904. The destitute Dowson was cared for during his final illness by Sherard and his wife, who were almost as impoverished themselves.

Ronald FIRBANK (1886-1926)

FIRBANK, Ronald Autograph manuscript of the poem 'The Wind & The Roses'. c.1904

The manuscript is accompanied by *The wind and the roses, with an introduction by Miriam J. Benkovitz*. [London]: Privately printed for A. Clodd, 1965. Number 3 from a limited edition of 50 copies printed at the John Roberts Press.

JOHNSON, Lionel (1867-1902)

***JOHNSON, Lionel *Poems*. London :Elkin Mathews, Boston : Copeland & Day, 1895

With Johnson's autograph manuscript corrections on seven pages and his presentation inscription to Walter Alison Phillips (1864-1950), dedicatee of the poem 'Hawthorne' which is printed on pages 43 to 44. Bookplate of H. Bradley Martin, and book-label of J.O. Edwards.

Richard LE GALLIENNE (1866-1947)

LE GALLIENNE, Richard Typed letter signed to F.J. Dearden. Woodstock, New York, 3 December 1923.

with:

DEARDEN, F.J. Incomplete draft autograph letter. [undated.]

The body of Le Gallienne's letter is in duplicated typescript with Dearden's name and address added later; it invites subscription to the Patron's Edition of the works of Oscar Wilde, a printed advertisement for which is also enclosed. Dearden's draft reply, unsigned, sets out the terms on which he was proposing to accept the invitation to subscribe.

RICKETTS, Charles (1866-1931)

RICKETTS, Charles *Beyond the Threshold*. By Jean Paul Raymond [i.e. Charles Ricketts]. Plaistow: privately printed [at the Curwen Press], 1929.

with:

RICKETTS, Charles Autograph letter to A.J.A. Symons, Townshend House, undated, with a preliminary pen and ink sketch in blue for the drawing which appears opposite page 10 of the book.

Ricketts's pseudonymous work, issued in 150 copies, is bound to his own elaborately decorated design, signed CR at the foot of both the front and back cover. His presentation inscription reads: "To. AJ Symons The. Onlie. Begetter. of. this. Beautious. Book. The Autor[sic]-Adventurer C Ricketts 1930". The letter comments on the inscription and Ricketts's next book *The transit of the gods*.

Frederick ROLFE (Baron Corvo) (1860-1913)

ROLFE, Frederick Autograph manuscript commonplace book. c. 1900

The commonplace book of 316 pages, densely written, chiefly on rectos only, is a publisher's dummy volume, bound in worn red buckram with the remains of Rolfe's Corvine seal on the front cover. It was evidently compiled by Rolfe when writing his novel *Hadrian VII*, published in 1904, and corresponds in content and appearance to the commonplace book described at the opening of the novel, belonging to its protagonist George Arthur Rose. Some of the manuscript's contents constitute a quarry for the novel, but many other quotations, speculations and references to contemporary events and individuals are included.

ROLFE, Frederick *Don Tarquinio* Autograph manuscript of a revised version of the novel, [1904].

The unpublished manuscript is a lightly corrected fair copy, bound in original white buckram illustrated with a picture of the eponymous hero. The story of one day in the life of a Renaissance Italian artist, originally written entirely as of that period, it is presented in this version by a fictional twentieth-century narrator, a device that Rolfe mistakenly assumed would make the work more attractive to publishers. In the event, Chatto & Windus undertook to publish the earlier unmodified version.

ROLFE, Frederick *Don Tarquinio. A kataleptic phantasmatic romance*. London: Chatto & Windus, 1905.

This is the dedication copy of the published version of Rolfe's novel. inscribed by the author to his brother Herbert on the day of publication: "Amato Amabili H.R. dedit Amans R. xviii May 1905". With the bookplate of H. Bradley Martin.

ROLFE, Frederick *A letter to Father Beauclerk*. Edinburgh: Tragara Press, 1960.

with:

ROLFE, Frederick Autograph letter to Father Sidney de Vere Beauclerk. Jesus College, Oxford, 10 February 1906.

Rolfe's great capacity for biting hands that fed him is seen in this letter to Fr. Beauclerk, custodian of St Winifride's miraculous well at Holywell, near Flint. His attempt to give Rolfe employment ended, after years of dispute, in Beauclerk's dismissal from his own post. The printed version of the letter is number 10 of 20 copies printed for private distribution.

ROLFE, Frederick *The bull against the enemy of the Anglican race*. London: printed for A.J.A. Symons at the Curwen Press, 1929.

One of 50 copies printed of an attack on Lord Northcliffe and the Daily Mail, "Distributed privately on 27th June 1929 at the first dinner held by the Corvine Society, at the Ambassador Club, London."

ROLFE, Frederick *Reviews of unwritten books*. 4 vols. Edinburgh: Tragara Press, 1985-88.

Each of the separately published volumes, collecting Rolfe's reviews of imaginary works originally written for the *Monthly review*, is one of 120 or fewer copies printed,. The copies of of the third and fourth collections are inscribed to Geoffrey Elliott by the editor Donald Weeks.

SYMONS, A.J.A. *The quest for Corvo : an experiment in biography*. London : Cassell, 1934

With the bookplate of the author.

John RUSKIN (1818-1900)

RUSKIN, John *The seven lamps of architecture*. London: Smith, Elder, 1849.

In common with the items that follow, the volumes are handsomely bound in crimson morocco by Bedford and have the bookplates of George Gurney and Estelle Doheny. In addition, the volume has Charles Dickens's lion bookplate and the Gadshill Place library sale ticket

RUSKIN, John *The stones of Venice*. Three volumes. London: Smith, Elder, 1851-1853.

In addition to the Gurney, Doheny and Dickens bookplates in all volumes, the first volume is inscribed by Ruskin: "Charles Dickens, Esq. With the author's grateful regards."

RUSKIN, John *Modern painters*. Five volumes. London: Smith, Elder, 1856-1860.

Each volume has the Gurney and Doheny bookplates.

RUSKIN, John Seven autograph letters, one incomplete, to his father John James Ruskin. Bar-le-Duc; Lauffenbourg; Zug; Turin, 16 May - 4 August 1858.

Each letter in the series, written during one of Ruskin's frequent European tours, incorporates a small ink sketch illustrating a scene described in the text. Mounted in an album with the bookplate of Doris L. Benz.

RUSKIN, John *The two paths: being lectures on art, and its application to decoration and manufacture. Delivered in 1858-9*. London: Smith Elder 1859,

In the original purple-brown cloth by Westleys, with their binder's ticket on the rear endpaper, this is Carlyle's copy, with his bookplate and the author's autograph inscription: "Thomas Carlyle. With John Ruskin's affectionate regards, 1859"

RUSKIN, John *Notes on some of the principal pictures exhibited in the rooms of the Royal Academy: 1875.* Orpington: George Allen, [London]: Ellis and White, 1875.

This copy in the original printed wrappers with a blue cloth backstrip is inscribed by Ruskin on the front cover "Thomas Carlyle with the authors constant love June 4th, 1875". The text is annotated in pencil by Carlyle, chiefly supplying the names of artists who have been mentioned anonymously.

A.J.A. SYMONS (1900-41)

SYMONS, A.J.A. *Emin the Governor of Equatoria.* London: The Fleuron Ltd., 1928.

with:

PYE, Sybil Autograph letter to A.J.A. Symons. Newick, 2 June 1935.

The author's own copy, bound for him by Sybil Pye in purple morocco with full-depth leather inlays of brown, blue and orange and complex patterns of gilt rules. In her letter about the binding, Pye says: "The subject, as you will agree, allowed one to use rich & tropical colours, & I have had a lot of fun over the job. I hope you will feel the result justifies the fun." She goes on to ask if Symons will lend the book to an exhibition of Arts & Crafts being organized by Douglas Cockerell, who with Ricketts greatly influenced her self-taught work

Paul VERLAINE (1844-96)

VERLAINE, Paul *Liturgies intimes.* Paris: Bibliothèque du Saint-Graal, 1892.

The copy, in brown morocco with the original wrappers bound in, is inscribed by the author on the half-title "à Pierre Louys. Paul Verlaine" and the inscription is continued "et Oscar Wilde" in Wilde's hand.

James WHISTLER (1834-1903)

WHISTLER, James Autograph letter to Luke Ionides. Hotel du Bras d'Or, Trouville, Calvados, France, 20 October 1865.

Whistler tells his early patron Ionides about his work at Trouville with Courbet and asks for an advance of £50 to be paid to Farmer and Rogers Oriental Warehouse, Regent Street, on his behalf, probably for additions to Whistler's collection of porcelain.

Oscar WILDE (1854-1900)

WILDE, Oscar *Kottabos. Trinity College, Dublin.* Vol. 3, nos, 2, 6 and 8. Dublin; London; Oxford; Cambridge, 1877-79.

Each issue includes a poem by the undergraduate Wilde, successively 'Wasted days', 'La belle Marguerite' and 'Ave! Maria'.

WILDE, Oscar *Ravenna. Recited in the Theatre, Oxford, June 26, 1878.* Oxford: Thos. Shrimpton and Son, 1878.

Wilde's first book, his successful entry in the Newdigate Prize competition for 1878, here in its original grey printed wrappers. Having visited Ravenna a year before its announcement as the prescribed Newdigate topic, he wrote the poem swiftly, including adapted lines from earlier poems of his own.

WILDE, Oscar Autograph letter to Marian Willets ("Miss Willett"). Magdalen College, Oxford, "Thursday", [1878].

Marian Fitzgerald Willets was stepdaughter of James Legge, the first Professor of Chinese at Oxford. The letter to her was originally sent with a photograph (no longer present) of a Burne-Jones watercolour called 'Hope', owned by Wilde. Wilde comments: "In so many of Burne-Jones' pictures we have merely the pagan worship of beauty: but in this one I seem to see more humanity and sympathy than in all the others".

WILDE, Oscar *Poems.* Fifth edition. London : David Bogue, 1882.

Wilde's *Poems* was first published in 1881, three textually-identical 'editions', each of 250 copies, successively being issued by Bogue in that year. The volume was reprinted, with alterations, as the fourth and fifth editions in early 1882. This copy has Wilde's signed presentation inscription to Otho Holland Lloyd, his brother-in-law (and father of the Dadaist hero Arthur Cravan, who claimed to have seen the long-dead Wilde alive in 1913, five years before his own mysterious disappearance).

WILDE, Oscar Autograph manuscript notes for a lecture on art and craftsmanship. [Philadelphia, 1882.]

The notes, drafted in purple crayon on seven sheets of the headed stationery of Wilde's American publisher J.M. Stoddart & Co, relate to one of the lectures delivered on his extensive lecture tour of the United States in 1882. The notes convey the hectic, improvisatory way in which Wilde was obliged to work during the extraordinarily demanding tour.

STODDART, J.M., & CO. Manuscript draft and notes for the original contract with Oscar Wilde for publishing *Rose leaf and apple leaf* and for Wilde's introduction to the work, [1882].

WILDE, Oscar 'L'envoi'. Autograph manuscript of the introductory essay to Rennell Rodd's *Rose leaf and apple leaf*, 1882.

RODD, Rennell *Rose leaf and apple leaf*. With an introduction by Oscar Wilde. Philadelphia: J.M. Stoddart & Co., 1882.

STODDART, J.M., & CO. Manuscript draft receipt "for Mr Wilde to sign" for the publishing rights to his two poems 'Le jardin' and 'La mer'.

When leaving for his lecture tour of America, Wilde took with him a copy of *Songs in the south*, a collection of poems by his Oxford friend Rennell Rodd, for which he agreed to seek an American publisher. Having arranged publication of the work with J.M. Stoddart under a new title, Wilde wrote 'L'envoi' as an introduction for it. In due course Rodd, who was starting his career in the Foreign Office, was worried by being associated with what was essentially a personal and controversial aesthetic testament of Wilde's alone and their friendship ceased. The book is one of 175 copies printed on handmade paper in maroon ink on rectos only, interleaved throughout with pale apple-green tissue; the original parchment covers are decorated with a reproduction of Wilde's seal on the front cover, emphasising his proprietary interest. The contract for publishing Rodd's book with Wilde's introduction and the receipt for rights to two Wilde poems are both drafted on Stoddart's printed stationery.

WILDE, Oscar *The Duchess of Padua*. Autograph manuscript, 1883.

Wilde's second play was written for the American actress Mary Anderson, who then declined to perform in it; it was eventually produced in New York in 1891, but did not transfer to the London stage. The manuscript is written on the rectos only of 228 leaves, with corrections to the text throughout. On completing it, Wilde said "I have no hesitation in saying that it is the masterpiece of all my literary work, the chef-d'oeuvre of my youth", but by 1898 he judged that "*The Duchess* is unfit for publication". There had in fact been a privately printed first edition of 20 prompt copies in March 1883 and the presence of printers' marks, including the note "20 copies" in pencil on the title-page, and the precise correlation of the author's corrections with the printed text, suggest that this manuscript was used for its setting. The play was to appear more conspicuously in the posthumous Collected Edition of Wilde's works in 1908.

WILDE, Oscar Autograph manuscript drafts of six aphorisms, with revisions and deletions. [Early 1890s]

The six aphoristic paradoxes are written on a single foolscap page, the second being entirely deleted (but legible) and three others being revised. The fifth appears in 'Phrases and philosophies for the use of the young' (1894) and the sixth, in modified form, in *The picture of Dorian Gray* (1891).

WILDE, Oscar 'The picture of Dorian Gray.' *Lippincott's monthly magazine*, no.46, July 1890. (London: Ward, Lock & Co.)

J.M. Stoddart, the editor of *Lippincott's*, inaugurated its English edition in 1899 and was delighted to secure the first appearance of Wilde's novel for the magazine, published simultaneously in London and Philadelphia. This copy, in leather-backed cloth with the original wrappers bound in, later owned by Lord Birkenhead, is inscribed: "This is now one of the rarest of all Wilde editions. Robert Ross. 30/4/18." The version differs substantially from that of the first book edition of 1891.

WILDE, Oscar *Poems*. London: Elkin Mathews & John Lane, 1892.

One of 220 numbered copies signed at the colophon by Wilde, the Author's Edition. These copies were in fact made up of the stock of the fifth edition (1882) of the *Poems* of 1881 remaining after the bankruptcy of the previous publisher Bogue. A new title-page was provided by Charles Ricketts, who also designed the decoration of the lilac cloth binding.

WILDE, Oscar *Salomé. Drame en un acte*. Paris: Librairie de l'Art Indépendent; London: Elkin Mathews et John Lane, 1893.

One of the 600 copies of the first edition, published in French with a title-page design by Félicien Rops. The original purple wrappers are retained inside the morocco binding by the Adams Bindery. Mathews and Lane first issued the English translation with illustrations by Aubrey Beardsley a year later.

WILDE, Oscar *The sphinx*. London: Elkin Mathews and John Lane, 1894.

with:

WILDE, Oscar Original manuscript contract for publication of *The sphinx*. Drawn up by Markby, Wilde & Johnson, 9 Lincoln's Inn. [July] 1892.

Illustrated with 10 wood engravings by Charles Ricketts, who also decorated the publisher's vellum binding, this is one of 200 copies printed in three colours - and in capital letters throughout - at the Ballantyne Press. The contract is signed by Wilde, Ricketts, Mathews

and Lane, witnessed by Charles Shannon and Edward Shelley (whose personal relationship with Wilde was later examined in the Law Courts); the contract has autograph revisions by Oscar Wilde throughout, including the regular substitution of "poet" for "author".

WILDE, Oscar *A woman of no importance*. London: John Lane at the Sign of the Bodley Head, 1894.

One of 50 large-paper copies, printed on handmade paper. The beige buckram cover and spine are decorated with gilt designs by Charles Shannon.

WILDE, Oscar "Phrases and philosophies for the use of the young" in *The Chameleon*, volume 1, number 1. London: Gay and Bird, December 1894.

With

***WILDE, Oscar Autograph manuscript drafts of five aphorisms. [Early 1890s]

and

Nicholson, John Gambriel Autograph manuscript poem "Sonnet CLIV", signed and dated Jan. 4th, 1893 from 7 Nelson St., Lower Broughton, Manchester

Wilde contributed his thirty-five "Phrases and philosophies" at Lord Alfred Douglas's request to the first and only issue of *The Chameleon*, an Oxford undergraduate magazine provocatively celebrating homosexual relations. The manuscript aphorisms have evidently been preserved with this copy of the magazine (which is number 100 of the one hundred copies printed) for many years, although none is published in it, nor apparently elsewhere. John Gambriel Nicholson, author of the manuscript sonnet present and another contributor to the magazine, was already known as the editor of the notorious Uranian poetry anthology *Love in earnest* (1892), the punning title of which looks forward to that of Wilde's most famous play. Wilde soon bitterly regretted his association with *The Chameleon* when he was unjustly presented at his trial as the corrupting prime-mover behind a magazine to which he had casually contributed out of ill-judged kindness.

WILDE, Oscar Autograph letter to Robert Ross. Hotel de l'Europe, Algiers, [c.25 Jan 1895].

The letter refers to Wilde's illicit pleasures during his visit to Algiers with Lord Alfred Douglas while rehearsals for *The importance of being earnest* proceeded in London.

WILDE, Oscar *The ballad of Reading Gaol. By C.3.3.* London: Leonard Smithers, 1898.

Number 70 of 99 copies printed in March 1898, a month after the work's highly-successful first publication; it is numbered in purple ink by Smithers and signed in black ink by Wilde, who authorised it to be advertised as the Author's Edition. The cover design is by Chares Ricketts. Wilde's authorship was not indicated in print in the work until June 1899.

WILDE, Oscar *An Ideal husband.* London: Leonard Smithers, 1899.

Its publication delayed by Wilde's disgrace, the play appeared in print when Wilde was living in Paris, where he presented this copy to a long-standing friend with the inscription: "Ernest La Jeunesse: in admiration and friendship: from the author, Oscar Wilde."

WILDE, Oscar *The harlot's house.* London: The Mathurin Press [Leonard Smithers] 1904

This is one of 12 copies on vellum, unbound as issued and in the original portfolio of half-buckram boards. It is accompanied by three sets of the five illustrations by Althea Gyles: on vellum, on plate paper and on Indian proof paper mounted on black card.

WILDE, Oscar *De profundis.* London: Methuen and Co., 1905,

with:

WILDE, Oscar Autograph letter to Arthur Stannard. 16 Tite Street, Chelsea, S.W., [c.1888].

The posthumous first edition, a considerable abridgement by Robert Ross of Wilde's original manuscript. The inserted letter concerns a presentation for the author Frances Hodgson Burnett, whom Wilde had met in Washington in 1883. Arthur Stannard and his wife, whose popular novels written as 'John Strange Winter' were no more to Wilde's taste than Mrs Burnett's, were to show great kindness to Wilde in 1897 during his exile in Dieppe.

WILDE, Oscar *Children in prison and other cruelties of prison life.* London : Murdoch, [1898].

Wilde's indictment of the treatment of children in prison based on personal observation was first published in the *Daily Chronicle* on 28 May 1897, barely a week after his release from Reading Gaol.

WILDE, Oscar *De profundis*. London: Methuen & Co., 1905.

One of 50 copies printed on Japanese vellum. The limp vellum covered boards, decorated with three gold-stamped devices by Charles Ricketts, are in marked contrast to the blue cloth binding of the standard edition.

WILDE, Oscar *For the love of the king. A Burmese masque, by Oscar Wilde*. London: Methuen & Co., 1922.

One of 1000 copies on hand-made paper, the copy is inscribed: "This is a spurious work attributed to Wilde without authority by a Mrs. Chan Toon, who was sent to prison for stealing money from her landlady. A.J.A. Symons."

2. EVELYN WAUGH AND HIS CONTEMPORARIES

Samuel BECKETT (1906-1989)

BECKETT, Samuel *Whoroscope*. Paris: Hours Press, 1930.

Beckett's first separately published work was written in a few hours to enter - and win - a competition. This copy, one of the 300 printed, is inscribed by the author: "for Brian Howard. Samuel Beckett". Howard was also published by Nancy Cunard's Hours Press in 1930.

John BETJEMAN (1906-84)

BETJEMAN, Sir John *Mount Zion or In touch with the infinite*. London: James Press, [1931].

with:

STURGEON, Lee Typed letter signed to Dick Hansen. 43 Cloth fair, London E.C.1, 7 June 1966.

The copy is signed on the title-page and inscribed by the author to his mother on the front free endpaper: "Bessie Benjerhoff with love from J. Benjerhoff. The letter written by Betjeman's secretary to an earlier owner of the book explains that the Benjerhoff names were a Betjeman family joke.

BETJEMAN, Sir John *Continual dew. A little book of bourgeois verse*. London: John Murray, 1937.

The front board of the black simulated leather binding is gilt stamped with the title and imitation clasps .

BETJEMAN, Sir John *Sir John Piers*. by 'Epsilon.' [i.e. John Betjeman]. Mullingar: The Westmeath Examiner, [1938]

This spoof biographical study in verse of a celebrated Irish bankrupt was written while Betjeman was staying with the Longfords in Westmeath. The choice of local printer deliberately gives an amateur appearance and the author simulates Gaelic script in the presentation inscription to his advertiser friend Jack Beddington: "Seán O Beddington from Seán O Betjeman 1938".

BETJEMAN, Sir John Autograph manuscript drafts of his poems 'Monody on the death of Aldersgate Street Station', 'Thoughts on *The Diary of a Nobody*' and 'Felixstowe or The last of her order'.

The four pages of drafts are heavily revised with deletions and insertions; the poems have no titles at this stage of composition.

BETJEMAN, Sir John Autograph manuscript drafts of complete and fragmentary poems, largely unpublished, with related items assembled by Reg Read. c.1966-80

The poems have such characteristic themes as holidays in Cornwall, the loss of elms in the English landscape, hideous architecture and the Queen's jubilee, mostly being written on blank areas of used envelopes, pamphlets and other ephemera. The miscellanea include a photograph of Betjeman with the youthful Princess Margaret, Lady Elizabeth Cavendish and Simon Phipps, subsequently Bishop of Lincoln. The bookseller Reg Read was a close supportive friend of Betjeman in his later years.

BETJEMAN, Sir John *Ireland's own, or The burial of Thomas Moore, dedicated ... to the Marquis of Hartington and the Ladies Emma and Sophia Cavendish by ... Ian Mac Betjeman (Writer to the Cygnet)*. Lismore: Browne, [1958].

and

BETJEMAN, Sir John *A lament for Moira MacCavendish by "Coras Jompair Eireann"*. Lismore: Browne, [1958].

Twenty copies each of these two poems were printed for the author when visiting the Duke and Duchess of Devonshire at Lismore Castle in 1958. They were locally produced in the style of a Victorian music-hall sheet by 'an old Protestant printer'. Ten copies of each were given to the Devonshires' children, named at the head of *Ireland's own*, the rest being retained by Betjeman himself for presentation to friends.

John CAIRNCROSS (1913-95)

KOESTLER, Arthur *The yogi and the commissar and other essays*. London: Jonathan Cape, 1945.

with:

CAIRNCROSS, John Autograph letter to Collie Barclay. [No place, dated 22/XII]

Cairncross's six-page letter, thanking Barclay for the loan of Koestler's book, questions its facts and reasoning and develops his views on "the colossal effort which is necessary if we are to remain an important and even a wealthy country". Whatever his actual role in espionage may have been, Cairncross here expresses no enduring sympathy with Russia, "which many misguided liberals appear to regard as the sort of country where all their Utopian dreams are realised."

Norman COHN (b.1915)

COHN, Norman, translator. *Gold Khan*. With a preface by Arthur Waley [London] Secker & Warburg, 1946.

The translator's introduction explains: "Anton Schiefner selected fifteen of the Minusinsk legends, gave them a German metrical form, and made a book of them .. published in St. Petersburg in 1859. ... I selected a few legends, all of them in Schiefner's book, for retranslation into English." This copy is inscribed "To George Orwell – with thanks for helping this in 1944. Norman Cohn."

Cyril CONNOLLY (1903-74)

CONNOLLY, Cyril *The rock pool*. Paris: Obelisk Press, [1936].

The copy in its elegant blue-lettered original wrappers is inscribed by Connolly: "For John and Penelope Betjeman of Uffington from the author, a pilgrim who often has lifted their latch, midsummer 1936."

CONNOLLY, Cyril Connolly *Bond strikes camp*. London : Shenval Press, 1963.

A pastiche James Bond story, this copy being number 37 of an edition limited to 50 fifty copies, each numbered and signed by the author. It includes Connolly's autograph manuscript account of the writing and publication of the work, which he teasingly read out to Ian Fleming, who

then asked for it to be printed. The printing was arranged by their mutual friend Alan Ross.

CONNOLLY, Cyril *The modern movement. One hundred key books from England, France and America 1880-1950*. London: André Deutsch; Hamish Hamilton, 1965.

The copy is inscribed to Sonia Orwell, widow of George Orwell, the author's preparatory-school contemporary at St Cyprian's, Eastbourne: "To darling Sonia with love from Cyril and apologies for Camus, Koestler, and other fossils of the Forties! On the night of her wonderful party. Dec.1. 1965. 153 G Road".

CONNOLLY, Cyril 'Too deep for glands'. Autograph manuscript review of the books *Mad with much heart* by Eric Lambert and *The parents of Oscar Wilde* by Terence De Vere White. [1967].

The reviews were evidently drafted for *The Sunday times*.

CONNOLLY, Cyril *The evening colonnade*. London: David Bruce & Watson, 1973.

The copy is inscribed to Cecil Beaton, the author's preparatory school contemporary at St Cyprian's, Eastbourne: "Cecil with much love from Cyril - the inspiration of my first childhood - the alleviation of my second - London Sept 1973."

E.E. CUMMINGS (1894-1962)

CUMMINGS, E.E. *16 poèmes enfantins*. New York: Marion Press, 1962

A selection of his own poems made by the author in the last year of his life, the pamphlet is inscribed in two colours of crayon: "for Sonia [Orwell] with love from Marion & EEC March 10 1962".

Tom DRIBERG (1905-76)

DRIBERG, Tom *Ruling passions*. London: Cape, 1977.

The copy is characteristically annotated in the hand of its former owner A.L. Rowse, his estimate of Driberg being summed up on the title-page: "How appropriate to our time & society that a type like this shd have become an M.P., Chairman of the Labr. Party, a peer - Lord Bradwell - and not ALR";

EDWARD VIII (1894-1972)

ZIEGLER, Philip *King Edward VIII: the Official Biography*. London: Collins, 1990.

A.L. Rowse's copy with his dismissive manuscript annotations. Additions before and after the title make it read: "The Nuisance King Edward VIII: The Official Biography of a German."

Scott FITZGERALD (1896-1940)

FITZGERALD, F. Scott *All the sad young men*. New York: Scribner's Sons, 1926.

An exceptionally fresh copy in the original green cloth boards and pictorial dust jacket.

Henry GREEN (1905-73)

GREEN, Henry Typescript and autograph manuscript (signed) of an interview with Simon Blow, 1972. Held in an envelope addressed by Green to Blow and postmarked 26 September 1972.

The interview takes the form of seven autograph manuscript answers by Green to seven typescript questions about his novels put to him by Simon Blow, an author and journalist related to Green through shared their Wyndham family ancestry.

Graham GREENE (1904-1989)

GREENE, Graham *Babbling April*. Oxford: Basil Blackwell, 1925.

Greene's first published work, a collection of poems, *Babbling April* was an embarrassment to him in later life and he is said to have destroyed copies whenever he could, making a rare book rarer. A presentation inscription "To Helen Laws from Graham Greene. Feb '26." is on the front free endpaper; Helen Laws's identity remains to be established.

GREENE, Graham *The Man Within*. London: William Heinemann, 1929.

Greene's first published novel, a copy inscribed by him to his wife Vivienne Greene: "With all my heart, for my eternal love, June 13, 1929.", followed by an autograph eight-line poem beginning "Seeking to express with time-worn words/Your wonder, mystery, delight..."

GREENE, Graham *The Name of Action*. London: William Heinemann, 1930.

Greene's second published novel, a copy inscribed by him to his wife: "For Vivienne, my love, with all my gratitude, and all my heart, Graham. Oct. 6. 1930"; a star drawn beneath the inscription privately signified a kiss.

GREENE, Graham Contracts for film and publication rights to works by Graham Greene, accompanied by statements of sales, statements of royalties earned, manuscript notes and related correspondence. 1935-1972

The papers are associated with Greene's literary agent Laurence Pollinger and cover works including *Stamboul train*, *It's a battlefield*, *A gun for sale*, *Brighton rock*, *The lawless roads*, *The confidential agent*, *The power and the glory*, *The ministry of fear*, *The heart of the matter*, *The third man*, and *The end of the affair*. A typescript of Greene's novel *The honorary consul* dated "September 1969 to September 1972" is also present.

GREENE, Graham *Loser takes all*. London: Heinemann, 1955.

A proof copy of the short novel with manuscript corrections in the hand of the Greene's wife Vivienne who continued to inspect Greene's proofs on his behalf after their estrangement.

GREENE, Graham Autograph manuscript and typescript draft letter to *The Independent* newspaper, Residence des Fleurs, Avenue Pasteur, Antibes, [September 1987].

The draft letter takes the form of an original typed letter to Greene by the exiled Argentinian poet Juan Gelman, 21 August 1987, soliciting Greene's support for his efforts to return to Argentina, chiefly to search for family members who had 'disappeared'. The letter is extensively modified by Greene in manuscript to be sent, as if an original letter of his own, to *The Independent*, where it was published on 24 September 1987. Gelman was re-admitted to Argentina in August 1988, acknowledging his indebtedness of Greene's intervention.

Brian HOWARD (1905-1958)

HOWARD, Brian *God save the King*. Paris: Hours Press, 1930.

The covers of this book of poems by Howard are designed by the surrealist John Banting. One of 150 copies published, it is inscribed by the author "David, with love from Brian", a pencilled note in another hand adding "David Jones copy". The artist and writer David Jones had been a contemporary of Banting at Westminster School of Art in 1921.

Christopher ISHERWOOD (1904-1986)

ISHERWOOD, Christopher *Mr. Norris changes trains*. London: Published by Leonard and Virginia Woolf at The Hogarth Press, 1937.

A copy, with Caroline Newton's bookplate, of the New Edition of a work first published in 1935, the autograph inscription "from Christopher Isherwood." appears below the printed dedication "To W.H. Auden.". A

quotation from *Othello* is written by Isherwood on the half-title -
 "There's many a beast, there, in the populous city/ And many a civil
 monster."

ISHERWOOD, Christopher *Lions and shadows. An education in the twenties.*
 London: Published by Leonard & Virginia Woolf at the Hogarth Press, 1938.

with:

ISHERWOOD, Christopher Two autograph letters to Caroline Newton.
 Haverford, Pennsylvania; Brooklyn Heights, New York, 6 September - 23
 October [1941].

This copy of the book, in its earliest binding, is inscribed "For Caroline
 Newton from Christopher Isherwood. Jamestown, R.I., August 1941."
 Caroline Newton was the daughter of the book collector A. Edward
 Newton, studied psychoanalysis under Freud, and was a generous
 friend of Thomas Mann. The inserted letters are respectively about her
 health following an operation and a visit to her by Isherwood with W.H.
 Auden.

John LE CARRE (Born 1931)

LE CARRE, John *The honourable school boy.* London: Hodder & Stoughton,
 1977.

with:

LE CARRE, John Two autograph letters "David" to Richard Hughes. London;
 Saint Buryan, 12 October 1977 - 23 March 1978.

Imposingly bound in red morocco by Sangorski & Sutcliffe, this
 presentation copy is inscribed by the author to Richard Hughes
 beneath the printed dedication to the author's wife Jane: "And for the
 great Dick, whose love of ribaldry and good company, and whose love
 of the East, gave so much to this book - from David alias John le
 Carré". The letters discuss the novel and acknowledge the author's
 indebtedness to Hughes himself as a model for the character Craw.

Vladimir NABOKOV (1899-1977)

CARROLL, Lewis *Ania v strane chudes (Alice in Wonderland.)* Translated
 into Russian by V. Sirin [Vladimir Nabokov,] Berlin: Gamaion, 1923.

Probably undertaken in England in the summer of 1922, Nabokov's
 translation of *Alice in Wonderland* attempts to render the spirit of
 Carroll's original in a Russian setting, rather than offer a literal
 translation, an approach in marked contrast to his later translating

practice. The Constructivist illustrations and cover design are by S.V. Zalshupin.

Sean O'CASEY (1880-1964)

O'CASEY, Sean Thirty-two autograph or typed letters to Seamus Scully. Totnes; Torquay, 15 October 1949- 3 November 1960,

O'Casey's long correspondence with his old Irish friend Seamus Scully discusses many aspects of his work and ideas; the letters' themes are often prompted by press cuttings sent regularly sent to him by Scully.

Kim PHILBY (1912-88)

PHILBY, Kim British passport issued to H.A.R. Philby on 17 March 1933. With two leaves of inserted manuscript notes by Philby.

The passport, valid for five years, records Philby's movements in close detail; the notes, partly in Spanish, may have been intended for providing local colour in his reports for *The times*.

PHILBY, Kim *Moia tainaia voina. (My secret war.)* Translated from the English by P.N. Vidnetsky and S.K. Roshchin. Moscow: Voedizdat, 1980.

The first Russian edition, in vellum covered boards, this copy is inscribed in English to the mother, sister-in-law and brother of Philby's wife Rufina: "Mama, Natasha & Kostya, With love and gratitude for so much, Kim Philby."

PHILBY, Kim. *Moia tainaia voina. (My secret war.)* Translated from the English by P.N. Vidnetsky and S.K. Roshchin. Moscow: Voedizdat, 1980.

The first Russian edition, in cloth board covers decorated with a photograph of the House of Commons, this copy is inscribed in Russian to Rufina Philby's nephew Sergei: "To Sergei Konstantinovich, When you have read this book from beginning to end, you'll get a piece of chewing gum. Uncle Kim. ii.vii.80. First signed copy. Kim Philby."

Stephen SPENDER (1909-95)

SPENDER, Stephen *Twenty poems*. Oxford : Basil Blackwell, [1930].

with:

SPENDER, Stephen Autograph letter to E.A. Seaborne, Hampstead, 21 June [1930].

In *World within world*, Spender refers to "a small volume by me called *Twenty poems*, which Blackwell published at the end of my last year at

Oxford, selling all the copies of a limited edition to cover the cost of other copies which I gave to friends". This copy has Spender's presentation inscription to E.A. Seaborne, June 1930, and the inserted covering letter explains that the book is out-of-print. There are autograph manuscript corrections by Spender on three pages of the text and his signature on the final blank page.

Evelyn WAUGH (1903-1966)

WAUGH, Evelyn, editor *The Pistol Troop magazine*. Volume 1. Carbon typescript with autograph manuscript title-page. 1912.

A survival from Waugh's childhood, its production indulgently managed by his elders. The impressive original red morocco binding by Bayne has "The Pistol Troop Magazine. Edited by Evelyn Waugh 1912" stamped in gilt on front cover above a crowned armorial shield (two stars and a pistol); the design derives from Waugh's own ink and watercolour decorations to the manuscript title-page where he has inadvertently written the title as "The Pistolol Troop magazine". The magazine contains Waugh's short story 'Multa pecunia' and ten further stories by his father, brother, members of the Fleming and Malaher families, and others.

WAUGH, Evelyn, editor *The cynic. Cynical without being cheaply so. Piquant in moderation. Racy in excess*. Vol. 1, nos 1-5, 21 January - September 1916.

The cynic is a school magazine, unofficial but evidently tolerated by the staff, jointly edited at Heath Mount School by Waugh and his friend Derek Hooper. The five issues in mimeographed typescript are bound in the original brown paper wrappers, each with a typed title slip pasted on the front; numbers 3 to 5 were sealed with a label, now torn for opening, declaring "Passed by the Imperial Censor". An original watercolour drawing signed E.A. Waugh entitled "Quentin Durward Illustrated. Louis dines with Burgundy. A rival of news from Liege." is mounted inside the fifth issue.

WAUGH, Evelyn *The world to come. A poem in three cantos*. August 24th 1916.

This is one of the estimated sixteen privately printed copies of a poem written by Waugh at the age of twelve. It is inscribed to the mother of his childhood friends Jean, Philippa and Maxwell Fleming from the Pistol Troop: "To Mrs. Fleming from E.A.St.J. Waugh August 28 1916."

WAUGH, Evelyn Studio photograph of Evelyn Waugh at the age of about eighteen.

The photograph is signed to an unidentified recipient by Waugh.

WAUGH, Evelyn *P.R.B. An essay on the Pre-Raphaelite Brotherhood 1847-1854*. Privately printed by Alastair Graham, 1926.

A presentation copy of Waugh's first published work of non-fiction, inscribed by his proud father to one of Waugh's childhood companions in the Pistol Troop: "Philippa Fleming, this bibliographical rarity, of which only 50 copies have been printed, from her friend, the author's father, Arthur Waugh. Christmas, 1926."

CREASE, Francis *Thirty-four decorative designs*. With a preface by Evelyn St. J. Waugh. London : A.R. Mowbray, [1927].

Waugh was twenty-three – "the age of pomposity", as he called it – when he wrote this preface at the request of Crease, his "mentor" in aesthetic matters and particularly calligraphy when at Lancing. Sixty copies of the book were printed for private circulation.]

WAUGH, Evelyn *Decline and fall*. London: Chapman Hall, 1928.

Waugh's first novel in the dust jacket he designed himself. The compliments slip of his agent A.D. Peters is pasted in and a card signed E.W. is also inserted.

WAUGH, Evelyn *Vile bodies*. Autograph manuscript of Waugh's second novel. [c.June-September 1929.]

The manuscript, consisting of 142 leaves with the extensively revised text written chiefly on rectos only, was written by Waugh while staying with his friends Bryan and Diana Guinness, to whom he gave it as thanks for their hospitality. A presentation inscription on a preliminary leaf reads: "Bryan and Diana Guinness, Best love from Evelyn, Jan. 4th 1930." The manuscript shows evidence of having been written in two distinct phases, evidently corresponding to the periods at the Guinness's house in Oxfordshire before and after Waugh returned to London to confront his wife on hearing news of her affair with John Heygate. Tipped in before the title-page is a colour proof of Waugh's design for the front of the dust jacket of the book, inscribed by him: "This is to be the cover. Do you like it? I do." and on the last page he writes: "The End thank God. EW." The manuscript has another later presentation inscription: "Given to Jonathan Guinness, the Author's Godson, by his Father on his 30th Birthday, March 1960". The conceptions of both the recipient and the novel itself appear to have coincided in mid-1929.

WAUGH, Evelyn *Vile bodies*. London: Chapman Hall, London, 1930.

A fine copy in the original dust jacket designed by Waugh.

WAUGH, Evelyn *Vile bodies*. London: Chapman Hall, London, 1930.

A presentation copy inscribed shortly before its year of publication: "For Maurice [Bowra] from Evelyn December 27th. 1929 Pakahem [sic]"; later in the library of John Sparrow.

WAUGH, Evelyn *Remote people*, London: Duckworth, 1931.

with:

WAUGH, Evelyn Autograph letter to E.A. Chapman-Andrews. Grand Hotel, Le Canadel, [June 1931].

The book has the ownership inscription "E.A.C. Andrews. My book." The undated letter to Chapman-Andrews proposes that Waugh should contact him on his return from Le Canadel ("I hate France"), not least because "I should very much value your opinion on one or two points in the Abyssinian part of my travel book". Edwin Chapman-Andrews, the young acting British Consul at Harar much respected and liked by Waugh when he was in Ethiopia, went on to have a distinguished diplomatic career.

WAUGH, Evelyn *A handful of dust*. Hamburg, Paris, Bologna: The Albatross, 1935. [The Albatross Modern Continental Library, volume 251.]

A paperback edition in yellow wrappers, Waugh's presentation inscription to Edwin Chapman-Andrews is dated by the Ethiopian calendar: "New Year Present. With best wishes from Evelyn Waugh. Addis Ababa Ethiopian new year 1928."

WAUGH, Evelyn *Waugh in Abyssinia*. London: Longmans, Green and Co., 1936.

with:

WAUGH, Evelyn Typed Letter Signed to E.A. Chapman-Andrews. Addis Ababa, 5 November [1935].

The book, expresses deep admiration for Chapman-Andrews and is inscribed "With best wishes from Evelyn Waugh" for presentation to him. The letter reports sardonically on in-fighting between fellow journalists.

WAUGH, Evelyn *Decline and fall. An illustrated novelette*. London: Chapman and Hall, 1937.

with:

GOODMAN, Arnold, Baron Goodman Typed letter signed to A.S. Bell. Flat 2, 76 Portland Place, London, 13 July 1993.

This copy, number 2 of 12 copies printed for Evelyn Waugh and signed by him, has the armorial bookplate of his father Arthur Waugh. Lord Goodman's letter confirms that the copy was subsequently in his own library and was then sold for the benefit of the London Library.

WAUGH, Evelyn *Put out more flags*. London: Chapman & Hall, 1942.

The copy is from the library of John Sparrow and has several errors of grammar and spelling marked in pencil in the text.

WAUGH, Evelyn *Work suspended: two chapters of an unfinished novel*. London : Chapman & Hall, 1942.

These chapters of Waugh's problematic work-in-progress were published at his insistence in an edition of 500 copies, later to be revised for more general publication but never as a completed novel. The copy is inscribed by Waugh at Christmas 1942 to "Diane", probably Diane Abdy.

WAUGH, Evelyn *Brideshead revisited*. London: Chapman & Hall, 1945 [1944].

with:

GREENE, Graham Typed letter signed to Jeffrey Young Antibes, 1 August 1989.

One of 50 advance copies of the novel "issued privately for the author's friends", who were "earnestly requested" to keep them private until the ordinary edition was published. It appeared publicly the following year with significant textual changes, particularly at the end of the novel. This copy is inscribed by the author: "For Graham Greene this antiquated work from Evelyn Waugh March 1944". Greene's accompanying letter to the book collector Jeffrey Young suggests that Waugh may only have inscribed nineteen of the fifty advance copies.

WAUGH, Evelyn *Brideshead revisited*. London: Chapman & Hall, 1945.

A.L. Rowse's copy inscribed by him "AL Rowse Cardiff: June 6.45", annotated throughout with his terse manuscript comments, such as "Nonsense", "Aristo" and "Snob."

WAUGH, Evelyn Autograph letter to "Dear Sirs", his American publishers. Piers Court, 15 December 1945.

The letter comments witheringly on errors and misunderstandings in the publishers' promotional matter for the novel.

WAUGH, Evelyn *Edmund Campion*. Second edition. London : Hollis and Carter, 1947.

with:

WAUGH, Evelyn Autograph letter to Viola Lyel. Piers Court, 18th Jan 1949.

The book is a presentation copy inscribed : "For Viola Lyel with thanksgiving for Dec 7th 1948 from Evelyn Waugh." The letter assures the film actress Viola Lyel that "nothing could be more heartening" than her recent reception into the church – "Please pray for me".

WAUGH, Evelyn *The loved one*. In: *Horizon*, vol.17 (98), February 1948, pp.76-159.

with:

WAUGH, Evelyn Autograph postcard to Diana, Lady Abdy. Piers Court, [2 March 1948]

The introduction by *Horizon's* editor Cyril Connolly calls this first appearance of Waugh's work "a sneak pre-view". The copy was evidently sent by Waugh to Lady Abdy, who had painted his portrait.

WAUGH, Evelyn *The loved one. An Anglo-American tragedy*. London: Chapman & Hall, [1948.].

The copy has John Sparrow's book-label.

WAUGH, Evelyn *Helena*. London: Chapman & Hall, 1950.

A large paper copy, inscribed to Lady Diana Cooper: "Dearest Diana I cant hope that this will amuse you, but I shouldn't like you not to have it. Love Evelyn." and with the bookplate of Duff Cooper, on which she is portrayed.

WAUGH, Evelyn Four autograph letters to Stanley Salmen, Managing Director of Little Brown & Co. Piers Court, Stinchcombe, 23 January 1952 - 31 December 1954.

The letters to Waugh's American publisher refer to *Men at arms* and *Officers and gentlemen*

WAUGH, Evelyn *Men at arms*. London: Chapman & Hall, 1952.

A proof copy in blank wrappers with the dust jacket as for the first edition, the text has minor but substantive differences from that of the published first edition.

WAUGH, Evelyn *Men at arms*. London: Chapman & Hall, 1952.

A presentation copy of the first edition, inscribed: "For Handy & Molly with appreciation & gratitude from Evelyn Sept 2nd 1952." Waugh's friend Handasyde Buchanan was a bookseller at the bookshop Heywood Hill, where his wife Mollie assisted with the accounts.

WAUGH, Evelyn Eleven autograph letters to Edward Bradford. Piers Court; Combe Florey, 4 September 1955 - 21 July 1961.

The letters are to Waugh's American publisher, successor to Stanley Salmen, and refer extensively to *Officers and gentlemen*, *The life of Ronald Knox*, *A tourist in Africa* and *The end of the battle*.

WAUGH, Evelyn Autograph letter to Edwin Chapman-Andrews. As from St James's Club, undated [1956].

The letter reports that Waugh is searching for a house to buy, a search that was to end with the purchase of Combe Florey, and suggests dinner in London when possible.

WAUGH, Evelyn *The ordeal of Gilbert Pinfold : a conversation piece*. London: Chapman & Hall, 1957

WAUGH, Evelyn *Unconditional surrender*. London: Chapman & Hall, 1961.

From the library of John Sparrow, a presentation copy inscribed: "For John with affectionate regards from Evelyn October 1961."

WAUGH, Evelyn Autograph postcard signed with the initial "E" to John Sparrow. Combe Florey, June 1962

The postcard refers to *Lady Chatterley's lover* and D.H. Lawrence who "couldn't write for toffee"; noting Graham Greene's recent honorary degree at Cambridge, Waugh asks Sparrow if he can arrange the Oxford equivalent for him.

WAUGH, Evelyn *Basil Seal rides again*. Shenval Press for Chapman Hall, 1963.

From an edition of 750, this presentation copy is inscribed to John Sparrow: "for John with affec. regards from the author".

WAUGH, Evelyn *A little learning: the first volume of an autobiography*. London: Chapman & Hall, 1964.

A.L. Rowse's copy with his manuscript annotations, mostly critical of Waugh, but at times unexpectedly appreciative of his talent.

WAUGH, Evelyn *The diaries of Evelyn Waugh*. Edited by Michael Davie. London : Weidenfeld and Nicolson, 1976.

Vivien Greene's copy annotated with her trenchant comments and 'corrections'.

STREETER, P.T. , editor *The Heath Mount register*. Woodhall Park, Hertfordshire: Heath Mount School, 1992.

The full list of former pupils of the school, with notes on their school careers, features Evelyn Waugh and his contemporaries, including Cecil Beaton.

3. ANDREW MARVELL AND HIS CONTEMPORARIES

Andrew MARVELL (1621-1678)

MARVELL, Andrew *The rehearsall transpros'd. The second part*. London: Printed for Nathaniel Ponder at the Peacock in Chancery-Lane near Fleet-Street, 1674.

This volume appeared in a controversy with Samuel Parker, later Bishop of Oxford, in which Marvell used ridicule to defend non-conformists from Parker's High Church invective. The first part of the work was published in 1672 and the second in 1673, this scarce second edition of it following in 1674.

MARVELL, Andrew *Mr. Smirke: or, The divine in mode: being certain annotations, upon the animadversions on The naked truth. Together with a short historical essay, concerning general councils, creeds, and impositions, in matters of teligion. By Andreas Rivetus, Junior. Anagr. Res nuda veritas*. [London:] Printed Anno Domini MDCLXXVI [1676].

TURNER (Francis) *Animadversions upon a late pamphlet intituled The naked truth; or, The true state of the primitive church.* London: Printed by T.R. and are to be sold by Benj. Tooke at the Ship in St Pauls Church-yard, 1676.

These two pamphlets, both unbound, uncut and sewn as issued, contribute to a debate initiated in 1675 by Herbert Croft, Bishop of Hereford, with his appeal for moderation towards dissenters, *The naked truth*. Turner's pamphlet attacks it, Marvell disputes with Turner with a brilliance of which Croft himself was incapable. Great complexity arises from the hurried, secretive printing of *Mr Smirke*, any copy of which may, like this, offer an distinctive combination of bibliographical features.

MARVELL, Andrew *Miscellaneous Poems.* London: Printed for Robert Boulter at the Turks-Head in Cornhill, 1681.

This copy is unusual for surviving separately in an original, plain sheepskin binding. Its first owners far more commonly bound the work with other pamphlets, the contemporary bindings later broken up for the contents to be placed individually in more modern bindings. The two leaves bearing three poems on Cromwell have been cancelled as they are in all but two extant copies of this work. The signature of Thomas Foley of Witley Court, Great Witley, near Stourport-on-Severn, appears on the title page.

MARVELL, Andrew Silver medal issued by the Old Hull Grammar School to mark the tercentenary of Marvell's death, 1978.

On one side, the medal is inscribed: "Andrew Marvell. Tercentenary. 1621-1678" around the poet's portrait and on the other, around an image of the school, "Poet. Patriot. Statesman. Educated at the Old Hull Grammar School'.

BAGGULEY, W.M., editor *Andrew Marvell 1621-1678, Tercentenary Tributes.* London: Oxford University Press, 1922.

This volume is notable for containing the first appearance in book form of T.S. Eliot's essay 'Andrew Marvell'.

4. NINETEENTH-CENTURY NOVELISTS

Charlotte BRONTE (1816-54)

BRONTE, Charlotte Autograph letter to her father, the Rev. Patrick Brontë. 76 Gloucester Terrace, Hyde Park Gardens, London, 4 June 1850.

The four-page letter, written during one of Charlotte Brontë's visits to London as the guest of her publisher George Smith and his mother,

gives an excited account of the writer's impressions of the city, its art galleries and, above all, the gardens of the Zoological Society.

Charles DICKENS (1812-1870)

DICKENS, Charles Autograph letter to James Verry Staples. 1 Devonshire Terrace, York Gate, Regent's Park, 3 April 1844.

Dickens writes to a Bristol schoolmaster correspondent about the reception of *A Christmas carol* and his desire to present the poor "in a favourable light to the rich".

George ELIOT (1819-80)

ELIOT, George Autograph letter signed Marian Evans Lewes to Joseph Langford. Holly Lodge, South Field, Wandsworth, 6 October 1859.

Joseph Langford, London manager of her publishers Blackwood's, is asked to put the author in contact with a lawyer "for the sake of avoiding legal blunders in my novels", in particular *The Mill on the Floss*, which was then being written.

Gustave FLAUBERT (1821-80)

FLAUBERT, Gustave *Trois contes. Un coeur simple. La legende de Saint-Julien l'Hospitalier. Herodias*. Paris: Charpentier, 1877;

This copy is inscribed by the author: "à Victor Hugo hommage de mon admiration illimitée et de ma tendresse filiale Gve Flaubert". The elegant, blue morocco binding is by René Aussourd, with the original yellow paper wrappers bound in.

5. EUROPEAN PRINTING

MILTON'S PARADISE LOST

MILTON, John *Le Paradis Perdu*. 3 vols. Paris: Cailleau, 1736.

The three volumes are bound in green morocco, stamped with the arms of Madame Victoire - Marie-Louise-Therese-Victoire de France (1733-1799), one of the seven children of Louis XV and his wife Maria Leszczyńska.

MILTON, John *Le Paradis Perdu*. 2 vols. Paris: Defer de Maisonneuve, 1792.

The edition is in French and English vis-à-vis, with twelve coloured engravings by Clément, Colibert, Madame de Monchy and Gautier after Jean-Frédéric Schall.

SILK PRINTING

Livre de Prières tissé d'après les enluminures des manuscrits du XIVe au XVIe siècle. Lyon: [A Henry for A Roux], 1886-87

This extraordinary book consists of some fifty facsimiles of pages from medieval manuscript Books of Hours, woven entirely in black silk on a silver-grey silk ground. The leaves and text were woven by using over 100,000 punch cards to programme a loom, controlling machine movements of not more than a tenth of a millimetre; the silk was then laid down on stiff card with glue and, since the glue tended to seep through and affect the silk, it took two years and many trial runs before a copy was successfully completed. Fewer than fifty are thought to have been produced. It remains the only work to have been 'printed' by this time-consuming and expensive mechanised process, a method that has been compared to computer type-setting.